

CONVIVIUM

Exchanges and Interactions in the Arts of Medieval
Europe, Byzantium, and the Mediterranean
Seminarium Kondakovianum, Series Nova



UNIVERSITÉ DE LAUSANNE
• ACADEMY OF SCIENCES OF
THE CZECH REPUBLIC • MASARYK
UNIVERSITY •

CONVIVIUM VI/2/2019

Exchanges and Interactions in the Arts of Medieval Europe, Byzantium, and the Mediterranean

Seminarium Kondakovianum, Series Nova

Journal of the Department of Art History of the University of Lausanne, of the Department of Art History of the Masaryk University, and of the Institute of Art History of the Academy of Sciences of the Czech Republic

Editor-in-chief / Ivan Foletti

Executive editors / Ruben Campini, Klára Doležalová, Karolina Foletti, Zuzana Frantová, Martin F. Lešák, Sarah Melker, Annalisa Moraschi, Lada Rezáčová, Johanna Zacharias

Typesetting / Berta K. Skalíková

Layout design / Monika Kučerová

Cover design / Petr M. Vronský, Anna Kelbllová

Publisher / Masarykova univerzita, Žerotínovo nám. 9, 601 77 Brno, IČO 00216224

Editorial Office / Seminář dějin umění, Filozofická fakulta Masarykovy univerzity, Arna Nováka 1, 602 00 Brno

Print / Tiskárna Didot, spol s r.o., Trnkova 119, 628 00 Brno

E-mail / convivium@earlymedievalstudies.com
www.earlymedievalstudies.com/convivium.html

© Ústav dějin umění AV ČR, v. v. i. 2019

© Filozofická fakulta Masarykovy univerzity 2019

© Faculté des Lettres, Université de Lausanne 2019

Published / November 2019

Reg. No. MK ČR E 21592

ISSN 2336-3452 (print)

ISSN 2336-808X (online)

Convivium is listed in the databases SCOPUS, ERIH,
"Riviste di classe A" indexed by ANVUR, and in the Emerging Sources Citation Index (ESCI) of the Web of Science.



Unil
UNIL | Université de Lausanne
Faculté des lettres

M U N I Department
A R T S of the History of Art
Centre for Early
Medieval Studies

committees

Editors — Klára Benešová (Academy of Sciences of the Czech Republic), Ivan Foletti (Masaryk University, Brno), Herbert L. Kessler (Johns Hopkins University, Masaryk University, Brno), Serena Romano (Université de Lausanne), Elisabetta Scirocco (Bibliotheca Hertziana, Max-Planck-Institut für Kunstgeschichte), Hans Belting (Staatliche Hochschule für Gestaltung in Karlsruhe)

Editor-in-chief — Ivan Foletti

Executive editors — Ruben Campini, Klára Doležalová, Karolina Foletti, Zuzana Frantová, Martin F. Lešák, Sarah Melker, Annalisa Moraschi, Lada Řezáčová, Johanna Zacharias

Editorial board — Michele Bacci (Université de Fribourg), Xavier Barral i Altet (Université de Rennes, Università di Venezia Ca' Foscari), Nicolas Bock (Université de Lausanne), Valentina Cantone (Università di Padova), Jaś Elsner (University of Oxford), Clario Di Fabio (Università di Genova), Finbarr Barry Flood (New York University), Ondřej Jakubec (Masaryk University, Brno), Xenia Muratova (Université de Rennes), Assaf Pinkus (Tel Aviv University), Stefano Riccioni (Università di Venezia Ca' Foscari), Jiří Roháček (Institute of Art History, Academy of Sciences of the Czech Republic), Erik Thunø (Rutgers University), Alicia Walker (Bryn Mawr College)

VI^{1/2}

edited by **Ivan Foletti** & **Elisabetta Scirocco**
with the collaboration of **Karolina Foletti**

editorial

- 10 **IVAN FOLETTI & ELISABETTA SCIROCCO**
Environment, Democracy, and *Convivium*

articles

- 16 **ANDREW GRIEBELER**
Aeizōon to amaranton. Intercultural Collaboration in a Late Byzantine Nature Study
- 30 **UTE DERCKS**
“... dove l’epidemia fotografica si è diffusa”. Architectural Photographs in Nineteenth-Century Sicily
- 46 **GIAMPAOLO DISTEFANO**
Una mitra angioina perduta poi ritrovata. Il problema dello smalto *de plique* tra Parigi e Napoli nel Trecento
- 60 **CHIARA BORDINO**
The Transfiguration and the *Eikon* of Christ. From Eusebius’ Letter to Constantina to the Iconoclast Era
- 78 **SARAH K. KOZLOWSKI**
Trecento Panel Painting Between the Courts of Naples and Hungary. A Hypothesis for Simone Martini’s Saint Ladislaus and a Painting of Christ on the Cross
- 98 **LEV KAPITAIKIN**
Human Flight on a Fabulous Superbird. Uplifting Images Between Sicily and Khurasan (part II.)

chronicles & debates

- 122 **MICHELE BACCI**
The Rediscovery of a Byzantine Capital, Reused as a Baptismal Font, in the Nativity Church, Bethlehem
- 128 **ADRIEN PALLADINO**
The Wolfgang Born – Kondakov Institute Correspondence. Art History, Freedom, and the Rising Fear in the 1930s

reviews

- 138 **CHIARA CROCI**
M. Wegener-Rieckesmann, Bischof Gaudiosus, die heilige Restituta und die ecclesia Neapolitana. Zu den Zeugnissen vandalenzeitlicher Exilanten und dem kulturellen nordafrikanischen Einfluss in Neapel sowie zur Entwicklungsgeschichte der örtlichen Bischofskirche zwischen dem 4. und 9. Jahrhundert, Oberhausen: Athena-Verlag 2019
- 143 **ADRIAN S. HOCH**
The Art of Medieval Hungary, edited by Xavier Barral i Altet, Pál Lövei, Vinni Lucherini and Imre Takács, Rome: Viella 2018
- 147 **HAIG UTIDJIAN**
Armenia. Art, Religion, and Trade in the Middle Ages, edited by Helen C. Evans, New York: The Metropolitan Museum of Art 2018
Christina Maranci, *The Art of Armenia. An Introduction*, New York: Oxford University Press 2018
- 152 photographic credits

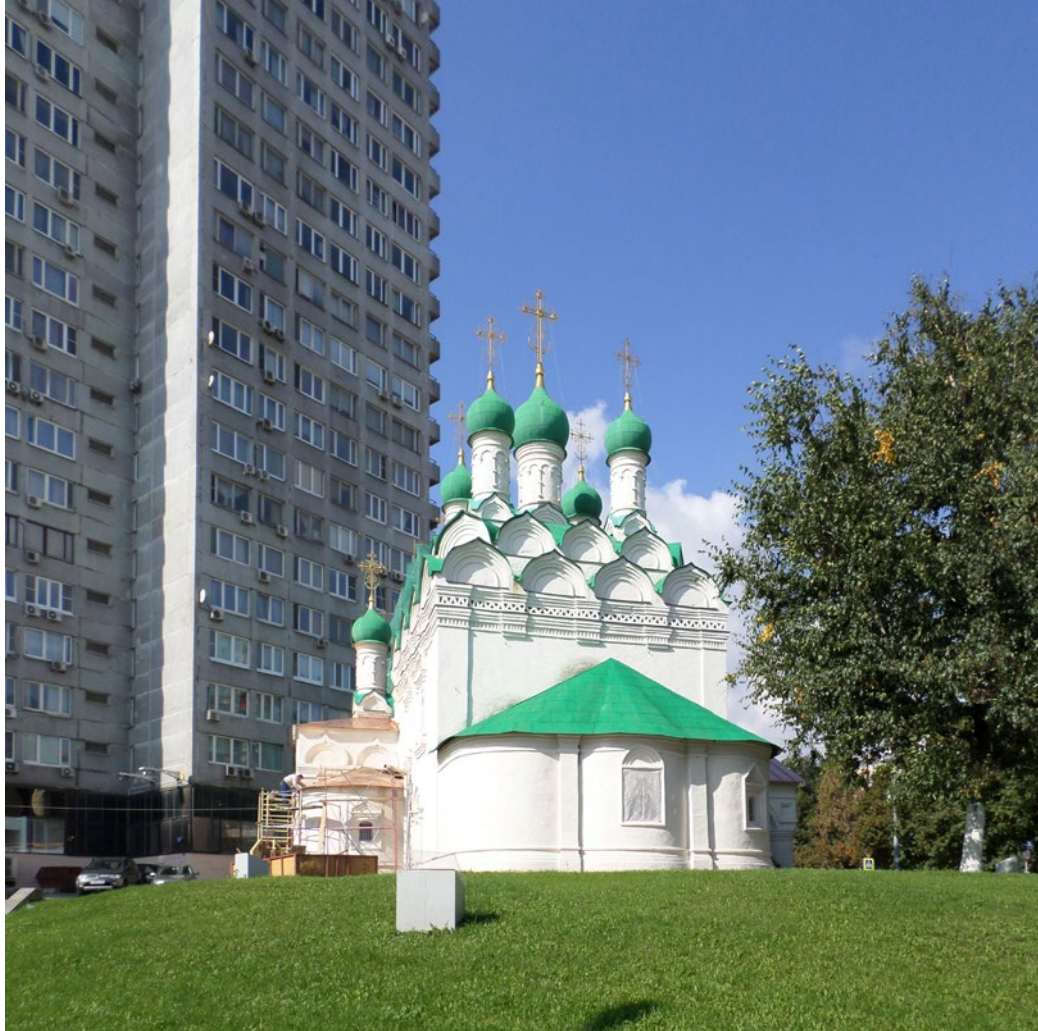


Environment, Democracy, and *Convivium*

Ivan Foletti & Elisabetta Scirocco

The title of this editorial must come as a surprise in a journal on the art of the medieval Mediterranean. When we began to include editorials in *Convivium*, our purpose was to provide space for the editors to discuss, beside the articles in the volume, broad topics vital for art history itself. Scholarship is closely linked to the world context in which it is conducted. In this volume's "Chronicle & Debates" section, Michele Bacci announces a new discovery in the baptistery of the Nativity Church in Bethlehem. Bacci's discovery, made just months ago, on 21 June 2019, would never have been possible if it were not for the ongoing political, cultural, and religious turmoil in the Levant. The Palestinian National Authority had made possible, since 2014, a dialogue between all the religious community present within the Nativity Church. Thanks to it and, after more than one and half century, restoration of the basilica began. It is in this very context, with the Palestinian National Authority acting as mediator between diverse Christian communities, that an extraordinary basin, dating probably to the sixth century, was discovered.

And what is the relationship between the environment and the medieval past? After all, major climatic changes and the crises they caused have affected humanity since pre-history. Today, however, the consumerist attitude towards nature seems to have changed the reality of current ecological crisis. The urgency of maximizing profits regardless of the environmental effects is endangering our planet (scientific data confirm this threat). This heedlessness may seem very distant from the medieval heritage, but the attitude



1/The Church of Simeon the Stylites, Moscow, 1676–1679

2/View from Mount Sinai, Egypt

that nature is dispensable seems to be mirrored in the one towards cultural heritage. To gain as much revenue as is physically possible, the building industry — in the service commercial, industrial, and residential enterprises — is irreparably destroying ancient cityscapes and landscapes. Similarly, the tourism industry is destroying cities and other physical remnants of the Middle Ages.

At the same time, some cases of current restorations of early monuments are, in reality, irrevocably damaging those sites' historical value. In present-day Ani, the capital of medieval Armenia, this unwitting destruction seems to be the result of an unhappy mix of nationalist and economic motives. In other cases — for instance, the restorations of the city center of Tbilisi or Moscow — the damage seems attributable to a desire to transform old cityscapes into alluring, shiny, mock-ancient fantasylands—in other words, Potemkin villages.

What all these and the myriad other examples have in common is the compulsion to maximize profits along with an absence of sensitivity towards history and whatever it left behind to be studied, analyzed, and to the extent possible, experienced.

In her paper about the Transfiguration, Chiara Bordino is implicitly dealing with the sacred landscape of the Mount Tabor, where the event is believed to have taken place. Adhering to biblical descriptions, the images of the mountain depict a wild, isolated place. Today's situation is very different, with urbanization all around the hill and a big sanctuary on its top; but the viewer can still imagine how the landscape once looked. This is not the case, though, with dozens of other crucial medieval monuments. Examples of profoundly

modified sacred sites include the abovementioned Basilica of Bethlehem, which was still partially preserved in the nineteenth century, or the Church of Simeon the Stylite in Moscow [Fig. 1]; the modernity has irreparably altered the past. Fortunately, some medieval ecosystems have survived, such as that of the Mount Sinai in Egypt [Fig. 2], but these are very rare. While reversing what has been done and recovering what has been lost are impossible, we believe that one of the aims of *Convivium*, as a journal devoted to medieval art and culture, is to serve the future. We can recall and reaffirm the crucial role of our medieval heritage in the contemporary world not only in musealized objects and isolated monuments, but also their natural, physical, political, social, emotional, and religious contexts.

Finally, the word “democracy” deserves explanation. In 2017, a volume of *Convivium* was dedicated to “Medieval Art in Prison” during the totalitarian regimes of the twentieth



century. The last, short contribution of this issue touches a similar topic: the correspondence of Wolfgang Born, an artist and art historian, with our predecessor journal, the glorious *Seminarium Kondakovianum*. A Jew living in the early 1930s in Vienna until his emigration in 1937, Born wrote of the social climate of a pre-totalitarian Europe. What emerges from his letters and other writings is that dictatorial regimes are not favorable to scholarship in general, and to medieval art history in particular. As Adrien Palladino shows, Born was feeling like a kind of intellectual prisoner.

Democracy is thus an essential element for any academic journal. It is probably not necessary to call attention here to developments taking place in these very days in many places across Europe and beyond. And we believe that a scholarly journal should not be concealed in its ivory tower; it should be a place of freedom, engaged in society in order, to participate actively in the protection of both the culture and the liberty of expression. Without democracy, there would be no *Convivium*.

