

## CONCEPT

Painted cycles based on the Akathistos represent one of the great novelties of late Byzantine art, translating a by then already ancient piece of liturgical music into the world of visual art. However, even though the Akathistos Hymn to the Virgin Mary has been studied quite extensively, the relationship between its text, music, and illustrations has not yet been fully explored.

Building on the Akathistos Hymn, the planned conference will examine late Byzantine intermedial compositional processes. Painted cycles based on the Akathistos should be studied as a product of the interaction between hymnography, psalmody, and visual art - not just as a mere visualisation of a text. Illuminated and notated manuscript copies of the hymn ought to be examined as evidence for varied liturgical and devotional practices. Icons and murals that illustrate the Akathistos need to be seen as constituent elements of sacred space. At the same time, the broader social and religious context(s) for the hymn's use during the late Byzantine period need to be considered.

Methodologically, the conference will have as its focus the concept of intermediality, that is, the interface between various media of cultural expression. The organisers hope that it will contribute towards bridging the methodological gaps that separates various scholarly approaches to the study of medieval culture.



## ORGANIZATION AND CONTACT

Georg-August-Universität Göttingen  
Archaeology and Art History of the Late Antique and  
Byzantine World  
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Images front and back side:  
Stanza 24, Markov Manastir (North Macedonia).  
Further image:  
Stanza 10, Agios Ioannis Lampadistis, Kalopanagiotis (Cyprus).



@westostromgoe

**CORO**  
Centrum Orbis Orientalis et Occidentalis

**GA** GEORG-AUGUST-UNIVERSITÄT  
GÖTTINGEN IN PUBLICA COMMODO  
SEIT 1737

## SUNG, WRITTEN AND PAINTED



The *Ἀκάθιστος ὕμνος* and  
Intermedial Compositional Processes  
in Later Byzantium

2-3 June 2022

FUNDED BY:



Niedersächsisches Ministerium  
für Wissenschaft und Kultur



VolkswagenStiftung



## PROGRAMME

THURSDAY, 2 JUNE 2022

18:00–18:15

Welcome  
*Achim Arbeiter (Göttingen)*

18:15–18:45

Sung, Written and Painted. Approaching Intermediality and the Akathistos Narratives  
*Jon C. Cubas Díaz (Göttingen)*

18:45–19:15

The Akathistos Aniconically  
*Thomas Arentzen (Uppsala)*

19:15–19:45

The Manuscript Tradition of the Akathistos Hymn  
*Georgi Parpulov (Göttingen)*

FRIDAY, 3 JUNE 2022

Session 1

11:00–11:30

The Musical Traditions of the Kontakia, the Akathistos and the Development of the Oikematarion  
*Christian Troelsgård (Copenhagen)*

11:30–12:00

The Akathistos Hymn in Byzantine Hymnography and Psalmody  
Intermedial Compositional Aspects within the canon «Ἀνοίξω τὸ στόμα μου» and the Liturgical Rite of the Ἀκολουθία τοῦ Ἁκαθίστου ἕμνον  
*Manolis Ulbricht (Munich)*

12:00–12:30

When Iconography and Typika Meet: Performing the Akathistos Hymnos in Time and Space  
*Evangelia Spyrakou (Thessaloniki)*

12:30–13:00

Building Sound Spheres - Spaces of Acoustic Experience in Byzantine Churches  
*Friederike Kranig (Göttingen)*

13:00–15:00

Lunch Break

Session 2

15:00–15:30

A Song of Victory on the Eve of the Fall: Re-Framing the Akathistos Escorialensis  
*Manuel Castiñeiras (Barcelona)*

15:30–16:00

The Politics of Narrativity in the Akathistos Cycle at Dečani Monastery  
*Nicole P. Sullo (Princeton)*

Session 3

16:00–16:30

From Liturgy to Private Piety. The Akathistos Hymn in Moldavia at the turn of the 16th and 17th centuries  
*Oana Iacubovschi (Bucharest)*

16:30–17:00

St Maximus the Greek and the Reflection of Akathistos Hymn in his Works  
*Neža Zajc (Ljubljana)*

17:00–17:30

Coffee Break

Session 4

17:30–18:00

The Akathistos Hymn and its Visual Rendering in Venetian Crete  
*Guoda Gediminskaitė (San Marino)*

18:00–18:30

The Akathistos Hymn in the Monastery of St. John Lampadistes in Kalopanagiotis, Cyprus  
*Ioannis Eliades (Lefkosia)*

18:30–19:00

Iconographic, Liturgical, and Dogmatic Aspects of the Akathistos' Representations in Latin-occupied Cyprus  
*Charalampos G. Chotzakoglou (Lefkosia)*