

Figures



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Fig. 2: Georg Friedrich Schmidt, *The Patriarch on Horseback*, in Jacob Elsner, *Neueste Beschreibung derer Griechischen Christen in der Türrkey*, Berlin, 1737, plate after p. 72. Philadelphia Museum of Art. <https://philamuseum.org/collection/object/14828> (Public Domain).



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https://commons.wikimedia.org/wiki/File:Chrysanthos_Notaras.JPG (Public Domain).



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 Photo Daniel Mihail Constantinescu (By permission of the Stavropoleos Monastery).



Fig. 6: *John Mavrokordatos*, fresco, Stavropoleos Monastery, Bucharest. Photo Daniel Mihail Constantinescu (By permission of the Stavropoleos Monastery).



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https://commons.wikimedia.org/wiki/File:Theodor_Aman_-_Grigore_Ghica_II.jpg (Public Domain).



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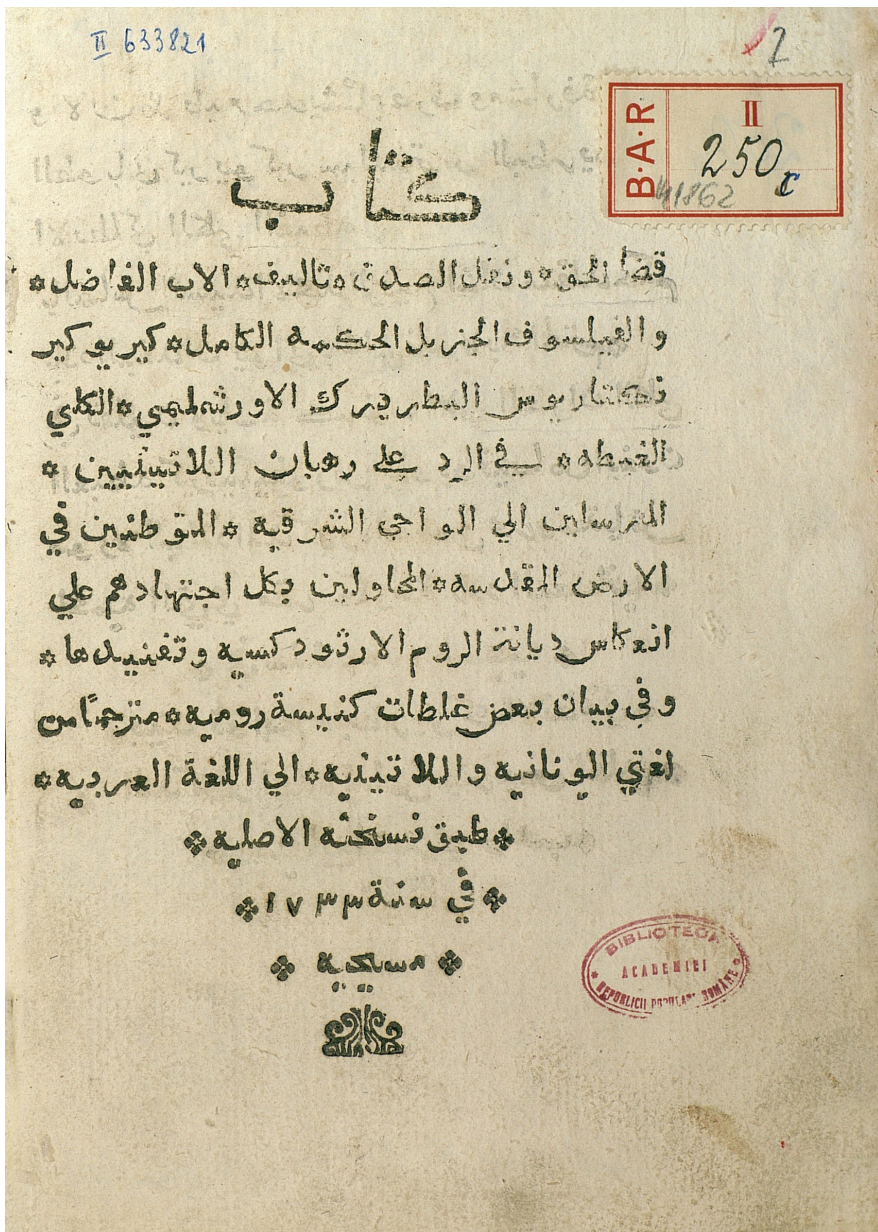


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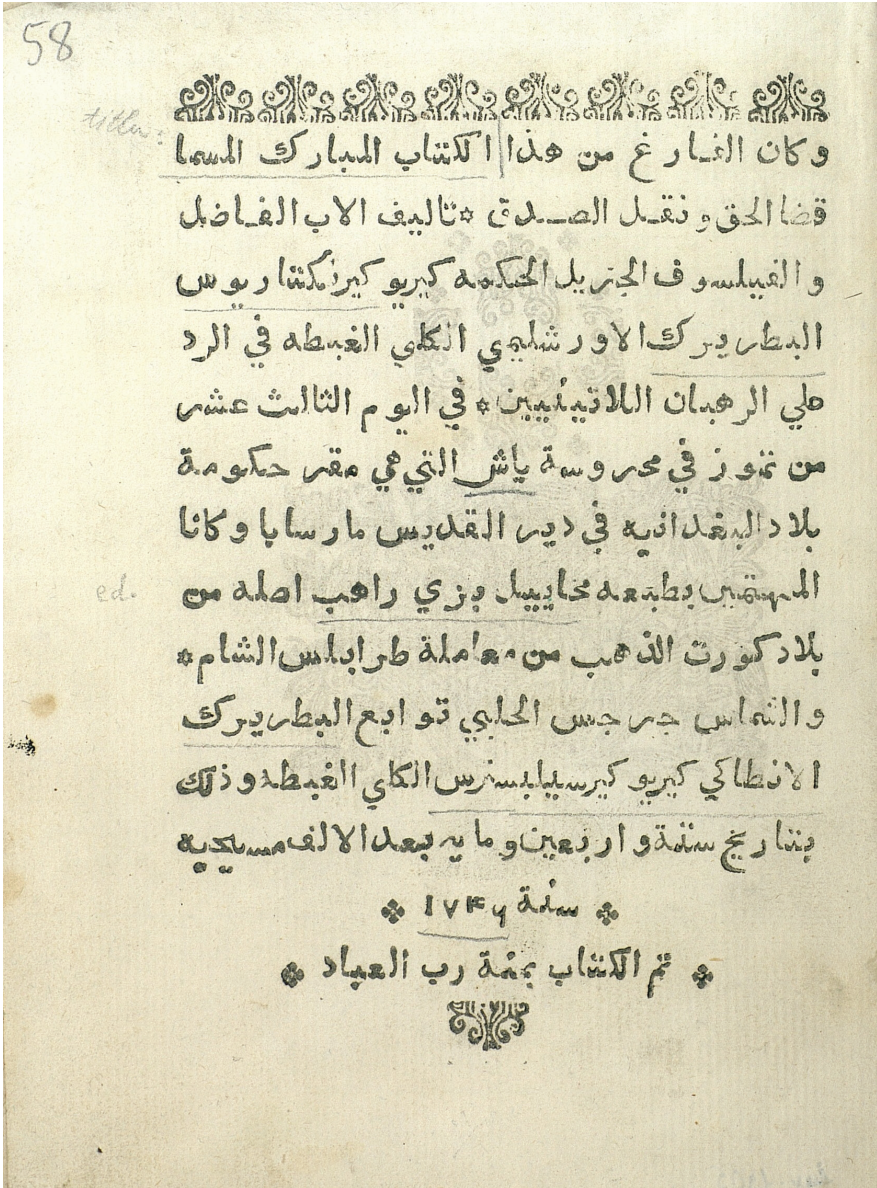


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بسم الاب والابن والروح القدس الاله الواحد

❖ الكتاب الثالث ❖

في العشاء الرباعي من مجلد تاليفات العالم العلامة
والجهند الفهم كبرياوسطراتيوس ارجنستي
الطبيب الذي من جنيرة شوفي باب اسرار العهد
الجديد استخرج من اللغة اليونانية المنطوي
عليها الى العربية المنتشر اليها القس مسعد
المكيني بن مشو الدمشقي الاصل الكاهن بكنيسة مصر
القاهرة في سنة الف وسبعماية واربعين مسكية

فاتحة الكتاب

ان الله جلد شأنه هو وتعالى برهانه قد اظهم
للإسرائيليين قد يما محبة عظيمة الآثار جليله
الادبار اذ كان يهيم جسمه الكرم تحت الظل
وارسم في جلد الفصح الناموسي لانه تعالى
يتعطفه واشفاقه المستديم علي جنس البشر
شأنه يتادهم برسمه مالى تذكار ماسيا المنتظر
واذ كانوا جسديين فكان يحاطهم بحالة جسديه
متنكرا

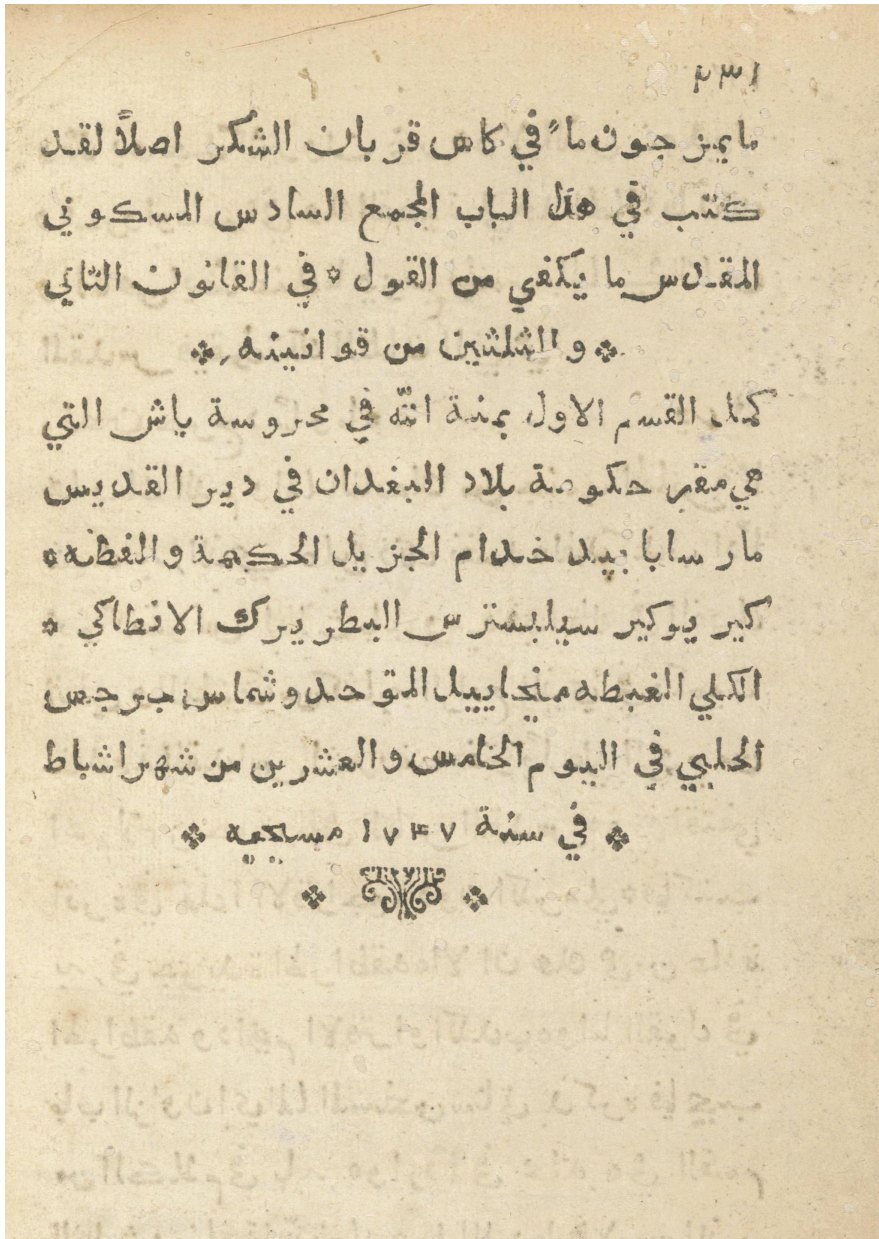


Fig. 18: Eustratios Argentis, *Fi al-'ashā al-Rabbānī*, Iași, 1747, last page. Library of Congress, Washington, DC. <https://www.loc.gov/resource/rbc0001.2023gen554985/?sp=249> (Public Domain).

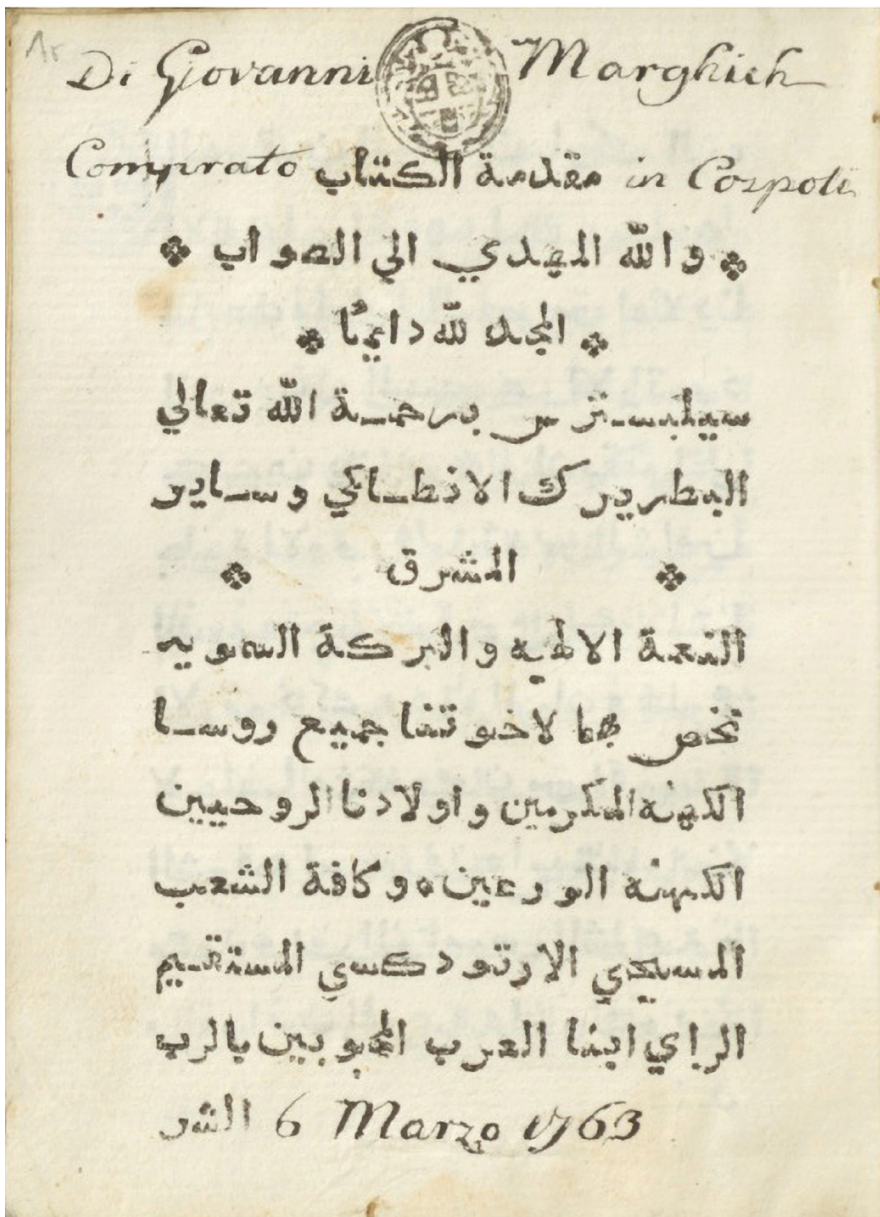


Fig. 19: Acts of the Synods of Constantinople, Bucharest, 1747, first page. Austrian National Library, ÖNB Vienna: 30.439-A.Alt Mag, fol. 1r (By permission of the Austrian National Library).



Fig. 21: David the King and Prophet in *The Book of Psalms*, Bucharest, 1747. The John Rylands Research Institute and Library, The University of Manchester (Image provided by the John Rylands Research Institute and Library, The University of Manchester).

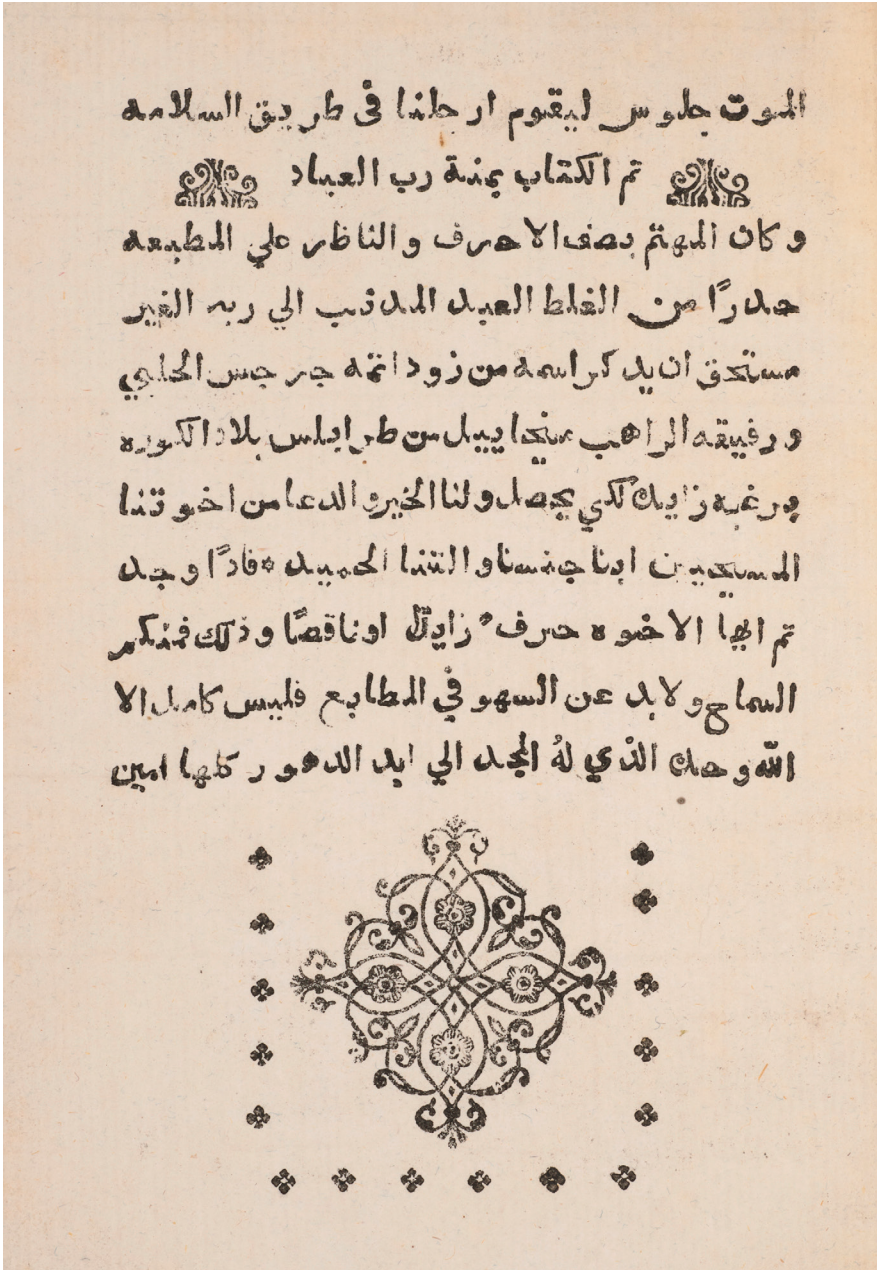


Fig. 22: *The Book of Psalms*, Bucharest, 1747, last page. The John Rylands Research Institute and Library, The University of Manchester (Image provided by the John Rylands Research Institute and Library, The University of Manchester).

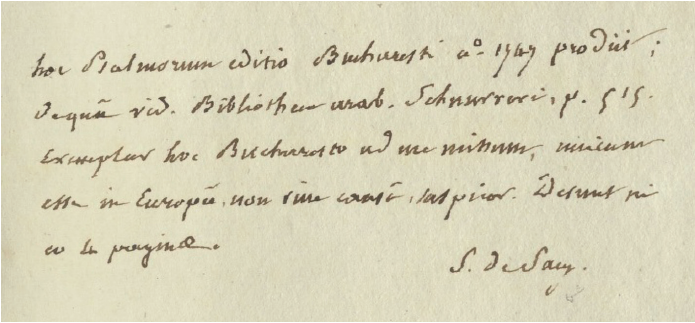


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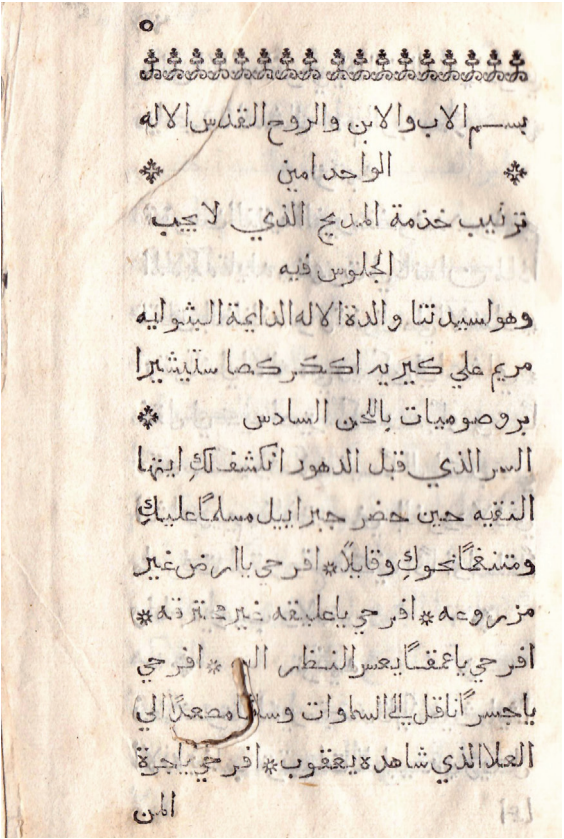


Fig. 24: *The Arabic Akathistos*, page 5. Private collection (Ioana Feodorov, *Arabic Printing for the Christians in Ottoman Lands. The East European Connection*, Berlin/Boston, 2023, p. 418).



Fig. 25: *The Annunciation in The Arabic Akathistos*, page 4. Private collection (Ioana Feodorov, *Arabic Printing for the Christians in Ottoman Lands. The East European Connection*, Berlin/Boston, 2023, p. 420).

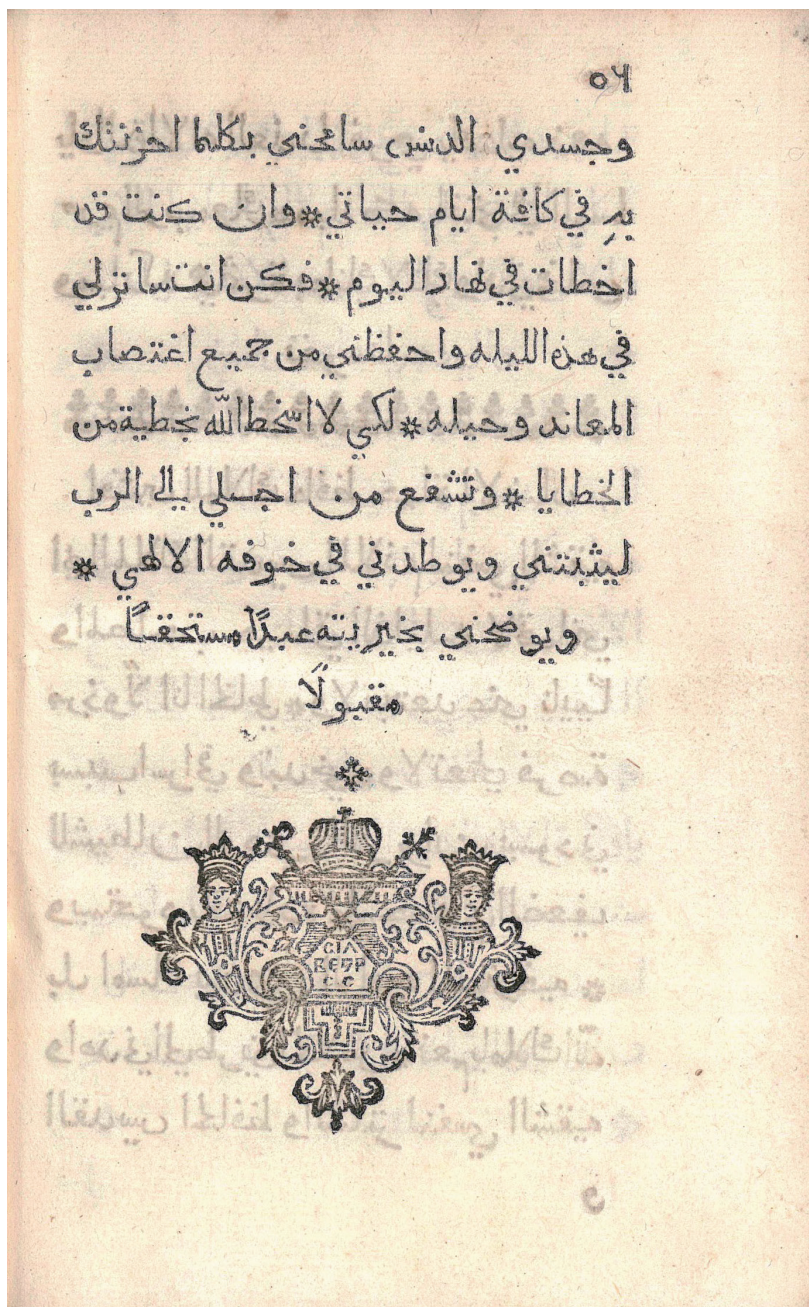


Fig. 26: *The Arabic Akathistos*, page 56. Private collection (Ioana Feodorov, *Arabic Printing for the Christians in Ottoman Lands. The East European Connection*, Berlin/Boston, 2023, p. 424).

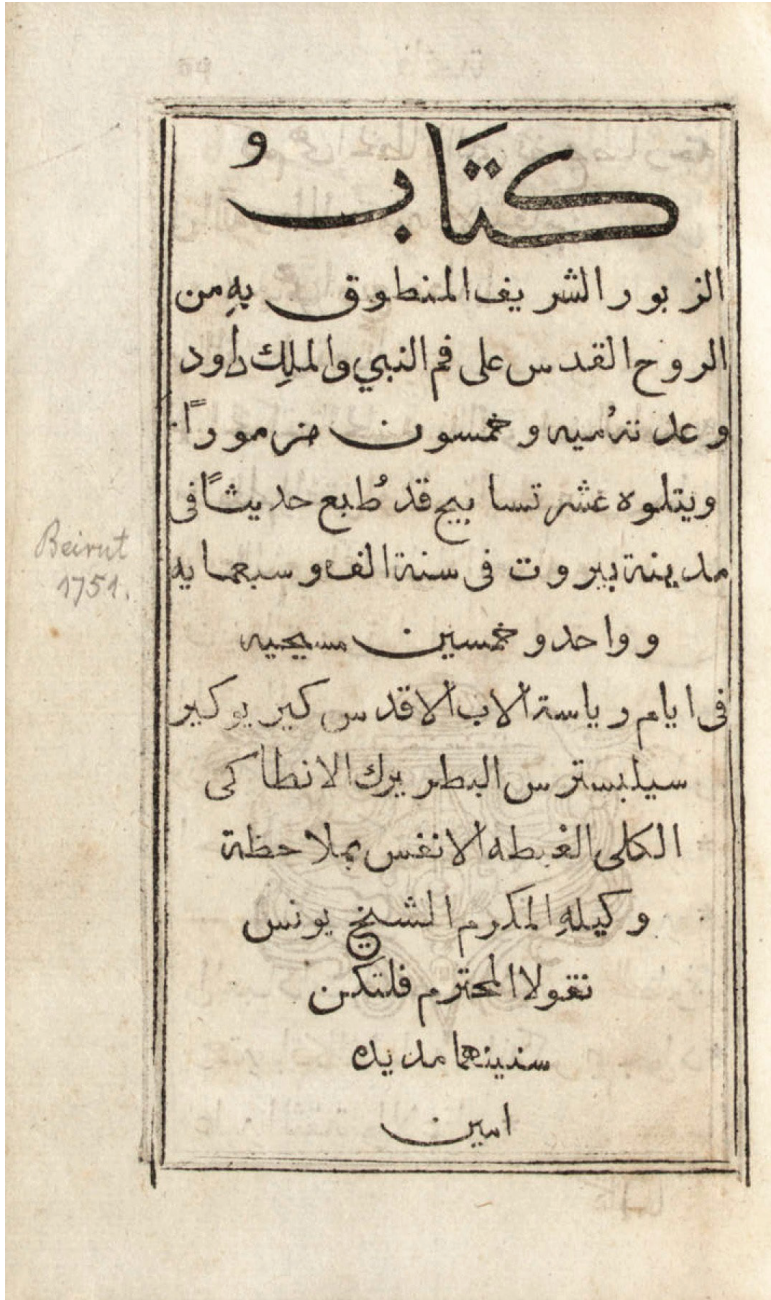


Fig. 27: *The Book of Psalms*, Beirut, 1751–1752, title page (By permission of the Uppsala University Library).

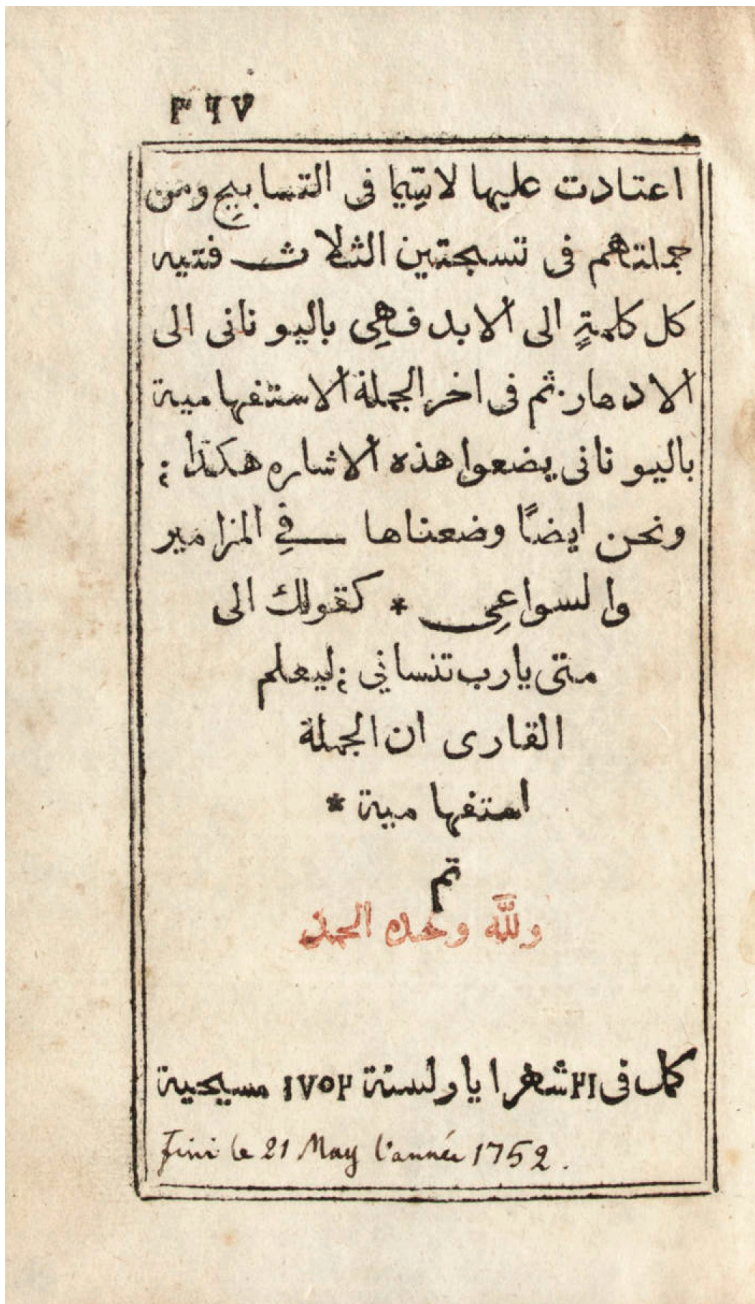


Fig. 28: *The Book of Psalms*, Beirut, 1751–1752, last page (By permission of the Uppsala University Library).

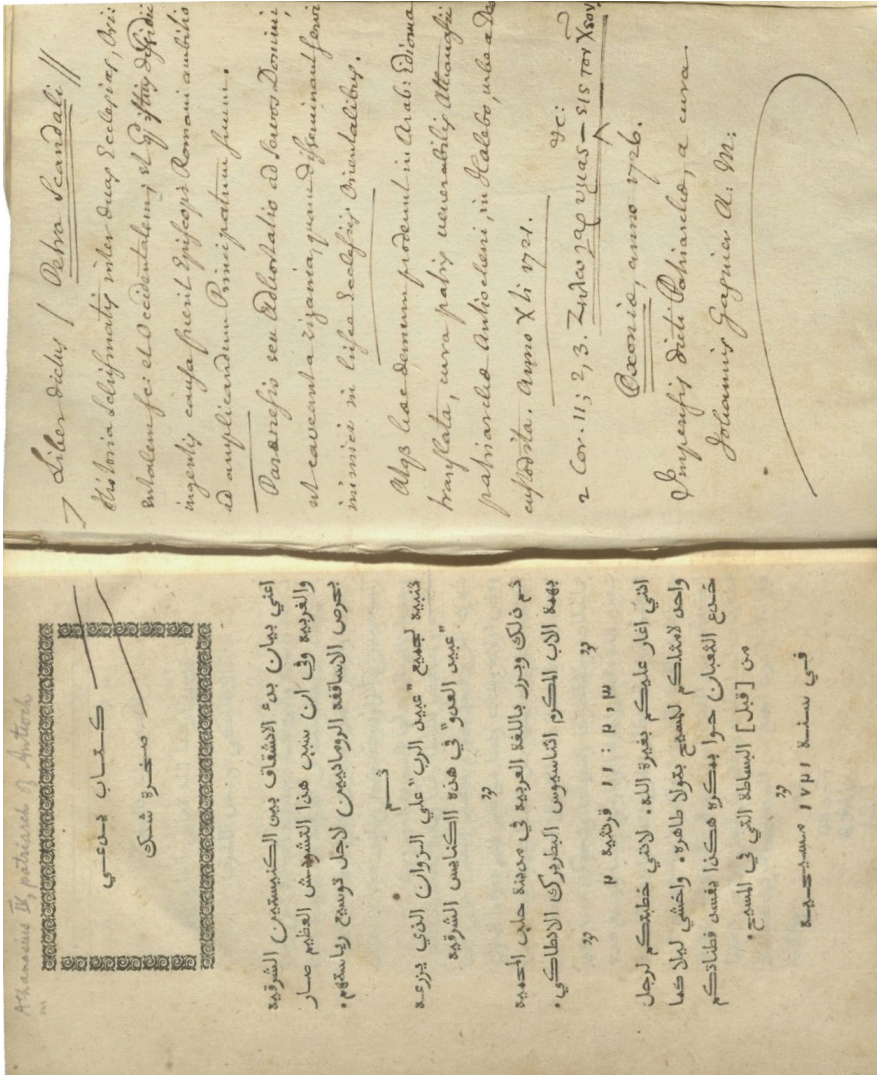




Fig. 30: *The Book of Hours*, Beirut, 1751, title page. Private collection.

https://www.ebay.com/itm/192682478139?nma=true&si=OjpOcXiTL8uUddzjRSwln%252F4XVsQ%253D&orig_cvip=true&nordt=true&rt=nc&_trksid=p2047675.l2557 (Public domain).



Fig. 31: *The Book of Hours*, Beirut, 1751, p. 194–195. Private collection. https://www.ebay.com/itm/192682478139?nma=true&si=OJpOcXiTL8uUddzJRswln%252F4XvsQ%253D&orig_cvip=true&nordt=true&rt=nc&_trksid=p2047675.l2557 (Public domain).



Fig. 32: *The Book of Hours*, Beirut, 1751, p. 208–209. Private collection. https://www.ebay.com/itm/192682478139?nma=true&si=OJpOcXiTL8uUddzJRswln%252F4XvsQ%253D&orig_cvip=true&nordt=true&rt=nc&_trksid=p2047675.l2557 (Public domain).

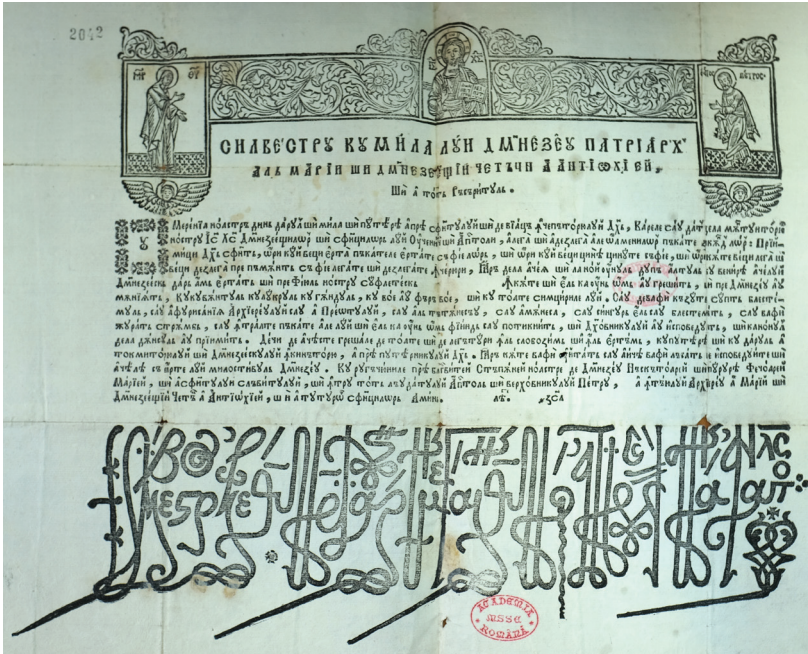


Fig. 33: Sylvester of Antioch, letter of absolution in Romanian, probably Bucharest, ca. 1730. *Colecția Foi Volante* 1323, Library of the Romanian Academy, Bucharest. Photo Oana Iacubovski (By permission of the Library of the Romanian Academy).



Fig. 34: Sylvester of Antioch, letter of absolution in Romanian, probably Iași, 1744/1745. *Colecția Foi Volante* 1327, Library of the Romanian Academy, Bucharest. Photo Oana Iacubovski (By permission of the Library of the Romanian Academy).



Fig. 35: Sylvester of Antioch, letter of absolution in Romanian, probably Bucharest, 1746/1747. *Colecția Foi Volante* 1329, Library of the Romanian Academy, Bucharest. Photo Oana Iacubovschi (By permission of the Library of the Romanian Academy).



Fig. 36: Sylvester of Antioch, letter of absolution in Arabic, 1724 (Vasileios Nassour, Σιλβέστρος πατριάρχης Αντιοχείας (1724–1766) κατά τις αραβικές και ελληνικές πηγές, unpublished PhD thesis, Thessaloniki, 1992, p. 221).



Fig. 37: Sylvester of Antioch, letter of absolution in Greek, 1724. Composite image based on sections of MS no. 87, Dayr Sayyidat al-Balamand (By permission of the Library of the Monastery of Balamand).



Fig. 38: Sylvester of Antioch, icon of *Jesus Christ Pantokrator*, 1726. Private collection (© Christie's Images/Bridgeman Images).



Fig. 39: Sylvester of Antioch, icon of *The Mother of God Hope and Shelter of the Christians*, 1726. Private collection (© Christie's Images / Bridgeman Images).



Fig. 40: *Jesus Christ Pantokrator*, copy of Sylvester's icon, probably 20th century. Church of Our Lady and Saint Nicholas (al-Balad), Tripoli, Lebanon (Ray Jabre Mouawad, *Icônes et églises de Tripoli – Liban*, Beirut, 2023, p. 99).



Fig. 41: *The Mother of God Hope and Shelter of the Christians*, copy of Sylvester's icon, probably 20th century. Church of Our Lady and Saint Nicholas (al-Balad), Tripoli, Lebanon (Ray Jabre Mouawad, *Icônes et églises de Tripoli – Liban*, Beirut, 2023, p. 99).



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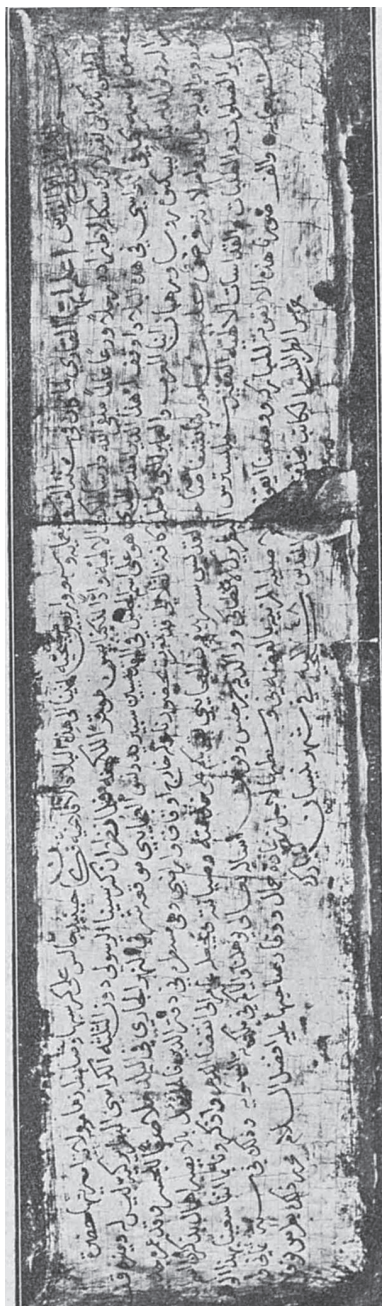


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Fig. 47: Sylvester of Antioch, icon of *The Mother of God Hodēgētria*, Greek Orthodox Cathedral of Saint George, Beirut (Raphaëlle Ziadé, *L'art des chrétiens d'Orient. De l'Euphrate au Nil*, Paris, 2022, p. 524 . By permission of the author).



Fig. 48: Sylvester of Antioch, icon of *Jesus Christ King of Kings and Great Archpriest*, 1759, before restoration, church of Saint George al-Ḥamīdiya, Homs, Syria (Photo courtesy of Fr. Dr. Spyridon Fayad).



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Fig. 50: Sylvester of Antioch, icon of *Jesus Christ King of Kings and Great Archpriest*, 1759, after restoration. Church of Saint George al-Ḥamīdiya, Homs, Syria (Photo courtesy of Fr. Dr. Spyridon Fayad).



Fig. 51: Sylvester of Antioch, icon of *The Mother of God with the Passion Symbols*, 1759, after restoration, church of Saint George al-Ḥamīdiya, Homs, Syria (Photo courtesy of Fr. Dr. Spyridon Fayad).



Fig. 52: Sylvester of Antioch, icon of *The Great Martyr Saint George*, 1759, before restoration, church of Saint George al-Ḥamīdiya, Homs, Syria (Photo courtesy of Fr. Dr. Spyridon Fayad).



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Fig. 58: Patriarch Alexander Țahhān holding the collection of Sylvester of Antioch's letters and the Greek *History of the Patriarchs of Antioch* by Athanasios Dabbās (Marcu Beza, *Urme românești în Răsăritul ortodox*, 2nd ed., Bucharest, 1937, p. 164).

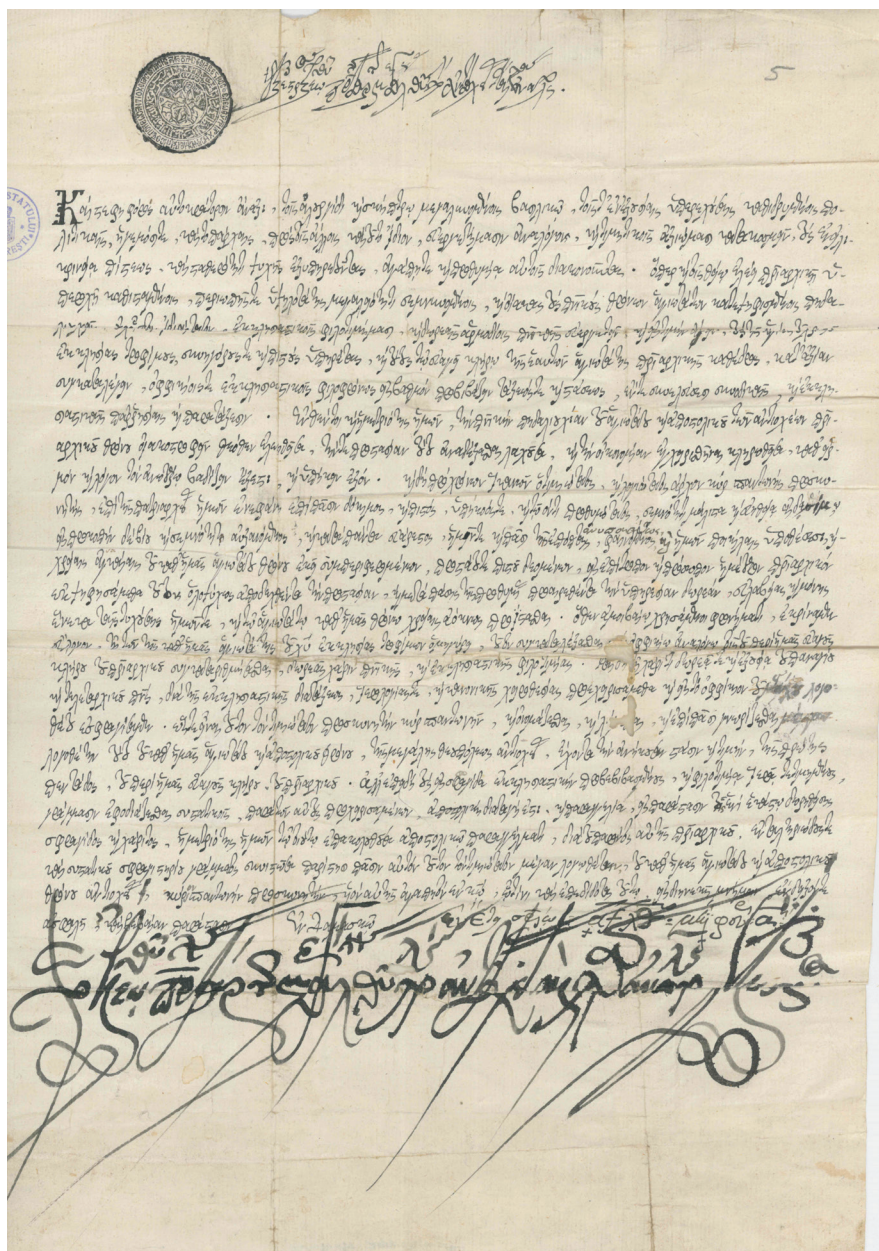


Fig. 59: Document issued by Sylvester of Antioch on February 1, 1739, Damascus. National Archives of Romania, Bucharest, Achizitii Noi, MMMXL/3 (By permission of the National Archives of Romania).



Fig. 60: Sylvester of Antioch's seal. National Archives of Romania, Bucharest, *Achiziții Noi*, MMMXL/3 (By permission of the National Archives of Romania).



Fig. 61: Sylvester of Antioch's seal on an Ottoman document. C.ADL.00035.02074.001, Başbakanlık Osmanlı Arşivleri, İstanbul (Public Domain).

