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*Athens*

*25 January 2023*

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ΑΚΑΔΗΜΙΑ ΑΘΗΝΩΝ  
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MICHELE BACCI

**ΒΕΝΕΤΟ-ΒΥΖΑΝΤΙΝΕΣ ΑΛΛΗΛΕΠΙΔΡΑΣΕΙΣ  
ΣΤΗ ΖΩΓΡΑΦΙΚΗ ΤΩΝ ΕΙΚΟΝΩΝ (1280-1450)**

ΜΝΗΜΗ ΜΑΝΟΛΗ ΧΑΤΖΗΔΑΚΗ  
*Ακαδημία Αθηνών, 28 Φεβρουαρίου 2017*



ΑΘΗΝΑ 2021

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*Ακαδημία Αθηνών, 26 Μαρτίου 2019*



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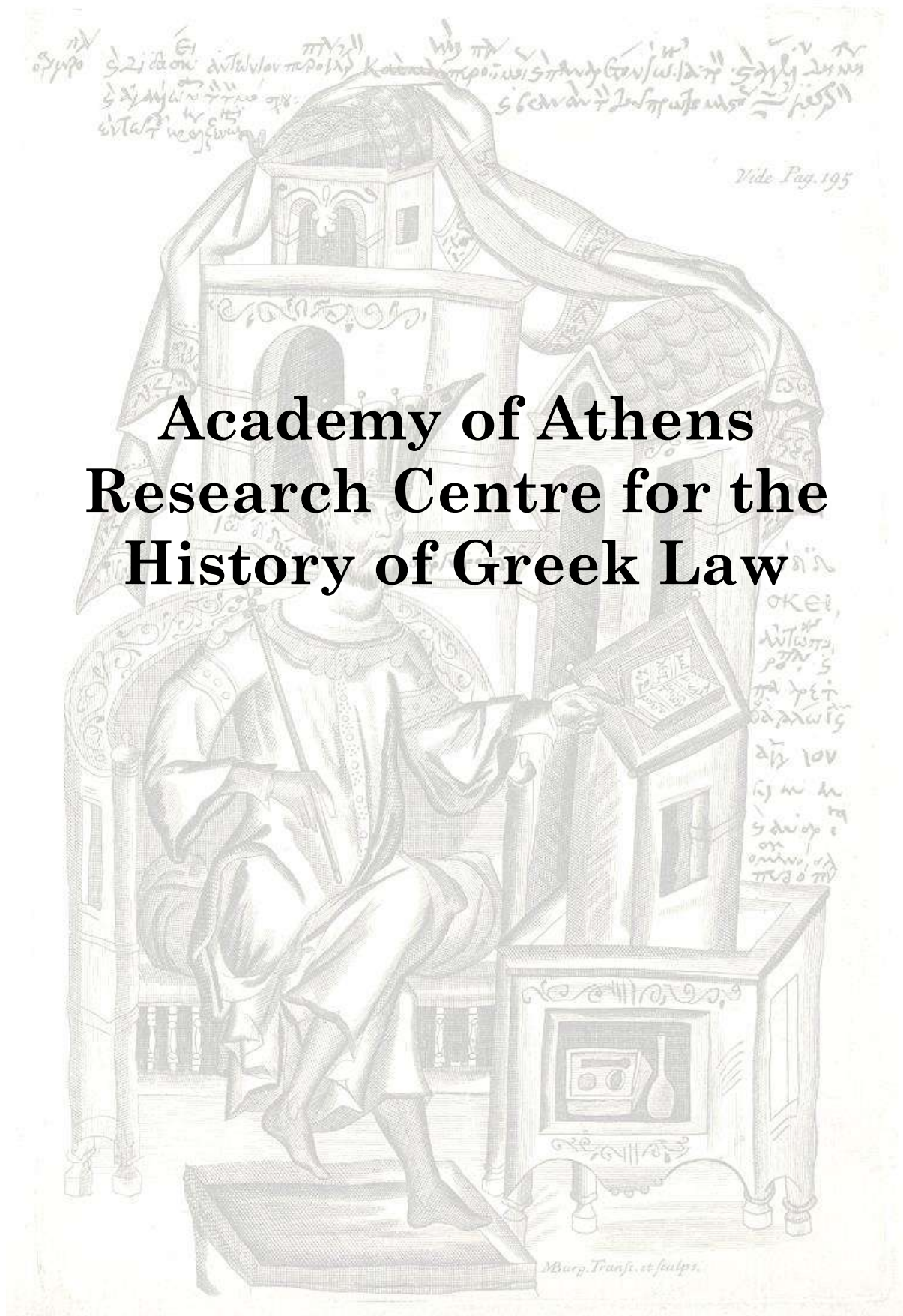
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*Τόμος Επετειακός*  
με αφορμή τη συμπλήρωση 50 εκδόσεων  
της Επετηρίδος



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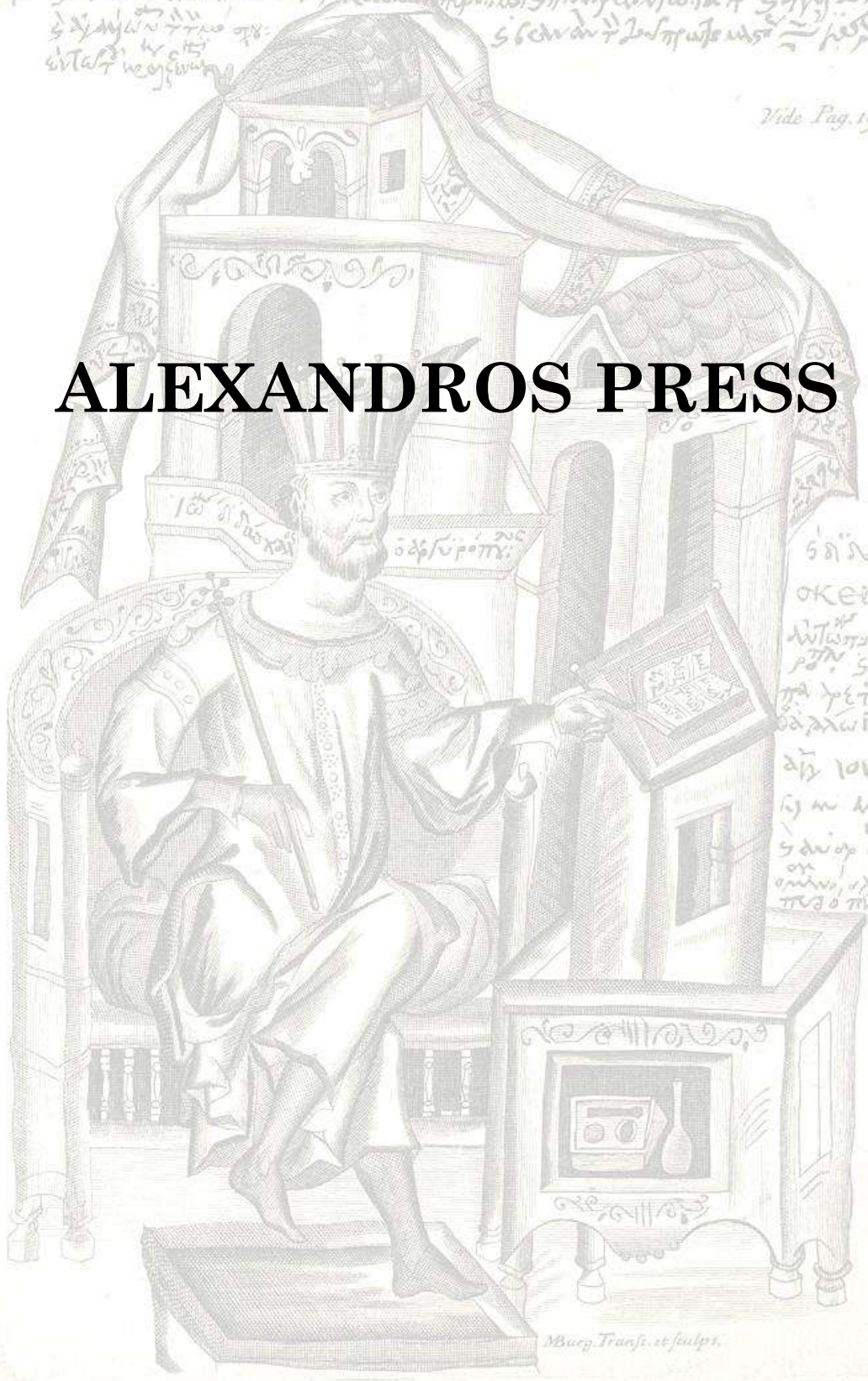
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## **BYZANTINE CAPPADOCIA**

**Ed. by Tomoyuki Masuda**

This book is the result of the symposium on Byzantine Cappadocia, held in Tokyo in 2016, to which Prof. C. Jolivet-Lévy, a leading expert in Cappadocian studies, was a prominent invitee. Through her analysis of graffiti inscribed in the rock-cut churches, Prof. Jolivet-Lévy presented new research possibilities on how the murals were accepted by the Byzantines in later periods. As for the middle and later Cappadocian history, the careers and family relationships of Nikephoros Diogenes, the Laskaris brothers, Manuel and Michael, and Melias the Armenian are discussed in detail. However, the majority of the articles in the book are concerned with the iconography and the decoration program of Cappadocian churches, the arranging of the various themes in the complex three-dimensional space of the churches; the Byzantines express complex connotations that cannot be achieved with a single image. In the New Church of Tokalı Kilise in Göreme, for instance, why is the Virgin Eleousa placed in the niche between the Prothesis and the main apse? In its Narthex, why is the Ascension of Christ combined with Christ and the Twelve Apostles in an unnatural way? Why are the figures of the 40 Martyrs of Sebaste surrounding the high walls of the Naos? Why is it that in the scene of the Wedding at

Cana, only Christ's right hand is depicted on the vertically adjacent wall? Answers to these questions are given within the three-dimensional space of the New Church of Tokalı Kilise. Although Cappadocian wall paintings have traditionally been treated as archaeological material, this is the first study to focus on the issue of the decoration program. This publication contains the largest number of color photographs available today on Cappadocian fresco paintings. CONTENTS: Preface. ART. 1. CATHERINE JOLIVET-LÉVY, Paintings and Inscriptions in Cappadocia as a Source on the Audience. 2. SHIGEBUMI TSUJI, Sahoko Tsuji in laudatio: From Early Christian Art to the Mural Paintings in Cappadocia. 3. TOMOYUKI MASUDA, Christ and the Twelve Apostles in Cappadocian Churches. 4. TOMOYUKI MASUDA, The Hypapante in the Tokalı Old Church and the Byzantine Apse Decoration. 5. HIROFUMI SUGAWARA, The Function of the Virgin Eleousa in New Tokalı Kilise, Göreme. 6. HIROFUMI SUGAWARA, Çarıklı Kilise Reconsidered: Its Iconographic Program and the Liturgy. 7. MIKA TAKIGUCHI, Can Identical Iconography Connote Different Meanings? Examples of Fresco Decoration in Cappadocia. 8. YOKO TANIGUCHI, Painting Techniques and Vandalism of the Wall Paintings of Üzümlü Kilise (Chapel of St. Niketas the Stylite) in the Red Valley, Cappadocia. 9. YURIKO SAKURAI, The Decoration Program of New Church of Tokalı Kilise, Cappadocia: The Iconography of the Sts. Constantine and Helena and the Forty Martyrs of Sebaste. 10. ERIKO TSUJI, The Communion of the Marys: The Program of the Prothesis in the New Church of the Tokalı Kilise, Göreme No.7. 11. KAZUFUMI TAKEDA, On the Compositions of the Dormition of the Virgin in Church Decorations in Cappadocia. 12. SEONG-JUN KO, The Decorative Program of the Church of Ağaçalı Kilisesi in Cappadocia. 13. YASUSHI NAGATSUKA, Essai sur les programmes iconographiques des Églises rupestres en Cappadoce. HISTORY. 14. YUKIO NEZU, The Fall of the Last Cappadocian Hero: Revisiting the Complot of Nikephoros Diogenes. 15. KOJI MURATA, Between Byzantium and the Sultanate of Rûm: Manuel and Michael Laskaris and the Origin of the Tzamantouroi. 16. KOSUKE NAKADA, Revisiting the Role of the Armenians in the Creation of the Theme of Lykandos. Bibliography and Abbreviations, List of Illustrations, Photo Credits, Index, Illustrations 1.1-12.10. Byzantine Cappadocia, ed. by Tomoyuki Masuda, 2022, ISBN: 978-94-90387-10-5, Bound, 24x17 cm., 472 pp. (336 pp. text plus 190 illustrations mostly in full colour). **EUR 70**



Virgin Eleousa, Tokalı Kilise New Church



Ascension, Nikephoros Phokas' Church, Çavuşin



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### IOANNIS SPATHARAKIS DATED BYZANTINE WALL PAINTINGS OF CRETE

This corpus contains 194 full colour illustrations of wall paintings from 73 dated churches of Crete, a large number of which are published here for the first time. It can be used for dating undated wall paintings in Crete and elsewhere, as well as other kinds of art objects. The iconographic programme of every church is also examined here; attention is paid to its particularities and to the iconography of distinct subjects. The author is already known from his Corpus of Dated Illuminated Greek Manuscripts and several other publications on Byzantine art, among which Cretan wall paintings.

**CONTENTS:** Introduction, The Churches: 1. St. Anne, Nefs Amari, 1225 A.D. 2. St. George, Vathi (Kouneni), Kissamos, 1284 A.D. 3. St. George, Sklavopoula, Selino, 1291 A.D. 4. St. John, Agios Vasilios, Pedias, 1291 A.D. 5. St. Demetrius, Livadas, Selino, 1293 A.D. 6. St. Marina, Kalogerou, Amari, 1300 A.D. 7. St. George, Agia Trias, Pyrgiotissa, 1302 A.D. 8. Soter, Meskia, Kydonia, 1303 A.C. 9. St. Paul, Agios Ioannis, Pyrgiotissa, 1304 A.D. 10. Panagia, Agios Mamas, Mylopotamos, 1312-1320 A.D. 11. St. George, Komitades, Sfakia, 1214 A.D. 12. St. George and St. Constantine, Pyrgos, Monofatsi, 1315 A.D. 13. St. Nicholas, Moni, Selino, 1315 A.D. 14. Archangel Michael, Ano Archanes, Temenos, 1316 A.D. 15. Panagia, Alikampos, Apokoronas, 1316 A.D. 16. Panagia, Drymiskos, Agios Basileios, 1218 A.D. 17. St. George, Cheliana, Mylopotamos, 1319 A.D. 18. Soter, Kephali, Kissamos, 1320 A.D. 19. St. George, Smari, Pedias, 1321 A.D. 20. St. George, Lytto (Xeidias), Pedias, 1321 A.D. 21. St. George, Anydri, Selino, 1323 A.D. 22. Panagia, Fodele, Malevisi, 1323 A.D. 23. St. Nicholas, Maza, Apokoronas, 1326 A.D. 24. Archangel Michael, Kavalariana (Kantanos), Selino, 1328 A.D. 25. St. John the Evangelist, Trachiniakos, Selino, Chania, 1329 A.D. 26. St. Onouphrius, Genna, Amari, 1330 A.D. 27. Panagia, Kakodiki, Selino, 1332 A.D. 28. St. Theodore, Mertes, Selino, 1344 A.D. 29. St. John the Evangelist, Kalogerou, Amari, 1347 A.D. 30. Soter, Voliones, Amari, 1347 A.D. 31. Panagia, Prodromi, Selino, 1347 A.D. 32. St. John the Evangelist, Kroustas, Merabello, 1348 A.D. 33. St. Constantine, Kritsa, Merabello, 1355 A.D. 34. St. Mamas. Paleochora, Selino, 1356 A.D. 35. Prophet Elias, Skaloti, Sfakia, 1356 A.D. 36. Soter, Agia Irini, Selino, 1358 A.D. 37. Soter, Vliithias, Selino, 1359 A.D. 38. Panagia, Palia Roumata, Kissamos, 1360 A.D. 39. St. Pelagia, Ano Viannos, Viannos, 1360 A.D. 40. St. Irene, Kournas, Apokoronas, 1362 A.D. 41. St. Paraskevi, Kitiros, Selino, 1373 A.D. 42. St. Demetrius, Platanos, Selino, 1373 A.D. 43. Sts. Apostles, Drys, Selino, 1382-1391 A.D. 44. St. John the Evangelist, Margarites, Mylopotamos, 1383 A.D. 45. Soter, Akoumia, Agios Basileios, 1389 A.D. 46. St. John the Baptist, Kritsa, Merabello, 1390 A.D. 47. Panagia, Roustika, Rethymnon, 1391 A.D. 48. St. Stephen, Kastri (Koukoumos), Mylopotamos, 1391 A.D. 49. St. Athanasios, Kephali, Kissamos, 1393 A.D. 50. St. George, Ano Viannos, Viannos, 1401 A.D. 51. St. George, Agios Konstantinos (Artos), Rethymnon, 1401 A.D. 52. Panagia, Kapetaniana, Monofatsi, 1402 A.D. 53. Archangel Michael, Prines, Selino, 1410 A.D. 54. St. John the Evangelist, Sellii, Rethymnon, 1411 A.D. 55. St. Apostles, Lithines (Adromyloi), Seteia, 1415 A.D. 56. Panagia, Diblochori, Agios Basileios, 1417 A.D. 57. St. Isidorus, Kakodiki, Selino, 1421 A.D. 58. Sts. Apostles, Sirikari, Kissamos, 1427 A.D. 59. Panagia, Malles, Hierapetra, 1432 A.D. 60. Archangel Michael, Exo Lakonia, Merabello, 1432 A.D. 61. St. George, Emparos, Pedias, 1437 A.D. 62. Archangel Michael, Kamiliana, Kissamos, 1440 A.D. 63. St. George,



Kalamiou, Selino, 1441 A.D. 64. Panagia, Mikri Episkopi, Monofatsi, 1444 A.D. 65. Sts. Constantine and Helena, Avdou, Pedias, 1445 A.D. 66. St. Constantine, Voukolies (Nempros), Kissamos, 1452-1461 A.D. 67. St. George, Apano Symi, Viannos, 1453 A.D. 68. St. Anne, Anisaraki, Selino, 1457 A.D. 69. St. George, Agia Irini, Selino, 1461 A.D. 70. Christos, Palia Roumata, Kissamos, 1466 A.D. 71. Agioi Pateres, Apano Floria, Selino, 1470 A.D. 72. St. George, Kato Floria, Selino, 1497 A.D. 73. Panagia, Agia Paraskevi, Amari, 1516 A.D. Bibliography, Index, List of Illustrations. Illustrations 1-194.

Bound, 24x17 cm., 352 pp. (240 pp. text and **194** illustrations in full colour). 2001 ISBN 90-80647616

This is an assiduous study, packed with information: Chr. Walter, *Revue des études Byzantines*, 60 (2002), 272. **EUR 60**



Betrayal, St. George, Artos, Rethymnon, 1401 A.D.



Helkomenos, Panagia, Roustika, 1391 A.D.



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### CHRISTOPHER WALTER THE ICONOGRAPHY OF CONSTANTINE THE GREAT, EMPEROR AND SAINT WITH ASSOCIATED STUDIES

Constantine the Great has been assiduously studied by several scholars, but they have only sporadically shown interest in his iconography. The present study attempts to repair this omission. It sets out to provide a global study of his iconography from its beginnings in Antiquity, through the Byzantine and on into the post-Byzantine epoch, with particular reference to its significance as an expression of his cult. The author, a specialist in iconography with numerous publications on various subjects, is aware that a satisfactory consideration of iconographical signs must take into account the fact that they may be polysemic or have several connotations. In order to explain each aspect of them, he found it necessary to have recourse to the results of research by previous studies on Constantine, e.g. theological, historical and sociological ones.

The contemporary art and portraits of Constantine and his family are first examined from coinage, sculpture – especially the Arch of Constantine in Rome – paintings, mosaics, sumptuary and minor objects. Attention has then been paid to the growth of devotion to Constantine as a saint, particularly after the Triumph of Orthodoxy, another aspect of Constantine that has received less attention. The Invention of the Cross played an important role in the iconography of Constantine and Helena, as the study of their portraits in church decoration and sumptuary objects proves. The biographical cycles of Constantine and Helena have also received adequate attention in this publication, to which a few practically unknown cycles from Crete have been added.

The second part of this book, the collected articles, is devoted mainly to a more detailed and accurate study of themes that had previously received cursory treatment; they are besides enriched with more illustrations than the original articles, many of which are in colour. The *maniakion* or *torc*, known principally as an attribute of Saint Sergius and Saint Bacchus, had, in fact, a far wider importance, as shown in the first article. A second article deals with acronyms, particularly those associated with the Cross. A third is the straightforward exegesis of a “message” constructed from acronyms, rudimentary sketches of saints and cryptograms.

The three concluding articles are concerned with the so called *kephalophoros* saints. They are grouped under the general title of Severed Heads and Heads as Trophies. The introduction, a developed version of a hitherto unpublished lecture given at the British School of Archaeology in Athens over a decade ago, presents summarily the place of the severed head in Antique and Western Medieval art. Three warrior saints who were represented *kephalophoroi* are then treated. Saint George comes first. The distinguishing mark of a *kephalophoros* saint is the fact that he normally has two heads, one on his shoulders and the other held in his hands which is offered as a sign of triumph to Christ. Here all the examples known to the author of Saint George *kephalophoros* are presented. Saint Zosimos, who follows, is only known in one example. Finally Saint Vladimir, for various reasons, is a special case. In the post-Byzantine period, this Medieval ruler of Diocleia received cult, thanks to Greeks who had emigrated there from Cyprus. His iconography, cult and influence have particularities which are expounded here.

CONTENTS: Preface. Introduction. The Life of Constantine. The Art of Constantine's Reign. Constantine's Iconography from 337 to 843 (The Legend of Constantine, Helena and the Cross. The

Portrayal of Constantine and Helena after their Death. The Significance of the Cross in Constantine's Iconography). Constantine and Basil I (Constantine's Biographical Cycles. Appendix 1. A Saint appears in Constantine's Dream. Appendix 2. Constantine a warrior on horseback). Constantine, Helena and the True Cross on Luxury Objects (1. Reliquaries. 2. Other Minor Objects on which Constantine and Helena are portrayed). The first Council of Nicaea and Emperor Constantine I. New Constantines. Constantine and Helena in Crete. **Associated Studies.** Introduction. The Maniakion or Torc in Byzantine Tradition. IC XC NI KA: The Apotropaic Function of the Victorious Cross. An Apotropaic Sequence at Kardzali. Severed Heads and Heads as Trophies (Severed Heads in Antiquity. Severed Heads in Biblical and Early Medieval Tradition. Saint George "Kephalphoros." An Icon of Saint Zosimos of Sozopol. Saint John Vladimir "Kephalphoros"). General Index. Bibliography. List of Illustrations. Illustrations 1-332.

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Constantine and Helena from an Ivory Triptych with the Crucifixion, Staatliche Museen, Berlin.



Colossal head of Constantine, Marble, Palazzo dei Conservatori, Rome.

## WORSHIPPING THE GODS

### Art and Cult in Roman Eretz Israel

by

**ASHER OVADIAH and SONIA MUCZNIK**

This book is the result of a study of the numerous archaeological discoveries in Israel by the authors, as well as of many visits to museums and archaeological sites both in Israel and abroad over the past thirty years. Consequently, they have attempted here to present for the first time a fascinating subject that is intended to awaken interest and stimulate intellectual curiosity. Indeed, it is the absence of any research-work engaging with the art and cult in Roman Eretz Israel that relate to the deities of the Greek, Roman and Oriental pantheons, that led them to undertake this work.

The methodology applied here, based on the various artistic media discussed, was selected in an attempt to respond to some of the questions and problems that arose in the course of the study. The authors' examination of the wealth of material, the study of the various artistic aspects and the religious and cultic rites, as well as of the attitude of the contemporary population toward their deities, furnished them with an in-depth and thorough perception of the cultural environment and atmosphere of the period. In this work, they have succeeded in achieving their aim and filling in the lack in this field.

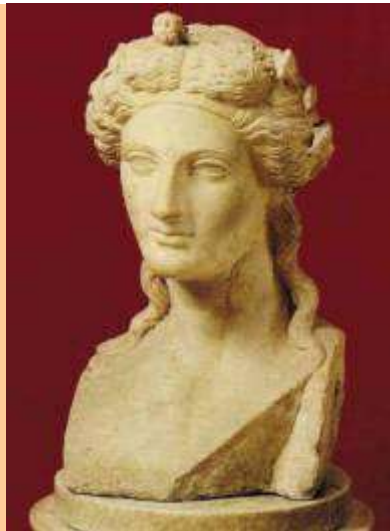
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**CONTENTS:** Preface, Introduction, Aphrodite, Apollo, Ares, Artemis, Asklepios and Hygieia, Athena and Dea Roma, 'Azizos, Ba'al, Cybele, Demeter, Dionysos, The Dioscuri, Dushara/Dusares, Eros, Helios, Herakles, Hermes, Horus/Harpokrates, Isis, Kore/Persephone, Mithras, Nemesis, Nike/Victoria, Pan, Poseidon/Neptune, Serapis/Sarapis, Tyche/Fortuna, Zeus/Jupiter, Various infrequent deities, (1. Hekate, 2. Hera/Juno, 3. Marnas, 4. Osiris, 5. Turmasgade), Epilogue, Appendix, Index, Abbreviations, Literary sources, Bibliography, List of Illustrations.

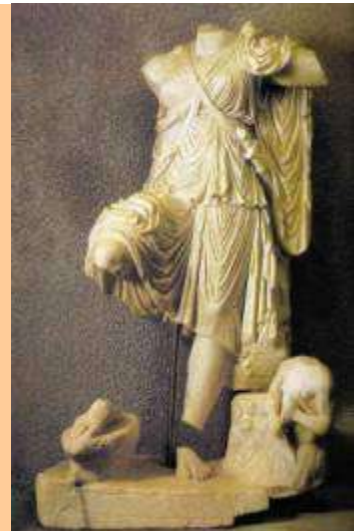
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Poseidon, Bronze Statue from Haifa The National Maritime Museum, Haifa



Dionysos, Marble Bust from Caesarea M. The National Maritime Museum, Haifa



Tyche, Marble Statue from Caesarea M. Sdot-Yam Museum, Caesarea Maritima



**GEORGE KAKAVAS**  
**DIONYSIOS OF FOURNA (c. 1670 - c. 1745)**  
**Artistic Creation and Literary Description**

Dionysios of Fournas is very well known as author of the *Hermeneia*, a painter's manual, but less recognised for his artistic activities. George Kakavas aims in this publication to demonstrate the significance of Dionysios not only as author but also as artist. He uses manuscript evidence and extant paintings on Mount Athos and at Fournas, and evaluates the artistic and literary works of Dionysios by gathering biographical evidence from documentary sources such as his correspondence, inscriptions, epigrams, liturgical works and his *Vita* composed by Theophanis of Agrapha. He also investigates the connections between the painted and written works of Dionysios. A paradox of Dionysios' artistic *oeuvre* is that it includes iconographic elements that had entered into post-Byzantine art, regardless of whether these are recorded in his *Hermeneia* or not. In conclusion, his artistic legacy is of equal value to his literary one and by examining both it has been possible to arrive at a fuller understanding of Dionysios as an author and painter.

This book is based on the author's PhD. received at the Courtauld Institute of Art, University of London. The author (b. 1957) previously studied History and Archaeology at the University of Athens; he also holds a BA degree in Theology from the same University. He worked for many years as a Field Archaeologist and Curator of Antiquities for the Greek Ministry of Culture and as a Research Associate for the Christian and Archaeological Society, and the University of Athens, Department of History and Archaeology; he is currently director of the 24<sup>th</sup> Ephorate of Byzantine Antiquities at Lamia. He lectured and published extensively on key issues of Byzantine and post-Byzantine painting, while his research interests also include the study of Byzantine fortification systems, as well as post-Byzantine Architecture, mainly of the 17<sup>th</sup> and the 18<sup>th</sup> centuries. He also supervised the organization of major Byzantine and post-Byzantine Exhibitions worldwide and, subsequently, edited the accompanying catalogues or contributed to them with numerous entries on a wide range of material.

**CONTENTS:** Preface, Introduction (A note to the sources, A note to the appendices). Chapter One (The editions and translations of the *Hermeneia* of Dionysios of Fournas, The purpose of Dionysios' *Hermeneia*, The contents and the sources of the *Hermeneia*, The *Hermeneia* as a continuum between past and current practice: the blank pages, The dating and the likely site of the *Hermeneia*'s completion, *Hermeneia* and *Hermeneiai*: the eventual predominance of Dionysios' *Hermeneia*). Chapter Two (The vita of Dionysios of Fournas). Chapter Three (From literary description to artistic creation and *vice versa*, The artistic strategy of Dionysios of Fournas). Conclusions. Appendix I (The codex of the Zoodochos Pigi Monastery at Fournas: Codex Benaki 37). Appendix II (The cell complex of Dionysios of Fournas at Karyes on Mount Athos). Appendix III (Catalogue of painted works of Dionysios of Fournas). Appendix IV (List of the *Hermeneia* and *Hermeneiai* manuscripts). Index, List of Abbreviations, Bibliography, List of Illustrations.

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2008 ISBN: 9789080647688

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Dionysios of Fournas, Chapel of Timios Prodromos, Karyes, Mount Athos, 1711 A.D.

Christ Pantokrator, Wall painting

The Eternal Father, Wall painting

Icon of St. John the Baptist

# THE ICONOSTASIS OF PETER THE GREAT IN THE PETER AND PAUL CATHEDRAL IN ST. PETERSBURG (1722-1729)

by  
JULIA GERASIMOVA



The Presentation of Christ in the Temple

**Left:** Peter and Paul Iconostasis, St Petersburg 1726-29. **Right:** Engraving by Pontius after P.P. Rubens, 1638, Hermitage

This is **the first comprehensive study of the superb Iconostasis** in the Peter and Paul Cathedral, commissioned by Peter the Great (1682-1725). This tsar also contributed to the choice of the subjects depicted on the iconostasis and certainly determined the architectonic form, i.e., that resembling Western triumphal gates. This form was given to this sacral construction in order to commemorate his final victory in the Northern War against Sweden (1700-1721). The subjects depicted on the iconostasis were chosen to glorify Peter the Great and his family, and justify his decision to abolish the patriarchate and become head of the Russian church.

Julia Gerasimova started her research on the iconostasis in St Petersburg several years ago, where she studied History of Art, and finished it in Holland, the land which was used as base by Peter the Great for his two journeys to Western Europe. These journeys were very important for the reforms which he introduced in Russia, a reflection of which is the Iconostasis published here. The author established that the iconographic sources of the scenes and the saints appearing in the iconostasis are not only Russian, but are for the greater part western. Print Bibles from the Netherlands and Germany were used as models, next to works of artists which Peter the Great admired, e.g., Rubens, or met during his journeys, e.g. Hyacinth Rigaud.

**CONTENTS:** Foreword. Introduction, Chapter One: The Development of the Russian Iconostasis and the Western influence (15th-18th c.). Chapter Two: Western iconographic influence on the panels of the Russian Iconostasis. Chapter Three: The Triumphal Gates of Peter the Great. Chapter Four: The Personages involved with the construction of the Iconostasis in the Peter and Paul Cathedral and its history (Peter the Great, The master I.P. Zarudnyi, The architect Domenico Trezzini, The head of the printing house M.P. Avramov, The Synod). Chapter Five: The architectonic form of the iconostasis and its decoration. Chapter Six: The iconographic programme and its

meaning. Chapter Seven: Iconography (The scenes, Christ and the Virgin, the saints, Russian saints, Old Testament figures, Sculptural compositions, the statues). Chapter Eight: Stylistic observations. Conclusions, Appendices (A note on the costume, the Promemoria of M.P. Avramov, Protocol concerning the payment of the painters). Index, Bibliography, List of Illustrations, Illustrations 1-277.

Bound, 24 x 17 cm., ca. 450 pp. (ca. 250 pp. text, **149** illustrations in full colour and 128 in black and white) 2004 ISBN 9789080647633. **EUR 60**

"In summary this is a worthwhile book for anyone interested in Russian art and culture from the time of Peter the Great. In her study of the construction of the Peter and Paul iconostasis, Gerasimova offers a fascinating story of Russian cultural transformation during the time of Peter the Great." Michael Pesenson, *Slavic and East European Journal*, 50 (2006), 737-738.

"In tracing the evolution and significance of both the iconostasis's structure and the icons displayed there, Gerasimova presents an important case study of how Western motifs infiltrated the imagery of Russian Orthodoxy in response to Peter the Great's imperial and dynastic vision." .... "The value of the book is greatly increased by the inclusion of so many excellent illustrations." Wendy Salmond, *The Russian Review*, 67 (2008), 397-398.



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### IOANNIS SPATHARAKIS THE ILLUSTRATIONS OF THE *CYNEGETICA* IN VENICE CODEx MARCIANUS GRAECUS Z 479

Oppian's *Cynegetica* is a hunting treatise offered to the Roman Emperor Caracalla in 215 A.D. The manuscript in Venice is **the only illustrated copy of an antique author** dealing with this subject. It comprises **167 miniatures**, all of which are reproduced here in full colour. They show horses and dogs, and animals that are hunted, their habits, and the methods appropriate to their capture. They are enriched with mythological scenes, some of which show unique subjects. The scenes include the hunting of lions, tigers, leopards, jackals, lynxes, bears, wolves, foxes, hyenas, wild boars, wild asses, wild horses, gazelles, porcupines etc. The manuscript was painted in Constantinople in the middle of the eleventh century; the ultimate model of the artist was most probably illustrated in antiquity. The large number of miniatures, together with their high quality and the rarity of the themes depicted, establishes this manuscript as one of the most important illuminated manuscripts of the Middle Ages.

The author is an expert in illuminated manuscripts and has several publications of this subject in his name. He examined here the iconography of the scenes in comparison with other relevant scenes, not only in Byzantium but also in antiquity. Animals and hunting scenes, which predominate in the illustrations of this manuscript, were also among the favourite subjects with which the Romans embellished their palaces, villas and public buildings. They are found on mosaic pavements all over the Empire, from England and Gaul to North Africa and the Near East.







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### IOANNIS SPATHARAKIS BYZANTINE WALL PAINTINGS OF CRETE VOL. II: MYLOPOTAMOS PROVINCE

This book contains 450 illustrations in full colour and 64 in black and white, most of which are published here for the first time. They mainly come from c. 30 churches from Mylopotamos province, examined in this publication. After a short description of the architecture, the author investigates the iconographic programme, iconography, style and date of every church. A ground plan with the layout of the paintings recorded on it and a list of subjects decorating each church are included. A large chapter of conclusions summarises the iconographic programme and the iconography of the various scenes and saints of the entire province. Special attention is always paid to the particularities appearing in every part of this study.

The wall paintings of the Mylopotamos province greatly contribute to our knowledge of Byzantine art, not only with rare and singular subjects but also with the artistic quality of the paintings, which occasionally can be compared to that seen in Constantinople and other great artistic centres of Byzantium.

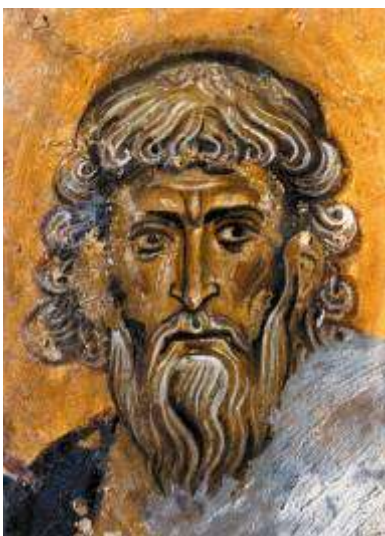
The author is already known from his Portrait in Byzantine Illuminated Manuscripts and several other publications on Byzantine art, among which Cretan wall paintings.

**CONTENTS:** Foreword, Introduction, The churches 1-29 (1. Agia St. Photius. 2. Agios Ioannis, Panagia. 3. Agios Mamas, St. Irene. 4. Agios Mamas, St. Mamas. 5. Anogia, St. John the Baptist. 6. Argoulio, St. Paraskeve. 7. Axos, Panagia. 8. Axos, St. George. 9. Axos, St. Irene. 10. Axos, St. John the Baptist. 11. Bali, St. John the Baptist. 12. Chalepa, St. Marina. 13. Cheliana. St. George. 14. Diskouri, St. John the Baptist. 15. Episkopi, St. John. 16. Erfi, St. John. 17. Garipas, St. John the Baptist. 18. Kalamas, St. George. 19. Kastri (Koukoumos), St. Stephen. 20. Livadia, Panagia and Archangel. 21. Margarites, St. George. 22. Margarites, St. John the Baptist. 23. Margarites, St. John the Evangelist. 24. Melissourgaki, St. George. 25. Mourtzana, Soter. 26. Pasalites, Christ. 27. Prinos, Virgin Zoodochos Pigi. 28. Sises, St. Nicholas. 29. Tripodo, St. Paraskeve), Conclusions, Bibliography, Index. Illustrations 1-514.

Bound 24x17 cm., 640 pp. (384 pp. text plus 450 illustrations in full colour and 64 in black and white).

2010 ISBN: 978-94-90387-02-0

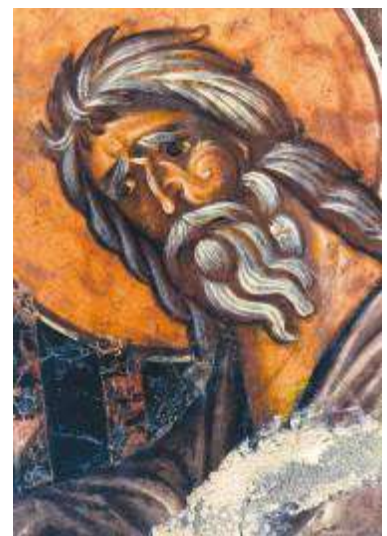
EUR 60



St. Auxentius, St. George  
Kalamas, end 12<sup>th</sup> c.



Angel from the Ascension, St. Paraskeve  
Argoulio, 2<sup>nd</sup> quarter 14<sup>th</sup> c.



Simeon, St. George  
Margarites, mid 14<sup>th</sup> c.



**IOANNIS SPATHARAKIS and TOM VAN ESSENBERG**  
**BYZANTINE WALL PAINTINGS OF CRETE**  
**VOL. III: AMARI PROVINCE**

This book contains c. 670 illustrations in full colour, most of which are published here for the first time. They mainly come from 36 churches from Amari province, examined in this publication. After a short description of the architecture, the author investigates the iconographic programme, iconography, style and date of every church. A ground plan with the layout of the paintings recorded on it and a list of subjects decorating almost every church are included. A chapter of conclusions summarises the iconographic programme and the iconography of the various scenes and saints of the entire province. Special attention is always paid to the particularities appearing in every part of this study.

The wall paintings of the Amari province greatly contribute to our knowledge of Byzantine art, not only with rare and singular subjects but also with the artistic quality of the paintings, which occasionally can be compared to that seen in Constantinople and other great artistic centres of Byzantium.

CONTENTS: Preface, Introduction, The churches 1-36: 1. Agia Paraskevi, Panagia. 2. Agios Ioannis, St. John the Baptist. 3. Amari (Nefs), St. Anna. 4. Amari (Nefs), St. John the Baptist. 5. Amari (Nefs), St. Theodore. 6. Apodoulou, St. George. 7. Apostoloi, St. Nicholas. 8. Apostoloi, St. Spyridon. 9. Chordaki, Panagia Faneromeni. 10. Elenes. St. Nicholas. 11. Fourfouras, Panagia. 12. Fourfouras, St. George. 13. Genna, St. Onuphrius. 14. Gerakari (Foti), St. John the Evangelist. 15. Gourgouthoi, Panagia and St. John the Baptist. 16. Gourgouthoi (Mertakones), St. George. 17. Kalogerou, St. John the Evangelist. 18. Kalogerou, St. Marina. 19. Kalogerou, St. Paraskevi. 20. Kardaki Archangel Michael. 21. Klisidi, St. George. 22. Lampiotes, Panagia. 23. Lampiotes, St. Nicholas. 24. Meronas, Panagia. 25. Meronas, St. Nicholas. 26. Meronas, Varia (Panagia, Sochora; Saviour, Meronas; St. George, Rologi; St. John the Baptist, Meronas; St. Paraskevi, Meronas). 27. Monastiraki, Archangel. 28. Monastiraki, St. George. 29. Patso Panagia, 30. Petrochori, Sts. Apostles. 31. Platania, Panagia. 32. Thronos Panagia. 33. Vathiako, St. George. 35. Vistagi, St. Nicholas. 36. Voliones, Soter. Conclusions, Bibliography, Index. List of Illustrations. Illustrations 1-671.

Bound 24x17 cm., **664** pp. (325 pp. text plus **c. 670** illustrations in full colour, **a few** in black and white).  
**2012** ISBN: **978-94-90387-00-6** **EUR 60**



The Virgin, St. John,  
Kalogerou, 1346/1347 A.D.



The Entry into Jerusalem, Meronas, beginning 15<sup>th</sup> c.



St. John Chrysostom, Thronos,  
c. 1300 A.D.

**IOANNIS SPATHARAKIS**  
**BYZANTINE WALL PAINTINGS OF CRETE**  
**VOL. IV: AGIOS BASILEIOS PROVINCE**

This book contains 554 illustrations in full colour, most of them published here for the first time. They mainly come from c. 30 churches from Agios Basileios Province, examined in this publication. After a short description of the architecture, the author investigates the iconographic programme, iconography, style and date of every church. A ground plan with the layout of the paintings recorded on it and a list of subjects decorating each church are included for most of the churches. A chapter of conclusions summarises the iconographic programme and the iconography of the various scenes and saints of the entire province. Special attention is always paid to the particularities appearing in every part of this study.

The wall paintings of Agios Basileios province greatly contribute to our knowledge of Byzantine art, not only with rare and singular subjects but also with the artistic quality of the paintings; which occasionally can be compared to that seen in Constantinople and other great artistic centres of Byzantium.

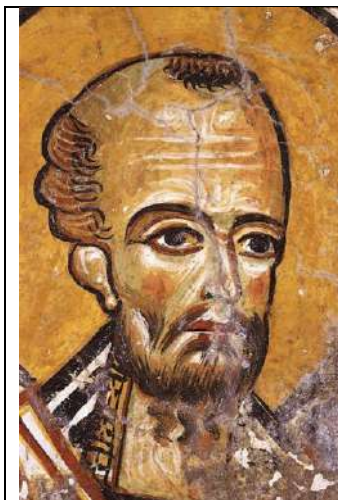
The author is already known from his Portrait in Byzantine Illuminated Manuscripts and several other publications on Byzantine art, among which Cretan wall paintings.

CONTENTS: Foreword, Introduction, Churches 1-29 (1. Agia Pelagia, St. Anthony. 2. Agios Basileios, St. Basil. 3. Agios Ioannis, Saviour. 4. Akoumia, Saviour. 5. Asomatos, St. John the Baptist. 6. Diblochori, Panagia. 7. Drymiskos, Panagia. 8. Drymiskos, St. Constantine. 9. Karines, St. George. 10. Kerame, St. John the Evangelist. 11. Kissos, Panagia. 12. Kissos, Saviour. 13. Kissos, St. John the Evangelist. 14. Koxare, St. George. 15. Lampini, Panagia. 16. Lampini, St. George. 17. Melampes, St. George. 18. Melampes, St. Paraskevi. 19. Mourne, St. George. 20. Mourne, St Irene. 21. Mourne, St. Marina. 22. Myrthios, Saviour. 23. Orne, Archangel Michael. 24. Preveli, St. George. 25. Preveli, St. Photini. 26. Spili, Saviour. 27. Spili, St. George. 28. Spili, St. Theodore and St. Charalampus. 29. Vatos, St. Nicholas), Conclusions, Index, Bibliography, List of Illustrations, Illustrations 1-554.

Bound 24x17 cm., **544** pp. (272 pp. text plus **554** illustrations in full colour).

2009 ISBN 9789490387075

**EUR 60**



St. John Chrysostom, Mourne, St. George, beg. 14<sup>th</sup> century



Koimesis, Panagia, Drymiskos, 1317/1318 A.D.



St. Helena, Soter (Saviour), Spili, beg. 14<sup>th</sup> century



## VISUAL REPRESENTATION OF THE AFTERLIFE Six Roman and Early Byzantine Painted Tombs in Israel

by  
**TALILA MICHAELI**

The material published here greatly contributes to the knowledge of the scarcely preserved painted tombs in Israel and elsewhere. The wish to attain "life after death" is expressed in the visual representations depicted in these monuments. The question that always arises is that of whether various pictures are intended to represent the imagined actual dwelling place of the deceased in their afterlife, or whether they pertain to a mythical, idealized and unattainable place. It is plausible that the most desirable aspects and objects that had comprised ordinary life would be translated to the eternal abode. However, the author believes that the various represented elements and objects gained additional meanings, suggesting the deceased's hope or belief in an even better world. The widespread appearance of these motifs suggests, that it was the ancient written sources that might have provided the intellectual basis for the general concepts as well as the overall program of each individual tomb.

Each tomb is here described and analysed separately, providing a comprehensive study of the respective motifs, and their association into a coherent iconographic program. In an attempt to establish the specific religious affiliation of the deceased and the accurate dating of the tombs, the ancient written sources are related to, and in addition to a comparative iconographic analysis of funerary monuments in different media – such as sarcophagi, mosaics and painted tombs – discovered around the Mediterranean basin and elsewhere in the late Antique and early Byzantine worlds.

More than 250 illustrations in colour and several drawings illustrate the tombs in Israel and the comparative material

CONTENTS: Foreword, Introduction, A. The reading of the pagan tombs in context: I. An early Roman tomb in Caesarea Maritima. II. The tomb of the Nymphs in Ashkelon. B. Sepulchral imagery and perception in transition: I. A tomb with birds within vines (the bird's cave) in Jerusalem. II. A tomb with *imagines clipeatae* (Or ha-Ner) in the Northern Negev. C. The Christian programs as reflecting tradition and innovation; I. A tomb with two busts in Beit Guvrin (Eleutheropolis) II. A tomb with a biblical scene (Lohamaey ha-Getaoth) in the Western Galilee. Conclusion, Literary sources, Bibliography, Index, List of Illustrations.

Bound, 24 x 17 cm., **368** pp. (224 pp. text, plus more than **250** illustrations in full colour and c. **100** in black and white) **2009** ISBN: 978-94-90387-01-3 **EUR 60**



The patron of the tomb, Tomb of *imagines clipeatae* (Or ha-Ner), N. Negev



A wreath, Tomb with a biblical scene (Lohamaey ha-Getaoth) in the W. Galilee



Bust of a woman, Tomb of the Nymphs, Ashkelon



**NICOLETTA ISAR**  
**ΧΟΡΟΣ: THE DANCE OF ADAM**  
**The Making of Byzantine Chorography**  
**The Anthropology of the Choir of Dance in Byzantium**

This book is of great value as regards originality and innovation. Isar demonstrates the thesis that sacred space in Byzantium was a performative choral space. She offers with her *Chorography*, for the first time in Byzantine studies, an important paradigm, *χορός*, a paradigm which has its roots deep in ancient practices and which, when unearthed, could explain the sacred space in Byzantium. This book reads *χορός* from an interdisciplinary perspective, incorporating anthropological, theological, and performative aspects. *Byzantine chorography* is the inscription of sacred space by the mystical dance, *χορός*. Chorography is intimately associated with hierotopy in spirit and vocation, for both aim to contribute to the work of unveiling the mechanism by which sacred space was made in Byzantium.

**CONTENTS:** 1. *Χορός*: A paradigm of Ritual Performance in Antiquity and Early Christianity. 2. **The Dance of Adam:** The Anthropology of the Byzantine Image of the Choir of Dance. 3. **Byzantine Chorography:** A space for Choreographical Inscription. 4. **Comparative Chorography:** Celica Iherusalem Carolina, Imperial Apocalyptic Light in the Palatine Chapel of Aachen. **Epilogue:** “That Adam may Dance” – That All Earth may exult. **Bibliography. Index. List of Illustrations. Illustrations 1-286.**

Bound, 24x17 cm. 448 pp. (304 pp. text and 286 illustrations, mostly in colour)  
2011 ISBN: 978-94-90387-04-4.

**EUR 60**



*Hand on wrist*, detail from the Anastasis with Christ grasping Adam by the wrist, Chora Parekklesion, Istanbul, c. 1320 A.D.

## APOSTOLOS G. MANTAS DIE IKONOGRAPHIE DER GLEICHNISSE JESU IN DER OSTKIRCHLICHEN KUNST (5.-15. JH.)

The author examines the iconography of the Parables of Christ for the first time in a systematic manner. The study includes all 27 illustrated Parables from the 46 ones mentioned in the Gospel books. They appear in Greek, Armenian, Georgian, Syrian, and Coptic-Arabic works of art. They mainly decorate manuscripts, mostly Tetraevangelia, Lectionaries, Homilies and Psalters. To a lesser degree, they embellish monumental painting and other objects of art.

The study of the relation between text and picture leads to a division of the iconography into a narrative and a symbolical type. The former type is as expected based on the text of the Gospels, while the latter one is influenced from the writings of the church fathers. The symbolism is occasionally so strong, that almost nothing recalls the text of the parable. The preserved narrative scenes are usually older than the symbolical ones. The latter appeared sporadically in the 11<sup>th</sup> century, gradually increased in number and finally surpassed the narrative scenes. However, the presence of pure symbolical representations in the 6<sup>th</sup> century makes it possible, that both types already existed since the early Byzantine period.

The churches decorated with Parables chiefly date from the 14<sup>th</sup> century and later and are mainly built in Serbia and Crete. Their presence in Serbia is explained by a particular liturgical practice, and it is in this region only that one can speak about Parable Cycles. In Crete, they mostly appear in relationship with depictions of the Last Judgment. Open remains the question, whether the Parables were depicted in lost churches of Constantinople.

CONTENTS: Vorwort, Einleitung, I. Ikonographie der Gleichnisse, II. Die Kontextuelle Verwendung der Gleichnisse (1. Die Parabeln in ikonographischen Programm Byzantinischer Kirchen, 2. Parabel-Darstellungen in der Buchmalerei), III. Zusammenfassung, IV. Katalog, Register, Bibliographie, Abbildungen 1-257.

Bound 24x17 cm., **576** pp. (480 pp. text plus **214** illustrations in full colour and 43 in black and white).  
**2010** ISBN: 978-94-90387-03-7. **EUR 60**



The Good Samaritan, Tbilisi, Institute of Manuscripts, Cod. H 1667, fol. 158v.

**IMAGES FROM THE BYZANTINE PERIPHERY  
STUDIES IN ICONOGRAPHY AND STYLE**

by  
**EFTHALIA CONSTANTINIDES**

This book contains nine essays published by the author in various journals during the last ten years, except for the last one, which appears here for the first time. Most of the original illustrations have been substituted here by colour ones and new illustrations have been added to them.

The material mainly deals with painting in Cyprus and Georgia. The author, known by her superb publication on the church of the Panagia Olympiotissa at Elasson, studied and photographed the monuments in numerous journeys in Greece, Constantinople, Cappadocia, Armenia, Yugoslavia, Ukraine, Russia, Cyprus, Georgia, Egypt and Sinai.

These studies contribute immeasurably to the knowledge of how Byzantine art, radiating from Constantinople, influenced the entire Orthodox periphery by demonstrating the way the technology and aesthetics of itinerant artists traveling to distant regions preserved the ideology and iconographic norms of the Capital.

The essay on the Monumental Painting in Cyprus during the Venetian Period (1489-1570) examines the Paleologan trends and the synthesis of the Italo-Byzantine cycle in a number of churches. The 16th-century churches of Chrysopantanassa and St. John the Baptist at Aska are distinguished through no less than five extensive narrative cycles in the former, among which a large cycle of St. Nicholas, consisting of sixteen episodes, and subtle personifications of Virtues. The latter church reveals the continuous contact with religious life portrayed by the holy images which kept the Orthodox Faith during the Venetian period alive and deeply inspiring, immortalised despite the passage of time.

The large 13th-century icon of St. George at Sinai distinguishes itself by the rarity of its prolific scenes, as well as by the appearance of a Georgian donor, portrayed in a Deesis attitude.

The first of the three essays dealing with monumental art in Georgia examines the 11th-century paintings in the church of Zemo-Krikhi in comparison with paintings in the Mani region. The local artists retained intact the Byzantine iconographic program, but created their own style, which distinguished their periphery by the inventive individuality of the monumental painting in its numerous churches.

Essay No. 8 investigates the Byzantine influence on the paintings in the Caucasus and the Lowlands during the 11th-14th centuries. It includes monuments such as those in Ateni, Gelati, Svaneti, Vardzia and Saphara.

The 14th-century paintings of the Church of the Dormition at Lykhne illustrate the dissemination eastward of the excellent Paleologan painting from Constantinople, the prevailing hagiology of this period and the superb workmanship of Byzantine Art in Georgia.



## CONTENTS:

Preface.

1. The Tetraevangelion Manuscript 93 of the Athens National Library.
2. The Question of the Date and Origin of the Earliest Akathistos Cycles in Byzantine Monumental Painting in the Light of the Akathistos of the Olympiotissa at Elasson.
3. Observations on the Iconography and Style of the Mural Painting in the Church of the Chrysopantanassa at Palaichori on the Troodos Mountain range of Cyprus.
4. Monumental Painting in Cyprus during the Venetian Period (1489-1570).
5. Aspects of the Historical Background and an Iconographic Analysis of the Church of St. John the Baptist in the Village of Aska, Cyprus.
6. Une icône historiée de Saint George du 13e siècle au Monastère de Sainte-Catherine du Mont Sinäi.
7. The Frescoes of the Church of the Holy Archangels of Zemo-Krikhi, Raca (Georgia) and contemporary monuments of Mani in Southern Greece.
8. Byzantine Traditions and Churches of Georgia in the Caucasus and the Lowlands. Iconography, Style and Liturgical Influences.
9. Wall Paintings in the Church of the Dormition of the Virgin at Lykhne, Abkhazia, Western Georgia. History, Style and Symbolic Images.

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List of Illustrations

Illustrations 1-351

Bound, 24x17 cm., 480 pp. (304 pp. text plus 309 illustrations in full colour and 42 in black and white). 2007 ISBN: 978-90-806476-7-1

EUR 70



Enthroned Virgin, Panagia Podithou,  
Galata,  
Cyprus



Virtue of Love,  
Chrysopan-  
tanassa,  
Palaichori, Cyprus



Archangel Michael, Cathedral of the  
Virgin,  
Gelati, Georgia

## IOANNIS SPATHARAKIS

### THE PICTORIAL CYCLES OF THE *AKATHISTOS* HYMN FOR THE VIRGIN

The pictorial cycles of the Akathistos reveal how the artists and their sponsors interpreted each of the twenty-four stanzas of this celebrated hymn for the Virgin. They may help scholars, other than art historians, who have neglected this visual aspect until now in their vast bibliography, to form a better idea of the multiple meaning of the Akathistos text. This book aims to enrich the comparatively limited bibliography on the illustration of the Akathistos, also by including a few practically unknown cycles, mainly from Crete.

The author of this publication mainly gathered the material for this study when he was lecturing at the University of Crete in Rethymnon (1980-1990). He studied there six Akathistos cycles decorating churches, to which he primarily focuses here; equal attention is, however, paid to the cycles outside Crete. In total, twenty-two cycles of the Akathistos are examined here, painted in murals, manuscripts and icons.

The first part of this book investigates the iconography of the Akathistos per cycle. But if one would also like to know how the pictures look per stanza, he will be faced with the tiring task of searching for it in every cycle. Therefore, the decoration of the Akathistos is also separately examined and reproduced per stanza.

The various cycles are illustrated in this book with approximately three hundred reproductions in colour. The black and white reproductions display them per stanza, so that the reader can perceive the iconography of a certain stanza in almost a glance. Comparative material appears in both kinds of reproductions, colour and black and white.

**CONTENTS:** Foreword, Introduction, The Akathistos on Wall Paintings: Panagia Roustika, Rethymnon; Panagia, Meronas, Amari; Monastery of St. Phanourios, Valsamonero, Kainourgion; Monastery of the Hodegetria, Kainourgion; Panagia, Kavousi, Hierapetra; Panagia, Vori, Pyrgiotissa; Panagia Olympiotissa, Elasson; Panagia ton Chalkeon, Thessaloniki; St. Nicholas Orphanos, Thessaloniki; Pantokrator Church, Decani; Church of the Virgin, Matejce; Peribleptos, Ochrid; St. Demetrius, Marko; Katholikon of the Holy Trinity, Cozia. The Akathistos in Manuscripts: The Synodal and Escorial Manuscripts; The Tomic and the Serbian Psalters. The Akathistos in Icons: The Icon on the Skopelos Island; The Icon in the Kremlin Museums of Moscow; The Uspenskij Icon in the Moscow Kremlin. The Iconography of the 24 Stanzas, Conclusions, The Akathistos Hymn (Greek text and English translation), General Index, Bibliography, List of Illustrations, Illustrations 1-726.

"This is an encyclopedic book of high quality, which will serve as an excellent starting point for meticulous studies of points of detail," Christopher Walter, *Revue des Etudes Byzantines*, 64/65 (2006/2007), 411-412.

Bound, 24 x 17 cm., **490 pp.** (256 pp. text, **302** illustrations in full colour and **424** in black and white) 2005 ISBN-10: 9080647659 ISBN-13: 9789080647657 **EUR 80**



Akathistos, Stanza 23, *Singing your giving birth*, St. Demetrius, Marko, 1376-81 A.D.

**CHARALAMPOS PENNAS**  
**THE BYZANTINE CHURCH OF PANAGIA KRENA IN CHIOS**  
**History, Architecture, Sculpture, Painting (late 12<sup>th</sup> century)**

The author gives an exhaustive presentation of this church, which is a key monument for our knowledge of the architecture and painting of the late twelfth century. The main architectural type of the church has its roots in an earlier architectural form, that of the octagon type, imitating the katholikon of the nearby Nea Moni, dated in the mid-eleventh century. However, the monument employs new features, which stress the plasticity of the exterior, making it a forerunner of the Laskarid and consequently the Palaiologan era. Quite characteristic are the concealed-brick technique and the rich ornamental brickwork. The wall paintings of the interior are dated to 1197, on the basis of epigraphic testimonies and the donor portraits of Eustathios Kodratos and his wife Pagomene in the narthex, as well as of Metropolitan Stephanos Pepagomenos, the founder's uncle, in the sanctuary. The iconographic programme in the sanctuary, naos and narthex is preserved in full and includes iconographic particularities, which in many cases have been established in Byzantine painting after the twelfth century.

The completeness of the painted decoration and the exact dating of Panagia Krena to 1197 are two basic factors, which *a priori* allow a comprehensive artistic assessment of the Chian monument's frescoes in the broader context of Late Komnenian art. In addition, these factors make Krena a reference point for the study of mural painting in the eastern Aegean and, by extension, the Asia Minor coast, including the understanding of the social background of this activity in the region and determining its formative influences.

**CONTENTS:** Preface. 1. Historical background (A brief history of Chios during the eleventh and twelfth centuries, The toponym Krena: travellers' testimonies, The founders of Panagia Krena, The evidence of the inscriptions). 2. Architecture (Panagia Krena and the origin of the domed octagon type, The structural history of the church, The main morphological features of the church, The main constructional features of the church, The contribution of Panagia Krena to the architecture of the twelfth century). 3. Sculpture (The templon of the church). 4. Painting (Sanctuary, Nave, Narthex). 5. Stylistic comments (The compositions, The figures, Panagia Krena in the context of twelfth-century Byzantine painting). Conclusions. Appendix I: Sculpture. Appendix II: Painting-Iconography. Index. Bibliography, List of Illustrations. Illustrations 1-305.

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with a summary in English: **Art on Late Palaiologan Crete.**

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The study of the architecture and the frescoes of the St Antonios church in the Brontisi monastery – a prime example of Late Palaiologan art on Crete – has remained fragmentary for a long time. An examination in the present book has revealed that the architecture, consisting of two naves and a bell tower attached to the western front, was built in at least two periods. Written sources from the 15th, 16th and 17th centuries have been found and related to the history of the monastery. The southern nave, which is dedicated to St Antonios, can clearly be identified as the older part of the church. The small size of this nave and the autonomous composition of the frescoes here suggest that it was erected as a private chapel and burial place.

An examination of the iconography, style and the contents of the murals permits a precise dating of the frescoes between 1420 and 1430. Further investigation on other aspects of the last cultural flowering of Byzantium in Venetian Crete demonstrates a complex interaction between traditional Byzantine art and the Renaissance in the West. Special attention has been given on the Emmaus scene, an innovative depiction that may be regarded as a model of its kind.

The master of Brontisi clings almost stubbornly to the traditional formal language of the 14th century and its principal manifestation in Constantinople, namely the Chora church. On the other hand, his tendency to create strikingly independent figural compositions of great spatial presence, while at the same time breaking up the painting's tectonic background, signals a move towards an ongoing stylistic development. Despite the stylistic similarities to other fresco cycles painted within a short period on Crete, the unknown artist was concerned above all with an innovative approach. He sought to articulate religious precepts through new compositional techniques; his ability and his training, which he received in all likelihood in Constantinople, allowed him to absorb into his own style the new impulses that reached this Mediterranean island in the early 15th Century.

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**NICOLETTA ISAR**  
**ELEMENTAL CHOROLOGY – VIGNETTES IMAGINALES**

This book is a second attempt to reinscribe throughout time Plato's chorology (the chorological discourse about *chôra*, 48e-53c in his dialogue *Timaeus*), which follows my first attempt in the 2011 book *The Dance of Adam: Byzantine Chorography*, which reinscribed *chôra* through dance, the ineffable moving trace of the originary matrix as revived in Byzantine iconic inscription. The *Vignettes Imaginales* in this book focus on a precise theme of reflection within chorology: the elemental. This is an exercise of imagination in the sense that one could possibly dream of Plato's *chôra*, or long for such abysmal vision. The book's two parts, 'The Book of Tears' and 'The Book of Passions' are thought to fit the chorological frame and the elemental. The chapters move around the elementals as they manifest themselves within the creation as the fluid elemental, the round elemental carried by grace (*charis*), the dew and the magical charm, the aromatic recollection of Eden. Visions of the body and ground, *chortós*, *chôra*, and *chorós*, moving further into the pathos of the elemental, illustrate the passions of image and sound, from dazzling radiance and dazzling sonority, into the sonic stroke, and the choral phonophobia in contemporary video of Bill Viola. Tears are present not only as an eminent fluid elemental in the creation, but to evoke lamentation in the post-lapsarian imaginary. The subchapter "Choral Blast" addresses the dramatic moment of the fall of Adam, the cosmic moment that reinscribes chorology in history with the event of Adam's expulsion from Paradise, which is the beginning of his lament and his longing. This moment is imagined as a sonorous, cosmic event, in which various elementals participate in order to point to the invisible, yet audible, wrath presence of God: His thundering voice (kol), the divine breath (ruach) moving peripatetically around the demised Eden. This moment is chorologically reinscribed in *Adam's Lament*, the choral work of the acclaimed contemporary composer Arvo Pärt. The analysis aims to show how the elemental operates in music, and how the musical score, through chiasmic disposition and the choral, generates the most overwhelming effects, metaphorically described in the book as "drops of sound," and "the tears of Adam." Emblematic throughout the book is the figure of Adam. Just as the *Byzantine Chorography* (2011) was devoted to the *Dance of Adam*, this book is devoted to the *Lamentation of Adam*, where Adam is understood not only as the forefather of humanity, but also as humanity itself. Adam is Man. Man is Adam. The book ends with a closing word on Empedocles' tragedy of the elementals and the exorbitant vision of his death that troubled the poet's imagination of Hölderlin. Extinguished by fire, as in a Greek drama, Empedocles becomes one of his elemental roots.

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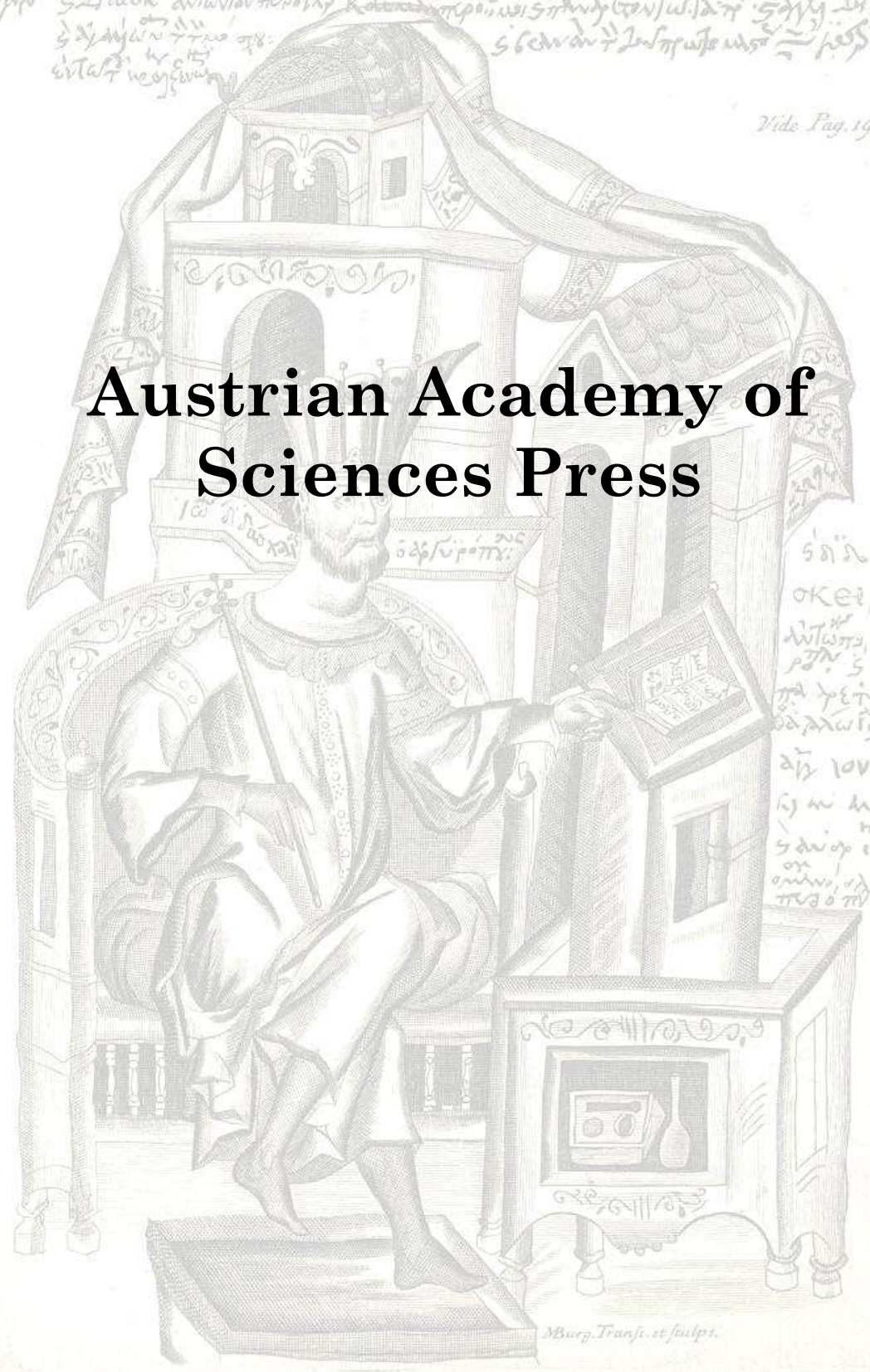
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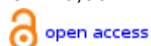
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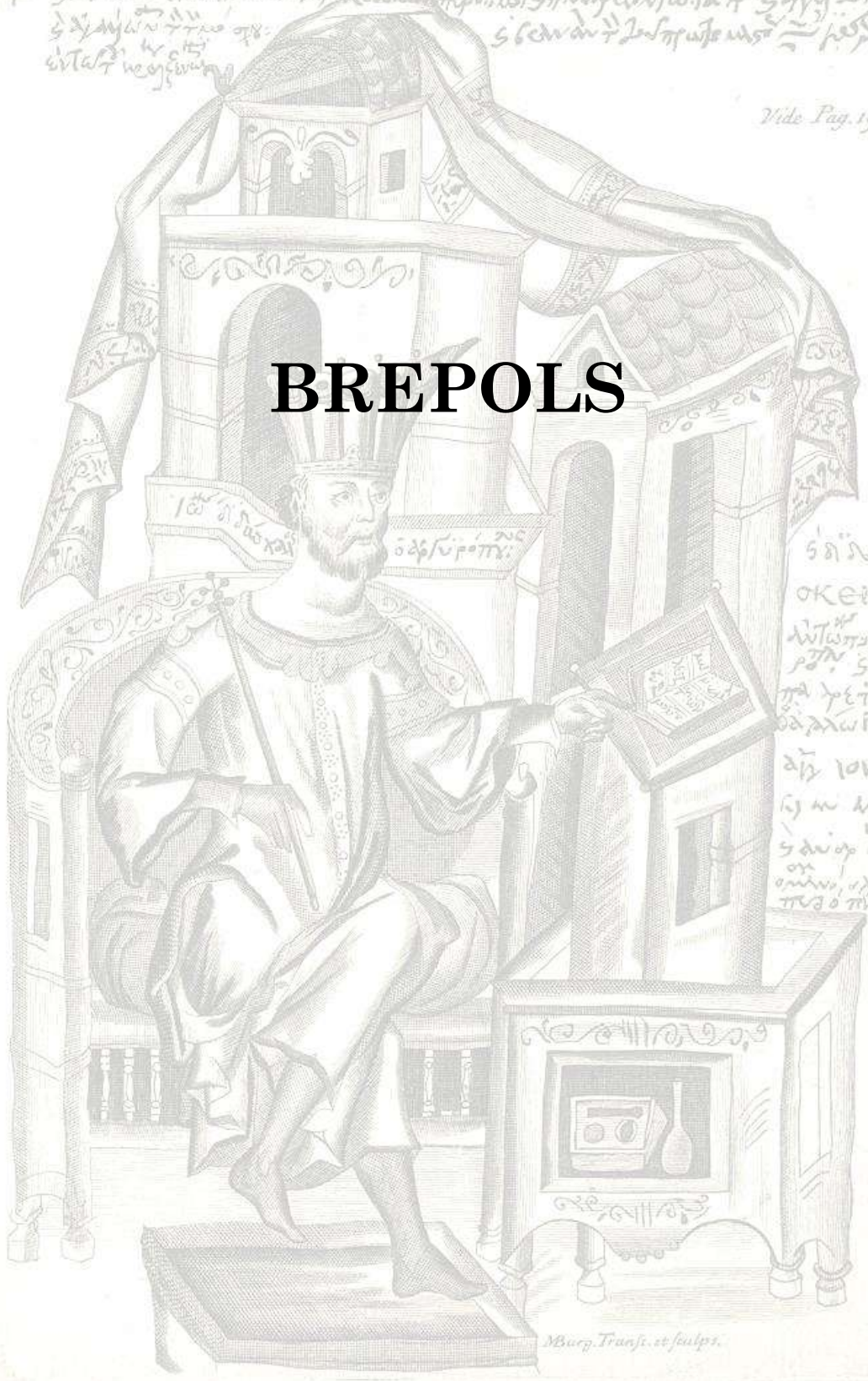
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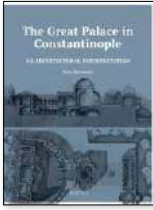
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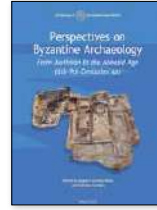
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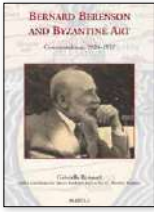
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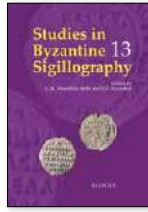


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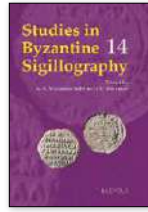
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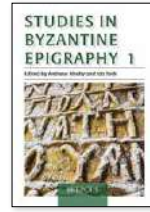
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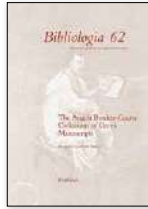
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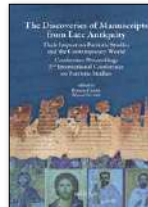


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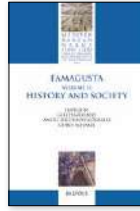
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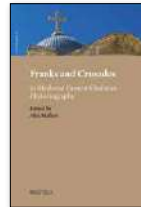
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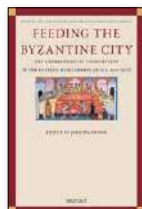


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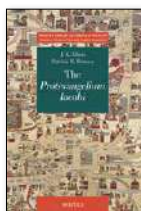


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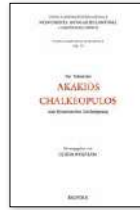


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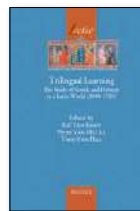


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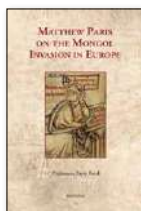
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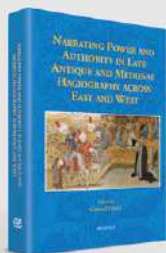
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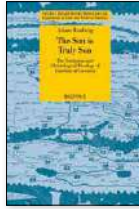


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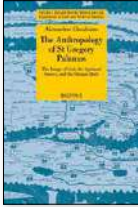


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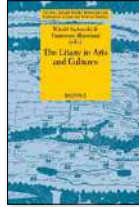


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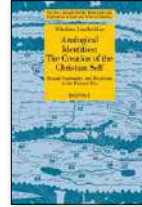


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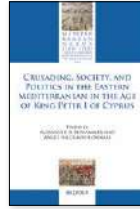
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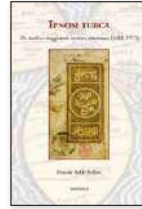
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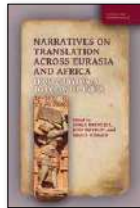
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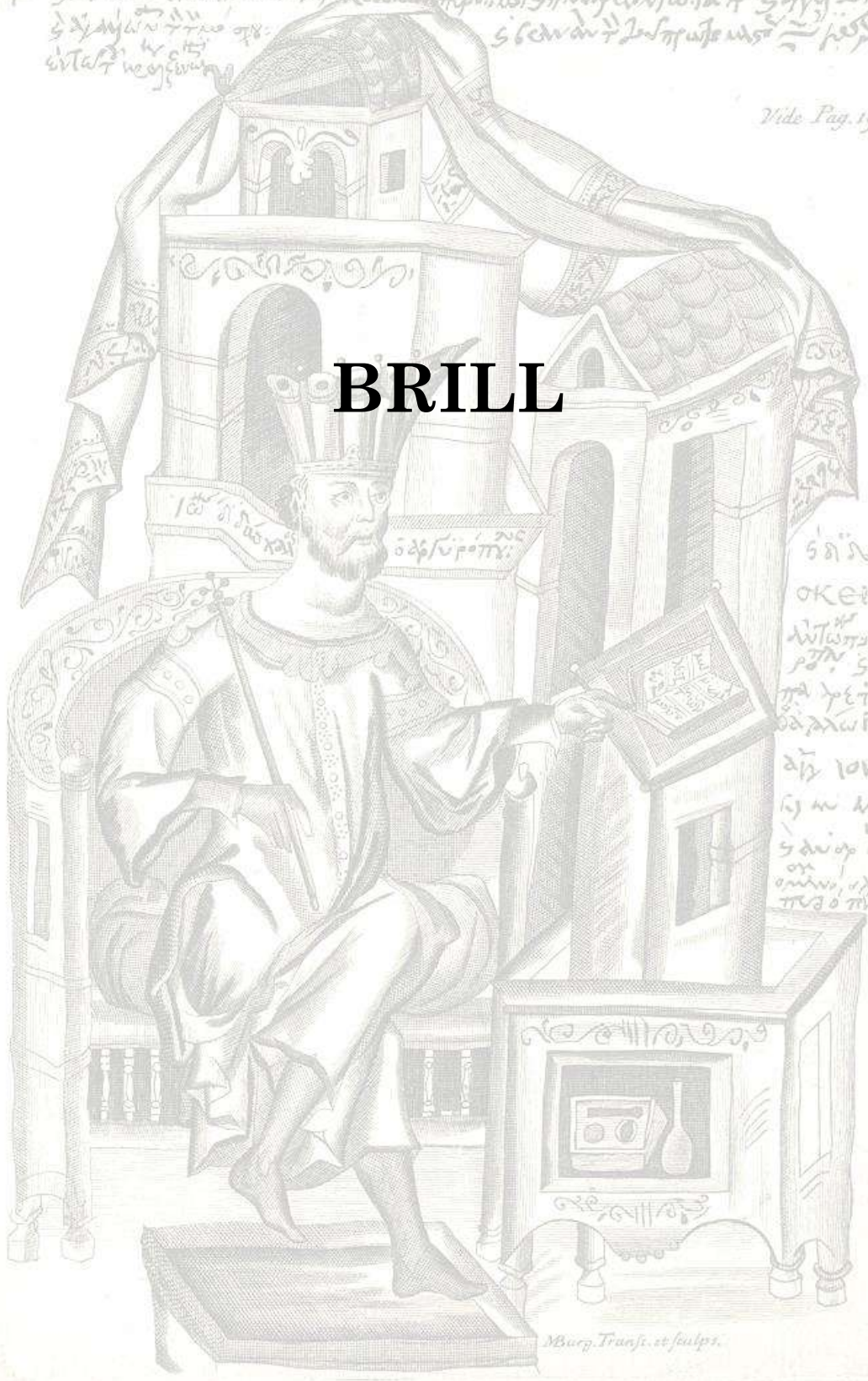
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# A Companion to Byzantium and the West, 900-1204

Edited by **Nicolas Drocourt**, Université de Nantes and **Sebastian Kolditz**, Universität Heidelberg

The eighteen chapters of this book explore the complex history of exchange between Byzantium and the Latin West over a period of more than three hundred years, with a focus on the political, ecclesiastical and cultural spheres.

Besides outlining the history of competition and collaboration between two empires in medieval Europe, a range of regional approaches, stretching from England to the Crusader kingdoms, offer insights into the many aspects of Byzantine-Latin contact and exchange. Further sections explore patterns of mutual perception, linguistic and material dimensions of the contacts, as well as the role played by various groups of “cultural brokers” such as ambassadors, merchants, monks and Jewish communities.

Contributors are: Axel Bayer, Saskia Dönitz, Nicolas Drocourt, Leonie Exarchos, Daniel Föller, Christian Gastgeber, Hans-Werner Goetz, Dominik Heher, Klaus Herbers, Christopher Hobbs, David Jacoby, Sebastian Kolditz, Savvas Neocleous, Johannes Pahlitzsch, Annick Peters-Custot, Miriam Salzmänn, Jonathan Shepard, Juan Signes Codoñer, and Eleni Tounta.

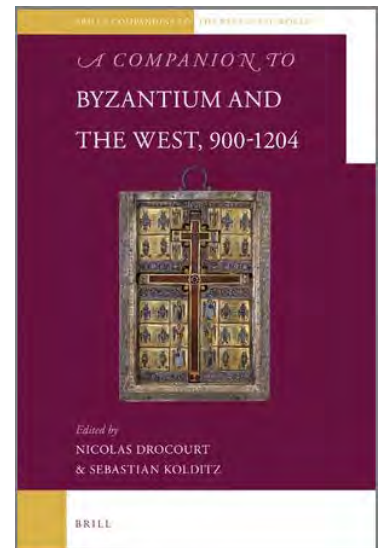
## Readership

Researchers, graduate and post-graduate students of medieval history, Byzantine studies, history of international relations and Mediterranean studies; university libraries and libraries specialized in Byzantine studies.

**Nicolas Drocourt**, Ph.D. (2006), University of Toulouse-Le Mirail, is Associate Professor of Medieval History at the University of Nantes. He has published *Diplomatie sur le Bosphore. Les ambassadeurs étrangers dans l'Empire byzantin des années 640 à 1204* (Leuven, 2015), and numerous articles and volumes on Middle Byzantine diplomacy, notably *La Diplomatie byzantine, de l'Empire romain aux confins de l'Europe* (Ve-XVe s.) (Leiden, 2020).

**Sebastian Kolditz**, Ph.D. (2009), Leipzig, is a researcher at the Department of History at Heidelberg University. He has published a monograph on the Council of Ferrara-Florence (Stuttgart, 2014), and various articles, inter alia on Byzantine-Western relations in the High and Late Middle Ages, on interreligious Mediterranean diplomacy, and on maritime history.

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# A Companion to the Intellectual Life of the Palaeologan Period

Edited by **Sofia Kotzabassi**, Aristotle University of Thessaloniki

What was happening in Byzantium as the Turks drew ever closer to Constantinople and an interest in classical Greek studies had been rekindled in the West? What was the role of the Byzantine scholars in an Empire facing multiple political and economic problems, and what were the matters that engaged them? What was the importance of teachers, libraries and monasteries to the so-called Palaeologan Renaissance, and what the significance of the theological disputes?

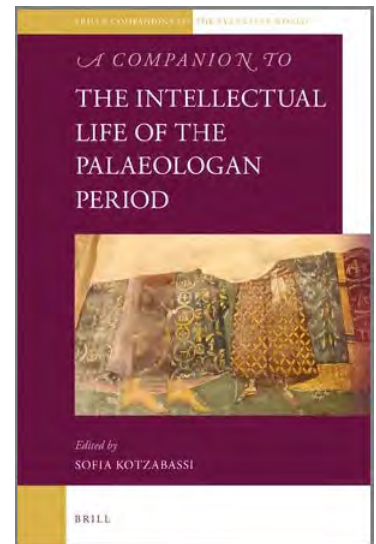
These questions and more are addressed in the twelve essays authored by international experts of this Companion, which advances our understanding of the intellectual milieu, trends, and achievements of the Palaeologan period.

Contributors are: Giuseppe De Gregorio, Pantelis Golitsis, Eleni Kaltsogianni, Apostolos Karpozilos, Sofia Kotzabassi, Sophia Mergiali-Sahas, Ioannis Polemis, Alexander Riehle, Demetra Samara, Ilias Taxidis, and Ioannis Vassis.

## Readership

This book will be of interest to universities, academic libraries, medieval organizations, students and specialists in medieval art/architecture, cultural anthropology, sociology, global architecture, religious studies, literature, performance art, and critical theory.

**Sofia Kotzabassi**, Ph.D. (1988), Freie Universität Berlin, is Professor of Byzantine Philology at the Aristotle University of Thessaloniki. Her research interests include Byzantine rhetoric and epistolography, historiography and prosopography, and Greek palaeography. Her publications include *Das hagiographische Dossier der heiligen Theodosia von Konstantinopel* (De Gruyter, 2009) and *Greek Manuscripts at Princeton. A Descriptive Catalogue* (with Nancy Ševčenko, Princeton, 2010).



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# A Companion to Byzantine Iconoclasm

Edited by **Mike Humphreys**, University of Cambridge

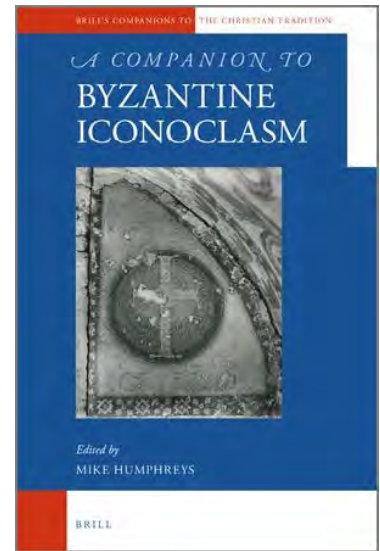
Few subjects have generated more argument in early medieval, Byzantine, and Orthodox history than Iconoclasm. Supposedly for more than a century the Orthodox Church and Byzantium were wracked by controversy over religious figural imagery, culminating in 843 in the establishment of icon veneration as a fundamental Orthodox practice. In this multidisciplinary *Companion to Byzantine Iconoclasm*, twelve contributors set the controversy in context and critically examine the key debates: what was the argument about? How much destruction and persecution were there? What caused and fuelled the controversy? What links, if any, were there to events in the Islamic Caliphate and the Latin West? And how can we use our contested literary and material sources to offer answers to these questions?

Contributors are: Benjamin Anderson, Marie-France Auzépy, Sabine Feist, Mike Humphreys, Robin M. Jensen, Dirk Krausmüller, Andrew Louth, Ken Parry, Richard Price, Christian C. Sahner, and Jesse W. Torgerson.

## Readership

Everyone interested in Byzantium, Orthodox Christianity, and the Early Middle Ages, and anyone concerned with the history and theology of religious imagery and its use in religious practice.

**Mike Humphreys**, Ph.D. (2012, University of Cambridge) is a researcher and lecturer at that university. He has published widely on Byzantine history, including *Law, Power, and Imperial Ideology in the Iconoclast Era, c.680–850* (OUP: 2015).



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# The Chronographia of George the Synkellos and Theophanes

## *The Ends of Time in Ninth-Century Constantinople*

Jesse W. Torgerson, Wesleyan University

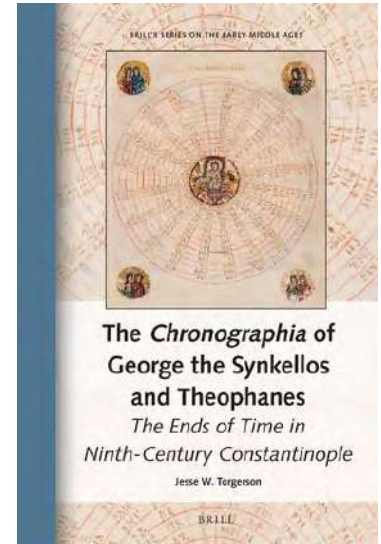
The ninth-century *Chronographia* of George the Synkellos and Theophanes is the most influential historical text ever written in medieval Constantinople. Yet modern historians have never explained its popularity and power. This interdisciplinary study draws on new manuscript evidence to finally animate the *Chronographia*'s promise to show attentive readers the present meaning of the past.

Begun by one of the Roman emperor's most trusted and powerful officials in order to justify a failed revolt, the project became a shockingly ambitious re-writing of time itself—a synthesis of contemporary history, philosophy, and religious practice into a politicized retelling of the human story. Even through radical upheavals of the Byzantine political landscape, the *Chronographia*'s unique historical vision again and again compelled new readers to chase after the elusive Ends of Time.

### Readership

Scholars and students of Byzantium and the Eastern Mediterranean, and anyone with interests in early medieval historical texts and Greek historiography.

Jesse W. Torgerson, Ph.D., (2013), University of California Berkeley, is Associate Professor of Letters in the College of Letters at Wesleyan University in the Middletown of Connecticut, USA.



July 2022

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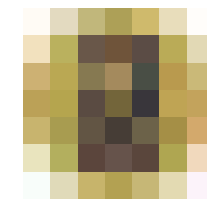
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# Byzantium in the Czech Lands (4th–16th centuries)

## *Historical and Art Historical Perspectives*

**Petr Balcárek**, Institute for Byzantine and Eastern  
Christian Studies

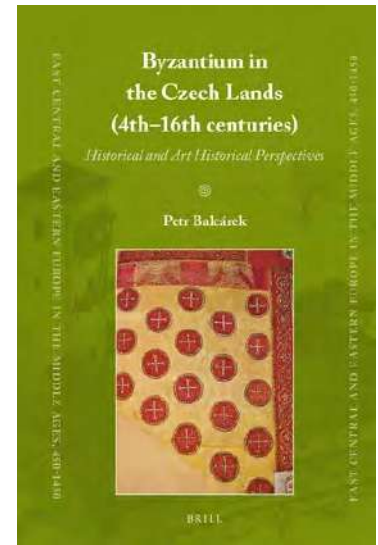
This book offers the first comprehensive study of Byzantine influence on the art and iconography of East Central Europe. Petr Balcárek focuses on the Byzantine cultural and religious legacy in the Czech lands, thereby bringing to light rarely seen images and presenting fresh hypotheses based on newly-explored theological interpretations and historical evidence.

Including a discussion of the Czech and Slovak historiography on Byzantine studies, the work analyses significant artistic and iconographical artefacts in light of the intricate historical and political relationships that shaped Byzantine presence in these territories, comparing them with similar objects from other areas of Byzantine influence in order to draw wide-reaching conclusions.

### Readership

This book will be of interest to academic and public libraries and all those interested in Byzantine provincial archaeology, the arts of East-Central Europe, especially the Czech lands and Slovakia.

**Petr Balcárek**, Ph.D. (2008), Palacký University, is Director of the Institute for Byzantine and Eastern Christian Studies. His main research interest focuses on Eastern-Christian theology, art, and architecture. He has published a considerable number of articles in periodicals such as *Studia Patristica*, *Byzantinoslavica*, *Byzantinoslovaca*, *Palaeobulgarica*, *Eirene*, *Ars*, *Historica*, *IJOT*, and others. Together with Vladimír Vavřínek, he is co-author of *Encyklopedie Byzance* (Encyclopaedia of Byzantium). *Mluva obrazů* (The Language of Images), published together with Rudolf Chadraba, includes his extensive study “Pelikán jako obraz a symbol” (The Pelican as Image and Symbol).



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# Eustathius of Thessalonica, Commentary on the Odyssey.

## Volume I

### *Preface and Commentary on Rhapsodies*

1-4

Edited by **Douglas Olson** and **Eric Cullhed**

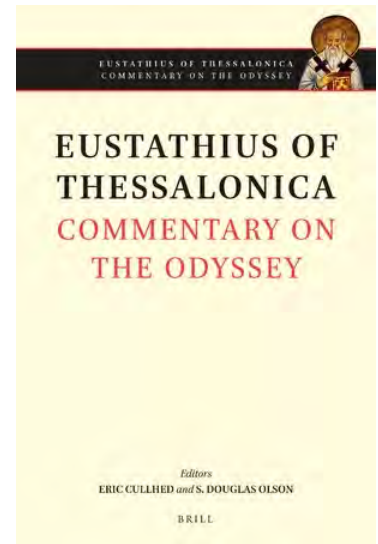
In this series, Eric Cullhed (University of Uppsala) and S. Douglas Olson (University of Minnesota) combine to provide the reader with a new critical edition of the Greek text of Byzantine scholar and rhetorician Eustathius of Thessalonica's *Commentary on the Odyssey*, composed during the latter half of the twelfth century CE. A much desired facing English translation of the commentary is included as well. Eustathius' commentary collects material from a wide range of sources which explain or expand on words, phrases and ideas in the Homeric epic. His original comments are blended with extracts from earlier commentators, especially the Homeric scholia. The text is also an important source for fragments of lost works of ancient literature, for the history of exegesis and lexicography, and for Byzantine cultural history. Full critical, citation and source apparatuses are included.

This first volume includes a full critical text and translation of Eustathius' Commentary on Rhapsodies 1-4 of the Odyssey, which include the poet's initial account of the situation on Ithaca and Telemachus' journey to Pylos and Sparta.

**Eric Cullhed**, Ph.D. (2014), Uppsala University, is Associate Professor of Greek philology at that university and Pro Futura Scientia Research Fellow at the Swedish Collegium for Advanced Study.

**S. Douglas Olson**, Ph.D. (1987), Bryn Mawr College, is Distinguished McKnight University Professor in the Department of Classical and Near Eastern Religions and Cultures at the University of Minnesota.

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*Eustathius of Thessalonica:  
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Odyssey, Volume 1*

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# A Sourcebook on Byzantine Law

## *Illustrating Byzantine Law through the Sources*

**Daphne Penna**, University of Groningen, and  
**Roos Meijering**, University of Groningen

This is the first book in English providing a wide range of Byzantine legal sources. In six chapters, this book explains and illustrates Byzantine law through a selection of fundamental Byzantine legal sources, beginning with the sources before the time of Justinian, and extending up to AD 1453.

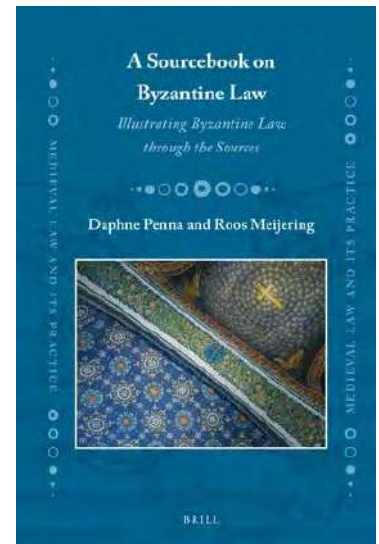
For all sources English translations are provided next to the original Greek (and Latin) text. In some cases, tables or other features are included that help further elucidate the source and illustrate its nature. The volume offers a clear yet detailed primer to Byzantine law, its sources, and its significance.

### Readership

Anyone whose study or interests touch on Byzantine law: Byzantinists, students and scholars of Roman law, of medieval law, and of medieval canon law.

**Daphne Penna**, Ph.D. (2012), University of Groningen, is Assistant Professor of Legal History at that university. Her interests are Roman and Byzantine law, and particularly their influence on the European legal tradition; she has published extensively on this area.

**Roos Meijering**, Ph.D. (1987), University of Groningen, was Assistant Professor of Legal History at that same university until her retirement in 2017. Meijering's publications include articles on Byzantine law, commentaries and critical editions of Byzantine legal sources.



November 2022  
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# The Paulicians

## *Heresy, Persecution and Warfare on the Byzantine Frontier, c.750-880*

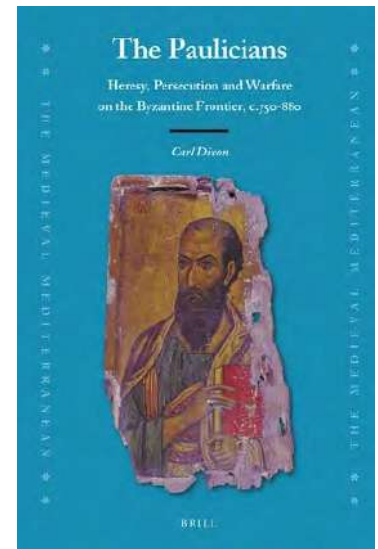
Carl Dixon

Disavowing their traditional portrayal as the progenitors of medieval Christian dualism, this book recasts the Paulicians as broadly conventional Christians inspired by the apostle Paul. Using previously neglected Paulician testimony and a critical reappraisal of the existing sources, it explains their fleeting regional prominence via a pluralistic approach to Paulician identity within the complex socio-religious milieu of Armenia and Asia Minor. Exploring their history of schism, persecution, and resistance, it reassesses their relationship with the iconoclast controversy and the changing fortunes of Byzantine-Islamic warfare, shedding new light on their obscure but fascinating transformation from itinerant preachers to militarized insurrectionists.

### Readership

*The Paulicians* targets specialists in Heresy Studies, as well as Byzantine, Islamic, and Armenian Studies, while also being suitable for undergraduate and postgraduate teaching modules and therefore academic libraries.

Carl Dixon, Ph.D. (2018), University of Nottingham, has published articles on Byzantine-Armenian diplomacy and identity formation in heretical movements.



May 2022

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# Spatialities of Byzantine Culture from the Human Body to the Universe

Edited by **Myrto Veikou**, Uppsala University, and  
**Ingela Nilsson**, Uppsala University

“Space Matters!” claimed Doreen Massey and John Allen at the heart of the Spatial Turn developments (1984). Compensating a four-decades shortfall, this collective volume is the first reader in Byzantine spatial studies. It contextualizes the spatial turn in historical studies by means of interdisciplinary dialogue. An introduction offers an up-to-date state of the art. Twenty-nine case studies provide a wide range of different conceptualizations of space in Byzantine culture articulated in a single collection through a variety of topics and approaches. An afterword frames the future challenges of Byzantine spatial studies in a changing world where space is a claim and a precarious social value.

Contributors are Ilias Anagnostakis, Alexander Beihammer, Helena Bodin, Darlene L. Brooks Hedstrom, Béatrice Caseau Chevallier, Paolo Cesaretti, Michael J. Decker, Veronica della Dora, Rico Franses, Sauro Gelichi, Adam J. Goldwyn, Basema Hamarneh, Richard Hodges, Brad Hostetler, Adam Izdebski, Liz James, P. Nick Kardulias, Isabel Kimmelfield, Tonia Kiousopoulou, Johannes Koder, Derek Krueger, Tomasz Labuk, Maria Leontsini, Yulia Mantova, Charis Messis, Konstantinos Moustakas, Margaret Mullett, Ingela Nilsson, Robert G. Ousterhout, Georgios Pallis, Myrto Veikou, Joanita Vroom, David Westberg, and Enrico Zanini.

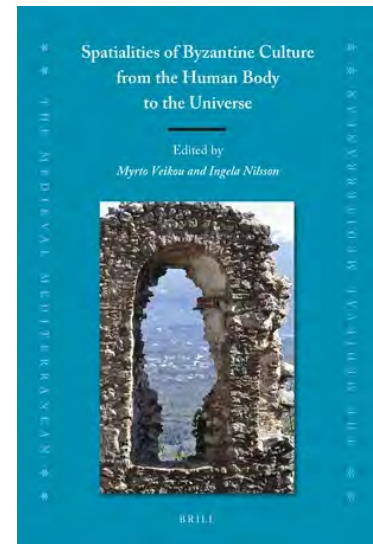
## Readership

Byzantinists, medievalists, specialists in History of the Eastern Mediterranean, in Literary Studies, Archaeology, Art History, Historical Geography, Cultural Geography, Urban Planning.

**Myrto Veikou**, Ph.D., (2007 Athens University / 2020 Uppsala University), is Researcher in Greek and Byzantine Studies at Uppsala University. Her research interests focus on Byzantine Spatial studies. Her most recent monograph is *Spatial Paths to Holiness – Literary ‘Lived Spaces’ in eleventh-century Byzantine saints’ Lives* (forthcoming in *Studia Byzantina Upsaliensia*).

**Ingela Nilsson**, Ph.D. (2001, Gothenburg University), is Professor of Greek and Byzantine Studies at Uppsala University since 2010. Her research interests include all forms of narration and literary adaptation. Her most recent monograph is *Writer and Occasion in Twelfth-Century Byzantium: The Authorial Voice of Constantine Manasses* (CUP, 2021).

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# Battlefield Emotions in Late Antiquity

## *A Study of Fear and Motivation in Roman Military Treatises*

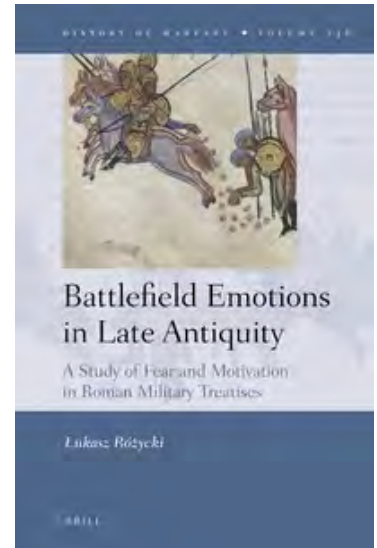
Łukasz Różycki, Adam Mickiewicz University

*Battlefield Emotions in Late Antiquity* is a pioneering work, the first to present a comprehensive analysis of fear and motivation on the battlefields of Late Antiquity. By examining military treatises, Łukasz Różycki identifies means of manipulating the morale of soldiers on the same and on opposing sides, showing various examples of military trickery. The book analyzes non-combat properties of equipment, commanders' speeches, war cries, keeping up appearances, and other methods of affecting the human psyche. The book is written in the spirit of new military history and combines the methodology of a historian, archaeologist, and philologist, and also considers aspects of psychology, particularly related to the functioning of groups and individuals in extreme situations.

### Readership

Of interest to scholars dealing with the Antiquity or the Middle Ages, academics working in the overlapping area of history and psychology, and anyone with interests in military history.

Łukasz Różycki, Ph.D. (1983), Adam Mickiewicz University, is an archaeologist and professor of ancient history, specializing in Late Antiquity and Byzantine military history. He is the author of numerous well-received academic articles and monographs, as well as translations from classical languages.



April 2021

Hardback (viii, 334 pp.)

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*History of Warfare, Volume 136*

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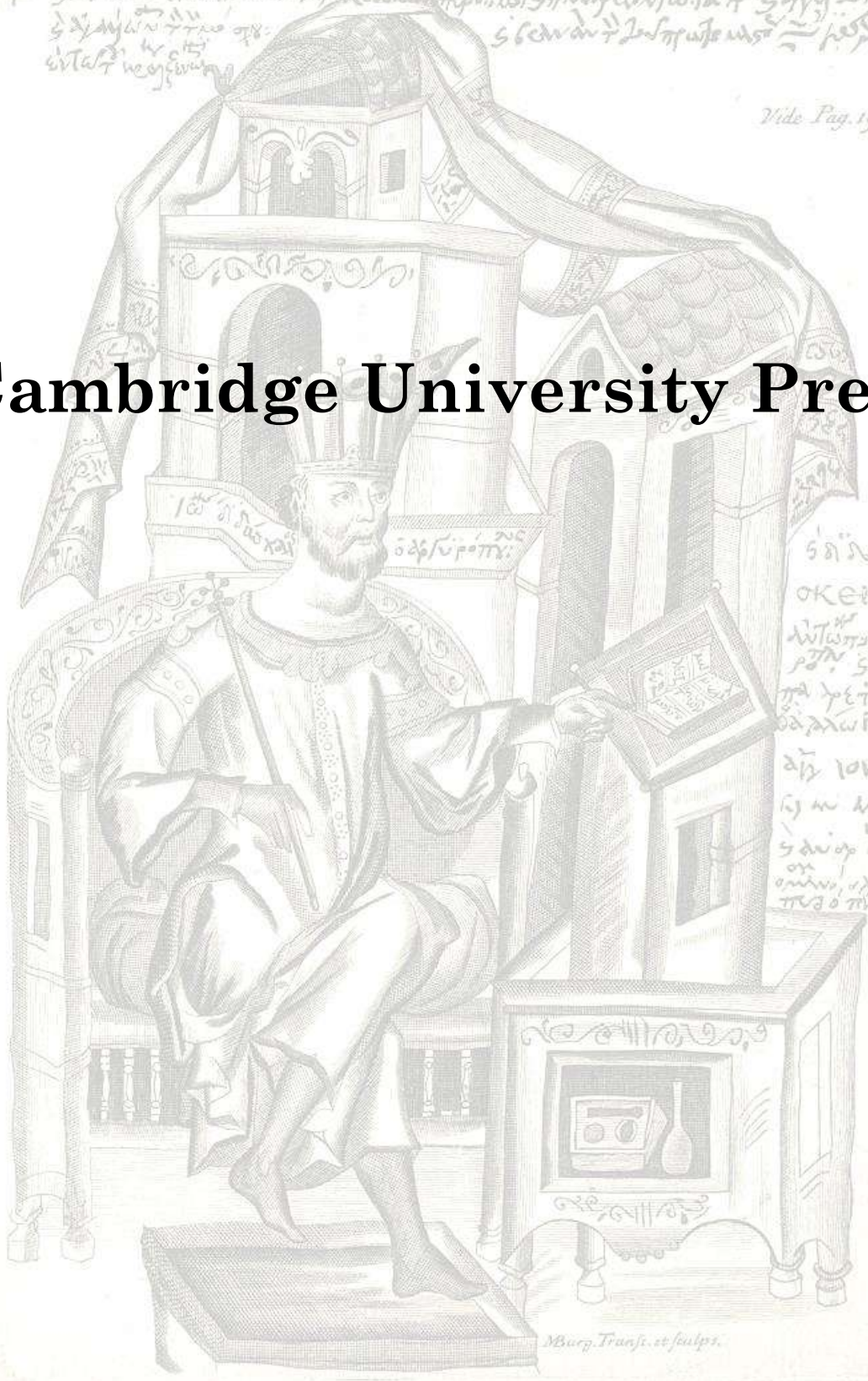


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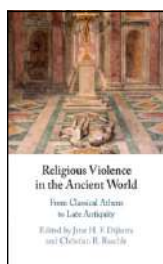
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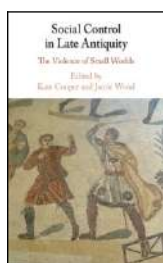
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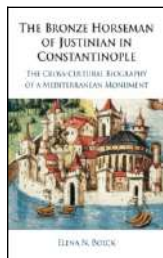
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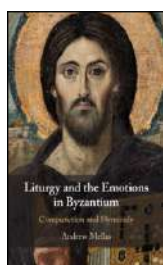
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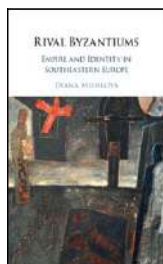
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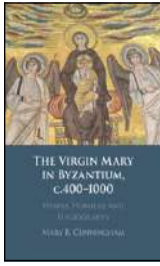
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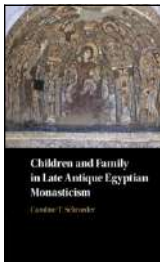


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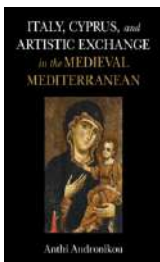


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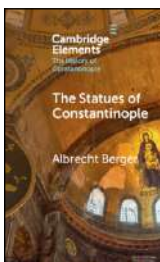


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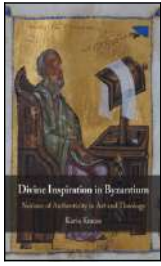
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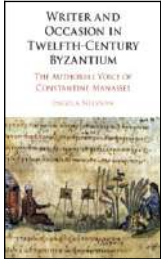
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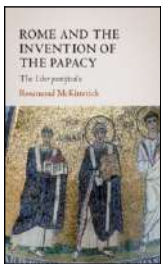
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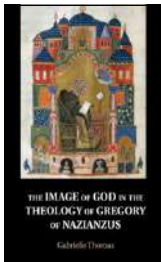
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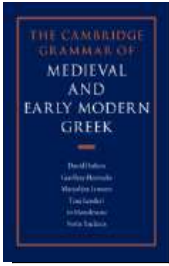
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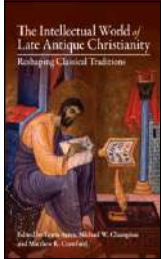
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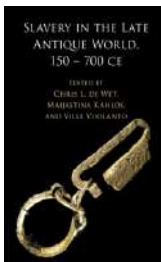
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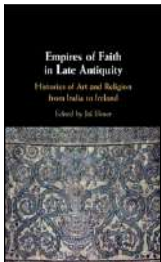


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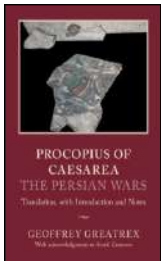
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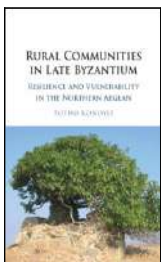
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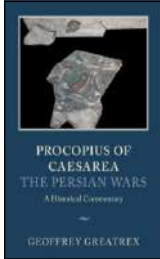
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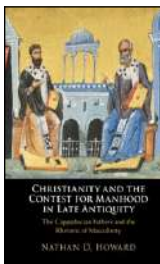
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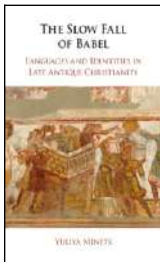
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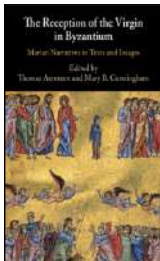
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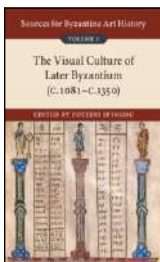
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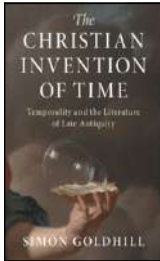


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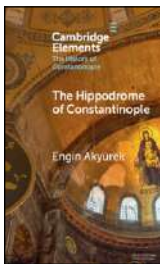
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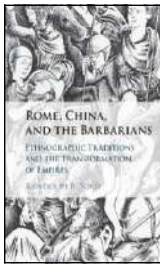


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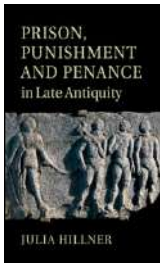
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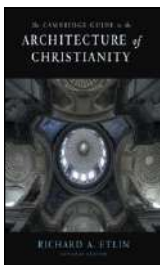


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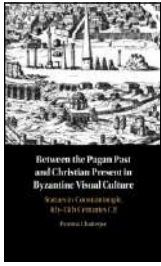
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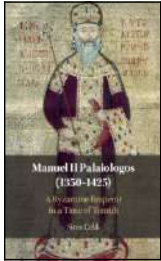
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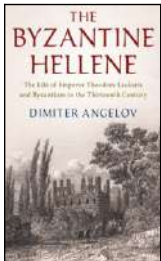
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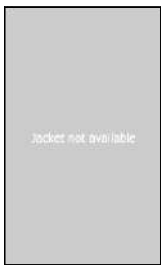
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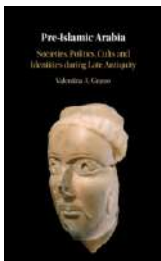
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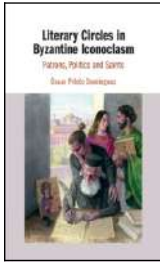


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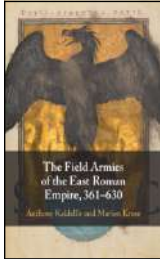
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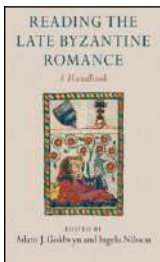


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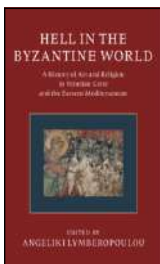


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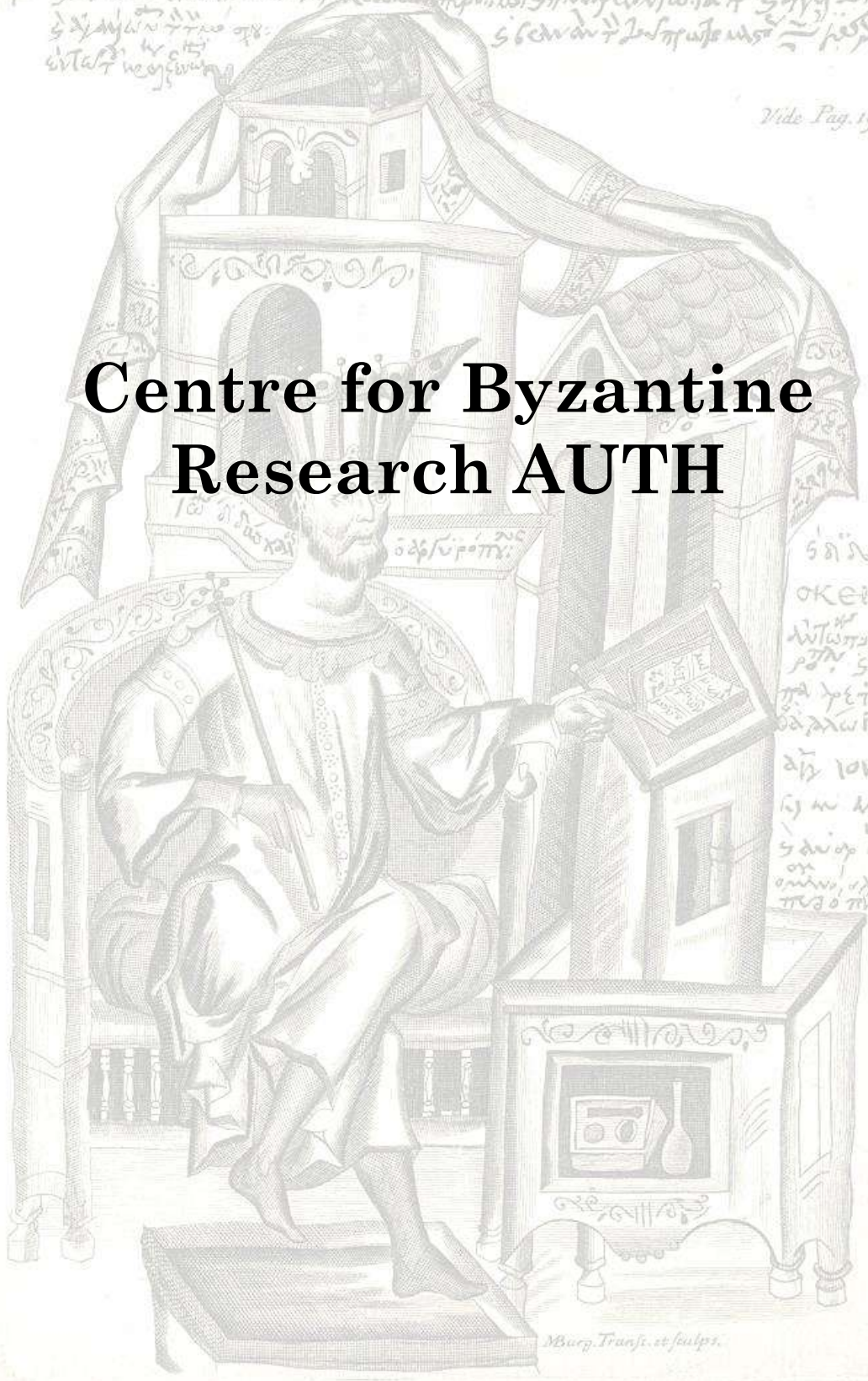
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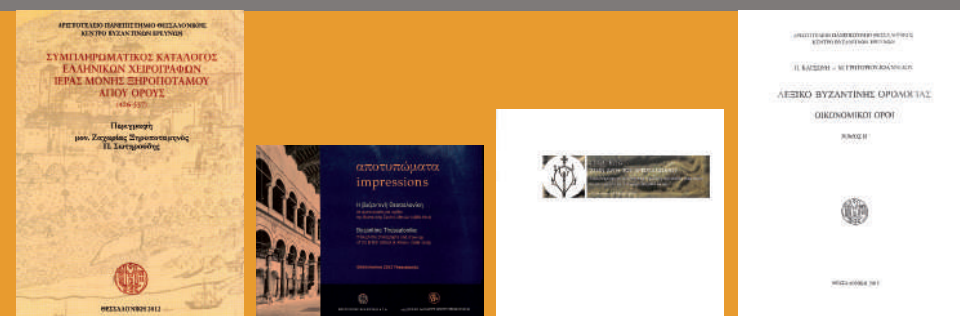
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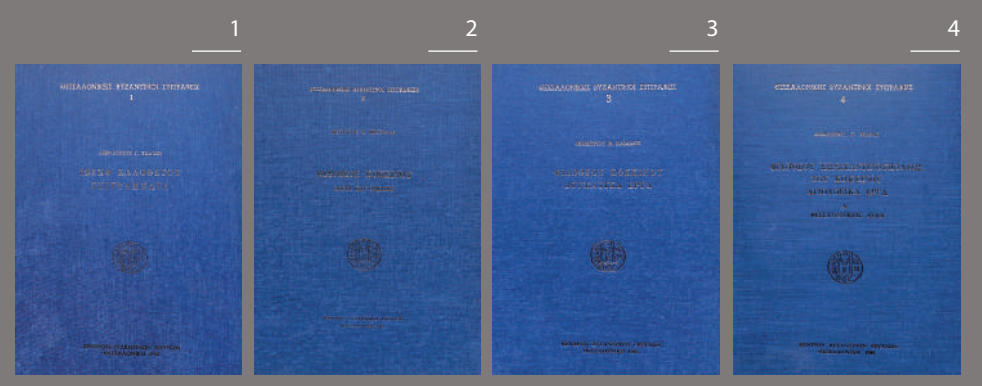
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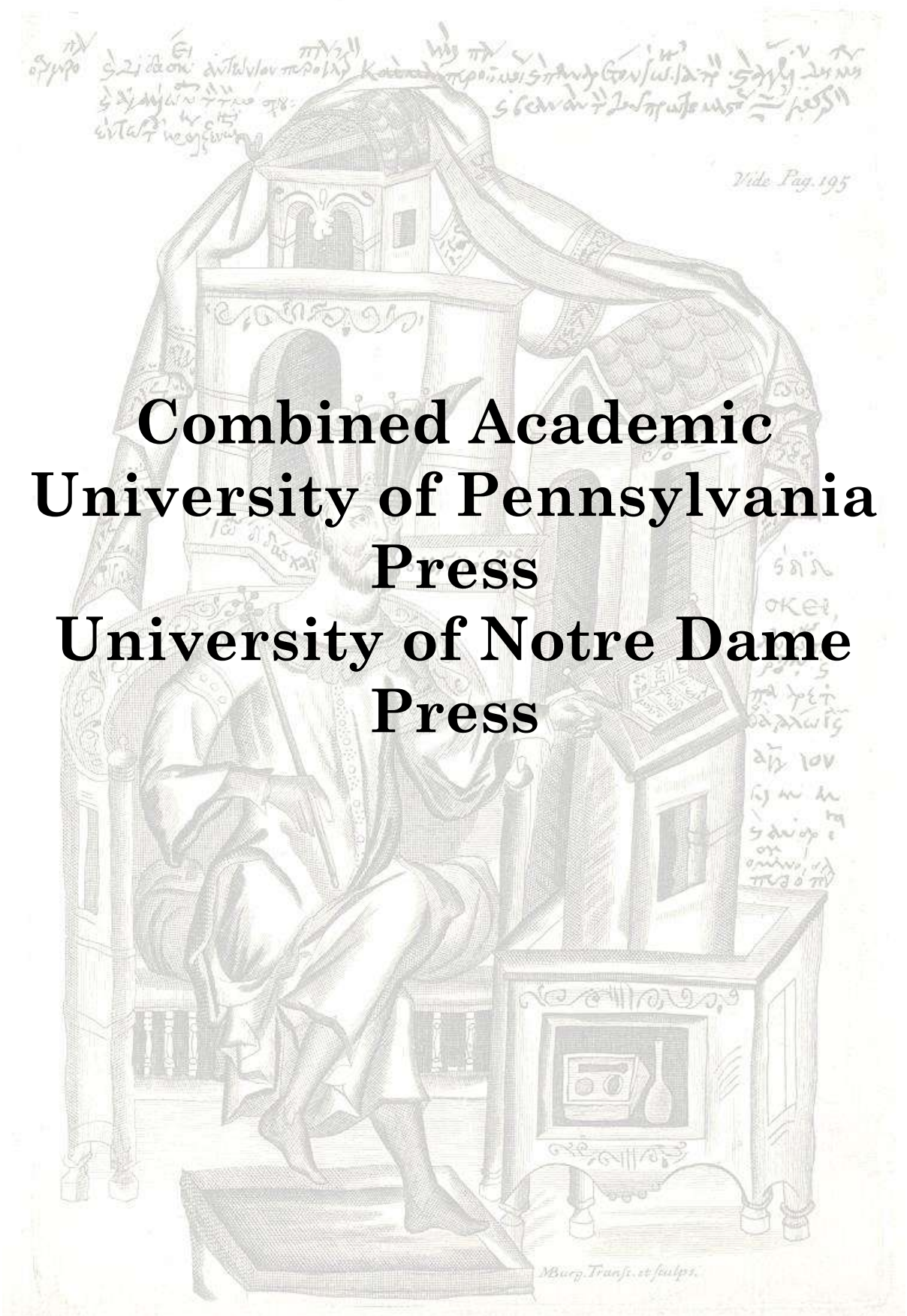
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An engraving of a seated scholar, likely a philosopher or theologian, wearing a long robe and a cap. He is seated on a high, ornate chair, holding a book in his left hand. To his right is a table with a lamp and a book. The background features a building with a dome and a window. The entire scene is surrounded by handwritten text in a cursive script, possibly Greek or Latin. The engraving is signed 'M. Burg. Transf. et sculpsit.' at the bottom right.

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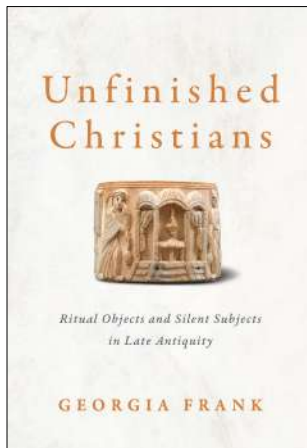
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Ritual Objects and Silent Subjects in Late Antiquity

**Georgia Frank**

What can we know about the everyday experiences of Christians during the fourth, fifth, and sixth centuries? How did non-elite men and women, enslaved, freed, and free persons, who did not renounce sex or choose voluntary poverty become Christian? They neither led a religious community nor did they live in entirely Christian settings. In this period, an age marked by “extraordinary” Christians—wonderworking saints, household ascetics, hermits, monks, nuns, pious aristocrats, pilgrims, and bishops—ordinary Christians went about their daily lives, in various occupations, raising families, sharing households, kitchens, and baths in religiously diverse cities. Occasionally they attended church liturgies, sought out local healers, and visited martyrs’ shrines. Barely and rarely mentioned in ancient texts, common Christians remain nameless and undifferentiated.

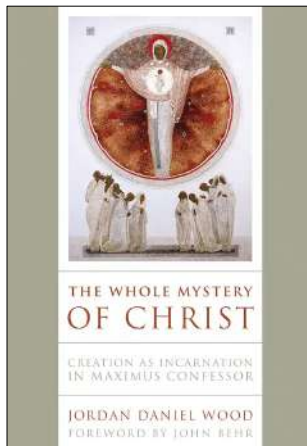
*Unfinished Christians* explores the sensory and affective dimensions of ordinary Christians who assembled for rituals. With precious few first-person accounts by common Christians, it relies on written sources not typically associated with lived religion: sermons, liturgical instruction books,

and festal hymns. All three genres of writing are composed by clergy for use in ritual settings. Yet they may also provide glimpses of everyday Christians’ lives and experiences. This book investigates the habits, objects, behaviors, and movements of ordinary Christians by mining festal preaching by John Chrysostom, Cyril of Jerusalem, Gregory of Nyssa, and Romanos the Melodist, among others. It also mines liturgical instructions to explore the psalms and other songs performed on various feast days. “Unfinished,” then, connotes the creativity and agency of unremarkable Christians who engaged in making religious experiences: the “Christian-in-progress” who learns to work with material and bring something into being; the artisans who attended sermons; and, more widely, the bearers of embodied knowing

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## The Whole Mystery of Christ

Creation as Incarnation in Maximus Confessor

**Jordan Daniel Wood**

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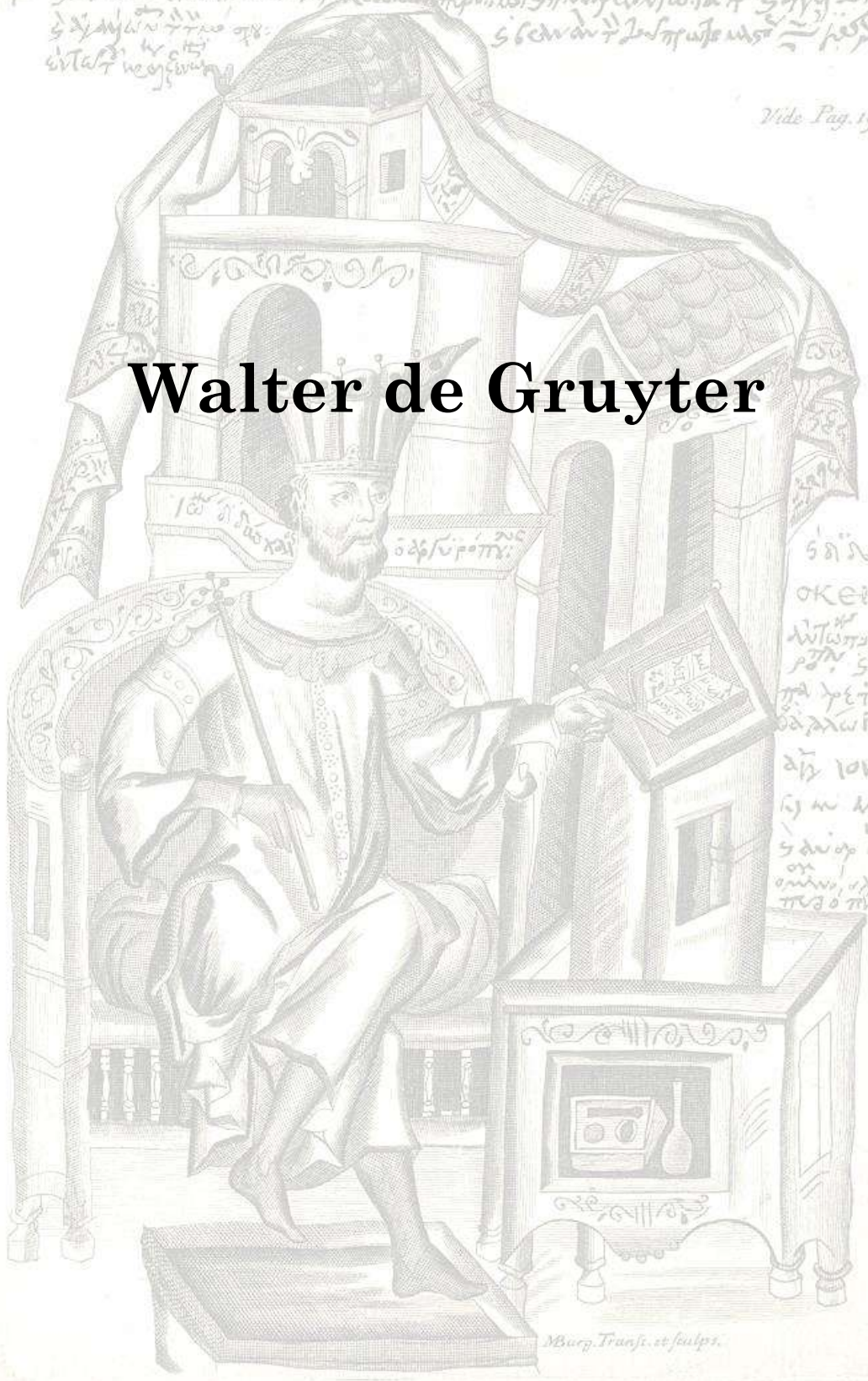
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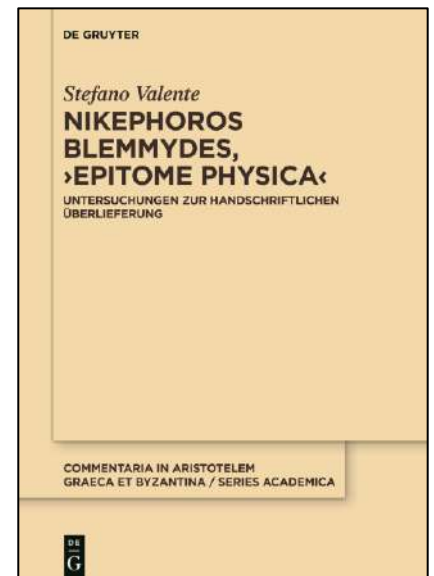
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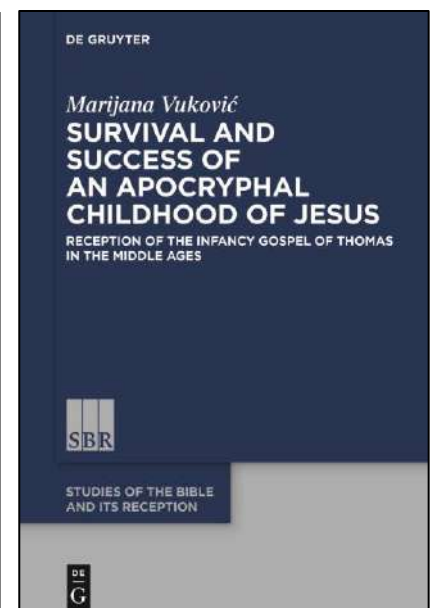
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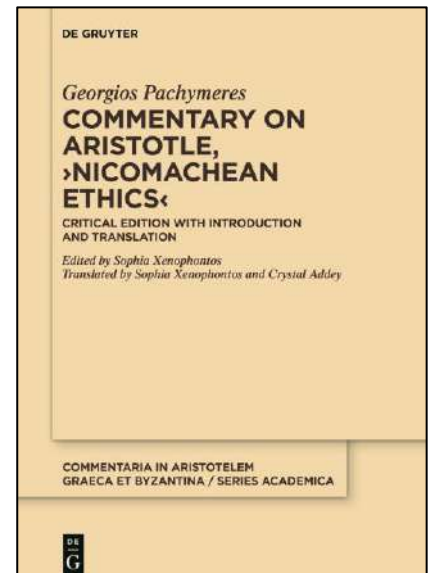


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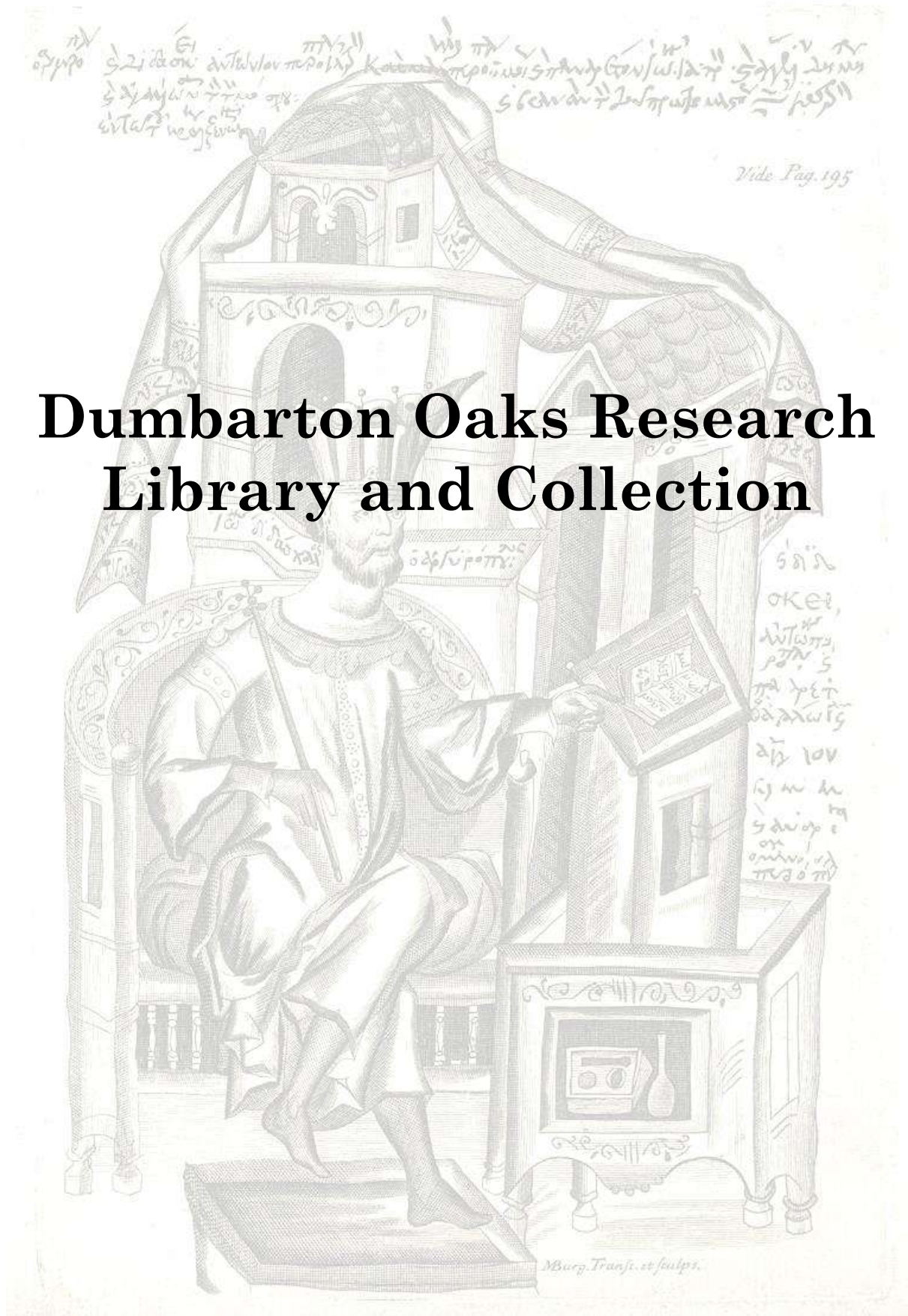
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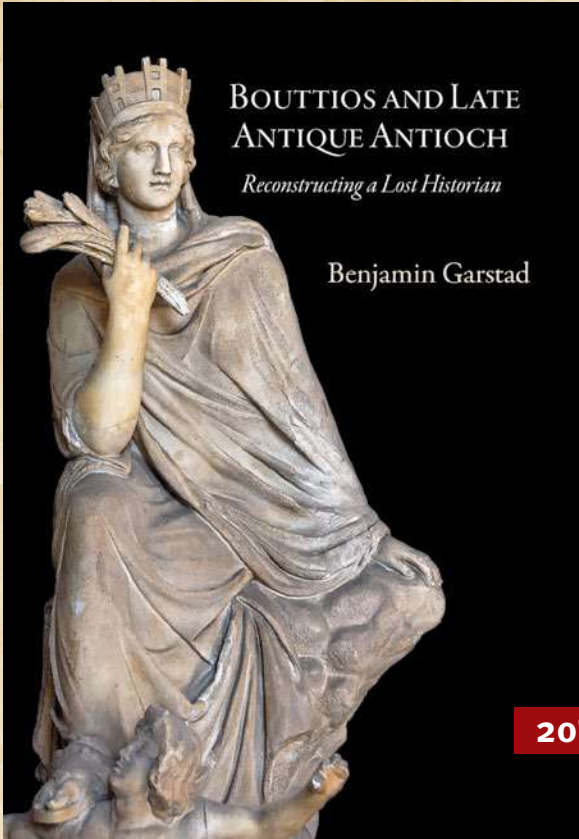






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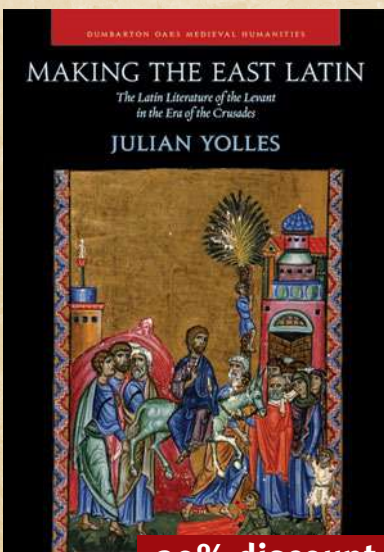
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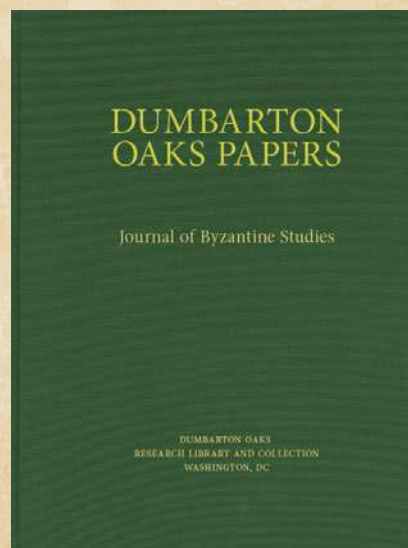
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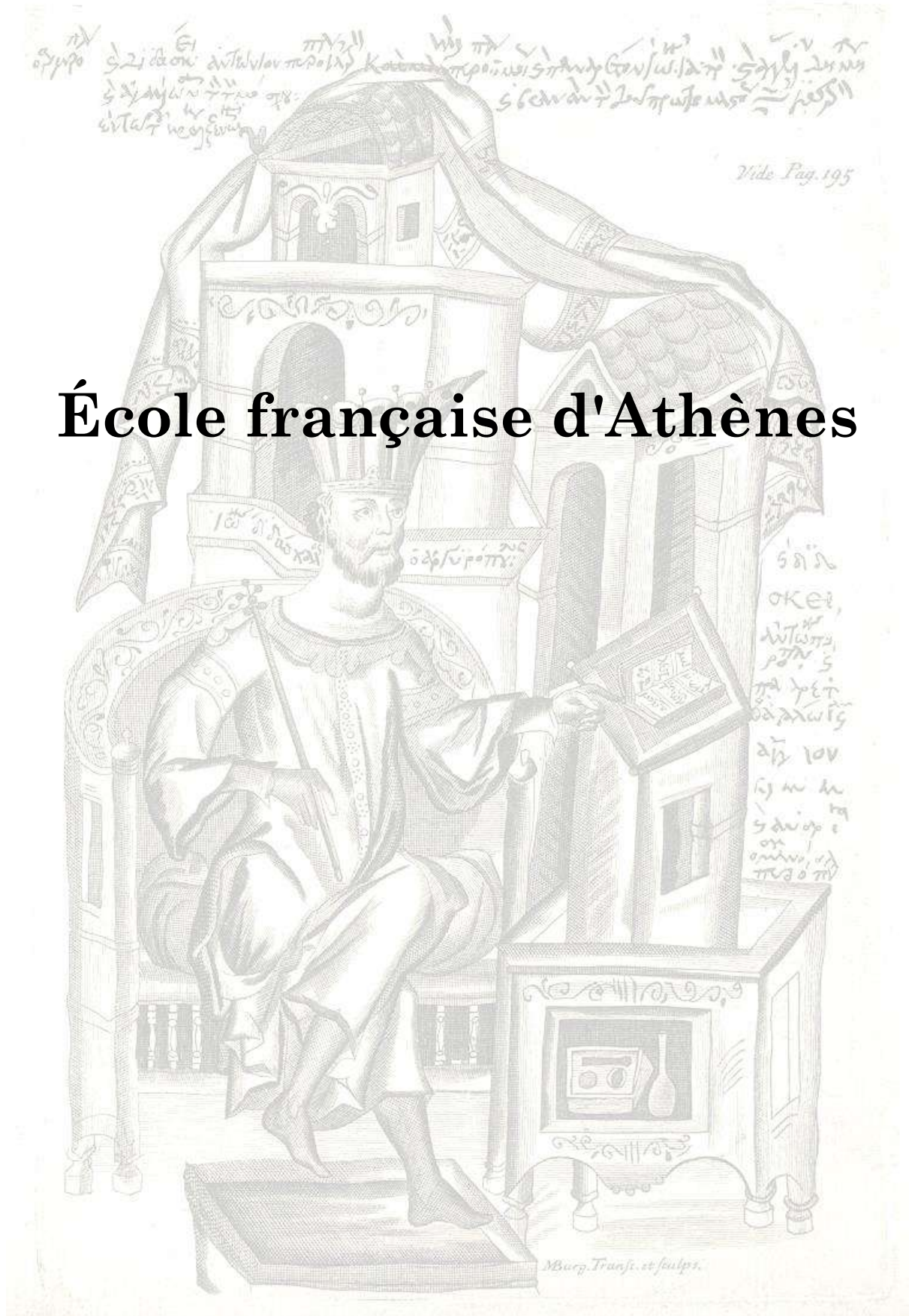
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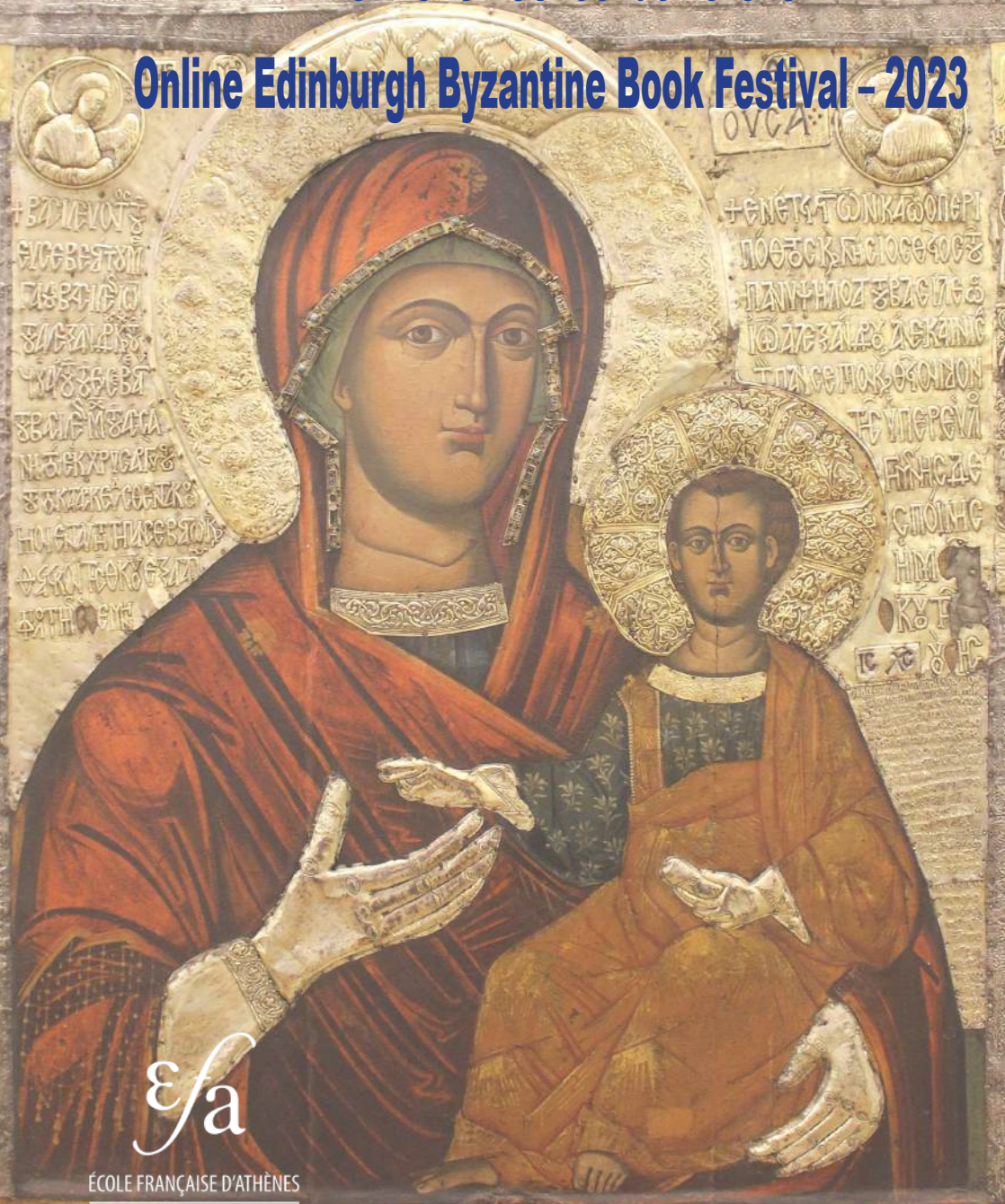
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Aspasia LOUVI-KIZI

*La rencontre pacifique de deux mondes chrétiens : les monastères de la Péribleptos et de la Pantanassa à Mistra*

Winner of the Gustave Schlumberger Prize  
(Académie des Inscriptions et Belles-Lettres, France)



In publishing this book, an early version of which was first published under the auspices of the Academy of Athens, the French School at Athens highlights the research work of Aspasia Louvi-Kizi, an eminent specialist in the Frank and Byzantine Peloponnese, whose work reveals all of the complexity of the architectural forms, influences and models at work in the monuments of the medieval Byzantine city of Mystras. Out of all of the architecture created by the despotic couple formed by Manuel Cantacuzène (1349-1380) and his wife Isabelle de Lusignan, who were instrumental in turning Mystras into a centre of power, Aspasia Louvi-Kizi focuses on two of the city's most iconic monuments, the monasteries of Peribleptos and Pantanassa, proposing a new history of their construction. Their architecture incorporates elements of Frank art, meaning western or gothic art, which were foreign to the local Byzantine tradition. The gothic aspect of Mystras' architecture, as distinct from the Franco-Byzantine influences in the neighbouring crusader principality of Achaea, has more to do with Western art in Cyprus, and its introduction by Isabelle to the Peloponnese was to prove decisive. The Western elements that decorate the facades of clocks and towers, combined with the Byzantine features to constitute a concrete expression of the despotic couple's pro-Western politics, in line with the imperial politics of Constantinople at the time. In the fragmented and multipolar world of the Eastern Mediterranean on the eve of the Ottoman conquest, this book highlights the role Mystras played as a centre of power in the region and, in doing so, contributes to a fresh take on the city as a whole. By continuing the international conversation about a renowned site, the French School at Athens shows its commitment to a multi-layered approach that reveals the complexity of the interactions at work in the history of the Greek world in transition.

*Aspasia Louvi-Kizi is an archaeologist who specialises in the Byzantine era. She has a PhD in the History and Civilisation of the Byzantine and post-Byzantine world, from Université Paris 1, and has worked in France for Unesco and in Greece in cultural management and as a teacher. She is currently cultural advisor to the Greek National Bank.*

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## Upcoming publications

Lilyana YORDANOVA

*À la gloire de Dieu ! Commande et donation pieuses en Bulgarie médiévale  
(The Glory of God ! Religious commissions and donations in medieval Bulgaria)*



This work invites the reader to explore religious patronage as a social phenomenon, retracing its complexities, contradictions, upswings and downturns. Medieval Bulgaria, located at the heart of the Balkan peninsula, saw three successive empires (Byzantine, Bulgarian and Ottoman) between the 12th and the 15th centuries, and provides an unprecedented and fertile research topic. How did commissions and donations shape the era, church and society, and how were they conditioned by the latter in a process of constant change and evolution? Answers to these questions can be gleaned from ten years of field studies and analysis of this rich, relatively unknown source material, that includes monuments, religious objects, manuscripts and documents. A fresh study of the material, scrupulously documented and translated, reveals not only the magnanimity of the elite, or the rise in the power of the clergy, it also sheds light on more modest forms of generosity, increasing our knowledge of the mechanisms of religious patronage in medieval times.

*Lilyana Yordanova holds a PhD in the Art and Archaeology of the Byzantine and post-Byzantine world from the École Pratique des Hautes Études (2020). She is an associate member of the “Byzantine World” UMR 8167 Orient et Méditerranée, and is a member of the French Committee for Byzantine Studies. She obtained her Master’s degree from Université Paris I Panthéon-Sorbonne in 2014, and returned to the Sorbonne to teach Medieval Art in 2019. Lilyana has received grants from the EPHE (2016), the Maison française d’Oxford (2017), the French School at Athens (2017, 2019) and the Leventis Foundation (2019). In 2020, she joined the EFA’s Section for Modern and Contemporary Studies where she is working on a project that examines the relationship between Christians and Muslims in Thrace and Macedonia during the 15th century through religious architecture and urban morphology. In addition, she is co-director, in tandem with Olivier Delouis (CNRS, MFO) of the five-year programme De Byzance au Monde Ottoman en Europe du Sud-Est (2022-2026).*



Geoffrey MEYER-FERNANDEZ

***Commanditaires et peintres à Chypre sous les Lusignan (1192-1474) : images d'un royaume multiculturel (Patrons and painters in Cyprus under the Lusignans (1192-1474): images from a multicultural kingdom)***



This book is dedicated to painting in Cyprus under the Lusignan reign (1192-1474), retracing the political and cultural directions of this centre of power in the Eastern Mediterranean between the crusades and the beginning of the modern era. Based on existing literature and field research, this book covers painting on the island through the patronage process, which allows a more in-depth examination of the way images were made. It examines a corpus of frescoes and wood paintings that includes portraits and dedicated inscriptions, both votive and commemorative, as well as coats-of-arms. It covers all types of commission given that the Kingdom of Cyprus was a multicultural environment where individuals of various confessions and origins lived and interacted constantly. Through an examination of the paintings, this book contributes to the conversation about the complex question of intercultural exchanges and the re-evaluation of the often artificial divisions that were set up between art from the East and that of the West.

*Geoffrey Meyer-Fernandez graduated in Art History and Archeology from Aix-Marseille Université, following up his undergraduate degree with a Masters in Arts and Archaeology of the Middle Ages, Arts from the Byzantine and Muslim Worlds, and a PhD in Art History in 2019 from the same institution. His doctoral thesis, dedicated to the pictorial art of the Kingdom of Cyprus (1192-1474), was financed by the Ministère de l'Enseignement supérieur, de la Recherche et de l'Innovation and by a grant from the A. G. Leventis Foundation. In 2017, his expertise was called on to carry out a study of the painted decor of the former Church of the Crusaders in Abu Gosh (Israel). Geoffrey then broadened the scope of his research to Venetian Crete and the Knights Hospitaller conquest of Rhodes thanks to the Prix Marc de Montalembert 2020. Since 2021, he has been a member of the French School at Athens, where he has been working on a research project to document, analyse and interpret dedicatory, votive and commemorative portraits and inscriptions as well as 13<sup>th</sup> century painted coats-of-arms in the Byzantine Empire under Roman Governance. This research sheds light on the transformations in the Byzantine world and the post-Crusades emergence of the "Frankocracy" from at the end of the 12th and start of the 13th century. Since February 2020, he has been a fully-elected member of the Comité Français des Études Byzantines (CFEB) and he has been an active member of the Centre d'Études Chypriotes since January 2021. In tandem with his research, Geoffrey continues to collaborate on collective projects dedicated to the art of the Mediterranean East at the time of the crusades.*

Brendan OSSWALD

***L'Acolouthie de Sainte Théodora d'Arta : introduction, édition, traduction et notes***  
***(Akolouthia of Theodora of Arta: introduction, publication, translation and notes)***



Theodora Petraliphina, known as Theodora of Arta, is an important figure in the history of the state known as Despotate of Epirus. Wife of despot Michael II Komnenos Doukas (ca. 1230-ca. 1267) and mother of despot Nikephoros I (ca. 1267-ca. 1298), she was canonised after her death and is an Orthodox Christian Saint. She is venerated still today as the patron saint of Arta, the former capital of the despotate. We are aware of her life story today mainly through a manuscript written in honour of *Saint Theodora of Arta* dating from the Middle Ages, and from a few mentions by Byzantine writers. In addition to being a biography of Theodora Petraliphina, this book presents an introduction to the service (*akolouthia*) dedicated to her. This is followed by the original manuscript of the service, which, outside of the biography, has never been published, as well as a French translation with commentary.

*Brendan Osswald has a PhD in Byzantine history, he is Agrégé in Classics and is a former member of the French School at Athens. His research covers the history, literature and archaeology of the Byzantine State of Epirus (13<sup>th</sup> to 15<sup>th</sup> century), and the Chronographic by John Malalas. He is currently Akademischer Mitarbeiter at the The Heidelberg Academy of Sciences and Humanities.*

Priscilla RALLI

*L'architecture des églises du Péloponnèse (V<sup>e</sup>-VII<sup>e</sup> siècle)*

*(Church architecture in the Peloponnese from the 5<sup>th</sup> to the 7<sup>th</sup> century)*



Despite some remarkable studies on the Christianisation of the Peloponnese from the eighties onward, church architecture from the 5<sup>th</sup> to the 7<sup>th</sup> century is a subject that has yet to be examined in its entirety. This book, based on a thesis defended at the Pontifical Institute of Christian Archaeology, proposes to fill that void by analysing 113 sites, including churches that no longer exist today but evidence of which can be found from archaeological digs. This study made it possible to establish a chronology of each church by examining the architectonic and liturgical sculptures and decorations (mosaics, *sectilia*...),

with an emphasis on archaeological data due to the scarcity of textual and documentary sources for the Peloponnese in Late Antiquity. However, the author has focused on structures that can still be seen today. The topography of each church site was diachronically analysed in order to better understand the link, but also the role that the Christian edifice maintained with the space. The comparative study of sites and churches enabled the author to understand the most common architectonic solutions used and the influences that led to their spread, which made it possible to determine their chronologies. In addition, she was able to reveal the most common materials and building techniques used by placing them in context with the social and economic environment of each church.

The book includes specific index cards for each monument and each site, that include a synthesis of the *status questionis* and the contribution of each academic or expert, which makes it easy to consult at a glance.

*Priscilla Ralli has a PhD in Christian Archaeology from the Pontifical Institute of Christian Archaeology in Rome, and is a scientific member of the French School at Athens with a research project that examines the architectural and liturgical sculpture in the Peloponnese from the 6<sup>th</sup> to the 11<sup>th</sup> century. She graduated from Sapienza University in Rome with a degree in medieval art history and a Master's degree in Byzantine Art History, that she followed up with a PhD in Christian Archaeology from the Pontifical Institute of Christian Archaeology in Rome. Priscilla's work focuses on the study of the sources and remains of the early centuries of Christianity in the Orbis Christianus Antiquus with a focus on Byzantine architecture in the Peloponnese. Priscilla is a member of the pan-European project C.A.R.E. – Corpus Architecturae Religiosae Europeae (IV-X saec.) for the study and documentation of Paleo-Christian churches and the High Middle Ages of the section of urban Rome for regiones IV<sup>e</sup> and V<sup>e</sup>. Her work focuses on Paleo-Christian, Byzantine and High-Middle Ages architecture, architectural and liturgical sculpture and the Christian topography of Greece and Rome.*

Christina TSIONAKI

*La sculpture architecturale en Crète à l'époque protobyzantine (IV<sup>e</sup>-VII<sup>e</sup> siècles)*  
*(Architectural sculpture in Crete during the Proto-Byzantine period, 4<sup>th</sup> to 8<sup>th</sup> centuries)*



The main objective of this piece of research is to establish a regional corpus of architectural sculpture from the Proto-Byzantine period in Crete. The enterprise is justified by the abundance of material accumulated during over a century of archaeological digs in the island's Proto-Byzantine monuments. The resulting material (almost 600 specimens), divided into broad categories (capitals, bases, columns, plaques, pillars and pillar-columns, ambons and tables), is presented typologically.

Comparisons based on the study of both the morphological elements and decorative schemas reveal strong ties between sculptures discovered in Crete and productions from the same period from around the entire Mediterranean basin. This approach provides precise chronological indications that prove to be hugely valuable in dating the Cretan monuments where the same materials were used. In addition, the analysis also covers the issue of the marble trade, given that many of the sculptures discovered in Crete and cut from Marmara marble, were exported as finished pieces from Constantinople. Sculptures imported from peripheral workshops, like that of Thasos, were also common. In addition to the imports, there was a high level of production in limestone from local workshops. The influence of the work coming out of the capital on local production appears to be significant even though some connections with other, regional schools, like Phrygia, were also found.

*Christina Tsigonaki teaches Proto-Byzantine archaeology in the History and Archaeology Department of the University of Crete. She is also affiliated with the Institute for Mediterranean Studies/ FORTH. She is in charge of the dig at Eleutherna - Sector II (Central Crete) and is co-director of archaeological prospection in Oros Oxa (Eastern Crete). Her research focuses on the archaeology of the Eastern Mediterranean in the Proto-Byzantine era: landscape archaeology, monumental topography and the topography of human activities, urbanism, architecture and architectural sculpture.*



Flora KRITIKOU, Vassa KONTOUMA (eds)

*Musical Syncretism in Renaissance Crete: the Liturgical Repertory*

This book focuses on a little-known aspect of the liturgical music of the Orthodox Church (known as “Byzantine”), and, in doing so, reveals a whole new area of research. Indeed, the exceptional socio-political context of Venetian Crete led to the progressive independence of its religious practices and the liturgical singing traditions that went along with it. In an interdisciplinary framework (musicological and historical) that usually separates Latin from Greek, a study of this topic allows:

- To get beyond the traditional rifts such as “Western musicology” vs “Byzantine musicology” and to develop a form of comparative musicology that is often neglected in history.
- To develop a critical approach to “religious identities” by examining the interaction between the singing habits of the Greek clergy in Crete and how they were regulated by the Republic of Venice before the Ottoman Conquest.
- To highlight the existence of a religious and musical world that only partially covers the radical dichotomy based on oppositions such as “Orthodox/ Catholic” or “Greek/ Latin”.
- To prove that “Byzantine” and “Latin” ecclesiastical singing traditions maintained connections that went well beyond their emergence (8<sup>th</sup> – 9<sup>th</sup> centuries).
- To approach a repertoire that, until now, has largely been ignored and to reveal all of its idiosyncrasies (polyphonic elements, autonomous modal logic of the Byzantine Octoecho system, etc.).
- To show that the emergence of “Western” Greek music, known today through the work of composer Fragiskos Leontaritis who was active in the second half of the 16<sup>th</sup> century, is not a unique occurrence; on the contrary, it is based on cultural roots that are much deeper and older than previously thought.

*Flora Kritikou is an Associate Professor in the Music Department of the National and Kapodistrian University of Athens where she teaches classes in Byzantine Musicology. Her scientific interests focus on musical palaeography, recording collections of Byzantine musical manuscripts and the interconnection between Byzantine singing and its Western equivalents.*



*Vassa Kontouma is Director of Studies at the EPHE where she is Professor of Orthodox Christianity (15<sup>th</sup>-21<sup>st</sup> centuries). She is a member of the UMR 8167 Orient et Méditerranée, and is President of the Institut Française d'Études Byzantines.*

Maria XENAKI

*Recueil des inscriptions grecques médiévales de l'Attique (VI<sup>e</sup>/VII<sup>e</sup>-XII<sup>e</sup> s.)*  
*Collection of medieval Greek inscriptions from Attica (6<sup>th</sup>/ 7<sup>th</sup> – 12<sup>th</sup> centuries)*



This epigraphical collection encompasses lapidary medieval Greek inscriptions from the Attica region dating from the end of the 6<sup>th</sup>/ 7<sup>th</sup> century to the end of the 12<sup>th</sup> century. This material is not very well known, as only old publications exist, some of which date back to the 19<sup>th</sup> century, but it constitutes a coherent whole of approximately four-hundred inscriptions, some of which are very precisely dated. This publication introduces the historical-geographical framework, the circumstances of the discoveries, previous publications and various aspects of the material, followed by a reasoned catalogue of the inscriptions, organised along two specific lines: first of all in topographical order, meaning by monument for the *in situ* inscriptions (which is the case of the majority), and by place of conservation for the “stray” stones; then in thematic-chronological order that allows for a better appreciation of the various categories of texts and their particularities.

Medieval Greek inscriptions from the Attica region provide the most significant testimony to the history of the region during the extended period that stretches from the end of the 6<sup>th</sup>/ 7<sup>th</sup> centuries to the end of the 12<sup>th</sup> century, a period in which written sources are sadly lacking. In particular, the inscriptions preserved in the Parthenon, that constitute the core of this corpus (220 texts plus 70 previously unpublished), enable us to provide an overview of the ecclesiastical history of the city of Athens, while highlighting the importance of the temple, which was transformed into a church most probably in the 5<sup>th</sup> century, with information on its attendance and function that went beyond that of an ancient edifice turned provincial town cathedral in the Eastern Roman Empire: through the vast range of inscriptions on its columns, for the most part carved with great care with the intention of being seen and read, it becomes a venerable place for perpetual memory.

This epigraphical material from the region is highly important given the considerable amount of precisely dated inscriptions, in particular from the period that spans from the 6<sup>th</sup> to the 9<sup>th</sup> century, as it allows us to follow the development of writing from the 6<sup>th</sup>/ 7<sup>th</sup> centuries to the end of the 12<sup>th</sup> century, as written traces from other regions in the Empire are rare. Secondly, this material makes it possible to date undated inscriptions more precisely, to highlight epigraphical methods through time and space and to gauge the degree of interdependence between monumental epigraphy and writing in print.

The systematic publication of medieval inscriptions from the Attica region using current publishing standards provides us with a welcome overall vision of this rich trove of material.

*Maria Xenaki is an archaeologist working with the Greek Ministry of Culture, and a former member of the French School at Athens (2012-2016). After completing her master's degree in History, Archaeology and Art History at the University of Athens, Maria went on to get her PhD from the Université de Paris 1, Panthéon-Sorbonne in Archaeology and the History of Byzantine Art 2011, supervised by Catherine Jolivet-Lévy. She works on Christian Greek inscriptions from the Eastern Roman Empire, in particular, inscriptions from Attica and Cappadocia.*

*We also support a number of research programmes:*

### **Religion, architecture and urbanism in the Byzantine period**

The objective of this programme is to precisely outline the development and role of religious architecture in urban growth by going back to or continuing the study of three urban contexts at Arta, Nicopolis and Mistra. The programmes are run using the EFA's topological analysis tools, and will rely on comparisons with the EFR-supported archaeological dig in the Caričin Grad site in Serbia, with financial support from MEAE. A study of architectural sculptures of the churches of the Peloponnese region is also in the works.

- *Le paysage religieux des villes balkaniques et de leurs abords durant la période protobyzantine* (C. Vanderheyde and V. Ivanisevic) (*The religious landscape of Balkan villages and their surroundings in the Proto-Byzantine period*)
- *Architecture ecclésiastique en Épire, XIII<sup>e</sup>-XV<sup>e</sup> siècles* (B. Osswald) (*Ecclesiastical Architecture in Epirus, 8<sup>th</sup>-15<sup>th</sup> centuries*)
- *Mistra numérique* (E. Yota) (*Digital Mistra*)
- *La sculpture architecturale et liturgique du Péloponnèse, V<sup>e</sup>-X<sup>e</sup> siècles* (P. Ralli) (*Architectural and liturgical sculpture from the Peloponnese, 5<sup>th</sup> – 10<sup>th</sup> centuries*)

### **Writing the history of Frankokratia** (G. Grivaud)

This project for a digital portal aims to survey, organise and make accessible a collection of resources relative to the history of Greece under the Franks (from the end of the 8th century to the end of the 18<sup>th</sup> century) in order to raise awareness of a field of research that is still relatively unrecognised institutionally. It will provide a repertoire of existing print sources and data bases, themed bibliographies and a SIG that localises the sites and monuments of the period. The establishment of the portal will be accompanied by a series of workshops on the historiography of Frankist Greece.

### **Liturgical singing in Cyprus (15<sup>th</sup>-16<sup>th</sup> centuries): Byzantine traditions and singing practices under Frank and Venetian rule** (V. Kontouma, F. Kritikou)

This project will examine the coexistence of Orthodox Christians and Catholics in Cyprus through the repertoires of liturgical music and what they tell us about the interactions between the two religions. It aims to use musical practice as a doorway through which we will be able to see the urban mutations that accompanied the transformation of the island's political environment.

### **From Byzantium to the Ottoman world in South-Eastern Europe** (O. Delouis, L. Yordanova)

This project aims to constitute a network of academics interested in the integration and transformation of the Byzantine world within the *Pax Ottomana* movement between the 15<sup>th</sup> and 16<sup>th</sup> centuries. The objective is to pinpoint the essential historiographical questions and resources that are relevant to the study of this changing period. The main tool used will be themed dossiers and workshops that bring together specialists from different countries (including the Balkans).

## *Why choose the Éditions de l'EFA?*

The French School at Athens is known for its solid scientific validation, quick publication deadlines and high-quality manufacturing. The Éditions of the French School at Athens hereby confirms that its collections, but also its journals, in particular the *Bulletin de Correspondance Hellénique* (BCH), are open to Byzantine Studies, and we consider both manuscripts and articles.

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The Éditions also runs a blog (<https://eastmed.hypotheses.org>) that publishes articles, small ads, podcasts, book promos, with the aim of bringing together the writers, readers and publishers of the Mediterranean East and the Eastern Mediterranean.

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## On the occasion of the 2nd Online Edinburgh Byzantine Book Festival

**EFA book selection**  
**Titles offered at 25% discount**  
***valid until 17 March 2023***



La rencontre pacifique de deux mondes chrétiens :  
Les monastères de la Péribleptos et de la Pantanassa à Mistra  
Aspasia Louvi-Kizi  
978-2-86958-574-4  
45€ **33€**

In publishing this book, an early version of which was first published under the auspices of the Academy of Athens, the French School at Athens highlights the research work of Aspasia Louvi-Kizi, an eminent specialist in the Frank and Byzantine Peloponnese, whose work reveals all of the complexity of the architectural forms, influences and models at work in the monuments of the medieval Byzantine city of Mystras. Out of all of the architecture created by the despotic couple formed by Manuel Cantacuzène (1349-1380) and his wife Isabelle de Lusignan, who were instrumental in turning Mystras into a centre of power, Aspasia Louvi-Kizi focuses on two of the city's most iconic monuments, the monasteries of Peribleptos and Pantanassa, proposing a new history of their construction. Their architecture incorporates elements of Frank art, meaning western or gothic art, which were foreign to the local Byzantine tradition. The gothic aspect of Mystras' architecture, as distinct from the Franco-Byzantine influences in the neighbouring crusader principality of Achaea, has more to do with Western art in Cyprus, and its introduction by Isabelle to the Peloponnese was to prove decisive. The Western elements that decorate the facades of clocks and towers, combined with the Byzantine features to constitute a concrete expression of the despotic couple's pro-Western politics, in line with the imperial politics of Constantinople at the time. In the fragmented and multipolar world of the Eastern Mediterranean on the eve of the Ottoman conquest, this book highlights the role Mystras played as a centre of power in the region and, in doing so, contributes to a fresh take on the city as a whole. By continuing the international conversation about a renowned site, the French School at Athens shows its commitment to a multi-layered approach that reveals the complexity of the interactions at work in the history of the Greek world in transition.

*Aspasia Louvi-Kizi is an archaeologist who specialises in the Byzantine era. She has a PhD in the History and Civilisation of the Byzantine and post-Byzantine world, from Université Paris 1, and has worked in France for Unesco and in Greece in cultural management and as a teacher. She is currently cultural advisor to the Greek National Bank.*



La réforme orthodoxe  
Église, État et société en Grèce à l'époque de la confessionnalisation post-ottomane (1833-1940)

Anastassios Anastassiadis

978-2-86958-314-6

60€ **45€**

The Orthodox Reform is the first comprehensive sociohistorical account of the century-long process of the conservative renovation of the Greek orthodox church, a process that saw the passage to a “modern” religion, religious innovation and social activism come to rime with intolerance on both the religious and political fields. Based on extensive research in public and religious archives of Greece, France and the Vatican as well as an impressive array of pamphlets and periodicals published all around the Eastern Mediterranean, it paints an unprecedented picture of what can be called the Greek-orthodox component of late ottoman confessionnalization. Challenging the narratives of an uninterrupted link between an immutable orthodox Church entrenched in tradition and a Greek national state practising religious intolerance ever since its foundation, it argues that the current religious-political configuration in Greece is the product of the major transformations occurring during the Interwar when the zeal of orthodox activists from Greece and the Ottoman empire took advantage of the unparalleled social and national crisis following the 1922 Katastrophi to finally impulse what can be justly called the orthodox version of Reform and usher in a Greek-orthodox modernity.

*Anastassios (Tassos) Anastassiadis is a former fellow and directeur des études of the École française d'Athènes and currently associate professor as well as Phrixos Papachristidis chair in Greek and Greek-canadian studies in the Department of History and Classical studies at McGill University in Montreal. His work and publications deal with the dialectics of inertia and activism in the process of institutional renovation in Greece and the Eastern Mediterranean during the long 19th c. with a strong emphasis on religion and education.*



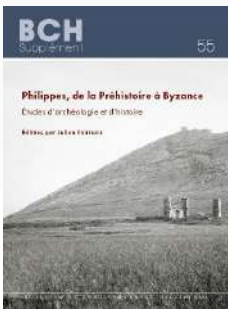
## La céramique protobyzantine de Delphes : une production et son contexte

Platon Petridis

978-2-86958-203-3

40€ **30€**

It has long been considered that the closing of the oracle marks the end of the town of Delphi, without due regard for the subsequent period which extends to the definitive abandon of the site towards the third decade of the seventh century. Nonetheless, architectural remains from this period, as well as the artefacts that have come to light, contradict this widespread opinion and prove the existence of a town, which, while not as important as a metropolis, spread out around, but also into the ancient sanctuary area. This town imported and, in particular, produced good quality pottery. The installations uncovered during the systematic excavations by the École française d'Athènes, in part a collaboration with the X<sup>th</sup> Ephorate of Prehistorical and Classical Archaeology, document a medium-sized industry, producing a very extensive range of pottery for domestic or artisanal use. In spite of the political and economic difficulties, either attested or simply supposed for the period from the second half of the sixth to the beginning of the seventh century in Greece, this craft remained open to the tendencies of the time and maintained a continuous contact with the other local industries of Central Greece and the Peloponnese.



## Philippes, de la Préhistoire à Byzance

Julien Fournier (ed.)

978-2-86958-280-4

60€ **45€**

The site of Philippi was occupied for an unusually long period of time, thanks to both its strategic location between Macedonia and Thrace and its wealth of resources. In the Early Neolithic period, this wealth was exploited by a community of humans living in the place known as Dikili Tash. In the Archaic and Classical periods, the metal deposits of the Pangaion Hills appealed to the greed of the Thasians, Persians, Athenians and then the kings of Macedonia. There followed a series of foundations and varied political experiences under the names 'Datos', 'Krenides', and finally 'Philippi'. After the battle of 42 BC, Philippi became a Roman colony; the arrival of a core Roman population transformed the look of the town for several centuries. The Apostle Paul's visit in the AD 40s contributed to the development of the proto-Byzantine and then Byzantine town, which became a place of pilgrimage. The contributions to this volume bring together the knowledge that has resulted from one hundred years of archeological and historical research, in the fields of environment and landscape, urbanism and architecture, institutions, religion, and society. The site of Philippi has been a UNESCO World Heritage Site since 2016.



La sculpture byzantine  
Charalâmpos Pénnas, Catherine Vanderheyde (ed.)  
978-2-86958-196-8  
80€ **60€**

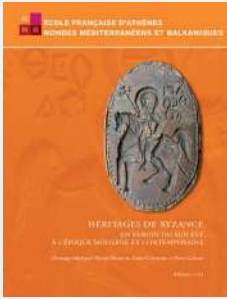
Essentiellement architecturale, et donc intrinsèquement liée à l'architecture de l'édifice qu'elle décore et structure à la fois, la sculpture byzantine a longtemps été négligée par les chercheurs. Ses principales caractéristiques \_ l'abandon de la technique en ronde-bosse au profit du bas-relief, la prédilection pour les motifs ornementaux sur les compositions à visée didactique \_ en font une production originale, à la croisée de l'art et de l'archéologie de la civilisation byzantine. Fruit d'une collaboration entre l'École française d'Athènes et la 2e Éphorie des antiquités byzantines, un premier colloque international, sans précédent, a pu être organisé sur ce thème. L'ouvrage rassemble les trente-trois communications présentées à cette occasion, dues à des spécialistes issus de onze pays différents (Albanie, Allemagne, Belgique, Bulgarie, États-Unis, France, Grèce, Italie, ancienne république de Macédoine, Russie et Turquie). De très nombreuses sculptures, réalisées entre le VIIe et le XIIIe s. et issues de contrées diverses de l'Empire byzantin, y sont étudiées et analysées. Ce colloque a non seulement mis en évidence des sculptures souvent mal connues, voire inédites, mais il a aussi permis de dégager les traits communs de cette sculpture byzantine, de même que des spécificités régionales évidentes, et a soulevé maintes questions stimulantes sur ce sujet.



La sculpture architecturale byzantine dans le thème de Nikopolis  
Catherine Vanderheyde  
978-2-86958-164-7  
70€ **52€**

Cet ouvrage livre la première étude d'ensemble sur la sculpture architecturale byzantine (Xe - début XIIIe s.) conservée dans l'ancien thème de Nikopolis. Ce territoire, géographiquement éloigné de Constantinople et très mal documenté par les sources écrites, correspond aux actuelles provinces grecques d'Épire et d'Étolie-Acarmanie et au Sud de l'Albanie. Un inventaire commenté rassemble 122 reliefs ornant des églises ou conservés dans divers musées. Il réunit à la fois des reliefs publiés qui font l'objet d'un nouvel examen et des inédits. L'étude du contexte monumental de ces sculptures fournit nombre d'informations sur la topographie religieuse, tandis que l'analyse de leur technique, de leur matériau et de leur décor permet de formuler plusieurs hypothèses relatives au emploi du marbre, à l'utilisation du plâtre et aux déplacements de sculpteurs. Cet ouvrage souligne par ailleurs le rôle d'Arta, d'où provient le plus grand nombre de reliefs répertoriés. Cette importante quantité de matériel apparaît comme le reflet de la prospérité politico-économique que connut cette ville dès la période mésobyzantine.





# Héritages de Byzance en Europe du Sud-Est à l'époque moderne et contemporaine

Olivier Delouis, Anne Couderc, Petre Guran\_(ed.)

978-2-86958-253-8

69€ **51€**

The Byzantine civilisation has left a lasting mark on individuals and societies of South-Eastern Europe. After the fall of Constantinople in 1453 it lost the frame, the Byzantine Empire, in which it had flourished for more than a millennium. Although restrained by a new power, the Ottoman Empire, Byzantine legacies never disappeared but survived in memories and traditions, in history and faith, in formal or informal institutions. And when peoples formerly included in the Byzantine Empire or subject to its influence established themselves as nations, when they started writing their past and considered what could be their European fate – from the Enlightenment, but especially in the 19th and 20th centuries – Byzantium was naturally reconsidered, reassessed, reinvented. The aim of this collective book is to study in a comparative manner, thanks to scholars of all countries, the history of the memory of Byzantium in South-Eastern Europe. A conclusion emerges : neither a nostalgia nor a curiosity, Byzantium appears as one of the foundations of modern Europe.

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Collection : « Dossiers byzantins » no 19



Francesco Monticini

**Caduta e recupero.  
La crisi di età paleologa tra umanesimo e mistica.**

EHESS-CéSor, Paris 2021, ISBN 10-94824-05-4, 328p.,  
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recherche ici présentée est l'étude d'un ouvrage jusqu'à présent inédit et anonyme : un commentaire du traité *Sur les songes* de Synésios remontant aux années vingt du XIV<sup>e</sup> siècle. L'analyse des doctrines philosophiques y contenues se révèle centrale pour comprendre la différence substantielle entre les deux réponses culturelles à cette crise de l'empire de Byzance.

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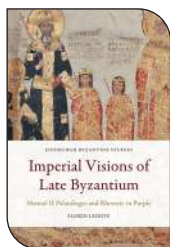


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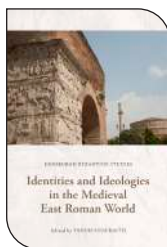
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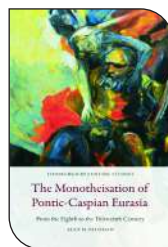
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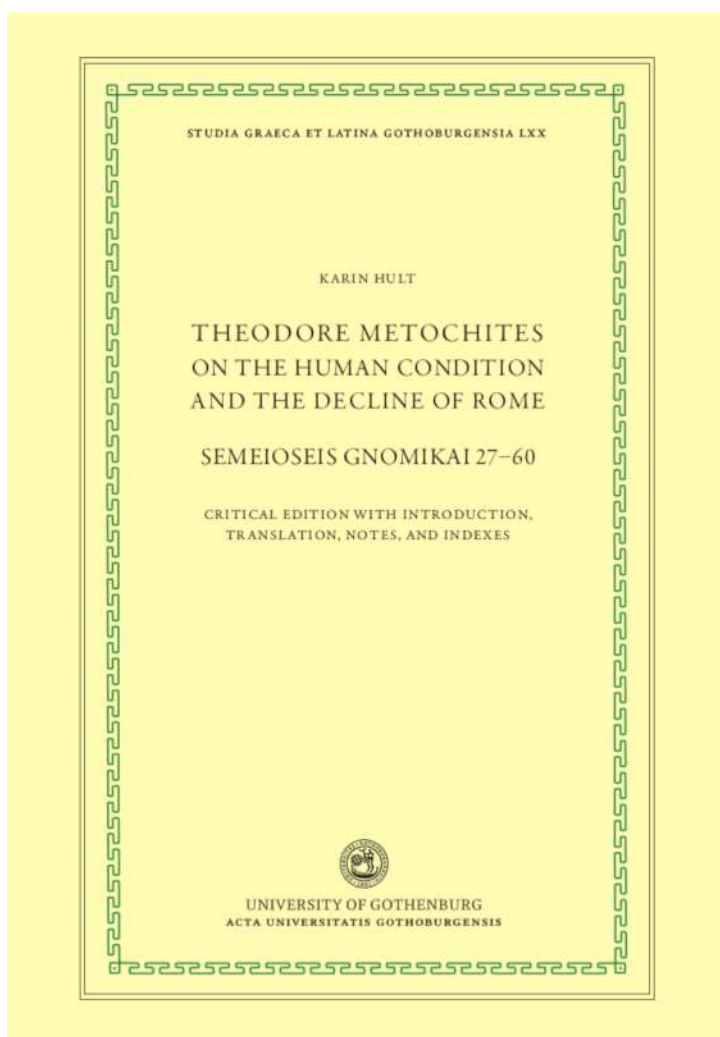


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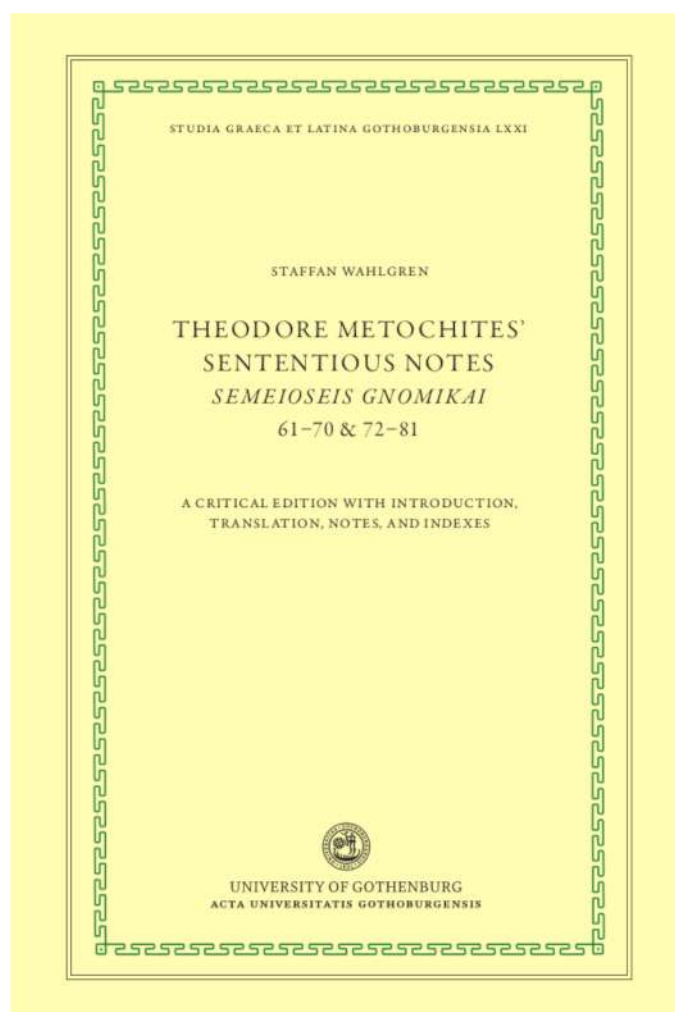
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The manuscripts discussed, and used in the edition, are the Par. gr. 2003 (P) and Marc. gr. 532 (M), both of the fourteenth century, and, wherever M is illegible, the Scor. gr. 248 (E), a sixteenth-century copy of M. In the edition, the reading of P (including the corrections by the main copyist, Michael Klostomalles, as well as a *manus secunda*) is generally adopted as the authoritative text. The volume concludes with a bibliography, an index of passages, and an index of names. The discussion in the essays touches upon several subjects, more or less related to each other. Among these are the ignorance of man and the difficulty to know anything, and the moral side of seeking an active life as opposed to "living hidden".

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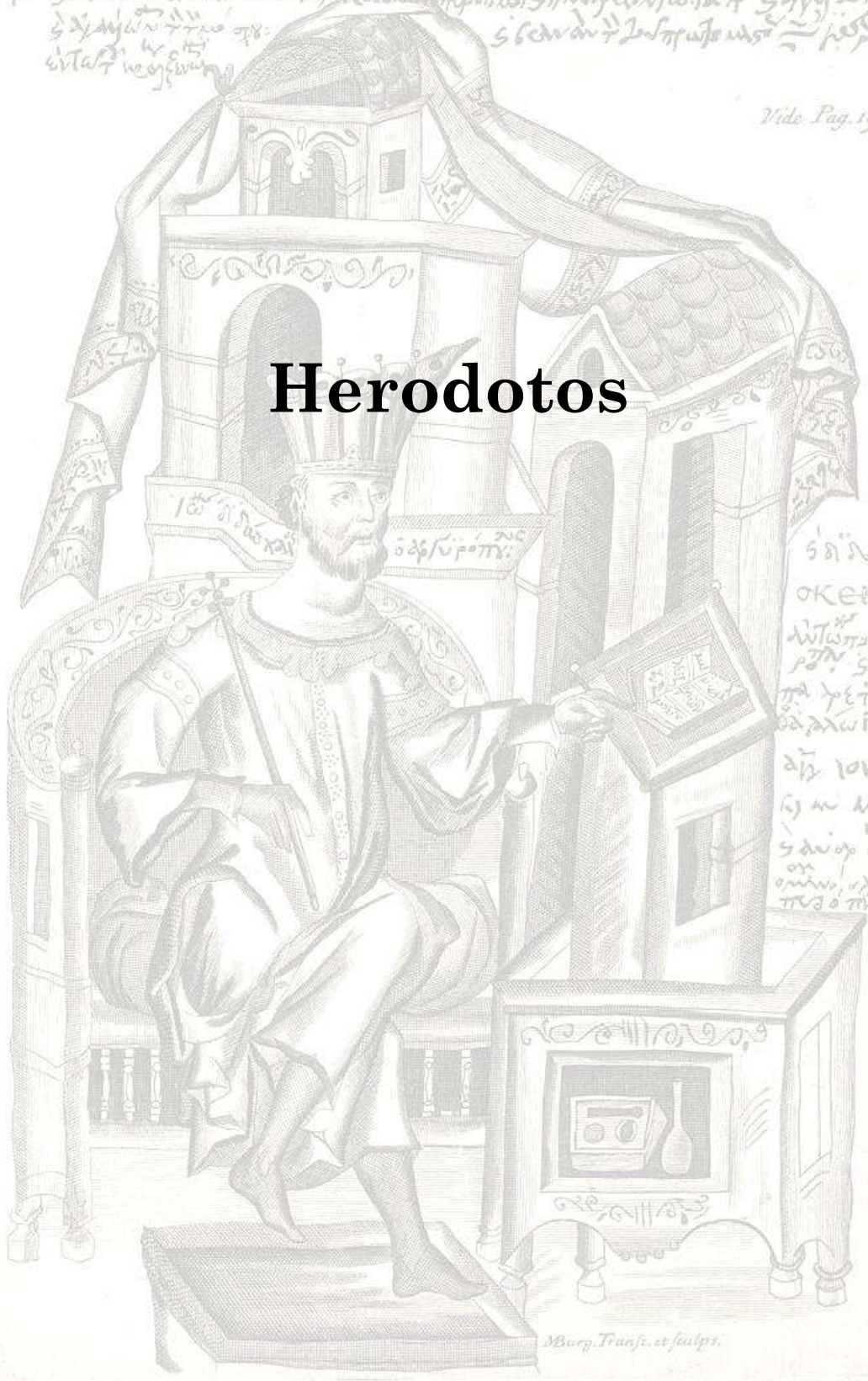
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Vide Pag. 195

# Herodotos



M. Burg. Transf. et sculpsit.

*Βυζαντινή ιστορία και πολιτισμός (2023)*

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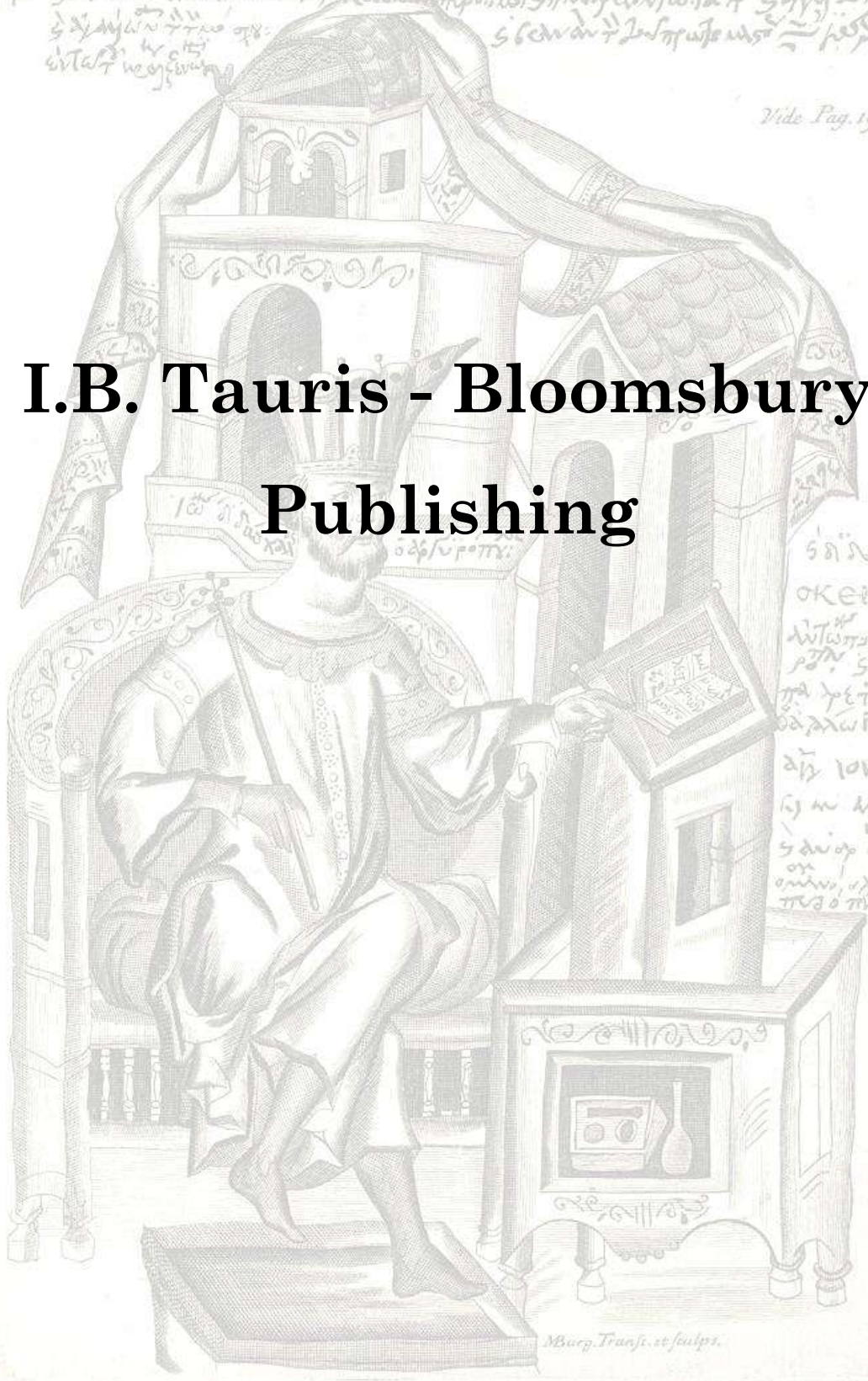
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Vide Pag. 195

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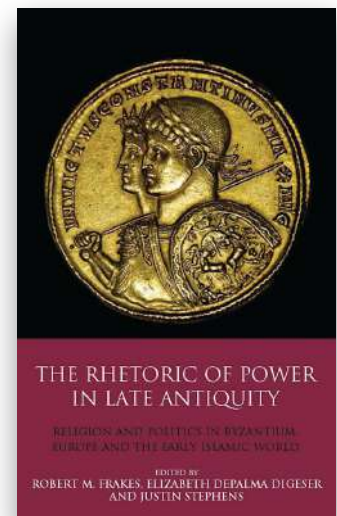
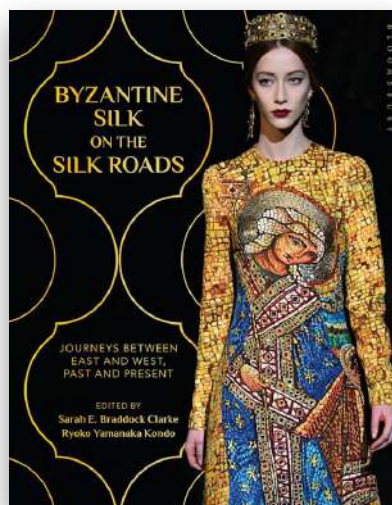
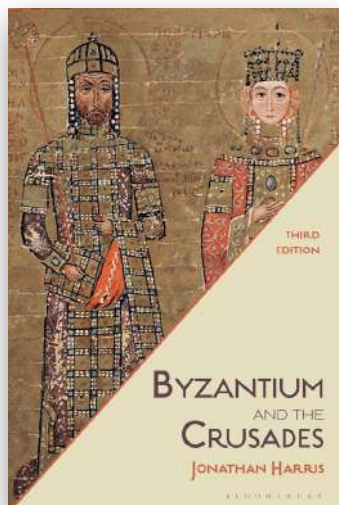
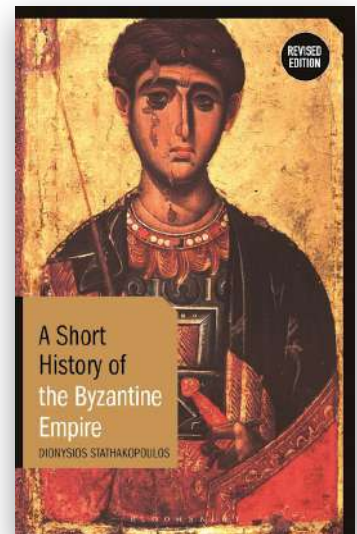
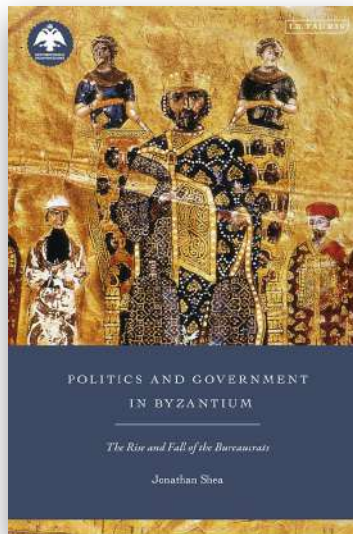
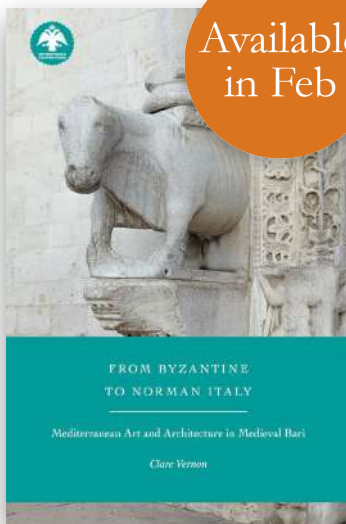
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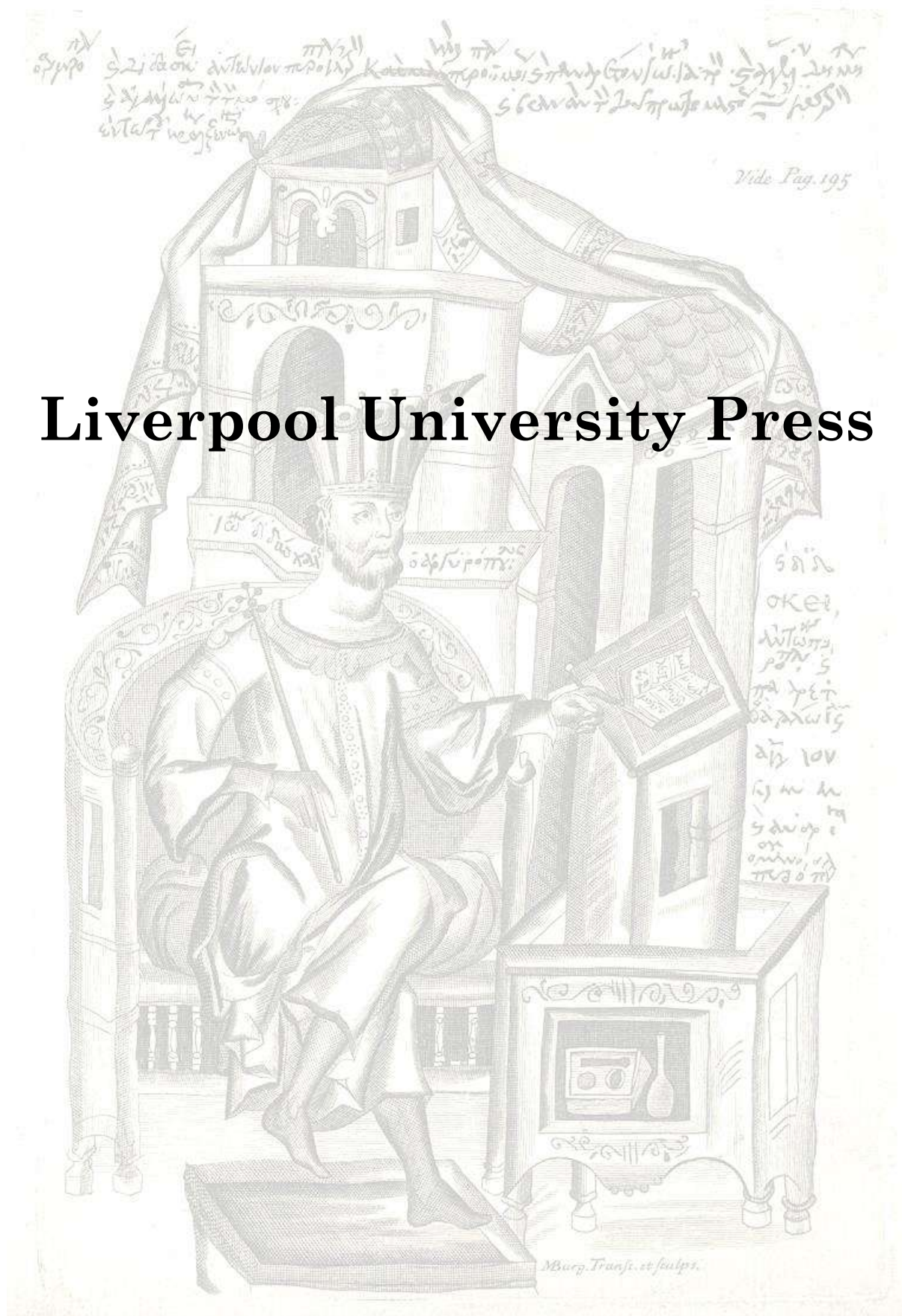
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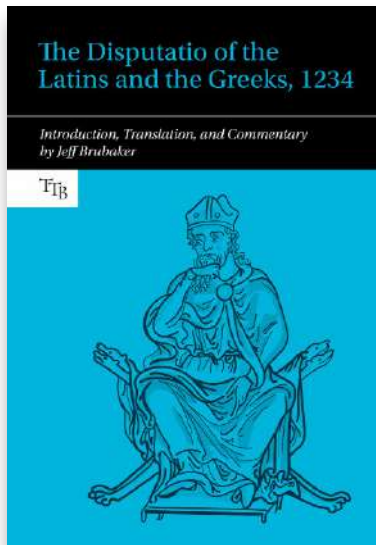




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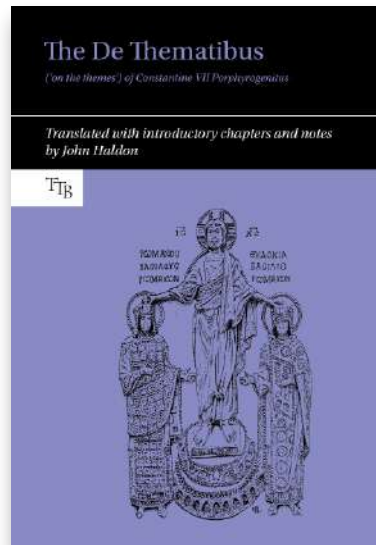
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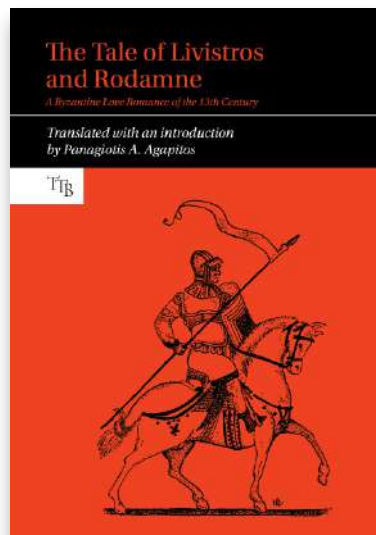
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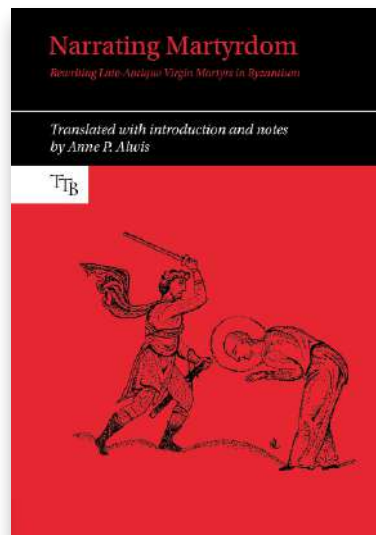
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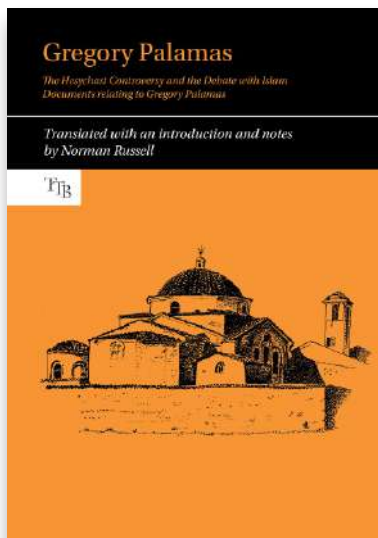
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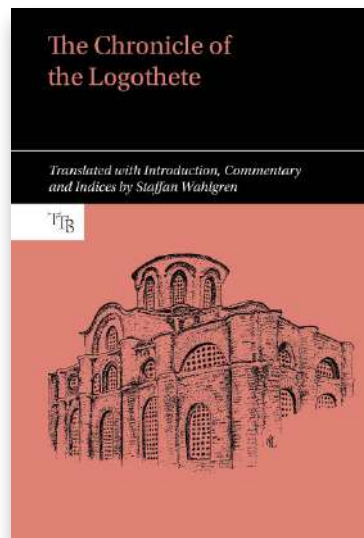
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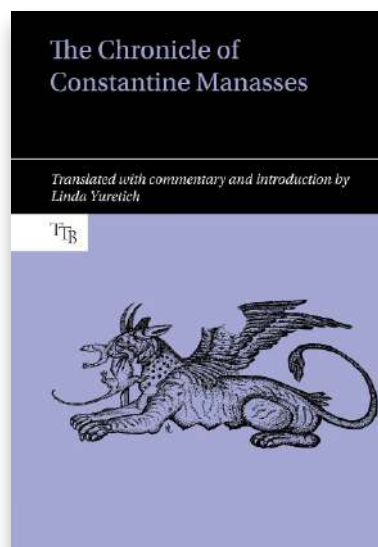
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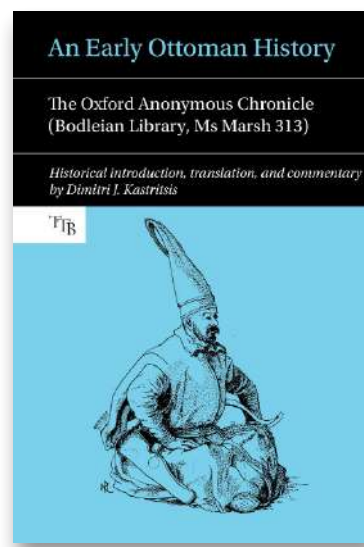
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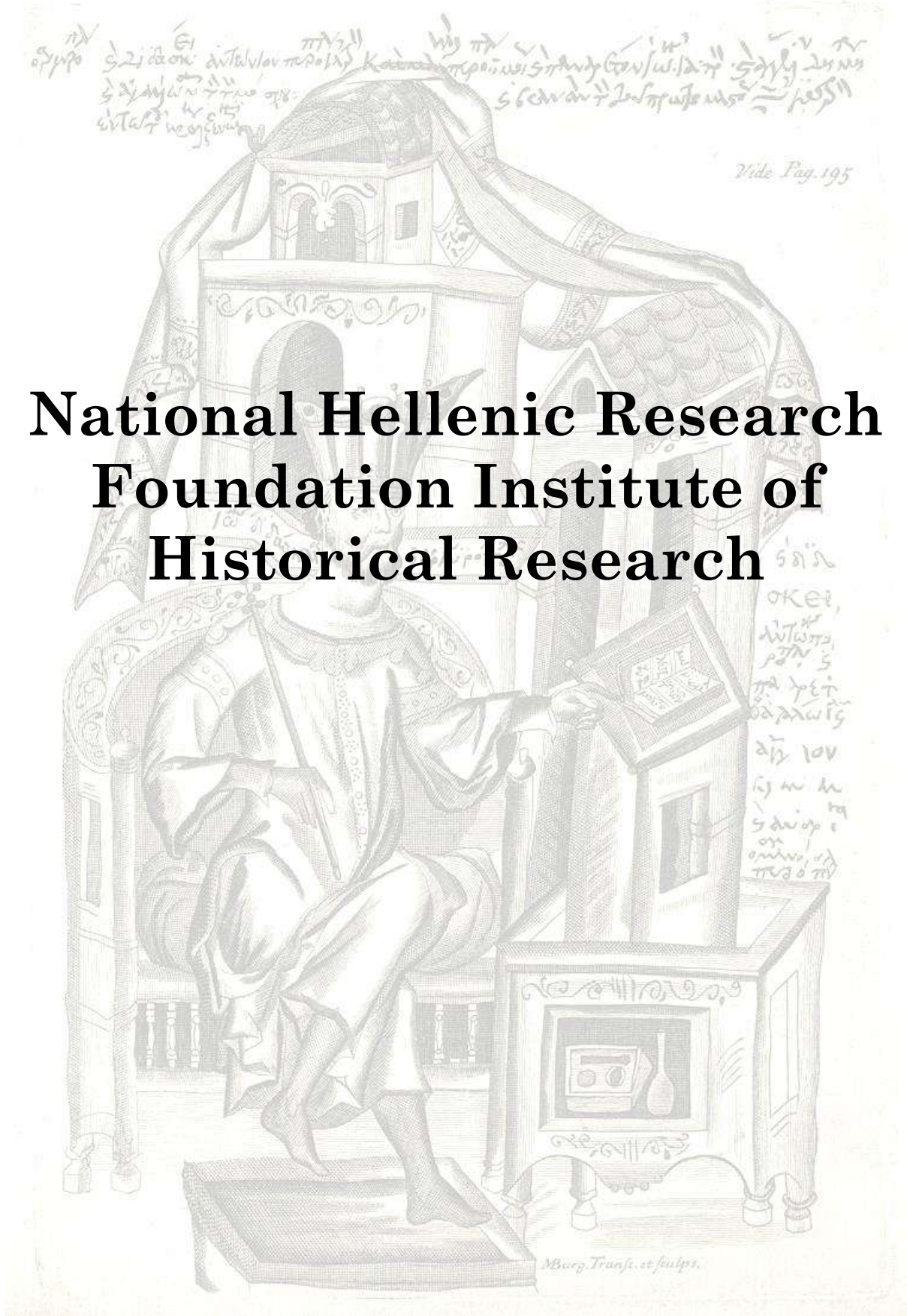
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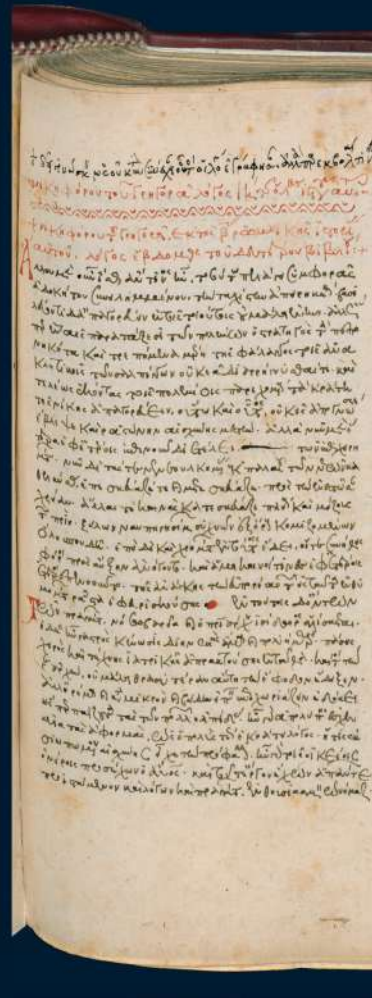
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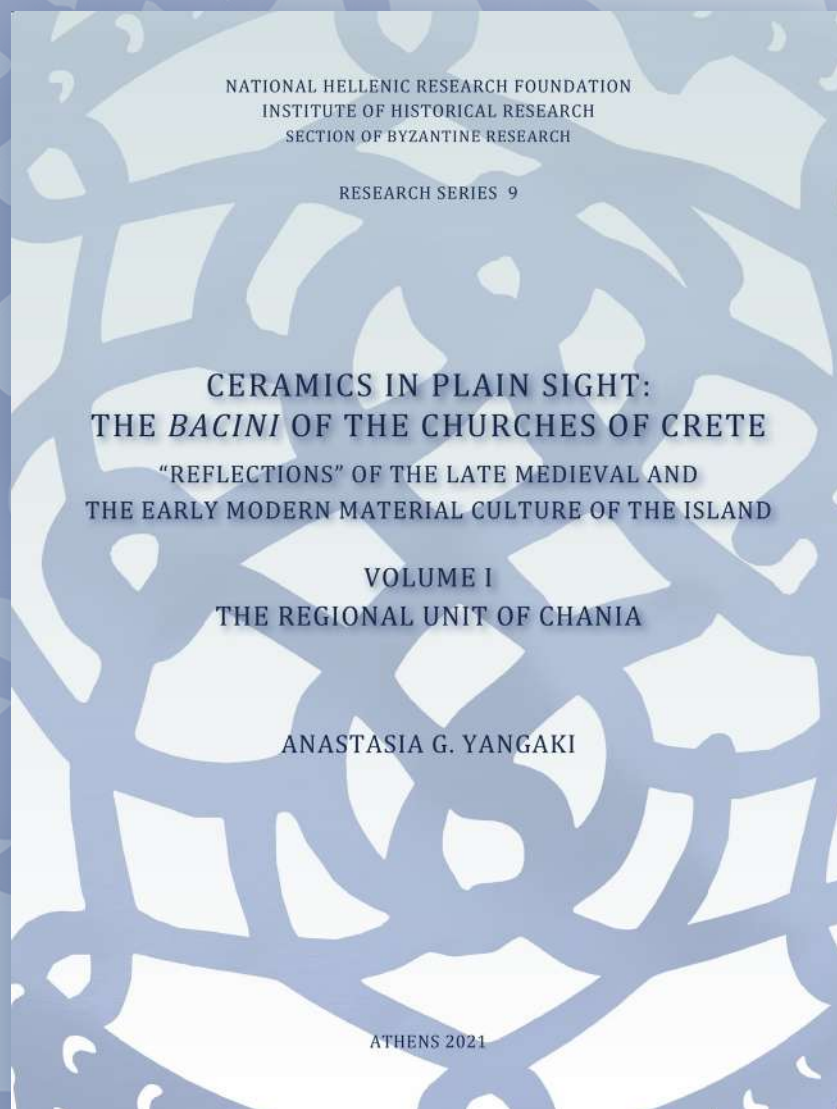


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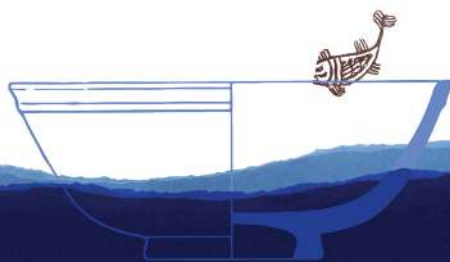


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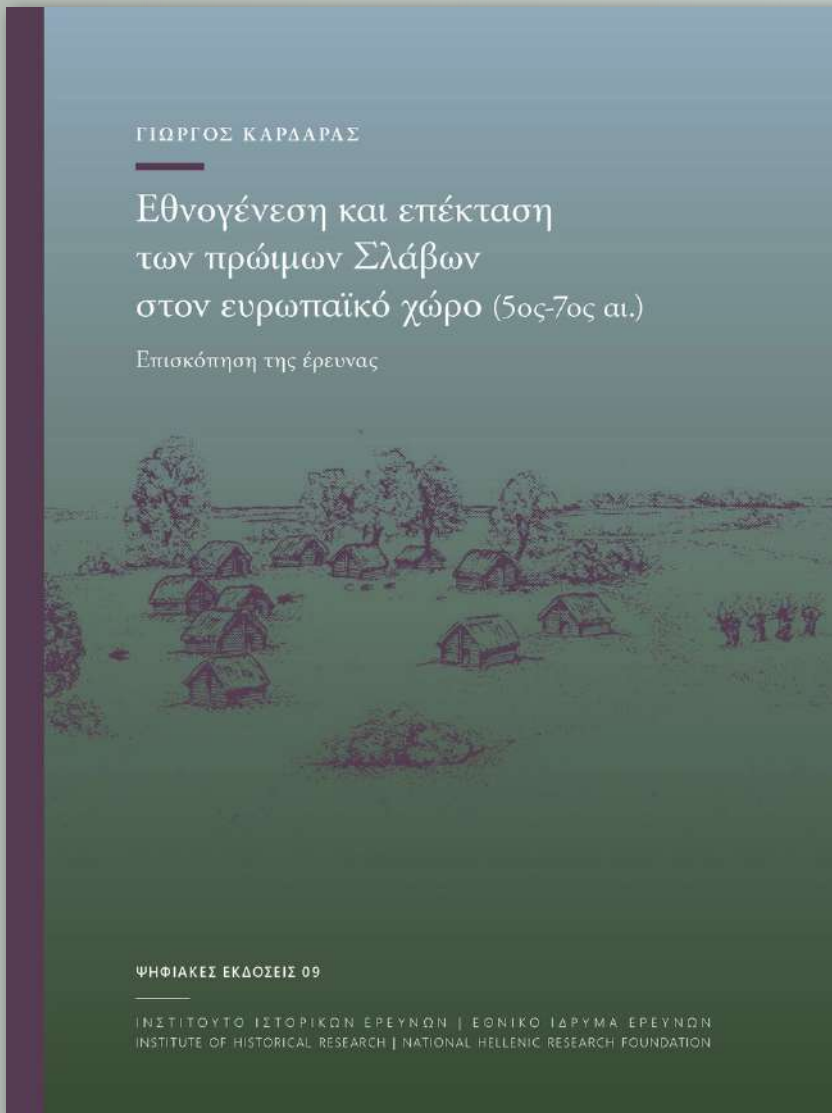


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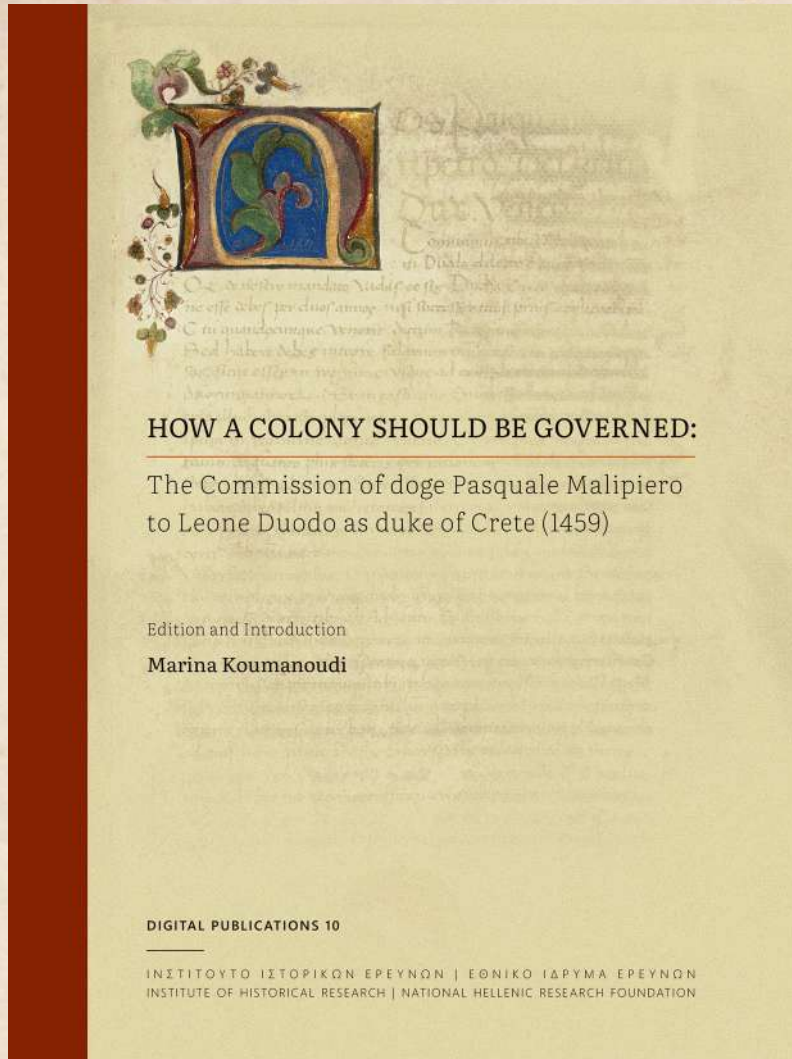


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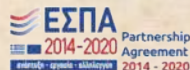
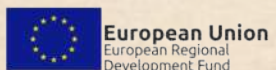
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From the Codex to Digital Documentation

Edited by

Niki Tsironis



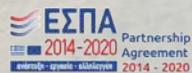
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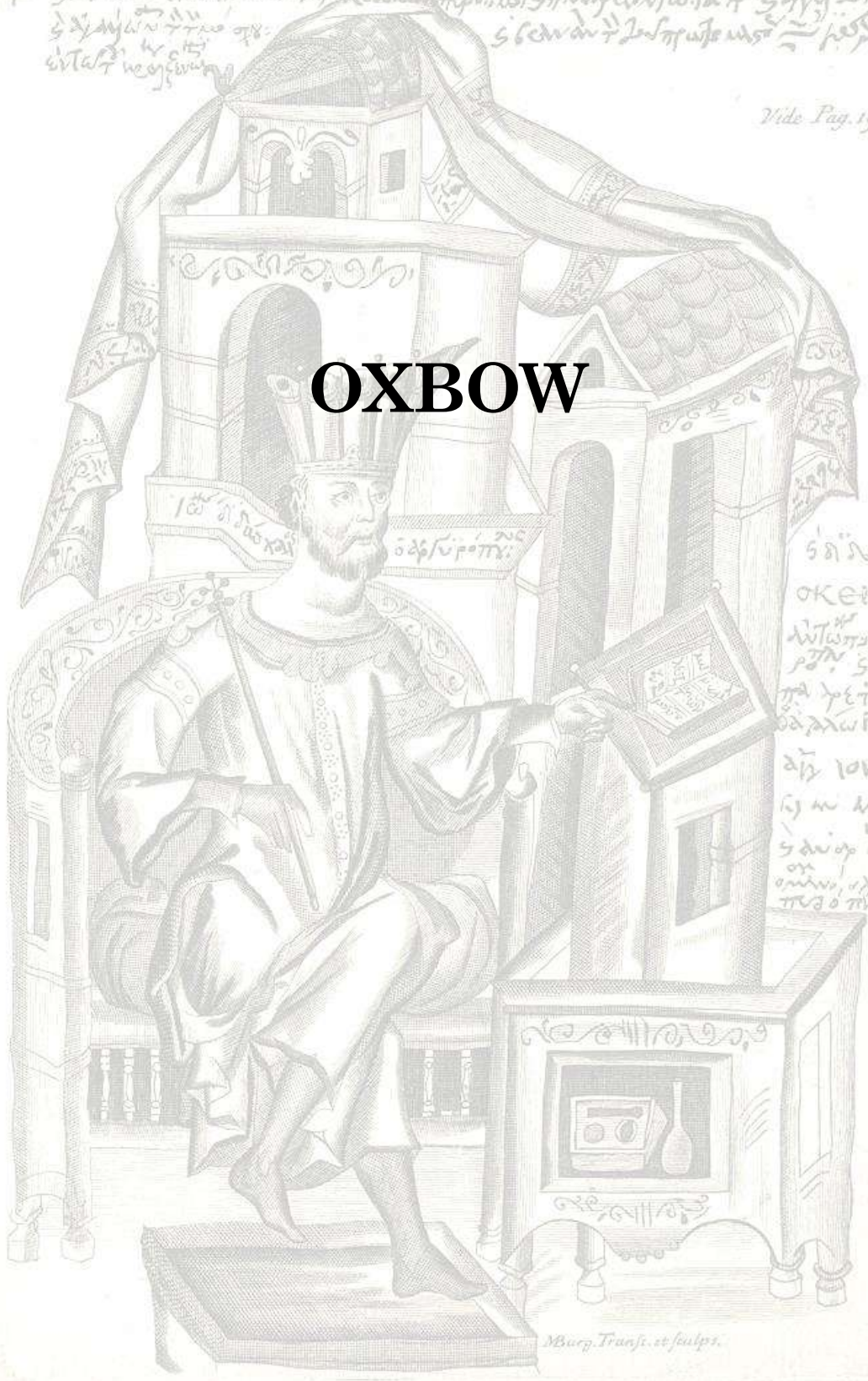
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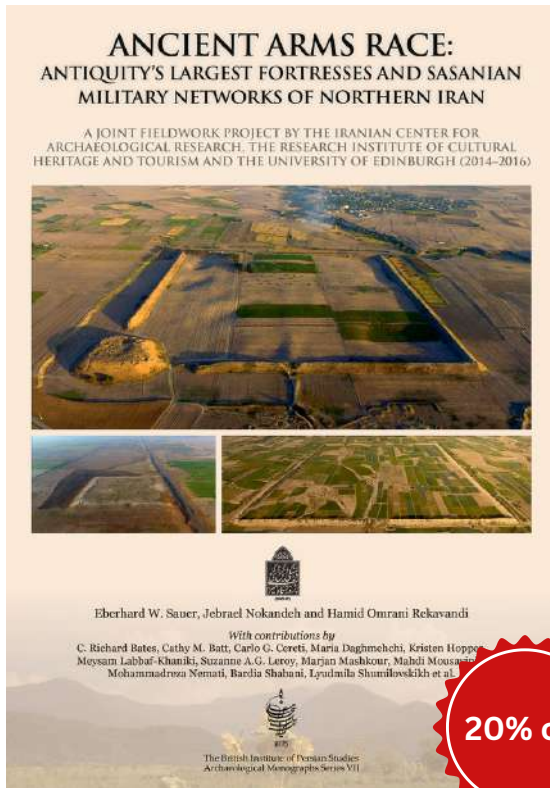
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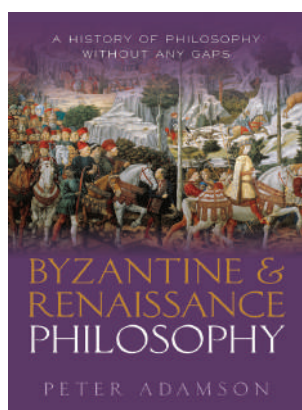


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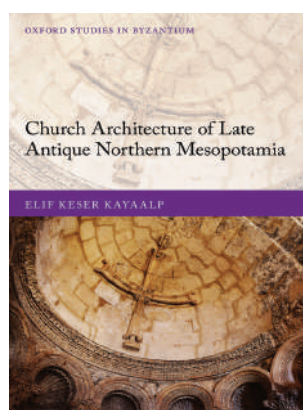
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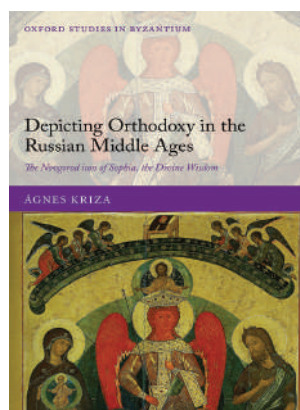
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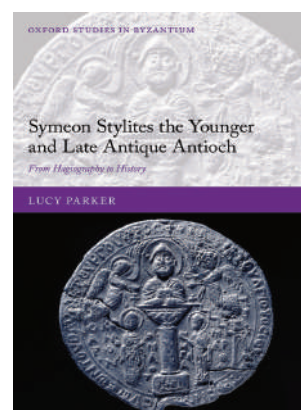
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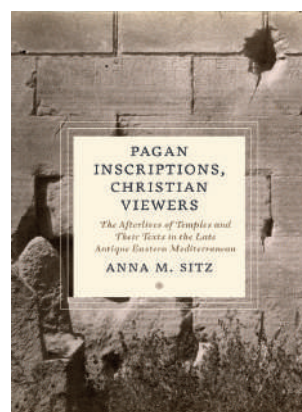
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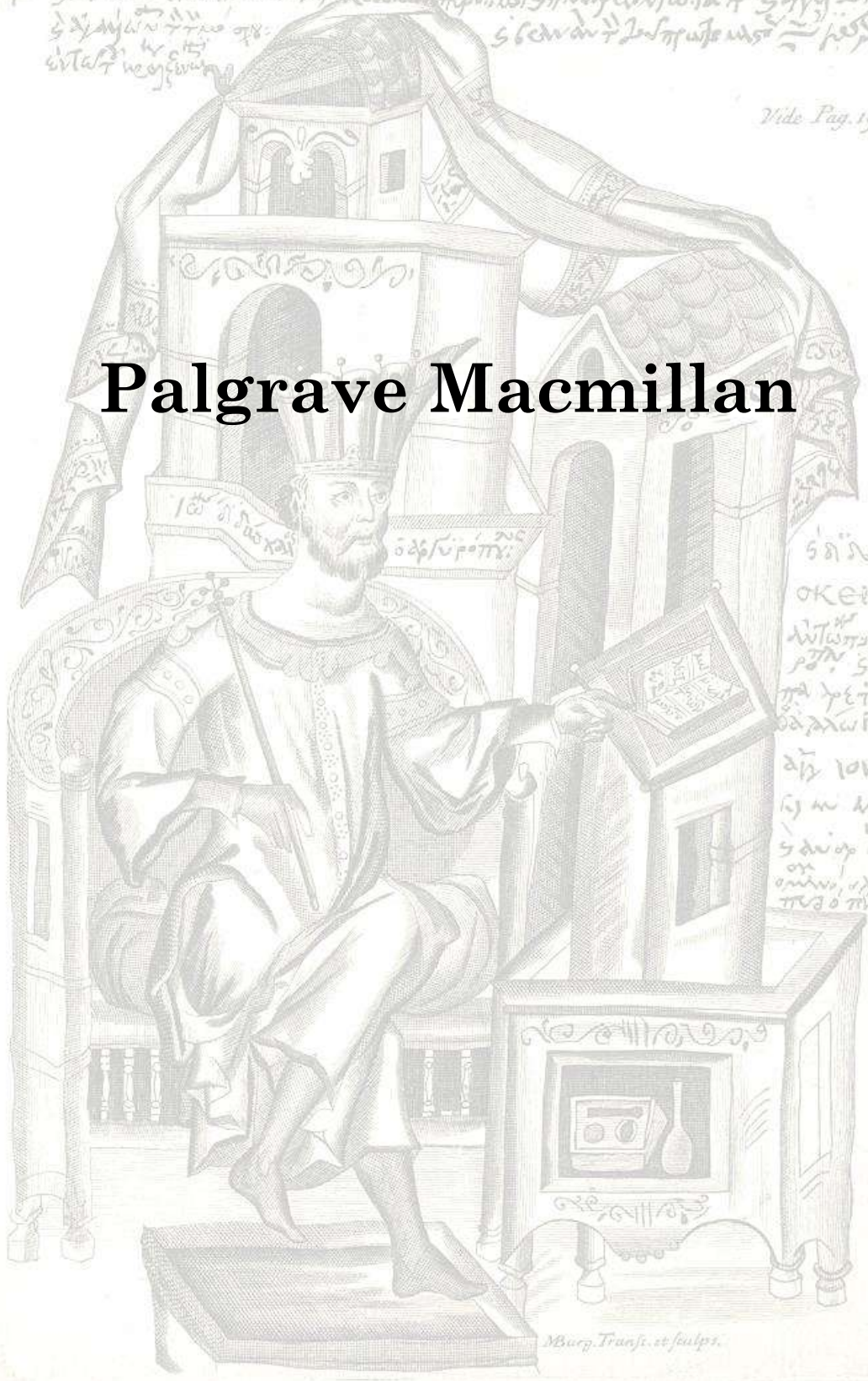
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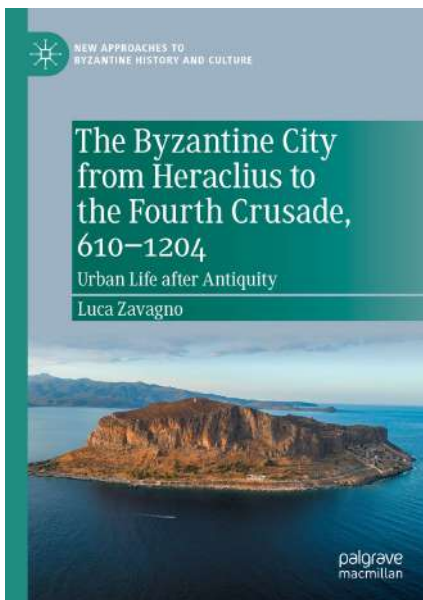
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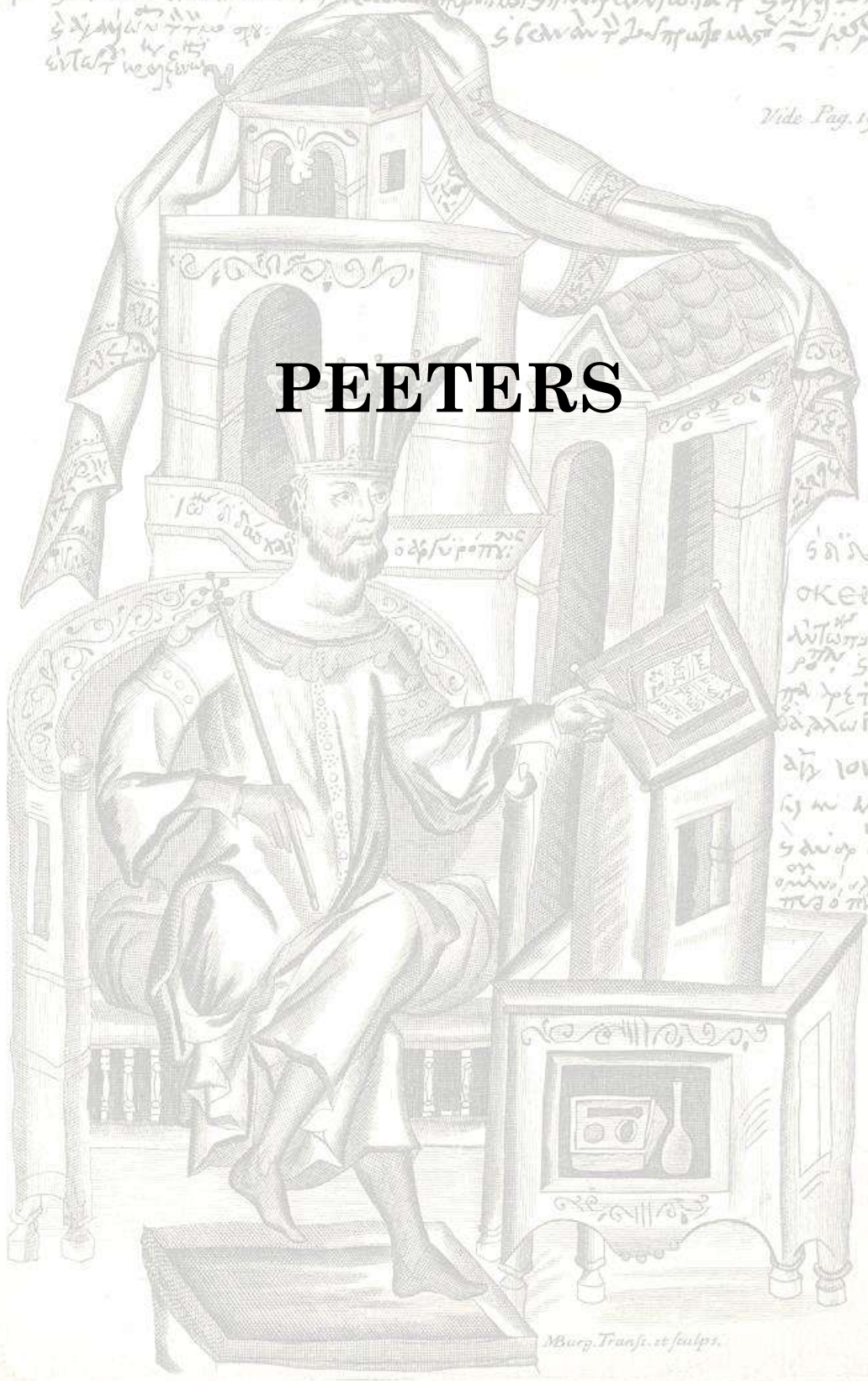
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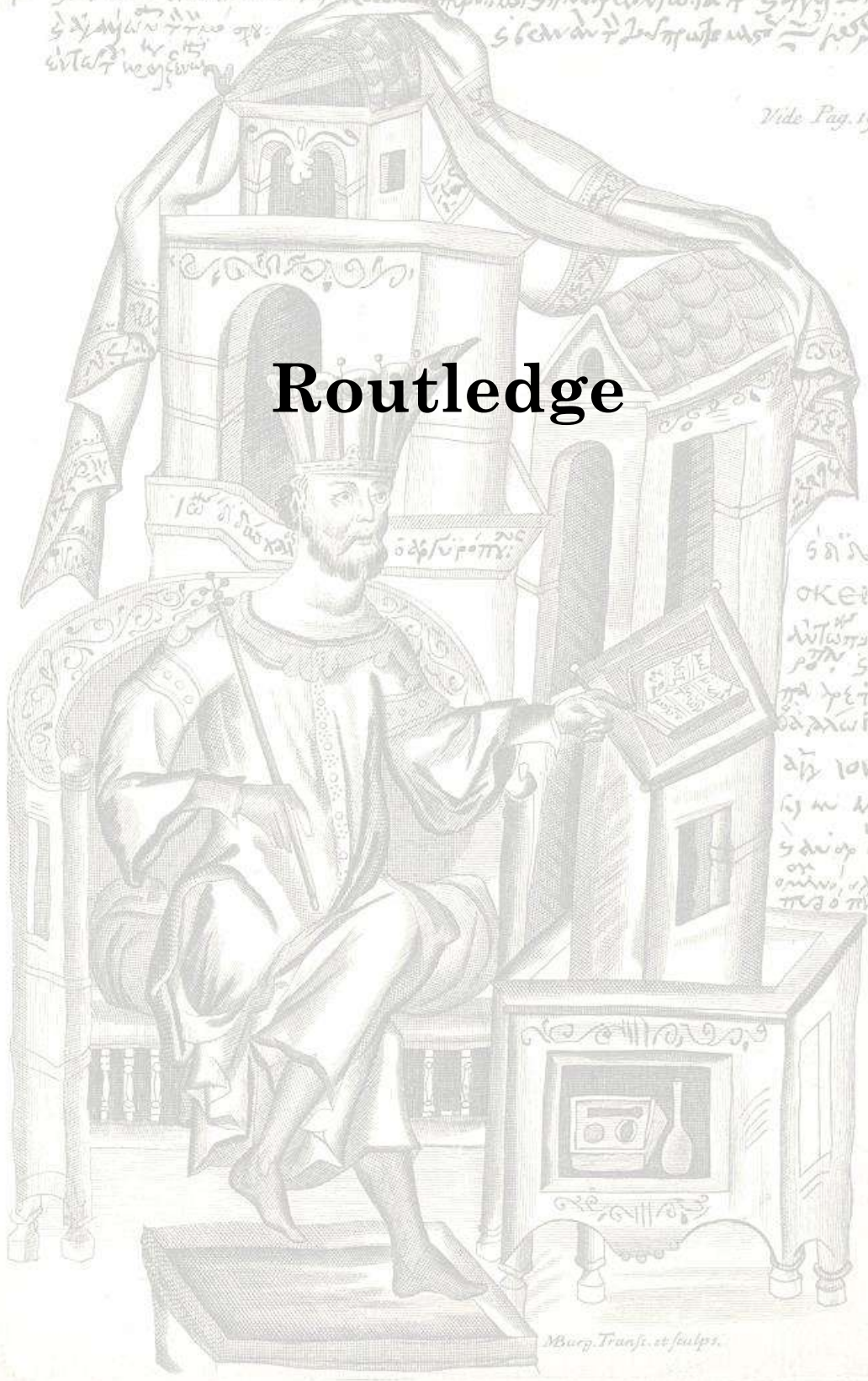
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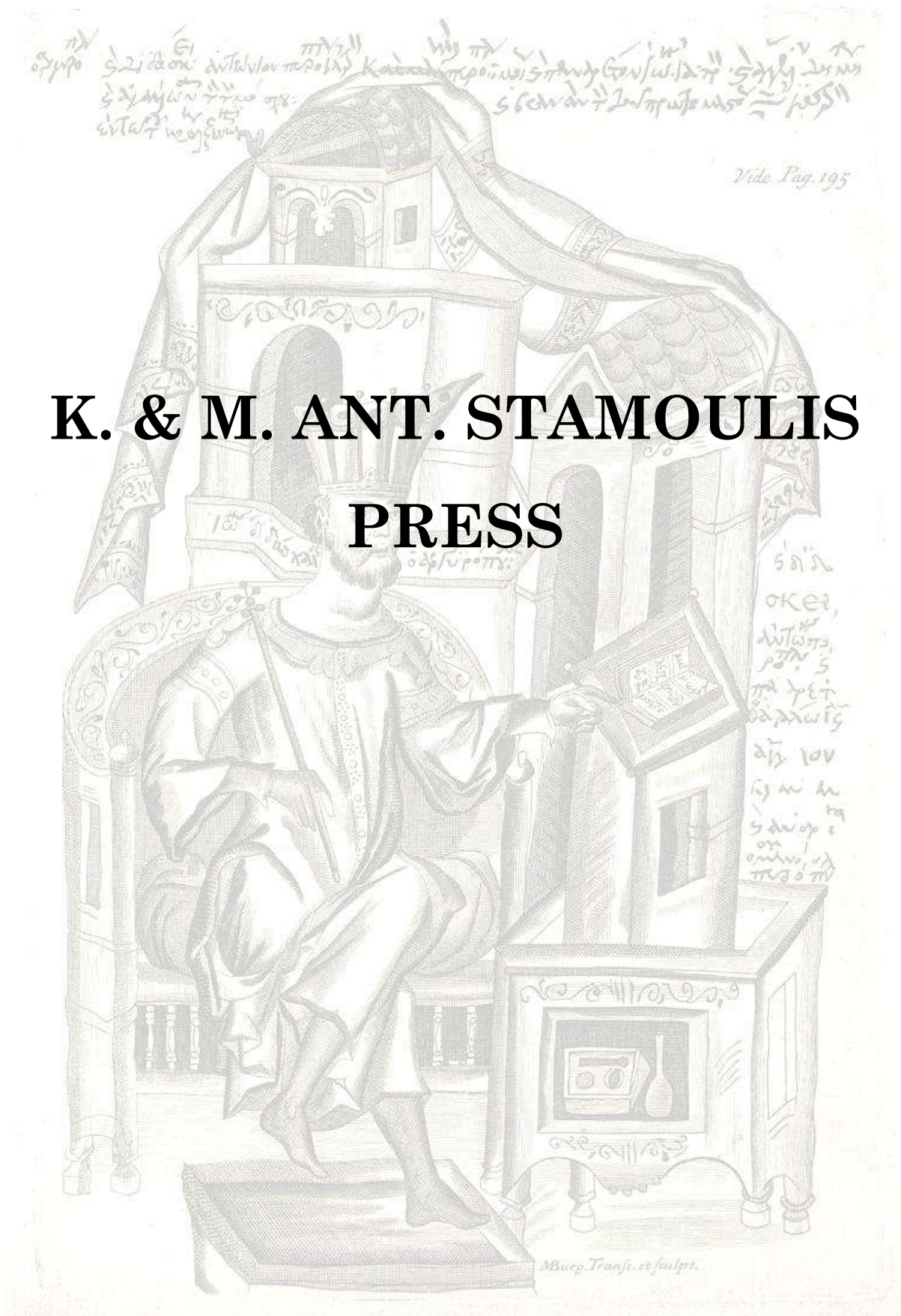
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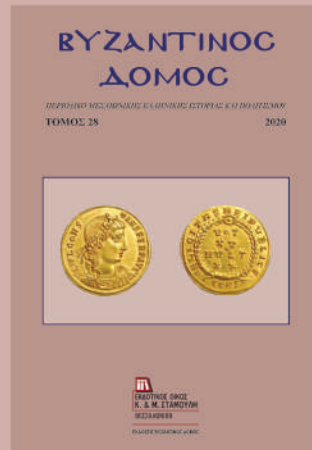
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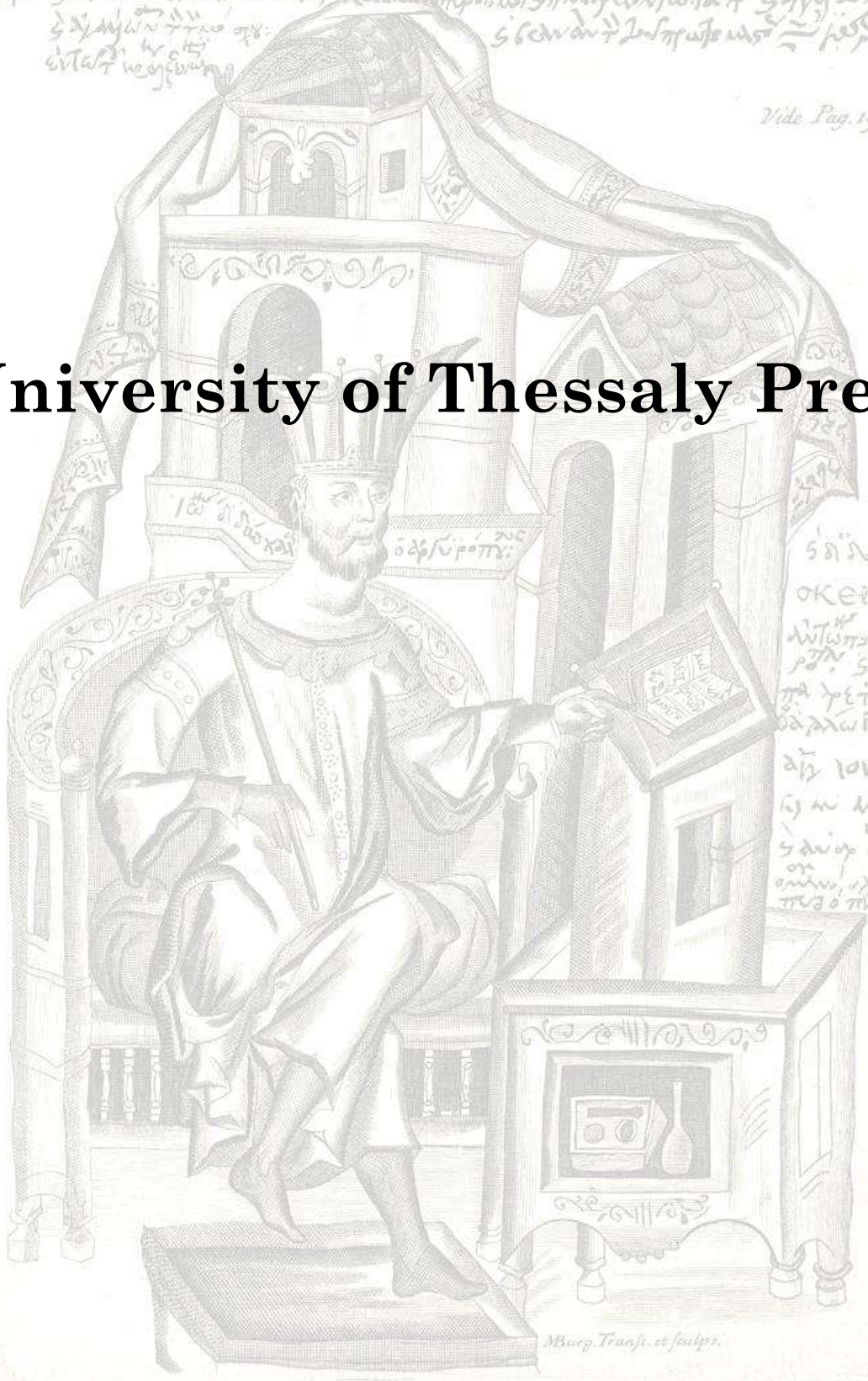
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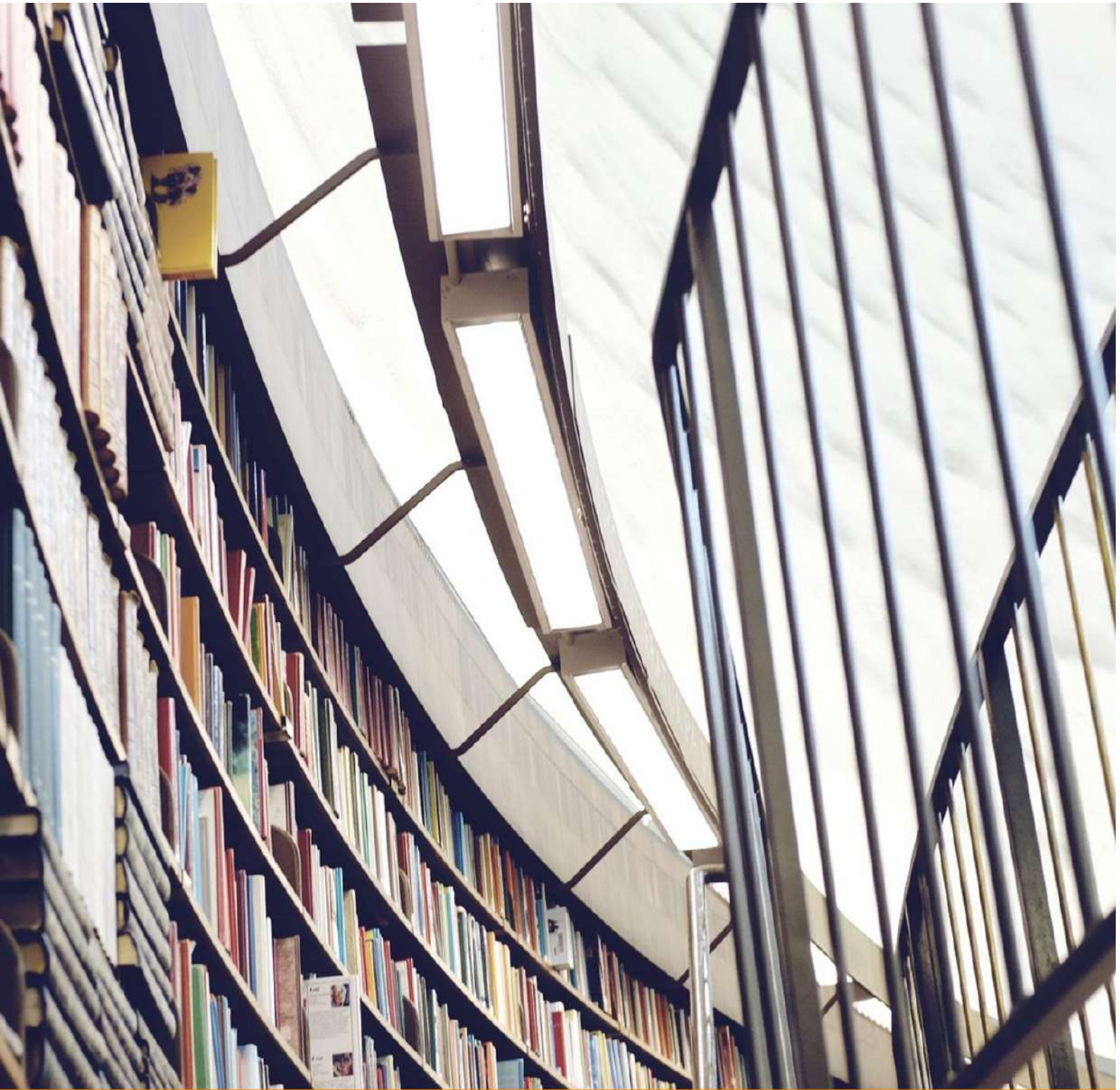
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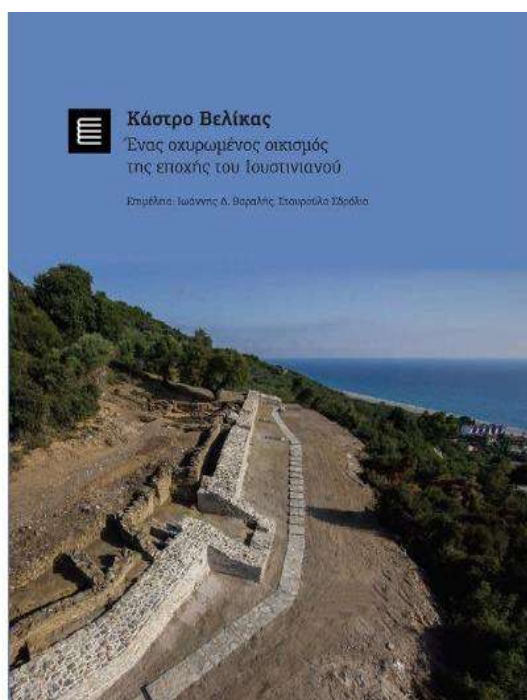


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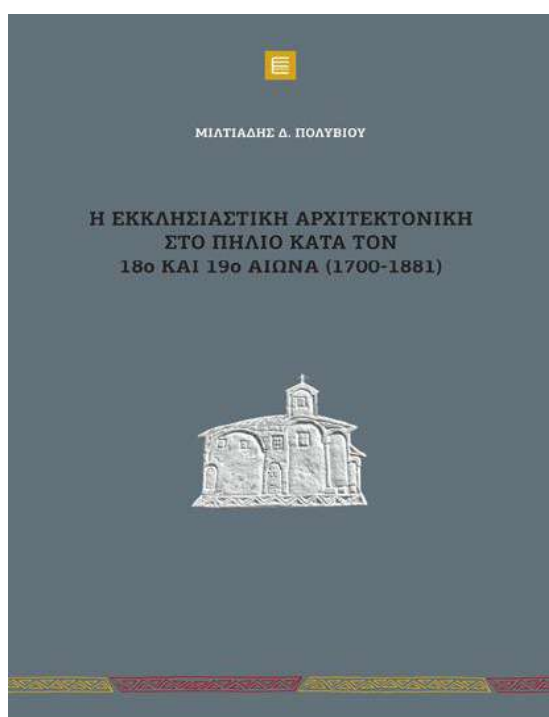
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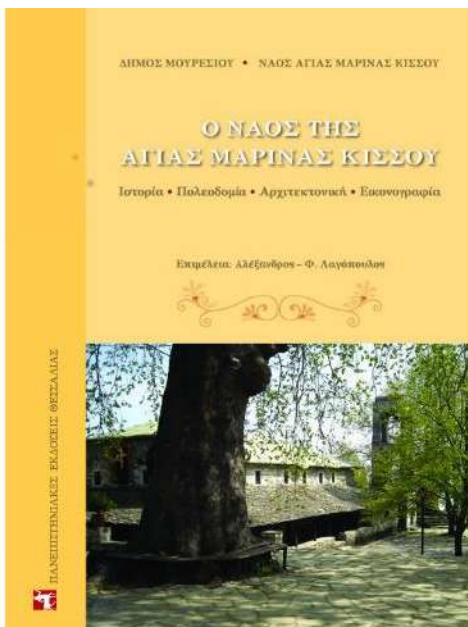


## 2. Η Εκκλησιαστική Αρχιτεκτονική στο Πήλιο κατά τον 18ο και 19ο αιώνα (1700- 1881)

### Περιγραφή

Οι εικοσιτέσσερις αυτοδιοικούμενες κοινότητες του Πηλίου, λόγω κυρίως των ιδιαίτερων αυτοδιοικητικών προνομίων που απολάμβαναν, βρέθηκαν στην πρωτοπορία της μεγάλης και πολυεπίπεδης ακμής της ελληνικής κοινωνίας, που αρχίζει να εκδηλώνεται

βαθμιαία λίγο μετά τις αρχές του 18ου αιώνα και κορυφώνεται κατά τις τελευταίες δεκαετίες πριν την Επανάσταση του '21. Χαρακτηριστικό δείγμα της ακμής αυτής αποτελεί η ναοδομία της περιοχής, τόσο ως προς το πλήθος όσο και ως προς την ποιότητα των κτισμάτων. Η παρούσα έρευνα επιχειρεί μια συνθετική θεώρηση της εκκλησιαστικής αρχιτεκτονικής του Πηλίου κατά την όψιμη Τουρκοκρατία, στα πλαίσια της συγκεκριμένης κοινωνίας μέσα στην οποία αναπτύχθηκε και σε σύγκριση με την παλαιότερη παράδοση και τα ισχύοντα στις άλλες ηπειρωτικές περιοχές του ελλαδικού χώρου.



### 3. Ο ναός της Αγίας Μαρίας Κισσού - Ιστορία, πολεοδομία, αρχιτεκτονική, εικονογραφία

#### Περιγραφή

Ο Κισσός διατηρεί ακόμη το ύφος του ως ένα τυπικό χωριό του Πηλίου, περιλαμβάνει ένα σημαντικό αριθμό αξιόλογων κτιρίων και χαρακτηρίζεται από ζωντάνια καθ' όλη τη διάρκεια του χρόνου, επειδή έχει

συγκρατήσει μία σημαντική μάζα των κατοίκων του. Φυσικά, ένα από τα πρώτα κτήρια που τραβάει την προσοχή είναι ο ναός της Αγίας Μαρίας, λόγω, τόσο της αρχιτεκτονικής του όσο και της εικονογραφίας και της ξυλογλυπτικής στο εσωτερικό του. Ο ναός αυτός είναι ένας από τους αξιολογότερους του Πηλίου και αποτελεί ένα από τα αντιπροσωπευτικά δείγματα της εκκλησιαστικής αρχιτεκτονικής του. Όσον αφορά στο εσωτερικό του, κυριαρχεί η μορφή του μεγάλου λαϊκού αγιογράφου Παγώνη.



Το παρόν βιβλίο αποτελεί έργο εκλεκτών επιστημόνων, καταξιωμένων στα αντίστοιχα πεδία τους, και εμπλουτίζεται με κείμενο του ίδιου του ιερέα του ναού και θεολόγου. Οι ειδικοί, που προσκλήθηκαν να συμμετάσχουν, καλύπτουν ένα ευρύ πεδίο, το οποίο δίνει ζωή στα σχέδια της αποτύπωσης, επειδή τα εντάσσει σ' ένα πολυδιάστατο πλαίσιο της εποχής ανέγερσης και αρχικής λειτουργίας του ναού. Οι διαστάσεις που συναπαρτίζουν το πλαίσιο αυτό είναι η ιστορική, η κοινωνικο-οικονομική, η πολεοδομική, η αρχιτεκτονική, η ζωγραφική και η ξυλογλυπτική.

Ειδικά η πολεοδομική διάσταση, καλύπτεται από δημοσιευμένο παλαιότερα κείμενο του αείμνηστου λαογράφου του Πηλίου Κίτσου Α. Μακρή.

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