

**Dr Richard Price**

**Tradition and Innovation in Metropolitan Ilarion**

The most obvious example of “tradition” in Metropolitan Ilarion’s is the page of the text that provides a close paraphrase of the section in the pseudo-Ephremic (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a century after the death of St Ephrem) that analyses the life of Christ in terms of a Christology that was already out of date by the middle of the sixth century.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

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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