

SERIES BYZANTINA

Studies on Byzantine and Post-Byzantine Art

VOLUME XXII

UNIVERSITY OF OSTRAVA
POLISH INSTITUTE OF WORLD ART STUDIES

Ostrava – Warsaw 2024

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Cover design, typographic project, illustrations editing and typesetting by Paweł Wróblewski

Continuation of the series published by the NERITON Publishing House (vol. I-V)

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ISSN 1733-5787

Printed by Sowa – Druk na Życzenie

www.sowadruk.pl

tel. (48 22) 431 81 40

Edition of 120 copies

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Introduction

We are presenting the next volume of the *Series Byzantina* with articles on the relationship between the Latin and Byzantine worlds. Another year of war in Ukraine, further destruction of monuments, researchers record images of barbaric actions of Russian troops. Our volume includes an article on the history of research on Ukrainian art at the turn of the 19th and 20th centuries. Let us hope it will be helpful in further scientific research.

In May 2024, we organised an international conference on the art of the Greek Diaspora at the Zamość Academy. This year we celebrate 535 years since the Greeks settled in Zamość. The city, as one of the modern ones, consistently implementing strategic concepts of economic development, was founded by the Chancellor and Grand Hetman of the Crown, Jan Zamoyski, in 1580. The city, built on the basis of Renaissance architectural and urban theories, was planned and realised by the Italian architect Barnard Morando (ca. 1540–1600). From the very beginning of its existence, the city became a multiethnic and multicultural organism. During this period, Armenians, Greeks, and Italians played the greatest role in shaping the economic life of the city.

In the initial period of the city's functioning, the Greeks were the second largest national group after the Armenians. Mainly merchants, they received the settlement privilege in 1589 and were guaranteed all city rights, including access to the city council and offices – more than in any other cities of the Polish-Lithuanian Commonwealth.

As Orthodox believers, Greeks also formed a separate religious community and obtained permission to build their own church dedicated to St. Nicholas next to the market square (fig. 1). In 1591, just two years after they were granted the privilege of settlement, 12 Greek families lived near the market square. At that time, the number of Greek merchants and craftsmen may have reached about 100 people. Most of them were located in the western part of the market, next to the Armenian quarter. The Greeks were also associated with the Zamość Academy. The books in Greek were printed in the local typography



Fig. 1. Former Greek Orthodox church in Zamość, 17th century



Fig. 2. Silver jewellery from Czerwień, 12th Century, Museum, Tomaszów Lubelski



Fig. 3. Silver jewellery, 12th Century, Museum, Tomaszów Lubelski

house, which itself was a significant centre of Greek printing in the Polish-Lithuanian Commonwealth.

The most important recent exhibition in Poland was *Golden Fleece, the Art of Georgia*. The National Museum in Kraków, together with leading Georgian museums, has collected an impressive collection of items dating from antiquity to the present day. A large part of the exhibition is devoted to works related to the Christianization of that nation and the development of culture, language, and art.

Noteworthy is the exhibition at the Museum in Biecz, Małopolska, *Czerwień between East and West*. This is a reduced version of the addition to the National Museum in Kraków from 2013. *Czerwień*, that is *Czermno* near *Tomaszów Lubelski*, described in *The Primary Chronicle*, is a place where archaeological excavations were carried out after World War II. For political reasons, the finding was not exhibited or published. Only subsequent archaeolog-

ical research in 2011 brought to light the collection of wonderful objects from the times of Rus' from the collection of the Museum in *Tomaszów Lubelski*, Eastern Poland (fig. 2–3).

Despite the war, Ukrainian art historians also organise conferences and exhibitions. In April 2024, the Institute of Art History of Shevchenko University prepared a conference devoted to the beginnings of teaching art history in Kyiv: *Ukrainian theory and art history at the crossroads of intellectual traditions* (fig. 4). Young art historians engage in discussions with the older generations; while at times they do not agree with each other, most importantly, ambitious projects and plans give hope for the future.

Exhibitions organised in Kyiv, Lviv, and Kharkiv are not only promotions of contemporary art, but also historical presentations. Despite the danger, the collections are still being shown. An extremely important exhibition happened at the Army Museum in Stock-



Fig. 4. Conference poster: *Ukrainian theory and art history at the crossroads of intellectual traditions, Kyiv 2024*



Fig. 5. Exhibition Crossroads: Sweden - Ukraine through 1000 years, Museum of Army, Stockholm

holm: *Crossroads: Sweden - Ukraine through 1000 years* (fig. 5). Among numerous great items, many of the artworks could be traced to Ivan Mazepa's patronage. Extremely interesting is the silver decoration of the icon of Our Lady Ilinska, which survived the conflagrations of wars, communist, and modern barbarism. A great discovery is the Arabic Gospel book published in Aleppo in 1708, kept in the Vernatsky National Library in Kyiv (fig. 6). This unique copy has a dedication in honour of the great hetman and an interesting woodcut of the cartouche with a coat of arms of Ivan Mazepa (fig. 7). Scholars from Romania and France had discussed this book during a conference in Paris organised on the initiative of Iana Feodorov.

There are many new tasks ahead of us and one of the most important ones is to help Ukrainians continue to promote their culture beyond the borders of their country. The myth of the decline of Kyivan Rus' culture and lack of continuation must be debunked. It is necessary to show works created in subsequent centuries and present historical facts that show the efforts of subsequent generations to maintain Christian civilisation in the territories east of the Bug River. It is particularly important to show the role of Kyiv as the seat of the Orthodox Metropolis influencing the entire Christian East.

The next volume of *Series Byzantina* will concern the art of the Greek diaspora. We also invite those who could not come to Zamość. We will read with interest new articles focused especially on the art of Central Europe and the Balkans.

In the future, we also want to prepare another Ukrainian volume. Let us hope that we will be able to collect relatively representative material, and invite young art historians to the discussion. We will place publications in national languages on our website and English translations in a printed version.

Waldemar Deluga



Fig. 6. Arabic Gospel, Aleppo 1708, The Vernatsky National Library in Kyiv



Fig. 7. Arabic Gospel, Aleppo 1708, The Vernatsky National Library in Kyiv



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ISSN 1733-5787