

## The Graeco-Slavic Contacts in Psaltic Art: The Case of Metropolitan Serafim of Bosnia

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The Metropolitan Serafim of Bosnia became known according to the so-called Yale fragment, discovered by Prof. Miloš Velimirović at the library of Yale University in 1964. The main part of the fragment contains thirteen chants in mode 1 for Saturday Vespers of the Oktoechos' repertory. The text is written in Slavic with Greek letters. The importance of this discovery threw a new light on the Graeco-Slavic contacts in the development of psaltic art in Balkan Orthodox countries and revealed new paths of investigation of both music and musicians. Serafim of Bosnia is very little known in Orthodox music. The focus of the paper is a musical manuscript from the library of Rila monastery (6/59), which contains two inscriptions with his name. The manuscript originates from the 18th century. It is of the Akolouthiai-Anthology type. The two inscriptions in which the name of Serafim is read are in Slavic and seemingly written by him. The question of who was Serafim is raised. The psaltic art from the 18th and the very beginning of the 19th century is discussed. Several layers of repertory are revealed: a traditional one with anonymous chants; an old composed layer with pieces from the 14th- and 15th-century composers; a newly composed first layer with pieces from the 17th- and 18th-century composers up to 1770; and a newly composed second layer with composers after 1770. The musical Anthology of the Metropolitan Serafim is one more proof about the great role that he played in the process of adopting the new Church Slavonic language to the psaltic art of the second half of the 18th century. As a result of Serafim's appeal to Peter Lampadarios for creating a repertory in Slavic, pieces for Vespers, the Orthros, and the three liturgies appeared. These pieces were used by the Slavs in their Worship.

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