

Preface

Three years ago (22–27 August 2016), the 23rd International Congress of Byzantine Studies was held in Belgrade. It was the first congress to be organised in accordance with the new guidelines of the Association des Études Byzantines, which replaced separate plenary papers by plenary sessions with papers discussing the same topic but from different angles; special attention was given to roundtables, which in a way became the very backbone of the Congress. This change allowed the roundtables to evolve into veritable little symposia.

Slightly unexpectedly for the organisers of the Belgrade Congress, it was the largest congress of its kind to date: six plenary sessions, each with at least three reporters and a moderator; 49 roundtables; 117 sessions containing free communications; several excursions and accompanying exhibitions – a total of 1,649 participants accredited in various capacities, with over 1,400 scholars from different countries, including the host country (49 in total), presenting the results of their research. In view of the projected role of the roundtables, the proportions of this meeting of researchers of varying profiles facilitated the organisation of a range of symposia as part of the Congress. This possibility thus largely came to fruition.

Like every congress of this kind, the international meeting of Byzantine scholars in Belgrade had its own title: *Byzantium – A World of Changes*, which was meant to represent the final farewell to the still living myth of the static nature of Byzantine civilisation as a historical phenomenon that had experienced little change during its millennium-long existence. It was precisely this idea that lay in the focus or subtext of many congress events. A characteristic example was the thematic session held on 25 August under the relatively flexible title *Byzantine Archaeology*, which nonetheless had remarkable research potential and was chaired by Dominic Moreau (Université de Lille) and Mihailo Milinković (University of Belgrade). Nine participants applied for attendance and submitted communications with varying content and chronological frameworks, with the order of presentation reflecting the aforementioned main intention of the Congress. It was then that the co-creator of this session, our colleague Moreau, suggested the possibility of a separate publication that would include the communications presented at this little meeting but which could potentially have an even wider basis.

This idea coincided with the organisers' wishes for the moderators of thematic sessions to transform their respective sessions into thematic collections of papers, i.e. separate books, wherever the material presented lent itself to such an endeavour. A session could also provide

the basis for a wider publication, an approach not unheard of in earlier global meetings of Byzantine scholars. In this sense, an excellent example of a realised publication reflecting our hopes is the book *Archaeology of a World of Changes: Late Roman and Early Byzantine Architecture, Sculpture and Landscapes. Selected Papers from the 23rd International Congress of Byzantine Studies (Belgrade, 22–27 August 2016)* – the book hereby presented to the reader and edited by Dominic Moreau, Carolyn S. Snively, Alessandra Guiglia, Isabella Baldini, Ljubomir Milanović, Ivana Popović, Nicolas Beaudry and Orsolya Heinrich-Tamáska, who were all involved in organising a session and/or the presentation of a paper at Belgrade.

Their project was to bring together in one volume a selection of the papers from all the thematic sessions and roundtables on Late Roman and Early Byzantine archaeology and history of art, for which publication was not already planned. So, as compared to the congress session from which the idea originated, the number of contributors has tripled and the range of topics discussed in their contributions encompasses the vast distance from Spain through Italy and the Balkans to Anatolia, and includes archaeological evidence of remarkably diverse natures and provenances. In fact, just as we had hoped when we formulated the programme of the Congress, this has brought us into the domain of separate publications, which can be published in different environments and on different topics, but whose cohesive element remains the Congress, with its primary academic focus on studying shifts in the Byzantine world throughout the centuries. The result seems to have surpassed our expectations. We now have a book whose texts, in their diversity and convergence, yield a remarkable synthesis in the field of archaeology of the Late Antique and Byzantine world.

We hope that the organisers of other roundtables and thematic sessions at the Belgrade Congress will follow in the footsteps of the one on archaeology and that other ideas about separate thematic publications will come to fruition. Some have already been announced. Their potential publication before the planned congress in Istanbul in 2021 would complete the achievements and messages of the Belgrade congress.

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Claudia Barsanti in Hagia Sophia, 2 June 2014 (photo: Alessandra Guiglia).

Claudia Barsanti (1941–2017)

Claudia Barsanti was born in Rome on 20 October 1941. From her earliest childhood, her family transmitted to her a passion for and an acquaintance with works of art. This was especially the case with ancient sculpture, thanks to the activity of her great-uncle Alfredo and her father Mario Barsanti, both of whom were prominent antiquarians and collectors in Rome in the first half of the twentieth century. From the very beginning, her family background favoured her love of travel and desire to know faraway places, thereby shaping her character and her future life as a scholar.

She received her first degree (*laurea*) from the University of Rome 'La Sapienza' in 1977. Under the direction of Fernanda de' Maffei, she wrote a substantial thesis on the church of St Mary of Ephesus. It was this thesis that marked the beginning of her work on Byzantine art in its early centuries, with a particular focus on architecture and above all on sculpture, while never neglecting the analysis of sources and historical context.

Thanks to her brilliant abilities as a young scholar, and in collaboration with Fernanda de' Maffei, she took part in numerous research expeditions in Asia Minor, Israel and Egypt during the 1970s. From these travels she drew material for various studies presented at international conferences and in scientific journals. In particular, the investigations in Turkey led to the formulation of a research topic that was decidedly innovative at that time, viz. the Middle Byzantine sculpture of Anatolia. This became the subject of her doctoral thesis, which was the first to be defended in the Department of Art History at the University of Rome 'La Sapienza'.

During the 1980s, she undertook work on those studies that most clearly define her scholarly production. These are focused upon the production of architectural sculpture in the fifth and sixth centuries that came out of the workshops of the Proconnesus and was exported from Constantinople to all of the regions adjoining the Mediterranean and Black Sea. Her 1989 study 'L'esportazione di marmi dal Proconneso nelle regioni pontiche durante il IV–VI secolo', which was published in the *Rivista dell'Istituto Nazionale di Archeologia e Storia dell'Arte*, to this day remains the standard reference work; the piece is fundamental for anyone who wishes to work on Early Byzantine sculpture. From the analysis of the phenomenon on a large scale, Claudia Barsanti goes on to examine an emblematic instance of the importation of marble artefacts from the Proconnesus, viz. the sixth-century marbles today re-employed in the *schola cantorum* of the Roman basilica of San Clemente. From this study came the dense

and meticulous monograph *San Clemente. La scultura del VI secolo*, which she produced together with Federico Guidobaldi and Alessandra Guiglia. In Claudia's scholarly career, this work was the first in an important series of collaborative efforts conducted together with a small *équipe* of colleagues with whom she shared a frank and productive exchange of ideas.

At the same time, Claudia started work on other subjects, which she developed in a manner both refined and distinctive. Her series of studies dedicated to the topography of Constantinople was in part also the product of her wandering the streets and visiting the monuments of Istanbul – as well as of her study of the ancient sources and travellers' reports, of course. She approached this complex subject from two different perspectives. On the one hand, attentive to origins, she followed the formation of the city from its beginnings as Roman Byzantium through its status as the capital of Constantine to the monumental additions of the Theodosian age. These studies were in large part published in the *Milion* series that Fernanda de' Maffei established in 1988. On the other hand, she also took a retrospective view of the epilogue of the thousand-year history of Byzantium, by studying the extraordinary documentation offered by the panorama of Cristoforo Buondelmonti, which has come down to us in numerous versions realised over the course of the fifteenth century. Once again it was the *Rivista dell'Istituto Nazionale di Archeologia e Storia dell'Arte* that published her long monographic study 'Costantinopoli e l'Egeo nei primi decenni del XV secolo: la testimonianza di Cristoforo Buondelmonti' in 2001. This work constitutes another fundamental reference work for the history of the capital on the Bosphorus.

In 2014, there came to an end yet another long period of study and research, which had its beginnings amongst the marbles of Hagia Sophia in Constantinople in 1999. Of especial note in this context is the publication in 2004 of the volume *Santa Sofia di Costantinopoli. L'arredo marmoreo della Grande Chiesa giustiniana*, which was produced by the collaborative effort of the research group of Alessandra Guiglia, Mauro della Valle, Roberta Flaminio, Andrea Paribeni, and Asnu-Bilban Yalçın. Subsequently, the small guide to the lapidary collection of the Ayasofya Müzesi appeared in print in 2010. This publication constitutes a preliminary study for the catalogue of sculptures coming from Hagia Sophia itself as well as from numerous other sites in the city. This volume too was the product of a collaborative effort, and the members of the *équipe* – Alessandra Guiglia, Roberta Flaminio, Andrea Paribeni,

Silvia Pedone, Eugenio Russo and Alessandro Taddei – hope to be able to complete the catalogue as an homage to Claudia, who was particularly fond of this project.

The last monograph that Claudia published, writing in collaboration with Alessandra Guiglia and Roberta Flamini, is the volume of the *Corpus della Scultura Altomedievale* that came out in 2015 as part of the project curated by the Fondazione Centro Italiano di Studi sull'Alto Medioevo. It is dedicated to the sculptural evidence belonging to the third ecclesiastical *regio* of Rome.

What we have outlined above are just a few of the more important areas of Claudia Barsanti's research, but one need merely look at the titles of her more than 130 publications – to which others currently in press have yet to be added – to understand just how wide-reaching and profound were the scientific interests that led her to investigate not only Byzantium but also Venice, the Adriatic coasts, and even the Marche in the Middle Ages. Her versatility as a scholar and researcher is also evident from the many encyclopaedic entries that she wrote on a wide variety of topics as a result of her long editorial activity for the *Enciclopedia dell'arte medievale*.

Her life of scholarship, research and travel was led alongside intense teaching activity at the university level in various places in Italy. This teaching ranged from Macerata to Udine, from the Sapienza in Rome to Aquila, to the University of Rome Tor Vergata, where she was Associate Professor until her retirement in 2011.

Her immense enthusiasm and unquenchable scientific curiosity were infectious, as is attested by those colleagues and students who were closest to her and with whom she often worked on site and had as collaborators in the publications coming out of this work. Lasting testimony to this are the contributions made to the publication of the proceedings of the Conference held in her honour at Rome on 20 October 2011, which were aptly entitled *Con lo sguardo a Levante*.

The Thematic Session of the International Congress of Byzantine Studies held in Belgrade in 2016 that was dedicated to Byzantine sculpture – *Studying Byzantine Sculpture in the 21st Century: New Perspectives and Approaches* – was in fact organised and prepared by Claudia Barsanti and Alessandra Guiglia. Already during the Congress, and now here in the publication of the proceedings, the topics presented range from Late Antique production to that of the post-Justinianic period and touch upon different categories of materials, problems and geographical regions ranging from Italy to Greece, from the eastern Mediterranean to Anatolia and the Black Sea. The Thematic Session witnessed the participation of many of the foremost scholars working on Byzantine sculpture today, and included many young and promising scholars who give cause to hope for the future increase and consolidation of this study of one of the more important aspects of Byzantine artistic culture.

List of Publications

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Introduction

Since its very first conference in 1924, the International Congress of Byzantine Studies (ICBS) has been truly multidisciplinary, and has distinguished itself from other international scientific events of the same type by giving to Archaeology and Art History a place similar to those given to History and Philology.¹ It is not always recognised, but the first congresses were, together with the International Congresses of Christian Archaeology (since 1894), among the first world-class scientific meetings to focus on the Late Roman and Early Byzantine world as a whole, geographically and temporally, at a time when most Ancient History textbooks stopped abruptly at Constantine I, Theodosius I or, at best, Romulus Augustulus, without any actual presentation of the civilisation of that time, even from the Western point of view.²

With the development of Late Roman and Early Byzantine studies throughout the twentieth century, the participation in the ICBS of scholars focusing on the first centuries of the medieval phase of the Roman Empire has increased with each new meeting. The 22nd and 23rd conferences, held in Sofia (2011) and Belgrade (2016), which were the first to be organised in Bulgaria and Serbia in more than eighty years (respectively 1934 and 1927 for the previous ones), have without doubt offered the largest number of papers on the transition to the Middle Ages, especially in the Balkans, and in the field of Archaeology and Art History.³ Moreover, the number of participants has steadily increased over the years, so that a full publication of all the papers is no longer possible.

For all these reasons, but also to report on the richness and originality of communications in the field of the Archaeology and Art History of Late Antiquity presented within the ICBS, it seemed worthwhile after the Congress of Belgrade (entitled *Byzantium – A World of Changes*) to gather several papers from different sessions, in order to form a consistent volume on architecture, sculpture and landscapes, under a general theme linked to that of the meeting: *Archaeology of a World of Changes*, viz. the Late

Roman and Early Byzantine period. A call for papers was therefore sent to the participants of six thematic sessions of free communications:

- *Byzantine Archaeology*, chaired by Dominic Moreau and Mihailo Milinković;
- *Late Antique and Early Byzantine Art*, chaired by Alicia Walker and Ljubomir Milanović;
- *Late Antique and Early Byzantine Architecture*, chaired by Elizabeta Dimitrova and Skënder Muçaj;
- *Material Culture*, chaired by Orsolya Heinrich-Tamaska and Ivana Popović;
- *Studying Byzantine Sculpture in the 21st Century: New Perspectives and Approaches*, chaired by Claudia Barsanti and Alessandra Guiglia;
- *Varia Archaeologica*, chaired by Vesna Bikić and Özgü Çömezoğlu Uzbek;

and one round table:

- *The Episcopal Palace in Early Byzantium: Historical Development, Architectural Typologies, Domestic Spaces*, chaired by Isabella Baldini.

Given the number of sessions, the heterogeneous nature of the papers and the international character of the authors, it seemed important to bring together a plural editorial board, respecting as much as possible the chairs of the sessions (obviously, on a volunteer basis) and including representatives of all the languages chosen for the publication, which correspond to the four official Western European languages of the Congress: English, French, German and Italian. Therefore, the reader will find a summary of all the papers in each of these languages, although no author provided a main text in German.

This plural and international Editorial Committee is composed of:

- Dominic Moreau (Université de Lille / HALMA-UMR 8164 research centre, France);
- Carolyn S. Snively (Gettysburg College, USA);
- Alessandra Guiglia (Sapienza Università di Roma, Italy);
- Isabella Baldini (Università di Bologna, Italy);
- Ljubomir Milanović (Византолошки институт Српске академије наука и уметности / Institute for Byzantine Studies of the Serbian Academy of Sciences and Arts, Serbia);
- Ivana Popović (Археолошки институт, Београд / Institute of Archaeology, Belgrade, Serbia);
- Nicolas Beaudry (Université du Québec à Rimouski, Canada);

¹ See M. Marinescu (ed.), 1925. *Compte-rendu du Premier Congrès international des études byzantines, Bucarest, 1924*, Bucharest.

² Obviously, the then edition of *The Cambridge Ancient History* and *The Cambridge Medieval History* are not really included in this statement, but they are not just simple textbooks (although it should be noted that the first – first published in 1939 – ends in AD 324 and the second – first published in 1911 – begins with Constantine, the Christianisation of central power being considered as the event marking the passage from one period to another).

³ See I. Iliev (ed.), 2011. *Proceedings of the 22nd International Congress of Byzantine Studies, Sofia, 22–27 August 2011*, I–III, Sofia; and, online, the three volumes of *The Proceedings of the 23rd International Congress of Byzantine Studies*: www.byzinst-sasa.rs/eng/archive/47/2017/11/30/the-proceedings-of-the-23rd-international-congress-of-byzantine-studies.html.

- Orsolya Heinrich-Tamáská (Leibniz-Institut für Geschichte und Kultur des östlichen Europa–GWZO, Germany).

Every member of the Editorial Committee was also a member of the Scientific Committee, which was completed by:

- Claudia Barsanti (Università degli Studi di Roma ‘Tor Vergata’, Italy);
- Pascale Chevalier (Université Clermont Auvergne / ArTeHiS–UMR 6298 research centre, France);
- Elizabeta Dimitrova (Универзитет ‘Св. Кирил и Методиј’ / Ss. Cyril and Methodius University in Skopje, North Macedonia);
- Skënder Muçaj (Instituti i Arkeologjisë / Institute of Archaeology, Albania).

In order to offer a quality publication, each paper was peer-reviewed first by two members of the Editorial/Scientific Committee, then by three anonymous reviewers appointed by the publishing house. The result is particularly interesting, as it brings together older research, mainly through *status quaestionis*, with new projects and discoveries. The arrangement of the material was not easy, given that it was impossible to find real guidelines for most of them – apart from the papers from the round table on episcopal palaces – but five sections have finally emerged:

- Archaeology, Landscape and Topography;
- Episcopal Residences;
- Architectural Sculpture;
- Decoration and Small Objects;
- Restoration and Conservation.

The editing work took longer than expected, in particular because a large number of authors were not writing in their mother tongues. The Editorial Committee wishes to thank them all, together with BAR Publishing, for their patience. We would also like to thank Jane Burkowski, Ruth Fisher and Lisa Eaton for their editing work on the manuscript, which helped us to bring everything up to the standard of the BAR International Series, as well as the Organising Committee of the 23rd ICBS, especially Prof. Ljubomir Maksimović, who has believed in this project from the very beginning. Our thanks are also due: to Thomas Nicq, the scientific imaging photographer of the HALMA-UMR 8164 research centre (Lille, France), for his magnificent work on the images; to the same research centre and the I-SITE ULNE Foundation, through the DANUBIUS Project (<https://danubius.huma-num.fr>), for financing the publication of the book; and to Ivan Stanić (Музеј науке и технике / Museum of Science and Technology, Serbia) for the beautiful picture on the cover, of the famous *Jonah sarcophagus* from the Народни музеј Србије / National Museum of Serbia.

Finally, we dedicate our book to Claudia Barsanti, because she sincerely believed in it and she had repeatedly expressed her intention to become fully involved in the

publication process, beyond her participation in the Scientific Committee, a wish that was a special honour for us. She unfortunately left us too early, before the editing work had really begun. We sincerely hope that our contribution to Late Roman and Early Byzantine Archaeology and Art History is worthy of the tribute we all want to pay her.

*Dominic Moreau, Carolyn S. Snively and
Alessandra Guiglia
(on behalf of the Editorial Committee)
19 August 2019*