



Center for Open Access in Science

Open Journal for
Studies in Arts

2021 • Volume 4 • Number 2

<https://doi.org/10.32591/coas.ojsa.0402>

ISSN (Online) 2620-0635

OPEN JOURNAL FOR STUDIES IN ARTS (OJSA)

ISSN (Online) 2620-0635

www.centerprode.com/ojsa.html

ojsa@centerprode.com

Publisher:

Center for Open Access in Science (COAS)

Belgrade, SERBIA

www.centerprode.com

office@centerprode.com

Editorial Board:

Chavdar Popov (PhD)

National Academy of Arts, Sofia, BULGARIA

Vasileios Bouzas (PhD)

University of Western Macedonia, Department of Applied and Visual Arts, Florina, GREECE

Rostislava Todorova-Encheva (PhD)

Konstantin Preslavski University of Shumen, Faculty of Pedagogy, BULGARIA

Orestis Karavas (PhD)

University of Peloponnese, School of Humanities and Cultural Studies, Kalamata, GREECE

Meri Zornija (PhD)

University of Zadar, Department of History of Art, CROATIA

Executive Editor:

Goran Pešić

Center for Open Access in Science, Belgrade

CONTENTS

- 41 “Que nadie te arrebatte esta partida”: An Analysis of a Historic Mexican Women’s Manifestation Journalist’ Article
Clara Mejía-Hernández
- 47 An Expressionist Painter of the Fourteenth Century
Maria Chumak





“Que nadie te arrebate esta partida”: An Analysis of a Historic Mexican Women’s Manifestation Journalist’ Article

Clara Mejía-Hernández

Universidad de Guanajuato, MEXICO
División de Ciencias Sociales y Humanidades

Received: 12 June 2021 ▪ Accepted: 5 November 2021 ▪ Published Online: 17 December 2021

Abstract

Femicide events in Mexico has become a crisis along the country. The journalist’ article *Que nadie te arrebate esta partida* (2020) wrote it by the journalist Gabriela Warkentin sheds light through to the relation between femicide and three recent female stories. The present paper is based on critical discourse theory and Halliday’s (1978) Systemic Functional Linguistics (SFL) to scrutinize the journalist’ article. Besides, the present examination considers the importance of draw attention to the increasing prevalence of femicides as a national concern.

Keywords: critical discourse analysis, systemic functional linguistics, femicide, transitivity.

1. Introduction

Last March 8th and 9th, 2020 massive women’s manifestations took place all over the world on the International Women’s Day. In Mexico, demonstrators flooded the streets of Mexico City, women’s march began its trek at the Revolution Monument towards Mexico City’s main square, the Zocalo.

According to official numbers, at least 80,000 women took over Mexico City on the International Women’s Day 2020. The reasons why people were participating on the march vary, men’s aggression has been core source of anger and fear for many, including the fear to be assaulted, threatened, and even raped.

The majority of the participant wore the same colors to send the same message. Something in black, as visual way to display allegiance, purple as a symbol to support feminism and green to stand up for abortion.

Among the thousands of demonstrators, protest sings are being held across the march being used to show up against femicide a crime that has risen 137% over the past five years. On average, a woman was murdered every two hours and a half in Mexico, according to numbers released by the Executive Secretariat of the National Public Security System (SESNSP). Besides, according to the SESNSP, at least 10 states concentrate 65% of the femicides that have been perpetrated during the first quarter 2019, State of Mexico (152), Jalisco (102) and Guanajuato (99) are at the top of the list. This study presents a critical discourse analysis (CDA) with the aim to

discuss different femicide’ stories through the lenses of Fairclough’s (2010) perspective. Conclusions are added at the end of the article.

- The newspaper’s article by the journalist Gariela Warkentin “Que nadie te arrebatte esta partida” (2020) examines femicide phenomenon elements across three different stories.
- Through CDA it became evident that the writer aim was not to hide Mexican women real life but the opposite, to disclose and shed light on the circumstances violence against women is taking place.
- The analysis illustrates the relationship between the narrative and the events that are taking place to some women in the Mexican territory.

2. Femicide and systemic functional linguistics

2.1 *Femicide in Mexico*

The first time the term femicide was used in public occurred at the International Tribunal on Crimes Against Women 1976 in Brussels by Diana Russell in front of approximately 2,000 women from forty countries. The aim of the meeting was to make public a range of crimes against women in all cultures, such as: spousal abuse; crimes against lesbians; prostitution; rape; pornography; and femicide. The invention of the word femicide came from the prefix “fem” connotes female, and “icide” connotes killing. The term of femicide refers to gender-hate-base crime against girls and women done by a man.

The social meaning of the concept femicide became widely adopted in Spanish and used in Latin American countries due to Marcela Lagarde y de los Ríos, who is a Mexican feminist academic, author, and anthropologist. She took the notion of femicide suggested by Diana Russell and Jill Radford in 1992. Lagarde specifically asked for Russell’s permission to translate the term femicide to *feminicidio*. The term was used to assess the wave of murders of women and girls in Ciudad Juárez in the 1990’. According to Lagarde *feminicidio* denotes a close rapport between murder and gender adding a state scope complicity by the inaction towards the perpetrators.

Nowadays, Lagarde became a leading feminist figure in Latin America she has worked for decades to promote women’s rights, especially regarding violence against women. She also conceived the concept of “sisterhood” as a feminist word to recognize women’s unity in public demonstrations.

Lourdes Enriquez, from the UNAM’s Gender Studies Research and Study Center (CIEG), argues that the increased case of feminicide is the result of impunity:

“The problem is that nothing happens, there is total **impunity** (...) It’s true that we live in a violent time, but we can’t generalize that all these **murders** took place in public (...) In the **worldview** of those who deliver justice, if a **woman** was murdered it was because **she asked for it.**”

Having established some history about femicide, it is important to emphasize (Marcos, 1999) the need for the government to take actions against it and gender violence fight for recognizing reproductive rights of women, legal abortion, and acknowledgment for indigenous women’s rights.

3. Methodological considerations

This section presents the methodology that was used to carried out the analysis of the journalist' article named *Que nadie te arrebatte esta partida* (2020) wrote it by Gabriela Warkentin a Mexican writer, researcher, academic, translator, screenwriter and producer. This newspaper article was released on March 10th, 2020, a day after the commemoration of the international women's day. This paper was carried out using the transitivity system which refers to the ideational function analysis which Haratyan (2011) describes as "analytic tool utilized in CDA, dealing with "who or what does what to whom or what?" (p. 261). Thus, the reader can appreciate the way the author perceives a particular event. Transitivity analysis also explains the reason of certain linguistic features in the text are chosen. Besides, the role of the process and participants, and the circumstances in the data can be visualized.

SFL is considered as a root of CDA that relies on the linguistic study. Young and Harrison (2004: 1) propose some commonalities between SFL and CDA. They share a view of language as a social construct. First, considering the language function in society and how society has shaped language. Then, sharing dialectical perspectives of the language where specific discursive event influence the context and vice versa. Third, both SFL and CDA consider a paramount emphasis to both cultural and historical characteristics of meaning.

Fairclough, (1995) considers three dimensional frameworks in the Critical Discourse Analysis CDA aiming to separate forms of analysis between each other analysis of: spoken or written language text, discourse practice, and discursive events as instances of socio-cultural practice. This paper focuses on the analysis of the written language text and the data to be analyze are three women' stories from the previous newspaper article mentioned.

There are three main aspects of what Halliday calls "transitivity process" namely: the actor or participants in the process including the doer of the process and the done-to who receives the final action here there are participants such as people, things, or abstract concepts. Then, the process itself, which is represented by verbs and verbal group. Finally, in relation with the circumstances associated with the process, these are adverbial groups or prepositional phrases, specifying the place (where), the moment (when), and the way (how) something occurred.

Through the ideational function, the writer can voice events, its own experience, and the reactions to the same experiences. The ideational function can be categorized in material, mental, relational, behavioral, extensional, and verbal.

Material process refers to visible actions and answers the questions What did x do? Or What happened? The doer and the receiver are known. The mental process scholars, including Halliday, have agreed that Mental processes can be classified into three classes: Cognition (processes of thinking, knowing, understanding), Affection (Processes of liking, fathering), and Perception (Verbs of seeing and hearing) (Emilia, 2014: 153). This process has two participants the senser (human or conscious participants), and the phenomenon (an embedded clause that express what is thought, wanted, liked, disliked, or perceived). Regarding the verbal process, it is the process of saying (Halliday, 1994 and Emilia, 2014) (saying, asking, stating, arguing). There are four participants during this process: a sayer (in charge of the verbal process), a receiver (to whom saying is directed), a verbiage (the content), and a target (entity targeted by the process of saying). The relational process, which is also known as the process of being, when the attribute is the identifier. Behavioral process refers to psychological behavior. Could be consider as a hybrid process between material and mental. Lastly, existential processes, denotes existence but no identifier.

Respecting to circumstances, are expressed through two types of adverbials such as adverbial phrase, and adverbs. As types of circumstances extend (duration), location (time and

place), manner (means, quality and comparison), cause (reason), contingency (condition a concession), role (guise and product), matter and angle.

Giving that the study focuses on the material processes encountered in a newspaper article, it is worth discussing some details related to this type of process. One of the first considerations is that material processes. The elements of the material process may include an actor (the doer), a goal (affected participant), and a beneficiary (client and recipient) and range. The extracts taken from the newspaper article as well as the results of the analysis are presented in the following section.

4. Results and discussion

The analysis was conducted through transitivity identification. Below you can find extracts of the three women stories. In order to ease the analysis, the transitivity identification test is needed to conduct. Below is the table of the transitivity identification analysis.

4.1 Extract one. *Le enterró un cuchillo en la cara*

Hasta que él se molestó. Así que le **enterró** un cuchillo en la cara. De paso la amenazó con **quitarle** la casa [...]. La mujer se fue al hospital, [y] le **desinfectaron** la herida.

Juntas y cantando y abrazadas y gritando, jóvenes y no tanto [...] que porque **desaparecieron** a mi hermana, que porque **mataron** s mi tía [...] y siguen gritando y patean paredes y le **pintarrajean** los testículos de bronce al caballo de explanada [...] Es 8 de marzo, es la Ciudad de México [...] somos miles de mujeres las que **tomamos** las calles. Miles y miles mujeres que **agarran a patadas** la narrativa dominante.

Simple clause: Así que le enterró un cuchillo en la cara.				
Participant: Actor	Process	Goal	Participant: Beneficiary	Circumstance
El (elipsis)	Enterró: Material	Un cuchillo	A ella (pronombre reflexivo “le”)	Place: En la cara

Complex clause. De paso la amenazó con quitarle la casa... y con desaparecer a la niña.				
Participant: Actor	Process	Goal	Participant: Beneficiary	Circumstance
El (elipsis)	Desaparecer (as kidnap): Material	A la niña	---	---

4.2 Extract two. *La roció con gasolina*

El tipo la **roció** con gasolina, de paso **empapó** acceso a edificios luego se encerró en casa con el hijo y un tanque de gas preparado para la ocasión.

9 de marzo, paro nacional de mujeres [...] las que **limpian** las casas [...] qué pasa si un día me **asesinan**, si no llego a casa porque me **desaparecieron**.

Simple clause: El tipo la roció con gasolina				
Participant: Actor	Process	Goal	Participant: Beneficiary	Circumstance
El	Roció: Material	Con gasolina	A ella (pronombre reflexivo "la")	---

Complex clause. De paso empapó accesos a edificios, luego se encerró en casa...				
Participant: Actor	Process	Goal	Participant: Beneficiary	Circumstance
El (elipsis)	Empapó: Material	Con gasolina	---	Accesos a edificios

4.3 Extract three. No sé ni como mirarla

Un día, alguien le llama por teléfono para pedirle cita laboral, llega a la hora acordada y le vacía encima ácido que le derrite por fuera y la carcome por dentro.

8 de marzo, 9 de marzo, 2020. Quedara en la historia de México. El día en que gritamos y tomamos las calles.

Simple clause: Le vacía encima ácido				
Participant: Actor	Process	Goal	Participant: Beneficiary	Circumstance
El	Vacía: Material	ácido	A ella (pronombre reflexivo "la")	Place: Por fuera

The previous extracts reflect that the newspaper's article sheds a light on the actions that have been perpetrated by males against women during particular circumstances where the doer (male figure), takes advantages with premeditation causing paramount damage to women such as physical and emotional damage.

The verbs are written in the past tense, this tense functions as an indicator of the strong relationship between the actor and the receiver (women). Besides, draws a particular emphasis of previous situations that happened not a long time and the way violence has been conducted in recent time.

Concerning on the number of stories the writer provides in a piece of newspaper's article, it is an outstanding finding three stories shaped with the same characteristics, which explains that the purpose of the ideational function to communicate new information unknown to the reader.

The uses of material speech, highlights that the writer discourse focusses on visible actions verbs, which suggest the accurate of the women's movement. Finally, an interesting finding related to the use of the pronoun he, the writer refers to men how have attacked women, detaching herself from men.

Lastly, the results from the analysis suggest that the discourse reflects the reality of Mexican women, demonstrating a everyday femicide acts.

5. Conclusion

This paper purpose was to paramount the importance of raising awareness of the history of femicide in Mexico and how last year women’s march unifies a large number of population, men and women, with the same aim.

Through CDA the writer allows to visualize clearly how women in Mexico are living a current violence situation regarding femicide and highlights social reflection on the topic and the relevance to maintain the theme in our everyday speech.

Acknowledgements

This research did not receive any specific grant from funding agencies in the public commercial, or not-for-profit sectors.

The author declares no competing interests.

References

- Emilia, E. (2014). *Introducing functional grammar*. Bandung: Pustaka Jaya.
- Fairclough, N. (1995). *Critical discourse analysis: the critical study of language*. Longman Publishing, Print (2).
- Halliday, M. A. K. (1978). *Language as social semiotic*. Arnold.
- Halliday, M. A. (1994). *An introduction to functional grammar*, 2nd ed. Continuum.
- Haratyan, F. (2011). Halliday’s SFL and social meaning. *IPEDR*, (17), 260-264. <http://www.ipedr.com/vol17/49-CHHSS%202011-H10074.pdf>.
- Marcos, S. (1999). Twenty-five years of Mexican feminisms. *Women’s Studies International Forum*, 22(4), 431-433. [https://doi.org/10.1016/S0277-5395\(99\)00036-9](https://doi.org/10.1016/S0277-5395(99)00036-9)





An Expressionist Painter of the Fourteenth Century

Maria Chumak

Pondicherry University, Department of Philosophy, Kalapet, INDIA

Received: 22 October 2021 ▪ Accepted: 24 December 2021 ▪ Published Online: 29 December 2021

Abstract

Theophanes the Greek was one of the well-known artists of exceptional personality who lived in the second half of the 14th century. His talent stood out on account of the expressionist manner in which he portrayed his art creations and their impact on the school of Russian religious painting. His artistic talent, “swift brush” painting manner and life adventure can be compared with those of Doménikos Theotokópoulos (El Greco), another famous Greek painter, who brought the Cretan dramatic and expressionistic style to the West, influencing the Spanish Renaissance two hundred years after Theophanes. The artistic heritage of Theophanes stands between the short vibrant period of the Palaeologan Renaissance when the Byzantine Empire went through a terminal crisis, and the European Proto-Italian Renaissance. The artist seized the opportunity to unleash his creative work in the ancient Russian cities, unfolding his talent in the creation of large mural paintings. Characterized by his contemporaries as “Theophanes the Greek, icon painter and philosopher”, he enjoyed a high reputation in medieval Russian society. Present article questions Theophanes’ belonging to the hesychast movement and the attribution of the Muscovite icons and manuscripts to the painter. Considering the impact of Theophanes on Russian visual art, D. Talbot Rice stated: “It was thanks to the teaching of Greek immigrants like Theophanes that a sound foundation was established Russian painting, and it was on this basis that local styles were founded.” And it was in the Russian principalities that Theophanes developed his very distinctive style, enjoying *carte blanche* from the princes and boyars (aristocracy) to apply his creativity in various domains.

Keywords: icon painting, Greek icon painting, Orthodox Christianity, Hesychasm, Palaeologan Renaissance, Byzantine artists, liturgical art, fresco painting, Theophanes the Greek.

1. Emigrant artist

It is hard to underestimate the impact of the titanic authenticity of Theophanes the Greek on the Russian artistic and cultural heritage of the medieval era. His biography is one of very few recorded in a Russian historical chronicle contemporary with the artist: the letter of Epiphanius the Wise to Cyril of Tver. This letter, written around 1415, not only contains most interesting biographical material, but also gives its readers a startlingly vivid portrayal of Theophanes, skilfully described by a man who had personally communicated with the great artist. Epiphanius’ letter stands out among fifteenth-century documents as being of paramount importance, testifying to a subtle understanding of artistic phenomena and providing observations on the working process of the painter.

Epiphanius was a hieromonk, possibly a former monk of the Trinity-Sergius Monastery, who lived in the late fourteenth and early fifteenth centuries (he died around 1420). He must have been a very educated scholar, given that his contemporaries honoured his literary talent by awarding him the epithet – “the Wise”.

This article addresses a number of questions concerning the artist’s personality and his emigration to Russia, and investigates his philosophical convictions in possible reference to the hesychast¹ movement, as well as presenting an image of Theophanes as a philosopher and discussing his influence on Russian art.

Unfortunately, only a very few paintings by Theophanes survive today, as a result of constant fires in medieval Russia, destructive wars (especially World War II), and frequent rebuilding of churches. Nevertheless, despite the small number of surviving works,² Theophanes’ artistic legacy is considered to be an intrinsic part of Russian cultural heritage.

2. Russianized Greek

From the letter of Epiphanius the Wise, we learn that, prior to his arrival in Novgorod, Theophanes was already a famous painter, who had completed the painting of “about forty churches”. Even if we are dealing here with the characteristic exaggeration of a fifteenth-century writer, it is still clear that Theophanes was an extraordinarily prolific artist, and therefore his frescoes in Novgorod and the Deësis³ row of the iconostasis of Moscow’s Annunciation Cathedral must represent only a small proportion of his works. The chronicler wrote:

When I was in Moscow, there was a glorious sage, a clever philosopher, Theophanes the Greek, an experienced book isographer and an excellent painter among the icon painters, who had painted with his own hand more than forty different stone churches in various cities: in Constantinopolis and in Chalcedon [*Bithynian, now Turkey*], and in Galata [*an area of Constantinople*], and in Kaffa [*Feodosiya, Crimea*], and in Great Novgorod, and in Nizhny [*Novgorod*] ...⁴

Due to the absence of other sources than the letter quoted above, it is nearly impossible to verify this list. But according to the information given by Epiphanius, we are able to quite accurately restore the biography of Theophanes the Greek. The most probable date of his birth is the third decade of the fourteenth century. This conclusion is based on the fact that, before arriving in Novgorod, where Theophanes certainly was in 1378, he had already painted over forty churches and consequently he must have been middle-aged. Different researchers have various ideas about the painting school from which the artist may have originated. There is no definitive answer, but most scholars believe that Theophanes could only have been trained in Constantinople, because of the freedom of his artistic expression and colour scheme. His refined and dynamic artistic style of painting can be compared with Early Palaiologan art – for example, in the mosaics of the Church

¹ Hesychia (gr. ἡσυχία) or silent meditation.

² Epiphanius the Wise mentions numerous works of the artist in fresco and icon painting, and illuminated manuscripts.

³ Gr. δέησις – literary: “prayer” or “supplication”. The row of icons placed on the extension of the templon till the full separation of the altar from the naos in Russian Orthodox churches.

⁴ The full text of the letter is available in original Old Russian: Выписано из послания иеромонаха Епифания, писавшего к некоему другу своему Кириллу, with a contemporary Russian translation: Письмо Епифания Премудрого к Кириллу Тверскому, on the website of the Institute of Russian Literature (Pushkin House). URL: <http://lib2.pushkinskijdom.ru/tabid-4992>.

of the Saviour in Chora (Kahriye Cammi, present-day Turkey) or Peribleptos Monastery, Mystras (present-day Greece).

By the second half of the fourteenth century, Palaeologan art was noticeably declining, and the school of Constantinople was no exception. Most hypotheses regarding this decline of Byzantine art in the late Palaeologan era point to the hesychast controversy between the supporters of Gregory Palamas and Barlaam as the cause of the ideological crisis in the middle of the fourteenth century. Ultimately, the gloomy monastic worldview of the hesychasts defeated the early-century Palaeologan neo-Hellenism, defended by Barlaam. According to Mikhail Alpatov, hesychasm undermined, and eventually eliminated, the development of the free-flourishing philosophical schools of the capital.⁵ Could this be the reason for Theophanes' emigration to Russia, or was it because the declining and crumbling Empire could no longer afford the expense of large architectural projects? One will never know for certain.

For whichever reason, Theophanes left the centre of Constantinople and moved to Galata and then to Kaffa. It is worth noting that both cities belonged to the Genoese Republic and were mainly controlled by the rich maritime trade communities. In the 1360s' rapid growth of the Genoese colonies attracted traders, craftsmen and artists from all around the Black Sea to Kaffa. Theophanes is likely to have had close interaction with the Genoese in Galata and may therefore have subsequently been invited to Kaffa. At that time, he may have studied or even worked with Italian masters of the Proto-Renaissance, who may also have been invited by the Genoese. Unfortunately, there are no traces of Theophanes' works in Galata and Kaffa. Since Kaffa had developed trade routes with the Russian principalities, it seems most likely that merchants from Novgorod, after seeing Theophanes' works, invited the artist to paint the churches in their city, and as the result the Church of the Transfiguration of the Saviour on Ilyina Street was painted by the master in 1378.

Epiphanius' letter claims that Theophanes also worked in Nizhny Novgorod, but there is no evidence of his works there. The chronicler gives not the slightest hint as to the duration of the artist's stay in any of the cities mentioned. What is certain is that the painter moved to Moscow in the last decade of the fourteenth century or the early years of the fifteenth century. And it was in Moscow that Theophanes found the most extensive field for his creativity, due to the fact that Metropolitan Cyprian⁶ was a passionate Grecophile and gave his complete support to the painter. In Moscow Theophanes was evidently overloaded with orders. He painted most of the churches of Moscow's Kremlin: the Church of the Nativity of the Virgin in 1395, the Archangel Cathedral in 1399 where he "depicted the city", and the Cathedral of the Annunciation in 1405 where he worked on the theme of "the Tree of Jesse" and scenes from the Apocalypse. He also carried out a number of private royal orders, including a wall painting with a depiction of Moscow in the palace of

⁵ Mikhail Alpatov, *The Art of Theophanes the Greek and the Teachings of the Hesychasts* [Искусство Феофана Грека и Учение Исихастов], *Byzantine Calendar*, vol. 33, ed. Moscow University, pp. 190–202.

⁶ Saint Cyprian, Russian Kiprian (c. 1336, Bulgaria–died 15th century), was the metropolitan of Moscow in 1381-82 and 1390-1406. Educated in Greece, Cyprian was appointed by Constantinople to be the metropolitan of Kiev and Lithuania in 1375 and then of Moscow in 1381.

Vladimir Andreyevich the Bold (1353-1410),⁷ and paintings in the terem⁸ of Grand Duke Vasily I Dmitriyevich⁹ which were described by Epiphanius as works of “unprecedented beauty”.

In his epistle, Epiphanius also described the artist as an “experienced isographer”. Hence, one can conclude that the artist was not only a fresco and icon painter, but was also engaged in the decoration of manuscripts. Epiphanius described an image of part of the Cathedral of Hagia Sophia in Constantinople, which Theophanes sketched at Epiphanius’ request on a separate sheet to be inserted in the flyleaves of his bible.

There is no information on the date of Theophanes’ death. The last note about him goes back to 1405, when the artist was already of advanced years. In 1415, Epiphanius spoke of Theophanes in the past tense – “there lived ...” – and therefore it can be presumed that the artist died between 1405 and 1415. Neither do Moscow’s chronicles say anything about the last years of the life of this “Russianized” Greek. Mikhail Alpatov suggested that he may have returned to one of the monasteries on Mount Athos,¹⁰ but there are no Greek sources to confirm it.

These are the short undoubted data on the biography of Theophanes. He was one of those great Byzantine emigrants, along with Doménikos Theotokópoulos,¹¹ the last brilliant Greek painter, who achieved the realization of his talent in a foreign land. Both of these masters received abroad the surname “Greek”, and were estimated equally as philosophers¹² and painters and as people of exceptional intelligence and wisdom.

3. The light of transfiguration in the works of Theophanes

Epiphanius’ imaginative praise of the artist for his wisdom – “glorious sage, extremely clever philosopher”¹³ – literally classifies Theophanes in the rank of the religious and theological elite of his century. Nikita Goleizovsky¹⁴ concludes that, for the Byzantine rite, theology was primary while art was a derivative –that is, the theologians were the givers while the artists were the receivers,¹⁵ but in many cases, one can observe that the artist could be a philosopher whereas there is no record of a philosopher being a practising artist. Viktor Lazarev¹⁶ outlines the “fundamental stylistic breakpoint” in Byzantine art from the end of the tenth to the twelfth century, leading to the “sequential spiritualization of the visual forms”. The mystical ideas of post-

⁷ Vladimir Andreyevich the Bold (1353-1410) was the prince of the Serpukhov-Borovsky district, the grandson of Ivan Kalita and his cousin Dimitri Donskoy. The boyars and the metropolitan fixed the relations between two cousins by an agreement, according to which Vladimir Andreyevich became the younger brother of Demetrius, despite being of similar age, and he recognized the supremacy of Dimitri Donskoy.

⁸ Teremnon (Greek: τέρεμνον) means a chamber or abode. Richard Pipes, *Russia Under the Old Regime*, Charles Scribner, New York, 1974, p. 205.

⁹ Vasily I Dmitriyevich, Grand Prince of Moscow 1389-1425, was the heir of Dmitry Donskoy (r. 1359-1389).

¹⁰ Mikhail Alpatov, *Theophanes the Greek* [Феофан Грек], ed. Izobrazitelnoe Iskusstvo, Moscow, 1979, web copy 2007, Stavropol.

¹¹ Doménikos Theotokópoulos (Δομήνικος Θεοτοκόπουλος) known as El Greco (1541-1614).

¹² Pacheco writes about Theotokópoulos: “He was a great philosopher” 2; 2F. Sanchez Canton, *Fuentes literarias para la historia del Arte espanol*, II, Madrid, p. 193.

¹³ «преславный мудрокъ, зѣло философ хитръ, Феофан, гречин».

¹⁴ Nikita Goleizovsky, *Hesychasm and Russian Painting of the XIV–XV Centuries*. [Исихазм и русская живопись XIV–XV вв.], *Byzantine Calendar*, Vol. 29, ed. Moscow University, 1968, p. 199.

¹⁵ Mikhail Alpatov, *The Art of Theophanes the Greek and the Teaching of the Hesychasts in Byzantine*, *Byzantine Calendar*, Vol. 33, ed. Moscow University, 1972, p. 195.

¹⁶ Viktor Lazarev, *Sketches about Theophanes the Greek*. *Byzantine Calendar*, Vol. 9, ed. Moscow University, 1953, pp. 193–209.

iconoclasm, endorsed earlier by John of Damascus and the Cappadocian Fathers, gave the Byzantine and then the Slavic artists rich material for stylistic interpretations. The contemplative nature of the ideas of an “unseen reality” was more accessible for visual than for poetic experimentation. The basic element of the visual challenges was the doctrine of grace, which became the connective tissue between humankind and manifestations of the divine; in other words, artists were expected to show the transfigured human body.

According to this idea, the bodily structure should be used as the façade due to its physical visual properties, but the content should be replaced with a subtle substance. During deification (or theosis), the human body does not lose its earthly nature, as Augustine of Hippo proclaimed: “*corpora carnis habitura substantiam*”.¹⁷ An imperishable person would be surrounded by the known world, where the essence of each object would be manifested by the movement of energy and where each form would reveal the effect of grace.¹⁸ According to the teachings of the Byzantine mystics, a single source of light (grace) transmitted to a man was placed inside him and this divine light could be perceived.¹⁹ Gregory Palamas asserts that this divine light is immaterial and inexpressible but that it nevertheless manifests itself not only spiritually but also visually as, for example, the glory shining from the face of Moses or the light on Mount Tabor on the occasion of the Transfiguration of the Lord, as seen by the eyes of the apostles. Palamas summarizes:

God Himself makes the Apostles able to see His light through their spirit (nous), not outside the body, but in the body: The light, then, became accessible to their eyes, but to eyes which saw in a way superior to that of natural sight, and had acquired the spiritual power of the spiritual light. This mysterious light, inaccessible, immaterial, uncreated, deifying, eternal, this radiance of the Divine Nature, this glory of the divinity, this beauty of the heavenly kingdom, is at once accessible to sense perception and yet transcends it.²⁰

Of course, the pictorial interpretation of light provided only an earthly “created” image of an immaterial prototype. Ideally, this image related to the artist’s personal spiritual experience.

Unlike Palamas, St Gregory of Sinai²¹ emphasizes the change not in metaphysical properties, but in the properties of real flesh, as a result of a primarily subjective free action will. Other Byzantine mystics of the fourteenth century, but not Gregory of Sinai, fall into the category of the predecessors or followers of Palamas. After the victory of the hesychast doctrine, all the territories of the Byzantine Empire followed Palamite dominance and only the Slavic principalities and Russia adopted the ideas of Gregory of Sinai. The Barlaam-Palamite disputes became known in Russia only in the second quarter of the fourteenth century.²²

¹⁷ PL, Vol. 41, col. 396.

¹⁸ Goleizovsky, *Hesychasm and Russian Painting of the XIV–XV Centuries*, p. 199.

¹⁹ Gregory Palamas, PG, t. 150, col. 1083. “He who has been rewarded with the light ... connects the mind to the body and transmits multiple evidences of divine beauty, reconciling the divine grace and the weakness of the flesh and flesh is capable of perceiving this.”

²⁰ Palamas, *Hyper tōn hierōs hesychazontōn* 3.1.23.

²¹ Gregory of Sinai (1260s–1346), teacher of Gregory Palamas and the forerunner of hesychasm on Mount Athos in the early 14th century. He was the first “Bulgarian and Serb teacher of deeds” according to the legend. We cannot know about Palamas, only two insignificant works of his being mentioned, which are not directly related to his theory of hesychia. Old Russian writers seem to avoid quoting Palamas. Even mentions of his name by ancient Russian scribes are extremely rare (they testify only to the official cult of Palamas on Mount Athos).

²² Viktor Lazarev, Andrei Rublev and his School, *History of Russian Art*, vol. III. Moscow/Leningrad, 1955, pp. 108–112.

According to Viktor Lazarev, hesychasm, “having become an official teaching of the church ... quickly degenerated into a dogma, deeply hostile to any individual interpretations”.²³ Defending himself against his attackers, Palamas found it necessary to apply scholastic methods himself, thereby provoking the dogmatism in his teaching which reigned in Byzantium after his death. These dogmatic restrictions turned out to be disastrous for Byzantine painting and were internally alien to the teaching of Gregory of Sinai; nevertheless, the Palamists can hardly take the sole responsibility for the decline of the art of the Palaeologan dynasty.

First of all, it is necessary to remind oneself of the fact, ignored by many historians and scholars, that hesychasm was not born in the fourteenth century. The doctrine of the hesychasts popularized by Gregory Palamas and which triumphed over his opponents in the middle of the fourteenth century was an ancient and central phenomenon of all the Eastern religions, Christianity being no exception. The Palamas-Barlaam dispute was used more for political than ideological purposes, which is why many true hesychasts, such as Gregory of Sinai, refused to take part.

Theophanes, being contemporary to these events, could not have remained unaffected by the greatest ideological crisis of his time. The true position of the artist regarding the Barlaam-Palamas dispute cannot be known, though Lazarev has expressed the certainty that the painter was deeply dissatisfied with the hesychasts’ teachings and practices.²⁴ But it is easy to notice that the characters of Theophanes the Greek are based on the idea of the absolute triumph of spirit over matter and his interpretation inevitably leads to a dramatic clash of two timeless forces: the active spiritual principle – light; and the passive, dark principle, personifying the “old” (corrupted) human soul and flesh, this clash reflected in hesychast doctrine.

The artistic qualities of Theophanes’ paintings cast doubt over the idea of “the rigid scheme” of the evolution of Byzantine painting in the first half of the fourteenth century and its sudden decline in the second half of the same century in relation to the triumph of hesychasm. In Byzantino-Russian icon painting, heavily influenced by hesychasm, the faces were laden with emotional experiences and psychological tension and were portrayed with great subtlety and depth. This demonstrates how the hesychasts drew attention to the personality of the characters and made space for the independent development by the artist of the doctrine of perfection.²⁵

It has been noted that the theme of the Transfiguration became extremely popular in Russia during this period, and consequently many newly constructed churches were dedicated to the Feast of the Transfiguration. A client of Theophanes the Greek, the boyar Vasily Danilovich, who, like many other Novgorod merchants, would have been well-educated for his time, was patron of the Church of the Transfiguration on Ilyina Street. Curiosity may have motivated him to invite the artist from the school of Constantinople to create the authentic visuals, known only by hearsay in Russia. Theophanes, in his turn, may have been attracted by the unique opportunity of free and creative work in the ancient city, where he produced a large monumental series of paintings. Perhaps the reason for Theophanes being invited first to Novgorod and not directly to Moscovite Russia was that, during these years, the construction of the stone Kremlin in Moscow was only in its initial stages while Novgorod needed experienced and skilful painters.

²³ *Ibid.*, p. 110.

²⁴ Viktor Lazarev, *Theophanes the Greek and His School* [Феофан Грек и его школа], *Iskusstvo*, Moscow, 1961, p. 29.

²⁵ Goleizovsky, *Hesychasm and Russian Painting of the XIV–XV Centuries*, p. 210.

Theophanes was not the only historically known foreigner to be invited to the Russian principality, the ruling princes having a need to immortalize in stone their military victories over the Golden Horde and having sufficient funds to do so, thanks to the rising economy.

4. Expressionist painter

The characteristics of Theophanes' painting were close in spirit to the rebellious spirit of the Novgorodians.²⁶ The principality was able to offer *carte blanche* to the painter and valued his talent. The Church of the Transfiguration on Novgorod's Ilyina Street is the only monument to have been undoubtedly decorated by Theophanes the Greek and the author of this article based her research on this masterpiece. The swift brush strokes and expressive outlines are still impressive to every viewer at a distance of centuries. Every depiction in his paintings is an explosion of emotions: the highlights of a Stylite's beard resembling the tumbling of waterfalls, or the pleats of garments depicted like arrows shooting in all directions (see the robe of St Olympius the Stylite).²⁷ It can be observed that the viewer's gaze follows the swift brush of the artist, such a fast-sketching technique being totally unknown even in Byzantine fresco painting. Theophanes managed to convey the impression of a fresh, even sometimes unfinished, painting, reminiscent of the ink drawings of Far Eastern artists. He finishes these paintings with the illumination of light strokes, giving the impression of movement. His contemporaries observed that he appeared to be "painting with a broom", in reference to his broad strokes, but the skilled experienced artist used small fine brushes for the faces of the characters and large flat brushes only for the garments. The figures of the Stylites (Simeon Junior and Senior, Olympius, Daniel, etc.) illumined by heavenly light resemble lit candles, burning through the ghostly shell of flesh until the body is totally absorbed in light, as in the image of St Macarius of Egypt.²⁸ Theophanes' characters are admirable but almost incomprehensible, their individual faces seeming austere and unapproachable. They are messengers from the unknowable spiritual world enlightened by beauty and perfection. Light played the major role in Theophanes' compositions, becoming his signature style, in contrast to Rublev's icons, where there are no sharp reflections and the ochre colour is replaced by *sankir*.²⁹

The extreme contrast of light and shade, and the bold powerful drawing with large agitated lines in the images of faces and draperies, were noticeable deviations from the Byzantine-classical schemes, while at the same time the gradual building up of the thinnest coats of lighter layers of ochre belongs to the Byzantine tradition. The first thing that catches the eye of the viewer is the subordination of the whole composition to one colour (a silvery orange-purple), which is unusual for Novgorod paintings. Theophanes used neutral colours for the background; he put terracotta colours on the first layer and then lightened it with shades of ochre, finishing with the dark shadows and very graphic highlights. The dark shadows were probably added at the end.

During the recent restoration of the Church of the Transfiguration, the part of the frescoes which had been untouched by fire was discovered. The newly cleaned painting looks much

²⁶ Here two facts deserve be mentioned: in the first half of the 15th century Novgorod opposed in the heretical Russian sect, the "strigolniki", who revolted against the politics of the official Church and ecclesiastical hierarchy and rejected the Old Testament. Nowadays researchers classify them as the first reformers. The Novgorodians were looked down on, since they had not sent their military troops to the Battle of Kulikovo in 1380.

²⁷ See figure N°6.

²⁸ See figure N°7.

²⁹ *Sankir* – Old Russian *санкиръ*, gr. *σαρκινος* – "fleshly, flesh, body" – in Byzantine and Russian icon painting – the main undertone of the skin color of the characters; in Western European painting, the concept of *sankira* corresponds to underpainting.

brighter in colour, which logically leads to the conclusion that the colour scheme of Theophanes' frescoes changed as a result of fire.

In comparison with the frescoes of the famous Manuel Panselinos,³⁰ Theophanes' wall painting style is a phenomenon for Palaeologan art. Panselinos makes the heads on his frescoes look highly realistic, yet they give the impression of a still mask. Panselinos' technique is dense and pasty, the brush movements are smooth and slow; his style was undoubtedly borrowed later by Proto-Renaissance Italian artists. By contrast, the heads in Theophanes' frescoes are sketchy, ethereal, almost ghostly, yet they are imbued with movement and bubbling with life.

The precious letter of Epiphanius contains a precise description of the working process of Theophanes the Greek:

When he drew or painted all this, no one saw him looking at samples, as some of our icon painters do, who, due to their lack of understanding, constantly stare at them, moving their gaze from here to there, and not painting much with the paints but looking for samples; it seemed as though someone else was writing [*not Theophanes*], painting with his hands, creating the image, standing tirelessly on his feet, talking with visitors with his tongue, but with his mind pondering something distant and wise, because with his wise and sensitive eyes he saw the palpable beauty.³¹

No examples similar to the painting style of Theophanes in the Byzantine art of this period having been found, the works of the local Novgorodian painters should be looked at. André Grabar has suggested that the free interpretation of canonical iconographic themes was previously and locally adopted by the Novgorodian artists. He mentions the Church of the Assumption in Volotovo, dated 1351–1360/63. The decoration of this church was previously credited to Theophanes the Greek himself, or to his student, but a close analysis finally attributed the works to an unknown painter, who lived before Theophanes. The author admits that this is still a hypothesis but two other churches – the Church of St. Theodore Stratelates on the Brook and the Church of St. Panteleimon in Nerezi near Skopje – were decorated in the twelfth century, two centuries before the works of Theophanes.

A range of icons and manuscripts have also been attributed to Theophanes, but none of these was signed by the hand of the master. Grabar in his short article proposed three

³⁰ Panselinos' wall-paintings (ca. 1300) of the Church of the Dormition of the Virgin Protaton, Mount Athos, are considered to be the finest samples of Palaeologan art, later copied by the monks. His works are close to the Macedonian school.

³¹ Author's translation, original text: «Сия же вся егда назнаменуяшу ему или пишушу, никогда же нигдѣ же на образцы видяще его когда взирающа, яко же нѣцѣи наши творят иконописцы, иже недоумѣния наполнишася присно приницающе, очима мещуще, сѣмо и овамо, не толма образуяще шарми, елико нудяхуся на образ часто взирающе; но мняшеся яко иному пишушу, рукама убо изообразуя писаше, ногама же бес покоя стояше, языком же бесѣдуя с приходящими глаголаше, а умом дальная и разумная обгадываше, чувственныма бо очима разумныма разумную видяше доброту си...» URL: <http://lib2.pushkinskijdom.ru/tabid-4992>. This description can be compared with the notes of the art, left by another contemporary of Theophanes, Nikolas Kabasilas (1322–1392), who was obviously an adherent of hesychasm: “for the painters contemplate the samples making their own masterpiece, and everyone knows that this happens not only to painters, but also to the sculptors, and to any craftsmen. And if there was an opportunity to contemplate the artist's soul with the eyes, you would see the same house, or a statue, or any other work, but only without the substance.” Николай Кавасила. *Семь слов о жизни во Христе*. Nikolai Kavasila. *Seven Words About Life in Christ*. Moscow, 1874, pp. 113–114. Author's translation. The hesychasts fully embraced the doctrine of icons, which merged for them with the doctrine of divine energy, as according to them the true artist became not a mindless copyist, but an artist-creator who creates directly from divine inspiration, as if he was contemplating them inside. The letter of Epiphanius does not give any hint of Theophanes the Greek's opinion about the hesychasts' doctrine.

hypotheses regarding the problem of authorship, which are discussed in the next section of this paper.³²

5. Problems of attribution: Impact on Russian painters

If all the works of Theophanes the Greek mentioned by the chronicler Epiphanius were to have survived, the artist would undoubtedly have been considered a central figure of fourteenth-century art. But even with those masterpieces which do remain, accidentally preserved and with very few of them actually signed by the master, the work of Theophanes strikes anyone with the strength of its emotional impact. Novgorodians liked the works of Theophanes the Greek mainly for their rebellious and realistic aspects, and Moscovites for the depth of the psychological interpretation of the characters and their artistic perfection. The artistic approach of Theophanes the Greek can be likened to that of the expressionists, where:

the artist seeks to depict not objective reality but rather the subjective emotions and responses that objects and events arouse within a person. The artist accomplishes this aim through distortion, exaggeration, primitivism, and fantasy and through the vivid, jarring, violent, or dynamic application of formal elements.³³

We need to admit that Rublev's hermits in the frescoes of the Cathedral of the Assumption are significantly inferior in strength of character to those of Theophanes' Stylites.

Grabar concludes his short cornerstone article by considering the problem of authorship,³⁴ and his hypotheses appear to me definitive, clear and fair. For judging the authenticity of the original works, art historians have only:

- (1) the genuine mural painting in Novgorod;
- (2) two icons and several contouring drawings, probably going back to his initial sketch;
- (3) a number of other icons and miniatures traditionally added to Theophanes' art heritage.

The absence of clear signatures or cross references, confirming the authenticity of the works, makes the attribution very spurious and doubtful. The style and technique of the icons and miniatures attributed to Theophanes are not strikingly similar to those of the frescoes of the Church of the Transfiguration, even taking into account the change of artistic medium.³⁵

The iconostasis of the Cathedral of the Annunciation was done by a team of artists and craftsmen. Three painters³⁶ were mentioned, including Theophanes, and so it is impossible to know which part of the paintings was done by Theophanes.³⁷ There is also no valid proof that the iconostasis was produced in 1405. Viktor Lazarev³⁸ argues with André Grabar, defending the

³² André Grabar, A Few Notes on the Art of Theophanes the Greek [Несколько заметок об искусстве Феопана Грека], *Kazan Museum News*, No. 1, Kazan, 1922, pp. 83–90.

³³ Article: Expressionism. artistic style, <https://www.britannica.com/art/Expressionism>, accessed: 6 February 2021.

³⁴ André Grabar, A Few Notes on the Art of Theophanes the Greek.

³⁵ *Ibid.*, p. 86.

³⁶ Theophanes the Greek, Prokhor of Gorodets and Andrei Rublev were mentioned in the Trinity Chronicle. See note 42.

³⁷ André Grabar, A Few Notes on the Art of Theophanes the Greek, p. 88

³⁸ Lazarev, Sketches about Theophanes the Greek; Lazarev, Theophanes the Greek and His School, *Iskusstvo*.

attribution, assuming that the icons of the Cathedral of the Annunciation could have had the new stylistic features: figures with smooth silhouettes. The rhythm of lines is softer and smoother, Lazarev asserting that these new characteristics were developed by the artist on account of his long stay in Russia and his evident close communication with the Moscovite school of painting. Grabar³⁹ concludes clearly:

it even seems to me that there are the icons which are much closer in technique and style to Theophanes' frescoes in Novgorod than any of the icons of the iconostasis of the Cathedral of the Annunciation (for example, "The Assumption" on the back of "Our Lady of the Don"). This icon rather reduces the chances of attribution of these iconostasis icons to Theophanes. What if he did not paint any icons in the Cathedral of the Annunciation at all? Or if his icons are not among those that have been preserved?

There are also different opinions regarding the connection of Andrei Rublev and Theophanes the Greek. For a long time Rublev was considered to be the direct apprentice of Theophanes, but the fact that both artists were mentioned equally in the Trinity Chronicle⁴⁰ clearly shows that, by the time of the construction of the Cathedral of the Annunciation, Rublev was already a painter of repute. Rublev must have already been a trained master⁴¹ by then, for otherwise he would not have been included in such an important work.

Theophanes the Greek was like a comet appearing on the horizon during the peak of early medieval Russian art, manifesting a previously unattainable level of creative interpretation and artistic skills, and then disappearing, possibly returning to his motherland at the end of his life. Epiphanius describes the painter as an independent creator who did not copy existing samples, a sage and an attentive interlocutor. He firmly entered into the history of Russian art, not as a transitory foreign artist, but as a painter who dedicated over thirty years of his life to Russia. For Russian culture, Theophanes was primarily a thinker, the depth of his knowledge and interests helping many Russian artists to take a fresh look at the role and significance of art, which ultimately led to a remarkable rise of Russian painting in the fifteenth century.

Acknowledgements

This research did not receive any specific grant from funding agencies in the public commercial, or not-for-profit sectors.

The author declares no competing interests.

References

- Alpatov, M. (1972). The art of Theophanes the Greek and the teachings of the Hesychasts, *Byzantine Calendar*, ed. Moscow University, 33, 190-202. [Алпатов М. В. Искусство Феофана Грека и учение исихастов, «Византийский Временник», том XXXIII, 1972.]
- Alpatov, M. (1979). *Theophanes the Greek*, ed. Izobrazitelnoe Iskusstvo, Moscow, web copy 2007, Stavropol. [Алпатов, Михаил. Феофан Грек, Изобразительное Искусство, Москва, 1979.]

³⁹ André Grabar, A Few Notes on the Art of Theophanes the Greek, p. 86.

⁴⁰ The Trinity Chronicle is a chronicle collection of the early 15th century, written on parchment, named after the Trinity-Sergius Monastery, where it was preserved. The chronicle was partly copied, but the original was lost in the fire of Moscow in 1812 (at the time of Napoleon's invasion).

⁴¹ Moscow had their own school of painting. Grabar clearly names Prokhor of Gorodets as Rublev's mentor.

- Goleizovsky, N. (1968). Hesychasm and Russian Painting of the XIV–XV Centuries. *Byzantine Calendar*, ed. Moscow University, Vol. 29, pp. 196-209. [Голейзовский, Никита. «Исихазм и русская живопись XIV–XV вв.» *Византийский Временник*, Том XXIX, 1968.]
- Goleizovsky, N. (1973). Epiphany the wise about the frescoes of Theophanes the Greek in Moscow. *Byzantine Calendar*, ed. Moscow University, Vol 35, pp. 221-225. [Голейзовский, Никита. Епифаний Премудрый о фресках Феофана Грека в Москве. «*Византийский Временник*», том XXXV, 1973, pp. 221-225.]
- Grabar, A. (1966). A few notes on the art of Theophanes the Greek. *Kazan Museum News*, No. 1, pp. 83-90, Kazan. [Грабар, Андрей. Несколько заметок об искусстве Феофана Грека. *Казанский музейный вестник*. № 1. Казань, 1966.]
- Lazarev, V. (1958). Sketches about Theophanes the Greek. *Byzantine Calendar*, ed. Moscow University, Vol. 9, 193-209. [Лазарев, Виктор. Этюды о Феофане Греке. *Византийский Временник*, том IX, 1958.]
- Lazarev, V. (1961). *Theophanes the Greek and his school*. Iskusstvo, Moscow. Web source: www.archive.org. [Лазарев, Виктор. *Феофан Грек и его школа*, «Искусство», Москва, 1961.]

Appendix

1. *The Trinity*. Church of the Transfiguration on Novgorod's Ilyina [Elijah] Street (1378)
 2. *The Trinity*, detail. The figure of the central angel, traditionally interrelated as the depiction of the son – Jesus Christ. Church of the Transfiguration on Novgorod's Ilyina Street
 3. *Christ Pantocrator*, Detail of the fresco painted on the dome.
Church of the Transfiguration on Novgorod's Ilyina Street, Russia, 1378
 4. *Detail of Christ's face*.
Church of the Transfiguration on Novgorod's Ilyina Street
 5. *Figures of three stylites: Simeon Junior, Simeon Senior and Olympius*. South wall of the choir chamber of the chapel. Church of the Transfiguration on Novgorod's Ilyina Street
 6. *Olympius the Stylite*. Detail of the fresco.
Church of the Transfiguration on Novgorod's Ilyina Street
 7. *St. Macarius of Alexandria*.
Church of the Transfiguration on Novgorod's Ilyina Street
 8. *Simon the Older the Stylite, face detail*.
Church of the Transfiguration on Novgorod's Ilyina Street
 9. *View of the corner paintings of the south and west walls of the chapel*.
Church of the Transfiguration on Novgorod's Ilyina Street
 10. *Seraphim* (heb. – “the burning ones”)
Left: fresco of Theophanes the Greek, Church of the Transfiguration on Novgorod's Ilyina Street
Right: Hagia Sophia mosaic, 9th century, flanks of the central dome (uncovered at Hagia Sophia Museum in 2009) Istanbul, Turkey
- *All pictures are from author's archives.



1. *The Trinity*. Church of the Transfiguration on Novgorod's Ilyina [Elijah] Street (1378)



2. *The Trinity*, detail. The figure of the central angel, traditionally interrelated as the depiction of the son – Jesus Christ. Church of the Transfiguration on Novgorod's Ilyina Street



3. *Christ Pantocrator*, Detail of the fresco painted on the dome. Church of the Transfiguration on Novgorod's Ilyina Street, Russia, 1378



4. *Detail of Christ's face*. Church of the Transfiguration on Novgorod's Ilyina Street



5. *Figures of three stylites: Simeon Junior, Simeon Senior and Olympius.* South wall of the choir chamber of the chapel. Church of the Transfiguration on Novgorod's Ilyina Street



6. *Olympius the Stylite.* Detail of the fresco. Church of the Transfiguration on Novgorod's Ilyina Street



7. *St. Macarius of Alexandria*. Church of the Transfiguration on Novgorod's Ilyina Street



8. *Simon the Older the Stylite, face detail*. Church of the Transfiguration on Novgorod's Ilyina Street



9. *View of the corner paintings of the south and west walls of the chapel.*
Church of the Transfiguration on Novgorod's Ilyina Street



10. *Seraphim* (heb. – “the burning ones”).

Left: fresco of Theophanes the Greek, Church of the Transfiguration on Novgorod's Ilyina Street

Right: Hagia Sophia mosaic, 9th century, flanks of the central dome (uncovered at Hagia Sophia Museum in 2009) Istanbul, Turkey



AIMS AND SCOPE

The OJSA, as an international multi-disciplinary peer-reviewed **open access online academic journal**, publishes academic articles deal with different problems and topics in various areas of theoretical studies of arts or the other studies which relates to arts (*theory of visual arts*: drawing, painting, sculpture, ceramics, printmaking, design, crafts, photography, video, filmmaking, architecture, conceptual arts, textile arts, etc.; *theory of applied arts*: industrial design, graphic design, fashion design, interior design, decorative arts, etc.; *theory of performing arts*: comedy, dance, theatre, film, music, opera, rhetoric, marching arts, folklore, etc.; *music theory, historical musicology, ethnomusicology*; *theory of literature*: prose, poetry, drama, creative writing, etc.; *comparative literature*; *history of arts*; *museology*; *esthetics*; *psychology of arts, psychology of creativity*; *sociology of arts*; *cultural anthropology*; *art education, music education*, etc.).

The OJSA provides a platform for the manuscripts from different areas of study. The journal welcomes original theoretical works, analyses, reviews, etc. The manuscripts may represent a variety of theoretical, philosophical and epistemological perspectives and different methodological approaches.

The OJSA is already indexed in Crossref (DOI), BASE (Bielefeld Academic Search Engine), Google Scholar, J-Gate, ResearchBib and WorldCat - OCLC, and is applied for indexing in the other bases (Clarivate Analytics – SCIE, ESCI and AHCI, Scopus, ERIH Plus, Ulrich's Periodicals Directory, Cabell's Directory, SHERPA/RoMEO, EZB - Electronic Journals Library, etc.).

The authors of articles accepted for publishing in the OJSA should get the ORCID number (www.orcid.org).

The journal is now publishing 2 times a year.

PEER REVIEW POLICY

All manuscripts submitted for publishing in the OJSA are expected to be free from language errors and must be written and formatted strictly according to the latest edition of the [APA style](#). Manuscripts that are not entirely written according to APA style and/or do not reflect an expert use of the English language will **not** be considered for publication and will **not** be sent to the journal reviewers for evaluation. It is completely the author's responsibility to comply with the rules. We highly recommend that non-native speakers of English have manuscripts proofread by a copy editor before submission. However, proof of copy editing does *not* guarantee acceptance of a manuscript for publication in the OJSA.

The OJSA operates a double-blind peer reviewing process. The manuscript should not include authors' names, institutional affiliations, contact information. Also, authors' own works need to be blinded in the references (see the APA style). All submitted manuscripts are reviewed by the editors, and only those meeting the aims and scope of the journal will be sent for outside review. Each manuscript is reviewed by at least two reviewers.

The editors are doing their best to reduce the time that elapses between a paper's submission and publication in a regular issue. It is expected that the review and publication processes will be completed in about 2-3 months after submission depending on reviewers' feedback and the editors' final decision. If revisions are requested some changing and corrections then publication time becomes longer. At the end of the review process, accepted papers will be published on the journal's website.

OPEN ACCESS POLICY



The OJSA is an open access journal which means that all content is freely available without charge to the user or his/her institution. Users are allowed to read, download, copy, distribute, print, search, or link to the full texts of the articles, or use them for any other lawful purpose, without asking prior permission from the publisher or the author. This is in accordance with the BOAI definition of open access.



All articles published in the OJSA are licensed under a [Creative Commons Attribution 4.0 International License](https://creativecommons.org/licenses/by/4.0/).

Authors hold the copyrights of their own articles by acknowledging that their articles are originally published in the OJSA.

