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frescoes. Supreme quality also characterizes the photographs of a master of the art, Branislav Strugar, which effectively bolster the new assessment of Dečani's artistic achievements. The documentary value of the illustrations is but one of their dimensions. They contribute just as much to the visual identity and beauty of

the book, for the design of which is responsible Mirjana Pištalo-Gligorijević. The book was designed as a luxury item, not only to be read with interest but also leafed with pleasure. Such a work is what the church that had even in medieval times been said to "surpass any thought by beauty" deserves.

*NEW JERUSALEMS. THE TRANSLATION OF SACRED SPACES IN CHRISTIAN CULTURE.*

INTERNATIONAL CONFERENCE HELD AT THE NEW JERUSALEM MONASTERY AND THE TRETYAKOV GALLERY, MOSCOW, 27 TO 30 JUNE 2006.

*Reviewed by Aleksandra Davidov Temerinski*

The seventh international conference thematically and methodologically devised and organized by the art historian Alexei Lidov, Director of the Research Centre for Eastern Orthodox Culture, Moscow, was held in June 2006. Alexey Lidov has taken the first steps in this direction in the early 1990s, and his creativity and organizational abilities has led to Moscow becoming a new and important international centre where ideas are exchanged and fresh angles in the study of medieval Eastern Orthodox culture taken. These thematically well-defined conferences have in recent years balanced the number of participants coming from Eastern Europe and Russia and Western Europe and the USA, producing an inspiring atmosphere for exchange of ideas between scholars formed in the two culturally and methodologically different "schools". It should be emphasized that the proceedings not only are published regularly, but quite often complemented by publications such as catalogues of accompanying exhibitions or critical editions of the written sources relevant to the topic of the conference. The Centre's busy publishing activity is best illustrated by the recently published volumes: the first volume from the 2004 conference (*Hierotopy. The Creation of Sacred Spaces in Byzantium and Medieval Russia*, ed. A. Lidov, Moscow 2006), a selection of writ-

ten sources relating to relics, which were the subject of the 2000 conference (*Relics in Byzantium and Medieval Russia*, ed. A. Lidov, Moscow 2006), the English edition of the first conference, held in 1991 (*Jerusalem in Russian Culture*, eds. A. Batalov and A. Lidov, New York–Athens 2005), as well as the collection of abstracts from this year's conference (*New Jerusalem. The Translation of Sacred Spaces in Christian Culture. Material from the International Symposium*, ed. A. Lidov, Moscow 2006).

The topic of the 2006 conference – New Jerusalem. The Translation of Sacred Spaces in Christian Culture – has been intended to mark the 350 years of the New Jerusalem Monastery (1656) near Moscow, the life's work of Patriarch Nikon (1652–67) begun in the reign of Tsar Alexei Mikhailovich Romanov (1645–76) and completed in the early 18th century.

A sacral, intellectual, spatial and visual expression of the Russian revival of the period, the Resurrection Cathedral of the New Jerusalem Monastery fully follows the ground-plan of the Church of the Holy Sepulchre in Jerusalem, the holiest of all Christian shrines. And this is not all: the layout of the monastery complex reflects the sacral topography of Jerusalem and its surroundings. Effecting an allusion to Heavenly Jerusalem, this complex near Moscow established a parallel to serve

as a basis for Moscow's claims to being, just like Constantinople, the Second Jerusalem, which is a recognizable medieval model of eschatological sacralization of cities, unfailingly coupled with royal ideology. Obviously, the nature of this grandiose undertaking was as much religious as it was ideological, the underlying idea being derived from the Byzantine theory of a single worldly kingdom of Orthodox Christians, the only successor of which following the fall of Byzantium could have been Russia, whose capital claimed the title of the Third Rome.

The cultic life of the monastery was interrupted by the Revolution in 1919, and the church suffered heavy damage in 1941. Most of the church exterior has been renovated, but the interesting baroque-style wall decoration in its interior mostly remains in a ruinous state. Its most striking element is a replica of the ciborium surmounting the tomb of Christ in Jerusalem, which inspires reflection on the relationship between original and replica in the context of Christian sacred places (*loca sancta*).

Unlike the previous conference, held in 2004, which was devoted to hieortopy, a new methodological strand within medieval studies introduced by Alexei Lidov, this one, with its 35 participants (from Russia, the USA, Great Britain, Italy, Germany, Belgium, Serbia, Bulgaria, Romania and Israel), was small-scale in character, thus creating an inspiring setting for fruitful discussion.

In approaching their themes, most authors recognized real and imaginary sacred spaces and mechanisms of their functioning in the eschatological context of the New/Heavenly Jerusalem. It is in this sense that may be interpreted the Church of the Holy Sepulchre in Jerusalem and some associated phenomena (A. Lidov, A. Keshman). The position of Jerusalem as the centre of the world in medieval maps was among unavoidable

topics (A. Podossinov), the same as the liturgical tradition spreading from Jerusalem to Byzantium and to members of its commonwealth (A. Pentkovsky). A typology of *topoi* of the Holy Land in medieval Russian culture (A. Belyaev) was an introduction to a number of papers exploring the actual cases regardless of the place of their origin. A group of papers discussed medieval reception of Russian monasteries such as the New Jerusalem Monastery, the anniversary of which was a motive for the conference (G. Zelenetskaya), or the Savvino-Storozhevsky (X. Schedrina) and Solovetsky monasteries (O. Chumicheva). Another set of papers explored similar aspects beyond Russia (E. Bakalova & A. Lazarova). A number of authors recognized the New Jerusalem idea in the varied material of Christian art: in the architecture of a group of monuments (V. Sedov, A. Kazarian), in the exterior decoration of some churches (T. Samoilova, I. Stevovic), in the wall-painting of a group of churches (B. Cvetkovic) or of a single church (A. Weyl Carr), in a group of icons or in individual icons (R. Marx, S. Yavorskaya, G. Sidorenko, M. Plyuhanova, A. Davidov Temerinski), in cryptograms (G. Sidorenko), in church furniture (I. Sterligova, N. Isar), or in church textiles and vestments (A. Mutesius). Similar messages were recognized in the concept of the desert or cave hermitage as an image of the Heavenly Jerusalem (D. Popovic). Constantinople as the Second Jerusalem from the standpoint of political theology was also discussed (P. Guran), as well as the ideological and cultic shaping of some Balkan cities to the same effect (J. Erdeljan). The translation of sanctity in pilgrimage cultures in both East and West was also explored (A. Mousin). The earliest examples of the eschatological and soteriological concept of New Jerusalem were recognized in some early Christian cemeteries in the Holy Land (E. Maayan-Fanar). Some narrative

and visual examples from both East and West reveal a New Jerusalem meaning (G. Wolff and A. Hoffmann, B. Baert), and the Benedictine and Franciscan traditions of translating sacred spaces in Western Europe were also discussed (L. Evseeva, M. Piccirillo). In varied sources of non-material culture New Jerusalem themes are revealed (M. Chkhartishvily, O. Belova & V. Petrukhin). In America, at the dawn of the modern age, this theme was present in painting (G. Carr), and a hierotopic meaning was also sought for in an unrealized mid-20th-century renovation project for the Church of the Holy Sepulchre (R. Ousterhout).

Among the scholars who went furthest in their innovative interpretation was Alexei Lidov. Taking the well-known phenomenon of the Holy Fire miraculously occurring on Christ's tomb on Holy Saturdays as his starting-point, he interpreted some insufficiently elucidated phenomena such as „lanterns of the dead“, architectural structures occurring in medieval West-European cemeteries, as well as the lanterned domes introduced during the Renaissance, also explained by reference to the Resurrection Rotund in Jerusalem.

The second largest group of participants to Russia was the one from Serbia

with its five representatives whose papers attracted attention and inspired discussion. Danica Popovic was given the honour of not only a plenary paper (along with A. Lidov, R. Ousterhout, L. Belaev and G. Zelenskaya), but also of giving the concluding remarks along with her colleagues from the USA, Great Britain, Russia and Bulgaria. Given that the so-called “Belgrade school” of art history has until recently occupied a prominent place among other world's centres for Byzantine studies, it is encouraging to see it resuming its former position.

This year's conference organized in Moscow by the Research Centre for Eastern Christian Culture explored some of the fundamental phenomena associated with sacred spaces and their eschatological meaning as expressed through various ways of creating “new Jerusalems”. Seemingly static, these phenomena nevertheless functioned in a variety of ways, depending on time, place and interests of certain social groups.

Demonstrating convincingly the significance of creativity in developing new methodological approaches and scholarly communication at a global level, the activity of the Moscow Centre offers a model to be followed.

GÁBOR ÁGOSTON, *GUNS FOR THE SULTAN. MILITARY POWER AND THE WEAPONS INDUSTRY IN THE OTTOMAN EMPIRE*. CAMBRIDGE UNIVERSITY PRESS, 2005. Pp. 280.

*Reviewed by* Veljko Stanić

Gábor Ágoston's book emerged as a result of inadequate research into the role of military power and the weapons industry in the Ottoman Empire of the 16th–18th centuries, an epoch marked by a revolution in warfare. This Hungarian historian, currently teaching at Georgetown University, Washington, offers a historical analysis of the Ottoman gunpowder-based weapons industry and,

drawing from significant archive materials, challenges classical stereotypes about Islamic conservatism, examining in a simple and concise manner the contents and potentials of Ottoman military power, its causes and development, as well as the issue of raw materials necessary for an effective and competent equipment of the Ottoman Army with weapons based on gunpowder technology.