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From Mask to Person. The depiction of the realized Humanity in Icon

Marina LUPTÁKOVÁ (Praha)

The long-continued struggle during the 8th and the 9th centuries for the place of icons in Church essentially always led up to the question of the real possible presence of truth of the Incarnation in an iconic form. The Paradox of Christ's mystery, the Incarnated God, in which Jesus combines in the unity of a person, the whole richness of both the human and the divine nature is precisely depicted in His icon. In the icon, the painter expresses a personal mode of being, the only reality not liable to decay or death, which is the person.

Who, if anyone, was a *reiks* in fourth-century Gothia?

Stanislav DOLEŽAL (České Budějovice)

In the middle of the fourth century, there existed a Gothic kingdom north of Danube, in present-day Romania and Moldavia. Roman writers supply us with rather inconsistent reports about the social structure of these so-called Tervingi, and especially the terms pertaining to the Gothic political elite are highly controversial. The meaning of some of them (such as *regalis* or *iudex*) is hard to establish, while others (*reiks* and *thiudans*) may have never been actually used by the Goths themselves.

Peter the Fuller, Patriarch of Antioch (471-488)

Rafał KOSIŃSKI (Białystok)

In the 460s, Peter the Fuller was the head of one of the Constantinopolitan monasteries, perhaps the monastery at the Church of St Bassa at Chalcedon. Expelled from that monastery, he went to Antioch, where he acceded three times to the office of bishop, however performing the episcopal duties for a period of no more than five years altogether. His first episcopate began probably at the end of 470 or the beginning of 471, and lasted until the spring of 471; the second one from the summer of 475 until the summer/autumn of 476; and the third one from the beginning of 485 until his death. In his public activity, he was known as an ardent adversary of Nestorianism and a liturgical reformer. His lasting legacy became his innovative addition to the *Trishagion* doxology, which had soon turned into a watchword for the opponents of the Council

of Chalcedon. Peter the Fuller himself, however, does not seem to be an explicit adversary of Chalcedon, being more of a moderate opponent ready to accept the compromise as provided by the *Henoticon*. The second and third episcopates of Peter were impacted by political issues, even though his generally assumed close relations with Zeno of Isauria appear to have been deliberately overstated by Theodore Lector, who was distinctly ill-disposed towards Zeno.

The Byzantine-Antic treaty (545/46 A. D.) and the defense of Scythia Minor

Georgios KARDARAS (Athens)

The article looks at the role of the Antes as defenders of the Scythian *limes* based on the treaty they concluded with Justinian I in 545/46 and the development of the alliance between the two sides until the beginning of the seventh century. Considering the maintenance of the title *Anticus* by the Byzantine emperors up to 612, the suggestion is made that the dissolution of the antic hegemony coincides with the collapse of the Scythian *limes* in c. 614/15.

Testament of the Emperor Maurice

Ján BAKYTA (Praha)

The article reviews not assured authenticity and historical background of the last will of the emperor Maurice mentioned by Theophylact Simocatta and tries to explore how the inhabitants of the Empire and of Constantinople in particular would have received the division of the empire. Maurice probably wanted his sons to divide the Empire among themselves as equal rulers, inspired perhaps by the practice of the Merovingians.

The (Purported) Teacher of John of Damascus and Kosmas Melodos

Nikos KALOGERAS (Cyprus)

John of Damascus has been a symbol for Christians due to his Works and Days. Kosmas Melodos, his adoptive brother, served as a famous hymnographer. Their biographies report that the two siblings received an excellent education by a well versed teacher. The controversial information on this issue found in their Lives provides a strong reason to make one consider several elements preserved in their *vitae* as legendary. Using various versions of the Lives of both John and Kosmas, this study casts light on their education by this enigmatic teacher and interprets the creation and the development of a narrative on legendary education.

Pottery production and use in Byzantine Constantinople

Kenneth Rainsbury DARK (Reading)

This paper provides a brief review of evidence for pottery use and pottery production in the Byzantine capital city of Constantinople. Published sources, mostly archaeological rather than textual, enable one to outline changing patterns of pottery 'consumption' in the city and to show that pottery manufacture took place there. Previously unpublished evidence is presented for Middle and Late Byzantine pottery production.

An unknown source of Constantine Porphyrogenitus

Tibor ŽIVKOVIĆ (Belgrade)

Chapter 29 of Constantine Porphyrogenitus's "*De administrando imperio*" is based on several sources. The sources were of different and chronologically distant origin. The source Constantine based his knowledge of Salona, Emperor Diocletian and his palace appears to be from the last couple of decades of the 4th century. A thorough examination of particular sections of this chapter may allow us to uncover the nature of the source, the identity of its author, and how the source should be interpreted.

An analysis of Symeon the New Theologian's Hymn LVI

Marina BAZZANI (Oxford)

This article examines Symeon the New Theologian's Hymn LVI from a literary and poetic point of view. A careful and detailed analysis of the text reveals how the author uses words and images in order to achieve poetic effects and express his ideas, how he gives unity to the poem by means of internal references and recurring topics throughout the text, as well as providing copious information about the author, his life and his doctrine.

Odalric of Reims and his narration about the translation of Pope Clement's I relics

Stefan ALBRECHT (Mainz)

In the middle of the 11th century Yaroslav I the Wise related Bishop Roger II of Reims – a minister to Yaroslav I – about one of the apocryphal translations of Pope Clement's I relics. There, Pope Julius I was said to have transferred his predecessor's relics from Cherson to Rome and, furthermore, when he set the relics down in the Eternal City an island surfaced where the relics had originally rested in a submarine sarcophagus. It will be argued that possibly this narrative originated as early as the 5th century in Cherson as a part of a trilogy involving a martyrdom, a miracle, and a translation.

Organization and Modus Operandi of the Manufacturing Industry in Byzantium, Tenth-Twelfth Centuries

George C. MANIATIS (Bethesda, MD)

The manufacturing industry in Byzantium comprised guild-organized and unorganized enterprises. This article analyzes their organizational structures, *modus operandi*, strengths and weaknesses, conditions for their growth, the nature of market competition, norms of business behavior, the implications of the guilds' occupational exclusivity, the role of price mechanism in price and wage determination, and the role of the state.

The ancients inscriptions of Kiev Sophia Cathedral and it's dating

Nadezda N. NIKITENKO – Vjaceslav V. KORNIENKO (Kiev)

The article is dedicated to publication of results of the latest studies of graffiti of St. Sophia of Kiev, during which 7 inscriptions dated back to the 20s-30s of the 11th century were discovered. This data enabled authors to draw a conclusion about functioning of the church in that period and to prove the concept of its erection in 1011-1018.

Goliards in Byzantium, Prodromoi in the West. Parallel Reading of Byzantine and Latin Begging Poetry

Markéta KULHÁNKOVÁ (Brno)

This study is a comparative analysis of Greek and Latin poems that were written at the same time, around the middle of the 12th century. They belong to the same genre, begging poetry. In the Byzantium, I deal with the poems of Theodoros Prodromos, of the so-called Manganaios Prodromos and of the *Ptochoprodromika* collection; in the West, the poems of Hugh Primas of Orleans and of the Archpoet. The first part of the study analyzes the contents of the texts and compares their themes and the topoi of the begging poems: hunger, cold, age, weakness and death, the motif of the cloak, work with the literary persona. The second part demonstrates the similar usage of the tropes and figures based on irony, hyperbole and antithesis. The aim of the study is not only to point out the similar features of Latin and Greek begging poetry and partly the analogous non-literary context, but also to foster a better understanding and interpretation of Byzantine begging poetry based on a comparative analysis.

A re-examination of *evresis thesavrou*

Polymnia KATSONI (Thessaloniki)

The term “Evresis Thesavrou” appears in imperial documents of the 13th and 14th centuries, concerning privileges (*chrysobulls*), and in deeds (*praktika*) of tax revenues. It was a limiting provision, which denoted the State’s entitlement to ownership of any treasure found in public lands, even after the land, or the revenues from these lands had been granted by the emperor to individuals or institutions.

Western influences on 17th-century post-Byzantine wall paintings in the Peloponnese: Roots in the 16th century

Xanthi PROESTAKI (Athens)

17th-century wall painting in the Peloponnese shows the trends visible in painting in the two great currents of the 16th century, that of the Cretan school and the school of NW Greece. The influx of Western iconographic elements – whether in the overall pattern, as in the scenes of the Massacre of the Innocents, the Crucifixion and the *Noli me tangere*, or in details – it is done very discreetly and assimilated into the aesthetic of the Byzantine tradition. Western motifs exert no more than an indirect influence on the style of their work. Despite the teachings of the great creators of wall paintings in the 16th century, Frangos Katelanos and Theophanes, and their sensitisation to humanism and Renaissance art, the Peloponnesian artists of the 17th century, the Kakavas and Moschos families and Manuel Andronos, proved to be more conservative and remained loyal to the aesthetic of the Byzantine tradition. Western elements infiltrated their work through the innovations of 16th-century painting. In isolated cases only, such as the Philosophou Monastery, new themes and motifs were introduced that showed the influence of painters of portable icons, whose clients included both the Catholic and Greek Orthodox bourgeoisie, whose good taste and way of life were influenced to a large degree by the ideas of the Renaissance. The innovations introduced in 17th-century wall paintings in the Peloponnese through the great works of the 16th century constitute examples of an art that is trying to renew itself while remaining faithful to its roots and to its doctrinal content. In this way, the co-existence of various elements of folk origin from daily life can be explained, as artists showed particular interest in the world around them and drew many details from it, objects of daily use, clothing, etc. Despite its conservative nature, 17th-century painting in the Peloponnese succeeded in responding to its era. It is an art which, in terms of its iconographic content, belongs to its times, taking on elements even indirectly from Western art, creating eclecticist agglomerations of features of daily life, and in this way reflecting the thought processes of a subjugated people who were trying to survive by preserving their traditions.

étude critique

Byzantine Philosophy and its Historiography

Filip IVANOVIĆ (Aarhus – Podgorica – Trondheim)

The article deals with the question of existence of a separate academic field of Byzantine philosophy and of its place in the modern philosophical research. In the first part, author gives an outline of the main trends in the scholarship on Byzantine philosophical tradition, highlighting some of the main works in the field. In the second part, the author gives his opinion on the questions raised and offers some suggestions and remarks on the development of the study of Byzantine philosophy.