ABSTRACTS

Afterlives of Byzantine Monuments in Post-Byzantine Times. Proceedings of the session held at the 12th International Congress of South-East European Studies (Bucharest, 2-6 September 2019). Edited by Elena N. Boeck. Heidelberg: Herlo Verlag, 2021, 237 p.
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Elena N. Boeck
Introduction: Byzantium's Afterlives and Lingering Legacies

This contribution introduces the topic of the volume and presents the main findings of the eight chapters assembled in this volume, which cover vast geographies (Venice, Skopje, Belgrade, Moldavia, the Peloponnese, Constantinople, the Anatolian plateau, and the Russian empire) and span from the thirteenth century to the twenty-first century. The editor points out that the volume "prioritizes intellectual and cultural fashioning of the Byzantine legacy as proactive rather than defensive" and underscores "Byzantium's impressive civilizational footprint".

Maria Alessia Rossi
Beyond the Serbo-Byzantine Identity of St George at Staro Nagoričino

The church of St. George at Staro Nagoričino (Republic of North Macedonia) has been described in scholarship as an example of both Byzantine and Serbian art. Its wall paintings and architecture have been explained as the outcome of the byzantinization of Serbia and are identified as examples of Palaiologan art. At the same time, St. George is listed as one of the crowning achievements of the visual culture promulgated by the Serbian king Milutin and associated with the Nemanjić dynasty. This essay explores how this monument has been treated in scholarship and historiography in order to discuss the limits that categories such as "Byzantine" and "Serbian" impose and to engage with the concept of "post-Byzantine" as a cultural marker of a weakened power rather than as a rigid chronological demarcation. I argue that St. George should be treated as the outcome of the fluid, multicultural, and multifaceted relationship between these neighbouring territories in the early fourteenth century and propose a new approach to understanding both this monument and these categories.

Charles Barber
The Xerolophos Column in the Sixteenth-Century Imaginary

This essay investigates the shaping of an imaginary reception of the Xerolophos column in Constantinople. In the 1560s, a number of texts and representations begin to emerge, defining a visual program for the column. This program reveals a debt to the oracles concerning the demise of the Ottoman Empire that were circulating at this period.

Alice Isabella Sullivan
A Post-Byzantine Visual Idiom in Moldavian Art and Architecture

For the principality of Moldavia—a networked region that extended within the borders of north-eastern modern Romania and the Republic of Moldova—a distinct visual idiom in art and architecture took shape beginning in the second half of the fifteenth century under direct royal patronage. Prince Stephen III took the throne of Moldavia just a few years after the fall of Constantinople in 1453, ushering in a transformative period for this north-Danubian principality. This study addresses some of the ways in which especially Byzantine modes of building and decorating churches were reworked in the Moldavian context in the crucible of the post-1453

world, and how these traditions were further transformed in the monuments built during the second half of the sixteenth century. Individual buildings designed and constructed between the 1480s and 1580s are examined as representative case studies. Although the later churches certainly recall Byzantine models, they offer a reworking of late fifteenth-century Moldavian adaptations of Byzantine traditions of church building and decoration. The central question thus revolves around the notion of a post-Byzantine visual idiom in Moldavian art and architecture: at what point does a monument—in this case an Orthodox monastic church with its distinctive spatial solutions and visual schemes—cease to derive primarily from Byzantine forms and take on a local character? With this driving question in mind, this study reflects on the qualities of post-Byzantine artistic production, its innovative and unique characteristics in the Moldavian cultural context, and its local ramifications over the course of several generations.

Michalis Kappas
The Afterlife of Byzantine Monuments in the Post-Byzantine Peloponnese:
Three Cases in Messenia

This essay examines the afterlife of Byzantine monuments in the Peloponnese in three different contexts: monastic (Andromonastiro), urban (Kalamata), and rural (Kastania). Andromonastiro is a small monastery near ancient Messene, founded in the early thirteenth century; it underwent two extensive restorations in the early seventeenth and in the mid-eighteenth centuries. The second case study focuses on two parish churches (St. Apostles and St. Constantine) in Kalamata, the most important urban centre of the region since the Middle Ages. Both were built in the twelfth century and enlarged and restored during the Second Venetian period (1689-1715). The third case focuses on the church of St. Peter in Kastania, a flourishing village in the Mani peninsula. It was built after the mid-twelfth century and remained constantly in use as a parish church until the mid-20th century. Through the centuries it was renovated many times, while in 1813 an impressive bell-tower was added at its west side. Though the three cases under examination reflect three different historical and political situations in the Post-Byzantine Peloponnese (Ottoman, Venetian, and the semi-autonomous region of the Mani) it seems that in all of them the Byzantine origins of the buildings in discussion were not perceived as a 'distant phenomenon'. In the post-Byzantine Peloponnese, the Orthodox Church and its monuments was always considered as an institution closely related to its Byzantine past, which seems to be the case for all the Greek-speaking populations throughout the Balkan Peninsula.

Sercan Yandim Aydin
Postmortem Lives of Byzantine Images: Anatolian Icons, Style, and Iconography

This article addresses a relatively neglected topic and introduces into scholarship art historical material from the post-Byzantine period in Anatolia. It examines a representative group of Greek Orthodox images from Turkish museum collections in order to reveal insights about their post mortem lives. While revisiting Byzantinism in style and iconography, the article also highlights features particular to cultural identity, personal piety, and devotion in post-Byzantine Anatolia. These art historical witnesses attest to the vivacity and diversity of Orthodox communities in pre-twentieth century Anatolia.

Mariëtte Verhoeven
A Monument for a Venetian Doge in Constantinople:
the Memory of Enrico Dandolo in Hagia Sophia

According to a contemporary source, the Venetian doge Enrico Dandolo, leader of the Fourth Crusade, was buried with great honour in the famous Hagia Sophia in 1205. A marble slab with inscription "Henricus Dandolo" in the floor of the central bay of the south gallery of the church commemorates his burial. It is also the only obvious material reference to the period of the Latin occupation of Constantinople, which lasted from 1204 to 1261. This modest object is almost always ignored in descriptions of what can be seen in the current building, which was a museum since 1934 and very recently became a mosque again. As will be shown, in the few earlier publications on this subject not all aspects and available sources have been taken into account. This article answers the questions of when and why the marble slab mentioning the name of the Venetian doge Dandolo was placed in Hagia Sophia. I argue that it was not a medieval object which survived the post-Byzantine history of Hagia Sophia. Rather it is a nineteenth-century invention.

Elena N. Boeck
First Encounters of a Chora Kind: Nikodim Kondakov and the Emancipation of Byzantine Art

Nikodim Kondakov's visit to the former Chora Monastery (Kariye Camii) in 1880 marked a crucial first step towards the emancipation of late Byzantine art from a Western framework of devaluation and appropriation. Kondakov, a great art historian of the Russian empire, was the first scholar to substantively publish and analyse the Chora mosaics. He allowed Byzantium creative agency and independent development outside the purview of western medieval art. His passionate exposition of the Chora mosaics as a glorious example of flourishing Byzantine art contested attempts to appropriate them as a western cultural accomplishment and associate them with the schools of Giotto or Duccio.

Ljubomir Milanović
Re-animation of Byzantium: the Case of the Chapel of Saints Cosmas and Damian in Belgrade

At the end of the second decade of the twentieth century, the city of Belgrade decided to build a chapel that would provide a space for the saying of prayers for the ill within the larger complex of the State Hospital in Belgrade. According to the proposal, the chapel would be unique in that it was to have four altars, one for each faith: Eastern Orthodox, Catholic, Jewish and Islamic. The city selected Dragomir Tadić (1893-1976) as architect. Undoubtedly driven by the competing challenges of building a chapel for four different religious communities while creating a visually, unified form, Tadić chose a stylistic amalgam of modernism and late neoclassical. Following the war, the communist administration turned its upper part into the city mortuary. In 1989 the chapel was returned to the Serbian Orthodox Church. During the 2000s, the Serbian Orthodox Church and municipal authorities undertook a program of renovation that would involve the integration of Serbo-Byzantine elements into the existing structure. The redesigned building became a hybrid, combining a Byzantine-styled cupola with the pre-existing classical portico. I argue that the renovation of the chapel of Saints Cosmas and Damian and the intention to make the building more easily recognizable as an Eastern Orthodox church, is an example of a revival of the assertion of national identity in architecture and the construction of national history through architecture.