24th
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VENICE AND PADUA, 22-27 AUGUST 2022

Abstracts of the Free Communications, Thematic Sessions, Round Tables and Posters

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Proceedings

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ous artistic media in which extra-canonical and apocryphal archangels occasionally appear, and, alongside the literary sources, testify to the continuity of a lively devotion to archangels of non-canonical origin in the Orthodox East up to the late 15th century.

Byzantine Trace in the Ukrainian-Belarusian Church Chant Tradition of the 17th-18th Centuries

Yevgeniya Ignatenko
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TS

The main objective of our paper is to present the actual status of research of Greek chants in the Ukrainian and Belarusian church chant tradition of the 17th-18th centuries. As a result of our comparative study of the Ukrainian-Belarusian and Greek-Byzantine musical manuscripts, the significant number of Greek chants from the Ukrainian and Belarusian staff-notated *Heirmologia* were authorized. Questions of their adaptation (in notation and sound) will be raised. Comparative study of the attributed Greek chants notated with Middle Byzantine, New Method's and Kyiv five-line notations showed that the Middle Byzantine notation was decoded in Ukrainian manuscripts.

The Cult of Mithra in Trabzon in the Context of *Trabzon Church* (*Hē Ekklēsia Trapezountos*) of Trabzon Metropolitan Chrysanthos

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Karadeniz Technical University, Trabzon

FC

Mithra Cult is one of the most worshiped and intriguing cults in the pagan world. One of the works from which information can be get about the cult of Mithra is *Trabzon Church (Hē Ekklēsia Trapezountos)* written by the Trabzon Metropolitan Chrysantos. In this work, which is not used much in Mithraic Studies, Chrysantos mentions about the Mithra rituals, cult practices and punishment methods applied in Trabzon. However, some information he gave about Mithra is not often encountered in modern Mithra Studies. In this regard, this study aims to reevaluate the information given by Chrysantos about Mithra by comparing it with current Mithra Studies.

Latin Epigraphic Testimonies in 13th-Century Constantinople

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TS

The inscriptions of the Latin domination of Constantinople (1204-1261) were scarce – a dozen because of the destruction and the short period – but noteworthy. They exemplify the variety of the materials and techniques (metalwork, stones, and wall paintings in the Church of Theotokos Kyriotissa) and the diversity of the actors: Emperor Henry of Flanders, Venetian leaders, Genoese settlers, Mendicant orders. After a brief presentation of these Latin testimonies, the aim of this paper will be twofold: understanding the relationships with the other inscriptions of the Crusader