

The Zamość  
Academy, Poland

in cooperation with the University  
of Ostrava, Czech Republic

and the Polish Institute of  
World Art Studies, Warsaw

is organising an  
international conference

## ART OF THE



## GREEK DIASPORA

9–11 May 2024

Zamość, Poland

# program

## 9-11 May 2024

**Art of the Greek Diaspora conference**  
Academy of Zamość Institute of the Art  
Market and Management in Culture  
ul. Pereca 2

### 9 May

17h

- His Magnificence Rector Paweł Skrzydlewski
- Opening of the conference
- Jerzy Malinowski, Intercultural Connections through the Studies of World Art
- Marcin Mikołajczyk, Greeks in the Polish-Lithuanian Commonwealth
- Piotr Kondraciuk, Greek community in Zamość - Culture and society
- Paweł Sygowski, Greeks in Lublin and their Orthodox church
- Discussion

### 10 May

10h

- Vasiliki Rokou, Metsovo, centre d'élevage, de commerce et d'artisanat, exemple typique d'une "ville de montagne" du XVIIe- XVIIIe siècle
- Răzvan Malanca, A bridge for interference between the orthodox and catholic artistic realms in 17th century Wallachia. A case study of the icon of the Dormition from Târgoviște, painted by Greek iconographer and master craftsman Konstantinos
- Anca Elisabeta Tatay, Ana Catană Spenchiu, The Illustrations of the Books Printed in Greek, in Bucharest, in the 18th Century
- Daniel Dumitran, Returning to the subject of the history of an absence: The Greek community of Alba Iulia - History and artistic heritage
- Discussion & Coffee

12h

- Sándor Földvári, Monuments of the Orthodox Greeks in the town of Eger, in the Largest Orthodox Church in Hungary (online paper)
- Joanna Tomalska, Greeks in Podlasie. Research Demands
- Olena Derevska, Greek Sinai monastery of St. Catherine in Kyiv: history and present time
- Discussion

13h 30 - 15h lunch time

15h

- Oleksandra Shevliuga, Temo Jojua, Mariupol, Georgia, Athos. The problem of interrelations in the art of the XI-XVII centuries.
- Stepan Jankowski, La langue et l'art des Rhômaïôns de l'Ukraine
- Claire Brisby, The Greek Enlightenment in Bulgarian lands: Eugenios Voulgaris and icon-painters from Samokov 1800-1850
- Discussion & Coffee

16h 30

- Marcin Markowski, References to ancient culture presented on Greek banknotes
- Iwona Brzewska, Greek Judaica in Poland
- Domika Maria Macios, Extermination of Greeks in the Ottoman Empire in the Light of Polish Public Opinion (1914-1923)

18h

- Closing of the conference

### 11 May

10h

- Visit of the historical town



*Academy of Zamość, Polish Institute of World Art Studies, University of Ostrava*

## Abstract of papers sent by authors

Series Byzantina. Miscellanea, 3, 2024

**Prof. dr hab. Jerzy Malinowski**

**The Polish Institute of World Art Studies and research into Diaspora art (Intercultural connection through the Studies of World Art)**

The Polish Institute of World Art Studies (Polski Instytut Studiów nad Sztuką Świata) is an independent scholarly institution functioning outside the structures of both higher education and national institutions. The subject of its activities comprises research into art and artistic culture in areas that are generally ignored in university teaching programmes.

The Institute was formed in 2011 by the amalgamation of the Society of Modern Art (Stowarzyszenie Sztuki Nowoczesnej) in Toruń, founded in 2000, and the Polish Society of Oriental Art (Polskie Stowarzyszenie Sztuki Orientu), founded in Warsaw in 2006. Its character is that of an association, but from the beginning it has also functioned as a centre for research, whose responsibilities are defined in its statute.

Research programmes that have already been realised embrace subjects that are unique in Poland, including the art of Asia, Africa and Latin America, the art of Eastern and South-Eastern Europe, and the art of national minorities. An important subject of research is the question of cultural transfer and relations with foreign cultural centres – most recently with France, Italy, the United States and Japan. Research has also embraced the art of Ukraine and the Baltic countries, as well as, formerly, the art of Russia.

An area of particular interest for the activities of the Institute is research into the art and artistic culture of Eastern and Central Europe, as embodied from the 16th century in the Polish-Lithuanian Commonwealth. This state occupied territory that neighboured the Protestant world in the north, the Catholic world in the west, Orthodox Christianity in the east, and the Islamic world (the Ottoman Empire and the Crimean Khanate) in the south. Two major nationalities, the Poles and the Ruthenians, together numerous minorities, comprised the national and religious structure of this state.

The right to elect representatives to the national Diets was enjoyed by the German bourgeoisie of the cities of Royal Prussia – Gdańsk, Toruń and Elbląg. It was also possessed by the citizens of the larger cities, including Kraków (since the granting by King Zygmunt I of the right “Civis cracoviensis nobilis par” in the year 1514). Granting the city of Lwów its location rights in the year 1456 on the basis of Magdeburg Law, King Kazimierz the Great guaranteed to all citizens of diverse national origins and religions the privilege of maintaining their religions, rights and customs, among them Poles, Ruthenians, Germans, Armenians, Jews and Tatars. Lwów became the seat of three archbishoprics – Roman Catholic, Ruthenian Orthodox (from the 18th century Greek Catholic) and Armenian (from 1630 Armenian-Catholic).

Greeks, the subject of our conference, settled in Lwów as early as in the 14th and 15th centuries, forming a compact group of citizens by the 16th century, and also in Zamość from the year 1589.

The conference devoted to the Greek diaspora in Poland fits well into the Institute's programme of research into the art and culture of national minorities, located within the context of Eastern Christianity (in Ruthenia and the Balkans, and also in the context of the Armenian diaspora).

**Dr Marcin Mikołajczyk, Uniwersytet Kaliski im. Prezydenta Stanisława Wojciechowskiego, Poland**

### **Greeks in the Polish-Lithuanian Commonwealth**

Greeks, although they never equaled the numerical presence of the Jewish, Italian, or Armenian diasporas, traveled across former Poland and settled there as early as the times of Bolesław Chrobry, gradually enriching the image of the multicultural Polish-Lithuanian Commonwealth. There were two main reasons for Greek emigration to Polish lands: economic, primarily mercantile, and political, especially the Turkish terror directed against the inhabitants of conquered territories. As noted by Konrad Kuczara, in the 16th century, many Greeks traveled through the lands of the Eastern Slavs. Their main destination was Moscow, where they sought financial support for the Orthodox Church. On their way to Moscow, they often passed through the Commonwealth. Some Greek clergy even settled there for longer periods and worked for the Ruthenian Church. Another wave of Greek immigration flowed into the Commonwealth in the 18th century from the territories of the Habsburg monarchy, particularly from cities in the Kingdom of Hungary (Buda, Pest, Miskolc, Tokaj, Eger). This was facilitated by the peace treaty signed in Karlowitz in 1699 between Turkey and Austria, Venice, and Poland. Under this agreement, Austria obtained important mercantile and religious clauses. During this period, small but vibrant communities emerged in Opatów, Lublin, Kalisz, Piotrków, Poznań, and Warsaw. In Tadeusz Korzon's monumental work *Internal History of Poland during the Reign of Stanisław August (1764-1794)*, we read: „Greeks, though few in number, engaged in the trade of wines and Eastern goods in cities”.

The main objective of this presentation is an attempt to present the most important centers of the former Commonwealth where Greeks settled from the 16th to the 19th century.

Lviv, a city located on an important trade route leading through Moldavia to the Commonwealth and Germany and leading to Moscow, became a settlement for a large Greek diaspora. In the first half of the 16th century, merchants from Venetian Crete appeared, while in the second half of the 16th century, when the great import of wines from the Greek islands and the Peloponnese developed, a significant number of Greeks from Chios arrived in the city. The Greeks of Lviv actively participated in the activities of the Brotherhood of the Dormition of the Mother of God. Both teaching and publishing activities of the Orthodox Church in the 16th century were associated with the work of Greeks residing in this city. Among the multitude of Greeks inhabiting the city, the most prominent figure was Konstantyn Korniakt.

In Zamość, a Greek community was established in 1589. Merchants who were the members of this community were, mainly engaged in long-distance trade of malmsey – sweet Greek wine.

Greeks had a significant share in the trade of Mohylów, with the majority residing directly in the city, while others came from numerous colonies scattered along the northern shores of the Black Sea and from cities located further north.

Thanks to the Turkish census, known as *the defter*, conducted in the 1680s, we know that out of 560 households in Kamieniec Podolski, 29 belonged to Greeks and Bulgarians.

In 1778, the first legally established Orthodox parish in the Polish-Lithuanian Commonwealth since the resolutions of the 1768 Sejm was founded in Opatów. The establishment of the parish and permission for a priest to reside there were preceded by years of efforts by the Greek community of Opatów to obtain them from the authorities who were initially reluctant to grant them.

In order to conduct religious services, the Greek community in Lublin purchased two adjacent houses on Zielona Street, where they established the Church of the Nativity of the Virgin Mary in 1786. Over time, it was renovated and transformed to resemble a proper temple.

We do not have too much information regarding Greek merchants residing in Krakow. In Piotrków Trybunalski, by virtue of a royal privilege, around 30 Greek families resided in the 18th century.

The Greek community in Warsaw was not very large, but it was well visible and recognizable in the city's life. In 1817, Warsaw Greeks purchased a house at 497 Podwale Street, Lit. C, with contributions from the community. The funds generated from renting out the property were used for maintaining the church, cemetery, and assisting impoverished families. One of the premises, consisting of two rooms, housed a shelter for widows. The property remained in the possession of the Greeks until 1866.

Over the years, representatives of Greek merchants could be found in almost every major city of the Polish-Lithuanian Commonwealth. They particularly favored the regions of Wielkopolska. In Poznań, the first mentions of Greeks in the city date back to the 16th century. However, a significantly larger influx of Greeks arrived in the city in the second half of the 18th century. The Poznań Greek community was established around 1750 and was dissolved in 1909. One of the most famous figures among the Poznań Greeks was Jan Konstanty Żupański, a bookseller and a publisher.

The Kalisz community was one of the largest and better-organized Greek communities within the territory of the Polish-Lithuanian Commonwealth. The community brought priests, established a cemetery, a religious school, and built temples. Kalisz Greeks, primarily engaged in lucrative wine trade, quickly became full-fledged citizens of the city. Among the most well-known and distinguished Greeks in the city were the Grabowski family – Michał, Jan, and Katarzyna – the owners of one of the oldest bookstores in Kalisz, and Dymitr Simo Szymanowski – a merchant and a philanthropist.

**Dr Piotr Kondraciuk, Academy of Zamość, Poland**  
**Greek Community in Zamość. Culture and Society**

In the system of economic and cultural development of countries, cities occupy a special position. It is in cities that the centres of craft production, trade and services, as well as art and culture are concentrated. Zamość was one of the renaissance town consistently implementing strategic concepts of economic development. The city founded by the Chancellor and Grand Hetman of the Crown Jan Zamoyski in 1580, built on the basis of the

architectural and urban concepts of Italian Renaissance architecture theorists, planned and implemented by the Italian architect Barnard Morando, combined the concepts of an ideal city, a defensive fortress and a magnate residence. From the very beginning of its operation, the city became a multi-ethnic and multicultural organism. Zamoyski, who during his studies in Padua thoroughly learned the economic and political structure of the Republic of Venice, based the settlement concept on its patterns. It was mainly from Venice and Turkey that he recruited settlers of Armenian and Greek nationality, as well as Sephardic Jews. Military conflicts in the 1570s between the Republic of Venice and the Ottoman Empire resulted in the gradual decline of maritime trade with the east. The loss of Cyprus to Ottoman Empire was also significant. Zamoyski's actions were aimed at creating a new land route connecting the East with the West, the main commercial centre of which was to be Zamość. Trade with the East was to be developed by the above-mentioned nations, which had trade contacts and experience.

In the initial period of the city's operation, Greeks were the second largest national group - after the Armenians. They obtained the settlement privilege in 1589. They were mainly engaged in mercantile activities. They mainly traded in expensive wine, called Malvasia. They were guaranteed all city rights, including access to the city council and offices in proportion to the size of the population. As Orthodox believers, they also formed a separate religious community. The privilege also guaranteed them freedom of religious worship and the building of their own brick church. At the end of the 16th century, about 100 Greeks lived in Zamość. The Greeks were also associated with the Zamość Academy. The academic printing house printed books in Greek, and the printing house itself was a significant centre of Greek printing in the Polish-Lithuanian Commonwealth. The Greeks left the city in the second half of the 17th century. During their stay in Zamość, they belonged to the wealthy urban patriciate. At the beginning of the 17th century, they owned 6 tenement houses in the Great Market Square, on the eastern, western and southern frontages. The Saint Nicholas Orthodox Church, built at the beginning of the 17th century, remains the only trace of the Greeks' stay in Zamość. Its interior was decorated with an impressive seven-row iconostasis, the lower fragments of which with the royal doors reveal (judging by the preserved iconographic sources) clear Greek features.

The author discusses the settlement privilege for Greeks, the beginnings of Greek settlement in Zamość and preserved monuments, including printed Greek books and the church of Saint Nicholas with an iconostasis, pointing to its Greek elements.

**Paweł Sygowski, Lublin, Poland**

### **Greeks in Lublin and their Orthodox church**

Archival documents from Polish Archives note that Greek merchants visited Lublin already in the first half of the 16th century. It is also known that a famous Lviv merchant, lessee of royal customs, Konstanty Korniakt, purchased a tenement house at the Lublin market square in the 1570s. A larger group of Greeks appeared in the city only in the first half of the 18th century. It is known from the 'Lustration' of the city of Lublin from 1767 that the Greeks were a large community. They came to Lublin from Moldova (Iasi) and Epir (Kastoria), but also from Zamość. Then it was recorded that, pretending to be Hungarian merchants, they imported wine to the city.

In 1785, the Greek merchant Jerzy Szaguna purchased two properties on Kowalska Street (today Zielona Street) from the Stoiński family. A year later, he sold this area to the "Lublin Assembly of the Dysunite Greek Religion". The problem for the community was the lack of a cemetery, and the closest cemeteries were in Opatów or near the monastery in Jabłeczna. The Lublin Greeks initially buried their dead in Jabłeczna. It is known that the Orthodox cemetery "next to the Greek church" was founded somewhat later. The Greeks from Lublin had more contact with their kinsmen from the areas south of the former Polish-Lithuanian Commonwealth, with the Greeks from Miskolc (they financially supported the construction of the local church), than with the Greeks in Warsaw, Lviv or Opatów.

After the Congress of Vienna and the establishment of the Kingdom of Poland in 1815, the direction of contacts between the Lublin Greeks changed. Successive parish priests turned to the Russian Orthodox Church in Brest for help. After the November Uprising (1831), many state administration officials and a large army (about 100,000 soldiers) were sent to the Kingdom from Russia.

What the Orthodox church in Lublin looked like is known from its inventory from 1824, written during the times of the "Church Caretakers" - Grzegorz Jagazowicz and Dymitr Kampomara. The description of the temple was made in the presence of the representative of the Greeks, Jan Peskary and the representative of the city, Kajetan Koźmiński. The church was described as a "brick church... with an apartment for the priest." It was covered with one roof, covered with shingles, topped with a turret with a bell. Inside the church there was a "Templon or Iconostacy" composed of 36 icons. In addition, there were 78 paintings and pictures hanging on the walls of the church. The present appearance of the church was given to it during its reconstruction in 1854-1857. To this day, there is an Orthodox church in Lublin left by the Greeks (significantly rebuilt) and other documents, kept in the State Archives in Lublin, in various archival groups. Among the letters sent from the Greek territories preserved there, some have interesting seals.

**Prof. Vassiliki Rokou, Université de Ioannina**

**Metsovo, centre of breeding, commerce, crafts, typical example of a "mountain town" of the 17th-18th centuries (paper in French : Metsovo, centre d'élevage, de commerce, d'artisanat, exemple typique d'une "ville de montagne" du XVII-XVIII siècles)**

Metsovo, the village of Vallaque Amintziou, in the heart of the Pindus chain in Epirus, Greece, is the summer village of the great livestock breeding of the plains of Thessaly from the 17th century. Due to the wool trade and crafts, whose appearance is linked to market economy, is considered a mountainous country town attached to trade and crafts, which appeared between rural and urban during the so-called artisanal period, it is located the crafts, trade and manufacture, first market trade and crafts trade.

During the period between 1500-1800, wool found itself at the centre of European interests and gained a leading role in European industrialisation. As a raw material for European woollen cloth manufacturers, France, Italy, and especially Venice, it was released precisely, by the movement of a family breeder themselves toward the distant market as a product. For example, at the end of the 16th century, a merchant from the plain of Thessaly, as is noted in the archives of Venice, traded in the wool of the rich cattle of Metsovo.

Trade and processing also led to the "industrial migration" of the trade-orientated population. The craft began in the countryside and spread to the city. The world of crafts was

created by the new European economy and the commercialisation of raw materials. In the mountainous area, it took the form of dispersed domestic production, without reaching the levels of a concentrated workshop. It is a production that marked the beginning and end of the mountain economy. The weaver's profession enters into the transport game of the "world economy", however, means the formation of an artisanal society.

Merchants from northern Greece were heading towards central Europe at the end of the 17th century. On the Austrian and Hungarian territories, from the Adriatic coasts to the Carpathians, there were colonies of Greek traders whose network extended northward to Leipzig and Amsterdam, joining the diaspora to the east. Greek from the region of unified culture, Wallachia, Moldavia, Ukraine, and even the southern Russian Empire. The prosperous Habsburg empire had long been a magnet for the Hellenic diaspora.

A strong demand for Russian and Polish furs comes from Northern Europe, but also from Asia and all of Europe, but this trade absolutely depends on the Western economy. The intention of the fur trade occurred between the 16th and 18th centuries. within the framework of the development of international trade in the Baltic and Central Europe. This trade led to an evolution of techniques and the development of crafts, in Central Europe and in the Black Sea. This is how both craftsmanship, with other complementary techniques, and the family business of traders were born, expanding the family geographically and maintaining social and commercial ties. The formation of the artisanal space, the society of the Levant, and the economy of the 16th-18th centuries. Metsovo merchants entered the fur trade following the path and centres of its development. We meet them in Venice-Stanos, Mondanos (end of the 16th century), in Nizhna-Gorgolis (17th century), in Moscow-Averof, Tositsas (18th century), in Romania, and finally in Alexandria-Averof, Tositsas in the 19th century.

The Balkan trader-entrepreneur, whose orthodoxy allowed the development of social consciousness, intended to complete his career by going through the following stages.

- a) Peddlers, commercial clerks, or sailors, with theft or piracy as a complementary activity,
- b) Order takers or commercial agents, with a second activity loan,
- c) Independent traders,
- 4) Bankers whose second activity was lending administration and politics.
- 5) Political men with second jobs in business.

By the end of the 17th century, almost everyone belonged to the first two categories. At the end of the 18th century, many belonged to the third and fourth categories and even the fifth. The merchant was an Orthodox, Balkan conqueror, and the Greek was a European citizen, first of Western Europe and then of Eastern Europe.

When it comes to the question of distinction between Greeks and Wallachians of the European diaspora arising from the information in the archives, we learn from the researchers of the subject that the two terms appear according to the conditions of their reception by the administrations of the States in which they were made. trade or have settled.

On the other hand, we can follow the evolution of the Orthodox conquering merchant of the Balkans.



## **Răzvan Malanca, Brukenthal National Museum in Sibiu, Romania**

### **A bridge for interference between the orthodox and catholic artistic realms in 17th century Wallachia. A case study of the icon of the Dormition from Târgoviște, painted by Greek iconographer and master craftsman Konstantinos**

In the Romanian Countries and Transylvania, the political life of the 16th century unfolds under the sign of the Ottoman expansion in Central-Eastern Europe. In this context, the massive settlement of Greeks north of the Danube takes place starting from the middle of the 16th century. The integration of Greek emigrants into the medieval society of Wallachia is mentioned in documents only with regard to the high social categories. There is a lack of data on the lower segments of the phenomenon of this population displacement, population which although mainly consisted of merchants, was also comprised of characters that performed various other activities. Also from the middle of the 16th century, Greek merchants settled in Transylvania as well. Here they were faced with the adversity of the Saxon Diet. Nevertheless, the commercial activity of these Greeks will have a particularly important role in the economic relations that are established between Transylvania and Wallachia but also in the dissemination of artistic ideas.

The Greeks that came to Wallachia brought with them not only mercantile knowhow but also their faith and various sets of skills that allowed them to further integrate in specific branches of society. Such is the case of master craftsmen Konstantinos, which now is renowned for his artistic work in the religious art field. As mentioned there are almost no biographical references about Konstantinos, but some historians seem to believe that he was born in 1658 and died in 1720. It is also speculated that he came from Epirus, but we know for certain that he was a man of Greek origin that settled in Wallachia in the 17th century and who adopts for himself the name *Konstantinos of Wallachia*. He was ushered into the artistic scenery of Wallachian religious art by the aristocratic family of Greek origin, The Cantacuzinos, when he is brought to the country by the then Prince of Wallachia, Șerban Vodă Cantacuzino and commissioned to paint „The Lady's Church” in Bucharest (1683), named so after Șerban Cantacuzino's wife, Lady Mary, who founded the church's construction. At that time the local art style called „The Brâncovenesc Style” was in full bloom, but Konstantinos manages to define some of its final forms.

The style characterizes the achievements in the field of architecture and fine arts in Wallachia. The crucible of the birth of the cultural climate of the Brâncovenesc artistic style is represented by the reign period of Șerban Cantacuzino (1678-1688), having echoes from the era of Matei Basarab (1632 - 1654), whose legacy is taken over, filtered, enriched and reproduced in a original synthesis of expression forms. The existence of the art from Wallachia within the Baroque framework is characterized as an aesthetic of compromise between East and West, between the old and the new, which draws its roots from Polish influences from the first decades of the 17th century, from the Baroque center par excellence of the Ukrainian-Russian Orthodoxy - Kiev, from Italy, Transylvania and Constantinople.

In 1692 Konstantinos is appointed by Prince Constantin Brâncoveanu, who ascended to the throne in 1688, the painters bailiff and starosta over a large number of apprentices and craftsmen at the Hurezi monastic complex site, which today is the largest such establishment in Romania. Here he goes on to found a school for church painters together with his closest

apprentices, one that will radiate artistic influences after Brâncoveanu (d.1714) and Konstantinos death well beyond the borders of Wallachia, in Transylvania at first and further later on.

The first site to reproduce the artistic manners crystallized at Hurezi is at The Royal Courtyard Church from Târgoviște (1698). The interior of the church was completely painted, between the years 1696-1698. The variety of iconographic themes, the aesthetic sense in harmonizing colors, as well as the expressiveness of the figures make the painting of this church one of the great achievements of the era. The wealth of details, the large number of small scenes, linked together by proportionate chromatic, create a strong expression of unity, like all the painting ensembles of the period. At Târgoviște, Konstantinos not only painted and signed several murals but also painted the Royal Icons of the Iconostasis (1697), one of which is the main focus of this paper.

The central theme of said icon is the „Dormition of the Mother of God”. The title is found in the upper register, written in Greek with Greek characters. The translation is as follows: *The Glorious Dormition of Mary*. The icon was mounted in the southern part of the iconostasis certifying the patronage of the Great Royal Church. The pictorial technique is tempera over gold leaf, which can be found on the whole surface of the icon (*fondo oro*), the panel size being 126 x 88 x 4 centimeters Amongst the people that comprise the funeral assembly there is an individual that holds in his hand a pair of reading spectacles of the Nürnberg type.

Spectacles were invented in the second half of the 13th century and after some dispute, Salvino d'Armati is credited with the creation of the first pair of eyeglasses and is considered their inventor to this day.

Shortly after this, eyeglasses or spectacles were adopted in the Marian iconography of the Alpine area, so that in 1370 they are represented (presumably for the first time) in an icon with the theme of the „Dormition of the Virgin Mary”, in Tirol, Austria. Between this icon and the one painted by the Greek master Konstantinos in 17th century Wallachia there were many others made, so much so that I was able to gather a catalogue of over fifty such representations rendered on different artistic mediums, but all of the same iconographic theme and all with spectacles. Their symbolism is based on the same type of optical metaphor, subtly hinting on The Virgin Mary's role in the Embodiment of the Divine Word into Christ.

**Anca Elisabeta Tatay, Academy Library, Cluj-Napoca, Romania; Ana Catană Spenchiu, „Alexandru Ioan Cuza” University, Iași, Romania**

### **The Illustrations of the Books Printed in Greek, in Bucharest, in the 18<sup>th</sup> Century**

In the period of time 1582-1830, in Bucharest there worked more typographies that printed books in Romanian (with Cyrillic characters), but also in Greek, Slavonic, Arabic, Turkish, Russian or Bulgarian. The about 300 writings that appeared in the respective printing presses place Bucharest on the first position among the other typographic centres that published books in the Romanian area or for the Romanians (on the second place is Iași, Moldavia's capital, and on the 3<sup>rd</sup> is Buda, Hungary). As one can notice, the books in Romanian are the most numerous, followed by those in Greek. This phenomenon is due to the Phanariot rulers (Phanar was an important district inhabited by the Greek in Istanbul) in the Romanian Principalities (Moldavia: 1711-1822 and Wallachia: 1716-1821), but also to other aspects. It must be emphasized that Wallachia with its most important center, Bucharest (in 1465 Radu

cel Frumos fixed his residence there; since 1659, under Gheorghe Ghica's rule, it became the capital), had always close relationships with the culture and civilization of Greece, particularly motivated by their common Orthodox religion. Practically, within the Romanian area (Bucharest, Târgoviște, Râmnic, Iași) there were printed books in Greek for the Greeks from the Principalities or from abroad as well as for the educated Romanians who could speak Greek.

Statistically, in the 18<sup>th</sup> century, in Bucharest there appeared about 150 books, of which 35 were in Greek (some of them bilingual) that we have examined in the Academy Library of Bucharest and Cluj, the Central University Library in Cluj and Iași. Out of these, 10 contain full page engravings or have the title page decorated with an illustration which includes the Prince's coat of arms rendered as a frontispiece. On the other hand, they also contain frontispieces and vignettes as well as the voivodes' coats of arms (frequently repeated in some other Romanian writings of the time) which we do not intend to analyze now. The present study has proposed to investigate the ten images, and to emphasize their relations with the text of the book, revealing their source of inspiration (as far as possible). At the same time we have attempted to compare them with the Romanian prints from Bucharest so that we could find out whether the Greek books had their own decorative material.

As a matter of fact, throughout the 18<sup>th</sup> century, one can distinguish more important stages. The first period includes Antim Ivireanu's activity as a typographer and from that time we have found three engravings: the Saint Emperor Constantine the Great – 1701; Deesis – 1702; the Patriarch Dosithei Enthroned – 1715 (metal engraving). In the following 50 years just a few books were published, only two (in the Metropolitan typography) being decorated with woodcuts: Saints Constantine and Helen – 1749; Saint Visarion – 1759. Between 1767-1769, in the New Greek Typography there appeared prints that contained 3 new images: The Trinity – 1767, David and the Virgin with Jesus in her Arms – 1769. In 1780, a new bilingual book came out in the Metropolitan typography, decorated with a title page representing the coat of arms of the Principality flanked by the representation of the Justice and of the Patriarch of Constantinople. It is worth mentioning that the brothers Nicolae and Ioan Lazaru from Ioania (Greece) set up a Greek printing press in the 8<sup>th</sup> decade of the 18<sup>th</sup> century in which there appeared an unusual theme in the Romanian land: the representation of school – 1783.

**Dr Daniel Dumitran, „1 Decembrie 1918” University of Alba Iulia, Romania**

**Returning to the subject of the history of an absence: The Greek community of Alba Iulia - History and artistic heritage**

Attested by historical sources starting from the 16<sup>th</sup> century, when Prince Stefan Báthory (1571 – 1575) initiated the policy of favoring the settlement of the Greeks as tax-paying residents, the Greek community in Alba Iulia owes its existence to the consistency of the princely interest in the city's prosperity, reaffirmed by Prince Gabriel Bethlen (1613 – 1629), who also granted privileges to other confessional-religious groups (Anabaptists and Jews), consistency promoted by his successors. In the 18<sup>th</sup> century, the close relations of the Greeks of Alba Iulia with the Greek community in Sibiu are asserted, Sibiu being the city in the south of the Principality where the first trading company of the Greeks operated since the first half of the 17<sup>th</sup> century, the city exercising a real patronage over the Greek community in Alba Iulia. Based on cartographic and documentary sources and preserved vestiges, two stages can be identified in the history of this community, among which the first one belongs primarily to

the 17<sup>th</sup> century and the first years of the following century, and is characterized by the proper establishment of the community, the community being headed by a judge, and by the building of the community's church, at the latest in the last decade of the 17<sup>th</sup> century, outside the fortified city, probably prior to the period when the residents of Sibiu built their own church in Bungard, near the Saxon city (approx. 1690 – 1691).

The beginning of the construction in Alba Iulia of the most important Habsburg bastion fortification in the Principality of Transylvania, in 1715, which incorporated the fortifications of the medieval city and transformed the city into an area reserved almost exclusively to the civil and ecclesiastical administration and to the army, had significant consequences on the urban landscape, but also on the population, which required the reconstitution of previous communities in the area intended for the construction of the new civil city. Greek merchants reappeared in this context as ktetors of the church which can be designated as the first "church of the Greeks" in Alba Iulia and also the oldest Orthodox church in the city, by making donations, one of them, the Uniate (Greek-Catholic) noble Ioan Dragoș of Thurna financing the building of the church tower. However, and despite the fact that the tombstone of Ioan Dragoș of Thurna is kept in the cemetery next to the church, along with other monuments with a similar typology (coffin cover type), the community did not preserve the memory of the origin of this church, which was taken over by the Uniate Romanians and was involved in the confessional confrontations from the middle of the 18<sup>th</sup> century, between non-Uniate (Orthodox) and Uniate believers. The church preserves neither the original painting, nor the original iconostasis.

Instead, the one that has remained known until today as the "church of the Greeks" was built in the last decade of the 18<sup>th</sup> century, in the favorable context created by the issuance of the Edict of Tolerance of Emperor Joseph II (November 8, 1781), with the contribution of other members of the Greek community, settled here later, in close relations with the Greek Trading Company of Sibiu, much more confessionally exclusive than their predecessors. The worship objects similar to those preserved in the other church and which attest to the donation documents are supplemented this time by fragments of the original painting and the lavish iconostasis attributed to the workshop of Simion Silaghi from Abrud, an outstanding painter, with attested activity between 1773 and 1830, the iconostasis being datable to the beginning of the 19<sup>th</sup> century. Due to the share of Romanians, this church too became a church of the Romanian community, and a Romanian school was organized within its premises.

My paper follows these coordinates of the foundations owed to the members of the Greek community, along with the members' involvement in the economic history of the city, and the manner of their integration into the urban social structure, especially their role in supporting the affirmation of the local Romanian Orthodox community – a more general phenomenon, characteristic of all the cities where such "churches of the Greeks" were built, and where the share of the Greeks was not so important as to lead to rivalries with the Romanians, as a consequence of the process of consolidation of ethnic identities. Last but not least, I am interested in the patrimonial dimension of the subject, regarding the preserved vestiges and the possibility that these perpetuate the memory of the existence of the Greek community.

**Sándor Földvári, Debrecen University, Hungary**

## **Monuments of the Orthodox Greeks in the town of Eger, in the Largest Orthodox Church in Hungary**

Eger is a thousand-year-old significant town in the North of Hungary, since 1004/1009 Catholic episcopal centre, since 1804 archiepiscopal centre. In Eger, the Eastern Greek Church of St. Nicholas is the largest and most beautiful Orthodox church in Hungary. Serbs, Greeks, and other ethnic groups of Orthodox faith from the Balkan began to settle in Eger in large numbers during the Turkish subjugation, in the 17th century. After the Turkish power ended, the Orthodox believers suffered the oppression of the Roman Catholic bishops in the 18th c., and the Serbian bishops and archbishops from Novi Sad and Karlóca (Karlóca) often wrote letters of complaints to the Roman Catholic bishops of Eger as well as to Queen Maria Theresa in Vienna, too. (These Serbian complaints, which cover the Greeks, too, for the jurisdiction of the Serbian Bishops over Greeks in the Hungarian Kingdom, are being researched by the author and matter of another publication of his.) The Greeks gave less attention than the Serbs, although serious historians published about their history, such as Ö. Füves. (1958) After 1687, the Serbs and Greeks of Orthodox confession who settled in Eger took possession of a Turkish mosque, the structure of which deteriorated greatly in the 18th century, but the Roman Catholic bishops did not allow the Orthodox to build a church, because they were the landlords of the city. In October 1784, King Joseph II “the Enlightened”, visited Eger and became aware of the problems of the citizens of Eger in eastern Greece. Despite the opposition of Catholic Bishop Eszterházy, the king permitted for the Orthodox to build a church. The pigtail-style church was built between 1785-1799 based on the design of János Povolni, a builder master from Eger. It was solemnly consecrated by the Serbian bishop Jovanovic in 1804.

Although it was consecrated by the Serbs and is still known to tourists as the Rác Church [“Rasciani” – in Latin sources it refers to the Serbs of the Habsburg Empire], this church was largely built by wealthy Greek merchants and contains their monuments:

In the preparatory altar on the left wing of the church's altar, the church's consecration document in Greek language is hung, the text of which is as follows: “By the will of the Father, with the help of the Son, and by the Life-Giving miracle-working Holy Spirit, in the name of our Father Nikolaos, Archbishop of Myra in Lycia, with the blessing of the Most Reverend Joannes Joannovics, Bishop of Bácska, Szeged and Eger, On the 21st Nov., the day of the presentation of the Virgin Mary in the city of Eger. Wax seal. Joan Joannovics m. p.” — In the bend (apsis) of the altar, there is a fresco depicting St. John of Golden Mouth, St. Proklos, and St. Kyriakos, with names in Greek. Below the fresco is the following contemporary Greek inscription: “This holy altar was painted and decorated in memory of the respected Mr. János Tzumpanulis and Mária Staiu on the 17th of April 1789.” All these surnames are Greek, with Hungarianized given names.

The gilded and painted wood-carved sanctuary gate and large iconostasis were made in 1789-1791 by woodcarver Miklós [Nikolaos] Jankovics from Szerém [Serem, South Hungary]. He was a Greek master. — The Holy Sepulchre was made of painted and gilded wood and is dated from 1797. Its Greek inscription reads: “In the name of the Father and of the Son and the Holy Spirit. Amen. The Greek [sic!] Miklós [Nikolaos] Telidorosz Jankovics built

this Holy Sepulcher in February 1797. on the 7th. This was handed down by Mr. János Tzumbanulisz". The latter was a Greek rich merchant, as well.

The cemetery is outside the church garden and directly in front of the church. Greek inscriptions can be read on the graves, but there are also Serbian ones: Illés Antonovics 1928. By the way, the following names can be read on the tombstones of the cemetery: Koleda, Alexovics, Juhász, Totovics, Sztankovics, Petrovics, Ninics, etc., which suggests an increase in the proportion of Serbs in the Modern Age.

The paper aims to give an English-language publication about the topic that was dealt with in previous Hungarian papers, and, to complete the earlier literature with some new research of the author in the Eger Archbishopric Archive, which is reached in sources about Orthodoxy, too. Noteworthy, Hungarian art Historians have not yet dealt with the heritage of Greeks in Eger, but other towns; and historians generally dealt with Greeks in Eger from the point of view of the Serbs, however, the largest Orthodox church in Hungary was built mainly by Greeks, with Greek capital, therefore, the weight and significance of Greek were much larger in Eger, than of the Serbs, as well. Nevertheless, the sources in the local archiepiscopal archive are held in the folders of Serbs, and the author has overviewed all these folders (fasciculi) to describe them as regestae.

### **Joanna Tomalska-Więcek, Supraś** **Greeks in Podlasie. Research Demands**

Historical Podlasie is a region inhabited for centuries by different ethnoses and religions: Christians of various rites (Catholics, Orthodox, Protestants, Arians), Muslims and Jews. Poles, Ruthenians, Lithuanians, Germans, Scots, Italians and Dutch lived here. With the current state of research, it is not known whether a Greek diaspora also functioned here. Source materials have been lost in the storms of history and have to be sought outside the country. In this situation, it is worth trying to find traces of Greek culture, especially in view of the fact that many traces indicate that Polish Orthodox culture originated in southern Europe. Can cultural links with the Balkans also be found today in the culture of Podlasie, which has been present in the region for centuries, especially in view of the cultural devastation?

In 1964, two art historians, Izabela Galicka and Hanna Sygietyńska, found in the rectory of a church in Kosów Lacki, a village once located in the land of Drohiczyn in Podlasie, now in Mazovia, a magnificent painting entitled "Ecstasy of St Francis", which they attributed to one of Europe's greatest painters, Domenicos Theotocopoulos, known as El Greco. This attribution was confirmed by the finding of the artist's signature. To this day, it is still unclear how this work found its way into the rectory of a provincial church; several known explanations have not been unequivocally confirmed, although in-depth research on the subject is certainly worthwhile.

This is not the only "Greek trace" in the culture of Podlasie. Among the most beautiful preserved monuments of icon painting in the region is the icon of Hodegetria in the parish church in Bielsk, once one of the most important centres of the region. Dated to the mid-16th century, the icon has no analogues in surviving monuments not only in Podlasie, but also in Poland. The inspiration of the Muscovite Principality should also be ruled out, which is contradicted by the formal analysis, above all by the supernaturally long fingers of the Mother of God and the semi-plastic aureole, decorated with a floral thread motif. Repeatedly repainted, the icon has retained the characteristics of a painting centre art of a very high

artistic level. Many features seem to link it to the Balkans and Crete, but this issue has not been clearly clarified. In the middle of the 16th century, a group of artists, led by Nektarij Serb, worked in Suprasl. Was there also a Greek artist in this group, which, according to formal analysis, numbered at least three painters?

Interestingly, the icon from Bielsk (one of the few icons remaining in the same place for centuries) shows iconographic links with the image kept in the Jerusalem Patriarchate. It is worth recalling that the icon from Bielsk has for centuries been an image surrounded by veneration, archival confirmations are known from the 17th and 18th centuries, and the cult was so lively that a copy was also created. Similar features, but in a provincial implementation, are also known from other regional icons. With the present state of knowledge, it is difficult to say whether indeed several provincial icons are copies of the image from Bielsk, or whether an unknown author used here the prototype of an unrecognised cult image of Hodegetria, worshipped in the Balkans. Undoubtedly, an attempt to clarify this strand of the region's cultural history would allow in-depth research to be carried out in a new perspective.

**Olena Derevska, PhD student, National Academy of Fine Arts and Architecture, Kyiv, Ukraine**  
**[Greek Sinai monastery of St. Catherine in Kyiv: history and present time](#)**

Greek Sinai monastery of St. Catherine in Kyivan Podil was the metochion (metochia) of the monastery of St. Catherine in Sinai, founded in Kyiv in the 18<sup>th</sup> century. It was inspired both by Kyivan Greeks who started to settle in the city in the 1650s, and with the enthusiasm of the authorities of Mount Sinai St. Catherine monastery. Sinai archimandrite Cyril received an offering for organizing Kyiv dependency from Russian Empress Anna Ioannovna in 1734. In 1736, Hegumen Yevgeny was sent to Kyiv to manage the establishment of the monastery. Although Kyiv Magistrate was against it, being afraid of losing some rights for Kyiv burghers, hegumen Yevgeny found support of then archbishop of Kyiv Raphael Zaborovsky, and organized purchasing of 3 land lots in Kyivan Podil in 1737, presented to magistrate as fictitious gift from Kyivan Greek merchant Astamatios Stimati (Astamaty Nikolayev, Anton Mykolayovych). In September 1738, church construction was allowed. First Hegumen Yevgeny had been using the old wooden house of A. Stimati as St. Catherine chapel where the service was held, and in August 1742 the new stone church of St. Catherine was consecrated.

The largest private donators were Kyivan Greek Ivan Hudyma and by then Metropolitan of Kyiv Raphael Zaborovsky. The literary sources report the St. Catherine church as being typical Ukrainian baroque three-dome and three-part (a naos, to which the altar part (apse) is adjacent to the east, and a narthex to the west) church. It is unclear when it was reconstructed to have only one dome (as it can be seen on the visual sources left). In March 1748, St. Catherine church was reorganized into Greek Sinai St. Catherine monastery in Kyivan Podil, under Mount Sinai monastery primate. Kyiv Greek fraternity never was as strong as Nizhyn Greek Fraternity, and Kyiv Greek Monastery served mostly to produce income for Mount Sinai primate. No Greek school was in fact founded. Typically only one Greek Hegumen lived there on a constant basis. Some guest monks, both from Sinai and other Orthodox regions, used to come on a temporary basis. Local clergy were hired to provide services for the Podil inhabitants, which was done mostly in Church Slavonic, and only sometimes in

Greek. So disputes and conflicts between local Orthodox congregational priests and the monastery exceeding the frames of its privileges happened often.

In 1768, as a result of the Russian Empress Catherine the Great starting political philhellenism, 16 state paid vacations were granted to St. Catherine Kyivan monastery. In 1786 5 famous Kyiv orthodox monasteries were secularized, and the properties of one of them, Sts. Peter and Paul monastery, formerly Dominican order monastery and the seat of the Roman Catholic Bishop of Kyiv, was granted to St. Catherine Kyivan monastery. The Greek monastery therefore moved from its old so-called Greek courtyard to the nearby premises of the f Sts. Peter and Paul's, now called St. Catherine monastery. This causes some disambiguation in historical sources considering building and dates of their construction. Some sources report a bell-tower and monastic cells were constructed in the 2<sup>nd</sup> part of the 18<sup>th</sup> century by famous Ukrainian architect Ivan Hryhorovych-Barskyi, being unclear whether the cells were built and therefore intended for the old Greek courtyard or for the Sts. Peter and Paul monastery. In 1811 a huge fire tragically destroyed old Kyivan Podil, and St. Catherine church in the old Greek courtyard was one of the happily untouched. Thus the monks and priests returned to the old location actually in 1811, and in 1828 it was confirmed officially. In 1857, as the most trusted source says, the 2-storey bell-tower and 1-storey monastic cells were constructed. This bell is present on the visual sources until the 1910s, when it was destructed, and a monastery revenue house (1912) and a new multi-tiered bell tower with a heated church on the 2<sup>nd</sup> floor (1914) were built.

After the Bolshevik Coup, the St. Catherine church was closed and used as exhibition premises since 1923, and demolished in 1929. The upper levels of the bell-tower were demolished, too. In 1994, the city of Kyiv decided to restore the complex of the Greek monastery and to use it for the National Bank of Ukraine needs. The architectural project of restoration and future adaptation for administrative needs of the former Greek monastery premises by Yury Dmytrevych and Mykola Stetsenko, completed in 1994-1996, was granted the 1999 State Prize of Ukraine in the Field of Architecture. The church hall in the 2<sup>nd</sup> floor of the bell-tower was given to the Greek Orthodox Congregation of Kyiv to hold services in 1991-2001, but never since then, though the Greek Ministry of Foreign Affairs had asked Ukraine about this officially.

The Greek St. Catherine monastery served as an important centre of Orthodox church art. Besides gathering money for Mount Sinai monastery, Kyiv metochia ordered icons, liturgical accessories and other examples of sacred art, both for own use and for the Sinai primate. The recent research reported that the St. Catherine Church had such icons as Theotokos of Tikhvin (16<sup>th</sup> century, Novgorod), now in National Kyiv Art Gallery; Nativity (1768), the current location is unknown; John the Warrior (probably 19<sup>th</sup> century), the current location is unknown; Saint Nicholas the Wonderworker (19<sup>th</sup> century), now in the National Preserve Kyiv-Pechersk Lavra; Stylianos of Paphlagonia (19<sup>th</sup> century), now in National Art Museum of Ukraine; The Virgin of Odigitria Chernigiv Trinity Saint Elijah (18<sup>th</sup> century), now in the National Preserve Kyiv-Pechersk Lavra; View of Sinai Mountain (18<sup>th</sup> century), now in National Art Museum of Ukraine; Our Lady of Kaplunivka, the current location is unknown; and Great Martyr Catherine, which location is reported to be unknown. As for the last plot, the icon of Great Martyr Catherine with scenes from her life is stored now in the collection of the National Art Museum of Ukraine. Its iconography is close to the similar Sinai Mount icons,



and storage information supposes it originates from Kyiv Greek Monastery. The St. Catherine Church could probably have several St. Catherine icons. The View of Sinai Mountain and Great Martyr Catherine icons from National Art Museum of Ukraine bear iconography close to the paper icons by Nikodem Zubrzycki, produced on Hatzikiriakis Vourliotis' order for Sinai Mount in Lviv in 1680s-1690s. The other plots and motives of the St. Catherine church mentioned are the New Testament Trinity, Pelican Sacrifice (either painting or wood carving), and Translation of the Relics of Saint Nicholas.

**Oleksandra Shevliuga National Art Museum of Ukraine (Kyiv), Ukraine; Temo Jojua Iliia State University, Tbilisi, Georgia**

**Mariupol, Georgia, Athos. The problem of interrelations in the art of the 11-17 centuries.**

The National Art Museum of Ukraine keeps one of the rare monuments of Byzantine art - a wooden relief icon "Saint George with a Life" of the end of the XI-beginning of the 12 century. According to legend, the relief belonged to the Greek Christians living in the Crimea, and in 1778, by order of Catherine II, the Greeks were resettled on the coast of the Azov Sea. The icon was kept in the Church of St Harlampy in Mariupol until the 20th - 30th years of the 20th century. There are discussions about the origin of the icon and its dating. There is no precise information about where the icon was located before it reached Mariupol. According to popular opinion (L. Milyaeva, L. Chlenova, V. Putsko), the relief icon belonged to the Balaklava St George Monastery (now in Sevastopol). But back in the early twentieth century, the Crimean archaeologist A. Berthier-Legarde suggested that the icon was brought to Crimea by a Greek, Metropolitan Ignatius, pastor of the Crimean Greeks, and together with him the monument ended up in Mariupol. It is known that Ignatius from childhood was brought up on Athos, where he was tonsured as a monk.

Researchers of the icon "Saint George with Hagiography" have repeatedly noted the uniqueness and dissimilarity of the iconography of certain hagiographic scenes of the work, such as "George before Diocletian and his co-ruler", because in the vast majority of images only one Diocletian is represented on the throne. Or also a rare iconography of the scene of "George being led to prison", where two guards pierce the martyr with spears and others. But according to recent observations, similar scenes have been found among the fresco cycles of the Athos monasteries of Xenophontos, Dionysios and Hilandar in the 15th-17th centuries. Also, the iconographic scheme of the stamps of the relief icon from the NAMU has significant coincidences with the plots of two silver crosses of Georgia from the 16th century to the beginning of the 17th century. These crosses were commissioned by the Samtskhan atabeg Kvarqvare III and the Kakhetian king Alexander II. There is a close connection between these rulers and the Athonite monasteries.

Thus, the icon from the Kyiv collection may be the oldest example of the iconographic programme of these life cycles and testify to a certain connection of the relief with the Athonite artistic centre. This greatly enriches our understanding of the activity of Greek masters outside the country and the authority of examples of Greek art in the post-Byzantine era.

## Dr Stepan Jankowski, l'Université de Mariupol, Ukraine

### La langue et l'art des Rhômaïôns de l'Ukraine

Le paysage culturel de l'Ukraine moderne représente diverses communautés nationales. Certaines parmi elles se présentent comme les Grecs de Mariupol. Cette notion communie l'ensemble multiethnique issu des rhômaïôns et des tartares du Khanat de Crimée, ainsi que présence parmi elles d'une minorité pontique. Les discours des activistes, des savants, des scientifiques engagés promeuvent à la diffusion du nom Hellènes / Grecs du cis-Azov. Cette désignation unifie les diverses entités sous un nom qui simplifie d'une culture en voie de disparition. La présence des communautés des rhômaïôns et des tartares aux steppes d'Ukraine est la conséquence de la guerre impériale entre la Turquie ottomane et l'Empire de la maison Romanov-Holstein-Gottorp qui finit par conclure le traité de Kutchuk-Kaïnardji au 21 juillet 1774 entre Saint-Pétersbourg et Constantinople. Ce traité de paix ouvre le processus de la réalisation du « projet du grec » de la maison impériale qui durera jusqu'à la dynastie s'est éteint durant les événements de février 1917 à juillet 1918 ; mais il faut dire que ce projet était complètement fermé après la Seconde Guerre mondiale et la Guerre civile grecque en 1949. Le fait que la migration de la Grèce vers l'Empire s'était poursuivie tout au long de la fin du 18e siècle et de la première moitié du 20e siècle a aggravé le problème de perception des Grecs de Mariupol dans les domaines scientifique, culturel, politique. Ces communautés composent d'un ensemble turcophone et d'autre byzantin. En matière de diachronie culturelle on constate des différentes entités des Grecs de Mariupol :

(i) Les Rhômaïôns (Ῥωμιός, en notation cyrillique 'румейс' /ro'mjos/) sont le nom originel des communautés qui partagent une culture et une langue communes (Ῥωμαϊκού γλώσσα, 'Ρυμεικυ γλωσσα' /romai'ku: γλω:/'ssa/) depuis l'Antiquité tardive jusqu'à la réinstallation forcée de Crimée à la région cis-Azov ;

(ii) les Urums sont la désignation des communautés turques du langage du Groupe kiptchak occidental des langues turques ;

(iii) les Tats (l'origine des langues turques) des montagnes désignaient de tous les peuples de Crimée qui étaient les sujets non turcs du Khan de Crimée parmi lesquels les Rhômaïôn, les Goths, les Italiens. Probablement à l'époque du Khanat, les Tatars de Crimée différençaient les chrétiens qui étaient les sujets de Bakhtchysaraï de Constantinople, comme les Tats et Rum, après la réinstallation forcée de la Crimée cette différence a disparu, mais le nom Tats a été conservé dans la langue Urum par rapport aux Rhômaïôns ;

(iv) les Grecques ont été une désignation pour toutes les communautés chrétiennes qui avaient des liaisons ecclésiastiques avec le patriarcat œcuménique de Constantinople pendant la réinstallation forcée de Crimée ;

(vi) les Grecs-Hellènes étaient attribués aux Rhômaïôns durant la politique d'hellénisation à la région cis-Azov ;

(vii) les Grecs-Tatars étaient attribués aux Urums durant la politique d'hellénisation à la région cis-Azov ;

(viii) les Hellènes de l'Ukraine sont l'attribution des groupes et des individus qui se positionnent comme les Grecs.

Ainsi, le nom donné aux Rhômaïôns est les Grecs de Mariupol qui se considèrent comme

« Hellènes d'Ukraine ». C'est une notion vague que reflète manque de la compréhension du contexte culturel des communautés Rhômaïôns.

Premier changement avait lieu pendant la réinstallation forcée les communautés Rhômaïôns de la Crimée entre le mars 1778 jusqu'au juillet 1780. À ce temps les Rhômaïôns devenaient les Grecs, mais à l'intérieur d'elles même restaient les Rhômaïôns. Les objets de vie quotidienne et religieuse de ce période deviennent à la fois les sources des descriptions ethnographiques et le patrimoine prétendu culturel. Tous ces objets ont été détachés des contextes différents et pratiquement inconnu. Ce patrimoine est dissipé et complètement disparu au 19<sup>e</sup> et 20<sup>e</sup> siècles. On constate quelques objets qui symbolisent les liaisons entre Constantinople byzantin et ottoman et les Rhômaïôns de Crimée. On peut les voir aux éléments du Fonds spécial du Musée national d'art d'Ukraine (créé en 1937 en tant que collection d'objets d'art susceptibles d'être détruits), ainsi que dans la partie numérisée de la collection grecque du Musée local de Marioupol (Des objets, des œuvres d'art et des autres patrimoines que ne sont pas endommagés des bombardements de février à avril 2023, ont été évacués de Marioupol par les autorités d'occupation de la Fédération de Russie). Parmi ces objets symboliquement significatifs, une part importante est constituée d'objets d'art décoratif et religieux peu étudiés, mais parmi eux il y a aussi ceux qui attirent une attention particulière : l'icône en relief avec Saint Georges et des scènes de sa vie ; L'Épitaphe en soie brodée d'or, œuvre d'un des élèves de la célèbre brodeuse Despoineta Constantinople comme les autres objets de la collection grecque du Musée local de Marioupol.

La Seconde alternance provient de la politique de l'indigénisation des années 1923 et 1933 qui adopte le pouvoir bolchevik pour les communautés grecques d'Ukraine. Cette politique se compte sur l'introduction dimotikí (*un standard du grec moderne qui s'oppose à la katharevousa comme une langue populaire démocratique contre l'officielle aristocratique*). L'introduction dimotikí au milieu social des Grecs de Marioupol avait pour objectif d'éliminer des distinctions entre les Rhômaïôns et les Urum en formant une communauté hellénistique soviétique. Cette politique avait été brutalement interrompue par la Terreur stalinienne. Il convient de noter que dans le contexte de l'hellénisation des années 1920-1930, des mesures ont été prises vers la formation d'un art populaire. Au cours de cette période, des opportunités se sont ouvertes pour la formation de ce qu'on appelle « l'art populaire ». Et la création de la littérature roumaine et du théâtre grec s'inscrit dans cette direction. Mais la muséification à travers les descriptions ethnographiques acquiert une importance primordiale. C'est l'ethnographie qui a donné l'apparence d'une authenticité scientifique au simulacre des Hellènes de la région de cis-Azov.

Troisième acte des changements se déroulait pendant des ânes de Perestroïka. Pour comprendre l'essence de la transformation des Rhômaïôns aux Hellènes, il faut prendre à vue un obstacle. Au tout long de son histoire à la région cis-Azov les communautés Rhômaïôns n'avait pas les liaisons constantes avec la Grèce ; et, on considère que la Grèce devenait une sorte du Pays des rêves identitaire. Le discours rapporté à la Renaissance national et culturelle des Grecs d'Ukraine se pose sur le concept de l'hellénisation. L'hellénisation dès 1980 et jusqu'à nos jours est le troisième vague d'assimilation qui suit la politique répressive dès 1930 – 1970 et la première vague de l'hellénisation les années 1923 et 1933.

Il est important de comprendre que le point de départ de la deuxième vague d'hellénisation est l'instauration dans le domaine social d'un simulacre de la culture hellénique de la région d'Azov. La mythologie produite dans les limites de ce simulacre, qui avait une justification quasi scientifique, reposait sur plusieurs narratives. Certaines d'entre elles remontent à la tradition impériale Holstein-Romanov du XIX<sup>e</sup> siècle, d'autres sont nées

du milieu social lui-même. Parallèlement, le processus de russification des communautés romaines a eu lieu.

Pour l'art, les thèmes les plus significatifs étaient : les racines grecques de la région d'Azov et une pseudo-discussion sur la datation de la fondation de la ville de Marioupol, le caractère homérique de la langue romaine et le lien particulier des Grecs de la région d'Azov avec la « patrie historique » qu'était une énigmatique Hellade des manuels historique et Byzantin des albums de l'histoire des arts. Les beaux-arts ont joué un rôle particulier. Le culte d'Arkhip Kuindzhi surgit dans la ville. Les artistes de Marioupol d'origine grecque étaient en effet visibles dans la vie artistique de la ville. Parmi eux, il faut noter Volodymyr Kharakoz, Vasyl Tchapni, Olexandre Kecheji, Valentyn Konstantinov, Lel Kuzmenkov, Volodymyr Mysky-Oglu, Alexander Fasulaki, Volodymyr Zarbi, etc. Les genres dominés des leurs œuvres étaient portraits, des natures mortes et des paysages. Comme en témoigne Lyudmila Massalskaya, artiste de Marioupol : « Bien sûr, l'art grec est à la fois un modèle et quelque chose de plus... mais le genre quotidien n'était pas pertinent parmi les artistes de Marioupol ni lors des expositions... ». Les thèmes grecs présentés dans leurs œuvres étaient de nature plutôt scholar que symbolique. On peut dire que leurs travaux présentent quelques vestiges de réflexion des racines Rhômaïôns. À la fin des années 1980, certains artistes d'origine grecque se sont rendus en République hellénique. Pour de Volodymyr Kharakoz et Vasyl Tchapni, mais il serait une erreur à chercher les traces de cet événement biographique aux l'espace de l'art de Rhômaïôns de la région cis-Azov.

**Claire Brisby, London**

### **The Greek Enlightenment in Bulgarian lands: Eugenios Voulgaris and icon-painters from Samokov 1800-1850**

I propose to contribute to the conference a paper looking at the role of images in the transmission of western European Enlightenment ideas in the Balkans by considering the western prints used by a prominent Bulgarian icon-painter active in the first half of the nineteenth century whose artistic formation was shaped by educational reforms filtering into the Balkans from Eugenios Voulgaris' Academy on Mount Athos.

The icon-painter Zahari (1810-1853) from Samokov, an economically prosperous and therefore culturally prominent town in Bulgaria, identified himself with the Greek word for painter *zograph*, a pretention he owed to his education in one of the pioneering schools in Bulgaria of the National Revival teaching a curriculum with secular subjects adopted from examples in Greece freshly independent from Ottoman rule.

Zahari was renowned in his time for artistic expression that was attributed to a European outlook, having aspired to academic training in St. Petersburg and seeking instruction from French painters in neighbouring Plovdiv.

My enquiry is concerned with describing Zahari's western consciousness by assessing his use of western sources together with his adoption of western technical methods. Focussed assessment of Zahari's use of a western portrait print of Voulgaris as a model for his pioneering oil-painted self-portrait leads to an analysis of the painters' awareness of European Enlightenment academic thought as it was disseminated from Voulgaris' Academy on Mount Athos.

My enquiry refers to overlooked sources of local cultural history and promotes perception of this Bulgarian painters in a European dimension.

**Iwona Brzewska, Warsaw**

**Sephardic ritual fabrics from the collection of Jewish Historical Institute in Warsaw**

The Museum of the Jewish Historical Institute in Warsaw contains Poland's biggest collection of synagogue fabrics. Among this, they are fifty fabrics from the territories of Greece and Turkey. During World War II, thousands of Sephardic Jews from Greece (mainly from Thessaloniki) were sentenced to death. The only remainders of this tragic event are parochets, Tora curtains and other textiles used in synagogue.

The only remainders of this tragic event are parochets, Tora coverings and other textiles which used to decorate their place of worship. The former, mostly secondly used, richly decorated velvet and silk fabrics, which were originally wedding gowns and coverlets, with their rich embroidery and donation inscriptions, constitute now invaluable research material.

**Dominika Maria Macios, Polish Institute of World Art. Studies, Warsaw**

**Extermination of Greeks in the Ottoman Empire in the Light of Polish Public Opinion (1914-1923).**

The paper focused on the Extermination of Greeks in the Ottoman Empire as seen through the prism of Polish opinion illustrated with examples from the Polish press and scientific publications published by Poles.

Poles whose country did not exist on the political map of Europe followed with interest situation in the Middle East. Since Poles believed that only the outbreak of war in the East could bring long-awaited independence, information about the situation in the Ottoman Empire was published in the press from all three partitions. However, the way how were presented depended on the strict censorship and international policy of the Russian Empire, the Austro-Hungarian Empire, the German Empire and later the Republic of Poland.

The study examined what factors t Polish public opinion towards the extermination of Ottoman Greeks. How Polish authors presented the reasons behind the persecution of Greeks and the results of the extermination policy towards Non-Muslims. Moreover, how the Poles characterise the situation of Greeks at the twilight of the Ottoman Empire.

**We intend to publish the materials in "Series Byzantina" (vol. XXII, 2025)**

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