

Abstracts

ATHANASIOS ANGELOPOULOS

THE ARCHDIOCESES OF AHRIS AND PEĆ ON THE BASIS OF
PATRIARCHAL ACTA EDITED BY K. DELIKANIS (17th/18th CENTURIES)

The Archbishoprics of Ohrid and Peć were a source of spiritual strength for their people during the dark period of the seventeenth and eighteenth centuries. From an administrative point of view these two churches enjoyed equal autonomy. The efforts of some Archbishops to term themselves «patriarchs» was a purely internal affair and did not reflect an interorthodox canonical trend. The spiritual links between the two Archbishoprics and between the people under their jurisdiction were expressed in a practical way in the local cult of the Serbian Saint John Vladimir and through the Patriarchates of Constantinople and Jerusalem. These Patriarchates helped in many administrative and spiritual ways to preserve the autonomy and to strengthen the Orthodox faith of the Greeks and Serbs of the two Archbishoprics.

DRAGOSLAV ANTONIJEVIĆ

COMMON ELEMENTS IN THE TOWN COSTUME WORN IN SERBIA AND
GREECE IN THE 19th CENTURY

In this paper the author discusses the town costume as it was worn by Serbian women and the so-called «Amalia's costume» worn by Greek women during the 19th century. This highly original costume, which is a common cultural feature of both Serbs and Greeks, has not yet received proper and systematic treatment from a historical and cultural point of view. The existing studies deal with this costume as worn by

each nationality separately, without entering into a comparative analysis. The author, therefore, concentrates on two problems only: first, how to account for the striking similarity that exists between the Serbian and the Greek town costume, and secondly, where to seek the genetic roots of individual parts of this costume.

DINKO DAVIDOV

THE ICONS OF THE MOSCOPOLJE ZOGRAPH IN
SRPSKI KOVIN IN HUNGARY

The paintings in the Serbian church in Srpski Kovin from 1765 are by a painter (zograph) from Moscopolje. The master artist of a travelling company of painters left his signature in the chapel of St. Kuzman and Damjan simply as «Theodor the Painter», so that his family name remained unknown. Recently a contract for painting these frescoes was discovered with the painter's signature in Greek (Theodor Simo). After cleaning the iconostasis it was found that Theodor Simo also painted the wooden icons, as well as a series of small icons and the composition «Christ's Tomb». One might well suppose that the works of this painter who worked in the post-Byzantine style could also be found in southern regions-Epirus and Macedonia.

D. J. DELIVANIS

GREEK-SERBIAN ECONOMIC RELATIONS IN THE XIXth CENTURY AND
THEIR CONTRIBUTION TO BALKAN CIVILISATION

Greek-Serbian economic relations in the XIXth century were mainly the result of the Greek caravans passing through and stopping in Serbia on their way to Central Europe and back, of the services offered to them and of the understanding which gradually developed between the people of the two nations. The Orthodox religion they shared, their mutual endeavour to free themselves from the Ottoman yoke, the similarity of character, of habits, of customs and of their political, social and economic regimes and also the relatively equal distribution of their

gross national product reinforced this connection. There was little trade between Serbians and Greeks in the XIXth century, as both produced more or less the same goods, with the exception of oil, which was produced only in some Greek areas. The close association between Serbians and Greeks within the Austro-Hungarian Empire increased their knowledge of each other and their links, which prevented any war between them even when they had differences.

VOJISLAV J. DJURIC

ICÔNE DU SAINT ROI STEFAN UROŠ III AVEC DES SCÈNES DE SA VIE

In the course of this study, by reading and explaining the inscriptions above every represented scene, the author shows that the painter used the hagiography, the Liturgy, and the Synaxarion of the beginning of the 15th century, as a literary basis for the icon of the Serbian Kralj Stefan Dečanski, which dates from 1577. The design of the icon was based on the Synaxarion, the independent scenes on the hagiography, while the emotional depictions in the icon may be interpreted through the verses of the Liturgy. All three of these literary sources, influenced the central scenes of the icon as well. The parallelisms between the Serbian kralj and Moses of the Old Testament or the Emperor Constantine for example, were basic elements for the creation of the iconographic type with which the Serbian kralj was depicted, e.g. receiving (like a new Constantine) the crown and the imperial stringer from an angel holding a sceptre tipped with a cross, or in a battle scene with the Bulgarians, lifting his hands towards the sky (like a new Moses) paying more attention to prayer than to the actual battle.

DRAGOLJUB DRAGOJLOVIĆ

ISYCHASM AND RESTORATION OF THE PEĆ PATRIARCHATE IN 1557

Turkish conquest of the Balkans prompted peace between Greek and Serbian churches, while stimulating the spreading of isychasm in Serbia, especially after 1375. Already in the earlier period isychasts played an important role in religious and church affairs in Serbia. They

were protagonists of the struggle against aggressive Catholic Church and of unity of Church in otherwise disunited Serbia.

The restoration of Serbian state during the rule of Stefan Lazarević provoked new divisions. The isychasts' attitude and cults, which were not opposed to Turks, collided with the general climate of anti-Turkish mood and with intensive national pride founded on the Saint Sava cult. By their ideas on Byzantinization of Balkan peoples they also promoted the expansion of the Ohrid archbishopry into the Serbian ethnic area, while their conceptions were based on the wider version of the Syntagm of Matija Vlastar.

In the first half of the XVI century, however, the attitude of Turkish rulers changed in favour of Serbian Church, just as was the case with the Greek Church. Influential in that was Mehmed Pasha Sokolović, but also the national inner circle of Serbian Church, which succeeded to preserve spiritual and national feelings, as well as autonomy of the Church.

V E R E N A H A N

ARTISTIC USE OF MOTHER - OF - PEARL IN THE BALKAN COUNTRIES UNDER TURKISH RULE

From time immemorial shells and indirectly mother - of - pearl growing within them have been considered to have magical properties when worn as amulets and have been invested with symbolic meaning. In Christianity a shell is a symbol of the Holy Virgin, while in biblical texts a mother-of-pearl formed within a shell is represented as a symbol of Christ. On the basis of such symbolic meanings, this article reviews the wide range of use of mother-of-pearl in manufacturing ecclesiastical and liturgical objects from the 15th to the 18th century in the Balkan countries under Turkish rule. In addition to the religious symbolism ascribed to shells and mother of pearl, their use in craftsmanship was also dictated by economic reasons. The adverse circumstances of Christians in the Balkans at that time forced them to opt for less expensive materials than silver and gold.

*KONSTANTINOS K. HATZOPOULOS*GREEK VOLUNTEERS FROM WALLACHIA IN THE MILITARY CORPS
«LES CHASSEURS D'ORIENT» DURING THE CAMPAIGN OF THE
FRENCH ARMY IN DALMATIA (1808 - 1809)

In the present paper the author discusses the organization of the two corps of volunteers known as «Les Chasseurs d'Orient» and the «Greek Corps» — the first set up by the French in 1798 and the second by the Russians in 1807 — and their activities in Dalmatia and Wallachia successively during the French and Russian armies military operations in these areas in the period 1807 - 1809. The author then recounts the dissolution of the «Greek Corps» by the Russians (January 1808), and the attempts of a number of volunteer members of the «Greek Corps» to be transferred to Dalmatia in order to enrol in the «Chasseurs d'Orient». Finally, on the basis of certain documents he has at his disposal, the author proves that a number of officers and ordinary soldiers of the «Greek Corps» - who were of Greek origin - with the help of the French consul in Bucharest D. Lamare, left Wallachia for Dalmatia in June 1808 to swell the ranks of «Les Chasseurs d'Orient».

*GEORGIA IOANNIDOU-BITSIADOU*LA SITUATION POLITIQUE ET CULTURELLE EN SERBIE, ET
LES RELATIONS GRÉCO - SERBES À L'ÉPOQUE DE LA RÉGENCE
(1868 - 1872)

The purpose of this study is to examine and analyze the Greek-Serbian rapprochement of 1868 - 1872. An attempt is made by the author to show that despite the fact that the Treaty of Vöeslau (14/26 August 1867) never materialized, the two governments cooperated closely in the cultural and educational fields during the period of the Regency.

ATHANASSIOS E. KARATHANASSIS

THE SERBS' PARTICIPATION IN THE REVOLUTIONARY MOVEMENT OF
THE WALLACHIAN VOIVODS KANTAKOUZINOS AND BRANCOVEANU
AND THE ORTHODOX PATRIARCHS DOSITHEOS NOTARAS AND
DIONYSIOS MOUSELIMIS

During the years 1689-1711 a common anti-Turkish front was organized in the Balkans. The instigators of this plan were the Patriarch of Jerusalem, Dositheos, and the Vlach voivods Serban Kantakouzinos and Konstantinos Brancoveanu, and the main conditions for its success were the participation of Russia and the unanimous support of the Balkan people. Indeed, the Balkan people, led by their religious and secular lords, declared from the very beginning their desire to fight for the success of such a plan. The author's purpose is to outline the Serbs' participation and collaboration in this movement and to present the protagonists: George Branković and his brother Sava the Metropolitan Bishop of Transylvania, the Metropolitan Bishop of Ipeč Arsenius III Čarnoević, the military men Janković, Sinobat and Ivan Tekeli, the brothers Milo and Gavriilo Milaradović, and others.

SOTIRIS K. KISSAS

THESSALONIAN PAINTERS IN THE EIGHTEENTH CENTURY
A PRELIMINARY STUDY

In this article the author presents the preliminary data he has collected on: a) eighteenth-century painters who were natives of Thessaloniki, irrespective of where they actually worked; b) painters who were not natives of the city but who lived and worked there; c) any other relevant information about painting in eighteenth-century Thessaloniki.

The known eighteenth-century painters are: Gabriel (1702), Theodore (1702), the hieromonk Nikiphoros (surviving work dated 1709), Apostolis Longianos Vodeniotis (1755, 1766, 1768), Michael of Thessaloniki (1760) or Michael the Thessalonian (1785), Chrysanthos the archimandrite of the Metropolis of Thessaloniki (1763), Makarios of Veria the archdeacon of the Metropolis of Thessaloniki (1763), and Hadži Djordje Petrović (1797).

The anonymous painters include the artist who painted the iconostasis of Peć (1722, 1724), and the painters of four, now lost, icons in St Nicholas's Church at Irig (before 1733) and the two large icons from the Church of St Stephen at Sremska Mitrovica (before 1733).

DJURICA KRSTIĆ

THE RELATIONSHIP BETWEEN CUSTOMARY AND WRITTEN LAWS
IN THE SERBIAN AND GREEK LEGAL SYSTEMS

Legal custom—namely unwritten legal rules as an expression of collective and group authority—is also considered as a particular source of established law, which applies particularly to the countries of the Balkan Peninsula, such as Greece and Yugoslavia. The author reviews the characteristics, both positive and negative, of the phenomenon of unwritten law in the Balkans, and concludes that there are relationships between customary and written laws in Greece and Serbia which deserve further study, since they add to the overall research into the cultural and political history of the two peoples.

EVANGELOS N. KYRIAKOUDIS

THE GREEK ARTISTS WHO PARTICIPATED IN THE RENOVATION
OF THE WALL PAINTINGS IN THE REGIONS UNDER THE JURISDICTION
OF THE PATRIARCHATE OF PEĆ (1557 - 1690)

The aim of this study is to examine the most important Serbian monuments of the period of Turkish domination, in which frescoes by Greek painters have been preserved. The author examines the work of these Greek painters in chronological order. He proves that the Greek painters who were commissioned to decorate the various monuments worked either alone or with the assistance of local artists. During the first period examined, that is until the end of the 16th cent., Greek artists and Greek art in general seem not to have had a great influence in Serbia. In contrast, by examining an important number of monuments from the beginning of the 17th cent. onwards (Piva - ⁱⁿ Hopevo) the author proves that the number of Greek artists and the influence of Greek art increased considerably thereafter.

FANI MAVROIDI

SERBIANS AND THE GREEK FRATERNITY IN VENICE

The number of members of the Greek Fraternity in Venice was fixed, so that was impossible for all the Greeks resident in the city to enter it. However, through the «Serenissima»'s tolerance persons of Serbian origin were registered in its books. They overlooked the legal point of view in order to obtain a more efficacious control of the Orthodox minorities of the Ottoman Empire, by their limitation to one only nucleus. Serbian participation in the Greek Fraternity is noted during two periods: 1) from its establishment until the middle of the sixteenth century, and 2) from the overthrow of the Venetian Republic in 1797 and afterwards. The interval was connected with the increase in the Greek colony in Venice and with the establishment of the Patriarchate of Peć, which favored the return of the Serbians to their native land. The percentage of Serbian membership during the first period was 2-3%, while during the second period it rose to 8%, because of the diminution of the Greek colony. During the first period most of the Serbians came from Montenegro, being Balkan emigrants from the Turkish expansion, while during the second period they came from Dalmatia, which had been a Venetian province for a long time.

The Serbians of the first period consistently fulfilled their monetary obligations to the Fraternity, but they did not compete with the Greeks in the spontaneous increase in contributions noted after the year 1533. However they made a considerable contribution to the Fraternity's endeavour to obtain its own church and proportionally enjoyed a remarkable degree of participation in its administration. They became councilors, vice presidents, and on two occasions the fraternity had a Serbian president. Their usual profession was that of merchant and several of them were among the most eminent members of the Fraternity. It seems probable that many of them belonged to noble Serbian families and had fled to Venice for political reasons. The Serbian presence in this association was a different nature during the last period, when the Serbians' only aim was the various professional possibilities furnished by the city of Venice.

† *TOMICA NIKČEVIĆ*PROBLEMS OF RECEPTION OF CUSTOMARY LAW IN THE CIVIL
LAW CODIFICATIONS IN THE NINETEENTH CENTURY SERBIA AND
MONTENEGRO

Three topics are treated under the above title: the significance and contents of the problem of reception of customary law; the problem of sources of the Serbian 1844 Civil Code; customary law as a source of law in the codification in Montenegro. The author shows on the ground of relevant material of legislative provenience that both in Serbia and Montenegro customary law has been an important kind of sources of law. Although Serbian Code was modeled after the Austrian Civil Code, many institutions of Serbian unwritten law have been included into it. In the Montenegrin General Property Code of 1888, whose author was famous protagonist of customary Law Val-tazar Bogišić, numerous institutions of folk law were included in the legislative text, such as homestead, brotherhood and tribe as subjects of property law, regulation of irrigation of fertile land, proemption, right in relation to land, contracts in the field of agricultural work etc.

*STEPHANOS PAPADOPOULOS*THE CONTRIBUTION OF ARCHBISHOP ATHANASIOS OF OHRID TO THE
LIBERATION OF THE BALKAN PEOPLE

The contribution of the Orthodox Church to the enslaved Balkan people during the Turkish Occupation was important in various ways, e.g. the preservation and cultivation of national consciousness, education, fighting morale etc. This is why many clergymen led or participated in various revolts or conspiracies against the Turks. One of the most important figures of this category, and possibly the most interesting, was the Archbishop of Ohrid, Athanasios I, who for 20 years (1595 - 1615), was active in many revolutionary spheres. In order to ensure the support of the European sovereigns for the realization of his plans, Athanasios came into contact with the Venetians, the Spaniards, the Catholic Church, the Emperor of Austria, and others. For the same reason, he travelled abroad for many years and visited various cities (Rome, Naples, Milan, Prague, Moscow and others). His activities continued up to 1615, at which point all trace of him is lost.

*IOANNIS A. PAPADRIANOS*THE GREEKS AND THE SERBS AS AN INTEGRATED SOCIETY IN
ZEMUN DURING THE EIGHTEENTH CENTURY

In the eighteenth century many Greeks fled from their Turkish-dominated homeland and settled in the Serbian town of Zemun, which was an important centre for commerce between East and West. These Greek immigrants lived harmoniously with the town's Serbian inhabitants almost until the end of the eighteenth century, and both nationalities worked together in close collaboration in the spiritual and cultural fields.

Unfortunately, these harmonious relations and close collaboration have not received the attention they deserve from Greek and Serbian historians, and consequently a wide variety of problems in this general area still remain to be solved. It is the aim of this study to provide answers to some of these problems.

Chiefly on the basis of unpublished historical data, the writer begins by investigating the Greeks' and Serbians' collaboration over the foundation of the Churches of St Nicholas (in 1752) and the Birth of the Virgin Mary (in 1780) in Zemun. He then examines the general functioning of the Orthodox school at which the Greeks and Serbs of the town educated their children. Lastly, the writer treats in depth the translations produced by the Greek scholar Dimitrios N. Darvaris of Zemun; works which made a notable contribution to the intellectual life of the Serbs.

*CHARALAMBOS PAPASTATHIS*AN UNPUBLISHED DOCUMENT OF 1726 - 1727
ON THE HELLENO - SERBIAN CONFLICT
UPON THE GREEK CHAPEL IN VIENNA

In the Archives of the Archbishopric of Carlovitz (Jugoslavia) has been found an unpublished Greek document, with valuable information on the foundation of the first Greek chapel in Vienna (1723) and the conflict between the Hellenes of Austria and the Serbian Church of Carlovitz on the jurisdiction upon this chapel.

*MILOVAN PAVIĆ*SLAVISM BAROQUE ET OEUVRE HISTORIQUE COMME ACTE MEMORIAL
DANS LA LITTÉRATURE SERBE DES XVII^e et XVIII^e SIÈCLES

The purpose of the author is to analyse the reasons why the Serbian historiography of the baroque period turned away from the Byzantine historiography and embraced that of Central Europe and its neighboring states. At the same time the author names the important representatives of this trend, the sources, local as well as Central European, that they used, and their most characteristic points.

*SRETEN PETKOVIĆ*ARTISTIC ACTIVITY AND THE STRUGGLE FOR SURVIVAL
OF THE SERBIAN CHURCH DURING THE SIXTEENTH AND
SEVENTEENTH CENTURIES

During the sixteenth and seventeenth centuries the Serbian Church had a decisive influence on contemporary artistic activity. In order to enhance its role, the Church stimulated the construction, painting and decoration of churches. In the iconographic programme of the wall paintings and icons of the time importance was accorded to the figures of national saints and to the scenes from their lives (St. Sava of Serbia, Simeon of Serbia, Stefan Dečanski). New subjects or iconographic innovations were avoided even when they came from Greece and Russia. In terms of style, the sixteenth and seventeenth century paintings imitate those from the early decades of the fourteenth century. This pronounced conservatism in the iconographic and stylistic respects was fostered by the Serbian Church which considered traditional forms a means of resisting the Islamization and conversion to Catholicism of the Serbian people.

*MIODRAG STOJANOVIĆ*HISTORICAL AND NATIONALIST THOUGHT IN THE
WORKS OF DOSITEJ OBRADOVIĆ

For both Serbs and Greeks history has always been a means of education. New ideas of patriotism emphasize nationalist ideas so that

events from the past gain in importance. It was in such terms that Dositej considered history and its role in the national and cultural renaissance of the Serbian people. His complex output also includes two works of a theoretical and critical nature, namely *On History and in memory of Famous People*, and *On Teaching History*. For his time, and even for today, Dositej had a correct attitude towards history as science. History is only a description of conflicts, battles and victories. The events should be understood properly and judged through deep reflection.

V L A D I M I R S T O J A N Č E V I Ć

THE GREEK COMMUNITY IN BELGRADE AT THE END OF THE 18th AND BEGINNING OF THE 19th CENTURIES

After the First Serbian Uprising in 1804 there was a large Greek community in Belgrade. Its representatives were well-known tradesmen, lessees of ferry crossings, craftsmen, and inn-keepers, and they were all organized in guilds.

The Greek Church was under the protection of the Metropolitan of the Belgrade who enjoyed the immunity of a representative of the Patriarchate of Constantinople. The Greek and the Tsintsar colonies in Belgrade promoted the traditions and ways of life of their own countries and of Greek-Byzantine civilisation, and their spiritual activity was remarkable. They were also well informed about current cultural events in Europe and thus influenced the culture of Belgrade.

After the Turkish tyrants seized power, between 1801 and 1806 the members of the colony were wiped out together with their fortunes, while the Serbian administration between 1806 and 1813, due to constant war against the Turks, could not restore the Greek community. New developments took place only after 1815, but with different consequences and trends.

I. T A R N A N I D I S

LES SOURCES GRECQUES DANS L'OEUVRE HISTORIQUE DE JOVAN RAJIĆ

J. Rajić was one of the first and most important Serbian historians, theologians, and literary men of the Serbian renaissance of the

eighteenth century. N. Radojčić has pointed out, and it has since become widely accepted, that Rajić viewed foreign writers, including the Byzantines, with great circumspection and distrust, which is why he made minimal use of them.

A study in greater depth of his theological and historical work has led the present writer to form more specific and somewhat different conclusions: namely, that a certain development took place in Rajić's thinking and in his trust in his sources, and that above all he underwent a noticeable change of attitude when dealing with ecclesiastical history. In this latter case it is clear that he had absolute confidence in both Byzantine and later Greek writers.

CONSTANTINE A. VACALOPOULOS

A GENERAL APPRAISAL OF THE GREEKS' ECONOMIC INFILTRATION
OF SERBIA IN THE EIGHTEENTH CENTURY

This article examines the economic and commercial activity of the Greeks of Serbia during the eighteenth century. The author gives a general picture of the Greek communities in various parts of Serbia and, more importantly, of the Greeks' economic infiltration of Serbia, and he also demonstrates how international circumstances played a substantial part in their migration into Serbia.

P. L. VOCOTOPOULOS

CONCERNING THE INFLUENCE OF CRETAN PAINTING
ON 16th - CENTURY SERBIAN ENGRAVING

As contemporary Serbian scholars have already noted, most of the engravings illustrating books printed by Serbians in Venice during the 16th century follow Cretan models of the 15th and early 16th centuries. The author of this article cites and discusses more such examples, namely the Nativity of the Virgin in the menaeon printed by Božidar Vuković in 1538, the Hospitality of Abraham in the prayer book printed by his son Vincenzo Vuković in 1560, and, finally, the Raising of Lazarus, the Entry into Jerusalem, and the Holy Trinity illustrating the prayer book printed in 1566 by James of Kamena Reka. Not only icons, but also designs may have been used as models for the Serbian engravings which follow Cretan prototypes.