The Silk and the Blood. Images of Authority in Byzantine Art and Archaeology (Bologna, February 15th, 2019). Inauguration of the digital exhibition and proceedings of the final meeting of "Byzart - Byzantine Art and Archaeology on Europeana" project

Isabella Baldini, Giulia Marsili, Claudia Lamanna, Lucia Maria Orlandi

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Images of Authority in Byzantine Art and Archaeology
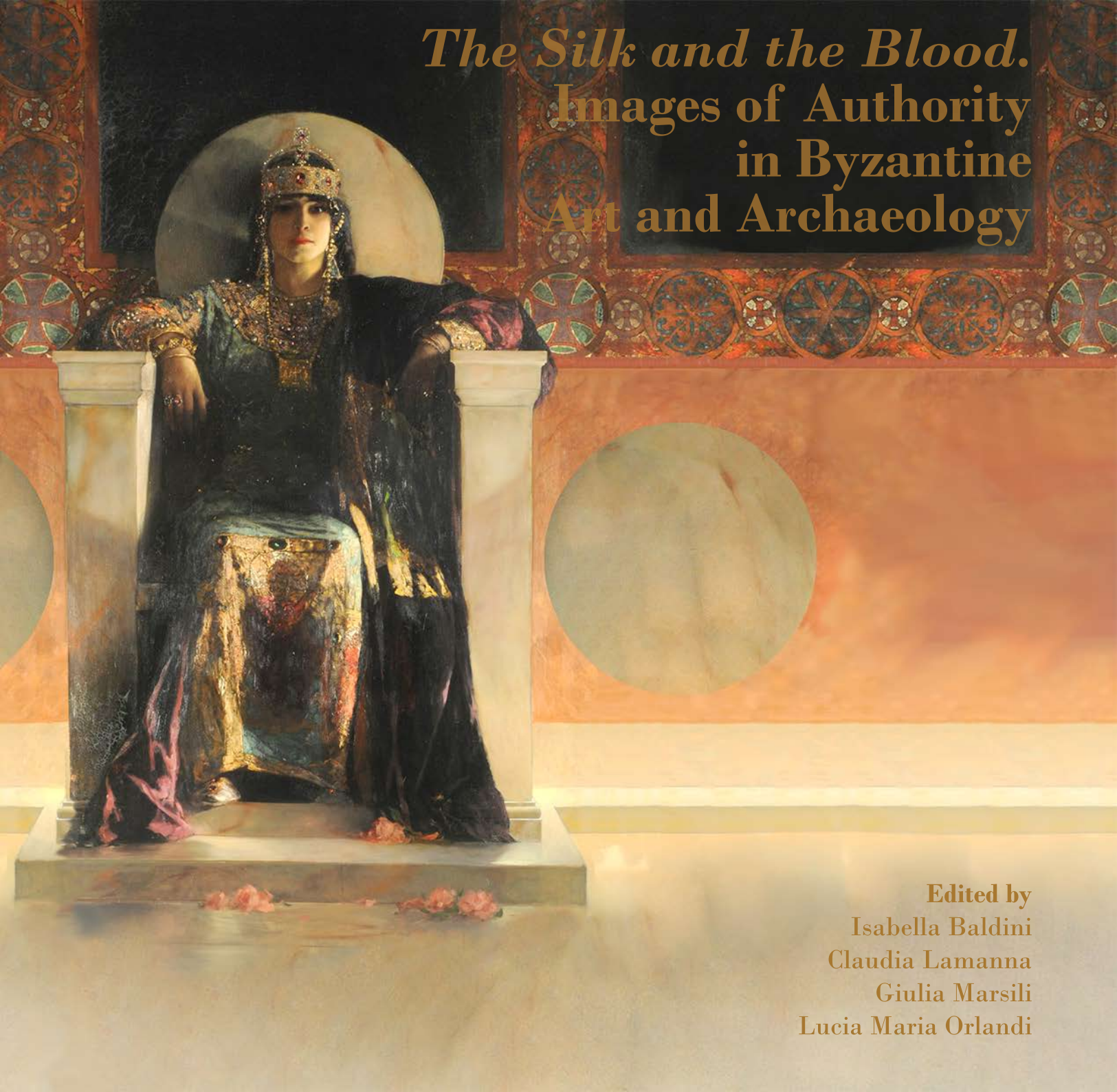
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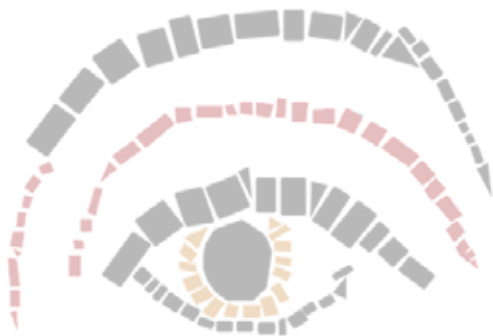
Bologna, February 15th, 2019

Edited by
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Summary

Presentation

"Byzart - Byzantine Art and Archaeology on Europeana" project (https://byzart.eu/) addresses the general scope of organizing, digitizing, cataloguing and making available rich archive collections about the Byzantine cultural heritage gathered in Europeana: at the end of the activities, on May 2019, 75,000 new items have been made available, free and usable by the users of the website, increasing and disseminating the European Byzantine artistic expressions. They range from architecture, sculpture and archaeology to pictures, icons and manuscripts, covering a broad chronological (from 3rd to 18th century) and geographical span (all over the Mediterranean). Besides images, drawings, graphics, sketches and videos about Byzantine history, audio recordings about Byzantine church music are included in the collection.

Byzantine culture is one of the milestones of European cultural heritage. For centuries, Constantinople has spread all over the Mediterranean a homogeneous civilization despite regional diversities, with a strong influence over later European artistic and cultural expressions. Nevertheless, the wide heritage of the Byzantine art in Europe is undervalued nowadays, even if each Mediterranean region preserves remarkable memories and traces of its Byzantine past.

The Byzart project intended to raise awareness about this impressive heritage, by showcasing collections of archival photographs and audio-visual materials in Europeana Collections.

The exhibition is helpful to understand the potential of the cultural heritage I am talking about. It is the first digital exhibition connected to such a huge project, and in this regard I am grateful to the colleagues who collaborated to the organization for their passion and hard work in making this event happen: the Section of Byzantine Research at Athens of the Na-

tional Hellenic Research Foundation, the Open University of Cyprus, the Ionian University, the Aristotle University of Thessaloniki, the Institute of Art Studies of the Bulgarian Academy of Sciences, the Istituzione Biblioteca Classense, the Museo della città di Ravenna (International Center for Documentation of Mosaics) and us, Department of History and Cultures of the University of Bologna.

I wish to express particular thankfulness to Giulia Marsili and Lucia Maria Orlandi for the organizational work and the particular dedication to the project and the exhibition.

I would also like to extend my sincere gratitude to the institutions which were part of the consortium, although they are not directly involved (Alma DL, Fondazione Federico Zeri, Genus Bononiae, Scuola Archeologica Italiana di Atene).

Exhibitions are an excellent vehicle for promoting knowledge. The groups who collaborated to "The Silk and the Blood" have shared their cultural contents with the European community, elaborating an itinerary that starts from a detailed Time Line. It represents an educational tool of considerable effectiveness.

There are several visitable sections of the exhibition. The first one concerns the various archives of images and documents. Their specificity is by itself a cultural content of great importance, since these archives were created at different times and for different needs, often at prestigious institutions.

A map shows the places and monuments described in the database, highlighting the extent of Byzantine culture in the Mediterranean and, implicitly, its importance for modern Europe.

Other sections illustrate some of the most important Byzantine sites and monuments: Sofia, Asenovgrad (Bulgaria), Gortyn (Crete, Greece), Ravenna (Italy), Mount Athos, Constantinople (Turkey), with the addition of two Cypriote sections on "Local Hierarchs and Universal Authority" and on "Public Portrait". The last section regards the Poganovo Icon in Serbia.

Together with the colleagues who collaborated to the project (Mauro Amico, Andia Andreou, Tereza Bacheva, Ilaria Bandinelli, Matteo Benini, Eleonora Bosetto, Massimo Bozzoli, Maria Grazia Carrozza, Veronica Casali, Francesca Catellani, Andrea Cenerelli, Eleni Chrysafi, Antonella Cirigliano, Salvatore Cosentino, Georgios Deligiannakis, Ioannis Deligiannis, Francesca Frasca, Andreas Giannakoulopoulos, Christina Hadjiafxenti, Linda Knif-

fitz, Alexander Kuyumdzhiev, Margarita Kuyumdzhieva, Claudia Lamanna, Stylianos Lampakis, Maria Leontsini, Anna Sofia Lippolis, Giulia Marsili, Elena Martoni, Aristotelis Mentzos, Dimitris Minasidis, Emmanuel Moutafov, Maria Chrysoula Nikolou, Maria Carmela Oliva, Lucia Maria Orlandi, Dimitri Panagiotakopoulos, Melina Paisidou, Valantis Papadamou, Maria Paschali, Chiara Pausini, Theokaris Petrou, Marina Pizzi, Margherita Pomero, Sophia Poulimenou, Athanasios Semoglou, Anna Shoyleva-Chomakova, Ilaria Simiakakis, Pier Giacomo Sola, Ivan Vanev, Marialaura Vignocchi, Kamen Tabakov, Maya Zaharieva, Vasiliki Zorbas), I am sure that this unique exhibition will constitute an important event in making continuous efforts to promote closer cultural awareness and cooperation in Europe. I also hope that it will be a didactic tool, in order to make young people interested towards a part of the cultural heritage that is an integral component of our civilization. We are all grateful in sharing this celebration of cultural unity.
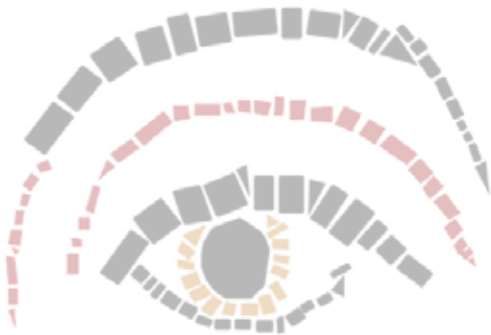
Isabella Baldini

Prof. of Early Christian and Medieval Archaeology
University of Bologna
Coordinator of the Byzart – Byzantine Art and Archaeology on
Europeana project
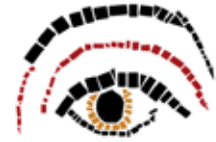
Section 1: The BYZART Project

1.1 "BYZART – Byzantine Art and Archaeology on Europeana" project: activities and outcomes

Giulia Marsili, Lucia Maria Orlandi

"Byzart – Byzantine Art and Archaeology on Europeana" project aimed at making about 75.000 new cultural and artistic multimedia contents accessible online through Europeana platform. It features collections of newly digitised photos, video and audio contents from previously unexploited archives, as well as edited contents about Byzantine history and culture, especially in the field of art and archaeology. The Byzart consortium was led by the University of Bologna and gathered different institutions from several European countries, that are the Ionian University-Department of Audio and Visual Arts, the Open University of Cyprus, the Aristotle University of Thessaloniki, the Bulgarian Academy of Sciences-Institute of Art Studies, the Institute of Historical Research-National Hellenic Research Foundation, the Museo d'Arte della città di Ravenna - Biblioteca Classense. They suitably reflect the main territorial domain of the Byzantine culture, by encompassing Greece, the Balkans, Italy and the Mediterranean islands.

The action has lasted from October 2017 until April 2019. Its core target was the enhancement of Europeana platform when it comes to a previously neglected thematic field, both in terms of enrichment with newly digitized contents and in terms of accessibility and visibility of already existing resources. Toward this goal, since the beginning of the action the Byzart team have worked on various fields. Among the main purposes there was the digitization of archival documentation and the related metadata production. The bulk of the analogic materials has been newly digitized, thus enhancing many previously unexploited archives. The variety of the visual aids has also been given relevance: collotypes, photo albums, ambrotypes, albumen prints, carbon prints, photogravures, negatives and colour transparencies, colour prints, digital photographs as well as audio-visual materials (sound tracks and documentaries), belonging to historical and academics' personal

archives. The digitization of the analogic documentation was performed according to specific guidelines shared among the consortium, in order to set the standards for the digitization process and provide high quality content that satisfy the quality assurance tests. The Byzart metadata structure was designed from scratch, according to the Europeana Data Model. It was tailored by providing many descriptive fields in order to properly contextualize the depicted objects and ensure a rich user experience. A specific effort was devoted to multilingual enrichment, by putting to use features and tools already available from other national institutions and EU-funded projects, with the result of creating Byzart own vocabulary, devoted to Byzantine Art and Archaeology. Specifically, the multilingual enrichment added standardisation and Linked Open Data to the metadata sets in some fields of description of the items, such as iconographic subject and geographic location. Furthermore, a metadata contents quality check system was implemented, in order to ensure consistence and uniformity.

After digitization, all the items have been ingested and displayed on Byzart web-database (https://cmc.byzart.eu/) and on the project website (https://byzart.eu/), conceived and set up specifically for Byzart action. The web-infrastructure and tools are based on an UNIBO internal server. Likewise, the master copies are stored on a dark archive belonging to AlmaDL, the Digital Library of the University of Bologna, which thus ensures the sustainability over time of Byzart action. The harvesting and the aggregation towards Europeana have been performed by the same institution. Moreover, after the completion of the project, the entire Byzart collection will be hosted by AMS Historica, that is the digital library showcasing the collection of antique and valuable documents owned by the University of Bologna (https://amshistorica.unibo.it/).

Concerning copyright, the elaboration of guidelines aiming at defining the conditions of access and re-use of digital items allowed content providers to identify the appropriate rights statement for each digital object, by choosing among the 14 rights statements foreseen in the Europeana Rights Statements (http://pro.europeana.eu/page/available-rights-statements).

Another core target of the project was the retrieval of Byzantine-related items on Europeana, making them more accessible and searchable through a link to the Byzart collection. To this end, a search interface within Byzart CMC administration area was implemented in order to facilitate the

gathering of Byzantine-related items already existing on Europeana Platform. Through this system, about 67.000 items from Europeana Collections were filtered, and finally more than 33.000 were accepted and integrated. In this way, the Byzantine collection of Byzart project has been enriched and enlarged, supplying all the scientific community of a broad set of Byzantine-related digital items available on the same platform.

As a result, Byzart action has enhanced the Europeana portal, both in terms of new high-quality contents (data and metadata) related to Byzantine heritage, and in terms of accessibility and visibility, by classifying and linking Byzantine-related items already on Europeana to Byzart collection, thus making them further visible on Byzart website.

Finally, the dissemination about Byzart project has been led through different means: in the first phases of the project, this activity was implemented through the partner's institutional websites, and by means of scientific meetings and publications. Then, since the second semester of the action, dissemination purposes have been performed by the Byzart website (https://byzart.eu/), which features different sections, presenting the project contributors and guiding data providers and public users through Byzart platform contents and tools. The latter range from the project presentation and actors, to the helpdesk facility for old and new contributors; from the video tutorials and documentation to the vocabulary resources available for downloading. The Byzart website redirects also to the Byzart database, where all the items are showcased, and to the Byzart web-exhibition "The Silk and the Blood. Images of Authority in Byzantine Art and Archaeology" (https://byzart.eu/exhibition/). The digital exhibition features a story-map structure and its contents, presented in this volume, provide the wider and the scholarly public with an effective thematic glimpse of the Byzantine Civilisation, as mirrored by the Byzart consortium institutional archives.

In fact, besides the scientific activity of gathering and filing the archival material, the Byzart project has worked towards increasing the audience attention for the Byzantine culture, using the Europeana platform as a display. A peculiar perspective is that of the experience of monuments and works of art directly witnessed by the same owners of the archival records, some of which are amongst the most important scholars of Byzantine art and archaeology in the last two centuries (e.g. Stylianos Pelekanidis, Elli Pelekanidou, Andreas Xyngopoulos, Stefan Boyadzhiev, Liliana Mavrodino-

va, Giuseppe Gerola, Giuseppe Bovini, Corrado Ricci, Mario Mazzotti, etc.). Thus, the efforts in preserving and passing on the Byzantine Cultural Heritage operate in two different, but complementary ways. Firstly, the cultural heritage object is documented in its current state of preservation and/or at a state of preservation which is already historicised, and sometimes not even available any more. Secondly, the archival record is passed on and enhanced in its historical dimension, as a witness of the research activity and of the personal contribution of a scholar, and as a milestone in the development of the studies on a particular monument or object.

This initiative can be seen as an action of "restitution", which is its more remarkable contribution, as in the case of projects dealing with the recovering and enhancement of archival materials in their various forms (images and audio-visuals). It is obvious that the BYZART web-database, like many others of the same type, cannot make the materiality of the cultural heritage object accessible to the direct experience of the spectator, as it is the case for other ways of preservation and fruition of cultural objects (from gypsum casts and models to 3D prints based on laser scanning). In the case of BYZART, the archival record itself is nothing but a representation of the object or the monument. Nevertheless, in such a collection, the metadata associated to the digital items provide the mediation and the contextualisation of the works of art, which allow the users to have a better understanding of the historical and artistic heritage. This is especially relevant for Byzantium, since for centuries this civilisation has been evaluated according to a "western Europe-centered" perspective, both in the academic milieu and in the popular opinion, without adequately considering its legacy. The BYZART action would be a way to "restore" the knowledge of a complex world, various and yet homogeneous, and far from being foreign to the cultural development in Europe and the Mediterranean, to the advantage of the specialist and non-specialist audience. Moreover, through the conscious gaze of outstanding scholars in the European and Mediterranean History of Art, the user can reclaim one of the most engaging and branched roots of his/her own cultural and identity heritage.

1.2 BYZANTINE CULTURAL OBJECTS IN EUROPEANA

Metadata documentation standards, customizations and quality content control for BYZART - Byzantine Art and Archaeology on Europeana
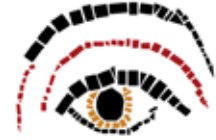
Stylianos Lampakis, Maria Leontsini, Vasiliki Zorba

The BYZART project was created with the aim of digitizing a number of thematic collections about Byzantine archaeology, cultural history and art assembled and maintained by academics and scholars to serve advanced educational and research needs or support the needs of museums for archival repositories. The visualization of the material and information from these undisclosed collections brings together content and resources that derive from the specialized trends and quests developed within the 20th century educational and cultural environment, generated in a number of departments belonging to European foundations specializing in several fields of Byzantine history and culture. The digital reach of these Byzantine cultural objects (object, text, sound, image and voice) through Europeana allows researchers to have an open access in a wide range of materials while also taking advantage of the opportunity to retrieve the so far recorded academic groundwork on these objects.

The digitized documentation includes photographic records as also video and audio material of liturgical chants, soundscapes (e.g. bells or semantron ringing), as well as documentaries, travelogues etc. The valuable collection with rare audiovisual material registered in the Music Archive of the Institute of Art Studies of the Bulgarian Academy of Sciences (BAS) supplements the BYZART digital collection with a particularly valuable content of rare video and audio material, which maintains sounds and video images of the Byzantine musical culture. The partners also introduced digitized videos incorporated on the Europeana platform, from the Open University of Cyprus, saving a special range of archaeological heritage sites, which function as a stake of the cultural tradition of the recording of sites where European civilization has been evolved. The digitized video recordings retain moreover important documentation for future scientific studies of to-

pography, archaeology, architecture and so on. Overall, the registries extend to a great variety of material of digitized photos of religious and secular monuments (simple churches or private and public buildings, fortifications etc.), iconographical material (either mural paintings or frescoes and icons or illuminated manuscripts), manuscript folios, manuscripts' book bindings, liturgical books (Gospels, Psalteries and similar), inscriptions, simple liturgical objects, coins, minor objects and jewellery.

The twenty-seven collections (https://cmc.byzart.eu/collections), created and held by academic institutions and museums comprise more than 70.000 digitized cultural objects which come from the most eminent centers of Byzantine culture and also from several lesser known Byzantine heritage sites; the geographical extent of the places of origin of these digitized cultural objects spread out from Constantinople, the Byzantine capital, to the major surviving -into the Middle Ages- cities of Antiquity, like Rome, Ravenna and Thessaloniki, as well as many -not less important- focal points of Byzantine civilization bloomed in the Balkan Peninsula, but also the Eastern Mediterranean, Cyprus, and Italy and even some regions of Western Europe. The input of this Byzantine cultural corpus among the Thematic collections of Europeana manages to create a high grade depository with content suitable to serve educational needs, research and specialized studies in various fields of the Byzantine historical heritage: history, geography, archaeology, art history, an also other areas like sigillography and epigraphy, and complements in several ways the rich and substantial component of the future digital European cultural heritage.

The integration to the Europeana platform of the Byzantine cultural objects accompanied by the appropriate metadata, describing each one's specific properties, was implemented on the basis of the methodologies as they have been in principle formulated by thr Europeana Data Model Standards. Compulsory was the compliance of the presentation of each item's metadata fields with established academic terminology. Therefore, data providers from the specialized academic institutions participating in Byzart project provided the digitized content of each collection, in accordance with the Europeana Data Model Standards, but also by adapting them to principles contained in each research-based area: architecture, iconography, sculpture etc., so to enrich the content of these objects with scientific accuracy.

The content of the digitized collections had moreover a double targeting; the particular features of each Cultural Heritage object (CHO) were

framed by the general reference to their creation period and were enriched with the contextual realities pertinent to the modern vocabularies and tools which have been established for the study of Byzantine culture. This process of defining the metadata fields clarified the qualities and the distinctive features of the collections digitized by each partner. The University of Bologna, Department of History and Culture obviously holds important collections documenting European artistic activity throughout the Byzantine and Post Byzantine period. The Museum of Ravenna (Museo d'Arte della città di Ravenna - International Center for Documentation of Mosaic, MAR-CIDM) and the Classense Library have to their name a rich collection of images of mosaics from the monuments of Ravenna, an acknowledged site of the world's cultural heritage. The collections of the Bulgarian Academy of Sciences, Institute of Art Studies, give emphasis on artistic activity in Bulgaria. The Aristotle University of Thessaloniki, Department of History and Archaeology, offers several collections deriving from research projects and educational activities of its distinctive and recognized academics. Particularly important is also the Byzantine material originating from Cyprus, a cultural hub of the Eastern Mediterranean, provided by the Open University of Cyprus.

The venture of forming and organizing the metadata format so to accurately attribute the digitized contents of the Byzantine cultural heritage objects, which were selected to be uploaded in the web repository of the Byzart collection, was structured on three main core classes: 1. the "object of cultural heritage" (CHO), 2. the "digital representation" (WebResource) and 3. the "aggregation" (OreAggregation), made possible by the formulating of the appropriate labels adhering to the Europeana Data Model mapping rules (EDM). We could, without a doubt, say that the organization of the metadata format, that supported the filling and editing metadata procedures, has been greatly facilitated by the Europeana Data Model rules. This step implied also the drawing up of terminology resources in order to describe the digital collections, that was set by the responsible colleagues of the teams in Thessalonica and Ravenna (https://cmc.byzart.eu/files/documentation/byzart_vocabulary_def_v.3.0.xlsx).

Emphasis was moreover placed on the structuring the catalogues of the metadata fields that resulted from the suggestions put forward for consideration during the first steps of the integration of each digital item on the platform by the data providers. The metadata structure was eventually for-

med by adapting specific standards that exploited established scientific bodies of terms, which were deemed suitable to describe the properties of each Byzantine cultural object. In fact, it has become even more appropriate the need to adapt classification systems and terminology resources to properly cover the representations of the cultural objects belonging to the Byzantine civilization's broad chronological and geographic scope (Italian Peninsula, Balkan Peninsula, Asia Minor, Cyprus, Levant, Egypt, Western Mediterranean). It was also considered convenient to assess efforts made for the exchange of ideas and options submitted by the BYZART partners in order to describe metadata by rendering the properties of each object and define the labels' structures for the obligatory fields included in the Europeana metadata format. An issue that emerged while attempting to shape the metadata content was associated to the dating of each item and had to do with the proposed completion of the Chronology Period field; the issue was resolved by creating an eligible selection between the descriptive reference such as Early Byzantine Period, Middle Byzantine Period, Late Byzantine Period etc, and the simple note of dating.

In this way the applied chronologies followed the Europeana metadata guidelines, while at the same time the labels of the chronology fields were set in accordance with established periodization that is standardized in Byzantine Studies. The specifics of the chronological classification of the material are facilitated by the historical time-line, compiled by the IHR-NHRF team and complemented in its digitized form by the teams of UNIBO and the IU-AVARTS as presented in the BYZART Exhibition (https://byzart.eu/exhibition/). The BYZART items cover more than 15 centuries of History (3rd-18th century) and refer to nearly all the periods of the Byzantine artistic production. The time-line frames all this material with the purpose to help the broader publicum -interested in the matter- to better apprehend key points of Byzantine History.

The textual information and hyperlinks that serve to identify and cover the relevant references of the content were configured so as to define the specific nature of each item and enable the development of the appropriate content metadata infrastructure. It is worth mentioning the cooperation which ensured quality strategies developed by the central coordination team of the University of Bologna, that, from the beginning, encouraged the BYZART partners, with effective supervision and open and ongoing communi-

cations; equally important is the contribution of the high level of expertise of the Ionian University, Department of Audio and Visual Arts, that created a friendly manageable platform which supports over the twenty-nine required fields, of which only ten can be filled in with an open text, while the others can be compiled only via closed lists of predetermined sets of values. This achievement has allowed speeding up the completion the form and further facilitated the quality control of the metadata.

The data providers complemented the customized metadata of each item, that were subsequently checked by the team of the Institute of Historical Research, National Hellenic Research Foundation (IHR-NHRF), tasked with the quality control. The existing differences and the terminology particularities –something natural in similar undertakings, with the vast number of objects and the plethora of the associated special fields–, were scrutinized under these authoritative principles throughout the course of the final quality control stage. The NHRF team tried to "unify" only the most striking cases towards a minimum homogeneity of the descriptions and decided to maintain the specificities of the vast majority of the digital material.

Summarizing the effort of metadata logging in three main core classes (1. Cultural Heritage Objects fields, 2. Digital representation fields and 3. The Aggregation fields), it was considered appropriate to create labels that refer to different values representing the different aspects of the content based on the scientific standards of each field. These labels, which correspond to different subjects and categories of each object (CHO), were organized by adapting and complying with the standards of Europeana Data Model. Thus, the Byzart metadata format for the description of each CHO created a structure of fields, based on the classification system of Europeana, as presented in the Byzart Project's Documentation files (https://cmc.byzart.eu/admin/byzart-documentation)

Every object comes with different fields referring to special information which relates to its cultural origin and data about its present situation, its place of preservation and, of course, the way in which it is classified in the collections but also in its digitized form in Europeana. Other fields, those of Title and Description, provide important information for defining the cultural heritage object (https://cmc.byzart.eu/files/documentation/byzart_metadata_structure_v.1.8.2.xlsx). It was also foreseen that if an object is part of an unidentified whole or otherwise lacks a distinct title,

one of the two fields can be omitted, provided that at least on of them is compiled.

The fields described by the labels of Type, Subject and Chronology of each object are used to define the identity of each cultural heritage object. The fields of the Byzart metadata format comprise also the Contributor, the person involved in or contributing to the creation and the life of the object. Another field is the Creator of the object who could be an artist. The language of text objects (for example, a book, or a song) and also other types of objects that have a language aspect are also defined by a special field. The field labeled as Current Ownership is used to provide the name of the rights holder of the object.

These samples of fields constitute only a part of the Byzart metadata set that formulates the multifaceted content, description, chronology and a whole bundle of information of the thousands of objects that deliver an important component of European cultural heritage with the academic guarantee provided by the Byzart partners distinguished and recognized for their scientific work. This digitizing venture represents at the same time institutions and people that constitute a lore of the same heritage based on a co-operation bet for European culture with a pervasive cultural impact to the cross-cultural relationships between East and West appropriated throughout dynamics of this relationship, and yet it makes visible the extent to which the West was influenced by Byzantine culture.

Selected bibliography:

G. V. Landon, *Toward Digitizing All Forms of Documentation*, D-Lib Magazine, 15, n. 3/4 2009.

S. Kalopissi-Verti, M. Panagiotidou-Kesisolgou, *Multilingual Illustrated Dictionary of Byzantine Architecture and Sculpture Terminology, Heraklion 2010; Getty Art and Architecture Thesaurus* (http://www.getty.edu/research/tools/vocabularies/aat/).

M. Ioannides, E. Fink, R. Brumana, P. Patias, A.S Doulamis, J. Martins, M. Wallace (eds.), *Digital Heritage. Progress in Cultural Heritage. Documentation, Preservation, and Protection, 7th International Conference, EuroMed 2018, Nicosia, Cyprus, October 29–November 3, 2018* (https://www.springer.com/gp/book/9783030017613, https://www.springer.com/gp/book/9783030017644).

Selected Europeana Digital links:

The Europeana Data Model for Cultural Heritage (https://pro.europeana.eu/files/Europeana_Professional/Share_your_data/Technical_requirements/EDM_Documentation/EDM_Factsheet.pdf).

Editorial Guidelines for Contributors (https://pro.europeana.eu/page/creating-editorial).

Usage Guidelines for Metadata (https://www.europeana.eu/portal/en/rights/metadata.html).

1.3   COMBINING BYZANTINE ART CONTENT AND INTERDISCIPLINARY TECHNOLOGIES
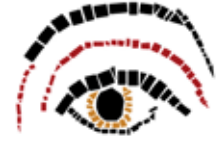
Ioannis Deliyannis, Andreas Giannakoulopoulos, Faye Poulimenou

In order to appreciate the breadth and depth of BYZART project, it is important to examine it from different perspectives.

The Ionian University Audiovisual Arts team has already implemented this approach at every stage of the project, a process that provided an end-system that adapted to the requirements and needs of all contributing parties.

This taxonomy is separated into the following main user categories:

Content Contributors

As a contributor, users have been using the website to upload/edit and submit content and metadata. Effortless and mass-uploading of vast data sizes was implemented using cloud technologies and techniques which do not impose data-entry delays while uploading, enabling parallel processing to be implemented.

New contributors can join the consortium and enrich the collection by submitting their content. This process is very important for new researchers who wish to store and make their research available, as they will be located centrally ensuring that they preserve their content ownership rights.

Content Validators

Users being the content experts are rendered themselves as validators for the submitted content. However, our external data validation experts are on hand during and before the final submission of a collection. This feature, combined with the creation of well-typed term vocabulary enables metadata accessibility and uniformity, creating a solid data structure that can be effectively accessed both manually and automatically.

Developers

We have been dealing with data and metadata issues, enabling existing content to be described appropriately, while new content can also be described and catalogued. New content involves data types including augmented reality, virtual reality and holographic content, new audio types involving locative information and updated minimum content-sampling requirements that enable this content to be used for the development of virtual-reality and holographic presentation environments.

Users

Users are able to view the digital collection items and now the exhibition with a complete timeline. Users are presented with the options to browse generally through the collection, search for specific terms, identify the copyright terms and trace the copyright owner should they wish to use the content within their projects. They may also propose edits and corrections to the database.

In order to implement the above project functionalities we implemented the research results on information systems and the use of innovative technologies for information access and learning (Papadopoulou et al., 2018, Deliyannis and Papaioannou, 2017, Deliyannis and Papadopoulou, 2017, Deliyannis and Honorato, 2016, Deliyannis and Papaioannou, 2014, Deliyannis, 2012). Thus a user-centered system was designed around the project website, covering the necessary user requirements and based on state-of-the-art practices from the literature combining information access and learning (Riyukta et al., 2018, Michelis, 2016, Spector, 2014, Hwang, 2014, Aplin, 2013). The targeted user experience is achieved by the creation of menus, which match the intended user profiles. The following list describes the main items that were implemented by the Ionian University team, in collaboration with the Consortium:

The Website https://byzart.eu was designed to cover the requirements of the already mentioned user categories creating a web environment for internal and external information exchange, communication and public awareness. The website was based on a CMS platform which was customized both aesthetically and technically to fit the special requirements of the project. The website's sections include the "About the project section", devoted to the

USER CATEGORIES (by level of engagement)

- WEB USERS
- RESEARCHERS
- EXTERNAL NON VERIFIED INSTITUTIONS
- EXTERNAL VERIFIED INSTITUTIONS
- MEMBER CONSORTIUM
- UNIBO ADMINISTRATORS

INFORMATION GIVEN

- SEARCH & DISPLAY CONTENT METADATA
- INFORMATION ABOUT DIGITISATION SYSTEM
- EDIT CONTENT/VERIFY CONTENT
- SUBMIT CONTENT TO SYSTEM
- SYSTEM TEMPLATE CORE DATA&METADATA
- SENT CONTENT TO EUROPEANA
- ADD INSTITUTION

- FAQ
- TEXTS
- VIDEOS
- COPYRIGHT
- PREVIEW
- METADATA

presentation of the project's main goals, the "Partners" section for the presentation of the Consortium members background, the "News" section that presents all current news about the project (such as upcoming events, media presentations, conferences, exhibition, newsletters etc.), the "Links" section that points to websites related to the project, the "Calendar" unit that is used to alert consortium partners and target users for the upcoming events and the "Contact" form supporting multiple functions depending on the user profile. The "Become a partner" section included welcomes new members to the Consortium and also provides useful information about the profile of the future partner either as a data provider or as a Consortium member. One of the main sections of the website is the "Helpdesk facility". Finally, at the front end of the website, a link to the BYZART Online Exhibition and a link to the BYZART Database have been created. The original design that presents the section linking between user categories and information provided is shown in Fig. 1.

Fig. 1. Linking User Categories to Information within the BYZART Website.

The project's logo and communication material have been created, after consultation with all partners, in order to achieve the most inclusive logo to the project's goals. Finally, a limited number of scenarios and interactive multimedia-enabled content tours have been designed and developed that showcase the new collection created and its possibilities. The main presentation video focuses on the project website and the online collection, while an experimental video displaying holographic information was created enabling non-technologists to appreciate how metadata sourced from Byzart or Europeana in general, can be used as metadata in order to create new media.

At the background functional level the Collection Management Component system was developed, accessible at the following address: https://cmc.byzart.eu/.

This system was based on the Omeka Classic platform which was heavily modified to support the EDM model as described by Europeana's guidelines. The Collection Management Component that emerged through the modification allowed partners to input metadata relevant to the project through an easy to use interface or through a semi-automatic import process using spreadsheet files. The digital representations accompanying these metadata were uploaded through a Cloud service and integrated into the CMC through a multistep technical process. The final items, which consisted of both metadata and their respective digital representations, were validated by the system to fit the parameters defined in the EDM model. Extra effort was put into supporting a Linked-Data implementation of the EDM model using URIs both for vocabulary terms (such as the subject, type, material or technique used) and the location of each item. The CMC also implemented the automatic transmission of all items to Europeana through an OAI-PMH repository system. In addition to that, the CMC gave partners the ability to create and manage multi-item Galleries, search and ingest content from Europeana to an external collection and facilitate the quality assurance process through a status tracking system.

In addition to that, the CMC was enriched with a special system that made use of Europeana's Search and REST API to find Byzantine content already in Europeana and ingest it into a special external Collection. This system gave specific contributors the ability to use keywords to search in Europeana for existing Byzantine content. This content was then presented in an easy to read, sort and filter format to the user. The user could then

review the content and decide if it was relevant to the Byzart project. If it was deemed relevant the user could proceed to the automatic addition of that item to the Byzart external collection. The Europeana REST API was used to collect all relevant information from Europeana and create a view of the item inside Byzart's Collection Management Component. This externally ingested item could then be managed through the CMC. Using this system more than 40000 relevant items were discovered and assembled in a singular collection accessible through Byzart's CMC frontend website.

The CMC is complemented by the user's guide (both using written instructions and video) providing a centralized platform supporting all the functions required by the process: content submission, guides and guidelines, instructions, technical information and support visible specifically by those who submit content. The creation of the CMC also assisted in the clustering of the different digital objects from Byzart dataset, optimizing the parametric setting for metadata clustering and following and evaluation on a qualitative and quantitative level.

    a. IU & UNIBO & NHRF – with a lot of help by Maria Leontsini adapted the EDM model to the required Byzart needs and special characteristics.

    b. OMEKA was heavily customized to suit the needs of the project linking the thematic channel with Europeana.

The digitization standards and guides were developed and are freely and publically accessible as they set the minimum requirements for the content to be re-used by external developers in new-media applications such as VR, AR and Holographic projections. Extensive research and a report have been elaborated for the analysis of the existing Europeana minimum standards for the uploading of the metadata and the setting of the criteria for the definition of metadata (collect new metadata, connect and enrich existing ones), that is coherent and compatible with minimum Europeana Core Platform requirements. This report had been used for the creation of written guidelines for the metadata minimum standards according to the EDM needs. The written guidelines, which were also publicized in video format, were drafted after consultation with all Consortium members who were asked to fill in a questionnaire and describe the technological tools available for use as well as the technology expertise of their members so that the guidelines were modified according to real partners' standards. This document helped at instruct-

ing partners and aggregated data providers on how to map their data to the EDM, with reference to classes and properties available. The EDM created aimed at being an intermediate for collecting, connecting and enriching the descriptions provided by the Consortium content providers. As such, it was designed to include any element (i.e. class or property) found in the content provider's description. IU-AVARTS team also created the EDM Guidelines – giving guidance to providers wanting to map their data to the EDM where they showed which property relates to which class and contains definitions of the properties, the data types that can be used as values and the obligation level of each property. In the framework of this Activity, a fully operational EDM system had been created, constantly checked by partners until it met its final form and operability.

The standardized digitization process had been communicated to all partners in order to ensure uniform results for the digitization procedure. During the elaboration of the process, all problems had been accounted and all partners had been supported with individual difficulties that occurred. IU-AVARTS supported all partners' teams remotely and provided with guidelines regarding the minimum digitization quality characteristics that need to be followed for each media type, in order to provide high quality content that will satisfy the content quality assurance tests. The proposed digitization guidelines had been drafted in written and in video and handed over to all partners.

In addition, IU-AVARTS was also responsible to verify that the datasets from the partners were correctly uploaded on Byzart web platform and further to that assisted in the dataset quality control and validation. The completion of the activity was successful with the injection and publishing of each item on both platforms (Byzart and Europeana platform).

The helpdesk is embedded within the website (featuring help videos) in order to create an environment that provides both publicity and help to users. The calendar was also embedded within the website enabling events to be publicized and organized in time. The helpdesk facility has been destined to be used by providers and users within and beyond the partners. It functions as an advisory helpline for current and future users. The helpdesk is integrated into the website of the project. Through the helpdesk, a dispatching system has been set up so that providers' and users' questions are redirected in due time to the proper contact person to ensure a timely response. Also, a

report on documentation gaps has been created (about IPR, metadata modeling, digitizing procedures, and communication tools), to ensure the completion of all gaps occurred.

Finally, a methodology has been proposed for institutions that wish to provide digital content to the thematic collection, explaining how they can become partners of the Consortium as data providers. The task included the development of a data structure offering consortium members and outsiders the required information that will enable them to be introduced to the system's functionality, to find a centralized section containing supporting content and to enable potential members or users who wish to evaluate the good practices followed under this project to understand the functionality. Instruction on how external interested parties can join the consortium and contribute their content to the collection is also given.

Hence the helpdesk has been created to answer different questions that arise by the users, such as the metadata modeling, general questions about the project and the EDM, issues related to the IPRs and questions about how to become a partner of the consortium. It also includes a Frequently Asked Questions section.

IU AVARTS team focused mainly on the extending to the above user/contributor categories:
– Web Users (who are interested in the resources)
– Researchers (who wish to research the content)
– External Institutions (non-verified –possible content contributors)
– External Institutions (verified content contributors)

A series of help and promotional videos (CMC, Helpdesk, "discover the collections") enabling project visibility to the users are today are also accessible within this section, complementing the user experience. The Helpdesk team assigned for this task consisted of members of IU AVARTS and UNIBO. It was committed to realize the communication and awareness-raising activities between the members of the Consortium and future ones.

In terms of new and innovative content it is important to note that the holographic experimental video based on the collection was created by the Ionian University team in collaboration with the Open University of Cyprus partner, in order to enable archaeologists and the general public to appreciate the use of this technology, and to prove that the digitiza-
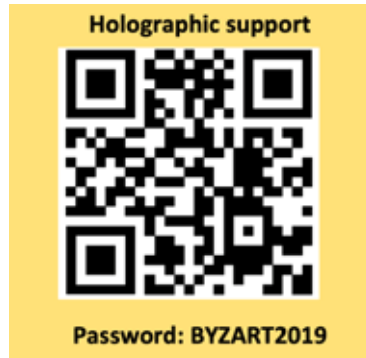
Fig. 2. Accessing the holographic video.

tion standards provide a solid base capable to support creation in different media platforms using existing content.

This is accessible by the appropriate channel using a QR-code reader (Fig. 2) and entering as password the word BYZART2019, and it requires a pyramid-like display, shown to be properly presented (Fig. 3).

Finally, the project concludes with the presentation of the digital exhibition entitled "The Silk and the Blood. Images of Authority in Byzantine Art and Archaeology" presenting selected material using geolocation, timeline and other organization techniques in collaboration with RAVENNA & UNIBO available at https://byzart.eu/exhibition/. This Online Exhibition was created using ARCGIS technology, in order to implement a user experience that combined Byzantine-related media provided by the Project's partners with locations and time periods, using an interactive map and an extended timeline. The locations in the interactive map were dynamically added from information mined from the Geonames web service using data-linked metadata provided to the CMC by the various contributors.

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Fig. 3. The pyramids used to present holographic content using mobile phones (small) and tablets (large).

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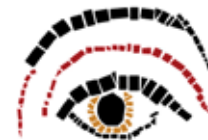
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1.4 BYZART: ACTIVITY 6
BYZART MULTILINGUAL METADATA ENRICHMENT

Eleni Chrysafi, Linda Kniffitz, Chiara Pausini

BYZART project aimed at making 75.000 cultural and artistic multimedia contents about Byzantine History and Culture accessible online via the Europeana platform. The first objective is to ensure wider accessibility and searchability of the digital items about Byzantine Art and Archaeology. Special attention has been devoted to technical vocabularies and the multilingual metadata enrichment to guarantee the widest possible dissemination of the data.

BYZART Metadata Enrichment

A controlled vocabulary defines a restricted list of valid terms and words that can appear in metadata fields and is beneficial at the indexing process, so that data providers and repositories apply the same term to refer to the same concept (e.g., person, place or thing) in a consistent way. It may be used as a data value standard at the point of documentation or cataloguing and it helps to ensure consistent and rapid metadata entry. It is controlled because users (cataloguers, taggers, indexers) may only apply terms from the proper list to compile a specific metadata value or field, and because only under certain specific conditions and review processes may the terms within a controlled vocabulary change or increase in number,. This is the responsibility of the controlled vocabulary editor, and not of the users'.

A detailed list of controlled vocabularies suitable for Byzantine-related collections has been provided for BYZART project purposes by the City Art Museum of Ravenna (MAR), and the Aristotle University of Thessaloniki (AUTH), based on existing specialized vocabularies, to ensure a multilingual connotation to BYZART collection on Europeana.

The work on terminological lists developed from a first identification and selection of controlled vocabularies and tools already existing in the the-

matic area examined. Therefore, vocabularies suitable for Byzantine cultural heritage have been tested and adapted for Byzart purposes, for advanced indexing, content retrieval, and semantic interoperability requirements defined by Europeana.

Byzart controlled vocabularies refer specifically to the following fields: Type, Material, Technique (of the Cultural Heritage Object - CHO), based on Byzart Metadata structure elaborated by the Dept. of History and Cultures - University of Bologna (UNIBO) and the Ionian University (IU – AV-ARTS).

The vocabularies intend to cover the widest possible field of the historical heritage related to the Byzantine culture, by taking in the first place the ensemble of digital data and objects gathered by partners as a reference. Indeed, one of the most interesting aspects of the project is the extraordinary variety of the partners' collections: their subjects range from architecture, sculpture and archaeology to pictures, icons and manuscripts, covering a broad chronological (from 3rd to 15th century) and geographical span (all over the Mediterranean). Besides images, drawings, graphics, sketches and videos about Byzantine cultural heritage, audio recordings about Byzantine church music are included in the collection.

The Byzart Controlled Vocabularies are conceived as open vocabularies, destined to be enriched by terminological implementations obtained from the direct cataloguing by the partners, and ready to accept linguistic transformations of normalized terms whenever a more appropriate term is found.

Multilingual Terminologies

In the development of Byzart Vocabularies the first point of reference for the construction of terminological lists was the Art & Architecture Thesaurus® (AAT) elaborated by the Getty Research Institute (http://www.getty.edu/research/tools/vocabularies/), one of the most widespread tools for cataloguing works of art available at present. It is a structured vocabulary containing terms and other information about concepts, which provide authoritative information for cataloguers and researchers. Terms in AAT may be used to describe art, architecture, decorative arts, material culture, and archival materials. For each term included in Byzart Vocabulary, the consistency with the English term in the AAT has been verified. Therefore, for all

concepts of the Byzart terminology, the corresponding concept in the AAT has been recorded.

Another important reference was the Vocabulary implemented within the framework of the PartagePlus project (http://www.partage-plus.eu/) on the European Art Nouveau cultural heritage), with specific attention to the following fields: Object facet, Technique facet, Material facet.

Byzart Terminological lists are provided in English, Greek, Italian and Bulgarian, whose translation has been provided by each partner in its own national language, by referring to the relevant national cataloguing reference standard.

For example, for the Italian version, the Vocabularies and Terminological lists issued by Central Institute for Cataloguing and Documentation (ICCD; http://www.iccd.beniculturali.it/enrichment_19_07_18_def.doc) have been searched; ICCD is the Institute that manages the Italian National Catalogue of archaeological, architectural, artistic and ethnic-anthropological heritage. For the Greek version the reference was: Sophia Kalopissi-Verti, Maria Panayotidi-Kesisoglou (eds.), *Multilingual Illustrated Dictionary Of Byzantine Architecture And Sculpture Terms* (Herakleion 2010). The exchange of information and the interweaving of data between the City Art Museum of Ravenna and the University of Thessaloniki, based on already available repertories, allowed the construction of a list of terms that took into consideration the widest range of objects linked to Byzantine art.

Controlled Terms Vocabularies: Type, Material, Technique

Controlled fields contain indexing terms, key data values drawn from standard vocabularies, and formatted to allow for successful retrieval. In the Byzart metadata structure, three specific lists of controlled terms have been defined, related to the following fields: Type, Material, Technique.

The content of each field is restricted to a specific list of terms only. The chosen term has to be selected from the drop-down menu connected to the field. If the term one is looking for is not included in the list, it is possible to propose a new term to the controlled vocabulary Editor, by email (see below).

- Type: description of the nature or genre of the object in vocabulary terms. The field identifies the object, on the basis of its morphological and

functional connotations, expressed in the tradition of art history studies (controlled vocabulary). The field Type is connected to an Open Controlled Vocabulary and is a repeatable field: it can be used to provide multiple type attributes to one object.

Examples:

a) Pottery; Amphora

b) Archaeology; Mosaic

For the Cultural Heritage Object type, it is required to choose at least one term that refers to the object' physical form or function. Object types may also refer obliquely to the subject. A single item may have more than one object type, because one term alone may not sufficiently describe the object. For example, terms for function and form could be included as object types for one item.

Examples [form, media, and function of an item are represented in object types]:

a) Object Type: panel painting (painting by form)

b) Object Type: altarpiece

c) Object Type: polyptych

- Material: the field describes the material or physical medium of the CHO in vocabulary terms. It names physical substances, whether naturally or synthetically derived (e.g., paint, iron, clay, bronze). This is a repeatable field that can be used to indicate the multiple materials or physical means that the CHO consists of. The field Material is connected to an Open Controlled Vocabulary. As usual, the content of that field is restricted to the terms provided. The chosen term has to be selected from the drop-down menu connected to the field.

- Technique: Used to specify what technique was used during the creation of the CHO in vocabulary terms. This is a repeatable field that can be used to illustrate multiple techniques that contributed to the creation of the CHO.

Each term of the above-mentioned controlled vocabulary lists has been retrieved on the Getty AAT (see above) and has been supplied with the corresponding URI. If the proper term to describe the "type", the "material", and the "technique" of a CHO is not included in the vocabulary list, it can be

added. The correct procedure to be followed is to contact reference partners in charge of the Byzart Multilingual Enrichment Activity:

-Dept. of History and Cultures, University of Bologna (disci.byzart@unibo.it);

-MAR, City Art Museum of Ravenna (pausinichiara@libero.it);

-Aristotle University of Thessaloniki (echrys@past.auth.gr).

Conclusion

The Byzart Vocabulary has been available for use by all Byzart partners to enrich the metadata of the digitized content in Byzart Collection and in this way to promote the opportunities for content recovery within the Europeana portal. In addition to that, Byzart Vocabulary is available on Byzart project website for downloading and free reuse by the widest public, in order to enhance and enrich other Byzantine-related content on Europeana. The Byzart Controlled Vocabulary, besides being a useful achievement and a reference for metadata implementation, is accessible for testing its own quality, international acceptance and simplicity in handling, and it remains open to proposals for additions and changes from external contributors.

Section 2: The BYZART Archives

ARISTOTLE
UNIVERSITY OF THESSALONIKI

Aristotelis Mentzos

After the death of Elli Pelekanidou in 2002 her beneficiaries bestowed to the University her personal library and archives as well as those of her father. The Department of Archaeology undertook the responsibility of recording and classifying this material and trasferring it into the University repository.

Apart from books and printed material, this documentation consists of photographic prints, slides and negatives, in both b/w and color. The biggest part of it belonged to Stylianos Pelekanidis and it was gathered during his active occupation in Greece as a Byzantinist, a member of the Greek Archaeological Service and, later, a professor at the Aristotle University of Thessaloniki. The material related to Elli Pelekanidou is also relevant to her activity with the Archaeological service as a Byzantine archaeologist in Thessaloniki. The photographic archive of Stylianos Pelekanidis is the result of his scientific research in places which were under his responsibility in Greece. At Philippi it comprises of the excavation of the Octagonal church complex as well as material from the Christian necropolis; in Kastoria it refers to the documentation of the architecture and painting decoration, as well as to wooden furniture and minor objects of the Byzantine and Post-Byzantine churches of that city; at the area of the Prespes Lakes it includes the documentation of the ruins of St. Achillios basilica and the painting decoration of the monastic hermitages along the shore of the greater lake. Another part of the archive includes photographic documentation of Pelekanidis' restoration projects in Serres, at the Rotonda and at the Byzantine churches of Prophetes Elias and Agia Aikaterini in Thessaloniki, as well as documentation from his several trips to the monasteries of Mount Athos. The latter part contains photographs and slides of the architecture of the monasteries as well as of their painted decoration, icons and minor objects.

Fig. 1. Basilica B, Philippi, Macedonia, Greece.

A part of the archive consists of material dating before 1953 and it is probably connected with Andreas Xyngopoulos, who was professor of Byzantine Archaeology at the Aristotle University in the early postwar years, and includes old postcards, prints and slides related to Byzantine monuments of Southern Greece. Another part of the photographic archive is related to Pelkanidis' career as a professor at the Aristotle University. It consists of photographs and slides from the study trips with students to the Byzantine monuments of Greece, Cyprus and the Byzantine monuments of former Yugoslavia. Together with this material, the archive contains a number of prints produced during the research projects of professor Pelekanidis and his associates to the chair of Byzantine Archaeology. Finally, the part of the archive related to Elli Pelekanidou consists of slides from the salvage excavations that she oversaw in lots of the city of Thessaloniki.

Further material was added to the archive thanks to concessions of Aristotelis Mentzos, Thanasis Semoglou and Melina Paisidou (Fig. 1). The archive of Aristotelis Mentzos consists of color photographs from Byzantine

Fig. 2. Agios Nikolaos Kasnitzes, Kastoria, Greece.

monuments in Greece, mainly in Thessaloniki and Dion in Macedonia, with an emphasis on architecture and architectural sculpture.

The archive of Thanasis Semoglou consists of color photographic material from Macedonia (wall decoration of the church of Kountouriotissa in Pieria), Mount Athos (phiale of the Vatopedi monastery), Peloponnese (interior of the church of Saint Sophia in Monemvasia) and some Post-Byzantine icons from the Monastery of Prophet Elias in Zakholi, in Korinthia. The material comes from Semoglou's research campaigns during 1999-2001 and 2003-2004.

The archive of Melina Paisidou consists of b/w and color photographs from Post-Byzantine monuments in Kastoria (Fig. 2). The archive focuses on the documentation of the churches decorated with mural paintings of the 17th century. The photos have been taken during the researches of Melina Paisidou in the years 1989-1995 and they constitute the material studied and published in her PhD dissertation and in other relevant publications.

BULGARIAN ACADEMY OF SCIENCES
INSTITUTE OF ART STUDIES

Emmanuel Moutafov

Three sections of the archives of the Institute of Art Studies are here presented: the photo archive, the music archive and the architectural archive.

Photo archive
The photo archive consists of pictures taken in order to complete the research projects during the years 1960s, 1970s and 1980s, as well as pictures from the research projects "Corpus of Mural Painting from the First Half of the 19th Century in Bulgaria" (2014 – 2017) and "Greek Icon Painters in Bulgaria After 1453" (2002 – 2005). Another part is the private archives of Prof. Stefan Boyadzhiev, Mavrodinov's family, Dzhivdzhanov's family, Assoc. Prof. Emmanuel Moutafov, Assoc. Prof. Margarita Kuyumdzhieva, Assoc. Prof. Ivan Vanev. The oldest picture that has been taken was dates from the 1920s, while the newest were taken in 2018. The autors of the pictures were photographs of the Institute (second half of the 20th century): Dimiter Karadimchev, Konstantin Shestakov, Anatoli Michaylov and others, as well as the scientific researchers: Prof. Stefan Boyadzhiev, Prof. Liliana Mavrodinova (Figs. 1-2), Assoc. Prof. Emmanuel Moutafov, Assoc. Prof. Margarita Kuyumdzhieva, Assoc Prof. Ivan Vanev, Georgi Linkov and others.

The photo archive presents monuments of the Byzantine and Post-Byzantine art on the territory of Bulgaria and its neighbouring countries in the Balkan Peninsula. The BYZART project thus included images of churches, monasteries, mural paintings, icons, liturgical vessels, cult objects, and everyday life items – objects related in different ways to Byzantine art. Some of them – the religious ones – kept the conservative form of the models, while others, like cult objects – pilgrim offerings, donor items, secular accessories etc. – fell easily under the influence of the dominant Ottoman

Fig. 1. Archangel Michael, wall painting, 13th – 14th century, St Peter Church, Berende village, Bulgaria. Institute of Art Studies Archives – Lilyana Mavrodinova Archive.

culture or accepted the new trends of the Western European culture. The presented pictures reveal a large part of the religious buildings in Bulgaria – temples from the 1st century AD, rock-hewn monasteries, medieval churches and churches of 19th century, the most flourishing period in the construction of Christian buildings. Some of the buildings do not exist anymore. The icon painting heritage also has a vast historical scope (11th – 19th century): frescoes fragments, mural paintings before and after preserving interventions, mural paintings from the important monuments of the Bulgarian Christian heritage; icon painting schools, icon painters and icon painter's families, master builders, donors. The high canonical art is simultaneously presented with objects "released" from the conservative formulas of religious art. These are metal works such as vessels, most of them dedicatory items, or wood carved objects: iconostasis panels, church furnishing, supplies and decorations of the Bulgarian house.

Musical archive

The musical archive consists of 2000 samples. They present church chanting dating to the second half of the 20th century recorded in Bulgarian churches from the associated members of the Institute of Art Studies. The archive includes also fieldwork recording of orally transmitted Orthodox chant.

Architectural archive

The architectural archive consists of 800 frames divided into two categories: architectural drawings and photo documentation of the architectural monuments from the Byzantine and Post-Byzantine period. In the first category sketches and schemes of the churches are included, as part of the research projects of the architects M. Bichev, Iv. Popov, M. Mileva, Al. Mladenov, T. Grozeva, B. Meshulan, M. Alkakaj etc. from the second half of the 20th century. The photos were taken between the 1960s and the 1970s and depict Christian buildings in Bulgaria, Turkey, and Greece.

Museo d'arte della città di Ravenna
Biblioteca Classense

Linda Kniffitz, Chiara Pausini

The City Art Museum of Ravenna and the Classense Library (Fig. 1) represent the main cultural institutions of Ravenna Municipality. Both organizations hold archive collections, mostly related to the history of Ravenna and its artistic cultural heritage. Composed by drawings, photographs, postcards, documents and books, the archives are not immediately accessible to users, having been considered and preserved as historical documents. The Europeana implementation activity was based on a selection of Byzantine art-related material belonging to the following archives: Corrado Ricci, Mario Mazzotti, belonging to Classense Library and CIDM catalogue, conserved at International Center of Mosaic Documentation (CIDM), section of City Art Museum of Ravenna (Fig. 2).

The Corrado Ricci Archive is stored at the well-known Classense Library, in the so-called Ricci Halls; it includes more than 80.000 documents, namely books, pamphlets, handwritten letters, administrative papers and photographs. Corrado Ricci (1858-1934), an influent personality of 19th political-cultural Italian scenery, donated his archive to the Library in 1934.

The thematic richness of the entire collection is a reflection of owner's eclecticism and cultural commitment. In particular, the photographic collection consists of a large number of pictures depicting Ravenna and its historical monuments. The good conservative condition of this archive, in particular of the correspondence section, is connected to the role of Superintendent, that Corrado Ricci performed from 1897, as the first Italian municipal officer in charge of the cultural heritage prevention.

From the end of the 19th century and the beginning of 20th century, Ravenna monuments have been the subject of several restoration interventions, whose aim was to take back Byzantine architectures to their original aspect.

Monsignor Mario Mazzotti (1907-1983), director of the Archiepiscopal archive, an archaeologist and expert of Ravenna antiquities, donated his archive to the Classense Library. It comprises about 8.000 documents, related to archaeological, artistic and historical topics. The collection is composed by several thousand of documents, including books, university theses, typed notes and photographs. Nowadays, Mario Mazzotti is considered an influential figure in the archaeological studies field. He was a scholar-priest, who focused his writings, analysis and observations on Byzantine art in Ravenna. He worked in the postwar period and his photographic archive is composed by photographs depicting archaeological sites and restoration campaigns performed at the time. The majority of archaeological sites and restorations that he documented refers specifically to the Ravenna territory.

In addition to his photographic documentation a large quantity of postcards negatives and lantern slides belonging to Mario Mazzotti's academic career, is conserved.

The CIDM Archive belongs to the International Center of Mosaic Documentation. Founded in 2003, the center aims towards promoting studies, research and development of mosaic art in all aspects, covering a limitless range in time and space. In order to organize, index and make information accessible, the CIDM has created a complex multimedia database. Starting with the UNESCO monuments in Ravenna and the Euphrasian Basilica of Poreč, the research center has provided a detailed scientific description for each inventoried item, according to official Italian national standards (ICCD).

As part of a research - catalogue project, mosaic decoration documentation represents a rich collection, consisting of images collected, inventoried and digitalized within CIDM Archive. All historical items, specifically related to the Ravenna history and monuments, are conserved in a dedicated storeroom.

About 1500 images concerning Byzantine art were selected for Byz-art project, mostly depicting mosaic decorations of UNESCO Monuments

Fig. 2. The City Art Museum, Ravenna Municipality.

in Ravenna. Moreover, the CIDM Archive includes various different types of documents such as letters, drawings, diaries, books, concerning ancient and contemporary mosaic history, specifically focused on the local context.

Open University of Cyprus

Georgios Deligiannakis, Maria Paschali

The largest digital collection contributed by the Open University of Cyprus (OUC) on Byzart platform originates from the invaluable and diverse collection of the Bank of Cyprus Cultural Foundation including five Cyprological collections and two museums. Moreover, the Byzart collection has been endowed with more than 600 digital photographs including Byzantine and Medieval coins, museum exhibits of the Pierides Foundation collection and images of Byzantine Art and Architecture of the Holy Bishopric of Morphou.

The second largest digital collection of the OUC on Byzart platform comes from the Press and Information Office Republic of Cyprus (PIO). Within the Byzart framework, OUC created a synergy with PIO and undertook the responsibility of gathering relevant images from its vast Photographic Archive and developing cultural documentation. The collection contains more than 600 digital photographs - taken in black and white and color - including digitized material from negatives, from the 1950s until the present. It also incorporates a small number of panels from travelling exhibitions, produced by the Photographic Department of the PIO. The collected material portrays the religious art and architecture of Cyprus ranging from the Late Roman period to the Late Middle Ages, with a special emphasis on its Byzantine cultural legacy. A notable part of the material records mosaic and painted decoration before and after ripping from the walls of now occupied Byzantine monuments in the aftermath of the 1974 war. Overall, this digital collection provides an invaluable resource of Byzantine art and archaeology in Cyprus.

OUC collaborated with the Department of Antiquities of the Republic of Cyprus in order to share content with Byzart from its rich Photographic Archive. A significant part of the collection comprises images of publi-

shed Late Roman and Byzantine artefacts from three museums of the Department of Antiquities, namely the Cyprus Museum (Nicosia), the Cyprus Medieval Museum (Limassol) and the Archaeological Museum of the Paphos District. It features a variety of objects, ranging from ceramics and tomb slabs to silver vessels and gold jewellery. The other part of the collection consists of selected photographs from related monuments - including the painted churches in the Troodos region, listed as UNESCO World Heritage sites. It notably incorporates photographs from occupied Cyprus, yet taken before the 1974 war. The important contribution of this digital collection lies not only in bringing together the photographic documentation of relevant archaeological material from all over Cyprus but also in making it accessible for the first time as a whole to the general public.

Following an agreement between OUC and Cyprus Broadcasting Corporation (CyBC), the former undertook the responsibility of creating cultural documentation for video material of the latter's recently digitized archive. It is the only Byzart collection that comprises video content. Almost half of the digital collection consist of documentary episodes related to the history of Cyprus in the Byzantine period and the later Middle Ages. The three documentary TV series are *History of Byzantine Cyprus*, *History of Medieval Cyprus*, *Church of Cyprus - Two Thousand Years of History and Culture*. Further material was added to the collection concerning a variety of topics such as monuments of specific regions on the island. All material is in Greek language.

The digital collection of OUC with images from the objects of the Leventis Municipal Museum of Nicosia is the product of yet another collaboration for the purposes of the Byzart project. The objects come from donations of the Anastasios G. Leventis Foundation, the Friends of the Leventis Municipal Museum, the University of Birmingham and Andreas Pitsillides as well as from the private collections of Pavlos Neophytou and Andreas Georgiades. The digital collection comprises a selection of published objects. A treasure of two hundred coins is among the featured objects. Great emphasis is placed on Cypriot medieval glazed ceramics, reflecting the strength of the museum's collection.

Within the Byzart framework, the OUC formed a synergy also with the Museum of the Holy Monastery of Kykkos. A digital collection was created as a result featuring a wide diversity of artworks from the museum's

collections (3rd to 15th century AD). It ranges from jewellery to liturgical objects and from illuminated manuscripts to painted decoration.

A small yet notable digital collection is the one of the Byzantine Museum of Holy Bishopric of Tamasos and Oreinis. It contains several intriguing artworks, namely devotional icons as well as brass and wooden crosses. Within the BYZART project, OUC created a synergy with the Museum to enrich its digital collection by commissioning high-quality digital photographs for Byzantine coins.

A small collection of images belonging to artifacts and archaeological sites of Greece, Turkey, Cyprus and exhibitions of European museums comes from Georgios Deligiannakis Archive. The emphasis of the collection is on the Late Antique Period.

And last, but certainly not least, it includes the digitized unpublished D.Phil. thesis of the late A. I. DIKIGOROPOULOS, *Cyprus 'Betwixt Greeks and Saracens' A.D. 647-965*, University of Oxford, 1961.

Veronica Casali

With nearly 25.000 images, the collection provided by the University of Bologna to BYZART represents a notable resource for the study of Byzantine heritage all over the Mediterranean. The repertoire is mainly composed by rare and valuable pictures from the Giuseppe Bovini Archive, the Federico Zeri Foundation Archive, together with some material from the archives of the Italian Archaeological School at Athens.

In addition to these repositories, the collection includes photos documenting the field activities of the University of Bologna and photographic material from the exhibitions promoted by the Department of History and Cultures of the University of Bologna. Some of the main sources of the collection are the personal archives of illustrious academics from the University of Bologna. Thanks to their life-long dedication, they managed to create a priceless mosaic of information for later studies about Byzantine culture, providing a precious resource for today's researchers.

Giuseppe Bovini (1915-1975) (Fig. 1) was professor of Late Antique and Christian Archaeology at the University of Bologna and director of the Istituto di Antichità Ravennati e Bizantine (Institute for the study of Byzantine and Ravenna's Antiquities) at the same institution. During his life, he collected about 7000 images of Byzantine art. The main part of the archive consists of typographic clichés for scientific journals like Felix Ravenna and Corsi di Cultura sull'Arte Ravennate e Bizantina (CARB). In addition to that, the archive comprises also many personal images of monuments and excavations. The composition of the collection is extremely varied, as it includes pictures of monuments, objects from museum and library inventories, photographic documentation of excavation findings, such as pottery and glass artifacts, archaeological sites, topographic maps and plans, funerary monuments and liturgical furniture.

BOVINI prof. Giuseppe
N. a Montalcino l'8/XII/1915
M. a Montalcino l'1/1/1975

Fig. 1. Portrait of Prof. Giuseppe Bovini (Giuseppe Bovini Archive, cliché 4354, n. Bovini5281) https://cmc.byzart.eu/admin/items/show/24224

Moreover, the University of Bologna hosts the photographic archive of Federico Zeri (1921-1998), who is considered one of the greatest scholars and art historians of the 20th century (Fig. 2). The composition of his collection derives from his cooperation with the American art historian Bernard Berenson, which led to the creation of one of the world's widest private image archives on the History of Art. The total amount of pictures is over 290,000 items, documenting paintings, sculpture, archaeology and applied arts. Not all of those pictures pertain to Byzantine artworks and monuments, but the number of images included in the BYZART repository from the Zeri archive is quite considerable (1247 items). The majority of the photos comes from national photographic archives, such as the Fototeca Nazionale, but also from purchases or donations from museums, private archives and auction houses.

There are mostly b/w prints on paper: gelatin silver prints, albumen prints, carbon prints, collotypes, photogravures, with a smaller section of color prints and transparencies.

A significant quantity of images comes also from the photographic collections of the Italian Archaeological School at Athens (Scuola Archeologica Italiana di Atene - SAIA), established in 1909 (Fig. 3). The long history of this institution, together with its wide research activity all over the Greek territory, produced a large number of images about Byzantine art and monuments. The archive of Byzantine-related materials consists of slides and cardboards for a total amount of 1766 items and it represents a unique source of information not only about art and architecture, but also about the history of the Italian Archaeological School itself in Greece. In fact, one of the

Fig. 2. Daphni Monastery. Narthex lunette. The prayer of Anna and Joachim (Fondazione Federico Zeri, AAM_18_ Pittura Bizantina A-R (località) - 5. Dafni, n. 3900) https://cmc.byzart. eu/admin/items/ show/23336

Fig. 3. Kephalos (Kos). Ag. Stephanos: watercolour reproduction by Hermes Balducci of the mosaic pavement of the southern and western corridor of the baptistery (SAIA) https://cmc. byzart.eu/admin/ items/show/62731

most interesting and valuable sections of this collection is about watercolors and old photos dating to the dawn of modern archaeology.

In addition to those archives, the image repository of the University of Bologna includes the photographic documentation collected and preserved by research groups as part of archaeological missions or study trips throughout the Byzantine Mediterranean (Fig. 4). This material is preserved on heterogeneous media such as negatives, b/w and color printed photographs, digital images and videos. It pertains to monuments, archaeological sites and artifacts photographed for personal and scientific documentation over the last fifty years.

Section 3: The Digital Exhibition

The Silk and the Blood. Images of Authority in Byzantine Art and Archaeology
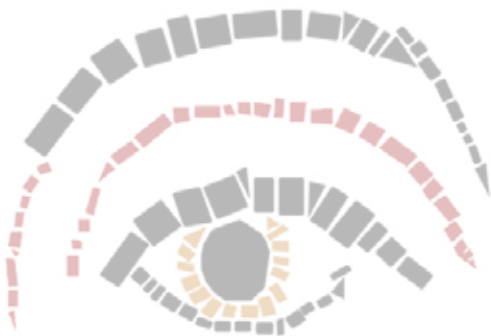
3.1 Visual testimonies of élite Patronage from the 13th to the 15th century in Bulgaria

Emmanuel Moutafov, Margarita Kuyumdzhieva, Ivan Vanev, Alexander Kuyumdzhiev, Maya Zaharieva, Tereza Bacheva, Anna Shoyleva-Chomakova

The Byzantine Empire and its culture were profoundly influential in vast territories abroad and in numerous spheres. This impact was especially tangible in the independent neighbouring states of the Balkans, who were sometimes rivals, other times allies, among them the Bulgarian Tsardom a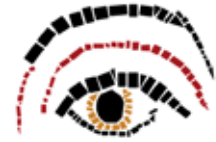s well. Sharing Orthodoxy as one and the same religion, all of them had common perceptions of the purpose of the human existence, of a certain hierarchy on earth that projects the heavenly realms and of the divine protection over the chosen-by-God rulers. Within this complex sphere of spirituality and ideology, in addition there were universal acts that contributed for the salvation of the human soul and for praising one's authority within the society: protection of God's holy places and donation for religious foundations, their churches, frescoes, icons, liturgical vessels. These acts demanded considerable funds, therefore only wealthy people could afford to establish big endowments and commissioned high quality works. The art produced for the needs of the social elite, especially when connected to the ruler, often served not only spiritual purposes, but also implied various ideological messages. Moreover, in some cases the works of art could give precious historical information otherwise not available in the written sources. In particular this is related to the situation in Bulgaria, because there are not so many local written sources, in comparison to the neighbouring countries, due to the specifics of the Bulgarian historical destiny. Therefore, visual sources provide us with important information on the issue of the images of the authorities in Medieval Bulgaria, viewed through the perspective of their donation activities.

In accordance with the concept of the Byzart exhibition, in this paper several key examples of this type of visual sources are presented, related to the Medieval figures of the greatest importance for the Bulga-

rian cultural heritage, some of them still under research and the object of scholarly debate. The time span chosen by the IAS team for the selection of the visual material runs from the 13th to the 15th c. The latter has been optioned deliberately in order to enhance the activity of Bulgarian rulers and aristocracy in the realm of piety and donation during the Second Bulgarian Tsardom and in order to show the changes in the social status of the donators after the fall of Bulgarian lands under the domination of the Ottomans in the late 14th c.

Undoubtedly, the most famous example of elite patronage from the time of the Second Bulgarian Tsardom is the Boyana Church, recognised among the best achievements of Bulgarian Medieval art by the international community of art historians as well (Fig. 1). The church is situated in the eponymous Sofia suburb at the foot of Mt Vitosha, easily accessible from the Sofia city center. During its existence, the Boyana Church

has undergone several transformations and extensions (Fig. 2). The oldest Boyana Church was the so-called Eastern or first church. It was built at the end-10th or 11th c., and it was renovated during the 12th c. In the mid-13th c. these lands were within the estates of the Sebastocrator Kaloyan, who was probably a relative to the Bulgarian Tsar Constantine Tich Asen reigning at the time (1257 – 1277). Sebastocrator Kaloyan (Fig. 3) commissioned the extension of the Boyana Church, in the course of which a two-storeyed building was added to the western wall of the first church. The ground floor had direct access from the first church and served as a narthex dedicated to St Nicholas. The upper floor was used as a family chapel, being named after the martyr healer St Panteleimon. The new church, extended and renewed by the Sebastocrator Kaloyan, was decorated with paintings and consecrated in 1259, as it is indicated in the donor's inscription. The text of the donor's inscription testified that the

Fig. 2. Boyana Church, view of the church building with the eastern part dating to the end-10th and the two-storey part added as a donation by Sebastocrator Kaloyan in the mid-13th, photo from the Archive of the Institute of Art Studies.

Fig. 3. Boyana Church, the portraits of the donor Sebastocrator Kaloyan and his wife Dessislava, wall paintings from 1259 (on the left).

Fig. 4. Boyana Church, the portraits of the Bulgarian Tsar Constantine Tich and his wife Eirene, the daughter of the Emperor of Nicea Theodoros II Laskaris, wall paintings from 1259 (on the right).

Boyana Church belonged to the élite patronage of the Second Bulgarian Kingdom. This was even more eloquently shown by the portraits of the donors Sebastocrator Kaloyan and his wife Dessislava and those of the Bulgarian ruler of the time – Tsar Constantine Tich and his wife Eirene, the daughter of the Emperor of Nicea Theodoros II Laskaris (Fig. 4). The exquisite and well-preserved garments of the ruling and the sebastokrator couple in Boyana are an important example of the Byzantine *insignia* of the time. Simultaneously, some minor details showed the Latin influence in the domain of costume, hairstyle and manners.

On the other hand, the icon painters workshop that were commissioned the work at Boyana used metropolitan iconographic and aesthetic models of Constantinopolitan origin. Thus, the Boyana painters incorporated in the mural programme replicas of miraculous icons and relics of Constantinople, among which are the images of the Christ Chalkites, the

Christ Evergetis and the Theotokos Evergetis. The incorporation of Constantinopolitan prototypes was made consciously to ensure the donor's prestige by association with symbols of the Byzantine Empire and its culture. In addition, this notion of Constantinopolitan models, together with the exquisite quality of the frescoes was considered by some researchers as evidence of the artists' direct contact with the court ateliers of Nicea, where the imperial seat had been transferred during the period of exile following the Latin occupation of Constantinople.

The mural paintings from 1259 are undoubtedly an important document of this time, providing information on historical figures from the difficult period of the Second Bulgarian Tsardom shedding light upon the role of the Byzantine diaspora after Constantinople was seized by the Latin crusaders and on the cross-cultural contacts that characterized this period. These frescoes, well preserved and with great artistic value, made the Boyana Church one of the most complete monuments of European Medieval art on the Balkans. This remarkable monument of Bulgarian medieval culture had its place of distinction in the world heritage and it was included in the List of World Cultural and Natural Heritage in 1979.

Another eloquent example of élite patronage from the Bulgarian lands during the Second Bulgarian Tsardom is the donation activity of Tsar Ivan-Alexander (1331 – 1371) in Bachkovo Monastery. Today this is the second largest monastery complex in Bulgaria, situated in a valley of the Rhodope Mountains near Assenovgrad. It was founded during the reign of the Byzantine Emperor Alexius Comnenus (1081 – 1118) by the high-ranking military commander Gregorios Pakourianos (Grigoriy Bakuriani), who was governor of the area during the period of Byzantine domination. In 1344 the Stenimachon, today's Assenovgrad, region together with Bachkovo Monastery were ceded to the Bulgarian Tsar Ivan Alexander (1331 – 1371) in exchange for his support for John V Palaiologos in the Byzantine civil war. In order to consolidate his power in the newly acquired lands, the Bulgarian Tsar became a patron of the monastery, donating for its renovation and caring for the prosperity of this intellectual canter. Thus, the Ossuary of the Bachkovo Monastery (Figs. 5-6) built at the end of the 11th c. was renewed on his donations in the period between 1344 – 1371. The full-length portrait of the Bulgarian Tsar Ivan Alexander (Fig. 7) is depicted in the north-west arch of the upper level of the Bachkovo

Fig. 5. The Ossuary of the Bachkovo Monastery built in the end-11th c. and renewed on donations of the Bulgarian Tsar Ivan Alexander in the period between 1344 − 1371.

Fig. 6. The Ossuary of the Bachkovo Monastery built in the end-11th c. and renewed on donations of the Bulgarian Tsar Ivan Alexander in the period between 1344 − 1371, photo from the Archive of the Institute of Art Studies.

Ossuary serving as a record of this act. Researchers are unanimous that the iconographic schema, the garments and *insignia* of this portrait followed the formula for representing the Byzantine Empress according to the art of the Byzantine Empire and that it was employed here in order to underline the highest-rank of the donor and the divine protection of his power. Most probably, an important part of the patron activities of the Bulgarian Tsar in the Bachkovo Monastery was also the renovation of the Holy Archangels Church (Fig. 8), which was built in the monastery in the end-11th – early 12th c. Scholars suggest that the icon of the Synaxis of the Archangels (Fig. 9), which is today estimated by art historians among the highest achievements of Orthodox icon-painting in Bulgaria, was commissioned by the Bulgarian Tsar Ivan Alexander specifically for the Holy Archangels Church in Bachkovo Monastery. It was painted by a team of icon painters connected to the Tsar's court in line with the taste of the noble élites in the Balkans during the Paleologue age.

The Church of St John the Theologian in the Zemen Monastery (Figs. 10-11) is another representative example, this time of the donation activities of the members of the local power authorities during the 14th c. The Zemen Monastery is situated not far from the city of Kyustendil in south-western Bulgaria. The oldest surviving monument on its territory is the Church of St John the Theologian, built in the late 11th or early 12th c. and decorated with frescoes probably shortly afterwards. The church was redecorated during the second half of the 14th c. by a local dignitary whose name is unknown today (Fig. 12). This uncertainty is due to the fragmentary state of the painted layer where the inscription of the donor and the portraits of the members of the patron's family were represented. Some of the inscriptions that were signed next to these figures survived, thus we know the names of the patron's wife Doya and of Vitomir and Staya, a young man and a boy, who were probably their children. These portraits were particularly interesting for the iconographic pattern features of the 14th c. art but also because of the attires that were depicted, which showed the local fashion of these times. As above the donor's inscription was partially preserved too, and although the name of the commissioner vanished as well, it stated that the church was decorated during the time of Despot Dejan. He was identified by researchers as the Sevastokrator and later despot Dejan (1346 – ca. 1366), the progenitor of the Dejanović

Fig. 7. The full-length portrait of the Bulgarian Tsar Ivan Alexander in the north-west arch of the upper level of the Bachkovo Ossuary, 1344 — 1371 (top left).

Fig. 8. View of the St Archangels Church, Bachkovo Monastery.

Fig. 9. Icon of the Synaxis of the Archangels from the Church of the Holy Archangels, Bachkovo Monastery, Bulgaria, dated to 1344 — 1371 (top right)

or Dragaš noble family, who ruled the region of Žegligovo (today Kumanovo) and Velbužd (today Kyustendil) during the second half of the 14th c.

The frescoes of the Zemen Church featured one of the earliest portraits of two Bulgarian saints – St John of Rila and St Joachim of Sarandopor. Their iconography developed in Bulgaria based on the Byzantine art models of depiction of saints anachorets. The wall paintings in Zemen have their own stylistic peculiarities with the principal medium of expression being the line defining the contours of the figures and landscapes. Because of these features these frescoes are considered the work of an artist who was not familiar with the up-to-date metropolitan painting, employing instead archaic models, thus retaining the imprint of the local traditions.

The scholars are unanimous in asserting that the bilateral icon from Poganovo Monastery is a unique religious art piece commissioned by a high-ranking donor and made by a well-qualified artist during the 14th c. (Figs. 14-15). The choice and composition of the images on this icon are exceptional. On one of the icon sides an eschatological theme is developed

Fig. 10. The Church of St John the Theologian, Zemen Monastery (left).

Fig. 11. The Church of St John the Theologian, Zemen Monastery, near Kyustendil in south-western Bulgaria, late 11th and 14th c., photo from the Archive of the Institute of Art Studies (right).

Fig. 12. The Church of St John the Theologian, Zemen Monastery, near Kyustendil in south-western Bulgaria, frescoes in the south-western part of the interior portraying the anonymous donor and his family, years 1360s.

Fig. 13. The bilateral icon from Poganovo Monastery, late 14th c., photo from the archive of the Institute of Art Studies (left).

Fig. 14. The bilateral icon from Poganovo Monastery with the scene of the Prophetic Vision of Christ in Majesty on the other side, late 14th c., photo from the archive of the Institute of Art Studies (right).

Fig.15. The Pogano-vo Monastery, 14th – 15th c., Republic of Serbia, view from the south-western side of the church building, photo from the archive of the Institute of Art Studies.

– the Prophetic Vision of Christ in Majesty identified by an inscription as the Miracle in Latomos, which connects the image with the Monastery of Latomos (Hosios David) in Thessaloniki. In the Byzantine iconographic tradition, the Vision of Christ at Latomos had clear funerary connotations. On the other side of the icon two saints have been depicted in full size – the Theotokos Kataphyge and St John the Theologian. The composition of both figures as well as the epithet Kataphyge (Refuge) are unique. The epithet belonged to the circle of metaphors describing the Virgin Mary as hope and support for the believers emphasizing her role as intercessor for the sins of mankind before Christ the Supreme Judge. The choice of subjects and their arrangement on the two-sided icon testify to its special purpose and function to commemorate the recently deceased donor. The identification of the benefactor was complicated because of the bad condition of the donor's inscription on the icon. Many of the researchers agreed on the fact that the icon was commissioned by Empress Helena,

the wife of the Byzantine Emperor Manuel II Palaeologos (1391 – 1425) in memory of her lost father Konstantin Dragaš Dejanović. It should have been donated to the Monastery of St John the Theologian in Poganovo after his death at the Battle of Rovine (17 May 1395) (Fig. 15). According to supporters of this hypothesis, the inscription surviving on a stone plate walled up in the church façade with the names of certain Constantine and Helena should also be viewed as evidence that Constantine Dragaš and his daughter Helena were the donors of the Poganovo Monastery.

The last example presented in this paper is the Kremikovtsi Monastery of St George (Fig. 16), situated in an eponymous suburb to the northeast of the Bulgarian capital Sofia. The old church with frescoes in its courtyard is regarded as one of the most important and representative monuments of post-Byzantine art in Bulgaria dating to the 15th c. The archaeological excavations revealed an older foundation probably dating from 14th-15th c., which was entirely rebuilt in the beginning of the years 1490s and de-

corated in 1493. The commissioners (Fig. 17) were indicated in the donors‘ inscription on the eastern wall of the narthex of the church: "the Reverend Metropolitan of Sofia kyr Kalevit, his son Radivoi, his son kyr Danko". The portraits of the donors on the northern wall of the narthex featured the Sofia Metropolitan Kalevit, his son, the local boyar Radivoj, with his wife Theodora and their two children Todor and Dragana, who according to an inscription died in August 1493. During archaeological excavations, the graves of four children buried simultaneously were found in the northern part of the narthex and they most probably belonged to the donors‘ family. The portrait of the donors in Kremikovtsi Monastery is a rare example of medieval Bulgarian art with great artistic value, which gave evidence for the survival of the local dignitary during the early period of the Ottoman rule in Bulgaria and revealed certain historical circumstances and difficulties of the life in this period.

The high rank of the donors is clearly demonstrated by the fact that they were able to engage one of the best icon painters of their time to decorate their endowment. These masters belonged to one of the ateliers connected with Kastoria – one of the biggest artistic centers on the Balkans – whose high-quality production can also be observed in Poganovo Monastery in today Serbia and in several Kastorian churches with paintings from the last decade of the 15th c.

In conclusion, it should be underlined that within the vast scientific problem of the "images of authority in Byzantine art and archaeology", the examples briefly featured above could serve merely as an introduction to the far more complex picture that the Bulgarian cultural heritage can represent in connection with the topic of the BYZART exhibition. It is only a teaser for specialists, or for any person who could be interested in the multifaceted history of the Byzantine Commonwealth and its legacy. Finally, even though there were difficulties during the BYZART working process, for the whole Bulgarian team this was a great opportunity in different ways – to digitalize a big mass of the IAS-BAS‘s rich archive, which hadn‘t been processed yet; to be in contact and to collaborate with prominent institutions like the University of Bologna and last but not least to find a room for the Bulgarian cultural heritage on the European map of the Byzantine and Post-Byzantine art.

Fig. 17. The portraits of the donors on the northern wall of the narthex: the Sofia Metropolitan Kalevit, his son, the local boyar Radivoj, with his wife Theodora and their two children Todor and Dragana, who according to an inscription died in August 1493. During archaeological excavations the graves of four children buried simultaneously were found in the northern part of the narthex and they most probably belonged to the donors' family. The portrait of the donors in Kremikovtsi Monastery was a rare example of medieval Bulgarian art with great artistic value, which gave evidence for the survival of the local dignitary during the early period of the Ottoman rule in Bulgaria and revealed certain historical circumstances and difficulties of the life in this period.

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3.2 POWER AND PATRONAGE IN EARLY BYZANTINE CRETE: THE CHURCH OF GORTYN AND ITS BISHOPS

Isabella Baldini

The archaeological investigations of the last decades in Gortyn offer a general view of its development during the Late Imperial and Early Byzantine period, when the city was one of the most prominent centers of the Mediterranean. The transformation of the Byzantine city goes through the abandonment of pagan cults and the rapid growth of Christian monumentality between the mid-5th and the 6th centuries (Fig. 1). Changes that are even more radical occur in the late 7th century, before the Arab conquest in the first decades of the 9th century.

Located at the center of the Messara fertile plain, Gortyn was the capital of the province of Creta et Cyrenaica under the Roman rule. At the beginning of the 4th century, it included many sanctuaries, such as the ones dedicated to Athena on the Acropolis, to Apollo, to the Egyptian Gods, and to a female deity, close to an altar dedicated to the Theos Hypsistos. The Graeco-Roman agora maintained its political, administrative and religious functions at least until the end of the 4th c.; a large theatre, an odeion, shops and private houses with floor mosaics were located at the slopes of the acropolis.

In the central part of the city, a Praetorium (Fig. 2), headquarter of the provincial governor, was built after the middle 4th century. It also constituted the place for public celebrations of the local élites, remembered by a huge number of inscriptions and statues. A colonnaded street ran along the northern border of the Praetorium and its pertinences: in this area, excavations revealed an administrative office, which was formerly occupied by an early Roman temple. Other public buildings belonged to the same complex following the Late Antique palatial scheme.

The early hagiographic tradition refers to the existence of an Early Christian basilica at the time of Bishop Paul (328), when the relics of ten

GORTINA
PIANTA ARCHEOLOGICA DELLA CITTA

Fig. 1. Gortyn, archaeological map of the city (da http://www.romanaqueducts.info/aquasite/gortyn/index.html).

Christians martyred in the amphitheatre during the persecutions of Decius were carried away from the first burial place (Fig. 3).

The modern village of Hagioi Deka perpetuates the memory of these Ten Martyrs as well as its church (Fig. 4), built on a level corresponding to the arena of the Roman amphitheatre, at its exact center. In 451 the participation of Martyrios, bishop of Gortyn, in the Council of Chalcedon,

and a letter from the bishops of Crete to the Emperor Leo clearly prove the importance of the local Church through the unifying role attributed to the cult of the Ten Martyrs of Gortyn, who are declared protectors of the whole island.

Between the mid-5th and the beginning of the 6th century the Christian community of Gortyn started building basilicas in different areas of the city (Fig. 5), but the episcopal list includes bishops who can't be easily traceable in time or did not leave traces in most of the buildings of the city until the beginning of the 6th century.

The Justinian period marks the acmé of the Gortynian bishopric and corresponds to the new archiepiscopal role assumed by the diocese. Remains of the episcopal church emerged in the western district of Gortyn, currently the village of Mitropolis, where the archaeological researches of the University of Bologna in collaboration with the Ephorate of Antiquities of Heraklion and the Italian Archaeological School at Athens excava-

Fig. 3. The marty-
rium of the Ten
Holy Martyrs (mo-
dern icon).

Fig. 4. The marble
stone with the knee
stamps of the Ten
Holy Martyrs (I.
Baldini)

ted a huge building (more than 3000 sqm) with five aisles and a baptistery
(Fig. 6). It represents one of the best examples in the eastern Mediter-
ranean. An atrium and a narthex preceded the basilica. Colonnades on a
low stylobate divided the aisles from the nave, which was decorated with
mosaics, as well as the presbytery.

This church was commissioned by bishop Theodoros, who is mentioned
in a mosaic dedication at the entrance of the building and in other written
sources between 536 and 553 (Fig. 7). He is also known as the responsible
for the reconstruction of a wall in Gortyn according to a marble inscription,
probably referring to another church.

Later interventions can be ascribed to archbishop Betranios (Fig. 8),
who ruled the diocese of Gortyn in the third quarter of the 6th century. In
fact, as we can date his predecessor Theodoros, a letter of Pope Gregory I,
dating to 597, mentions his successor, John.

Betranios is remembered in a floor inscription in the central nave of the
basilica (Fig. 9) and also in the monograms of two capitals coming from the
church of St. Titus (Fig. 10), in the southern area of the agora, as well as in the

Fig. 5. Archaeological area of Gortyn (Google Maps).

Fig. 6. Mitropolis, aerial photo (A. Jaia, S. Amici).

Fig. 7. Inscription of bishop Theodoros (I. Baldini).

basilica of Matala, harbor of Gortyn, as referred by Giuseppe Gerola in 1901 (Fig. 11). During his episcopate two rooms were added north and south of the presbytery (Figs. 12-13), which was covered with marble *sectilia* and equipped with a *synthronon* (Fig. 14).

The reconstruction of the episcopal church included also the ambo, with an upper platform supported by eight columns.

It seems probable that this unusual typology imitates the famous ambo of Hagia Sophia, which Paul the Silentiary describes in detail in 563 (Fig. 15), after five years from the collapse of the central dome of the church, occurred in May 558. In Haghia Sophia the ambo was standing over a basement; its platform was supported by eight columns and cantors took place in the space below it. A circle of eight columns higher than those supporting the platform surrounded its main structure. Compared to this model, the ambo of Mitropolis is a simplified imitation, but the adoption of a Constantinopolitan model during one of the most prestigious moments of the Gortynian episcopate fits well with a period in which the ties between the city and Constantinople are also testified by the importation on the island of architectural and liturgical artifacts in Proconnesian marble, the same marbles that are often reused in the later phases of the church.

The third phase of the ambo (Fig. 16), dating back to the 7th century (maybe after the earthquake which occurred in 670 AD), shows a substantial reconstruction of the whole church and its liturgical furnishings due to a destructive event – probably an earthquake– involving the upper structures of the central nave. In this phase, the capitals of the windows are re-employed in the new ambo. Two semi-circular walls are opened northwestward and southeastward of the ambo, thus allowing the entrance to the space below the podium, which sustained the platform. After obliterating the columns that supported

the platform, the Constantinopolitan model is still echoed by the adoption of a diagonal entrance along a southeast and northwest axis beneath the platform. The solea of the church is enlarged; the floor (Fig. 17) of the main nave was covered with marble slabs and some of the walls were decorated with frescoes. They are usually very small

Fig. 8. Inscription of the archbishop Betranios (I. Baldini).

pieces displaying the same features in the whole edifice: white mortar, quite crumbly; polychrome panels, which are bounded by straight and curved lines and bordered by strips with pearls, along with geometric, vegetal and zoomorphic motifs. Human figures are not attested. In the area to the south of the narthex some fragments presenting a painted inscription have been found.

It is not possible to attribute this important change in the structure of the church to a bishop whose name is known (Fig. 18). Certainly, the church of Gortyn still had huge economic means for this impressive rebuilding, which still preserves the image of the episcopate for many decades. However architectonical elements and liturgical furniture for the basilica are no longer commissioned from abroad in contrast with the former periods. Columns and other architectural pieces out of use were located outside of the complex for being reused as benches or were incorporated in the masonry. Decorated marbles were sometimes employed as revetment on the lower part of the inner walls.

On the other hand, there is the beginning of a long decline in the functionality of the Praetorium (Fig. 18). Still in the early decades of the 7th century, a new judiciary basilica was rebuilt, with a change in orientation towards the northern street. Nonetheless, private occupation of this
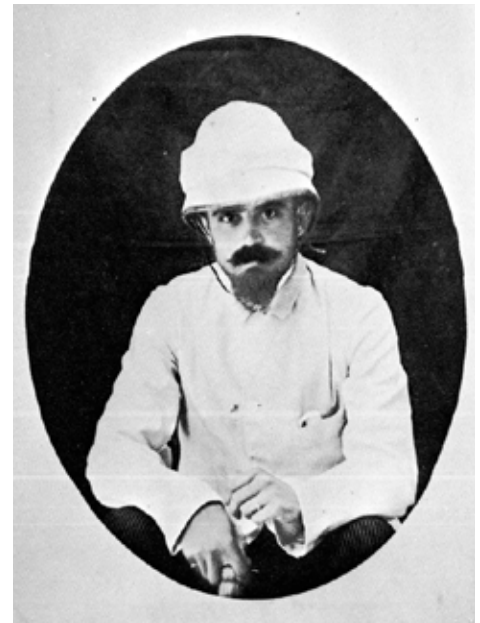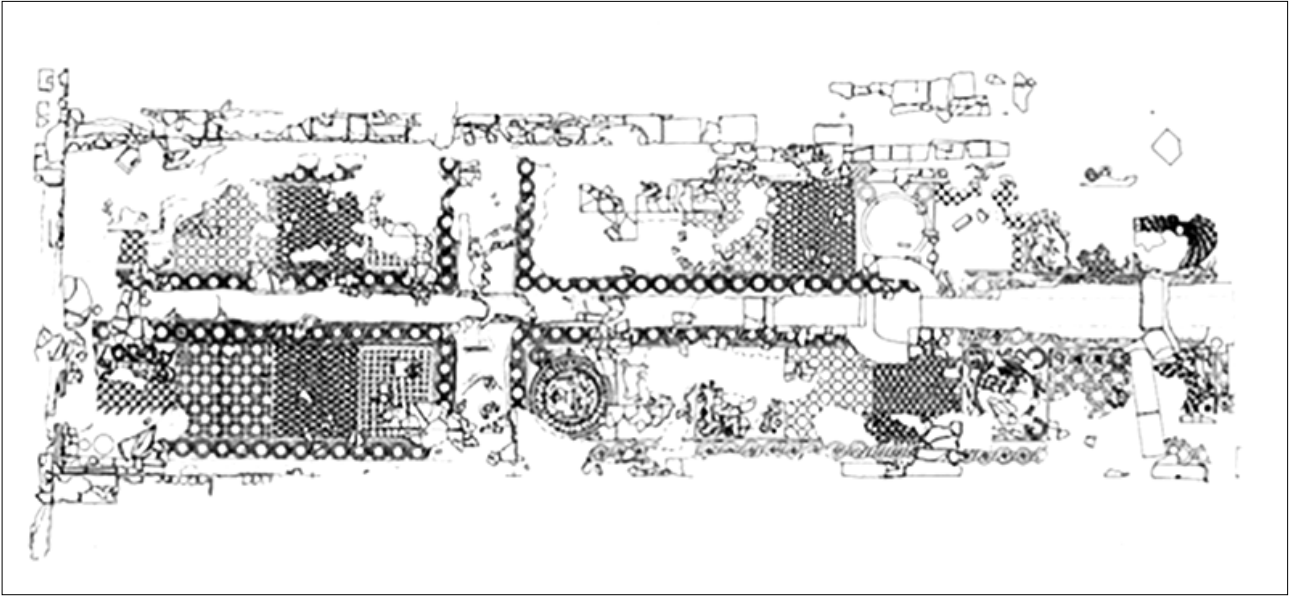
Fig. 9. Mosaics in the main nave (Di Vita 2010, top in the previous page).

Fig. 10. G. Gerola's excavations in 1900-1901 (Baldini 2011, bottom left in the previous page).

Fig. 11. G. Gerola (Baldini 2011, bottom right in the previous page).

Fig. 12. The presbyterial area of the church (I. Baldini, top).

Fig. 13. The altar base and *sectilia* of the presbyterial area (I. Baldini, bottom).

Fig. 14. Presbytery and nothern annexes (I. Baldini).
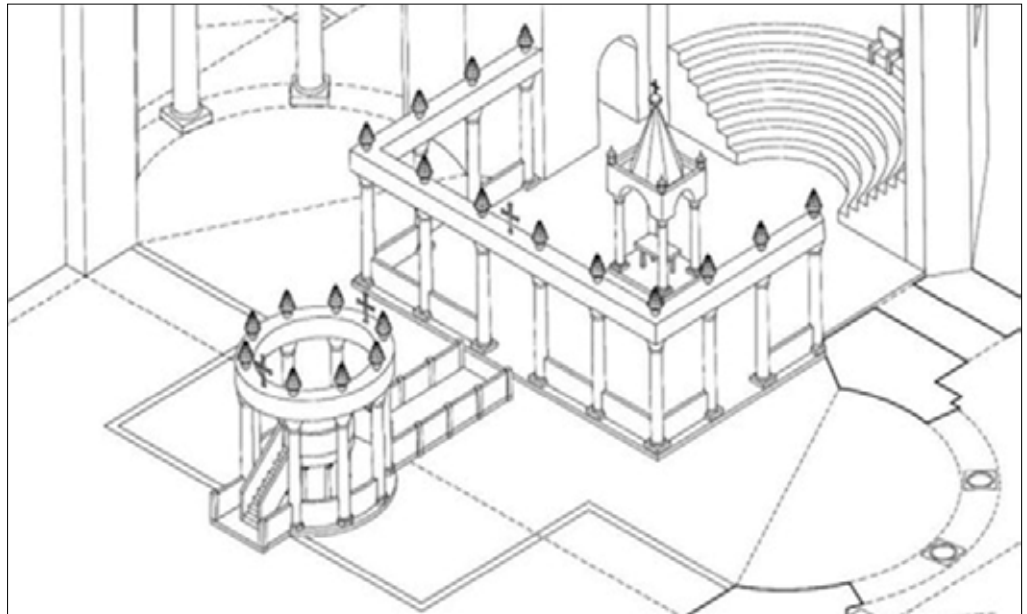

Fig. 15. Reconstruction of the 6th century ambo of St. Sophia in Constantinople (FOBELLI 2005).
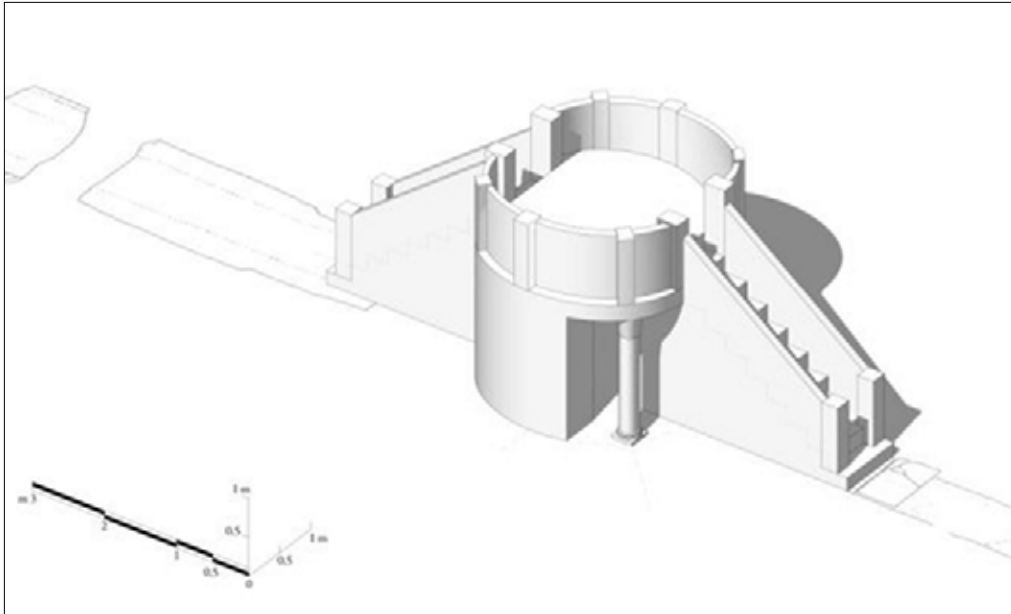
Fig. 16. Recon-
struction of the last
phase of the ambo
(C. Lamanna).

Fig. 17. General
view of the basilica
(I. Baldini).
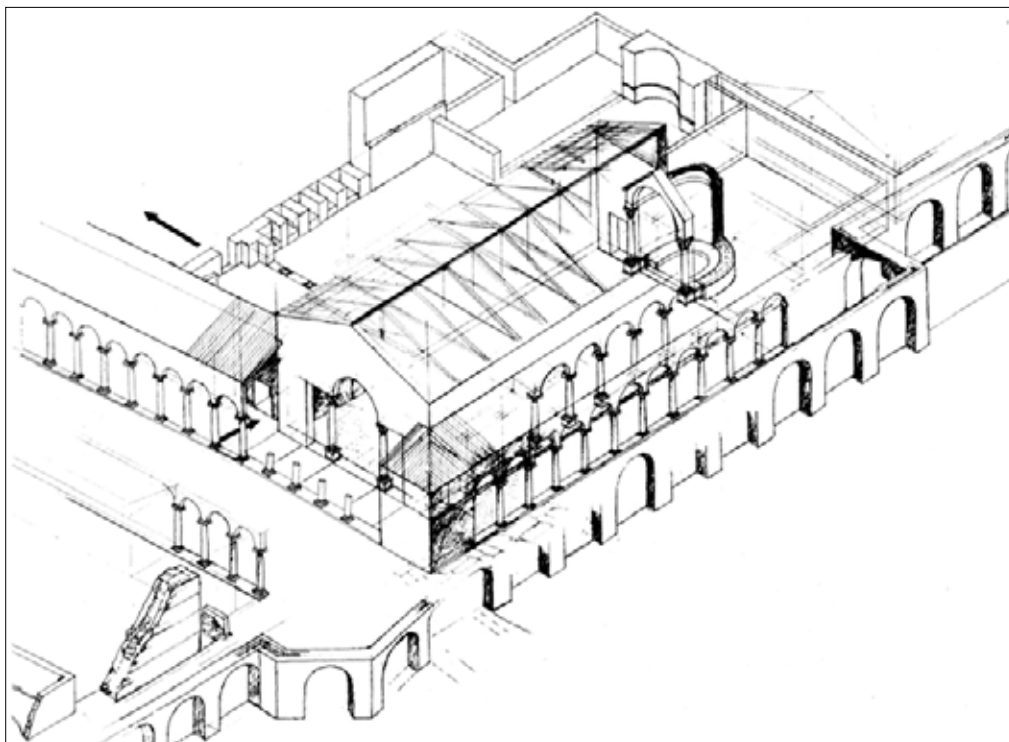
district proceeded, by re-using previous monuments and areas, and adapting them to different functions.

In the last quarter of the 7th century, the district (Fig. 19) completely lost its public and its representative character, as a probable consequence of a earthquake (670) and the transfer of the archon of Crete from Gortyn to Heraklion, the port of Knossos. At that time, the area started being encroached by structures for the oil production or connected to the storage or transformation of agricultural products, in full function during the 8th century.

In Mitropolis, in the meantime, the whole extension of the episcopal church was maintained. The later traces of a liturgical use of the church have been found in the two rooms close to the northern sector of the apse, interpreted as a sacristy (room I) and a storehouse (room II) communicating with the corridor of the *synthronon*.

Fig. 19. General view of the Praetorium (BALDINI *ET ALII* 2013).

They remained in use until their collapse and burning, an event that happened not before the end of the 8th century, as the findings demonstrate (Fig. 20). Such a chronology is confirmed by two seals coming from the area of the basilica, the first to be ascribed to a period stretching from the end of the 7th to the early 8th century, the second to the 8th century.

In conclusion, the history of the cathedral of Gortyn seems to continue until the end of the 8th century. It is particularly interesting that the first decades of the same century coincide with the pastoral activity of Andrew of Damascus, metropolitan of Gortyn between 711 and 730, whose life is described by Niketas in the second half of the same century. The author is interested in describing the bishop's activity on the island, with details on the works realized in Gortyn: among these are worth mentioning the rebuilding of a church dedicated to the Theotokos of the Blachernae, a monastery and charitable structures, which are probably are to be identified with the complex of

Fig. 20. Mitropolis basilica, findings from the annexes I and II (BALDINI *ET ALII* 2013).

Fig. 21. St. Titus basilica (I. Baldini).

St Titus (Fig. 21). The same text also talks about a period of difficulty in the life of Crete, threatened by a violent plague and an attack of the Arabs, which would have forced the local population to seek for refuge with the bishop in a safe place. Maybe the abandonment of the famous liturgical Treasure of St. Titus can be referred to the same episode. The source, therefore, seems to show the beginning of a process of demographic decline and nuclearization of the residential areas of the city before the Arab invasion in 824.

The area of the Praetorium may reflect this situation (Fig. 22), with workshops, poor houses, small chapels and graves, which reveal a new conception of the settlement. In any case, the activities linked to the production of oil and wine show the presence of a certain centralized organization, which could have been dependent on the ecclesiastical power, the only one left in the city.

In 860 the bishop of Gortyn resides in Thessaloniki, but still in 787 the local Church is represented by its bishop Elijah to the seventh ecumenical council (in Nicaea), along with the bishops of other eleven dioceses of the island. This circumstance shows not only of the vitality of the local church, but also the enduring importance of the Gortynian seat in the context of the Cretan bishoprics, as archaeological research seem to demonstrate.

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3.3   Ravenna capital of Late Antiquity: a brief analysis of imperial iconography

Linda Kniffitz, Chiara Pausini

Ravenna was one of the most important cities of Late Antique Europe and still shows impressive art and architecture from this period.

Between 400 and 751 AD it was the residence of Western Roman emperors, Ostrogoth kings and Byzantine governors. During this period the city was progressively enlarged and enriched with remarkable works of art and architecture, many of which still exist today.

Thanks to its strategic geographical position, Ravenna has been an important center over the centuries, since Emperor Augustus reign. Understanding the site's strategic advantages, he chose Ravenna as a naval base for his eastern Mediterranean fleet. The port named Classis mainly used to be hegemonic in controlling the eastern side of the Mediterranean.

In 402, Emperor Honorius moved the court from Milan to Ravenna, which became the capital of the Western Roman Empire and one of the most important centers of the whole Roman Empire. Later on, the importance of the city increased, becoming the link between the Eastern and the Western empires. Under the empire, the city grew wider and art and architecture mixed different aspects and influences from the two different worlds (Eastern and Western), particularly from Constantinople. Ravenna became an imperial city with many magnificent churches and buildings, whose modest exterior bricks appears in contrast with the bright beauty of the internal wall decoration. The extraordinary flourishing of mosaic art in Ravenna of 5th and 6th centuries – the golden age of the city – has left us a great number of the examples from the early period of Byzantine art.

Mosaic was chosen as main decorative medium for religious buildings. As for Thessaloniki, Constantinople, Rome and Milan, the mosaic became the main the mosaic expressive symbol of the prestige of Ravenna, both as a court residence and as a prominent ecclesiastical center.

The Late Antique history of Ravenna can be schematically divided into in three periods, each marked by a great personality: the age of Galla Placidia (425-450), the age of Theoderic (493-526) and the age of Justinian (527-567). During each of these periods the city witnessed the alternation of different ideologies, specifically expressed through wall mosaic decorations: the orthodox religion, first supported by Galla Placidia, was later flanked and overshadowed by Arian religion, during the reign of Theoderic, king of Ostrogoths. At the time of the emperor Justinian and of some important ecclesiastical figures, such as the bishops Maximianus of Pola and Agnellus, the orthodox religion was reaffirmed.

The representation of the imperial authorities, in particular relating to the offertory, belonging to different periods, represent a strong linking thread between Ravenna and Constantinople mosaics. After Theodosius the Great, Christian iconography started to focus on supporting the imperial images that were meant to celebrate the greatness of the Empire. Example of imperial iconographies are the *traditio legis* scenes, the offering of crowns, the three Wise Men (a theme that recalls the barbarian kings submitting themselves to the imperial power), the *acclamatio*, Christ trampling the symbols of Evil (*saeva crimina*), the laurel wreaths as a symbol of victory, the throne prepared for the Second Coming (Etimasia).

Thanks to the *Liber Pontificalis Ecclesiae Ravennatis*, written by the historian Andreas Agnellus, we can reconstruct the original aspect of the missing mosaics in the apse of the Basilica of St. John the Evangelist in Ravenna. The subjects depicted were members of the Theodosian dynasty. Besides bishop St. Pier Chrysologus, the two imperial couples composed by Theodosius II and Eudocia, and by Eudoxia and Arcadius respectively, were depicted bringing offers to Christ, as reported also by a Latin inscription on the top of the scene:

CONFIRMA HOC DEUS, QUOD OPERATED ES IN NOBIS / A TEMPLO SANCTO TUO QUOD EST IN JERUSALEM. TIBI OFFERENT REGES MUNERA.

This inscription, taken from the Scripture (Ps. 67, 29-30), testifies the direct dependence of sovereigns and of their power from divine consent.

The mosaics of the Basilica of St. Apollinaris (Sant'Apollinare Nuovo, Fig. 1) are dated to the reign of Theoderic (493-526). The church, originally dedicated to Christ, was originally conceived as the palatine chapel, and was located in the *Regio Caesarum*, next to Theoderic's palace. It was one

Fig. 1. Ravenna, Basilica of St Apollinaris (S. Apollinare Nuovo), view of the central nave

of the privileged places of display of the royal power and of its symbols. On the southern wall of the central nave, the mosaic revetment depicts the famous *palatium* of Theoderic (Fig. 2), which can be easily recognised by its monumental entrance featuring a pediment on three arches, flanked by arcades and window galleries. The original representation of Theoderic's court was removed and substituted by precious curtains and hanging decorations: today, two hands are still visible on the columns background, thus witnessing the intentional erasure of the figures. (Fig. 3). On the Palace's entrance, on the fronton (*frons regiae*), the king Theoderic was depicted on horseback, armed with a shield and a spear, flanked by the personifications of the cities of Ravenna and Rome. Many other mosaics of the church show signs of *damnatio memoriae* actions, ordered by the Orthodox archbishop of

Ravenna, Agnellus (557-570), who aimed at deleting any representation of the former power of the Arian king. The middle section of the walls of the central nave is decorated by other mosaics, depicting processions of male and female martyrs (Figs. 4, 5) which probably took the place of another procession, portraying the members of Theoderic's court. The latter were depicted addressing and paying homage to the Virgin Enthroned with Christ-child, which in turns show features of the imperial iconography.

The purge and the substitution of the mosaic wanted by the archbishop Agnellus concerned also the decoration of the inner façade of St. Apollinaris church. The only surviving fragment of the original mosaic revetment consists in an imperial portrait. According to some scholars, the portrait itself might have been that of Theoderic himself, and it might have undergone some modifications - acquiring new elements, such as the diadema, and a round brooch with pendants - in order to represent the emperor Justinian, as stated also by the remnants of the inscription above his head (IVSTINIAN). According to this interpretation, the face is the only part of

the portrait that has not been modified during Agnellus's intervention. On the contrary, all the symbols of power identifying the Emperor, such as the chlamys, the halo and the golden background, must have been added in Justinian times. According to the most recent studies, the whole decoration of the counterfaçade was renewed from the scratch by Agnellus, including the imperial portrait, which thus is interpreted to be that of Justinian from the very beginning.

These are specific examples to analyse how mosaic art in this period became an *instrumentum regni*, taking a role in the establishment of Orthodox religion over Arianism. As the Byzantine Emperor was considered as an image of the Divinity of divinity on earth, the artists aimed at representing the sacred dimension through symbols and attributes revealing the emperor as a transcendental powerholder.

The so-called imperial panels of Justinian and Theodora (Figs. ,8) in the Basilica of San Vitale date back to the 6th c. AD. As the imperial couple has never been to in Ravenna, their images were probably inspired by encaustic representations and other imperial portraits, sent from Constantinople. Facing each other on the side walls of the church apse, both representations feature the imperial figure in pompous finery and accompanied by his or her retinue. Both Justinian and Theodora are haloed, crowned and clothed in imperial purple. These images are situated next to the apse windows: Justinian on the left side, Theodora on the right. These panels belong to a wider mosaic decoration in the presbytery area (Fig. 9): the use of liturgical references as the chalice and the paten make these representations interpreted either as *oblatio Augusti et Augustae*, or as the Eucharistic offering made by the imperial couple during the religious celebration. Justinian stands at the center of the composition (Fig. 7). On the emperor's right side, the

Fig. 3. Ravenna, Basilica of St. Apollinaris (S. Apollinare Nuovo), central nave, southern wall, mosaic depicting the Palace of Theoderic (detail).

Fig. 4. Ravenna, Basilica of St. Apollinaris (S. Apollinare Nuovo), central nave, southern wall, mosaic depicting the procession of the Martyrs (detail).

Fig. 5. Ravenna, Basilica of St. Apollinaris (S. Apollinare Nuovo), central nave, northern wall, mosaic depicting the procession of the Virgins (detail).

archbishop Maximianus stands with two members of the clergy. The latter is the only figure identified by an inscription over his head (Figs. 10,11). A group of courtiers and soldiers stands behind Justinian (Figs. 12-13).

The two figures to the left of Justinian have been identified by Silvia Pasi as dignitaries; the bearded man as Belisarius, while the young man as Anastasius, nephew of Theodora. The two soldiers with collars have been identified as Narsete and Belisarius (Fig. 13); the man to the right of Justinian is identified with John, or with Julian *Argentarius*, according to Alessandro Testi Rasponi, Otto Von Simson, Gerhart Rodenwaldt and Guglielmo De Angelis d'Ossat, or with the Prefect of the Praetorium for Italy.

Fig. 6. Ravenna, Basilica of St. Apollinaris (S. Apollinare Nuovo), counter-façade, mosaic fragment depicting the portrait of Emperor Justinian.

The priests carry an incensory, a gospel and a cross respectively. The figures stand in a space framed by bejewelled columns. This suggests an interior space, but the use of golden tesserae for the background give an ambivalent meaning to the setting. The Justinian's clothes are meant to symbolize his imperial power, as the shield and the symbol of the Chrismon. The ritualistic gestures of the figures symbolize the connection between the divinity and the Emperors; Justinian is represented while holding a golden paten (Fig. 15) and Theodora holding a bejewelled chalice. The concept of power represented in the Justinian panel is the imperial rule. The figure identified as Justinian can be read as an emperor, as it is designated by the imperial purple, the crown and the halo. He is surrounded by courtiers, soldiers and priests. These figures represent the facets of the imperial power: military strength, court base government and theological legitimation. The paten held by Justinian refers to the sacerdotal role, while the chlamys is related to the military role. The Justinian panel is a paradigm of imperial representation, fulfilling the expectations of the viewer.

If we compare the two Justinian portraits in Ravenna (Figs. 6, 15), we can notice quality differences, as artistic style and details of the execution. However, some analogies are still visible and confirm the iconographic

Fig. 7. Ravenna, Basilica of San Vitale, presbytery, northern wall, mosaic depicting Justinian and his retinue.

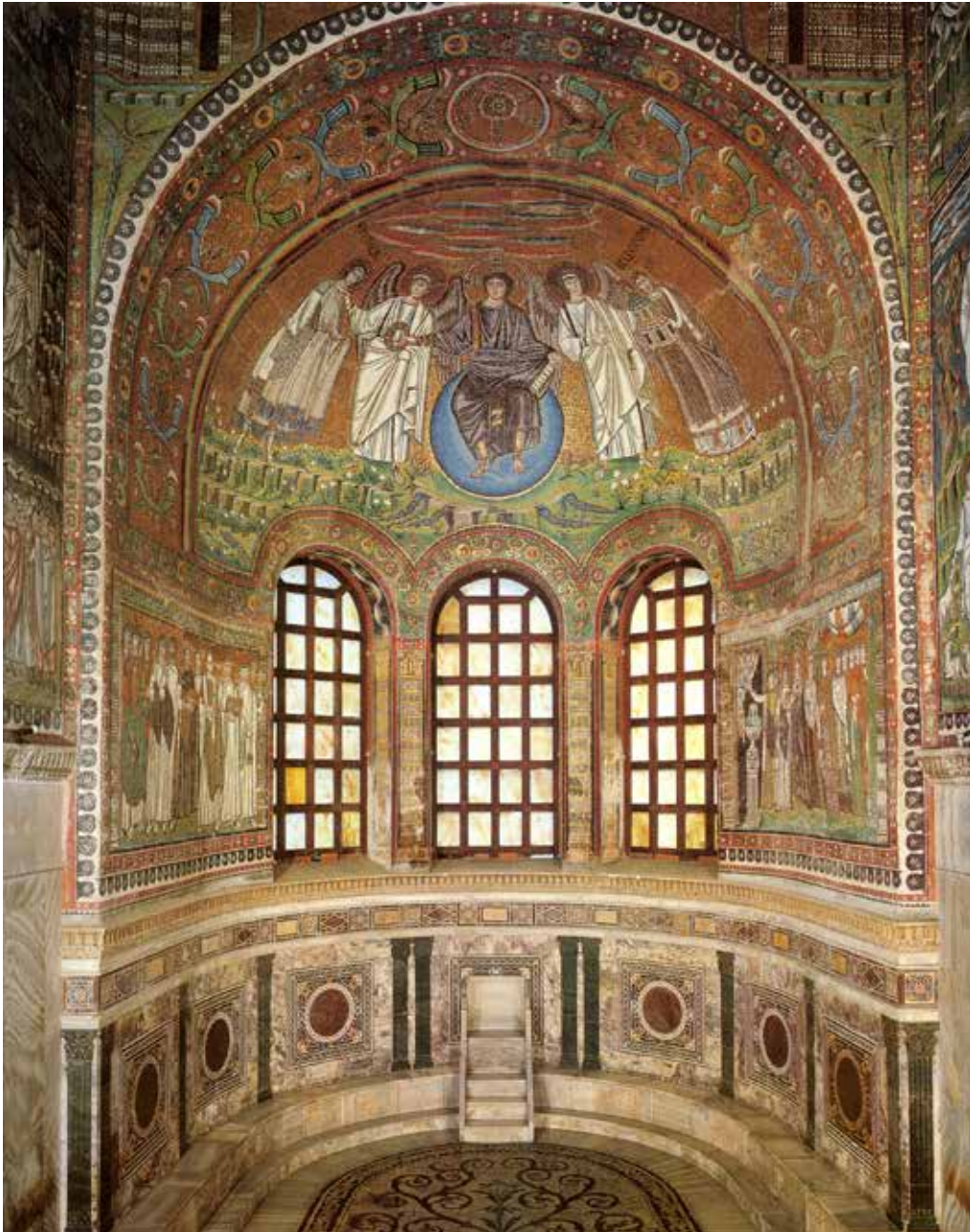Fig. 8. Ravenna, Basilica of San Vitale, presbytery, southern wall, mosaic depicting Theodora and his retinue.

Fig. 9. Ravenna, Basilica of San Vitale, sanctuary, mosaic decoration.

Fig. 10. Ravenna, Basilica of San Vitale, presbytery, northern wall, mosaic depicting Justinian and his retinue, the archbishop Maximianus (detail).

Fig. 11. Ravenna, Basilica of San Vitale, presbytery, northern wall, mosaic depicting Justinian and his retinue, members of the clergy (detail).

influence of the portrait of San Vitale on Sant'Apollinare Nuovo portrait, specifically in attributes as crown, *pendilia*, fibula and chlamys.

The Theodora panel (Fig. 8) shares some of the features of the Justinian panel. Columns frame both scenes. The imperial figure is central and stands surrounded by courtiers. Theodora holds a chalice, thus signifying her participation to the liturgy as well as Justinian (Fig. 16). In addition to this liturgical connection, she parallels Justinian through the use of the purple cloak and the crown, attributes of imperial status. Two male and seven female courtiers accompany the empress. The spatial setting of the composition in this panel is more complex than that of Justinian. The empress emerges from other court ladies, thanks to the elegance of her garments, adornments and thanks to attributes of sovereignty. She carries a bejewelled chalice, reaffirming her identity as the generous patron of the building. Theodora is flanked by courtiers and attendants dressed in woven gowns of silk featuring bright colours. The two ladies on the left side of Theodora have been identified by some scholars with Antonina and Ioannina (Fig. 17), wife and daughter of Belisarius. More recent interpretations

identify the two female figures with Comitò and Anastasia, Theodora's two sisters, and the young men to the left of the scene with her nephews. The environment in which the scene takes place has been regarded as the narthex of the church of San Vitale or as the throne room of the Palace, where the niche represents the crowning of the throne itself.

The presence of the panels in an intermediary location compared to the rest of the presbytery mosaics could be read as a symbolic position between earthly and divine dimension, as a submission of imperial power to God.

The idea of the subordination of the sovereigns to Christ is underlined by the lowered position of the two mosaic panels compared to that of the apsidal basin, according to a typically Byzantine view aiming at placing place the earthly and historical images in the lower levels of the building.

In both portraits, the rulers are dressed to identify themselves with the saints and prophets surrounding them in the rest of the decoration, and to establish their eternal presence among the divine.

Colours and jewels visually express the wealth of the Byzantine imperial court and in so doing indicate the formal dress of the state

Fig. 12. Ravenna, Basilica of San Vitale, presbytery, northern wall, mosaic depicting Justinian and his retinue, courtiers (detail, left).

Fig. 13. Ravenna, Basilica of San Vitale, presbytery, northern wall, mosaic depicting Justinian and his retinue, soldiers (detail, right).

Fig. 14. Ravenna, Basilica of San Vitale, presbytery, northern wall, mosaic depicting Justinian and his retinue, Justinian (detail, left).

Fig. 15. Ravenna, Basilica of San Vitale, presbytery, northern wall, mosaic depicting Justinian and his retinue, Justinian (detail, right).

authorities, as well as that of bishops, high elites and even soldiery and household officials – cloaks, tunics, vestments, dresses, shawls, trousers, footwear, buckles and belts, brooches, earrings, rings and hairstyles are all displayed.

The emperor made use of painting, mosaics and frescos in order to impose his supremacy. Such attributes as diadema, nimbus, and red shoes became predominant motifs used by the Byzantine artists to symbolize the sovereign's luminous imperial power.

Byzantine artists carefully inserted these motifs of dominance and authority in official representations of their emperors. In these visual representations, they portrayed their emperors as outstanding leaders holding control of the world. The use and display of visual representing royal power functioned as a strong political symbol. Mosaic art (and frescoes) depicts various sacred rituals; the emperor, as a divine portrait, becomes par excellence an essential part of these rituals. The tiny and impressive detail of the Three Wise Men on the hem of empress Theodora's chlamys, reveals the significance of the empress's ritual activity (Fig. 18). The offering made by Theodora on the altar create a semantic equivalence to the gifts of *Three Wise Men*, offered to the true Sovereign.

Byzantine art was markedly an imperial figurative language, which promoted the image of emperor as a divine ruler. This depiction of the Byzantine emperor as divine representation was used to impose his superiority and power on the world.

Fig. 16. Ravenna, Basilica of San Vitale, presbytery, southern wall, mosaic depicting Theodora and his retinue, Theodora (detail).

Fig. 17. Ravenna, Basilica of San Vitale, presbytery, southern wall, mosaic depicting Theodora and his retinue (detail).

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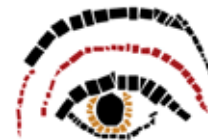
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3.4   The Holy Mountain

Aristotelis Mentzos,
Melina Paisidou, Dimitris Minasidis

Mount Athos (Fig. 1), a mountainous peninsula in north-eastern Greece (Chakidike) is the most important center of Eastern Orthodox Christian monasticism (Plan). Today Mount Athos is home to 20 monasteries with numerous dependencies, under the spiritual jurisdiction of the Ecumenical Patriarchate of Constantinople (Istanbul). It is governed as an autonomous monastic commonwealth within the Greek Republic. Although Mount Athos is technically part of the European Union like the rest of Greece, the status of the Monastic State of the Holy Mountain, and the jurisdiction of the Athonite institutions, were expressly described and ratified upon admission of Greece to the European Community. Movement of people and goods in the territory is subject to formal permission by the Monastic State authorities. There is a prohibition on entry for women, called avaton (Ἄβατον) in Greek. Female animals, chicken, cows, ewes, nanny-goats, mares, and sows are also barred except for female cats, female insects(bees) and female songbirds.

Athos is governed by the "Holy Community" (Ιερά Κοινότητα) (Fig. 2) which consist of the representatives of the 20 Holy Monasteries, having as executive committee the four-membered "Holy Administration" (Ιερά Επιστασία), with the Protos (Πρώτος) being its head. The "Protos" was nominated directly by the Byzantine Emperor from 908 until 1312. In each of the 20 monasteries – which constitute the members of the monastic commonwealth – the administration is in the hands of the Abbot (Ηγούμενος – Hēgoumenos) who is elected by the brotherhood for life. He is the lord and spiritual father of the monastery. The Convention of the brotherhood (Γεροντία) is the legislative body. All the other establishments (sketes, cells, huts, retreats, hermitages) are dependencies of some of the 20 monasteries and are assigned to their respective groups of by a document called homologon (ομόλογον). The 20 monasteries of Mount Athos, which today follow the coenobitic system, are

Fig. 1. Plan of the Athonite peninsula.

self-sufficient Holy Institutions for both spiritual and administrative purposes, consolidated by the Constitutional Chart of the Holy Mountain. Mount Athos has been inhabited since ancient times and is known for its nearly 1,800-year continuous Christian presence and its long historical monastic traditions, which date back to at least 800 A.D. and the Byzantine era. Historical documents on ancient Mount Athos history are very few. It is certain that monks have been there since the 4th, and possibly the 3rd Century AD. According to the Athonite tradition, the Blessed Virgin Mary was sailing accompanied by St John the Evangelist from Joppa to Cyprus to visit Lazarus. When the ship was blown off course to then-pagan Athos, it was forced to anchor near the port of Clement, close to present monastery of Iviron. The Virgin walked ashore and, overwhelmed by the wonderful and wild natural beauty of the mountain, she blessed it and asked her Son for it to be her garden. A voice was heard saying "*Ἔστω ὁ τόπος οὗτος κλῆρος σὸς καὶ περιβόλαιον σὸν καὶ παράδεισος, ἔτι δὲ καὶ λιμὴν σωτήριος τῶν ἐθελόντων σωθῆναι*" (Let this place be your inheritance and your enclosed garden of fruit bearing trees and a haven of salvation for those seeking salvation). From that moment on the mountain was consecrated as the garden of the Mother of God and was out of bounds to all other women. After the Islamic conquest of Egypt in the 7th century, many Orthodox monks from the Egyptian desert tried to find another calm place; some of them came to the Athos peninsula. An ancient document states that monks "built huts of wood with roofs of straw [...] and by collecting fruit from the wild trees were providing themselves improvised meals."

The chroniclers Theophanes the Confessor (end of 8th century) and Georgios Kedrenos (11th century) mention that the 726 eruption of the Thera volcano was visible from Mount Athos, indicating that at the time

the peninsula was inhabited (by monks, obviously; if the observation had been made by plain peasants it would have passed unnoticed by the chroniclers). The historian Genesios recorded that monks from Athos participated at the 7th Ecumenical Council of Nicaea in 787. Following the naval battle of Thasos in 829, Athos was deserted for some time due to the destructive raids of the Cretan Saracens. Around 860, the famous monk Euthymios the Younger came to Athos and a number of hut-residences ("skete of Saint Basil") were created around his hermitage, possibly near the location Krya Nera. During the reign of emperor Basil I, the former Archbishop of Crete (and later of Thessaloniki) Basil the Confessor built a small monastery at the place of the modern boat-house (arsanás) of Hilandari Monastery. Soon after this a document of 883 states that a certain Ioannis Kolovos built a monastery at Megali Vigla. On a chrysobull of Emperor Basil I, dated 885, the Holy Mountain was proclaimed a place of monks, and no laymen, farmers or cattle-breeders, are allowed to settle there. The next year, in an imperial edict of Emperor Leo VI the Wise we read about the "so-called ancient seat of the Council of Gerondes (council of elders), meaning that there already existed a kind of monks' administration which by that time was already "ancient". In 908 the existence of a Protos (First of monks), the Head of the

Fig. 2. Protaton Karyes: Holy Administration and Bell tower.

Fig. 3. Protaton, Karyes: Photo of the late 19th c.

monastic community is documented. In 943 the borders of the monastic state were precisely set and mapped; we know that Karyes was already the seat of the administration, named "Megali Mesi Lavra" (Big Central Assembly). In 956, a decree offered land of about 940,000 m2 (94 acres) to the Xeropotamou monastery, which means that this monastery was already quite big. In 958, the monk Athanasios the Athonite arrived in Mount Athos. In 962 he built the church of the monastic assembly, the "Protaton" in Karyes (Figgs. 3-4). In the next year, with the support of his friend the Emperor Nicephorus Phocas, he founded the monastery of Greatest Lavra, still the largest and most prominent of the twenty monasteries that exist today (Fig. 5). It is encircled by a defensive wall, having in the center the famous Tower of the Emperor Ioannis Tzimiskis. Byzantine emperors in the following centuries augmented its wealth and possessions grew considerably. The catholicon (central church) of Lavra, built by St. Athanasios in the third quarter of the 10th century with

a donation provided by the Emperor Nicephoros Phocas, belongs to a special type of centralized domed building with three characteristic apses in the east, north and south sides (Fig. 6). After Phocas' death the catholicon passed under the protection of the emperor Ioannis Tzimiskis, who undersigned the "Tragos", a legislative text concerning the privileges and the function of the athonite monasteries. The second-in-rank monastery of Vatopedi (rather than Vatopaidi) was founded by three noble brothers from Adrianople (modern Edirne), Nicolaos, Athanasios and Anthonios, between 962 and 980 (Fig. 7). It was favoured and supported financially by several Byzantine Emperors, as Manuel I Komnenos, Andronicos II Palaiologos and John VI Kantakouzenos. Notable is the belfry of the monastery, dated in 1425, a probable donation of Andronicos Palaiologos, despot (governor) of Thessaloniki (Fig. 8). During the Post- Byzantine period high dignitaries and princes of the Danubian States contributed to it. The high defensive

Fig. 5. Great Lavra Monastery with the tower of Ioannis Tzimiskis.

Fig. 6. Great Lavra Monastery, Katholikon.

Fig. 7. Vatopedi,
central court.

tower was contributed by the Wallachian prince Neagoe Bassarab in the
16th century. The third in the rank monastery "τῶν Ἰβήρων" was founded
in the late 10th century under the benefaction of the Emperor Vasileios II
by princes, and mainly by Ioannis Tornikios, from the medieval state of
Iberia (present day Georgia), a vassal state to the Byzantine Empire (Fig.
9). During the 11th century, Mount Athos offered a center for Serbian and
Russian monk scribes. Russian monks first settled there in the 1070s, in
Xylourgou Monastery (now Skete Bogoroditsa); in 1089 they moved to the
St. Panteleimon Monastery, while the Serbs took over the Xylourgou. The
Serbian kings of the Nemanjic Dynasty on several occasions offered finan-
cial support to the monasteries of Mount Athos, while some of them also
made pilgrimages and became monks there. Stefan Nemanja helped rebuild
the Hilandar monastery on Mount Athos together with his son Archbishop
Saint Sava in 1198 (Fig. 10). Several Serbian kings made important contri-
butions to the Hilandari monastery. Outstanding among them is the defen-
sive tower erected by saint Sava, son of the king Stefan Nemanja, in the
early 14th century (Fig. 11).

Fig. 8. Vatopedi, the bell tower.

Fig. 9. Iviron Mona-stery, general view.

Fig. 10. Monastery of Hilandari, general view.

Today the Hilandari is the Serbian spiritual treasury in the Holy Mountain. The Fourth Crusade in the 13th century brought new Roman Catholic overlords, who taxed and oppressed the monks. This forced them to complain to Pope Innocent III, by whose intervention they were relieved of the taxes. In the early 14th century the peninsula was raided by Catalan mercenaries; this century also saw the birth of the theological movement of Hesychasm, practiced and defended on Mount Athos by saint Gregory Palamas (Ἅγιος Γρηγόριος ο Παλαμάς). In the late 1371 or early 1372 the Byzantines defeated an Ottoman attack against Athos. When the Byzantine Empire ceased to exist in the 15th century and the Ottoman Empire took its place the Athonite monks tried to maintain good relations with the Ottoman Sultans; therefore, when Murad II conquered Thessaloniki in 1430 they immediately pledged allegiance to him. In return, Murad recognized the monasteries' properties, something which Mehmed II formally ratified after the fall of Constantinople in 1453; thus, the Athonite autonomy was preserved. The 15th and 16th centuries were particularly peaceful for the Athonite community. This led to a relative prosperity for the monasteries. An example of this

Fig. 11. Hilandari, tower of saint Sava.

is the foundation of Stavronikita monastery, which completed the current number of Athonite monasteries (Fig. 12). The typical architectural form of the Athonite catholica (churches of the monastic congregation) is the inscribed cross-vault church with side apses. The old catholikon of Xenophontos monastery is representative of this type (Fig. 13). Note the religious paintings (16th century) which cover the church from floor to ceiling. The establishment of the monastery is connected to the emperor Nikiphoros Votaneiatis and to the admiral of the Byzantine fleet (droungarios) Nikiphoros Stephanos. Although most of the time the monasteries were left in their peace, the Ottomans taxed them heavily and sometimes they seized important land parcels from them, which eventually culminated in an economic crisis in Athos during the 17th century. This led to the adoption of the so-called "idiorrhythmic" style of monastic life (a semi-eremitic variant of Christian monasticism) by a few monasteries at first and later, during the first half of the 18th century, by all. This new way of monastic organization was an emergency measure taken by the monastic communities to counter their harsh economic treatment. Contrary to the coenobitic (communal) system, monks in idiorrhythmic communities have private property, work for themselves, they are solely responsible for acquiring food and other necessities and they dine separately in their cells, only meeting with other monks at church. At the same time, the monasteries' abbots were replaced by committees and at Karyes the Protos was replaced by a four-member committee.

Fig. 12. Stavroniki-ta monastery.

In 1749, with the establishment of the Athonite Academy "Athonias" near Vatopedi monastery, the local monastic community assumed a leading role in the Greek Enlightenment movement of the 18th century. This institution offered high level education, especially under the Greek scholar Eugenios Voulgaris, where ancient philosophy was taught together with modern natural sciences. The Russian tsars, and the princes of Moldavia, Wallachia and Serbia (until the end of the 15th century), helped the monasteries survive with large donations.

The population of monks and their wealth declined over the next centuries, but were revitalized during the 19th century, particularly with the patronage of the Russian imperial government. As a result, the monastic population grew steadily throughout the century, reaching a high point of over 7,000 monks in 1902. In November 1912, during the First Balkan War, the Ottomans were forced out of the Holy Mountain by the Greek Navy. Greece claimed for the peninsula in the peace treaty of London, signed on the 30th May 1913. As a result of the shortcomings of the Treaty of London, the Second Balkan War broke out between the combatants in June 1913. A final
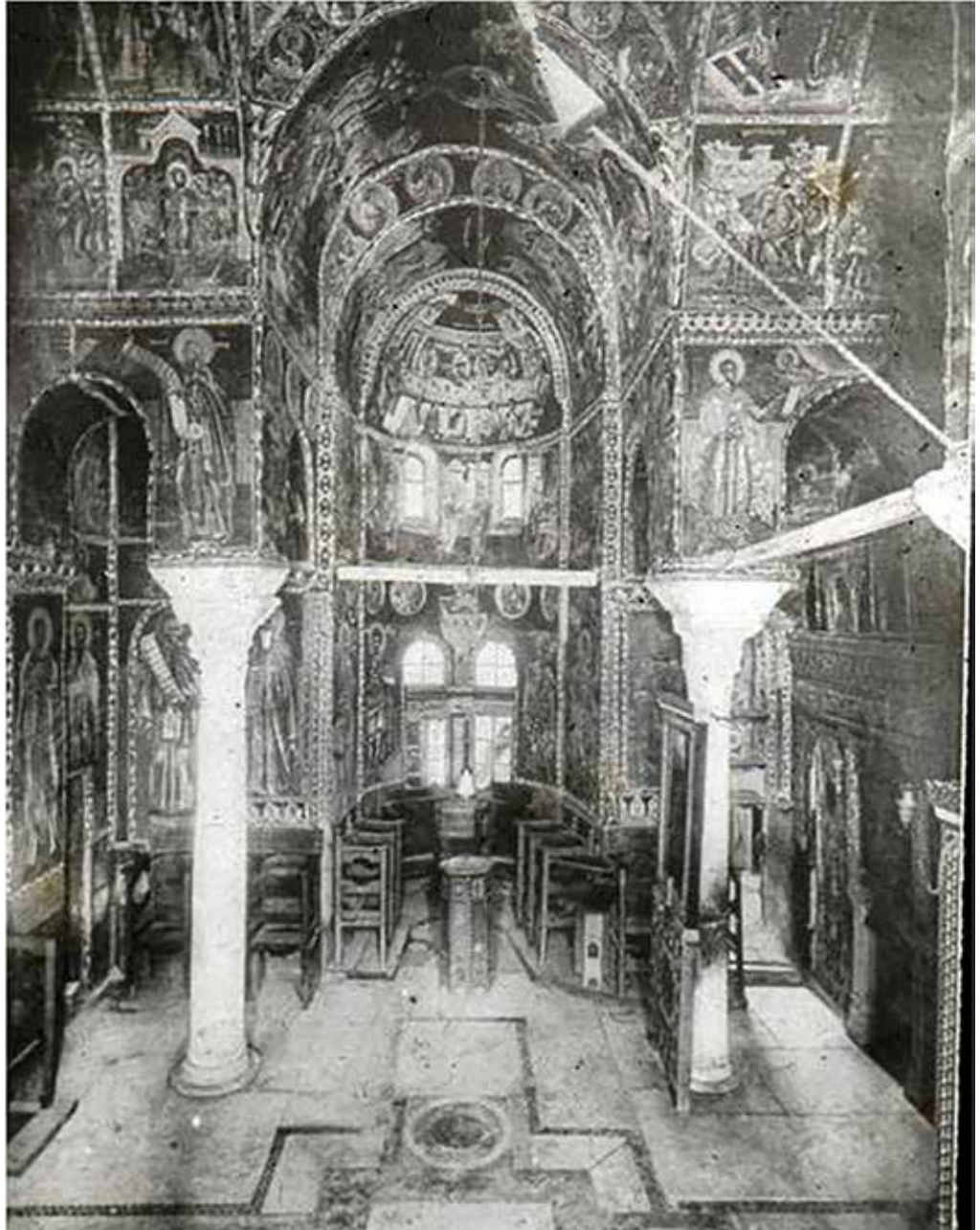
Fig. 13. The catholicon of the monastery of Xenofontos.

peace was agreed at the Treaty of Bucharest on the 10th August 1913.The self-governed region of the Holy Mountain, according to the Decree passed by the Holy Community on the 3rd October 1913 and according to the international treaties of London (1913), Bucharest (1913), Neuilly (1919), Sèvres (1920) and Lausanne (1923), is considered part of the Greek state. According to the constitution of Greece, Mount Athos (the "Monastic State of Agion Oros") is, "following ancient privilege", "a self-governed part of the Greek State, whose sovereignty thereon shall remain intact", and consists of 20 main monasteries which constitute the Holy Community, and the capital town and administrative center, Karyes, also home to a governor as the representative of the Greek state. The governor is an executive appointee. The status of the Holy Mountain and the jurisdiction of the Agiorite institutions were expressly described and ratified upon admission of Greece to the European Union. In recent times after reaching a low point of just 1,145 mainly elderly monks in 1971, the monasteries have been undergoing a steady and sustained renewal. By the year 2000, the monastic population had reached 1,610 monks with all 20 monasteries and their associated sketes receiving an infusion of mainly young well-educated proselytes. In 2009, the population stood at nearly 2,000. Today, over 2,000 monks from Greece and other Eastern Orthodox countries such as Romania, Moldova, Georgia, Bulgaria, Serbia and Russia, live an ascetic life in Athos, isolated from the rest of the world. The Athonite monasteries possess large deposits of invaluable medieval art treasures, including icons, liturgical vestments and objects (crosses, chalices), codices and other Christian texts, imperial chrysobuls, holy relics etc. They feature a rich collection of well-preserved artifacts, rare books and manuscripts, ancient documents, and artworks of immense artistic and historical value, and Mount Athos has been listed as a World Heritage Site by UNESCO since 1988. In Karyes are preserved some of the most valuable heirlooms of the Byzantine era. Of the most interesting is a wooden panel door of the sanctuary barrier (Holy doors) with mother of pearl inlays and ivory relief tiles from the 10th century (Fig. 14).

Another "chef d'oeuvre" in Karyes is the portable icon of St Peter of the third quarter of the 12th century (Fig. 15); it is a characteristic sample of the Comnenian classicism and can be related with works in Thessaloniki –the Latomou Monastery, or perhaps with the capital. Another, no doubt princely, contribution to the Monastery of Chilandari is a mosaic icon of
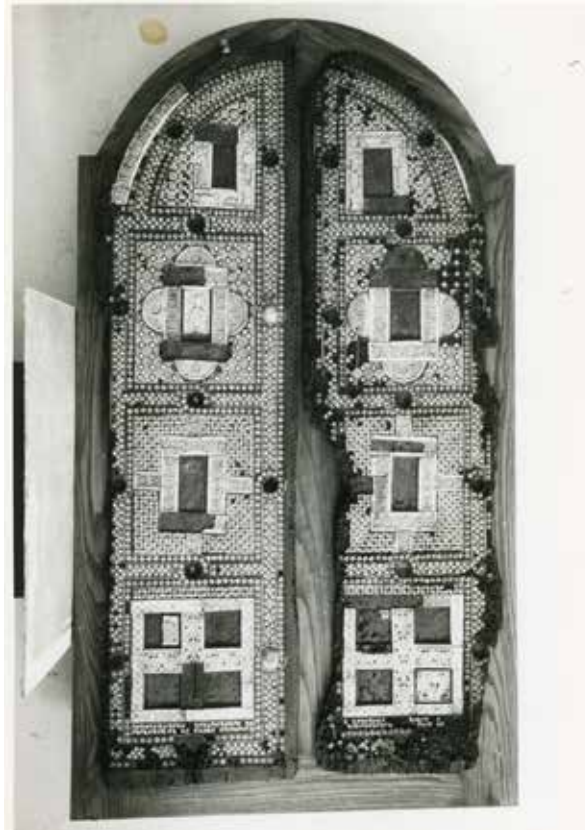
Fig. 14. Protaton Karyes, Bema door.

the Virgin Hodegetria which was made in the 12th c. in Constantinople (Fig. 16). The Monastery of Xeropotamou possesses a famous Panaghiarion, namely a special paten for the eucharistic bread in the Eastern liturgy, from light green steatite dated in the 14th century. It is considered by the monks a gift to the monastery from the Empress Pulcheria (Fig. 17). However, it is worth noticing that the monks consider these treasures solely for their religious function, not their artistic values, so some of them are in regular use for their liturgical purposes.

Today, the monastic society of Mount Athos faces the challenge of adapting itself to modern way of life, without losing its traditional character. More young monks are imbued with a renovating spirit and are bent on leading a less secluded life. Many of them possess university education and advanced skills that allow them to work on the cataloguing and restoration of the Mountain's vast repository of manuscripts, liturgical vestments, icons, precious liturgical objects and other artworks, most of which remain unknown to the public because of their sheer volume.

Fig. 15. Protaton Karyes, Saint Peter icon (left).

Fig. 16. Virgin Hodegetria; mosaic icon in Hilandar Monastery (right).

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3.5 LOCAL HIERARCHS – UNIVERSAL AUTHORITY: PERSPECTIVES FROM CYPRUS

Maria Paschali

Cyprus became part of the Byzantine realm in 324 and its Church gained independence during the Third Ecumenical Council in 431. From the mid-7th to the mid-10th century, the island was a place of conflicting interests between the Byzantines and the Arabs. When Cyprus rejoined the Byzantine empire in 965, the island's capital was moved from Salamis / Constantia to Nicosia. Later, Cyprus was used by the Crusaders as a supply base and, in turn, as a commercial center for Italian maritime cities. In 1191, Cyprus entered a long period of Latin political and ecclesiastical rule. A Latin Church was soon established on the island and the Greek clergy was regulated under Latin ecclesiastical hierarchy by the Bulla Cypria in 1260. The island was controlled by the Lusignan kings from 1192; by Genoa in Famagusta between 1373-1464; and by Venice from 1489 until the Ottoman conquest of 1571. Travellers, often on the pilgrimage route to the Holy Land, stopped to Cyprus throughout the Middle Ages. Remnants of the rich Byzantine cultural and artistic legacy appear across the island and include many well-preserved painted churches with Greek inscriptions. In the later Middle Ages, Byzantine painting spread out across the Latin, Armenian and Syrian churches of otherwise Gothic structure in Cyprus.

The display of local saintly hierarchs in the Cypriot churches provides intriguing glimpses into the shaping of the island's history. In general, ideas about the power of religious images were stipulated in the Seventh Ecumenical Council held in Nicaea in 787. As promulgated in its canon, the Byzantine icons' power lies in their authorisation from a higher ecclesiastical and spiritual authority:

"The making of icons is not the invention of painters, but [expresses] the approved legislation of the Catholic Church. Whatever is ancient is worthy of respect, saith Saint Basil, and

we have as testimony [first] the antiquity of the institution and [second] the teaching of our inspired Fathers, namely that when they saw icons in holy churches they were gratified, and when they themselves built holy churches they set up icons in them… The conception and the tradition are therefore theirs and not of the painter; for the painter's domain is limited to his art, whereas the disposition manifestly pertains to the Holy Fathers who built [the churches]."

(Canon of the Seventh Ecumenical Council, 787)

At the church of Our Lady of Asinou (Cyprus), Apostle Barnabas and Saint Epiphanios were innovatively given the place of honor on the apse, namely between Saint Basil and Saint John Chrysostom who were in other cases traditionally represented in the center of a group of Church Fathers (Figs. 1-2). Dating back to 1105/6 and commissioned by Magistros Nikephoros Ischyrios, this painted decoration is notable for singling out Apostle Barnabas and Saint Epiphanios' body by placing both within an icon and, by extension, creatively paying homage to them.

Both credited with the evangelisation of the island, Apostle Barnabas (d. 61) and Bishop Epiphanios of Salamis (d. 403) are the most celebrated spiritual personalities of the region - with major shrines in the area of Salamis / Constantia (Figs. 3-4). While Apostle Barnabas was a native of Cyprus, Epiphanios originated from Palestine but was the island's most illustrious Church Father. Epiphanios' body was preserved in a "very beautiful chapel" in Salamis / Constantia (Fig. 4) and it was "greatly venerated by the devout", as an anonymous English Franciscan recorded in 1344-1345. It is only much later, in 1519, that his sepulchre is attested at the Orthodox cathedral of Saint George in Famagusta (Fig. 5). Although Epiphanios was an opponent of the use of icons in the churches, he is often portrayed in them in the ensuing centuries. In many instances in Cyprus, he is represented clad in the Orthodox vestments, namely the *polystavrion phelonion* and *omophorion* (Figs. 6-10) whilst Apostle Barnabas in an *omophorion* over a *himation* (Figs. 1, 9, 11). They are both conventionally shown holding a book or scroll (Figs. 3-6).

Following the Byzantine tradition, Saint Epiphanios was depicted in a row of hierarchs on sanctuary apses recurrently in Cyprus (Figs. 1, 7-8) and sometimes elsewhere (Fig. 13). While representations of Saint Epiphanios

around the altar seem concealed from congregation, his images on the walls of the nave meant to be prominently on display, thereby encouraging public worship (Fig. 14). Likewise, images of Apostle Barnabas can be found both inside (Fig. 11) and outside of the sanctuary (Fig. 14). Visually echoing the former dedication of the once Orthodox cathedral of Virgin Hodegetria in Nicosia, Apostle Barnabas has been argued to be the saintly figure occupying the place of honor on a 16th-century sculpted lintel (Figgs. 14-15) - alongside, inter alia, the coat of arms of the Latin noble family of Costanzo - over the main doorway and facing its Latin counterpart.

In Famagusta, the thriving port city of Cyprus at that time, the prominent depiction of these local hierarchs is extended over Latin churches, and yet in Palaiologan-style paintings, dated to the late 14th century (Figs. 9-10). At the Carmelite sanctuary, these figures, displayed alongside Latin-clad bishops, are accompanied by scenes of their *loca sancta* (Fig. 9). At Saint

Fig. 1. Nikitari, Church of Our Lady of Asinou, sanctuary, wall painting, icon of Apostle Barnabas and Bishop Epiphanios between Saints Basil and John Chrysostom (Republic of Cyprus, Photographic Archive of the Department of Antiquities, DSC4629).

Anne church, in turn, the Latin inscription explicitly associates Orthodox clad Epiphanios with Salamis (Fig. 10). These salient features and the arresting monumentality of the figures manifest their special local cult among the Latin population - in accordance with what the papal legate Eudes of Châteauroux had already also stipulated a century earlier, namely that the feasts of these two local saints shall be celebrated with special solemnity in all the Latin churches of the island.

On the whole, the display of these local saintly hierarchs in relation to ecclesiastical and spiritual authority had inevitable ramifications in the collective memory and reveal the role of Byzantine images within monumental contexts in Cyprus in shaping and even shifting identities.

Fig. 3. Agios Sergios (near Salamis), Church of Apostle Barnabas (Republic of Cyprus, Photographic Archive of the Press and Information Office, 1-38-8).
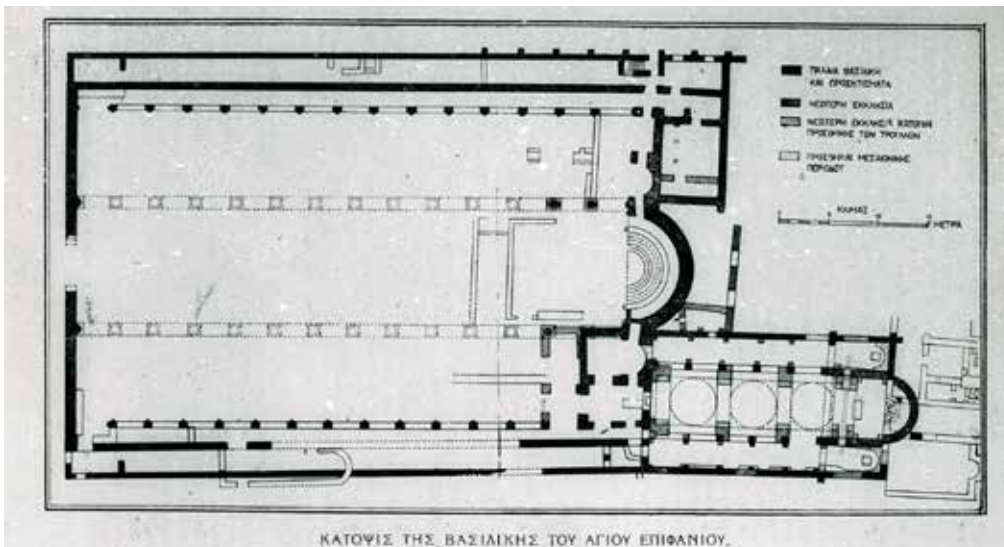

ΚΑΤΟΨΙΣ ΤΗΣ ΒΑΣΙΛΙΚΗΣ ΤΟΥ ΑΓΙΟΥ ΕΠΙΦΑΝΙΟΥ.

Fig. 4. Salamis, Basilica of Saint Epiphanios, ground plan of the basilica (Republic of Cyprus, Department of Antiquities, 0002).

Fig. 5. Famagusta, Cathedral of Saint George of the Greeks (Republic of Cyprus, Department of Antiquities, Archive of G. Philotheou).

Fig. 6. Kato Lefkara, Church of Archangel Michael, sanctuary, wall paintings, Communion of the Apostles, concelebrating hierarchs (Republic of Cyprus, Photographic Archive of the Department of Antiquities, P8083157).

Fig. 7. Moutoullas, Church of Panagia, sanctuary, wall paintings, a row of concelebrating hierarchs below apse conch with the Mother of God (Republic of Cyprus, Photographic Archive of the Press and Information Office, IMG_0906).

Fig. 8. Pedoulas, Church of Archangel Michael, sanctuary, wall painting, concelebrating hierarchs (Republic of Cyprus, Photographic Archive of the Department of Antiquities, P3136706).

Fig. 9. Famagusta, Church of Our Lady of Carmel, sanctuary, wall painting, row of hierarchs (Republic of Cyprus, Photographic Archive of the Department of Antiquities, J15620).

Fig. 10. Famagusta, Church of Saint Anna, sanctuary, wall paintings, Saint Epiphanios among Christological scenes (Republic of Cyprus, Photographic Archive of the Department of Antiquities, J15607).

Fig. 11. Platani-
stasa, Church of
the Holy Cross of
Agiasmati, sanctua-
ry, wall painting
by Philippos Goul,
Apostle Barna-
bas (Republic of
Cyprus, Photo-
graphic Archive of
the Department
of Antiquities,
PA076788).

Fig. 12. Sotera, Church of Transfiguration of the Saviour, nave, wall paintings, Saints Constantine and Epiphanios (Republic of Cyprus, Photographic Archive of the Department of Antiquities, P1017515).

Fig. 13. Kakopetria, Church of Agios Nikolaos tis Stegis (Saint Nicholas of the Roof), narthex, wall paintings (Republic of Cyprus, Photographic Archive of the Department of Antiquities, P2201054).

Fig. 14. Nicosia, Orthodox cathedral of Panagia Hodegetria, lunette and lintel of main north portal (Republic of Cyprus, Photographic Archive of the Department of Antiquities, P1050725).

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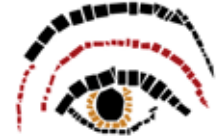
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Fig. 15. Nicosia, Orthodox Cathedral of Panagia Hodegetria, main north portal (Republic of Cyprus, Photographic Archive of the Press and Information Office, 24A-0002-0003).

Images of Authority in Late Antiquity: Public Portrait Sculpture in the East (A.D. 300-600)

Georgios Deligiannakis

Apart from the image of the emperor (not discussed here) the vast majority of finds display Roman imperial officials and wealthy leading local aristocrats (including intellectuals). New iconographic features (clothes, hairstyles, attributes), technique and execution details, as well as style distinguish the public portrait statuary of Late Antiquity from that of the Middle Empire. Late Antique statues are smaller, they are often stood on re-used bases which are bearing verse epigrams of elevated, allusive style, giving few details of the subject's identity and deeds. They wear a new-style toga and a new-style long chlamys. In terms of style (dress and hairstyle) and ideology they are now oriented toward the imperial court of Constantinople. Besides, the traditional himation was worn by leading local aristocrats, without excluding as a choice the other two basic dress types. However, the most marked characteristics of Late Antique portraits are the emphatic, wide-opened, intensive eyes and furrowed brows. *Chlamydatus* statues in the provinces normally represented provincial governors. Byzart collection comprises two (2) fine examples of the famous workshop of Aphrodisias (Caria, figgs. 1-2) and three (3) less high-quality specimen from Corinth (Achaia, figgs. 3-5). The scroll(s) probably represents the codicil of the honorand's office, or should be understood as a general attribute of literary education and culture.

The new Late Antique toga was the dress of senatorial-ranking notables and when combined with a sceptre, of consuls, proconsuls, and *consulares*. Byzart collection includes two (2) examples from Athens (Figgs. 6-7), one (1) from Thessaloniki (Fig. 8), and one (1) from Ephesus (Fig. 9). The Ephesus example is probably identified with Stephanus, proconsul of Asia. The *mappa* (handkerchief) carried in hand or raised, mostly associated with the chariot races, enjoyed a wider application as part of the Late Antique urban and civilian dress code. The portrait styles do not follow the imperial portraits in hairstyle and physiognomy. They usually have strikingly observed, realistic, solemn, elder faces and bear contemporary fashion

Fig. 1. #8643. Statue of a public official from Aphrodisias, Instabul (top, on the left).

Fig. 2. #8653. Statue of a public official from Aphrodisias, Istanbul (top, in the center).

Fig. 3. #56071. Torso of Late Antique chlamydatus statue holding scroll, ancient Corinth (top, on the right).

Fig. 4. #56074. Torso of Late Antique chlamydatus "Theatre chlamydatus", Corinth (left).

Fig. 5. #56072. Statue of Late Antique chlamydatus holding mappa, ancient Corinth (right).

Fig. 6. #25663. Portrait of an elderly man dressed in Late Antique toga, Athens Archaeological Museum (top, left).

Fig. 7. #56216. Torso of a Late aAntique togatus, Athens, late 5th century, Athens Agora Museum (top, right).
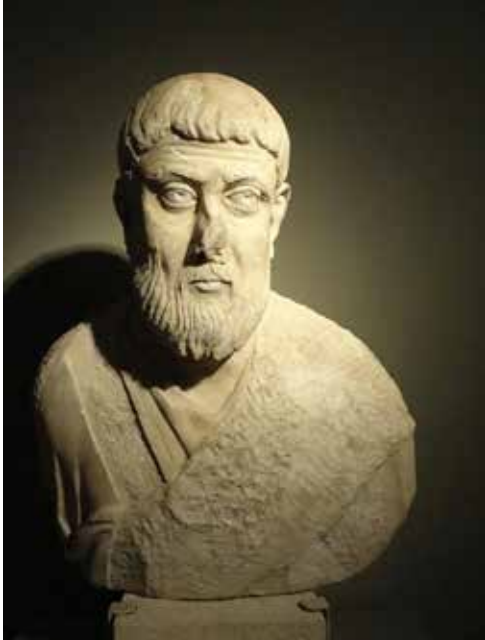
Fig. 8. #56205. Late antique bust of a bearded man, reworked, Thessaloniki (left).

Fig. 9. #24539. Togate statue and separately worked head, perhaps of Stephanus, proconsul of Asia; Ephesus (right).

Testa recentemente trovata a Efeso

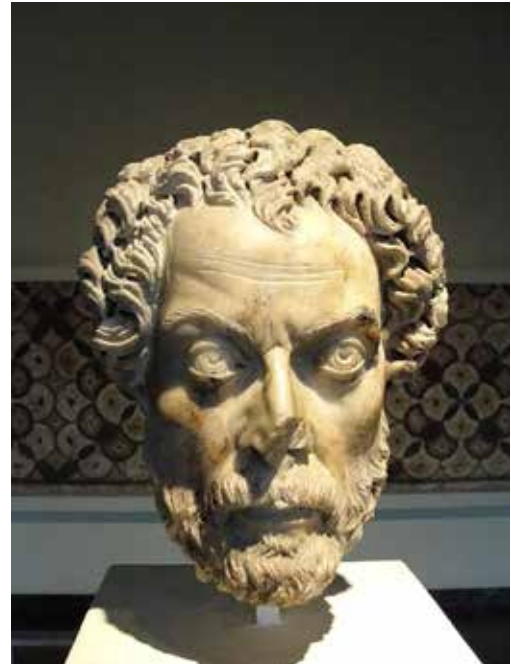Fig. 10. #5420. Fragmentary male portrait, Ephesus (left).

Fig. 11. #26554. Bearded male portrait head, from Aphrodisias, now in Brussels (right).

hairstyles. Seven (7) examples in the BYZART collection reproduce a characteristic 5th-century fashion hairstyle, known as "wreath-style" (i.e. hair brushed forward and into some form of wreath around the head). It appears with the magistrate's portraits on the obelisk-base in Constantinople (dates 390/2) and it has been applied throughout the 5th century to magistrate's portraits from Asia Minor and Greece (Figgs. 2, 8-13).

The portrait head found in Salamis (Figgs. 14-15), now in Nicosia, is of special interest as the person depicted can be identified on physiognomic grounds with a certain Oecumenius, whose statue monument is found intact in Aphrodisias. Oecumenius was an imperial governor (*praeses*) of Caria and may have been awarded a statue on Cyprus because it was his native city or because he was a governor of Cyprus. The Oecumenius' statue of Aphrodisias wears a long chlamys and soft boots, holds a scroll and is supported by a bundle of scrolls on the plinth. The inscribed epigram on the statue base praises the governor for his knowledge of the laws, for his cultural attainments and knowledge of both Greek and Latin ("have blended the Italian Muse with the sweet-voiced honey of Attic") and being "pure in mind and in hand".

Fig. 12. #26616. Bearded male portrait head, from Aphrodisias, now in Brussels (top, left).

Fig. 13. #56212. Late antique portrait head of a bearded male, reworked from an earlier portrait, Athenian Agora; Athens Archaeological Museum (top, right).

Fig. 14. #56219. Portrait head of Oecumenius, Salamis, Cyprus (E 487, left).

Fig. 15. #26175. Portrait head of Oecumenius, Salamis, Cyprus (E 487, right).

Fig. 16. #56232. Base for statue of Vettius Agorius Praetextatus, governor of Achaea; Thespiae (Achaia); 362-364 AD (left).

Fig. 17. #24197. Inscribed circular statue base of Anatolius, provincial governor of Achaia, shortly after 375, *in situ* in the east parodos of the theatre of Sparta (right).

In similar terms the governor of Achaia, Vettius Agorius Praetextatus, a highly cultivated Roman senator and ardent pagan, was praised for his outstanding virtues of justice and culture on an honorific statue set up by the Thespians at the sanctuary of the Muses in Thespiae (Fig. 16):

"who nourishes all Muses and all kind of justice, the proconsul of the age-old land of Achaea, the wall of Achaea, crown of Rome, glory of his blood, he has reached the full climax in all virtues, the excellent Agorius".

As a gesture of honor the statue of the governor Anatolius was once set up next to that of the legendary law-giver Lycurgus at Sparta (Fig. 17). The most striking feature of the Late Antique portraits are the staring, wide-opened eyes. It is often believed to convey a new kind of spirituality.

Yet this interpretation cannot be applied to this category of portraiture. It should be rather sought out in the ideals of the Late Antique aristocracy and the new political ideology of the Late Roman state: as an attempt to put emphasis on old public virtues (personal austerity, dignity and justice) and as part of a trend towards hyperbole and pleonasm, visually echoing the bombastic language of the verse inscriptions. Likewise, the frontal and rigid posture and mannered gestures

Fig. 18. #25364. The "Acropolis head". Discovered near the so-called House of Proklos on the South Slope of Acropolis, Athens (left).

Fig. 19. #25668. Hermetic stele with male bust of the philosopher type, Livadeia, Greece (right).

of these statues convey unbending strength, sublime authority and moral austerity. Along with the "dignitary type" (imperial officials, local figures of eminence, priests, professionals, etc.) another category of non-imperial portraits is the philosopher/sage-type; yet, these categories often overlapped in real life. BYZART collection display one (1) high-quality example from Athens (Fig. 18) and one (1) from Livadeia (Boeotia, Fig. 19) of the philosopher/sage type.

The intellectual life of Athens and its antiquities attracted many powerful imperial officials to the city. We read in the verse inscription of a now lost statue of the praetorian prefect Herculius set up by the teacher of rhetoric Plutarchus beside one of the gates of the Late Antique city (Fig. 20):

"Plutarchus, the treasurer (and dispenser) of speech(es) and sophist, set up (the statue of) Heraclius, the treasurer of laws, the upright perfect."

Statue practice shows a great reduction in the 5th century and becomes exiguous in the 6th century.

Fig. 20. #25665. Honorary epigram to the Praetorian Prefect Herculius by the sophist Plutarchus (AD 408-410). Entrance to the Library of Hadrian, Athens.

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3.7   Constantinople, *basileuousa polis* (4th-15th century)

Margherita Elena Pomero

Constantinople (Fig. 1), the capital of the Byzantine Empire, was founded by Constantine the Great (324-337) in 324 on the Greek-Roman site of Byzantion and inaugurated on the 11th of May 330, changing its name into "Konstantinoupolis", the 'city of Constantine' (modern Istanbul). The creation of imperial residences in the provinces was in line with the policy of the Tetrarchy, and the choice of Byzantion as capital city was probably dictated by its strategic position. Indeed, this center was the gateway between two continents, Europe and Asia, and two seas, the Mediterranean and the Black Sea. Under Theodosius II (408-450) Constantinople was protected by an impressive walled circuit; although besieged on numerous occasions by various enemies, its defences proved to be impregnable for nearly nine-hundred years. Only in 1204 did the armies of the Fourth Crusade manage to take the city, and its inhabitants lived several decades under the Western rule. In fact, the Latin Empire of Constantinople was constituted in this period and survived until 1261, when Michael VIII Palaiologos, the first emperor of the last Byzantine dynasty, recovered the city. In the 14th century the Byzantine Empire had already lost many of its territories and by the early 15th century was reduced to Constantinople and its environs, together with the territory of Morea (modern Peloponnese in Greece). Finally, in 1453, the capital city of the Byzantine empire was definitively conquered by the Ottomans led by Sultan Mehmed II. In today's city the remains of the ancient capital of the Eastern Roman Empire are still visible, despite the exponential growth of Istanbul that has obliterated the previous buildings. Most of the preserved constructions are religious ones, such as the many Byzantine churches converted into mosques.

Fig. 1. Map of Constantinople. Drawing from the Liber Insularum Archipelagi of Cristoforo Buondelmonti. Ravenna, Biblioteca Classense, Ms. 308, fol. 58v.

First Period (4th - Early 7th c. AD)

The city was built intentionally to rival Rome, since Constantine and his successors ornamented it with monumental public buildings in order to give it the aspect worthy of an imperial metropolis. At the same time, many of the greatest masterpieces of Greek and Roman art were moved to Constantinople to embellish its squares and streets, serving also as ideological symbols referring to the imperial victory and to the City's connection with the ancient capital, Rome (Fig. 2). The ambitious Constantinian building program maintained the old central urban route of Byzantion, a colonnaded avenue of Severian foundation, that was later re-named Mese and extended to the Constantinian Golden Gate, the monumental arch standing near that pierced the Western section of the Constantinian walls (Fig. 3).

This enceinte (Fig. 4) was later considerably enlarged by Theodosius II, who extended the Land Walls about 1.5 km to the West with 18-m-tall triple wall fortifications, running from the Propontis to the inlet of the Golden Horn. During the 4th and 5th centuries, the "new Rome" grew up rapidly and its population increased considerably. Estimates of its population in Late Antiquity range from 300,000 to over 500,000 (5th-6th century). The magnificence of the new imperial see was well displayed by the construction of the Great Palace.

It was located between the Hippodrome and the Sea Walls and developed into an irregular agglomeration of buildings added to over the centuries to the first Constantinian nucleus and is dotted by courts, terraces and gardens. Almost nothing of this complex is preserved nowadays, since it was obliterated by the later constructions following the Ottoman conquest. Despite this loss, it is possible to reconstruct the layout of the palatial area and the shape of its main buildings, thanks to the descriptions preserved in the emperor Constantine VII's "Book of Ceremonies" (mid-10th century), and thanks to the 1930s archaeological investigations, that brought to light a large and gorgeous floor mosaic (66 m x 55 m), belonging to a peristyle court and dated to the 6th century (Fig. 5). The Great Palace was directly connected to the imperial loge inside the Hippodrome, the so-called Kathisma (Fig. 6), which is well-represented on the reliefs of the marble obelisk base of Theodosius I (379-395). The latter is still located on the spina of the Hippodrome, the barrier that divided the arena into two tracks, upon which obelisks, columns, statues and other ornamental sculptures connected to the imperial triumph stood (Fig. 7). The Hippodrome's function was not only limited to sports, but throughout Late Antiquity and the Middle Byzantine period it
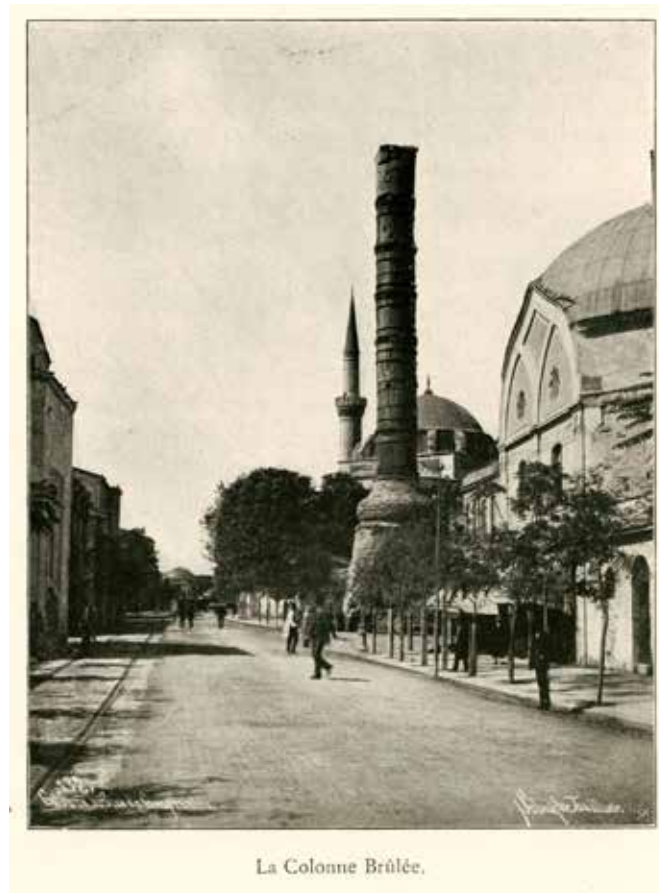

La Colonne Brûlée.

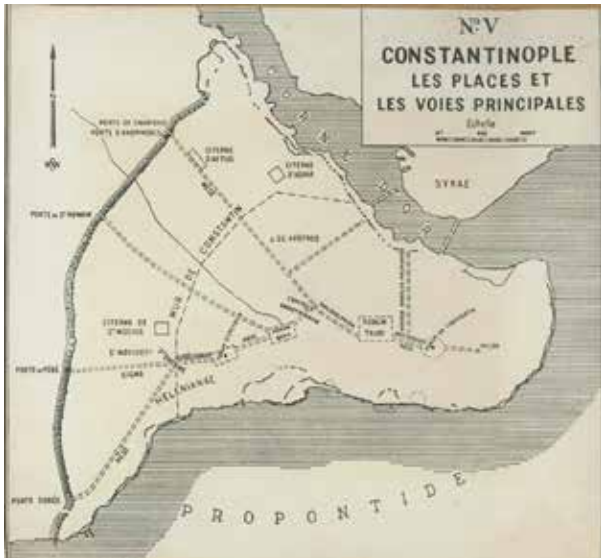Fig. 2. Column of Constantine. Istanbul, today's Çemberlitaş square. © PD.

Fig. 3. Plan of the main routes, the main monuments and the Land walls of Constantinople (top, left).

Fig. 4. View of the walls of Constantinople. Engraving. Athens, Aikaterini Laskaridis Foundation (top, right).

Fig. 5. Fragment of floor mosaic from a peristyle court of the Great Palace. Istanbul, Mosaic Museum.

was the main setting for political events, such as the acclamations of new sovereigns as well as the celebration of the imperial triumphs.

As a Christian capital, the city reached the acme of its monumentality under Justinian I (527-565; Fig. 8), who oversaw the construction or reconstruction of more than thirty churches, among which the most notable is Hagia Sophia, whose first construction was by Constantine or Constantius II (337-361). In fact, soon after the destruction of the Theodosian Hagia Sophia during the urban riot of Nika (532), Justinian started its rebuilding (Fig. 9), entrusting the project to the architects Anthemios of Tralles and Isidore of Miletos, and the new cathedral was inaugurated on December 27th, 537.

Second Period (7th – 12th c. AD)
The crisis of the Byzantine Empire during the 7th and the 8th centuries, which was mainly due to the loss of control over important regions (the Fertile Crescent, North Africa and part of the Balkans) and to internal conflicts, profoundly marked the urban history of its capital. Indeed, between the 7th and the 9th centuries, most of the building activity was defensive, for already in 626 Constantinople had been besieged for the first time by a joint Avar-Sassanian attack (Fig. 10).

Fig. 6. The reliefs of the marble obelisk base of Theodosius I, eastern face. Istanbul, Sultanahmet square (left).

Fig. 7. View of the Hippodrome of Constantinople. Engraving from Onofrio Panvinio, De ludis circensibus, libri II, [Venezia 1600] 60-61 (plate engraved by Étienne Dupérac before 1568) © PD.

Fig. 8. The Virgin Mary and the Child flanked by emperors Constantine and Justinian. Justinian holds the model of the church. Mosaic (10th c. AD). Istanbul, Hagia Sophia, southern vestibule of the narthex.

The emperor Herakleios (610-641) was one of the greatest military commanders of Byzantine history. In 628, he managed to definitively defeat the Sasanian empire. His victory was very probably commemorated in one of the famous early-7th-century Plates from Cyprus, depicting the symbolic image of David's combat against Goliath (Fig. 11). Moreover, under his reign the dynastic transmission of power began to be accepted as an official practice, as is shown by the iconographic motifs of his coinage (Fig. 12).

Emperor Leo III (717-741) inaugurated the Iconoclastic controversy, a religious movement that rejected the veneration of the figural depictions of Christ and denied the holiness of the icons. This subsequently caused the removal of several churches' iconic decoration and their replacement with aniconic and symbolic images (Fig. 13). Little evidences of the Iconoclastic period (730-787, and 815-843) has been preserved in the extant Constantinopolitan church decorations: the apse mosaic of Hagia Eirene, which in its present state is due to the patronage of Constantine V (741-775), when the

Constantinian church was eventually adorned in its apse with a cross on a golden background (Fig. 14).

   After the end of Iconoclasm, on the 25th March 843, many churches were re-decorated by the Macedonian emperors and in particular by Basil I (867-886). He restored several edifices that had fallen into ruins – primarily Hagia Sophia, where he, possibly after a former intervention by Michael III (842-867), patronized a program of figural mosaics, such as the apse decoration depicting the enthroned Virgin Mary bearing the Christ-child (Fig. 15). One piece of evidence of the general renewal of Constantinople in this period was the foundation of the Myrelaion church (today's Bodrum Camii), built in 920 by the emperor Romanos I Lekapenos (914-944) as his family's burial church (Fig. 16). During the 10th century the Byzantine empire gradually recovered its leading position in the Mediterranean regaining many territories in Southern Italy, along the Middle Eastern frontiers and in the Balkans.

Fig. 9. External view of Hagia Sophia in Istanbul .

Fig. 10. The siege of Constantinople from Skylitzes Matritensis. Miniature, Madrid, Biblioteca Nacional de España, MS Gr. Vitr. 26-2, fol. 32v. © PD (top, left).

Fig. 11. Silver plate with the battle of David and Goliath from the Cyprus Treasure. New York, Metropolitan Museum of Art. © PD (top, right).

Fig. 12. Golden nomisma of Herakleios. Obverse. Busts of Herakleios and Herakleios Constantine. Nicosia (Cyprus), Byzantine Museum of Holy Bishopric of Tamasos and Oreinis (left).

Fig. 13. Iconoclasm scene from the Chludov Psalter. Miniature, Moscow, Historical Museum, MS. Gr. 129-d, fol. 67r © PD (right).

Fig. 14. The cross on a golden background of Iconoclastic period. Apse mosaic. Istanbul, Hagia Eirene © PD.

ISTANBUL (Turchia):
S.SOFIA: Maria in trono (Fine del sec.VII o inizio dell'VIII)

Fig. 15. The enthroned Virgin Mary bearing the Christchild of post-Iconoclastic period. Apse mosaic. Istanbul, Hagia Sophia.

ISTANBUL (Turchia)
Bodrum camii: esterno) (foto del 1948)

Fig. 16. External view of the Myrelayon church, northern side. Istanbul, today's Bodrum Camii.

These victorious military campaigns were celebrated in so-called "Macedonian Renaissance" works of art, such as gorgeous miniatures, among which a prominent place belongs to the portrait of emperor Basil II (976-1025) dressed in military attire and crowned by Christ through the archangel Gabriel, while the archangel Michael holds the tip of his spear. Six military saints are depicted on both sides of the imperial portrait (Fig. 17). Starting from the 1030s the Byzantine empire experienced a period of crisis provoked by several factors related to both domestic and foreign affairs. The Seljuk Turks occupied the two-thirds of Asia Minor after 1071, while in the same year the Normans conquered Bari in Southern Italy. Despite this, under the Komnenian dynasty, Constantinople witnessed a further expansion. Its founder, Alexios I (1081-1118), aimed to restore a centralized state and took important measures in the administrative and financial fields during his reign. He was the author of a major monetary reform reintroducing a gold coin of high fineness in the form of the *hyperpyron* (Fig. 18). The new dynasty moved into a new residence, the Palace of the Blachernai located in the northern sector of the city, thus replacing the Great Palace. Irene of Hungary, wife of

Fig. 17. The emperor in military attire crowned by Christ from the Psalter of Basil II. Miniature, Venice, Biblioteca Marciana, MS. Gr. 17, fol. 3r. © PD.

John II Komnenos (1118-1143), patronized the foundation of the monastery of Christ Pantokrator (today's Zeyrek Kilise Camii) (Fig. 19). Both John II and his wife are depicted in a mosaic panel located in the southern gallery of Hagia Sophia church (Fig. 20), showing a standing Virgin Mary with the Christ-child, flanked by the imperial couple. Here the emperor is depicted with ceremonial garments holding a purse, the *apokombion*, symbol of imperial largess to the Church.

Third Period (13th – 15th c. AD)

The urban renewal of the Komnenian age ceased at the end of the 12th century, when the dynastic struggles among the Angeloi family (1185-1204) led to the conquest of the city by the Crusaders in 1204. The period of the Latin domination (1204-1261) was characterized by the spoliation of Constantinopolitan monuments. Many works of art were moved to the West, especially to Venice, like the famous statuary group of the Tetrarchs (4th c.; Fig. 21) located on the southern façade of St. Mark's basilica as well as the marble reliefs, capitals and columns reused in decorating the façade of the same basilica.

In 1261, the reconquest of Constantinople by the emperor Michael VIII Palaiologos (1259-1282) gave way to a new phase of building activity in the city devasted by the Latin sack. One of priorities was the restoration of the city walls, which is witnessed by the issue of a gold hyperpyron (Fig. 22), whose obverse depicts an aerial view of the capital represented as a circular walled city flanked by towers and enclosing within it the figure of the Virgin *orans*. Among the public buildings dated to the Palaiologan period the so-called Porphyrogennetos Palace (Fig. 23) is still preserved. Known in Turkish as Tekfur Sarayi ("palace of the emperor"), it was erected as part of the Blachernae palace by Constantine Palaiologos, a son of Michael VIII, or by the same by Michael VIII, and probably served as an imperial residence during the final years of the Byzantine Empire. In the field of religious architecture connected to the court's circles, the Palaiologan period was mainly focused on the refurbishment and the enlargement of pre-existing buildings, in order to underline an ideal continuity with the Macedonian and Komnenian dynasties: for example, the monastery of St. Saviour in Chora, whose restoration and decoration were promoted by one of the most important court figures of the 14th century, the *megas logothetes* Theodore Metochites

Fig. 20. John II Komnenos and his wife Eirene. Mosaic panel. Istanbul, Hagia Sophia, southern gallery.

Fig. 21. The statuary group of Tetrarchs (4th C.). Venice, St. Mark's basilica, southern façade (left).

Fig. 22. Hyperpyron of Michael VIII Palaiologos. Obverse. New York, American Numismatic Society (Inv. N. 1954.237.2) © PD (right).

(Fig. 24). By the early 14th century a process of political and economic decline was taking place throughout the empire and culminated into two civil wars fought in the course of that century among members of the imperial family. The precarious political situation of diminished Byzantine Empire facing the Ottomans threat urged its emperors, beginning with John V Palaiologos (1341-1391), to seek the help of the Western potentates, but with no important results. Eventually John VIII Palaiologos (1425-1448; Fig. 25) came to Italy in order to support the reconciliation between the Churches of Rome and Constantinople, deeply divided since the so-called "Schism" of 1054. His portrait on the famous Pisanello medal dates to his stay in Italy, when he took part in the Council of Ferrara and Florence in 1438-1439.

Under John VIII's brother and successor Constantine XI (1449-1453) Constantinople finally fell into the Ottomans hands, led by Sultan Mehmed II, on 29th May 1453, after a 53-day siege. Thus, after more than one thousand years of history, this event determined the end of the Byzantine Empire, but not of its *basileuousa polis*, the queen of the cities, which under the Ottomans experienced a period of new urban recovery (Fig. 26).

Fig. 23. External view of the so-called Porphyrogenne-tos Palace. Istanbul, today's Tekfur Sarayi (Giuseppe Bovini Archive).

Fig. 24. Theodore Metochites, donor portrait. Mosaic. Istanbul, Chora Monastery, lunette, narthex (Fonda-zione Federico Zeri - Fototeca Zeri, Università di Bologna, inv. 3685).

Fig. 25. Portrait of
John VIII Pala-
iologos. Pisanello
Medail (left).

Fig. 26. Muslim
wedding proces-
sion with Ottoman
officials in the
Hippodrome area
(Meydani square).
Engraving. Athens,
Aikaterini Laska-
ridis Foundation
(right).

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Section 4: The Timeline
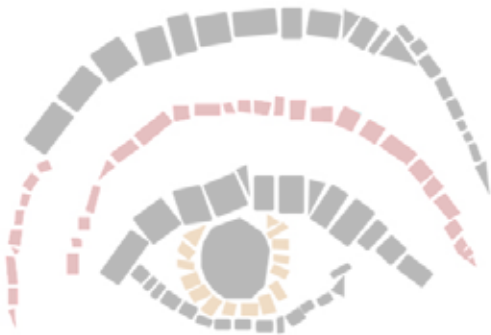
4.1   A Timeline of the Byzantine World

Andreas Giannakoulopoulos, Maria Leontsini, Giulia Marsili, Lucia Maria Orlandi, Vasiliki Zorba

One of the most relevant section of the digital exhibition consists of a detailed timeline of Byzantine history. It encompasses the main historical events of the Byzantine Empire from 330 to 1453. 185 moments of Byzantine history have been selected according to their relevance: each date is accompanied by a brief description and an image in most cases.

It offers an effective glimpse of Byzantine Civilization with focuses on political and military events, as well as on artistic expressions and cultural turning points. It can be considered as a useful tool both for scientific and didactic purposes.

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