Summaries

Jelena Anđelković Grašar

Imaging the Feminine during the Migration Period on the Territory of the Central Balkans: Transferring Ideas and Ideals

Summary

Being at the crossroads between Eastern and Western parts of the Roman Empire, the Central Balkans was under various influences and visual culture testifies to historical background as well as religious transformations of the time shortly before and during the Migration Period. Due to these circumstances the lives of ordinary people changed altogether with their experiences that were based upon the strong Roman heritage.

Images of women from this region indicate these migration processes and their impacts on the comprehension of feminine ideas and ideals of beauty, marriage, maternity, etc. During the 3rd century, migrations of people from Eastern origin affected the female ideas of fashion and self representation that can be noticeable owing to the material culture, namely grave goods and images that are specific for both, motifs represented within fresco painted tombs and their painting style. Expensive textiles with golden embroidery and wealth jewellery had pointed toward the ideal of Roman matron and the importance of status symbols. Ideas and ideals of beautification were important for pagan and Christian women, although the Christian church propagated modesty as the most important virtue. Cosmetic containers still were present within the funerary goods or painted motifs suggesting a lady's most intimate part of life – toilette, which was based upon the idea of the goddess Venus's toilette. This idea of beautification and preparation of a woman for her husband pointed to another ideal in a woman's life – marriage. This step in a woman's life initiated her biologically predestinated role of mother. The Ideal of maternity was ever present and within the concept of Christian religion it coincided with the two most important maternal ideals: the Theotokos and Constantine's mother Helena. Thus a woman was depicted within the family portraits, sometimes according to the standardised Roman model of matron or within the schematically rendered drawings in which the massage was primary and her figure recognisable only by a few indications that suggest her gender.

On cameos or objects of everyday use, images of women were represented according to the idealised image of an empress. During the 4th century these two types of images were very similar and it would be hard to distinguish whether the depiction is of some ordinary, noble woman or an empress. Later, when images of empresses became standardised, images of ordinary women were adapted to the

new ideal of representation. They are characterised with schematism, spirituality and details that contribute to the gender differentiation.

Finally, the process of acculturation of barbaric tribes with Roman society during the Migration Period led toward the new transferring of ideas and ideals of beauty, fashion and status symbols. Women from the highest social class of German origin took over Roman way of clothing and jewellery fashion, aiming to represent themselves as equal to the Roman aristocracy.

Jakov Đorđević

Macabre Goes East: A Peculiar Verse among Funerary Inscriptions of the Orthodox Christians in the Late Medieval Balkans

Summary

This paper discusses the inclusion of the characteristic verses from the Legend of the Three Living and the Three Dead on the funerary inscriptions of the Orthodox Christians in the Late Middle Ages, as well as the apparent absence of the appropriate macabre imagery. The main focus represents the tomb of Ostoja Rajaković in the Church of the Virgin Peribleptos in Ohrid. By the iconological analysis of specific representations such as the worm that never sleeps in Dečani monastery, the miniature of the trapped soul in Codex Dionysiou 65 and the one of ascetic penance in Vat. gr. 394, as well as the devouring scene in the chapel of St. George which belongs to Chilandar monastery, it is argued that Byzantine visual culture had its own way of expressing bodily decomposition. However, while the words from the Legend were employed like a cry for help that would have encouraged prayer for the deceased, as in the West, the appropriate representations would have been highly undesirable in the context of funerary monuments because, placed in arcosolia above the tombs, they would have borne negative implication for the fate of the deceased in the afterlife. It is also argued that general hostility toward the western macabre imagery, depictions of explicit bodily decay, in the East was based on the rejection of purgatory, which was actually implied by those very images.

Olga M. Hajduk

From Italy do Poland – Case Study of Santi Gucci Fiorentino

Summary

Santi della Camilla Renaissance architect and sculptor from Florence, known in Poland as Santi Gucci is one of the most important artist in the second half of sixteen centuries in Poland. Florence and Rome dominated in Renaissance Italy, with significant clustering because of the artists' birthplaces and domestic migration. Many artists from Italy migrate at this time also to the north, an example is Santi Gucci. This artist was active at the royal court, and the circle of the nobles and apparently made most importantly sculptural and architectural projects at this time. He left behind tremendous legacy in the form of a workshop and the disciples and very numerous works. In the study of his oeuvre are crossing each alike issues related to Florence origins of his work and education. In this article, the author will present the works of Santi Gucci as an example of the impact of the works of Florentine renaissance artists on his activities.

Martin de la Iglesia

Japanese Art in the Contact Zone: Between Orientalism and 'Japansplaining'

Summary

Whenever migrations of works of art and other artifacts become the subjects of scholarly analysis, those that originate in one culture and end up within a different culture are the ones that generate the most interest. Scholars who study such cross-cultural migrations operate within a methodological paradigm that has been shaped by theories such as Fernando Ortiz's transculturation and, building upon it, Mary Louise Pratt's contact zone.

These theories suggest that artifact-based communication between different cultures – including the reception of works of art – often takes place „in contexts of highly asymmetrical relations of power" (Pratt). Such contexts have been strikingly examined by postcolonial studies, which identify these relations between colonising and colonised cultures, First and Third World countries, etc. Most famously, Edward Said located such a relation between Occident and Orient. The Orient, however, is where we find an example (though probably not the only one) that at first glance does not quite fit this paradigm.

After WWII, Japan has come to be economically and politically at eye level with its former enemy nations. Therefore, one cannot say that the Western reception of Japanese artworks takes place within an actual context of an asymmetrical power relation. Yet, European and American audiences often approach Japanese art from a position of perceived superiority. Overt and subtle traces of this attitude can be detected in reviews and other texts on Japanese artworks ranging from the films of Akira Kurosawa to the photographs of Nobuyoshi Araki.

The phenomenon of 'Japansplaining', i.e. attempting to explain Japanese culture (often in order to help make sense of Japanese works of art), is a characteristic rhetorical device in this discourse and, at any rate, an indicator of the perceived foreignness of Japanese art. This paper seeks to discuss this and the other aforementioned concepts related to the idea of the contact zone, and on that basis to critically examine the theoretical and methodological foundations underlying the study of cross-cultural migrations in visual culture.

Ivana Lemcool

The Zodiac in Early Medieval Art: Migration of a Classical Motif Through Time and Space

Summary

Images of the Zodiac signs were not always prevalent and recognizable to most viewers as they are today. From the time their iconography was standardized, in the first centuries of the Common Era, to the present day, their appearance has remained mostly unchanged. During that long time span, a period existed, more than four centuries long, in which we do not find any evidence of zodiacal imagery being produced in the European West. Whilst images of the Zodiac were ubiquitous in the visual culture of the Roman world, present in different spheres of life and visible in many regions of the Empire, after the fall of its Western part, these images were not encountered in the artistic production until the beginning of the 9th century. Along with the general decline of Classical culture in Western Europe, into which Zodiac was strongly embedded, other reasons that might account for this lacuna can be surmised. Because of its strong pagan connotations, and its imperial, magical, and astrological associations, Zodiac could not have been considered an appropriate motif for visually expressing Christian cosmological and eschatological ideas. Yet, in the later part of the Early Middle Ages, images of the Zodiac emerge in visual cultures of two Christian societies-Byzantine and Carolingian, chronologically not distant from one another. Earliest renditions of the Zodiac signs in Western medieval art seem very crude in their execution and at times deviate from standard iconographical forms. Their Byzantine counterparts, on the other end, exude familiarity with Classical prototypes. All of these examples are found in manuscripts with astronomical and cosmological content. Elements of astrological theories could often be found in these texts or they could have been used for making horoscopic calculations and predictions. In the West, some of these disciplines were only beginning to be rediscovered through antique and late antique texts that were being copied in monastic scriptoria in the Frankish lands as a part of an organized effort instigated by Charlemagne's educational reforms. In the Eastern Roman Empire, the knowledge and practice of most liberal arts was uninterrupted. Classical texts, some of which were forgotten or unknown in the West, were preserved and copied in Byzantium and thus saved for posterity. Despite of that, the role of Byzantium in transmission of Classical tradition is largely ignored or minimized in modern historiography. Its impact on the translation and dissemination of visual imagery from Classical art is similarly neglected. In Constantinople and

other parts of the Empire, ancient monuments with representations of the Zodiac signs could be seen; some of them survive to this day and of others we learn from written sources. There is a strong possibility that the Zodiac was not deemed inappropriate for depicting in secular art of the Early Byzantine period; it was also represented in the art of other religions produced on the territories under Byzantine dominion, as exemplified by mosaics on the floors of Palestinian synagogues from the 5th and 6th centuries. Although ancient monuments with Zodiac images could be seen all throughout the lands formerly under the Roman rule, the signs could not be recognized for what they were if the spectators were not familiar with their meaning. Also, minute iconographic details could hardly be observed on a large scale stone sculpture, for example. To that purpose, books could serve as a more suitable medium. With the proliferation of Aratea manuscripts in the Latin West, improvements in representation of the signs can soon be observed in Carolingian art. Zodiac signs begin to be represented in religious art in the West much sooner than in the Byzantine Empire. Whilst earliest surviving examples of the Zodiac in Byzantine ecclesiastical art date from the first quarter of the 12th century, images of this motif were present in decoration of sacred books and objects produced in Western Europe already in the second half of the 9th century. Also, the Zodiac was much more prevalent in Western art of the High and Late Middle Ages than in any period of Byzantine and post-Byzantine art. It was represented in various media throughout the Middle Ages, yet during the Carolingian period, it is mostly in books that we find depictions of the Zodiac. Great number of manuscripts containing texts dealing with celestial matters, in which we predominantly find Zodiac images, testify of the great attention given to these subjects during the 9th century. Interest in celestial objects and phenomena and calculations regarding their movements and appearances is evidenced for several members of the Carolingian dynasty. They promoted and supported the study of astral sciences for the purpose of advancing computus and general knowledge of the heavens, but also, quite probably, for gaining insight into future events. It has been established that many prognostical texts were translated from Greek and some of them retained Greek words in their original form. Astrological and astronomical knowledge was also transmitted to the West by people who relocated from Byzantium, as has been determined in the case of Alexander of Tralles and Theodore of Tarsus. Diplomatic contact between Byzantine and Frankish states was very lively at the time the Zodiac motif came to be represented in their respective visual cultures. Books were sent as diplomatic gifts and there is a possibility that manuscripts containing astronomical data or zodiacal imagery were to be found among them. For all the above-mentioned reasons, it is

necessary to consider the impact of cross-cultural exchange between Byzantine and Frankish societies on the development and transmission of zodiacal iconography if we wish to understand migration of this motif from Classical art to the art of medieval Christendom.

Matko Matija Marušić

Devotion in Migration: The Employment of Religious Poetry in Thirteenth-Century Zadar and Split

Summary

The paper discusses the verses of three objects from the thirteenth-century Adriatic. The verses displayed on the so-called Saint Michael crucifix (Hildebert of Lavardin), and the so-called Benedictine cross in Zadar as well as Leo Cacete's epitaph in Split (Pseudo-Bernard of Clairveaux) are analysed in the context of migrations in late medieval devotional culture. My primary concern is to grasp the stages of display of verses, including the choice of particular verses of larger poems, their extraction from their original context, and finally, their application onto the object of devotion (crucifixes), or their usage as a funerary inscription. Relying upon previous studies (Peter Scott Brown, Henry Maguire), my aim is to examine objects in question in the context of devotional culture, as well as to briefly compare them with more or less contemporary examples of the poetry-to-object transfer.

Miriam Oesterreich

Migrations of the 'Exotic' in Early Advertising Pictures: Travelling between High and Low, Here and There, Idea and Thing

Summary

Around 1900, consumer goods – especially so-called 'colonial goods' – are for the first time massively advertised with pictures. Hence, stereotypical images of 'exotic' people circulate within Europe and beyond to an extent hitherto unknown.

The spectacularized 'exotic bodies' refer to a contemporary collective visual memory that placed the new advertising pictures always in the context of the already known. Advertising pictures e.g. adapted and modified baroque pictures of the allegories of the continents or Orientalist pictorial phantasies, among others. Hence, the pictures form part of an entangled net of different media, epochs, pictorial understandings and modes of reception; here to be seen in the example of calmly resting 'Oriental' men referring to allegorical depictions of 'America' as well as to Orientalist harem imaginations and the tradition of the sleeping Venus. The pictorial transfer of men into female connoted iconographies also brings with it morally denigrating implications.

Dijana Protić

Migration and Usage of the Designers' Concept
Balkan Typeface System

Summary

The text is about migration and usage of designer's concept Balkan typeface system, it is created by Croatian designers Marija Juza and Nikola Đurek in 2012, and it is chosen as an example for the recent migration in visual culture.

The first part discussed the Balkan Typeface Systemand analyzes in relation with the theory of design and visual communications, describes the use of color, font styles, and relationship between the Latin and Cyrillic.Through history on the Balkans all three scripts were present: Glagolitic, Latin and Cyrillic. Today, Cyrillic and Latin in a dual use are characteristic for Serbia, Montenegro, Bosnia and Herzegovina and Macedonia.

„The Balkan Typeface System is a hybrid that decodes Latin and Cyrillic; it demystifies, de-politicizes and reconciles them for the sake of education, tolerance and, above all, communication. Except from primarily being a font, it is an automatic translator and can also be used to convert Croatian Latin into Srbian Cyrillic and vice versa. One could, therefore, think of it as an educational software capable of reconciling discrete scripts." The Balkan Typeface System has been used for ten different purposes so far, which are: Balkan Type Specimen (2012), Visual identity for exhibition Monuments and transition, (2012), a proposal for visual intervention by changing the inscription of Cinema Europe into Cinema Balkan during the Subversive Film Festival in Zagreb (2012), Headline font (logotype) of newspapers Novosti, (2013), Typojanchi, Seoul international Typography Biennale (2013), Font on the poster for the film Atomski z desna[1], by Srđan Dragojević (2014), Balkans floods (2014) Young Balkans designers, (2014, 2015) Exhibition of Croatian design (2016). The second part discusses the Balkan Typeface System and analyzes it in relation to the theory of new media and cultural transfer. According to Manovich, forms of new media are comprised of database and narrative.

In the Balkan Typeface System - database there are Cyrillic and Latin characters, which can be used as a translation system to convert Croatian Latin in Serbian Cyrillic. The database is also the usage of the font as an educational software. In the future, the database could be expanded to include other Cyrillic alphabets. The

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1   English title of this movie is From Zero to Hero.

Balkan Typeface System also consists of narratives. Over the centuries, narratives were created by the inhabitants of the Balkans, on the other side narratives and prejudices about inhabitants of the Balkans were created by others. Some of the well-known narratives are the perception of the Balkans as a land of blood and honey The Balkans are also known as a homeland of vampires and savages. There are, many theories about the origin and meaning of the word Balkan.

When the authors of the Balkan Typeface System worked on the concept, they could not and did not want to avoid the narratives about the Balkans.

The theory of cultural transfer can also be connected with migration of the Balkan Typeface System in visual culture. As a methodological concept, cultural transfer includes three main factors: a review of the selection process (the logic of choosing and transferring texts, media discourse, etc.), the observation of the processes of mediation (various types of intercultural mediators are processed – individuals, groups, institutions), and trying to cover the overall process of reception". These three factors are applicable to the Balkan Typeface System as whole. Hence, the first factor is the selection process; in this case the example for observing the selection process is the Balkan Typeface System. The process of mediation is visual and linguistic. And the third factor is the process of reception; so far the Balkan Typeface System was used more than ten times for different purposes. Following is the application of the theory of cultural transfer on three different example. The first example of usage and migration of Balkan Typeface System is on the poster for the film Atomski z desna (2014) by Serbian director Srđan Dragojević. The second example of the usage of Balkan Typeface System is the headline font for Novosti. The weekly magazine Novosti is published by the Serbian National Council in Croatia and it has been using Balkan Typeface System as a headline font since 2013.

The third example of the usage of the Balkan Typeface System is the project Balkan floods. In May 2014, large floods hit the Balkans, particularly Serbia, Bosnia and Herzegovina and Croatia, where areas and settlements along the Sava River were damaged. The Balkan Typeface System is applied to different artifacts, such as T-shirts and paper bags. Money from the purchase of artifacts is donated to charity.

Further research should include the comparative analysis of the Balkan Typeface System and two other artistic concepts that are based on the dual literacy of Balkan nations. Research should include Zenith, an avant-garde magazine for arts and culture edited by Ljubomir Micić and the performance Breaking the Latin by Siniša Labrović.

Nirvana Silnović

Migration of Objects, Ideas, and Meanings: The Case of the Mithras Cult

Summary

This article explores the complex nature of Mithriac images, and the important role images have played in the Mithras cult. The first part of the article reflects upon the role of the Mithraic images. The preference of the visual mode of expression is justified by the double nature cult images have embodied: cultic and votive. In the absence of religious texts, the highly standardized iconography of Mithraic images served didactic purposes, and moreover, to establish a common cultural identity among the cult members. Stone medallions, carried about and transferred to considerable distances, are further evidence to the overall coherence of Mithraic visual codes. Both cult icons and miniature stone medallions testify to the primacy of the images, and, as argued in the second part of the article, to the essentiality of the refined dynamics of migration of objects, ideas, and meanings. Dominated by images, Mithraic culture is treated as an example of "the pictorial turn".

Olga Špehar

Sirmium – Thessaloniki – Iustiniana Prima: The Migrations of Late Antique Cults and Architectural Concepts

Summary

The ancient city of Sirmium gained its importance as the sedes imperii at the very end of the 3rd and, especially, at the beginning of the 4th century. It was also the time when the first members of the Sirmian Christian community were martyred. Their number is large because, until 441 and the breakthrough of Huns, the city was the seat of the prefecture of Illyricum. Then, the city`s bishop and the prefect of Illyricum, as well as numerous refugees, migrated to Thessaloniki, which is testified by the text of Justinian`s Novellae XI. Simultaneously with the people, their cults spread. Therefore, some important cults arrived from Sirmium to Thessaloniki, the most popular of them being the cult of Sirmian deacon Demetrius, which somehow entwined with the cult of the Thessalonian saint of the same name. This is primarily suggested by the Passio Secunda of St. Demetrius of Thessaloniki, which mention an Illyrian prefect Leontius who erected one church dedicated to St. Demetrius in Thessaloniki and another, also dedicated to him, in Sirmium. When considering the architecture of an intramural church in Sirmium, and the famous basilica of St. Demetrius in Thessaloniki, one cannot avoid noticing that both are basilicas with transept dated to the 5th century. Those churches must not be used as positive proof of the legend from Passio Secunda, but they certainly prove strong cultural relations between these two cities, dependant primarily on the migrations of people and cults.

After reestablishing the centralized rule in this part of the Balkans in the time of Justinian I (527-565), the migrations happened once again, this time from Thessaloniki to the newly founded endowment of Justinian – the city of Iustiniana Prima, identified with the one on the site Caričin Grad near Lebane. Once again, architecture is the best means to gain insight into the courses of those migrations. The most reliable proofs can be observed in the case of transept basilica in Iustiniana Prima, which reflects the late antique migrations of architectural concepts from Thessaloniki to this newly founded city.

Danijela Tešić-Radovanović, Branka Gugolj

The Menorah as a Symbol of Jewish Identity in the Diaspora and an Expression of Aspiration for Renewing the Jerusalem Temple

Summary

The menorah is an object that according to the Old Testament, since the time of Moses, has had a significant role in ritual practice. It was made according to God's instructions and the lights of the lamp symbolised, among other things, the presence of God in the Tabernacle, i.e. in the Temple of Solomon. As a motif in visual culture, it appears in the Hasmonean period when it symbolised the priesthood and the duties in the Temple. An important change in the motif's meaning would occur in the period after the destruction of the Temple, when the menorah became a widely known Jewish symbol and an expression of an aspiration for renewing the Temple. At the same time, an image of the menorah had a significant role in Jewish eschatology. The universality of the motif has had its impact on the great number of representations, which made the menorah recognisable outside the Jewish community.

The paper provides an overview of some of the numerous menorah representations found in the Central Balkans. Like in other parts of the Roman Empire, there was a noticeable increase in the Jewish migrants after Hadrian's intervention in Jerusalem. The establishment of Jewish municipalities can be traced from the 3rd century, which is confirmed by the epigraphic material and also by the visual representations. Among the visual representations the menorah occupies an outstanding place as one of the most frequently occurring motifs. A ritualistic object from the Tabernacle, later the Temple, associated with Moses because of its ancient nature, for the Jews in the diaspora was an expression of their traits and identity, but also a reminder of the Temple and its renewal, a herald of future salvation.

Nadezhda N. Tochilova

Transition Style in Scandinavian Art, late 11ᵗʰ – first half of 12ᵗʰ Century

Summary

This article deals with transition forms in Scandinavian art of late 11ᵗʰ and the first half of the 12ᵗʰ centuries, which was named "Transitional style". During these period features, while retaining their traditional iconography, vary stylistically. Ornaments, gradually losing elongation and refinement of forms, become more rounded and robust. Decorative elements of "Transitional style" monuments seem to be influenced by Romanesque art: such is the new type of predators, combining Romanesque features and Scandinavian iconography. Among the Romanesque elements, there are feathered wings, legs, resembling bird's legs, heads, with a clear transition from the forehead to the front of the muzzle, which looks like a beak, large teardrop-shaped eyes and small pointed ears. The beast's torso, however, remains in the context of Scandinavian art. It retains the S-shaped form, the proportions of the various parts of the body, and the tail in the form of loops, which end as plant shoots.

Three main stages should be pointed out in the development of "Transitional style". Early objects of "Transitional style" show stylistic unity with the art of the Viking Age. Few artefacts survive from this period of monumental and decorative woodcarving in Scandinavia. These are mostly fragments of carved reliefs from wooden churches. These decorations are quite flat, bare and resemble the carvings of runic stones. Patterns, despite the large number of nodes and interlacing tails, devoid of depth and multidimensional space, are typical of Scandinavian ornamental art.

The flourishing of the "Transitional style" can be associated with the creation of works of monumental and decorative objects, such as portals of the 12ᵗʰ century Norwegian churches (Hopperstad and Ulvik, Sogn, Norway). These works have repeatedly drawn the attention of researchers, who note the stylistic unity of decorative forms of both periods. Carvings of these portals stand out for their complex expressivenes, characteristic of Scandinavian art. The ornaments consist of elaborate interweaving of graceful symmetrical plant shoots with heavy buds at the end, and twisted bodies of "Transitional style" winged serpent-like animals.

The final stage of "Transitional style" is, as a rule, characterized by clarity of composition, elegance and refinement of images. Ornaments become even more elaborated and clear-cut without losing their plastic expression.

The phenomenon of "Transitional style" indicates a resistance in Norse art system. Innovations in art that came along with the Christianity, became part of the official art associated with large cities and especially with the construction of stone cathedrals, while the rest of the artistic life in Scandinavia remains for a long time under the auspices of former aesthetics. Stylistic and iconographic schemes of "Transitional style" artefacts suggest the existence of an intermediate Nordic style, which reflects the features of both Christian and pagan art, indicating a very slow process of change from the strong traditions of the Viking Age art to Romanesque style.

Milena Ulčar

"Guarda che quel Christo, come è magro": *Migrations of the Holy* in the Venetian Bay of Kotor

Summary

In 1719 a man named Romano found himself in front of the ecclesiastical court of Kotor, accused of sacrilege and misuse of holy objects. Among other accusations he had to face the charges for mocking the appearance of Christ on the cross during the procession of Settimana Santa. According to the majority of witnesses he yelled: "Look at this Christ, how skinny he is, how ugly, and dry, and sad he is!" After a careful interrogation, it was revealed that Romano also said: "Look how skinny this Christ is; he is skinny just like I am!", after which he proposed making new clothes for the figure. What bothered him so intensely was Christ's naked body, more precisely his ascetic physical constitution, as well as the life-like quality of his representation. What he found especially offensive in the image of Christ was, actually, the naturalism of its representation, in Vasari's own words: his form that derives "accurately from life".

This episode, preserved in the Church Archive in Kotor, raises challenging questions about the complex relationship between naturalism, idealism and materiality in the early modern period. In order to untangle the change that occurred in visual representation of the body in the post-Tridentine period, a stylistic or iconographic comparison between medieval and early modern artefacts is not the only satisfactory model of analysis. What proved to be more rewarding is careful observation of objects that migrated in time, as well as the ways in which this transition was perceived by a contemporary audience. Therefore, it is worth examining in which situations the citizens of the Bay of Kotor were able to observe and comment on the medieval representations of the body.

Examining the "afterlife" of medieval holy objects, along with the agency of their early modern neighbours could be a fruitful way of inspecting the historical change that occurred after the Reformation. Notions of naturalism and body discipline, the most prominent features of the early modern period in historiography proved to be more complex and fragile after the records allow us to "eavesdrop" across time and hear the voices of the common folk.

Ljubica Vinulović

The Miracle of Latomos: From the Apse of the Hosios David to the Icon from Poganovo. The Migration of the Idea of Salvation

Summary

At the end of the third century AD the mosaic depiction of the Virgin Mary miraculously turned into Christ's image, and that is what we today call the Miracle of Latomos. This mosaic is today connected with Hosios David church in Thessaloniki. The Miracle of Latomos was painted on the walls of the ossuary in the monastery of Bachkovo in the eleventh century. At the end of the fourteenth century, the most detailed composition of the Miracle of Latomos was painted on the Icon of Poganovo. Classical iconography was taken from Hosios David, but on the double-sided Icon of Poganovo, the scene was enriched with a depiction of a lake with seven fish. On the reverse side we can see the Virgin Kataphyge and John the Theologian. The donor of this icon was Helena Mrnjavčević, who had a tragic life, so she needed a kataphyge. Due to the complexity of its symbolic meaning and based on all the information presented, we can conclude that all three depictions of the Miracle of Latomos represent soteriological ideas of the patrons.

Branka Vranešević

Aniconism on Early Christian Floor Mosaics in the Mediterranean

Summary

This paper deals with aniconism in early Christian art represented on floor mosaics throughout the Mediterranean with the analysis of its Greek origins. The adaptability of aniconic motifs is one of its key aspects that allowed it to spread quickly and easily. Herodotus implies that Greek religion lacked figural representations of gods, while Pausanias asserted that litholatry was common for all Greeks before the veneration of daidala. In its deeper meaning aniconic motifs, geometrical patterns, ornaments are symbols of cosmos and an alternative to figural representations connected Greek with early Christian religion, culture and art. At the same time, they had an apotropaic function, especially when multiplied and in rhythmical repetition, which allowed their power to increase. Therefore, many of those motifs such as crosses, squares, knots are found on early Christian floor mosaics.