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The Lion, the Wolf and the Wardrobe: Smil Flaška's New Council

The English scholar William Morfill, Oxford's first Professor of Russian and other Slavonic languages, dismissed Smil Flaška of Pardubice's *Nova Rada (New Council, 1394-95)* as "one of the innumerable mediæval beast fables". The present author, however, argues that it is far from a conventional allegory, discussing the depiction of the forty-four birds and beasts summoned to advise the Lion, a reference to the emblem of Bohemia, who represents the young Václav IV. She describes the cultural and historical background to the composition of the poem, relating it both to the ancient tradition of beast fables as well as to the mediæval French and German equivalents and Chaucer's *Parliament of Fowls*, with special attention to the interpretation of the heraldic and symbolic figures of the various creatures and the strong element of satire. In particular she examines the relationship of the poem to the earliest known literary beast fable of the mediæval period, the *Ecbasis cuiusdam captivi per tropologiam*, written by a monk of the monastery of St. Evre around 936-940, and to the second Latin beast epic, *Ysengrimus* (c. 1152), noting the traditional portrayal of the wolf as a monk and its relevance to a similar depiction in Smil Flaška's poem and its relevance to the lawsuit in which his family estates were lost to the Crown. She also explores the application of the advice provided by the Beaver, the Peacock and the Horse concerning cleanliness, dress, etc. to the historical reality of the character and habits of Václav IV, and the satirical depiction by the Horse of jousting, identified, as in the Dalimil chronicle, with degenerate courtly customs introduced by the Germans. Finally, she comments on the use of Latin versions of Aesop's Fables for teaching purposes in monastery schools, the familiarity with them which may be assumed in Smil Flaška as a nephew of the archbishop of Prague and graduate of the city's university, and the place of the poem in a continuing literary tradition through the *Roman de Renard*, *Reinhard der Fuchs*, *Reinaerts Historie*, Goethe's *Reineke Fuchs*, and William Caxton's *Historye of reynart the foxe* (1481) to George Orwell's *Animal Farm*.

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He чти толку: passages from the *Loci selecti* of St John Damascene in Slavonic Translation

The *Loci selecti* of St John Damascene are a catena on the Pauline Epistles, known from three Greek MSS and largely unstudied since the appearance of Michel Lequien's edition in 1712. Some fragments of commentary in Second-Redaction Slavonic texts of I Timothy are here for the first time identified as a Slavonic version of the *Loci selecti*. Twenty fragments are known from the two continuous texts of the

epistle, RNB Q.n.I.5 and the Karakallou Apostolos (the Matičin Apostol contains a unique continuous text which is a contamination of the First and Second Redactions, but without commentary), of which one is also found in nine other MSS and three more in the Karpinskij Apostol. The scribes of the continuous texts distinguish the commentary from the Epistle (including notes such as “Не чти толку”), but its inclusion in the lectionaries is evidently inadvertent.

The presence or absence of commentary does not correspond to the textological affinities of the various MSS of the Epistle. It is clear that all extant MSS are descended from a common source, which contained the *Loci selecti*. However, there are no traces of the *Loci selecti* elsewhere in the Apostolos, indicating that the prototype had no commentary. The present situation is best explained on the hypothesis that at some point between the original Second-Redaction text and the archetype of the surviving MSS, a commentated text of I Timothy was substituted for the original. This would be analogous to the state of the Karakallou Apostolos, an uncommentated First-Redaction text into which the commentated Second-Redaction text has been interpolated.

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The Heavenly Host and the Sword of Truth: Apocalyptic Imagery in Ivan IV's Muscovy

Ivan IV's reign witnessed important changes in the way how apocalyptic imagery was functioning in Muscovite culture. Under Ivan, the apocalyptic image of the Heavenly Host ceased to be just an element in complex representations of Revelation. Rather, it became the main subject of several major compositions. In the 1550s Muscovite apocalyptic imagery was becoming increasingly polysemantic. On the one hand, there was an old tradition in illustrating Revelation, which capitalized on the idea of eternal salvation. Muscovite representations of Revelation also glorified St John and his experience of divine wisdom. However, the biggest innovation of the 1550s was the straightforward reference to apocalyptic violence, which was quite unusual for Muscovite iconography. All the images of the Heavenly Host created in the 1550s were deliberately associated with the figure of Ivan IV. Ivan surely profited from apocalyptic imagery that likened him to Christ leading his army and to a dynast leading his people to salvation. This symbolical link became especially topical during the Oprichnina terror.