



Reliquary box from the Santa Sacramenta (Cristo del Verano, Milano, Venezia)

**Location**

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The Substance of Sacred Place: An Interdisciplinary Workshop on Locative Materiality

20th June 2013 – 21st June 2013

organised by

Laura Veneskey, Annette Hoffmann and Gerhard Wolf



Kunsthistorisches Institut in Florenz - Max-Planck-Institut

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The Substance of Sacred Place: An Interdisciplinary Workshop on Locative Materiality, Kunsthistorisches Institut in Florenz, Max-Planck-Institut, Florence, Italy, June 20 - 21, 2013¹

To analyze a sense of place, its sacred milieu and various modes of sacredness means to understand the actual existence, essence, reality of objects, substance - ὑπόστασις (*hypostasis*) and how substances interact

with sacred space. Exploring hypostasis, substantia, substantiality and places themselves as textual and iconic depictions were all topics of study considered in *The Substance of Sacred Place: An Interdisciplinary Workshop on Locative Materiality*, Kunsthistorisches Institut in Florenz, Max-Planck-Institut, Florence, Italy, June 20 - 21, 2013.

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¹ Program of the workshop available at: <http://www.khi.fi.it/pdf/c20130620.pdf>

Organized by Annette Hoffmann, Laura Veneskey and Gerhard Wolf, this event brought together a group of young scholars whose work represented a wide range of topics, drawn from a variety of cultural contexts and often intentionally reaching across disciplinary boundaries. As participants, both authors of this report benefited greatly from the discussion generated in response to their own presentations, as well as with regards to the broader themes and methodological challenges that such discussion inspired. We wish to thank the generosity and support of the Kunsthistorisches Institut in Florenz for making such an opportunity possible.

Dr. Gerhard Wolf (Kunsthistorisches Institut, Florenz) provided opening remarks on Thursday morning. He focused on the title of the workshop, in particular the term ‘locative’. By a process of rearranging letters, an anagram of this word was created in the Italian *velocita*, meaning velocity, speed, and/or locomotion. The potential for instability, Dr. Wolf emphasized, is important to keep in mind in any discussion of sacred place. As a starting point, *velocita* put into motion a rich and stimulating program, one that explored multiple meanings and manifestations of the ‘locative’ in physical/tangible form.

Organizers Laura Veneskey and Annette Hoffmann shared the introduction. **Laura Veneskey (Columbia University, New York)** established a theoretical framework for the importance of ‘place’ and the interpretive role of human experience. She focused her comments on the rich combination of imagery with non-representational materiality found in the Sancta Sanctorum reliquary box filled with stones and wood from Palestine and decorated with scenes from the life of Christ on the inside of the lid. This fascinating example of early Christian pilgrimage art (now in the Vatican Museums) served to link the development of sacred topography with both mimetic and metonymic markers of place.

Annette Hoffman (Kunsthistorisches Institut, Florenz) broadened our purview of material substances associated with the miraculous nature of *loca sancta*, or holy places. These substances facilitated a multi-sensory aesthetics, appealing to the senses of taste, touch, and smell, as much as to sight. The link between place and embodied experience continued to resonate in presentations throughout the conference.

The first session on Thursday was entitled *Earth & Stone* and focused on material substances that stand in for holy places and/or people with a minimum of craftsmanship or human intervention affecting their form.

Lucy Donkin (University of Bristol) provided a wide-ranging overview of the role played by sacred stuff (earth, bone, relics, etc.) in Medieval Europe. Her discussion of legal affinity between parts of an individual (hair or nails, for example) and the whole person was especially useful for thinking about the *praesentia* of holy bodies. Donkin also presented the legal practice of establishing ownership over a disputed property with portions of actual earth. Further study may help in discerning the ramifications of similarly symbolic actions within the church, such as the consecration of altars with relics, donations and gifts being represented in the sanctuary, and the active investiture of cult statues.

Neta Bodner (Hebrew University, Jerusalem) focused on a specific case in which transported earth relocated the miraculous qualities of Jerusalem’s *loca sancta* to the Camposanto of Pisa’s cathedral. Legend attributed the source of this soil relic to Mount Calvary. Neta Bodner convincingly argued that it actually came from the Akeldama, a crusader burial ground thought to have been the potter’s field purchased with Judas’ thirty pieces of silver. However, the properties of purification and bodily renewal associated with the blood of Christ linked both the cemeteries of Pisa and Jerusalem with the Holy Sepulchre – Christianity’s primary shrine. Bodner interprets the Pisan Baptistery as an architectural copy of the Anastasis Rotunda, similarly evoking the promise of resurrection for Pisa’s citizens.

Kristine Larison (University of Chicago/Southern Methodist University, Dallas) also focused on a site of Christian pilgrimage at the Orthodox Monastery of St. Catherine on Mount Sinai and presented a previously unpublished Sinai icon from the Weitzmann photo archives at Princeton University. This shows Moses removing his sandals before the burning bush – a definitive moment in the monastery’s sacred history. Larison also introduced the significance of dendritic rocks from Sinai, collected as material relics of the burning bush. Mentioned in Christian pilgrimage accounts in the 14th and 15th centuries, as well as Jewish commentaries from the same period, these stones were interpreted as bearing the imprint of divine fire in the substance of the mountain itself. Because the scene of Moses’ theophany was painted on the surface of one of these stones, it represents a distinctive moment in which the characteristics of icon and relic merge.

In addressing stamped clay pilgrimage tokens associated with Byzantine stylite saints (such as St. Symeon the Elder at Qal’at Sem’an and St. Symeon the Younger at the Miraculous Mountain near Antioch), **Laura Veneskey** developed a critical approach to the relationship between relic and image. Her ar-

gument turned on the use of the word *typos*, or imprint, in a miracle account that describes Symeon the Elder healing a sick child and offering one of these pilgrimage tokens as assurance of his continued presence and care. Usually, the saint's *typos* has been interpreted as his stamped image. Veneskey proposed an alternative reading, emphasizing the role given to the actual earth/dust collected at the stylite's pillar. The importance of shared function and reciprocal sanctity belong to a larger network of metonymic relationships, ultimately reaching from the saint (or sacred place) to Christ.

Presentations in the Thursday afternoon session, entitled *Brick & Marble*, focused on the architectural use and application of these materials. Of special interest was the transformation of earth and clay into a semi-permanent form like brick. Bricks and/or buildings inform human experience in ways that ranged from the personal and intimate to the universal and symbolic.

Jasmina Ćirić (Faculty of Philosophy, University of Belgrade) examined the significance of brickwork in later Byzantine church architecture in exactly these terms, exploring the richly allusive connections between the human body (its skin and flesh) and the material cladding of these sacred spaces. Drawing from Theodore Metochites' oration in praise of Constantinople, she emphasized that aniconic patterns on the exteriors of late Byzantine churches should be understood, not as merely decorative architectural ornament, but as intentionally symbolic motifs that helped unify the outward form of the building with its ritually charged interior. Liturgical experience offered spiritual transformation. This labyrinthine journey of the soul was further guided and directed in the Palaiologan period by the brickwork designs that not only prefaced but also participated in the totalizing Christian message of Byzantine church architecture.

Chanchal Dadlani (Wake Forest University, Winston – Salem) focused on the Pearl Mosque of Delhi and was the first to move from consideration of sacred place in the context of Medieval and Byzantine Christianity to the material forms of piety in the Islamic world – in this case Mughal India in the early modern period. Dadlani reviewed the lavish aesthetics and ornate sensibility realized by 'Alamgir I in his chapel mosque (1659-64). The use of marble and gold for walls, piers, and domes, as well as mihrab and minbar, were as striking as the deeply sculpted floral and vegetal forms that compose the entire structure and its furnishings. By adapting the type of decoration associated with Mughal palaces, the mosque project performed the artistic refinement of existing models known as *istiqbal* in Persian culture,

establishing the new emperor's patronage, piety, and political status within a single monument.

The final presentation on Thursday was by **Courtney Coyne Jensen (D.I.S. Architecture and Design Department, Copenhagen)**, who introduced another specific architectural project – discussing in detail the design, topography, and material expression of the Markuskyrkan by Sigurd Lewerentz (1955-60), located in a modern suburb of Stockholm, Sweden. Lewerentz used this commission to explore the earthy attributes and architectural potential of brick and employed only local products. He responded consciously to the surrounding neighborhood as well as previous use of the site in his design. Evocative visuals and descriptive language brought to life his contemplative articulation of material form, especially in relation to ephemeral changes such as movement in/through the space, the effects of light and shadow, and seasonal foliage.

The first session on Friday, entitled *Mountains & Caves*, addressed specific sacred landscapes: cave architecture, hills, the perception (and representation?) of holy mountains and natural prerogatives of materials.

Byron Hamann (Ohio State University, Columbus) discussed the contours of a pre-Hispanic sacred landscape in relation to written sources in 16th-century Oaxaca, Mexico. Between 1544 and 1547, an inquisitorial investigation was carried out against three indigenous nobles accused of idolatry. Hamann combined the study of trial records and Mixtec screenfold books in order to connect these written histories to places on the ground. By successfully identifying elements of local topography, additional insights were gained regarding the motives and actions of trial participants and the political complexities of their relationships.

Sarvenay Parsa (Shahid Behesti University, Tehran) invited the audience to think about Zoroastrian religious architecture and sacred landscapes in Sassanid Persia (224-651 AD). Her paper showed how the Zoroastrian idea of natural elements and their holiness lead to the choice of special locations for the construction of fire temples. Her topic was especially dedicated to original religious texts dealing with Zoroastrian ideas and sacred space.

While reflecting on the practices of attributing meaning to materialized vision, **Sun-ah Choi (Columbia University, New York)** introduced a cave chapel (No. 61) in Dunhuang, China, dedicated to the Bodhisattva Manjusri and the apparition of his "true visage" (zhenrong) on Mt. Wutai. Sun-ah Choi showed how Buddhist shrines were renovated in 10th-century context. She particularly stressed the place

of Cave 61 in the development of pilgrimage to Mt. Wutai, as the moment when patterns of travel “shifted from wandering in the search for fleeting visions of the deity to worship of a particular icon, named zhenrong (true visage) and sanctified by legends as the materialized vision of the bodhisattva Manjusri”. Cave 61 is unique because it combined a panoramic landscape view of Mt. Wutai in its mural decoration with a statue of Manjusri riding a lion (now missing) on the main altar of the shrine, providing a local surrogate for devotees of the distant holy place.

Marie Saldana (University of California, Los Angeles) discussed the case of troglodytic settlements in Pantalica in eastern Sicily and the repurposing of the cave architecture as simulacrum in Byzantium. She analyzed problems of methodology and challenged typical explanations relied upon by archaeologists and historians, which interpret caves as either symbolic or pragmatic spaces especially appropriate for monastic life. Saldana concluded that the proliferation of rock-cut settlements in Byzantium was a deliberate cultural choice and demonstrated local, material resistance to dominant architectural norms. The inversions and reversals made possible through the use/habitation of natural caves can also be evoked by postmodern cultural theory of the simulacrum and the “formless”.

In Friday’s second session, entitled *Place & Space*, many of the materials encountered previously (earth, brick and stone, for example) were addressed once again but considered within a broader cultural or temporal context.

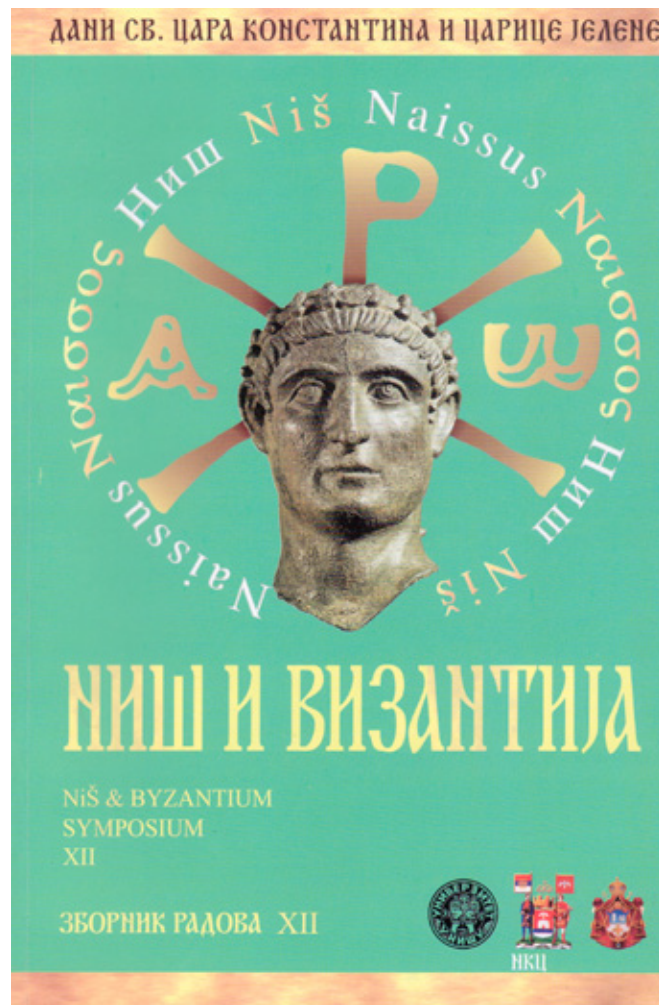
Claudia Moser (Brown University, Providence) turned to the material record as a means for interpreting Roman sacrifice rather than depending upon visual images or literary references. In order to better examine the dialogic relationship of ritual and locus, Claudia Moser explained that “in a sanctuary crowded with numerous temples and their altars, the singularities of each sacrificial act would not be obvious and would have to be negotiated in the layout of the built environment”. She offered a detailed glimpse of the archaeological history of the early and middle Republican temples at Ostia, tracing not only the changes or additions made to the sacred precinct, but also the careful maintenance of sacred space through the preservation of earlier structures and their orientation.

Nagihan Haliloğlu (Fatih Sultan Mehmet University, Istanbul) presented the interesting topic of how the religious and cultural identity of a city can

be manifest through its symbolic claims upon a single neighborhood – in this case, the Topkapı area just outside the old walls of Constantinople. Her paper examined the various staging of holy sites in this liminal space; first, a location for churches and monasteries during Byzantine rule, then used for dervish lodges and the tombs of Sufi sheiks in the Ottoman period. Haliloğlu concluded with the redeployment of this cultural capital by the current government, having brought back dervish lodge after secularization by the Turkish Republic.

The concluding paper of the workshop was given by **Sarah Jonson (University of Oxford)**, who focused her attention on the interpretation of ruins as sanctifying feature of the early Islamic landscape in 9th- and 10th-century Iraq. She began with the treatment of ruins in poetry and geographic writing, based upon their appearance in the Qur’an as a sign of judgment for unbelievers. As Islamic culture moved eastward and encountered the remains of a pre-Islamic past, ruins took on a positive association as relics of ancient civilizations. Johnson also demonstrated the connections between physical ruins and their literary manifestation through the practice of travelers inscribing texts on the fallen monuments themselves, concretizing the new role of ruins as sacred space in Abbasid culture.

Concerning the concept of agency, the workshop revealed different perspectives and approaches among participants that were also indicated by questions of the translation of substance (how it characterizes sacred place?). Dr. Gerhard Wolf gave a response at the end of the second day and made the closing remarks by highlighting the thing as an artifact of substance/materiality and locative materiality depictions. Wolf’s use of an Italian word taken out of an English one, acknowledged the creative process inherent in trying to reconstruct a historical or cultural context based in the past, also language problems. Understanding the original context for any specific place, building or object is impossible due to the limits of our own modern/contemporary perspective. Our own subjectivity must be integrated within the practices of scholarship and should inform any general truths we attempt to glean from the analysis of particulars. Our work can thus aim at an inter-locative engagement with the material of study, situating our own position in relation to that of other times and places and remaining open to the multiple voices and narratives of substance and transubstantiation that emerge from such an approach.



Jasmina S. ĆIRIĆ

Presentation of the Proceedings:

«NIŠ AND BYZANTIUM» No.12: CONSTANTINE, IN HOC SIGNO VINCES- 313 – 2013»¹

*Your Hollines Bishop of Niš Dr Jovan Purić,
Mayor of Niš Dr Zoran Perišić,
Rector of the University of Niš Dr Dragan Antić,
Ladies and gentlemen, Dear Colleagues,*

University of Niš in cooperation with the Diocese of Nis and Nis Cultural Center released the twelfth Proceedings «Niš and Byzantium» for which I was given special responsibility and honor to present it at the Opening Ceremony of the 13th Conference «Niš and Byzantium» held from 3-5th June 2014. It is well known custom that each year the organizers and participants remind on important events and circumstances in Byzantine history. For 2013th Editorial Board of the Conference decided that both the Con-

ference and Proceedings mark a sort of chorochronos of the Christian world: «In this win / In hoc signo vinces». Having heard the voice of God, Constantine the Great put Christ's sign, which later contributed to defining emblematic forms in Byzantine visual culture. Later, that sign became topos of general perceptions of the whole Christian theological system and concept of the world. 12th Proceedings «Niš and Byzantium», published in the year of jubilee, contains 56 original research papers and 676 pages. It represents capital publication, important for numerous future research vigilances. Proceedings dedicated to the overall activity of the Holy Emperor Constantine represents remarkable publishing venture by the fact that, as was the case with previous eleven Proceedings was prepared in a very short period of time. Considering the diversity of the participants in the proceedings - what is appreciated advantage to proper consideration of the complex interweaving of different reception and the reign of St. Constantine

¹ Presentation of Proceedings read during the opening ceremony of the 13th International Symposium of Byzantologists «NIŠ AND BYZANTIUM», 3rd June 2014 in the Hall of the University of Niš.

the Great and his cult - it was desirable to find a sufficiently broad, coherent and clearly articulated thematic framework. In this way, Proceedings offered access to the presentation of complex processes related to the reception of the cult of Emperor Constantine the Great, in an innovative but focused way, studying diverse influences in broad cultural contexts.

Bishop of Niš, Jovan Purić is the author of introductory remarks about the theological meaning of the victory of the Cross 313th. Then follows the article "Constantine the Great and new military architecture in the Balkans", written by Slobodan Ćurčić. Since he opened last year's conference, Ćurčić reminded of another segment of Constantine the Great's reign: architectural activity in the Balkans. First of all, Ćurčić stressed the fact that famous architectural endeavors, and development of the urbanism happened in the Balkans, as well as determination of the most strategic capitals: Serdica (Sofia), Naissus (Nis), Remesiana and Tropaeum Traiani (Adamklisi) on the banks of river Danube. Ćurčić stressed that: "the extraordinary effectiveness, for which Constantine was known as a military commander with an unmatched record of battlefield victories, was echoed by his status as one of the great Roman builders, whose particular involvement in new military planning and construction paralleled his achievements on battlefield".

Participants of the Symposium, renowned experts for history and place of Niš and Byzantium contributed with wide spectrum of their articles to shedding the light on different cultural spheres of Byzantium. Miša Rakocija once again in his article "On the painting of the old Christian tombs with figural representations in Niš", stressed the importance of mediation of local martyrs for died persons an introducing them into the Heavens, also faith in the Resurrection with prayer addressed to Jesus Christ. This article is followed by: Renate Pillinger "Constantine's monogram on the late antique textiles, Stavros Gululis, Vasilis Kacaros, "Thessaloniki Rotonda: a new interpretation of the mosaic decoration", Konstantinos T. Raptis, "Wall decorations in basilica Ahropiitos", Ruth Kolarik, "Floor of the synagogue in the Balkans: religious and historical implications"; Miško Tutkovski, "Symbolical messages of the mosaic in southern basilica at the site Plaošnik in Ohrid "(with an interesting interpretation of a deer represented next to the entrance to the church, as well as deer crave for the Water as Source of Life through which every believer will acquire new and eternal life in the Kingdom of God and the transition from the world darkness to the higher spiritual spheres). Rostislava Georgieva Todorova has dedicated her work to the examinations of cosmography and iconography of mandorla as *Imago Mundi*. Then follows the article written by Ante Škegro "New Knowledge about Certain Early

Christian dioceses in the eastern Adriatic Region" than article of Zdravko Dimitrov about Early Byzantine architectural elements from Ljutibrod and its vicinity; Carolyn Snively who continued her scientific research about Acropolis at Golemo Gradište; article of Dušan Rašković "Examples of Late Antique findings and sites in Central Serbia during the 3rd and 4th century". Two articles in Proceedings bring identical title as dedication of the conference: "In this win": Brickwork and narrative in the architecture during the reign of Palaeologoi" written by the author of these lines and article of Eugenia Drakopolou "In Hoc signo Vincens between 1453 – 1571: The Iconography of an encounter between Art and History". Drakopolou analyzed the case of the representation of Constantine's life too in the Western art and of course how Byzantium dealt with the same subject.

During the period under study, immediately after the Fall and until the battle of Lepanto, the heads of the Church in Rome defended steadily and consistently a Christian Crusade even though they did so with a certain romanticism. Author of the article recalled the intellectual and humanist Enea Silvio de' Piccolomini, the Pope Pius II who, being heavily sick and heading the Crusade, died in Ancona waiting in vain for the Doge of Venice. In contradistinction to the West, in Byzantium, where Constantine was glorified as "Great" and was worshiped as a saint, for different political and ideological reasons, priority was almost entirely given to the depiction of his face as a saint and a king. This fact is closely linked with the political ideology of Byzantium and the 'God supported' Byzantine state, which was founded on the representation of God on earth by the Byzantine emperor. Drakopolou also noted that the phrase *In hoc signo vincens* appears in large gold letters on the labarum of the flagship of the Lega Sancta, the united Christian powers, including the Pope, Spain, Venice and primarily Genoa, thereby introducing into that period the religious symbolism and political message of Constantine's vision. The labarum, commissioned by the intransigent and visionary Pope Pius V, was created by Girolamo Siciolante da Semoneta, a painter in Rome during the era of Mannerism.

Two articles in Proceedings are dedicated to the problems of numismatics and iconography of Byzantine coins. Article of Ceren Ünal "A group of copper trachy of Alexios III Angelos (1195-1203) from Kuva-yi Milliye Museum/Balikesir "The Representation of Saint Konstantinos on byzantine coin iconography in the beginning of the 13th century". The other article is written by Marina Odak doctoral candidate from University of Belgrade. Her article "The Representation of the Saint Emperor Constantine on coinage of Byzantium and the Byzantine World" is dealing with specific topic. From the 4th century on-

wards Constantine became a role model and support to all subsequent Byzantine emperors, with whom all "New Constantines" on the Byzantine throne will be identified with, until the Fall of the Empire. She noted that "During the construction of identity and legitimacy of the newly created states the cults of local patron saints will gradually increase, and their promotion to the personal patronesses of the rulers and newly formed dynasties, will displace the cult of the Saint Emperor Constantine from the coinage". This process was completed with the Restoration of the Empire in 1261th.

Extraordinary contribution with numerous new discovering and methodological approach represent an original scientific article of Branislav Cvetković from Regional Museum in Jagodina. He showed new analyses of iconography of Mileševa monastery, especially representation of Constantine the Great. Cvetković reminded that "The figures of St Simeon Nemanja and St Constantine the Great, juxtaposed on lateral sides of the east wall of the narthex, are the first known or, at least, the earliest preserved proofs of a visual transposition of the New Constantine symbolism in the medieval Serbian art". Cvetković proved in his article that: "The idea connecting all the portraits of Nemanids in Mileševa is the one of being the first in their race, which is actually the crucial notion originating in Christ as the firstborn of all creation. This concept is also contained in Crucifixion as central part of the narthex iconography. The eschatological and soteriological meaning of the Crucified Christ and the victorious significance of the Holy Cross are also imbued by notions of renovation connecting St Constantine the Great and St Simeon Nemanja to Christ as the firstborn ones on the basis of their preeminence."

New interpretation of epigrams from the Church of Anargiroi in Kastoria published Ioanis Sisiou. The article stands out with innovative approach and especially with the analyses of interesting epigram of Theodore Limniotis. Sisiou provided also translation of this epigram about the notion of vanity and time also about erection of the church which was built to be "παρουσιάζοντας το μεγαλείο του ναού." The meaning of this epigram Janis Sisiou interpreted as a symbol of the Body of Christ, which combines temporal gaps in eternal memory and hope in Christ, in the fullness of time.

A special place in the Proceedings of the Conference is given to the latest research results of the Church of the Holy Saviour in the Monastery of Žiča. First of all, contribution of Dragan Vojvodić "Representations of the prophets in the Ascension Church in Žiča" where he meticulously analyzed iconography of prophets and put in the context of Economy of Salvation and significance of Ascension scene.

Within the comparison of dialogic nature of Prophet Elijah and Elisseus, the author again reminded on the mutuality of iconographic program between the church Holy Apostles in Patriarchate of Peć and Holy Savior church in Žiča. These comparisons represent another one important segment of Vojvodić's research interests showed in several articles published in previous issues «Niš and Byzantium».

In the line of recent scientific contributions it is inevitable to mention new results presented in the article of Danica and Marko Popović: "Funerary function of Holy Saviour Church in Žiča". In the article was discussed that Church in Žiča represents actual funerary church above the ground, mausoleum which "compressed" functions of parekklesion and crypts with funerary chambers. These churches in history of architecture of Byzantium belong to the so-called two floored funeral churches.

Within the framework of Post-Byzantine art and recent studies dedicated to this area of research, it is significant to mention the article of Rémi Terryn (EPHE, Paris) "Vision of Constantine the Great in the narthex of the Holy Cross Church in Patrauti in Moldova". The opening lines of the text are devoted to the reminding on sort of templates of the iconographic program and sources of emulation of this topic in Post-Byzantine painting. Vision of Constantine the Great was observed and its forms tracked through the illuminating manuscripts, most of all Parisinus Graecus, fol.440. In the historiography this theme was analyzed as an ideological connection all subsequent rulers not only with Constantine the Great but also brought in connection with the behavioral models of rulers, their likeness and model of reign as New Constantine, then New Moses and New David. The continuity of duration of this ideological segment was recognized also within the patterns of behavior of Serbian rulers in the middle ages, particularly during the reign of Serbian King Milutin. Except Parisinus Graecus 510 fol. 440, Rémi Terryn analyzed also Homilies of Gregory Nazianzus and Constantine's vision. In this regard, it is assumed that probably manuscript could be allusive image of the victory of Basil I and ideological equalization with Constantine the Great. On this methodological route, Rémi Terryn established stable grounds for the analyses of depicted ruler in Patrauti, church painted ca. 1487th. He concluded that this could be sort of allusive synthese: depiction of Stephen the Great and his victory against the Turks in 1475th. Particularly, this composition transposed previously known iconographic themes and allegories fitted into circumstances contemporary to its founder. The author of the article encircled specific details of Constantine's vision and recognized the affirmative possibilities for further research

and new discoveries in connection with the cult of Constantine the Great in Moldova.

Having in mind that future auditorium and potential readers of this book will deal with thematically diverse topics whose thematic nucleus is filled with 1,700 years since the signing of the Edict of Milan, it is important to point out several very important facts about this book.

Great number of high quality photos, drawings, carefully guided footnotes, it can be said that Proceedings «*NIŠ AND BYZANTIUM*» No.12:

CONSTANTINE, IN HOC SIGNO VINCES - 313 – 2013» successfully surpassed the expected quality standards. «Niš and Byzantium 12» represent a strong incentive for continuous scientific contribution and expanding of multidisciplinary opted historiography. Such historiography is then as written by Saint John Damascene “Love towards Wisdom “. Therefore, the truth of scientific expertise is placed in the fullness of Wisdom and time in which we participate each year in Niš as symbol of proclaiming Christianity as a state religion.