

The Painters Manual Of Dionysius Of Fournas

The Painters Manual of Dionysius of Fournas; an English Translation, with Commentary; by Paul Hetherington
The 'Painter's Manual' of Dionysius of Fournas
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The Painter's Manual of Dionysius of Fournas; an English Translation, with Commentary, of Cod Gr 708 in the Saltykov- Shchedrin State Public Library, Leningrad; by Paul Hetherington; ND1130
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Studies in Armenian Art
Sylvester of Antioch
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Paul Hetherington
Alice Isabella Sullivan
Maria Alessia Rossi
Professor Lynn Jones
Mateusz Jacek Ferens
Dionysius of Fournas
Ioan Pop-Curșeu
Nira Stone
Mihai Țipău
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winner of the 2023 early slavic studies book prize from the early slavic studies association
essa best book medieval moldavia which was located within present day northeastern
romania and the republic of moldova developed a bold and eclectic visual culture beginning in
the 15th century within this networked carpathian mountain region art and architecture reflect
the creativity and diversity of the cultural landscapes of eastern europe moldavian objects and
monuments ranging from fortified monasteries and churches enveloped in fresco cycles to silk

embroideries delicately carved woodwork and metalwork as well as manuscripts gifted to mount athos and other christian centers negotiate the complex issues of patronage and community in the region the works attest to processes of cultural contact and translation revealing how western medieval byzantine and slavic traditions were mediated in moldavian contexts in the post byzantine period winner of the 2023 early slavic studies book prize awarded by the early slavic studies association essa for the best book published between sept 1 2021 and august 31 2023 in the field of early slavic studies pre 1800 the awarding committee praised the volume as the first english monograph to provide a comprehensive overview of moldavia s artistic and architectural landscape during the 15th and 16th centuries locating the region as a significant facet in the global map of art history official essa announcement

this volume builds upon the new worldwide interest in the global middle ages it investigates the prismatic heritage and eclectic artistic production of eastern europe between the fourteenth and seventeenth centuries while challenging the temporal and geographical parameters of the study of medieval byzantine post byzantine and early modern art contact and interchange between primarily the latin greek and slavic cultural spheres resulted in local assimilations of select elements that reshaped the artistic landscapes of regions of the balkan peninsula the carpathian mountains and further north the specificities of each region and in modern times politics and nationalistic approaches have reinforced the tendency to treat them separately preventing scholars from questioning whether the visual output could be considered as an expression of a shared history the comparative and interdisciplinary framework of this volume provides a holistic view of the visual culture of these regions by addressing issues of transmission and appropriation as well as notions of cross cultural contact while putting on the global map of art history the eclectic artistic production of eastern europe

the twelve papers written for this volume reflect the wide scope of annemarie weyl carr s interests and the equally wide impact of her career they are linked by carr s expansive body of work which ties together issues of patronage production and influence across the medieval mediterranean the volume examines influences in manuscript production and reception imperial patronage relics and reliquaries form and style in cypriot architecture and icons and the relationship between original and copy in medieval art

in much of the recent scholarship on post byzantine art a key role is played by the hermeneia a painter s manual written by dionysius ofournas around 1730 this manuscript outlines artistic practices of greek orthodox artists working on mount athos in the eighteenth century it records their traditions and techniques but it also relates certain ideological positions maintained by its author scholars in the past have emphasized traditionalistic qualities in the manuscript this allowed them to describe dionysius as a traditionalist one who staunchly resisted modernization and one who defended byzantine traditions against the growing cultural europeanization of the balkans in the eighteenth century in the study at hand i point out a number of elements that problematize this commonly maintained opinion of past scholars by focusing on qualities in dionysius s work that contradict his supposed traditionalistic inclinations i demonstrate that the ideological position that dionysius posited is more complex i use the contents of the hermeneia and dionysius s paintings as evidence for determining his ideological and conceptual position on art his artistic identity i question the presumptions put forward in the past and i reassess the possible motives that might have compelled dionysius

to write the hermeneia according to my findings the preservation and the promotion of byzantine artistic traditions of the past were not his primary objectives in order to address the cultural crisis around him dionysius strategically incorporated select aspects of tradition past and new practices and contemporary ideas into his work i attempt to show that dionysius s artistic identity is characterized by conscious synthesis of modern practices with past traditions and by the fusion of contemporary currents with eighteenth century orthodox monastic culture in order to enrich and to contribute to the vibrancy of his artistic culture and to bring it up to date with contemporary artistic practices

this book provides a history of witchcraft in the territories that compose contemporary romania with a focus on the sixteenth to nineteenth centuries the first part presents aspects of earthly justice religious and secular analysing the codes of law trials and verdicts and underlining the differences between transylvania on one hand and moldavia and wallachia on the other the second part is concerned with divine justice describing apocalyptic texts that talk about the pains of witches in hell but also the ensembles of religious painting where in vast compositions of the last judgment various punishments for the sin of witchcraft are imagined

nira stone 1938 2013 was a scholar of armenian and byzantine art her broad and close acquaintance with the field of armenian art history covered many fields of armenian artistic creativity nira stone made notable contributions to the study of armenian manuscript painting mosaics and other forms of artistic expression of particular interests are her researches on this art in its historical and religious contexts such as the study of apocryphal elements in armenian gospel iconography the place of the mosaics of jerusalem in the context of mosaics in byzantine palestine and of the interplay between religious movements such as hesychasm and armenian manuscript painting

in 1724 sylvester a native of the island of cyprus was elected patriarch of the greek orthodox church of antioch and all the east for more than four decades he endeavored to preserve the legacy of one of the earliest christian churches in the levant he faced major challenges because of the ever changing balance of power between the latin church and its missionaries the patriarchate of constantinople the french and english interests in the levant and the central and local ottoman authorities in his efforts to provide church books for the arab orthodox christians sylvester was helped by rulers of the romanian principalities moldavia and wallachia he printed a number of books in jassy and bucharest and opened an arabic press in beirut alongside his patriarchal duties sylvester was also an accomplished icon painter his works in the post byzantine greek style of the 18th century are preserved in syrian and lebanese churches as well as elsewhere their study reveals just another aspect of his complex activity the book presents for the first time in english the biography and achievements of sylvester of antioch based on a wide range of contemporary greek arabic and romanian historical sources

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Introduction

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