

unparalleled accomplishment in art and architecture that had far-reaching consequences for the Duchy of Muscovy and thus the future of the Russian State. Despite the astonishing accomplishments of Ivan's age, this material remains largely marginalized within surveys of Western art history. Developments in Muscovite art and architecture do not fit neatly within the established narratives of the Renaissance. This paper argues against the idea that the Renaissance was a phenomenon unique to Italy and Northern Europe and attempts to highlight and describe the effects of contemporaneous cultural florescence, political change, and economic expansion that was taking place on the fringes of Europe, in locations such as Muscovy and Crimea—the crossroads of Europe, Asia, and Byzantium. The architectural works in the Moscow Kremlin completed under the patronage of Ivan III are a product of an important but under-appreciated meeting of cultures that demonstrate specific concerns of the patron, the artist, and the locale.

14.30-15.00 *The Architecture of Fifteenth-Century Ottoman Frontier Society in the Balkans*
Grigor Boykov, University of Sofia

In the fifteenth century the Balkan Peninsula was a zone of contact/fracture between the worlds of Christendom and Islam, brought by the emerging Ottoman Empire. The region constituted a large, but very fluid frontier zone that was shaped by, or was at least under the strong influence of, the frontier lords in Ottoman service. The Ottoman frontier nobility was not only largely responsible for the military success and territorial expansion of the Ottoman state in the fifteenth century, but its members also proved to be successful in managing and administering the territories under their control and showed a great interest in architectural patronage. This paper aims to offer a general assessment of the architectural program of the frontier lords in the Balkans and to define and highlight the type of buildings that focused a great deal of their patronage. This was a multifunctional building type with a floor plan of a reversed "T" serving simultaneously as mosque, guesthouse and soup-kitchen, which originated in the frontier milieu of fourteenth-century Ottoman Bithynia. Discussing the functionality of the T-type buildings and examining their spread in the Balkans, the paper argues that they not only constituted a key mechanism for expanding the urban fabric in a relatively orderly manner, but that they also embodied a claim for legitimacy over the territories which the fifteenth-century Ottoman frontier nobility controlled and ruled semi-autonomously.

15.00-15.15 Discussion
15.15-15.45 Break for coffee/tea

15.45-16.15 *Veit Stoss, Cracow and Frontiers*
Grażyna Jurkowlaniec, University of Warsaw

Veit Stoss, born in Horb in Swabia, was active as a sculptor in Nuremberg before he departed from the city in 1477. He left for Cracow where he was commissioned by the local municipal council to execute a high altar retable in the main parish Church of the Assumption of St. Mary. The St. Mary's altarpiece (1477-1489) and Stoss's other works preserved in Cracow—the tombstone of Casimir the Jagiellon in the Cathedral (ca. 1492), the Slacker Crucifix in St. Mary's Church (the 1490s) and the epitaph of Filippo Buonaccorsi called Callimachus in the Dominican church (ca. 1502)—invite us to rethink the category of frontiers of fifteenth-century art in various respects. Stoss's original artistic language, shaped in the environment of southern Germany, became entwined in Cracow with various local traditions, and subsequently influenced the art of Lesser Poland, and of neighbouring regions such as Spiš, Silesia or Greater Poland. Stoss belonged to the generation that lived at the turn of centuries and epochs when the lines of division between various artistic professions were being redefined and the modern self-consciousness of artists was developed. Although he always remained faithful to the Late Gothic idiom, he also proved sensitive to those changes, as can be demonstrated already in his Cracow works. And Cracow was – as was Nuremberg - situated at the crossroads between north and south, but also – unlike Nuremberg - between west and east.

16.15-16.30 Discussion
16.30-16.45 Closing remarks