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**Tradition and Innovation in Metropolitan Ilarion**

The most obvious example of “tradition” in Metropolitan Ilarion’s *Slovo o zakone i blagodati* is the page of the text that provides a close paraphrase of the section in the pseudo-Ephremic *Sermon on the Transfiguration* (written a century after the death of St Ephrem) that analyses the life of Christ in terms of a Christology that was already out of date by the middle of the sixth century. It is manifest that Ilarion was not aware of the unrepresentative nature of the sermon; it is striking that he also echoes this same sermon in his paraphrase of the creed, where he combines it with the very different descent Christology of neo-Chalcedonianism. Generally, Ilarion’s theology (unlike his rhetorical mastery) was homespun and his knowledge of scripture insecure: his treatment of justification before God (which he attributes to Jews and contrasts to the salvation available to Christians) shows startling inattention to St Paul’s Letter to the Romans.

Ilarion’s theology of mission is much more significant and impressive, and may be cited as a prime example of innovation. The Church Fathers understood Christ’s injunction to the apostles to “go and make disciples of all nations” (Matthew 28:19) to apply to the apostles themselves but not to the church of later centuries; it is striking how missions to convert barbarians living outside the empire both in late antiquity and in Byzantium were few and were not initiated from the centre. The first writer in eastern Christianity to develop such a theme appears to be Ilarion himself, in his celebration of the conversion of Rus’ as the fulfilment of the Matthaean text (and of a host of other biblical prophecies) and as falling little short of being the climax of salvation history. This theme was further developed, in conscious imitation of Ilarion, by his successors, Nestor in his *Lesson on Boris and Gleb* and Epifany Premudry in his *Life of Stephen of Perm* - both of whom stress the eschatological note, missing in Ilarion, of linking far-flung mission to expectation of the Second Coming. Ilarion remains the decisive innovator and influence in this redefinition of sacred history, by means of which newly converted barbarians on the edge of the known world could feel that the bible talked about them and that their history revealed the heart of the purposes of God.

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**Ukrainian Antimensia of the 17<sup>th</sup> Century**

As a curator of graphic collections in the National Museum in Lviv, which includes nearly 500 antimensia, I had an opportunity to study these unique objects of ecclesiastical art. Antimensia are altar cloths used in the Orthodox churches during

the Eucharist, and also as portable altars. They are rectangular, usually of linen, with relics attached: they can be embroidered, painted in tempera or printed from wood-blocks or copper-plates. The subject is most commonly a cross, but the Man of Sorrows and the Entombment are also found. Ukrainian antimensia are notable for the wide range of subjects shown. Special attention needs to be paid to the inscriptions, which tell us which bishop or patriarch consecrated them, in which king's reign, for what church, and the date of consecration. Sometimes Ukrainian antimensia have additions or changes to the normal texts, which can provide interesting information about the lives of the bishops or their dioceses. Many early examples of Ukrainian antimensia survive, particularly from the early 17<sup>th</sup> century. Among these is the earliest known example, consecrated by Mykhaylo Kopystensky, Bishop of Peremyshl, in 1603.

Next in order is an object of great artistic and historical interest, consecrated by Theophanes, Patriarch of Jerusalem during his stay in Kyiv in 1620. This antimension, painted on silk, represents an early stage in Kyiv's renaissance as a centre of national culture. Another example which had a great influence on later Ukrainian antimensia was a woodcut created for Petro Mohyla in the 1630s by the monogrammist LT who worked in the Kyiv Pecherska Lavra printing house. A famous book illustrator working in the Lavra was Ilia, who produced two signed antimensia in the 1650s and 1660s; others may be attributed to him. After his death the "Time of Ruin" prevented further development for some years, but the work of the early 17<sup>th</sup> century was a forerunner of the flowering of Ukrainian Baroque under Mazeppa, when many large engraved religious prints, including antimensia, were produced in the Kyiv Lavra.

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**PETER MOHYLA AND HIS "KNIGA DUSHY NARYTSAEMA ZLOTO"**

The paper sought to show how in 1628 Peter Mohyla, then archimandrite of the Kiev Monastery of the Caves, used a popular fifteenth-century Catholic moral treatise *Imitatio Christi* by Thomas à Kempis as the source for a translation that resulted in Mohyla's own work entitled "The Book of the Soul, Otherwise Called Gold" (*Kniga Dushy Narytsaema Zloto*). Mohyla chose not to mention either the author of the original treatise or indeed the very fact that his work was a translation, possibly for fear of stirring fresh suspicion of his pro-Catholic leanings among the Orthodox believers. The *Kniga Dushy* testifies to a creative approach on the part of the translator in that Mohyla used it as a vehicle to carry through to the intended audience the original ideas of the author augmented by the added emphasis supplied by himself.