

Artistic & Religious Culture & Heritage



“Art & Religion”

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BYZANTINE MUSIC

The History

The Byzantine music is the evolution and cultivation of ancient Greek music and took its name from the Byzantine region. The Ecclesiastical Sounds and dating in the 4th century AD, shortly after the transfer of the capital of the Roman Empire to Constantinople from Constantine the Great. The Byzantine chant was singular, free-flowing and often sought to portray the meaning of the words. Part of Byzantine music, though later in time and with several western influences, mainly from 1204 onwards, differs from church music in that it has a fixed measure. Byzantine music flourished in the early Christian communities of Alexandria, Antioch and Ephesus. The chant is the melodic rendition of the chants, which was transferred to the Christian music tradition and shaped the way various forms of Byzantine music were attributed to Christian Doctrines. The hymns are written in such a way that they can be adapted to a traditional type of song.

Typical of Byzantine music

The music of the Orthodox Church like any live music tradition, it has seen significant changes in its long history, but many features have remained the same for many centuries.

1. The music is tropical. Instead of major and minor scales such as we know western music uses eight ecclesiastical ways called sounds.
2. The tuning is not confusing and all its sounds are not equal.
3. The vowels do not set a comparable height but that is, how much higher or lower is the next interval.
4. The music remains vocal. Instruments are not used in church. We know that instruments were used in her learning music such as the drum and the chalice or the canon.

Influences

1. The problem that now arises is what we will characterize as endogenous and exogenous in terms of influences on shaping Byzantine music.
2. In music there are no clear borders and watertight, the effects and interactions are continuous.

3. Byzantine music accepted the influence of Ottoman music.
4. The influence of Byzantine music through of the personal contacts of the chanting creators with all religions.

Byzantine Music Rhythm

The seven-tone rhythm is the rhythm of ancient Greek music that is considered to be the most prominent dance rhythm. Also in folk songs but also in Byzantine music, where the seven-tone rhythm is also called subliminal and rhythmic shapes this rate is four.

Byzantine sound

The Eighth sound is the name of the eight-tone musical system used for the composition of ecclesiastical chants in the Byzantine church. In its modified form the Octopus is still regarded as the cornerstone of the tradition of monophonic Orthodox chants, and is today known as the Neo-Byzantine Octopus, dating back to the 19th century. Byzantine music creates a variety of scales suitable to invest and musically convey every emotion. Byzantine scales use more musical intervals than those used in so-called "European" music. This is because while in "European" music each tone is divided into two (2) parts, in "Byzantine" music the same tone is divided into twelve (12) parts.

Kassiani Tropari

Kassiani was a Byzantine abbot, poet, composer, and hymnographer, to whom the chanting of the Great Third Tropari, which begins with the words: "Lord, the most sinful adventurous woman ..." He was born between 805 and 810 in Istanbul. On the evening of Holy Tuesday, the Orthodox Church is singing in the Churches on Wednesday. The last trope in the sequence is that of the pious and literary poet of Byzantium, Cassian.

The history of Kassianis Tropari

From the Byzantine chronologist Simeon Magistros (990 AD) we learn that Euphrosyne, the mother of Emperor Theophilus and daughter of Constantine VI, in her attempt to marry her son, in the year 830 AD, organized a grand feast. palaces of Istanbul, great gathering of the most beautiful girls of the Empire. The turnout was great for "virgin calligraphers". And when they were lined up in rows, seated on

luxurious sunbeds, Emperor Theophilus came before them to choose his future wife and empress, giving anyone who chose a golden apple. The most beautiful was Kassiani, whose beauty blurred the young Theophilus and she was going to give the apple. Also to see her cleverness he asked if wicked women begin with her, and he replied that from her wives go their best, meaning the lady who brought the greatest good in the world but Theophilus did not get the right answer. Kassiani was frustrated by her failure and made the decision to detach herself from the world and unite. She built a monastery with her own money, later named after her, dressed in a solitary form, and dedicated to the worship of Christ and poetry and then she wrote the Kassian tropari.

Hagiography

Byzantine hagiography is the art of depicting saints and religious subjects in order to bridge the natural and spiritual worlds. Christian hagiographies focus on the lives, and notably the miracles, ascribed to men and women who were sanctified by the Church. Hagiography is not meant as a mere work of art or a religious painting but is a means by which one can achieve holiness.

The images of a temple are divided into iconographic circles, depending on their significance, theme and location in the temple. The images that we see at the entrance, dome and nave of the Sacred Step of a temple are:

- **Dogmatic circle**



The dogmatic circle, teaches us the truths of the Christian faith. In the narthex, through which we enter the main temple, Christ welcomes us, holding the Gospel open and blessing us. In the dome dominates the Christ-Pantokrator. The Pantokrator is surrounded by Prophets and Angels or Theotokos and John the Baptist. The four Evangelists appear in the four spherical triangles that support the dome. In the cone of the Sanctuary, which joins the roof with the floor, the Virgin is depicted because she united the sky with the

earth. She is called the Widower of the heavens, because she has conceived the infinite God that even the sky cannot yet hold.

- **Operating circle**



The operating circle includes the images of the Sanctuary. Their position is below Platytra and includes the depiction of the Society of the Apostles. Below are depicted Hierarchs and Deacons, such as Stephen. In the Preface Christ Passion appears with the symbols of Passion (Cross and Lance). The diaconate, as seen by the believer in the temple, depicts angels, prophets, representations of the Old Testament and the appearances of Christ after the Resurrection.

- **Historical or festive circle**



The historical or festive circle, found on the four arches, on the side walls and on the narthex of the cruciform Byzantine church. His themes are 12 (Dodecanese), usually scenes from the Nativity to the Ascension of Christ and pictures of saints in the Church.

Historians divide the history of Byzantine hagiography into several periods

- Early Christian



In the early Christian period, known as the "art of the catacombs", there was the so-called archaic hagiography. Catacombs were underground Christian cemeteries, and in general, every deep and dark underground space.

The style in the Catacombs depictions was free and symbolic, with patterns from pagan art. Symbols such as fish, olive, anchor, vines etc. was decorating mosaics and frescoes. The purpose of this art is purely didactic. The frescoes of this period are basically artless. They are more religious than artistic.

From 320 AD to 720 AD, when the persecutions stopped, began to use sacred paintings and representations of the Old and New Testament. In this period we have the use of mosaics.

- Period of iconoclasm (724-843 AD)

By the time of Iconoclasm, the condemnation of icons and of anthropomorphic representations had for some time halted the course of Byzantine painting. The pictorial circle was replaced by ornamental motifs from the animal and plant worlds. She did not create new art.

Iconoclasm The term Iconoclasm refers to the theological and political controversy that erupted in the Byzantine Empire during most of the 8th and the first half of the 9th century, regarding the worship of Christian icons. Iconoclasm divided the inhabitants of the empire into Iconoclasts and Iconoclasts

The times of the Macedonians and Komnenians (867-1204 AD).

In the period of the Macedonians and Komnenians we have the regeneration of Orthodox hagiography. The victory over the iconoclasts has brought about a significant change in painting, as well as in all Byzantine art. In this period, the themes are set in a

definite place in the temple, which will now become the norm in Byzantine hagiography. Icons of a temple are divided into iconographic circles, depending on their significance, theme and location in the temple. The three iconographic circles are created: dogmatic, liturgical and historical.

- The Paleologian Renaissance (1204-1453AD)

The Paleologian period is considered the golden age of hagiography. Whatever the art of the previous centuries offered came back with renewed life. The renaissance of the Paleologus' should be considered as a consequent natural progression of the previous years and not as a phenomenon that appeared suddenly. It should be explained as a re-enlivening (by the ideas and the climate of the paleologian years) of the brilliant art of the Macedonians and of the Comnenus'. The 14th century is an anthropocentric century. The characteristic therefore of this renaissance is the deep humanism. There is a turn towards the humanistic, hagiography becoming more narrative, with the art intending to cause emotion, to touch the feelings. Mainly, the French specialist G. Millet divided the paleologian art into two "schools", the "Macedonian" and the "Cretan".

- ❖ Macedonian School. The "Macedonian School" was born in Constantinople and bloomed mainly in Macedonia, centered in Thessaloniki and passed on to Serbia. The School is characterized by its realism and freedom. It has intensity, movement and rich colours. The face and clothes are broadly illuminated, for this they call it "broad style". It was viewed - without being of course absolute - that this art was most inclined to the learned, the educated classes and the courtiers.

Representatives of Macedonian School

- ❑ Manuel Panselinus

Manuel Panselinus is the main representative of Macedonian School. The exquisite frescoes for their artistic value, which are preserved inside the Protatos on Mount Athos, remain undisputed witnesses of his artistic activity. A series of works attributed to him make him an artistic form equal to the craftsmen of his famous mosaics before the fall of Byzantine art.

❑ Michael Astrapas and his brother Eutyhios

Michael Astrapas and Eutyhios are two of the few known painters of the Byzantine period whose signatures have survived to this day. However, their art has been linked to the painting of many monuments in Serbia, Macedonia and in Greece. The style features of their works make up one of the most important artistic currents of the late 13th and early 14th centuries.

❑ George Kalliergis

The painter George Kalliergis was one of the best representatives of the Paleologic Renaissance in painting. His work bears the seal of his author's strong individuality. His idealism and indifference to the external imitation of things led him to look inside the human soul. The absence of glaring movement in the bodies presents a balanced, calm and harmonious work.

❖ Cretan School.

The genuine Cretan School was first formed in Crete from which it derived its name- after the historically significant event of the fall of Byzantium in the 15th century and the beginning of the 16th century. This School remains more faithful to the byzantine idealism. It is a conservative art, with its characteristic conservative motions, the simplicity, the nobility of the faces and generally its attachment to the byzantine traditions. The light in the close style is scant and feels like it emanates from some depth, an element that brings the faithful to profound devoutness. It was considered as an art of monastic circles.

Representatives of Cretan School.

❑ Theophan The Cretan

Theophan the Cretan was a leading icon painter of the Cretan School in the first half of the sixteenth century, and in particular the most important figure in Greek fresco-painting of the period. His work is more conscious of visual perspective than older Byzantine artists, but he does not use the geometrical perspective schemes by then standard in the West. He uses traditional Byzantine compositions, in a rather austere and powerful manner. Frescoes bearing his signature survive in the Greek monasteries of Mt. Athos, especially Stavronikita monastery and Lavra, and in Meteora, which has his earliest dated work, from 1527.

Finally, in the 16th century and all of the 17th a great peak is noted in the portable cretan style, represented mainly by : Michael Damascene, Ganee, Lambardo, Victor, Poulaki, Mosko etc, who however make use by a large degree of elements from the prevailing western art.

(Andreas Pavia, Theofanis Strelitzas, Michael Damaskinos, George Klontzas, Dominikos Theotokopoulos, Emmanoullis Lambardos, Elias Moskos, Filotheos Skoufos, Emmanouil Tzanes, Theodoros Poulakas.)

Sources and Types of Byzantine Hagiography

- a) The art of ancient Greece
- b) The art of the East
- c) The Hellenistic art (portraits at Fagium)
- d) The greek art (wall paintings of Pompeii)

In point of fact, the two large branches, the eastern and the Hellenistic are the main factors that acted as catalyst in the creation of this art. In greater detail, Great Alexander and his successors succeeded in the creative union of the ancient Greek art with the already existing eastern one. The fruit of the union is the Hellenistic art. The arrival of Christianity influenced the Hellenistic and in this way brought on the Orthodox painting. Of course the character of the art achieved its full potential in the Byzantium, when Constantinople became the centre of the Byzantine Empire. There happened the selection of the artistic elements of the two worlds (eastern and Hellenistic) and provided the final character to the painting art.

Of course we should mention that apart from the eastern influence much more intense was the influence of the Greek art, of the Greek spirit. Finally we should not omit to mention in a very significant finding in our century, the portraits in the Fagium area. They were discovered in Egypt, west of the Nile and samples exist in our Benakio Museum in Athens. It concerns family portraits and are dated from the 1st to 4th century AD. They were drawn by Greek artists and has been proved that they formed the coupling link between the ancient Greek art and the byzantine. All these elements and the technical methods we mentioned, Orthodoxy took hold of them, improved them, modified them imparting them a spiritual characteristic so as to enable the expression of the lofty truths of our faith.

Silversmithing and Wood Carvings

We are going to study the silversmithing and wood carvings in the churches in our area. Wood carving is an embossed representation of shapes, objects, or patterns on wood. It is a kind of decorative art with roots from antiquity.

History of wood carving:

The art of carving and sculpture were some of the oldest human activities. Thousand years ago human beings had found the way to work with different materials, including wood by giving it various shapes. As the years went by and with the civilization progress, woodcarving became a need of expression and creation, and the artist's role was and is, to interpret life and imprison the moment by giving them a steady shape. The Greek artistic activity including the whole of Balkans reaches the inland of Western Asia. During the Byzantine period it meets special ascent, decorating churches, works which exist until today. From the technical point of view in woodcarving, until the 17th century, we mostly see flat figures with grooves or simple engravings. As from the 18th century, the woodcrafts change and become lighter, recessed with plasticity in the elaboration of human faces, animals and figures of plants, which are made with artistic fantasy. Today there are only a few carvers who continue to work on the Temples decoration, by saving and continuing the tradition and enriching the art of woodcarving with Modern Greek elements.

Types of wood carvings:

1) ECCLESIASTICAL WOOD CARVING:

Ecclesiastical wood carving was mainly developed, in the 16th century. It started in Constantinople and then expanded to the larger part of the Mediterranean and east to Armenian. At first in low relief and with traditional symbolic themes - the so-called laminate - gradually became more enriched, the relief becoming more intense and from the 18th century the embroidered or carved in the air, with clear gaps between forms and technique approaching the glyph. During the 17th-18th century, the baroque is born in Rome and it's influence spreads to the rest of Europe with its dense, restless, ornamental themes . The human form also appears at first with depictions of Saints and Angels and later with scenes from everyday life.

The ecclesiastical wood carving is divided into three time periods:

- A. The Early Byzantine period (527-867 A.D.):** This period, which begins in the golden age of Justinian (527-565 A.D.) until the 9th century. Iconography also flourishes, ivory work begins, and sculptural and folk craftsmanship goes a long way.
- B. The Middle Byzantine period (867-1204 A.D.):** Church architecture was especially developed during this time because religious sentiment was strong in the people and in the rulers. For this reason, church furniture had a special place. These furnishings were: thrones, amphibians, stables, pilgrims and stands. The dominant position was the iconostasis of the churches, which were among the most remarkable wood carvings with rich decoration of geometric shapes, vine leaves, birds (mainly eagles and peacocks), animals, pine trees, flowers etc.
- C. The Post Byzantine period (1204-1453 A.D.):** In this period the decoration with wood carvings is the highest point of art. Elements of the ornament are branches, leaves, grapevines, lilies, roses, birds, especially the biceps, animals, humans, saints, angels. Artists and monks made beautiful church templates, despotic thrones, pulpits, proportions, manuals, tombstones, sculptured ceilings and temple doors. Artists and monks made beautiful church templates, despotic thrones, pulpits, proportions, manuals, tombstones, sculptured ceilings and temple doors.

2) MONASTIC WOOD CARVING:

Monastery wood carving is a special branch of wood carving with its own rules and features. Apart from objects of worship (stamps for offerings, engravings, iconostasis, icons, crosses, etc.) the monks also carve various small, clean decorative objects (tableware: forks, spoons, salt pans, traps). Many of these are sold to visitors to boost the monastery's resources. Characteristic of the monastery wood carving is the representation of large numbers of small pieces of wood. These small pieces make a special impression and are usually tied in silver gilded or wrought iron frames adorned with enamel, corals and semi-precious or precious stones. The variety of ornamental patterns (birds, flowers, etc.) are concentrated on spoon or fork handles and are so elaborate that they resemble delicate lace

WOOD CARVING TOOLS

We use the following tools to draw the designs on the wood:

- a) Triangles 45 and 30 degrees
- b) Compasses
- c) Single or double metal spikes on the arm that we carve parallel to the wood during the drawing of the drawing.
- d) Thick meter from which we measured the thickness and depth of the patterns.
- e) Curvilinear from which we copy various curves.

But the most important tools in the wood carving are gouge. Gouges are cutting tools with which we remove wood during carving to create a sculpted surface. The shape of the cutting edge of the gouge depends on the shape of the relief we want to create. The gouges are divided into straight, oblique, convex, triangles or special shapes.



Silversmith:

History:

The art of silversmith processing is one of the most outstanding laboratory techniques in Europe with a very large Byzantine tradition and rich technique. Flourished from the 9th to 12th century during the Turkish occupation with great difficulties and slower until it flourished again in the 17th and 18th century. In the Byzantine period was at a very advanced level but the fall of the empire and the poor financial situation did not help the creation of silver objects. But the silversmith was never extinguished because the craftsman continue their work by the help of the churches. At that time and for a long time the silversmith was mainly ecclesiastical. In the late 18th century Ioannina constituted the most important economic and intellectual center. Ioannina achieved a economic bloom by trade and developed close links with major European centers such as Vienna, Bucharest and Moscow. Also Russia, France, Austria and England made Ioannina one of the largest centers of political and economic interest.

Processing techniques of silversmith:

The raw material processing method is one of the few things that has changed significantly in the past in the silversmith industry. Silver objects are divided into two categories according to their raw material processing: the malleable and the turnip.

In the malleable objects the shape is given with the hammer on the anvil, after the silver is first formed from rods to leaves with the hand with the help of the hammer on the anvil. Turnips are called the objects that take their shape with the hammer on the anvil but with the conversion of the rods to a leaf that has been done with the lathe machine. Other techniques that are used are: the inflatable, the wire (filigree), the engraving, the cast, the enamel and the savati.

Types of silversmith:

Silversmith is divided into two major categories:

- 1) The jewelry
- 2) The ecclesiastical
- 3) Jewelry silversmith

The jewelry that belongs in the first category are earrings, bracelets and other, accessories for traditional costumes and household items.

1) Ecclesiastical silversmithing

The main form of silversmith is the ecclesiastical. There were workshops that worked exclusively on ecclesiastical orders that were:

- a) Chalice: old pieces of inflatable, engravings and wires belonging to the type of chalice that prevailed like the one without handles
- b) Gospel covers: They are malleable, inflatables and engraved silver or gold plated with rich decoration and many representations
- c) Crosses: malleable or cast large for litany or smaller for blessing and sanctification as well as neck crosses and incense.
- d) Candles, and ecclesiastical emblems, picture investment, ecclesiastical discs and relic cases they have their place among the ecclesiastical silver of the church.

Tools:

Hammers: in different sizes

Rasp: for trimming

Burner: Use for welding metals

Sega: suitable for cutting metal sheets

Pliers: in different shapes

Mangalas: Narrow tool, useful for polishing

Scaffolds: Used for carving silver



