BYZANTINE STUCCO DECORATION (ca. 850-1453). CULTURAL AND ECONOMIC IMPLICATIONS ACROSS THE MEDITERRANEAN

by

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VOLUME II:

FIGURES AND APPENDICES

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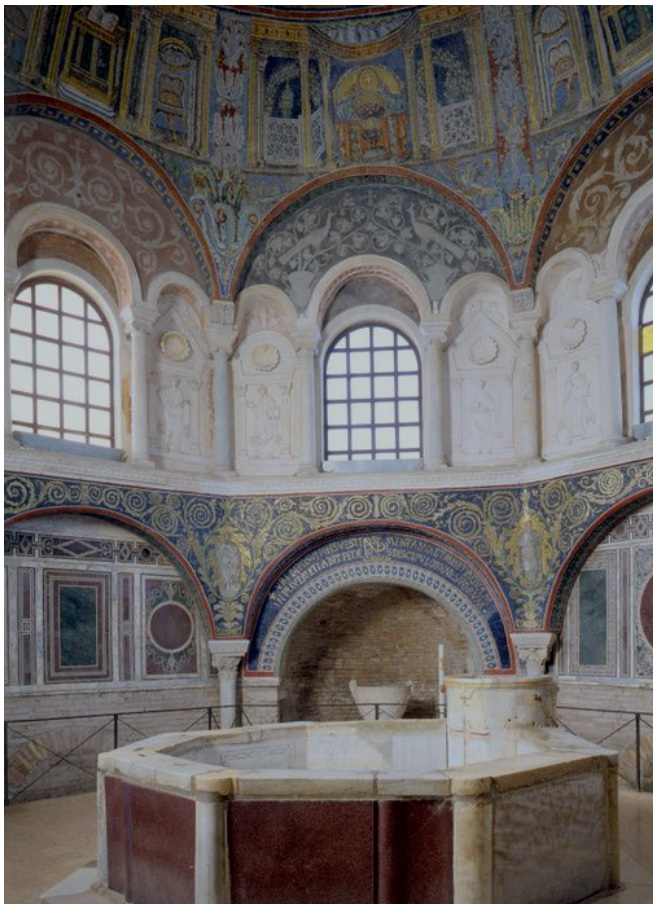


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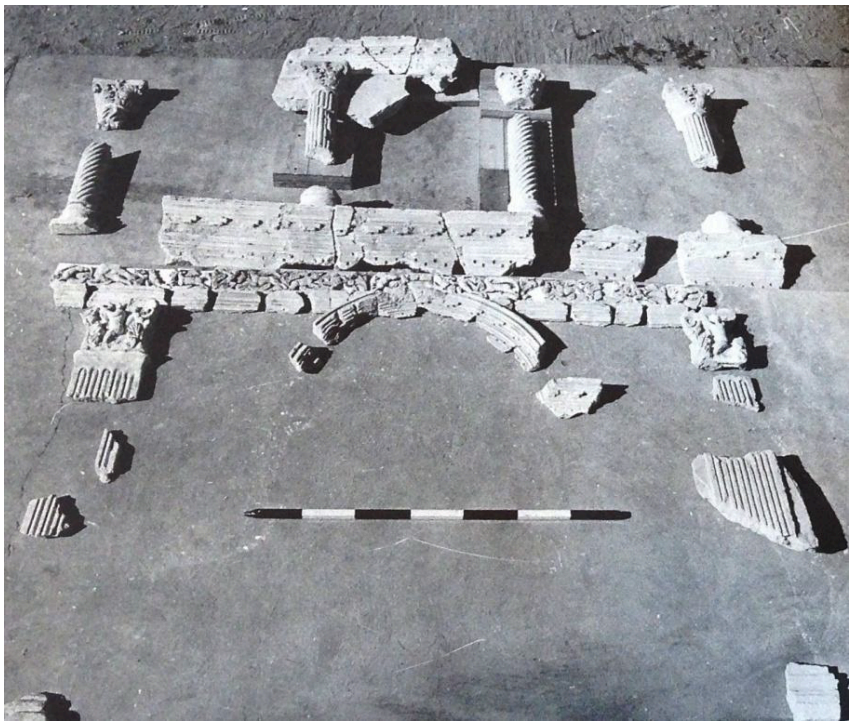
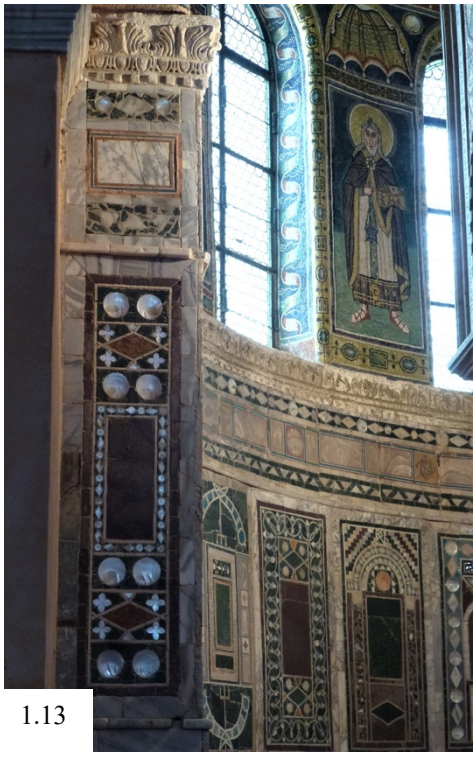


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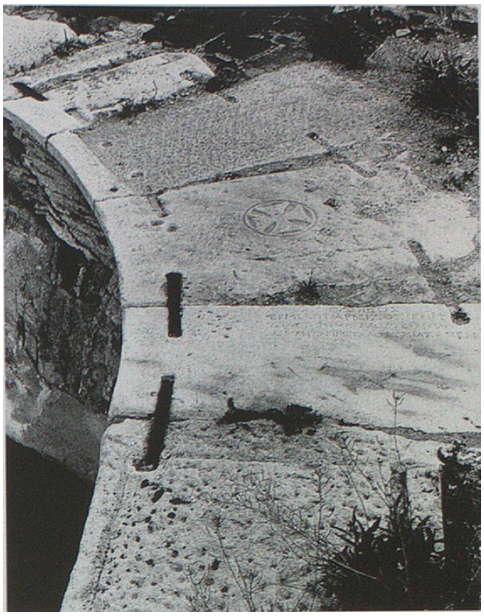


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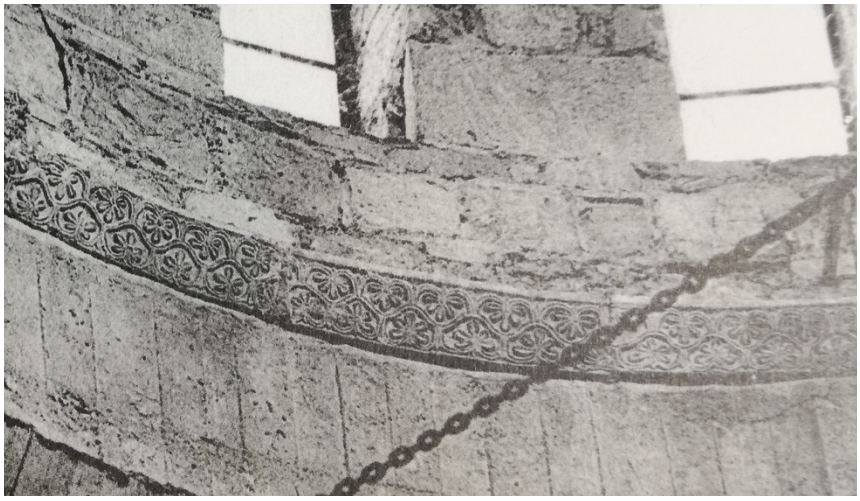


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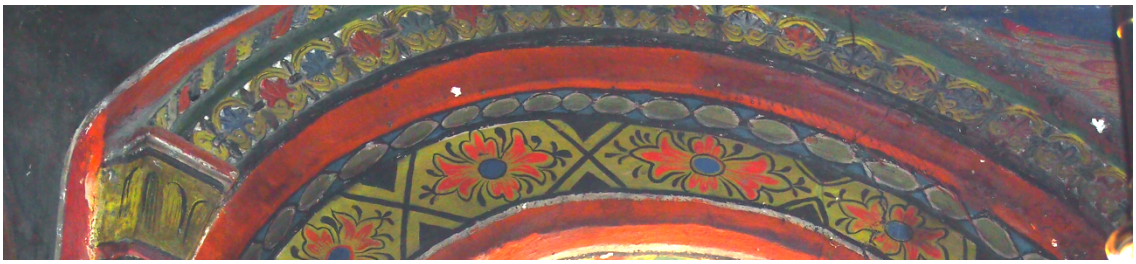


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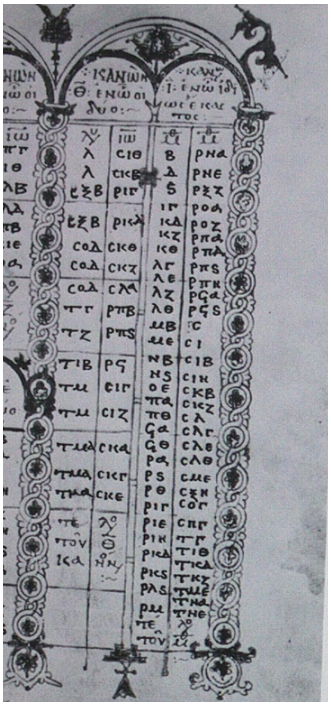
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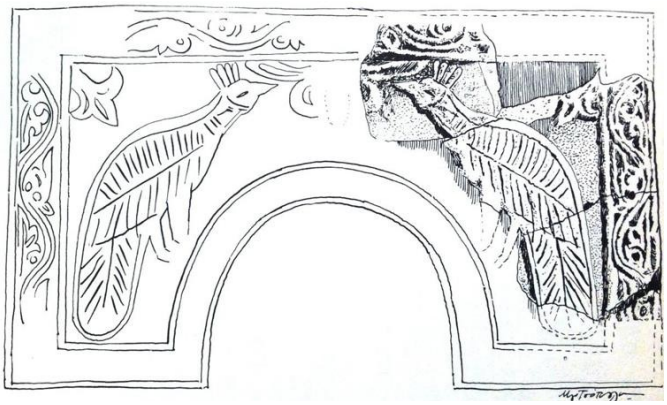


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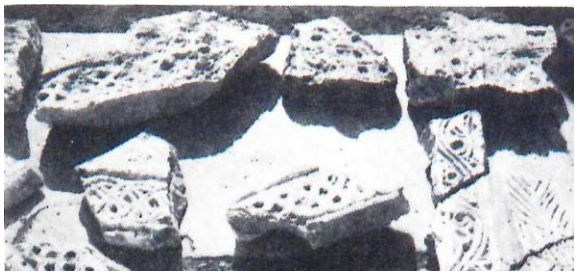


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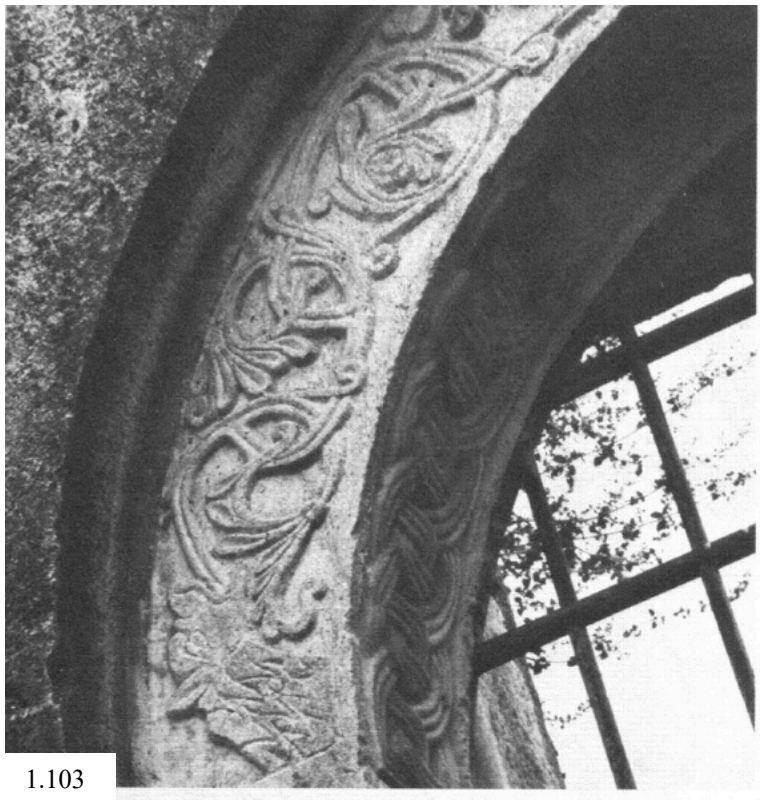
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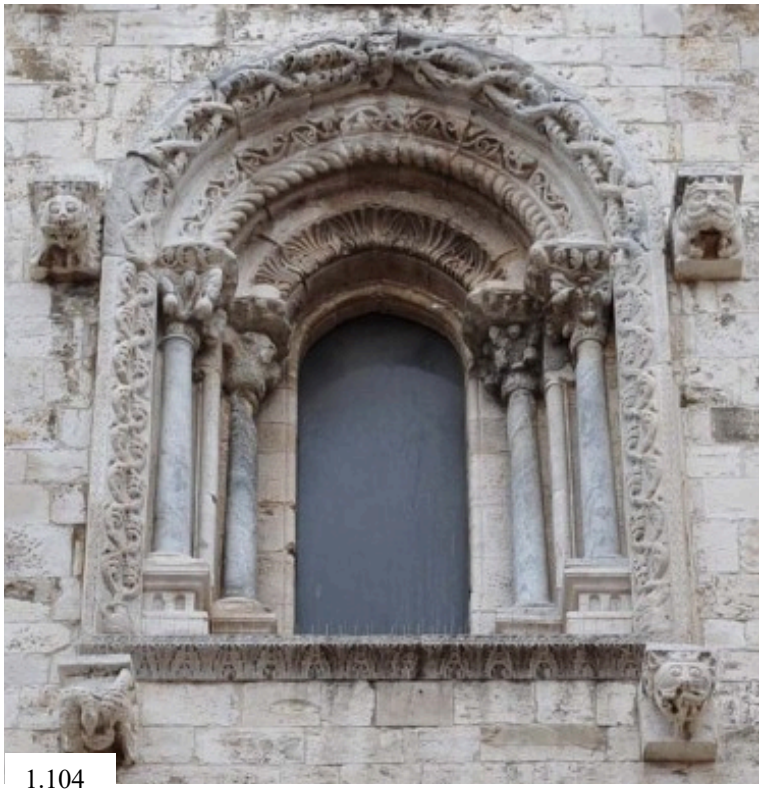
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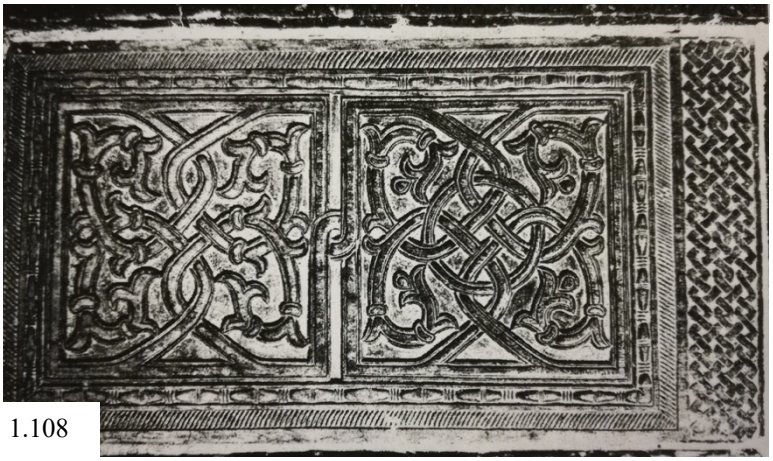
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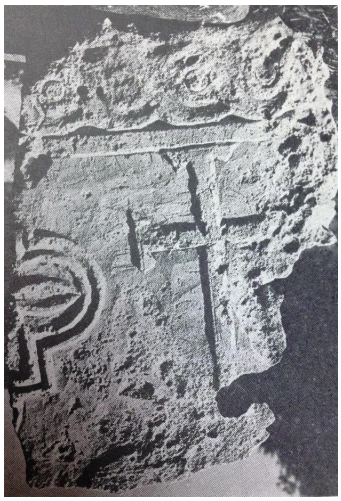
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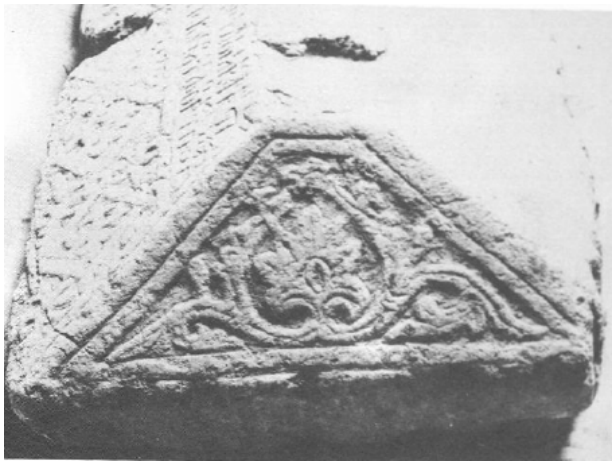


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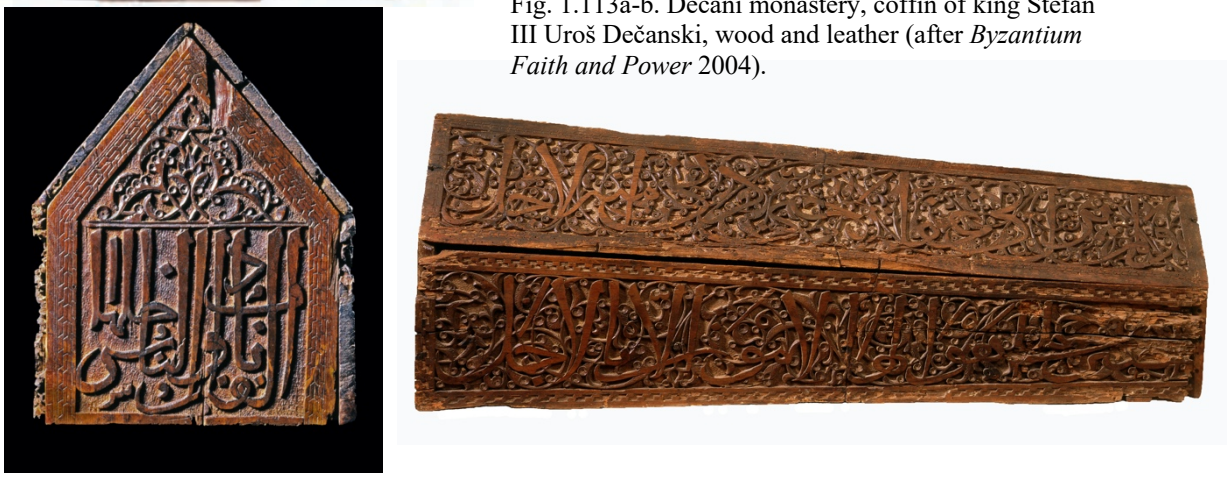


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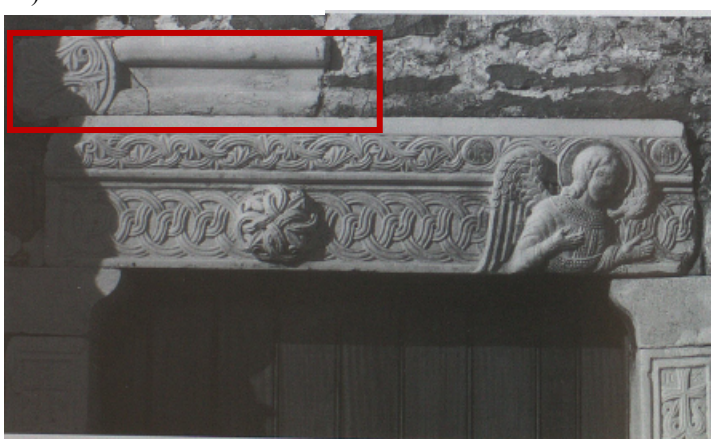
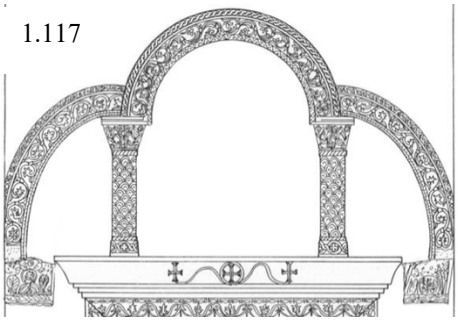


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Fig.1.122 Iviron, katholikon, narthex, entrance to the naos, drawing (after Pazaras 2007).

Fig. 1.123. Feres, Panagia Kosmosoteira, exterior, western façade (ph. Vanni 2014).



Fig. 1.124. Feres, Kosmosoteira church, naos, capital with stucco revetment (ph. Vanni 2014).



Fig. 1.125. Feres, Kosmosoteira church, naos, detail of the frieze, stucco (ph. Vanni 2014).



Fig. 1.126. Istanbul, St. Andrew in Krisei, capital, marble (ph. Vanni 2018).



Fig. 1.127. Edirne, Archaeological Museum, capital, marble (Dennert 1997)



Fig. 1.128. Ioannina, Byzantine museum, epistyle from Petrobitsa, stucco (ph. Vanni 2019).



Fig. 1.129. Ioannina, Byzantine Museum, post-colonnette from Petrobitsa, stucco, in red the surviving traces of wall paintings (ph. Vanni 2019).



Fig. 1.130. Glyki, H. Donatos (11th c.), epistyle, marble (after Vanderheyde 2005)



Fig. 1.131. Naupaktos, deposits of the kastron, epistyle, marble (12th c.) (after Vanderheyde 2005).



Fig. 1.132. Naupaktos, kastron, exterior, epistyle, marble (12th c.) (after Vanderheyde 2005).



Fig. 1.133. Ioannina, Byzantine museum, epistyle from Petrobitsa, stucco (ph. Vanni 2019). In red the detail of the plumage.

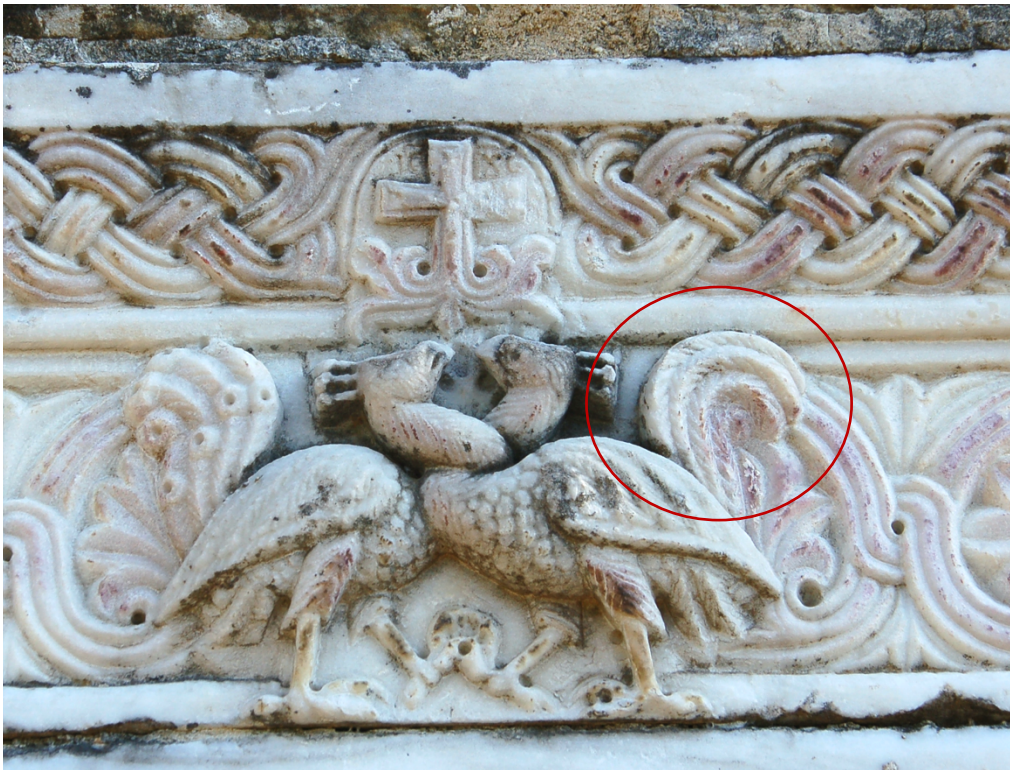


Fig. 1.134. Arta, Blachernae monastery, epistyle of the templon re-used in the northern façade, marble (ph. Vanni 2019). In red the detail of the plumage



Fig. 1.135. Crete, Anisaraki (Kandanos), H. Anna, masonry templon (1457) (after Gerstel 2006).



Fig. 1.136. Staro Nagoričino, St. George, templon (1313-1318) (after Gerstel 2006).



Fig. 1.137. Nea Geraki, H. Nikolaos, masonry templon (ph. Vanni 2015).



Fig. 1.138. Nerezi, St. Panteleimon church, proskynetarion frame, stucco (1164) (after Sinkević 2000).



Fig. 1.139. Nerezi, St. Panteleimon church, templon, marble (1164) (after Barsanti 1999).



Fig. 1.140. Mystras, Peribleptos church, proskynetarion frame, stucco (before 14th c.) (ph. Vanni 2015).



Fig. 1.141. Samari (Messenia), Zoodochos Pege church, proskynetarion frame, marble (ph. Vanni 2015).



Fig. 1.142. Mystras, Metropolis (H. Demetrios), proskynetarion frame, marble (ph. Vanni 2015).



Fig. 1.143. Mystras, Pantanassa, atrium, capital, marble (1428) (after Dennert 1997).

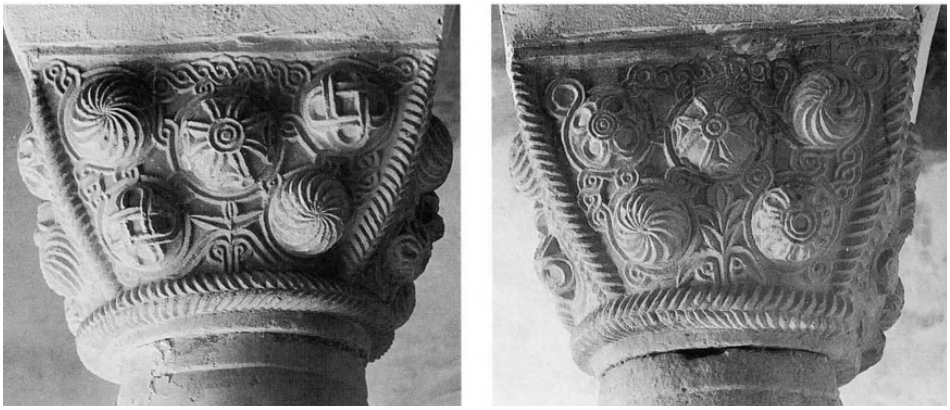


Fig. 1.144. Peloponnese, Karyta, Panagia tou Katrou capitals, marble (middle or late byzantine) (after Dennert 1997).



Fig. 1.145. Mystras, Peribleptos, ‘galleries’, cornice in porous limestone (14th c.) (ph. Vanni 2015).



Fig. 1.146. Mystras, Peribleptos, central apse, sculptures in porous limestone (ph. Vanni 2015)



Fig. 1.147. Ligourio (Peloponnese), H. Ioannes Eleemon, narthex, eastern wall, stone lintel and stucco proskynetarion frame (ph. Vanni 2018).



Fig. 1.148a-b. Naxos, Archatos, Panagia church, proskynetarion frame, plaster relief (1285) (after Konstantellou 2019).



1.148b.



Fig. 1.149. Naxos, Archatos, Panagia church, proskynetarion frame, detail, lionhead, plaster relief (1285) (ph. Vanni 2017).

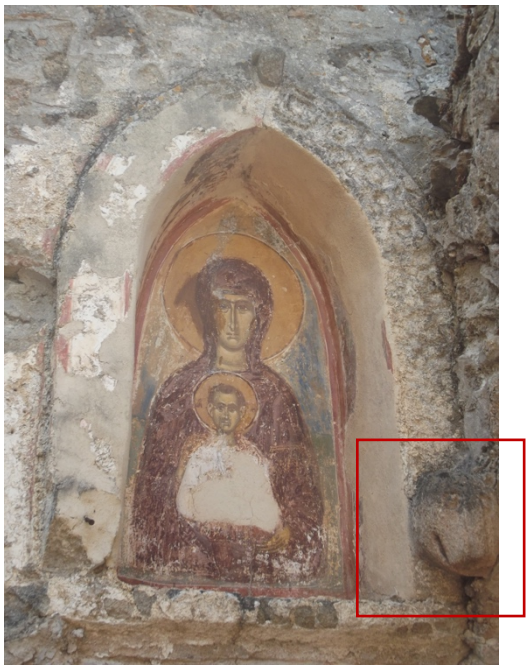
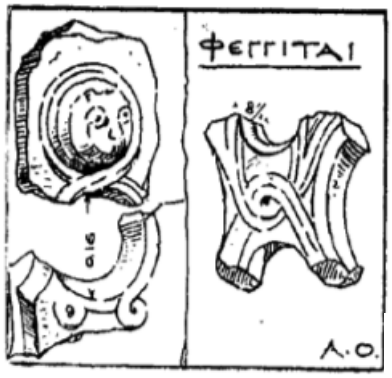


Fig. 1.150. Geraki, Zoodochos Pege church, facade, edicula, limestone (14th c.) (ph. Vanni 2015).



1.151



1.152

Fig. 1.150. Geraki, St. Paraskeve church, north wall, edicula, limestone (14th c.) (ph. Vanni 2015).

Fig. 1.152. Kokkini Ekklisia, reconstruction and drawing of the stucco window transennae (after Orlandos 1927).

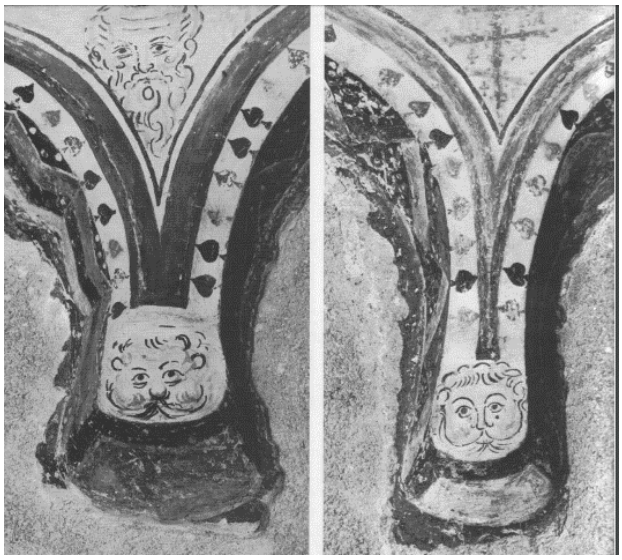


Fig. 1.153. Ljubostina monastery, Dormition of the Virgin church, narthex, eastern wall, Deesis, proskynetarion frame, plaster relief details (1402-1405). (after Duric 1985).



Fig. 1.154. Longanikos, Koimesis, northen wall, proskynetarion frame, detail of the capital, plaster relief (ph. Mattiello).



Fig. 1.155. Kastoria, H. *Georgios tou Bounou,* southern wall, proskynetarion frame, detail of the capital, plaster relief (after Triphonova 2011).



Fig. 1.156. Madrid, Biblioteca Nacional, MS Vitr. 26–2, fol. 145r, arrival of Nikephoros Phokas in Constantinople.



Fig. 1.157. Samos, Kallithea, Virgin Makrini church, northern proskynetarion frame, plaster relief. (after Mitsani 1998).



Fig. 1.158. Samos, Kallithea, Virgin Makrini church, southern proskynatarion frame, plaster relief. (after Mitsani 1998).



Fig. 1. 159. Samos, Kallithea, Virgin Makrini church, southern proskynetarion frame, plaster relief. (after Mitsani 1998).



Fig. 1. 160. Hosios Loukas monastery, museum, fragmentary arched slab, limestone (12th c.) (ph. Vanni 2018)



Fig. 1.161. Ljubostina monastery, Dormition of the Virgin church, narthex, eastern wall, Deesis, proskynetarion frame, plaster relief (1402-1405) (after Duric 1985).



Fig. 1.162. Euboea, Spelies, Hodegetria church, interior, north wall, Deesis, proskynetarion frame, plaster relief (ph. Vanni 2018).



Fig. 1. 163. Kastoria, Agios Athanasios of Mouzaki (1383-1384), Deesis, wall painting (ph. Riccardi).



Fig. 1.164. Borje (Albania), Christos Zoodothes, Deesis (1380/90), wall painting (after Triphonova 2010).



Fig. 1.165 Red Monastery, view towards the East, limestone (after Bolman 2016).



Fig. 1.166. Mount Sinai, St. Catherine monastery, apsidal arch, mosaic (© Center for Archaeological Conservation, CCA).



Fig. 1.167. Cefalù, cathedral, apse, mosaic (© UNESCO).



Fig. 1.168 Sopoćani monastery, Holy Trinity church, north-west pillar, stucco cornice (1263-1268) (© Blago Fund).

CHAPTER 2

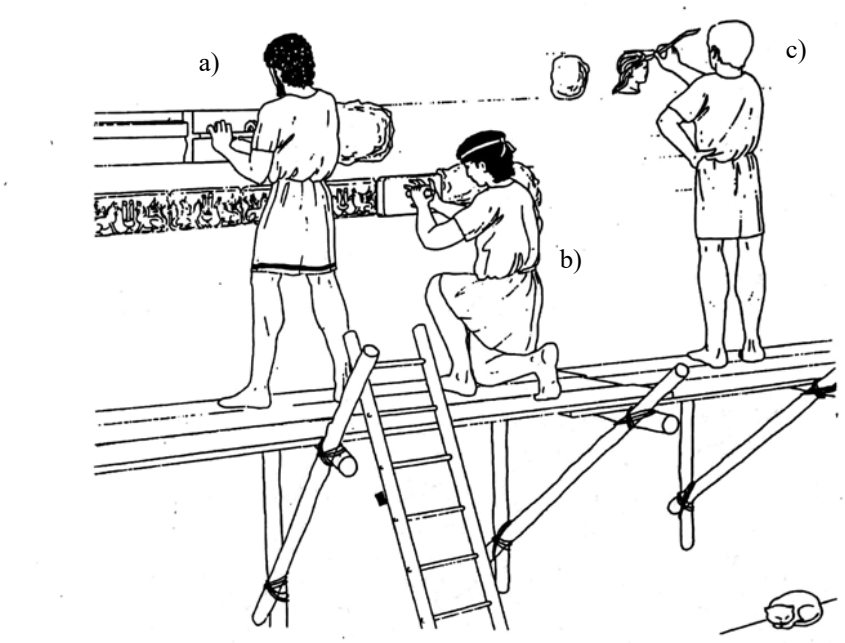


Fig. 2.1. Roman stucco workers at work using a) movable mouldings, b) moulds, and c) stick (after Adam 2018).

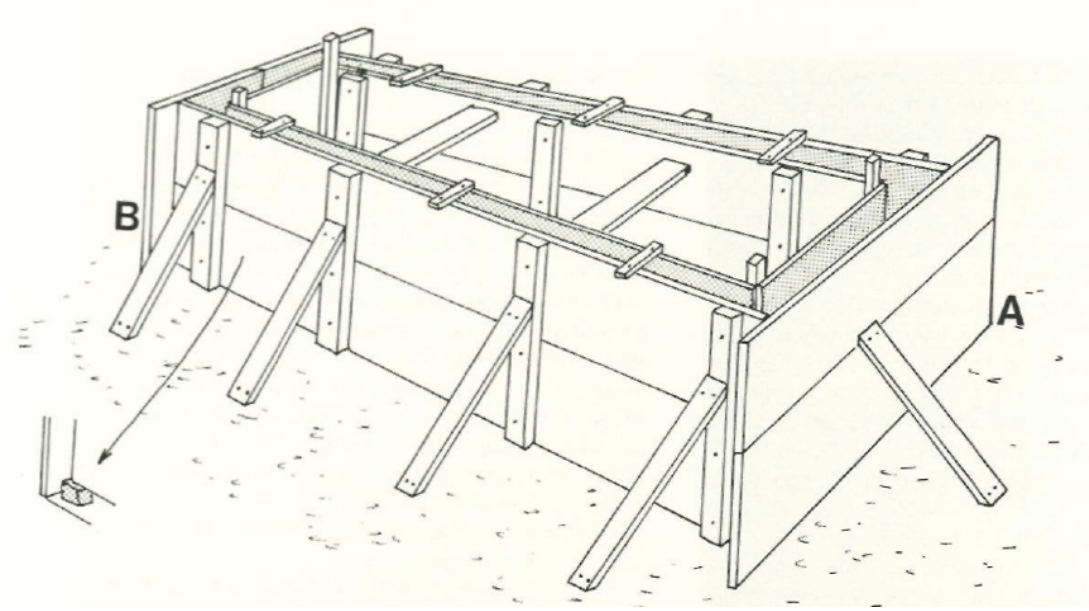


Fig. 2.2. Formwork used for Merovingian sarcophagi (after Périn 1991).

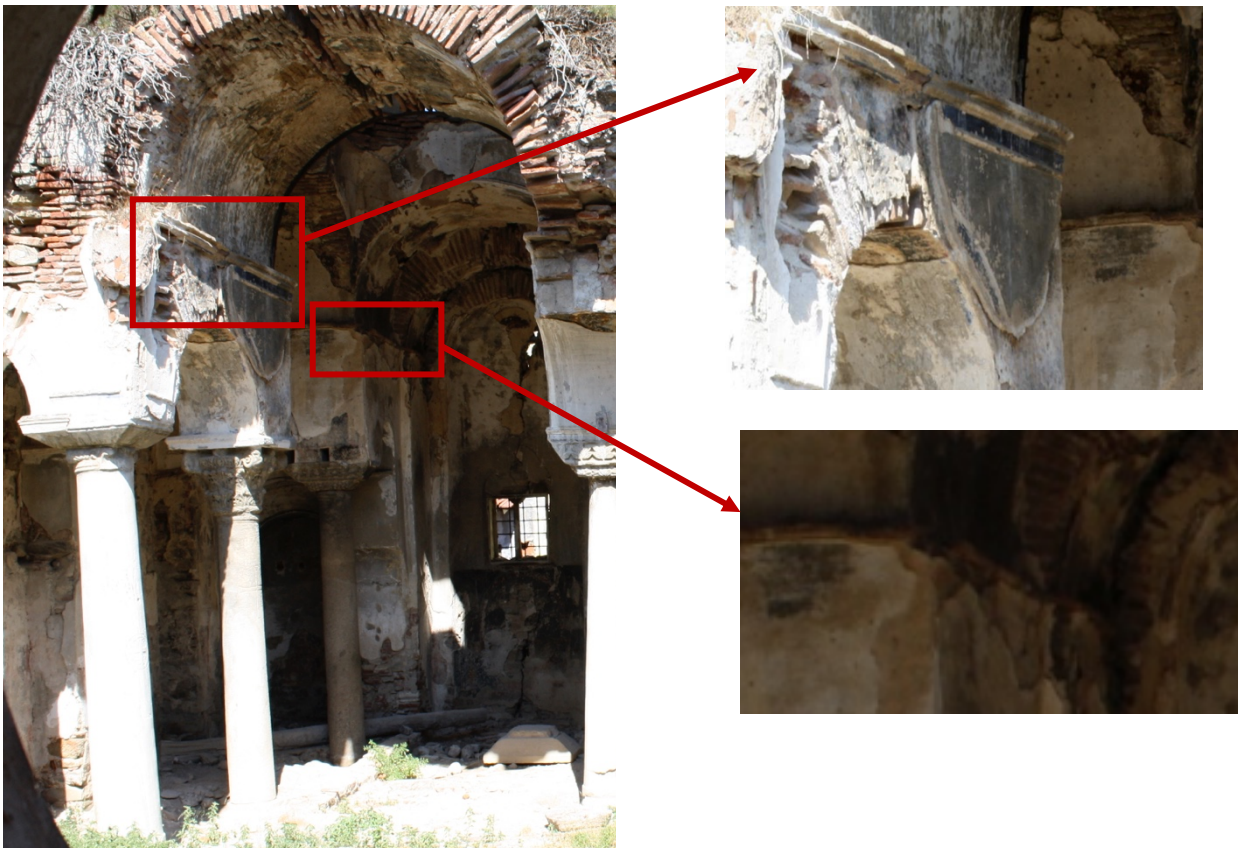


Fig. 2.3. Trylie, Kemerli kilise, view towards west. Detail with protruding bricks (ph. Varsallona 2013).



Fig. 2.4. Mystras, Hodeghetria church, apse, detail of the preparation for the 'opus sectile' (ph. Vanni 2015).



Fig. 2.5. Hosios Loukas monastery, katholikon, naos, preparation for the corbels (ph. Vanni 2015).



Fig. 2.6. Hosios Loukas monastery, museum, fragmentary cornice from the base of the dome of the katholikon, details of the layers of plaster (ph. Vanni 2015).



Fig. 2.7. Hosios Loukas monastery, museum, fragmentary cornice from the base of the dome of the katholikon, on the base signs of the tile used for attaching it to the wall (ph. Vanni 2018).



Fig. 2.8. Kostaniane, Taxiarches church, northern entrance, lunette, detail of the stamped decoration of the window transenna (ph. Vanni 2019).



Fig. 2.9. Daphni monastery, deposit, back of a stucco cornice with traces of a cloth; the plaster clump visible is probably modern (ph. Vanni 2018).





Fig. 2.10a-b. Ioannina, Byzantine museum, epistyle from the Koimesis in Petrobitsa, section with reeds (ph. Vanni 2019).



Fig. 2.11. Arta, Archaeological collection of the Paregoritissa, fragmentary slab from the Kokkini Ekklisia of Boulgareli (ph. Vanni 2019).



Fig. 2.12. Arta, Archaeological collection of the Paregoritissa, fragmentary slab from the Kokkini Ekklisia of Boulgareli, section with signs of canes and wood (ph. Vanni 2019).



Fig. 2.13. Ioannina, Byzantine Museum, arch from the Taxiarches of Kostaniane, section with signs of canes (ph. Vanni 2019).



Fig. 2.14. Arta, Archaeological collection of the Paregoritissa church, post from the Kokkini Ekklisia of Boulgareli, section with wooden lintel (ph. Vanni 2019).



Fig. 2.15. Arta, Archaeological collection of the Paregoritissa church, post from the Kokkini Ekklisia of Boulgareli, (ph. Vanni 2019).



Fig. 2.16. Cividale del Friuli, monastery of S. Maria in Valle, reconstruction of the technique of the stuccoes used in the Tempietto Longobardo (ph. Vanni 2019).



Fig. 2.17. Cividale del Friuli, monastero di S. Maria in Valle, fragmentary human figure, signs of reeds (ph. Vanni 2019).



Fig. 2.18. Brescia, S. Salvatore, stucco, detail of the bunches of reeds attached with nails (ph. Vanni 2019).



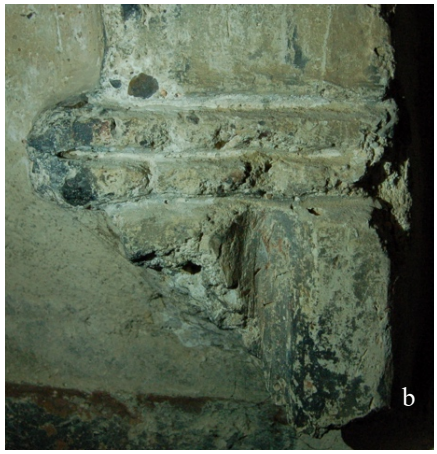


Fig. 2.19 a-b. Ligourio, St. John Eleimon, narthex, proskynetarion frame, pieces of straw visible in both the plaster of the wall painting (a) and in the flute of the frame (b) (ph. Vanni 2018).



Fig. 2.20. Spelies, Odeghetria church, southern wall, proskynetarion frame, plaster composition (ph. Vanni 2018).



Fig. 2.21. Spelies, Hodegetria church, southern wall, relation between the proskynetarion frame and the frescoes of the eastern side (ph. Vanni 2018).



Fig. 2.22. Spelies, Hodegetria church, northern wall, relation between the proskynetarion frame and the frescoes of the eastern side (ph. Vanni 2018).



Fig. 2.23. Spelies, Hodeghetria church, northern wall, relation between the proskynetarion frame and the frescoes of the western side (ph. Vanni 2018).



Fig. 2.24 Mystras, Peribleptos church, proskynetarion frame, relation between the paintings and the frame (ph. Vanni 2015).



Fig. 2.25. Mustafapaşa, Timios Stavros monastery, southern church, stucco decoration (ph. Vanni 2019).

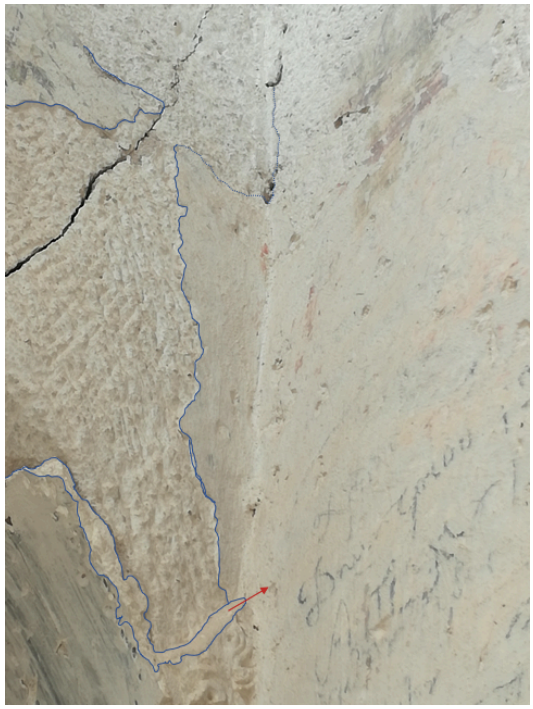


Fig. 2.26. Mustafapaşa, Timios Stavros monastery, southern church, scheme with the continuity of the layer of stucco and paintings (ph. Vanni 2019).



Fig. 2.27. Vatopedi monastery, katholikon, southern choros (after Tsigaradas 1998). The stucco elements shown in yellow.











Fig. 2.28 a-e. Lower stucco cornice. d-e are a post-Byzantine restoration. (ph. Mamaloukos 2019).



Fig. 2.29. Southern *choros*, post-Byzantine restoration (ph. Mamaloukos 2019).



Fig. 2.30. Corner with the connection between the motif in fig. 2.28b and 2.28d (ph. Mamaloukos 2019).



Fig. 2.31. Corner with the connection between the motif in fig. 2.28d and 2.28e (ph. Mamaloukos 2019).

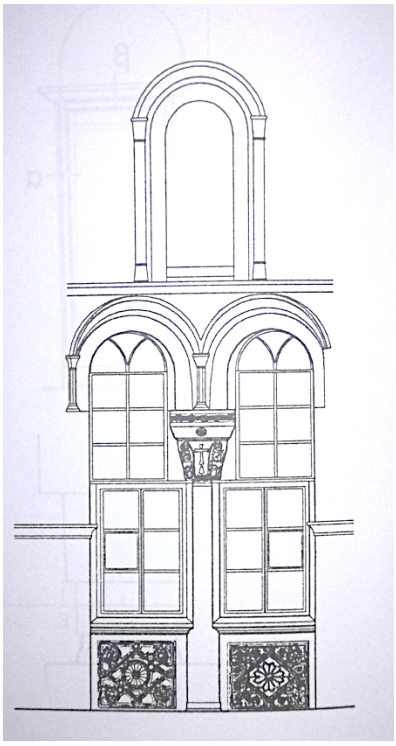


Fig. 2.32. Drawing of the elevation of the *choroi* with the stucco arches and colonnettes (after Mamaloukos 2001).



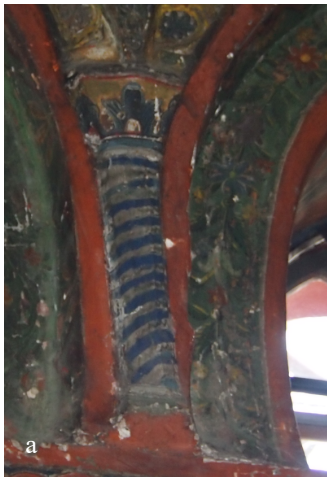
Fig. 2.33. Northern *choros*, second level window, stucco arch, detail (ph. M. Vanni 2019).



Fig. 2.34. Southern *choros*, bilobe windows, stucco arch, detail (ph. M. Vanni 2019).



Fig. 2.35. Northern *choros*, bilobed windows, stucco arch, detail (ph. M. Vanni 2019).



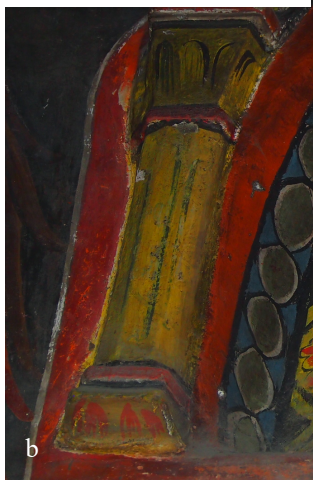


Fig. 2.36a-b. Northern *choros*, bilobed windows, stucco colonnettes (ph. M. Vanni 2019).

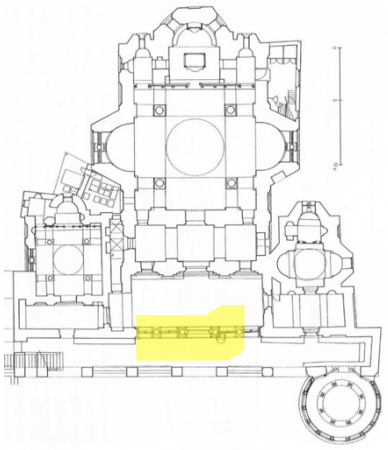


Fig. 2.37. Plan of the katholikon of Vatopedi, in yellow the *liti* (after Mamaloukos 2001).



Fig. 2.38. Vatopedi, katholikon, *liti, pentabelon* with stucco friezes (ph. Mamaloukos 2019).



Fig. 2.39. Vatopedi, katholikon, *liti, pentabelon* stucco friezes, detail (ph. Mamaloukos 2019).



Fig. 2.40. Vatopedi, katholikon, *liti, pentabelon* stucco frieze, detail (ph. Mamaloukos 2019).

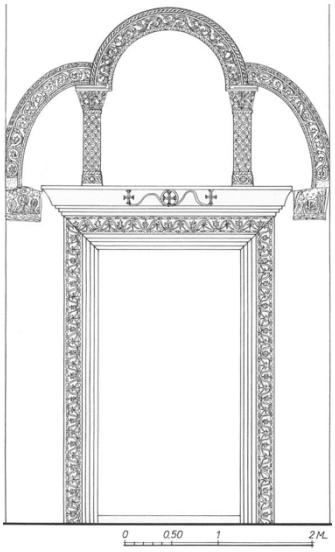


Fig. 2.41. Iviron, katholikon, narthex, main door to the naos (after Pazaras 2007).



Fig. 2.42. Iviron, katholikon, narthex, main door to the naos, stucco arches and colonnettes (ph. Pazaras).





Fig. 2.43-44. Iviron, katholikon, narthex, main door to the naos, detail of the colonnette and base (ph. Pazaras, M. Vanni).

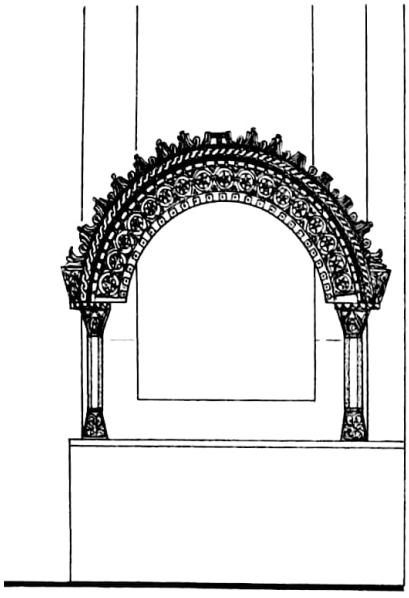


Fig. 2.45. Drawing of the arcosolium, narthex of the katholikon of Iviron (after Pazaras 2007)

Fig. 2.46. Iviron, katholikon, narthex, arcosolium, detail of arch (ph. M. Vanni 2019).





Fig. 2.47. Iviron, katholikon, narthex, arcosolium, detail of the signs left by the mouldings (ph. M. Vanni 2019).



Fig. 2.48. Iviron, katholikon, Door from the narthex to the naos, stucco quarter-of archarch, detail (ph. M. Vanni 2019).



Fig. 2.49. Iviron, katholikon, Door from the narthex to the naos, stucco quarter-of an arch, detail (ph. M. Vanni 2019).



Fig. 2.50. Iviron, katholikon, narthex, tomb of the hegoumenoi George II and George the Hagiorite, arcosolium, detail of the arch, stucco (ph. M. Vanni 2019).



Fig. 2.51. Vatopedi monastery, *trapeza*, fragment of the templon, marble (after Pazaras 2001).



Fig. 2.52. Vatopedi monastery, *choroi*, stucco cornice (ph. Mamaloukos 2019).



Fig. 2.53. Vatopedi monastery, *choroi*, stucco cornice (ph. Mamaloukos 2019).



Fig. 2.54. Vatopedi monastery, *choroi*, stucco cornice (ph. Mamaloukos 2019).



Fig. 2.55. Vatopedi monastery, *liti*, stucco cornice (ph. Mamaloukos 2019).



Fig. 2.56. Vatopedi chapel of St. Nicholas, templon, post, marble (after Pazaras 2001).



Fig. 2.57. Iviron monastery, narthex, main door to the naos, arch, stucco (ph. M. Vanni 2019).



Fig. 2.58. Iviron monastery, narthex, southern bay, arcosolium, marble (ph. M. Vanni 2019).

CHAPTER 3



Fig. 3.1. Istanbul, Archaeological Museum, fragments of architectural ceramic still mounted on stucco from the monastery of Constantine Lips (ph. Vanni 2018).



Fig. 3.2. Akhisar museum, stucco fragments from the Çanlı kilise ph. courtesy Ousterhout).



Fig. 3.3. Sculptural fragment from the Odalar camii (after Westphalen 1998).

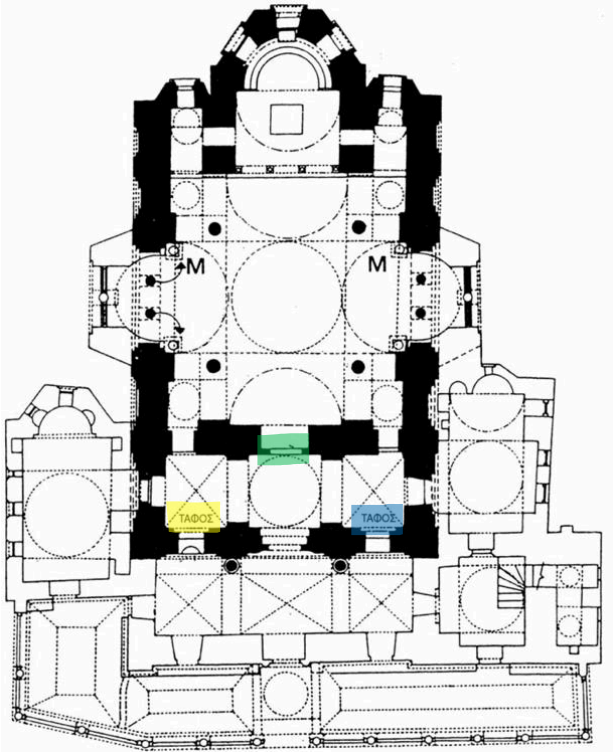


Fig. 3.4. Iviron, katholikon, architectural plan, ground floor (after Pazaras 2006). In blue the tomb of Euthymios John the Iberian, Arsenios, and John Grdzelisdze. In yellow the tomb of George I and III, in green the frame of the entrance.



3.5

Fig. 3.5. The tomb of Euthymios, John the Iberian, Arsenios, and John Grdzelisdze (after Pazaras 2006). The arcosolium is made of marble.

Fig. 3.6. The tomb of George I and George III the Hagiorite (ph. Pazaras). The arcosolium is made of stucco.



3.6



Fig. 3.7. Stucco frame of the main entrance and painting of the Virgin and Child (ph. © Pazaras, M. Vanni).

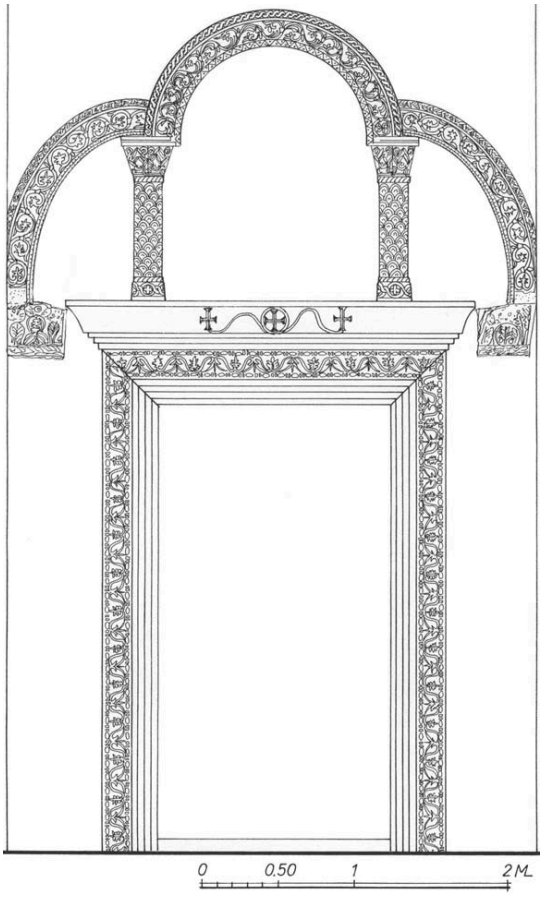
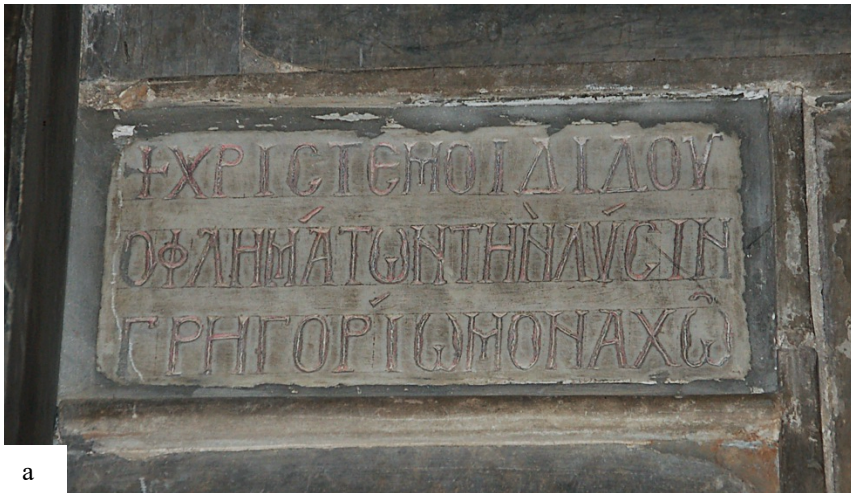


Fig. 3.8. Drawing of the stucco frame and of the marble entablature of the main door (after Pazaras 2007).



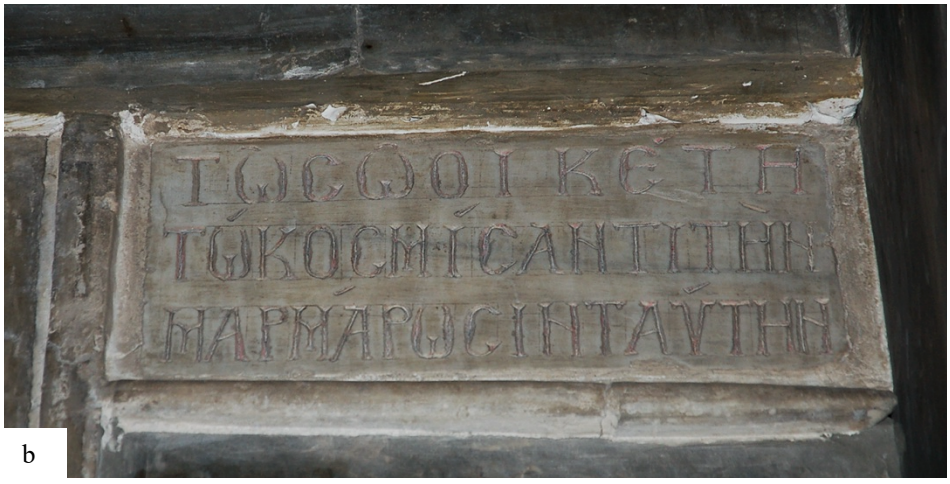
a b

Fig. 3.9a-b. Hosios Loukas, katholikon, narthex, inscription mentioning Gregorios, marble and mastic (after Rhoby 2014).



a

Fig. 3.10a. Hosios Loukas, katholikon, naos, western wall, first part of the inscription mentioning Gregorios, marble (ph. Vanni 2018).



b

Fig. 3.10b. Hosios Loukas, katholikon, naos, western wall, second part of the inscription mentioning Gregorios, marble (ph. Vanni 2018).



Fig. 3.12. Hosios Loukas, katholikon, naos, squinches, view from the gallery (ph. Vanni 2018). In red marked the ‘intermediate area’ between the stucco cornice and the mosaics.



Fig. 3.13. Hosios Loukas, katholikon, bema, central apse, view from the gallery (ph. Vanni 2018). In red the ‘intermediate area’ between the stucco cornice and the mosaics.



Fig. 3.14. Hosios Loukas, katholikon, base of the squinches, central apse, view from the ground floor (ph. Vanni 2014). The ‘intermediate area’ is not visible from the ground floor, except for few details.



Fig. 3.15. Arta, Kato Panagia, south façade, inscription and monogram.
Transcription and interpretation of the monogram after Kalopissi-Verti 1992.







Fig. 3.16. Boulgareli, Kokkini Ekklisia, naos, western wall, dedicatory inscription (after Riccardi 2015).
Fig. 3.17. Transcription of the dedicatory inscription of the Kokkini Ekklisia (after Orlandos 1927).
Fig. 3.18. Boulgareli, Kokkini Ekklisia, narthex, donor portraits (after Riccardi 2015).

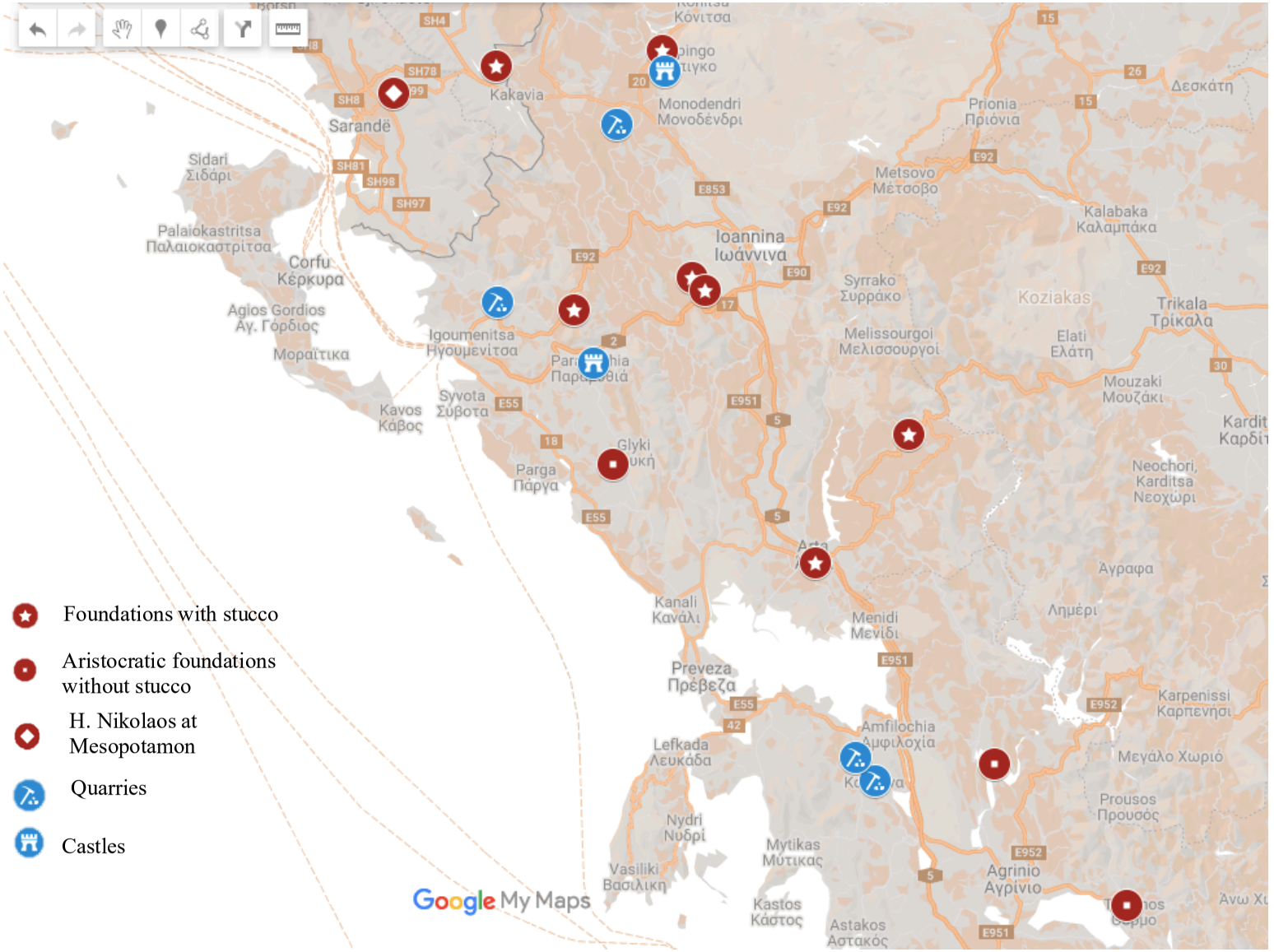


Fig. 3.19. Map of the foundations with stucco decorations.



Fig. 3.20. Mystras, Peribleptos monastery, katholikon, interior, south-eastern pier, proskynetarion frame made of plaster (ph. Vanni 2015).

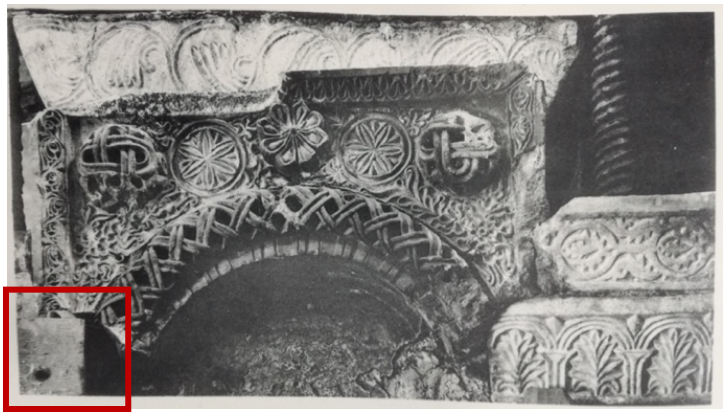


Fig. 3.21. Proskynetarion frame at the end of the nineteenth century (Millet 1910, photos ca 1895). In red the wooden beam.



Fig. 3.22. Mystras, Peribleptos monastery, katholikon, interior, diakonikon, marble epistyle on southern wall (ph. Riccardi 2015).



Fig. 3.23. Mystras, H. Demetrios, southern pier, proskynetarion (ph. Vanni 2015).



Fig. 3.24. Longanikos, Koimesis, panel with the donors (ph. Mattiello).



Fig. 3.25. Euboea, Spelies, Hodegetria, exterior, northern façade (ph. Vanni 2018).



Fig. 3.26. Euboea, Spelies, Hodegetria, interior, apsidal arch, dedicatory inscription (ph. Vanni 2018). In blue the name of 'Pachomeres'.

CHAPTER 4

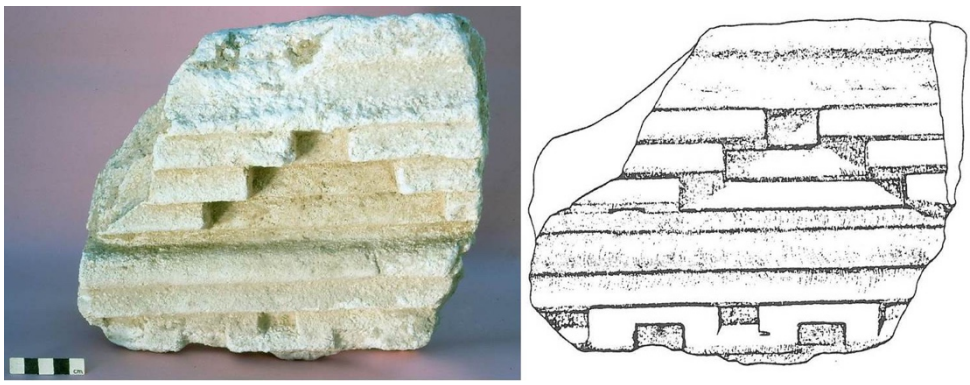


Fig. 4.1. Cyprus, Kalavasos-Syrma, rural basilica, fragment of a frieze (late 6th -7th c.) (after Nikolaou 2020).

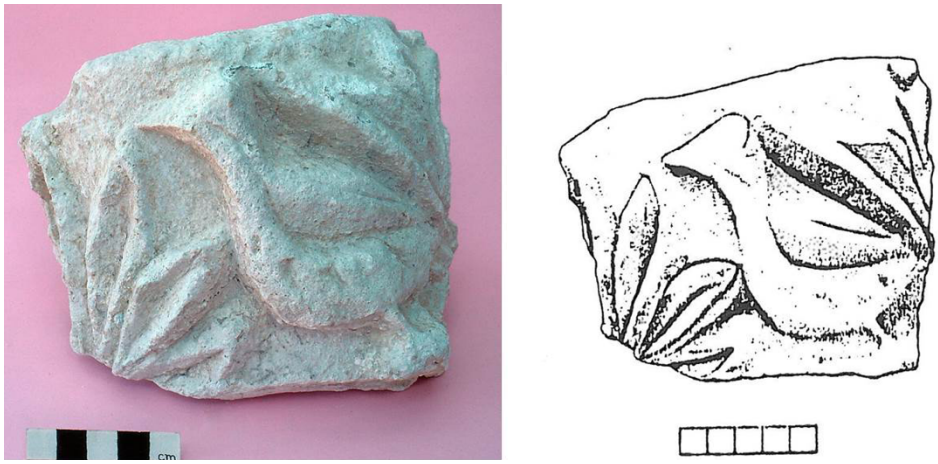


Fig. 4.2. Cyprus, Kalavasos-Syrma, rural basilica, fragment of a frieze (late 6th -7th c.) (after Nikolaou 2020).



Fig. 4.3. Cyprus, Kalavasos-Syrma, rural basilica, fragment with the Virgin and Child and capital made of stucco (late 6th -7th c.) (after Panayides 2018).

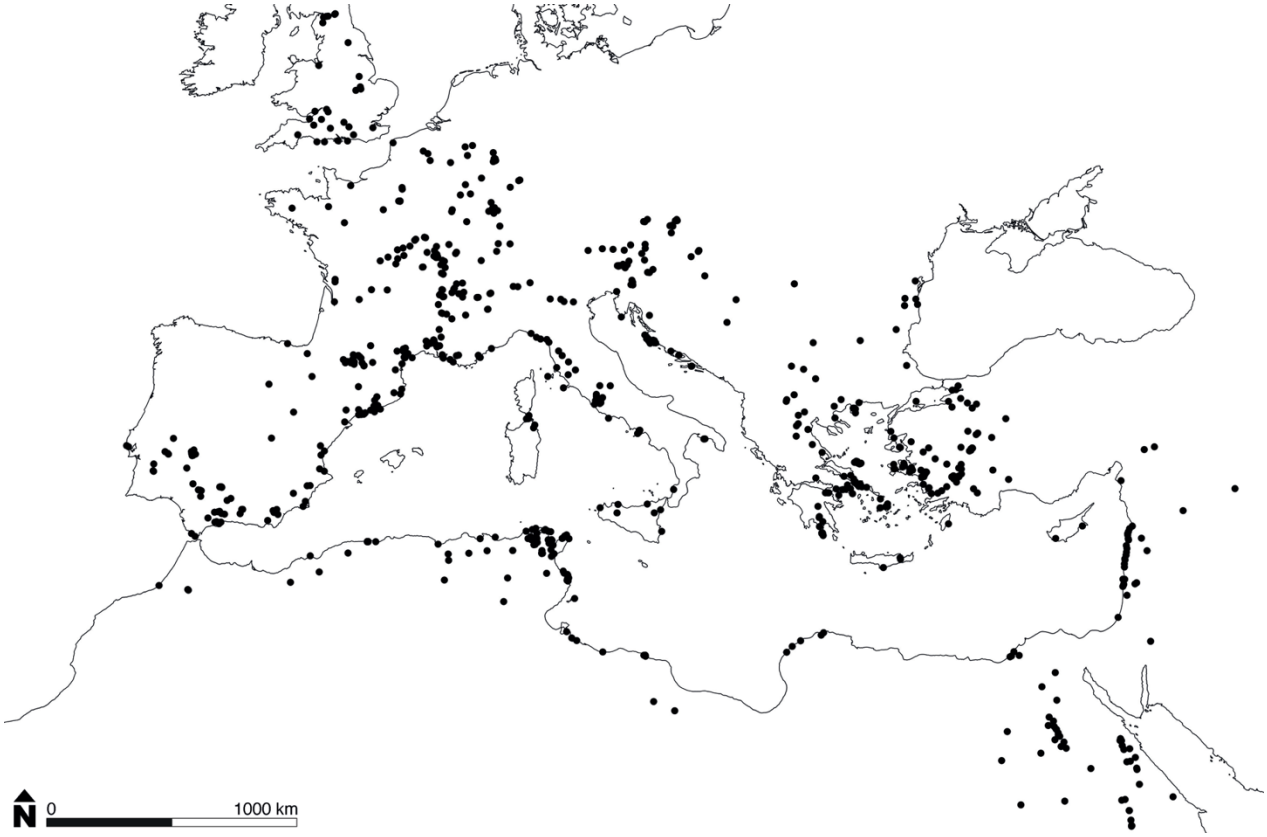


Fig. 4.4. Map of marble and stone quarries in the Roman period (Oxford Roman Economy Project: www.romaneconomy.ox.ac.uk)



Fig. 4.5. Naxos, Archatos, Panagia church, apse, plaster covering of the masonry cornice (ph. Vanni 2016).

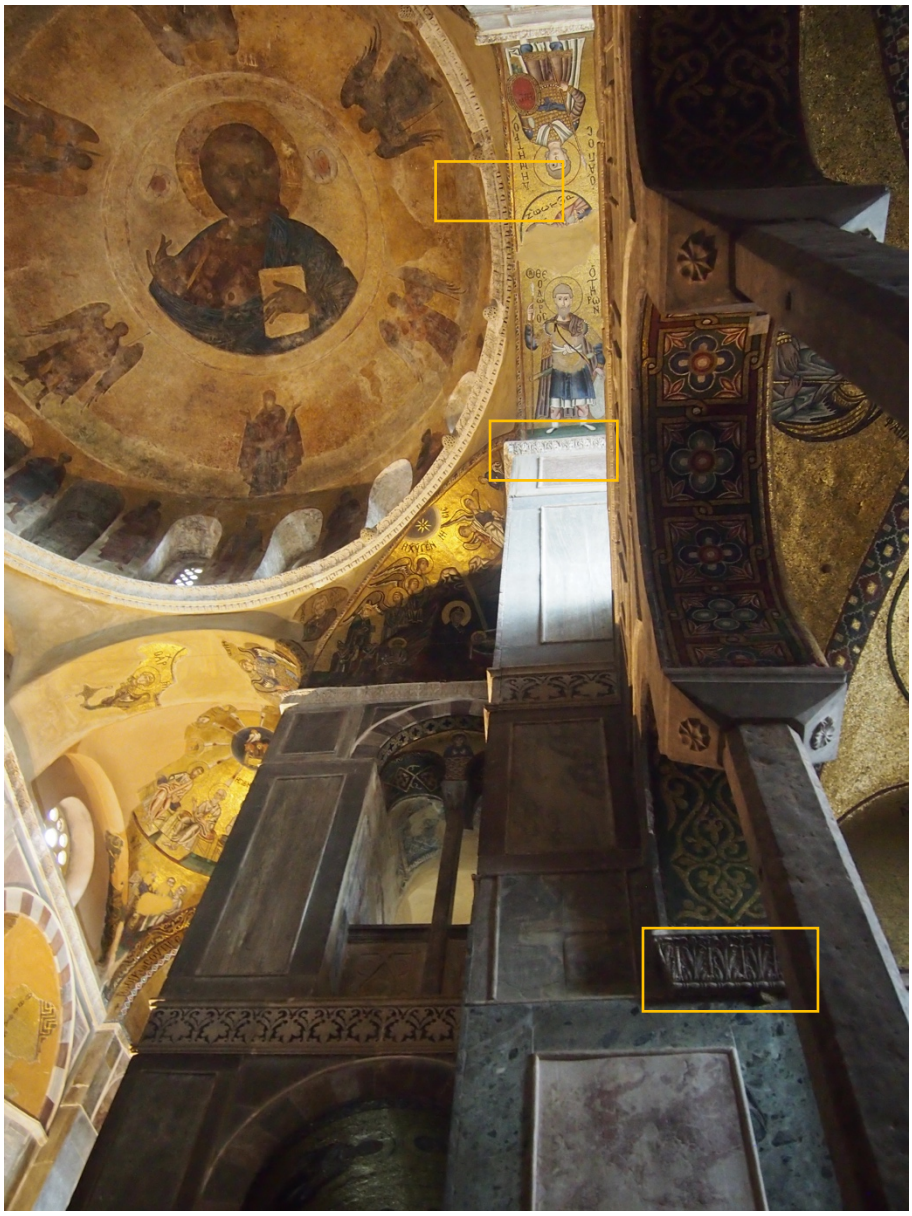


Fig. 4.6. Hosios Loukas, katholikon, interior, *naos*, in orange the stucco decorations (ph. Vanni 2014).

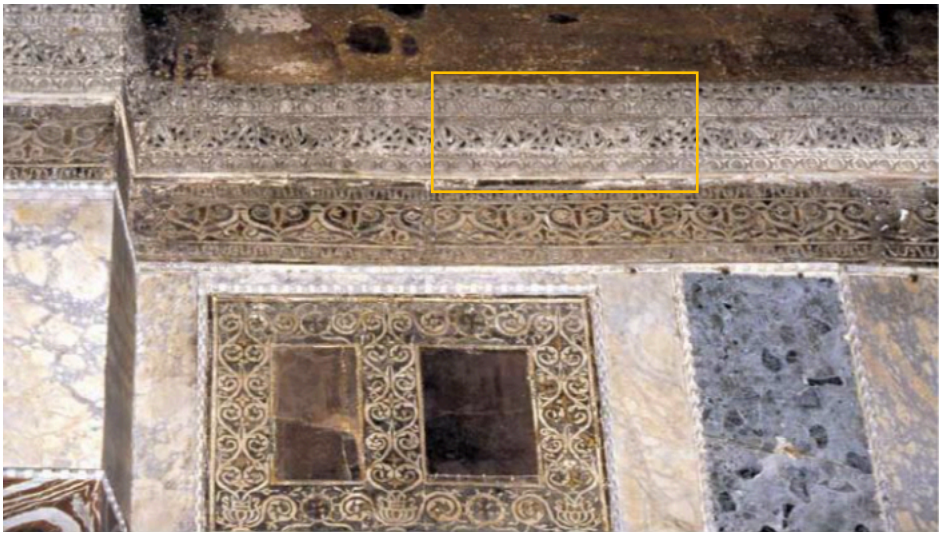


Fig. 4.7. Istanbul, Hagia Sophia, interior, southern aisle, in orange the stucco decorations casted on the sixth-century ones (after Guiglia 2011).



Fig. 4.8. Ravenna, Archbishop chapel (494-518), interior, in orange the stucco decoration (after Wikipedia https://upload.wikimedia.org/wikipedia/commons/0/0b/Cappella_arcivescovile_Ravenna_2.JPG).

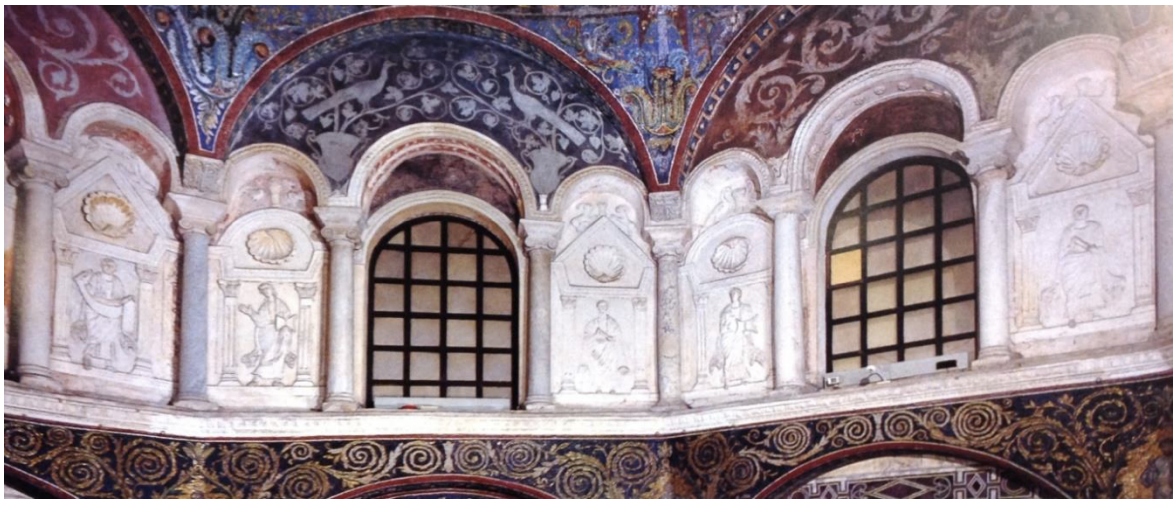


Fig. 4.9. Ravenna, Orthodox Baptistry (second half of the 5th c), stucco decoration (after Gierlichs 1999).



Fig. 4.10. Mount Athos, Karyes, Protaton church, interior view towards East (after Tablakis 2003).

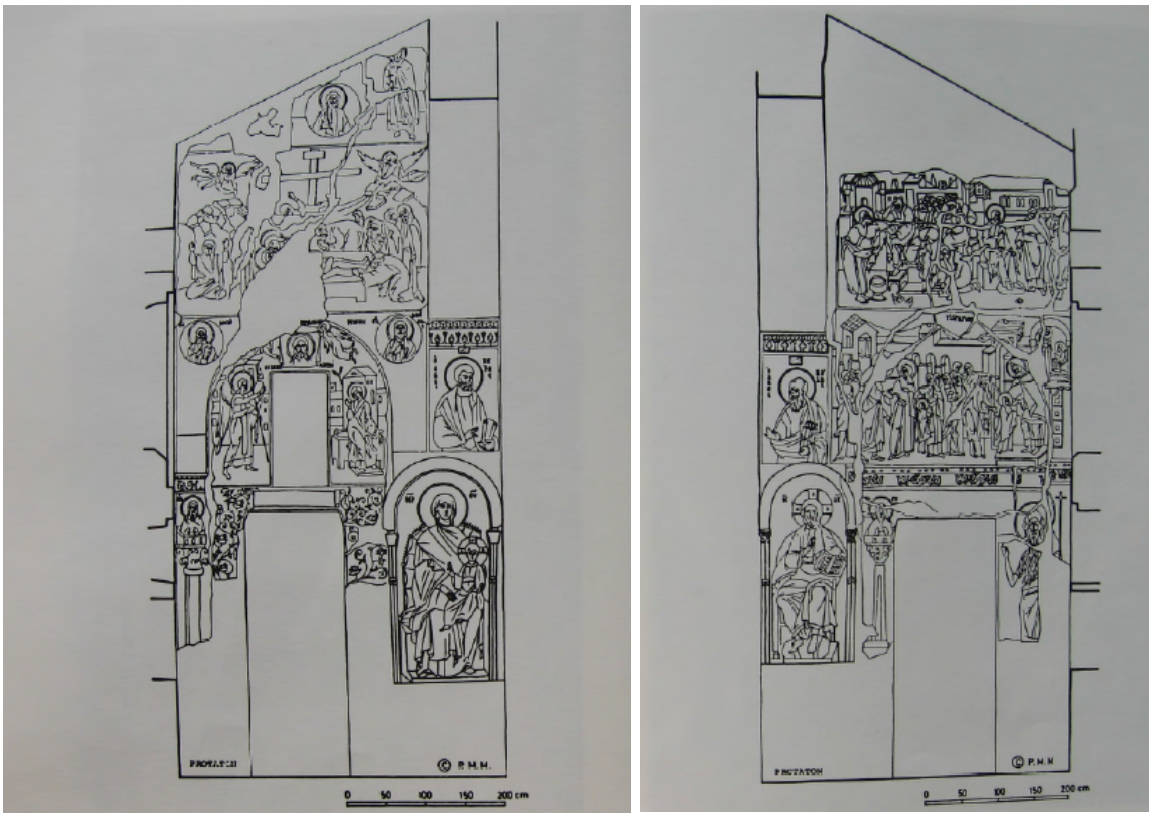


Fig. 4.11. Drawing of the Late Byzantine paintings and the stucco frames on the eastern piers, Protaton church (after Durić 1991).



Fig. 4.12. Mount Athos, Vatopedi monastery, katholikon, *choros,* stucco colonnettes and arches. The colonnette on the right was removed for providing space to the wall paintings (after Pazaras 2002).

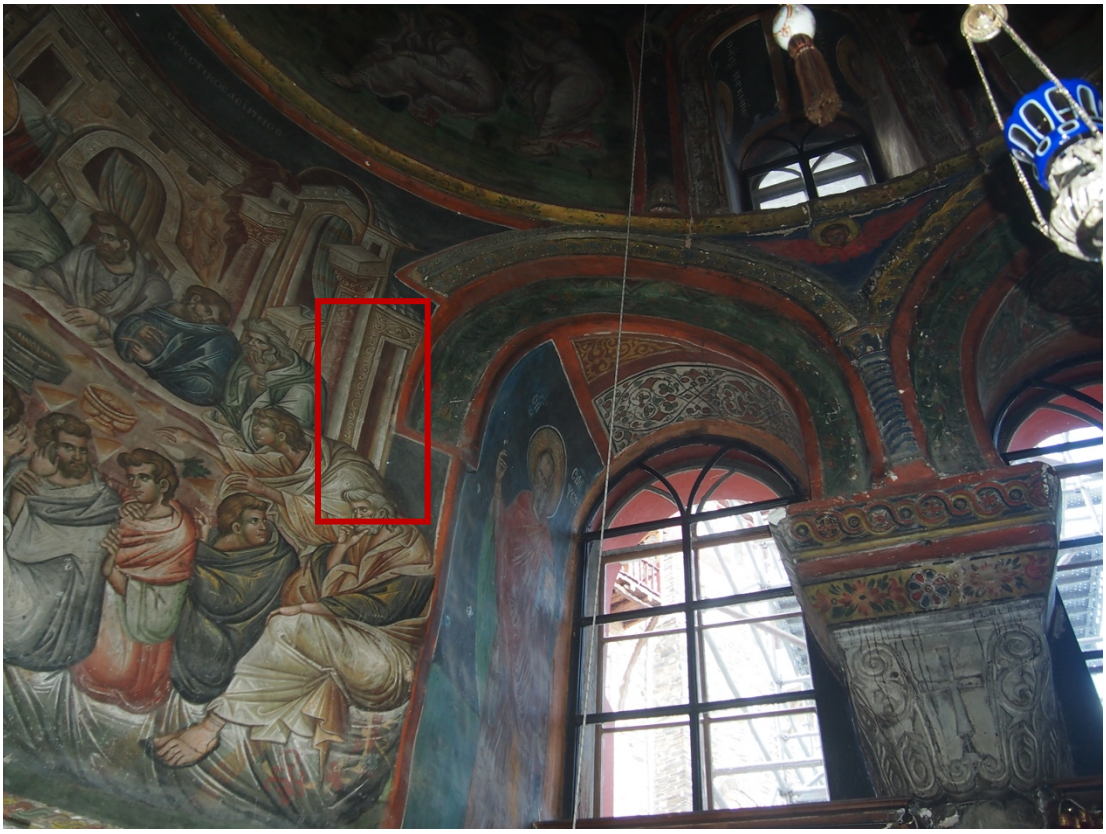


Fig. 4.13. Mount Athos, Vatopedi monastery, katholikon, *choros,* Last supper. On the right, the stucco arch and the missing colonnette (in red) (ph. M. Vanni 2019).



Fig. 4.14. Lyggos, Koimesis church, Late Byzantine stucco post re-used in the post-Byzantine façade (ph. Vanni 2019)



Fig. 4.15. Lyggos, Koimesis church, Late Byzantine stucco post re-used in the post-Byzantine façade (ph. Vanni 2019)

CHAPTER 5



Fig. 5.1. Brescia, S. Salvatore, stucco decoration in the soffits and on the front of the arches (ph. Vanni 2016).



Fig. 5.2. Cividale, Tempietto Longobardo, stucco (ph. Vanni 2017).



Fig. 5.3. Jerusalem, Rockefeller museum, stuccoworks from Khirbat la-Mafjar (724-743) (Wikipedia).



Fig. 5.4. Window transenna from Khirbat la-Mafjar (724-743), stucco (after Hamilton 1959).



Fig. 5.5. Malles, San Benedetto abbey, church, stucco decoration (ph. https://www.suedtirol.info/en/experience/san-benedetto-church_activity_75216

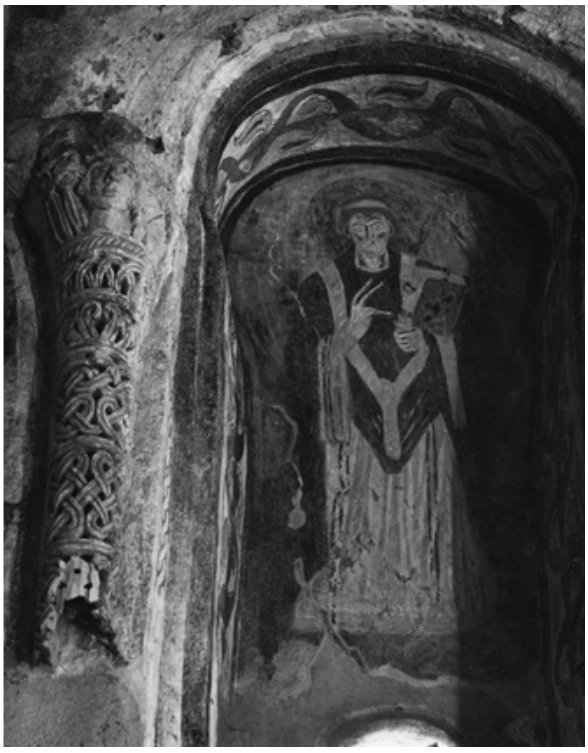


Fig. 5.6. Malles, San Benedetto abbey, church, detail of the stucco decoration (ph. Architecture.com).



Fig. 5.7. Malles, San Benedetto abbey, church, detail of a capital (stucco) (after *Le stuc* 2005).



Fig. 5.8. Brescia, Museo di Santa Giulia, Theotokos from the abbey in Leno, stucco (8th -9th c.) (ph. Wikipedia).



Fig. 5.9. Brescia, Museo di Santa Giulia, Virgin and Child from the abbey in Leno, stucco (8th -9th c.) (ph. Wikipedia).



Fig. 5.10. Rome, Santa Prassede, crypt, ceiling stucco decoration (after Pasquini 2002).



Fig. 5.11. Rome, San Marco, crypt, stucco decoration (after Pasquini 2002).



Fig. 5.12. Palombara Sabina, San Giovanni in Argentella, ciborium, stucco and marble (ph. Vanni 2016).

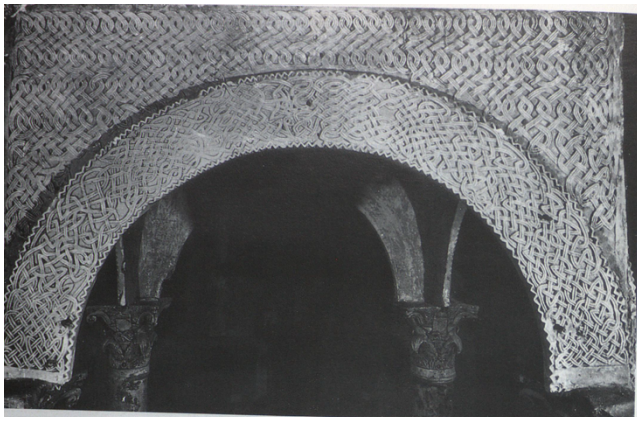


Fig. 5.13. Palombara Sabina, San Giovanni in Argentella, ciborium, stucco and marble, detail of the stucco (after Acconci 1993).



Fig. 5.14. Palombara Sabina, San Giovanni in Argentella, ciborium, stucco and marble, detail of the back arch stucco (ph. Vanni 2016).



Fig. 5.15. Palombara Sabina, San Giovanni in Argentella, ciborium, capital (stucco) (ph. Vanni 2016).



Fig. 5.16. Palombara Sabina, San Giovanni in Argentella, ciborium, detail of the unfinished stucco (ph. Vanni 2016).

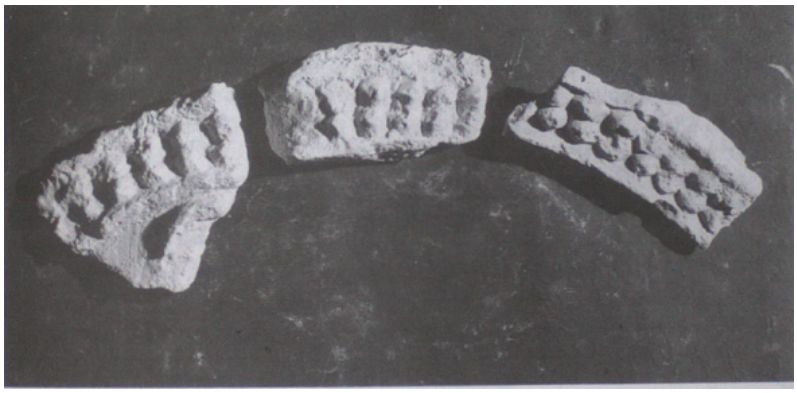


Fig. 5.17. Formia, S. Erasmo, crypt, arch rim (stucco) (after Miele 1998).



Fig. 5.18. Formia, S. Erasmo, crypt, fragments (stucco) (after Miele 1998).



Fig. 5.19. Formia, S. Erasmo a Formia, crypt, fragmentary slab (stucco) (after Miele 1998).



Fig.5.20. Formia, S. Erasmo a Formia, crypt, fragmentary of a convex slab/ covering/ structure (stucco) (after Miele 1998).



Fig.5.21. Formia, S. Erasmo a Formia, crypt, fragmentary slab (stucco) (after Miele 1998).





Fig. 5.22-5.23. Olevano sul Tusciano, chapel B, stucco arches and colonnettes (ph. Mattiello 2018).



Fig. 5.24. Olevano sul Tusciano, chapel B, detail of the capital with inscription (stucco) (ph. Mattiello 2018).



Fig. 5.25. Canne della Battaglia, Antiquarium, deposit, fragments of stucco decoration (after Bertelli 2002).

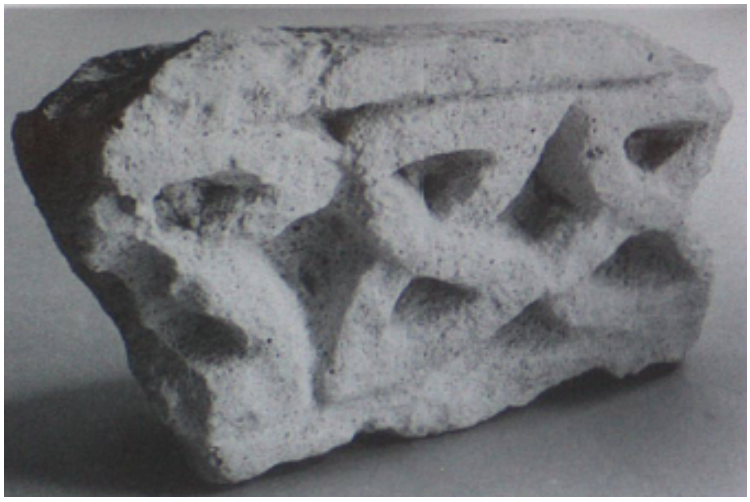


Fig. 5.26. Canne della Battaglia, Antiquarium, fragment of stucco decoration (after Bertelli 2002).



Fig. 5.27. Canne della Battaglia, Antiquarium, fragment of stucco decoration (after Bertelli 2002).



Fig. 5.28. Bari, Santa Scolastica, fragment of the stucco decoration (after Bertelli 2002).



5.29



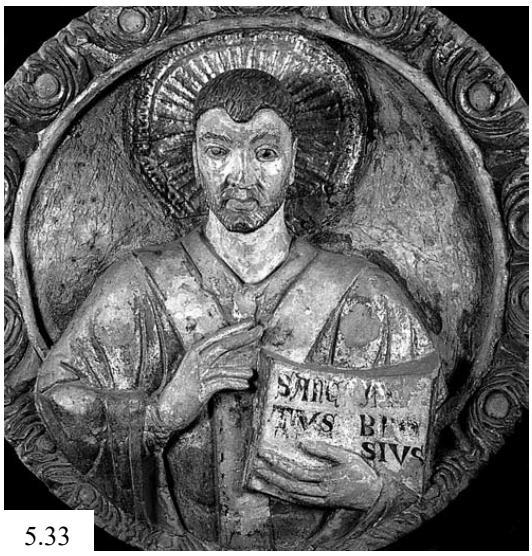
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Fig. 5.29. Milan, S. Ambrose, ciborium (10th c.) (Wikipedia).

Fig. 5.30-5.31. Milan, S. Ambrose, ciborium (10th c.), detail (Wikipedia, after Corgnati 2010).

Fig. 5.32. Milan, S. Ambrose, stucco decoration from the apse (after Corgnati 2010).

Fig. 5.33. Milan, S. Ambrose, tondo with S. Ambrose, stucco (polychromy not original) (10th c.?) (after Foletti 2018).

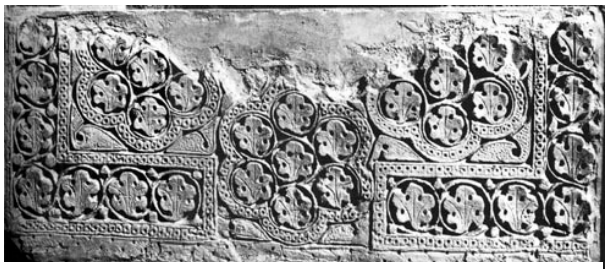
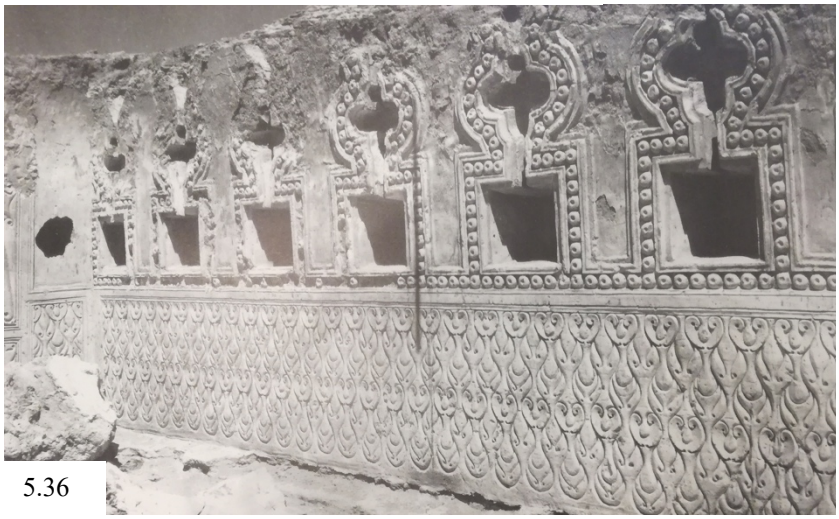


Fig. 5.34. Samarra, style A (after Ettinghausen *et al.* 2001).



Fig. 5.35. Samarra, style B (after Ettinghausen *et al.* 2001).



5.36

Fig. 5.36. Samarra, style C (after Ettinghausen *et al.* 2001).

Fig. 5.37. New York, Metropolitan museum, wooden door decorated with the 'Bevelled Syle' from Takri (Iraq) (ph. Vanni 2019).

Fig. 5.38. Cairo, Museum of Islamic art, woden doors from the mosque al-Azhar commissioned by al-Hakim (1010) (after Bloom 2007).



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Fig. 5.39. Cairo, Ibn Tulun mosque, qibla wall, stucco decoration after restoration (© Archnet).



Fig. 5.40. Cairo, Ibn Tulun mosque, qibla wall, detail of the stucco decoration after restoration (© V&A Creswell online archive).



Fig. 5.41. Cairo, Ibn Tulun mosque, stucco decoration after restoration of 2005 (© Wikiwand).



Fig.5.42. Cairo, Ibn Tulun mosque, detail of the stucco decoration in the soffits (© V&A Creswell online archive).



Fig. 5.43. church of al-'Adra (Dayr al-Suriani, Wadi al-Natrun) in Egypt, stucco decoration (after Ettinghausen et al. 2001).



Fig. 5.44. Cairo, Al-Azhar mosque, central aisle, stucco decoration (969-73) (after Bloom 2007).



Fig. 5.45. Cairo, Al-Azhar mosque, central aisle, stucco decoration between sanctuary and sahn (969-73) in 1920s (© Archnet Creswell online archive).

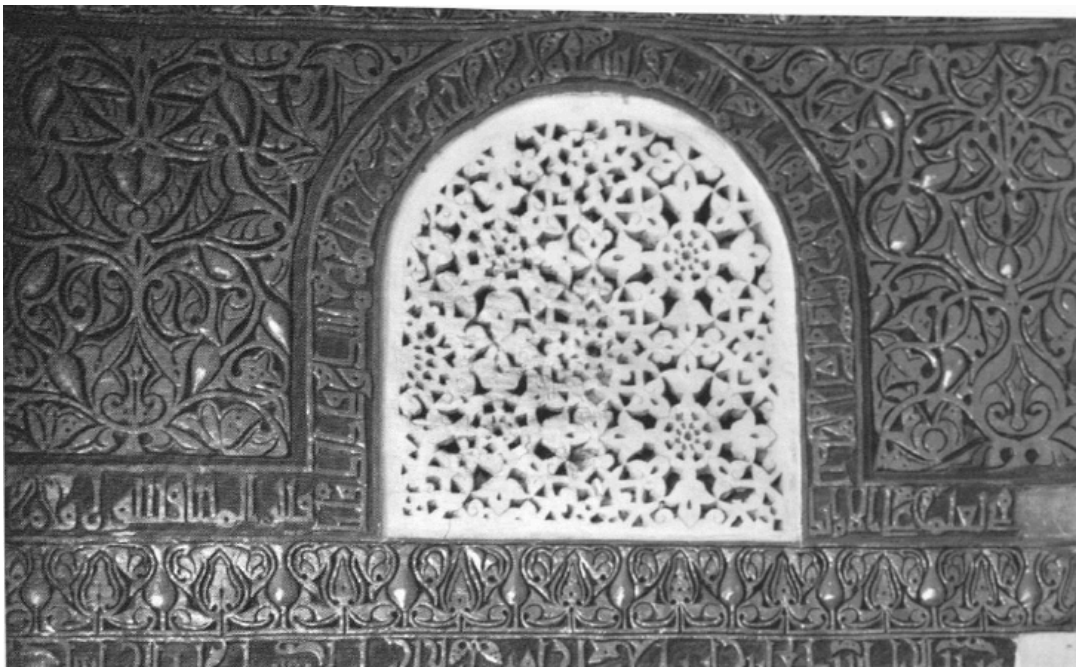


Fig. 5.46. Cairo, Qarafa mosque, detail of the stucco decoration (end of the tenth century) (after Bloom 2007).



Fig. 5.47. Cairo, al-Hakim mosque, detail of the stucco decoration in the soffits (end of the tenth- beginning of the eleventh century) (after Bloom 2007).



Fig. 5.48. Sabra al-Mansuriyya, fragments of the stucco decoration, vegetal motif (after Barrucand, Rammah 2009).



Fig. 5.49. Sabra al-Mansuriyya, fragments of the stucco decoration, vegetal and geometrical motifs (after Barrucand, Rammah 2009).



Fig. 5.50. Sabra al-Mansuriyya, fragments of the stucco decoration, flutes with palmettes (after Barrucand, Rammah 2009).



Fig. 5.51. Sabra al-Mansuriyya, fragments of the stucco decoration, head with golden leave and glass inlay (after Barrucand, Rammah 2009).



Fig. 5.52. Sabra al-Mansuriyya, fragments of the stucco decoration, horseman (after Barrucand, Rammah 2009).



Fig. 5.53. Sabra al-Mansuriyya, fragments of the stucco decoration, eagle (after Barrucand, Rammah 2009).



Fig. 5.54. Sabra al-Mansuriyya, stucco eagle (after Barrucand, Rammah 2009).



Fig. 5.55. Sabra al-Mansuriyya, fragmentary stucco eagle (after Barrucand, Rammah 2009).



Fig. 5.56. Istanbul, Archaeological museum, fragmentary eagles from the Northern church of the monastery of Constantine Lips, marble (ph. Vanni 2018).



Fig. 5.57. Fragmentary eagles from the Northern church of the monastery of Constantine Lips, marble (after Macridy 1964).

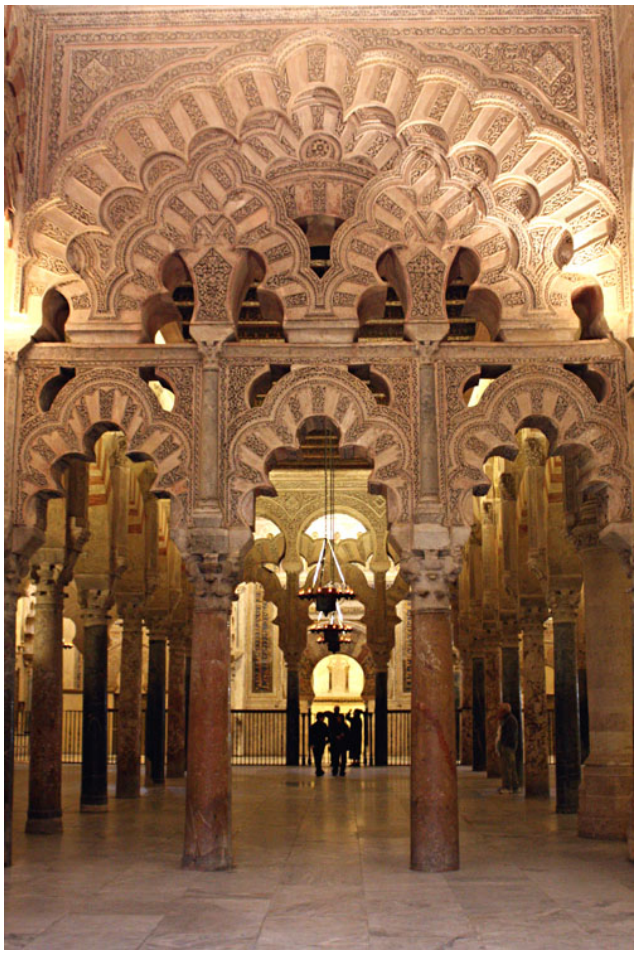


Fig. 5.58. Cordoba, mezquita, screen of the maqsura, stucco on marble columns (962-976) (after *Al Andalus* 1992).



Fig. 5.59. Cordoba, mezquita, Puerta de San Esteban (Bāb al-Wuzarā) (855) (after *Al Andalus* 1992).



Fig. 5.60. Cordoba, mezquita, mirhab, stucco and mosaics (962-976) (©Archnet).



Fig. 5.61. Madinat al-Zahra, Salon Rìco, stucco decoration (after *Al-Andalus* 1992).



Fig. 5.62. Madinat al-Zahra, Salon Rìco, stucco decoration from the palace of Abd al-Rahman (after Talbot Rice 1965).



Fig. 5.63. Lomello, Santa Maria Maggiore, male figure stucco, (MiBACT)



Fig. 5.64. Aulla, San Caprasio, stucco slab, abbot (after Pasquini 2002).



Fig. 5.65. Vigolo Marchese, stucco figures re-used in the altar (Comune di Vigolo Marchese).



Fig. 5.66. Camogli, San Fruttuoso, cornice, stucco (after Frondoni 2008).



Fig. 5.67. Camogli, San Fruttuoso, panel, drawing (after Frondoni 2008).



Fig. 5.68. Camogli, San Fruttuoso, panel (after Frondoni 2008).



Fig. 5.69. Civate, San Pietro al Monte, ciborium, stucco (11th c.) (ph. Vanni 2016).



Fig. 5.70. Civate, San Pietro al Monte, slab stucco (11th c.) (ph. Vanni 2016).



Fig. 5.71. Civate, San Pietro al Monte, western facade, stucco and wall paintings (11th c.) (ph. Vanni 2016).



Fig. 5.72. Civate, San Pietro al Monte, crypt (11th c.) (ph. Vanni 2016).



Fig. 5.73. Aulla, S. Caprasio, sarcophagus-reliquary (first quarter of the 11th c.) (after Arslan *ei al.* 2006).



Figs. 5.74-81. Gerace, church of S. Maria del Mastro, fragments of the stucco decoration (after Lebole 2020)



Fig. 5.82. Gerace, church of Annunziatella- S. Teodoro, arch, stucco (after Lebole 2020)



Fig. 5.83. Gerace, church of Annunziatella- S. Teodoro, small capital, stucco (after Lebole 2020)



Fig. 5.84. Rossano, Panagia, stucco decorations (after Lipinsky 1963)



Fig. 5.85. Reggio Calabria, Museo Archeologico, stucco slab from Santa Maria in Terreti (after Caskey 2011).



Fig. 5.86. Fragmentary slab from Santa Maria in Terreti (after Orsi 1922).



Fig. 5.87. Fragmentary colonnette from Santa Maria in Terreti (after Orsi 1922).



Fig. 5.88. Fragment of a ciborium/canopy from Santa Maria in Terreti (after Orsi 1922).



Fig. 5.89. Stucco slab from San Giuliano at Caltagirone (after Caskey 2011).



5.90



5.91



Figs. 5.90-5.92. Itàla, SS Pietro e Paolo, fragments of the stucco decoration (funerary monument?): capital, architrave, drawing of a fragment of an arch (after Caskey 2011).





Figs. 5.93-5.94. Rosciolo dei Marsi, Santa Maria in Valle Porclaneta, ciborium, stucco on stone core (ph. Vanni 2014).



Fig. 5.95. Rosciolo dei Marsi, Santa Maria in Valle Porclaneta, pulpit, stucco on stone core.



Fig. 5.96. Moscufo, Santa Maria del Lago, ambo, stucco on stone core.



Fig. 5.97. Cugnoli, S. Stefano, ambo (twelfth-century) (Wikipedia).

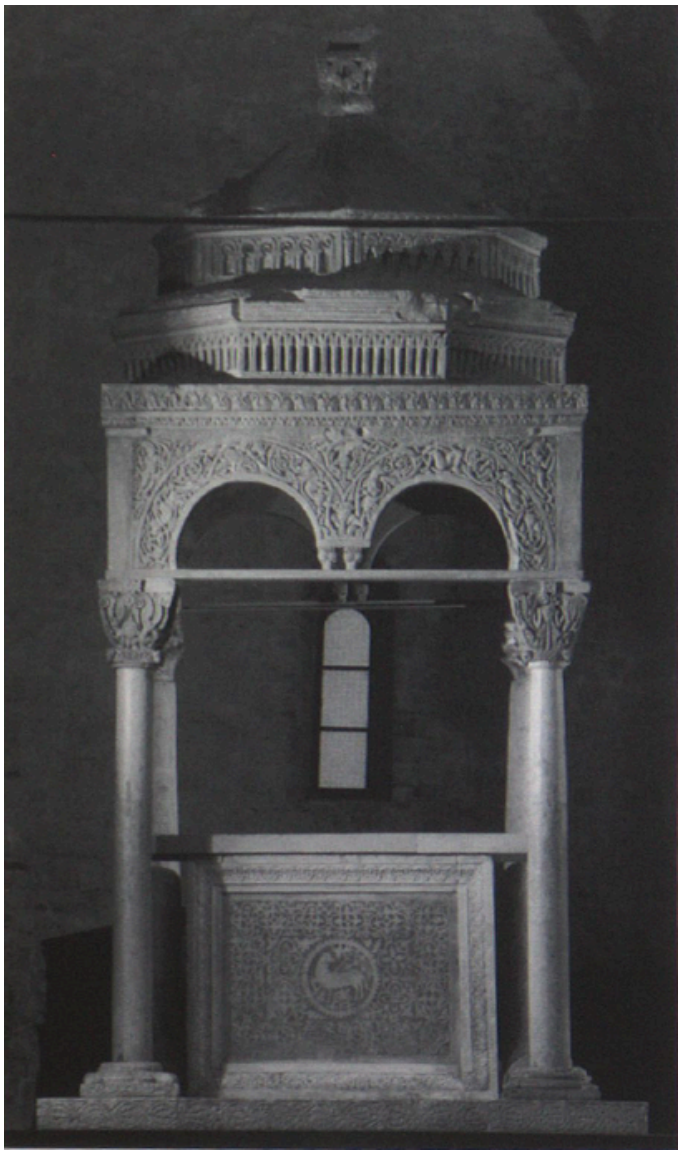


Fig. 5.98. Guardia al Vomano, S. Clemente, ciborium (after Nenci 2006).





Figs. 5.99-5.100. Pietramontecorvino, stucco, fragments (after Bertelli 2018).





Figs. 5.101-5.102. San Dalmazzo Abbey, fragment of a pillar and of the pavement, both stucco (after *Le stuc*).

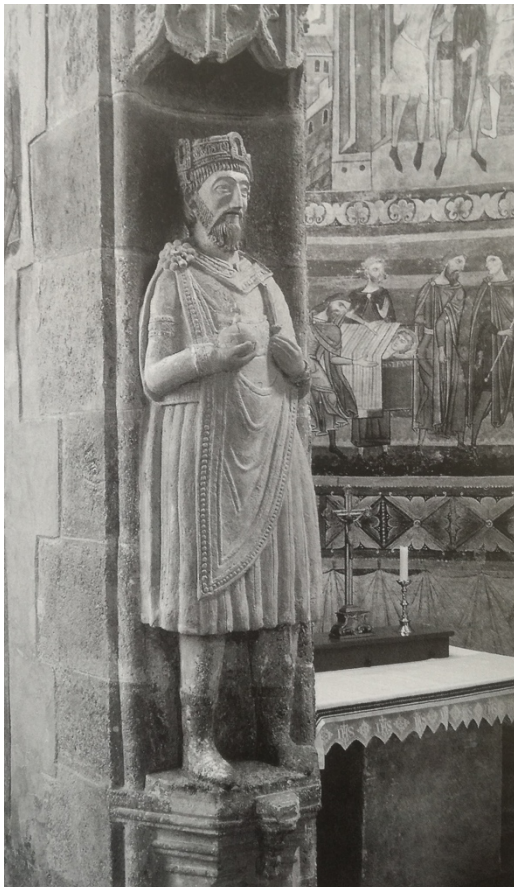


Fig. 5.103. Müstair, Ulrich kapelle, statue of Charlemagne (1160-70), stucco (after Corgnati 2010).



Fig. 5.104. Cairo, Museum of Islamic art, *muqarnas* from the bath of Abu'l-Su'ud in Fustat, stucco (© Qantara).

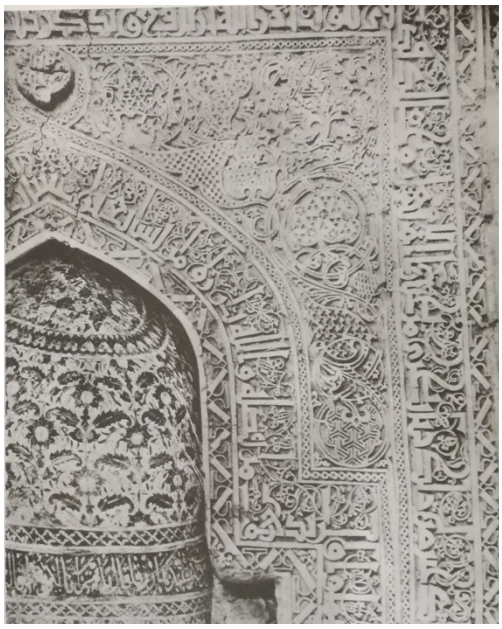


Fig. 5.105. Egypt, al-Juyūshī mosque (1085), mihrab, stucco (after Creswell 1978).



Fig. 5.106. Egypt, al-Juyūshī mosque (1085), minaret, stucco muqarnas (V&A online Creswell's archive).

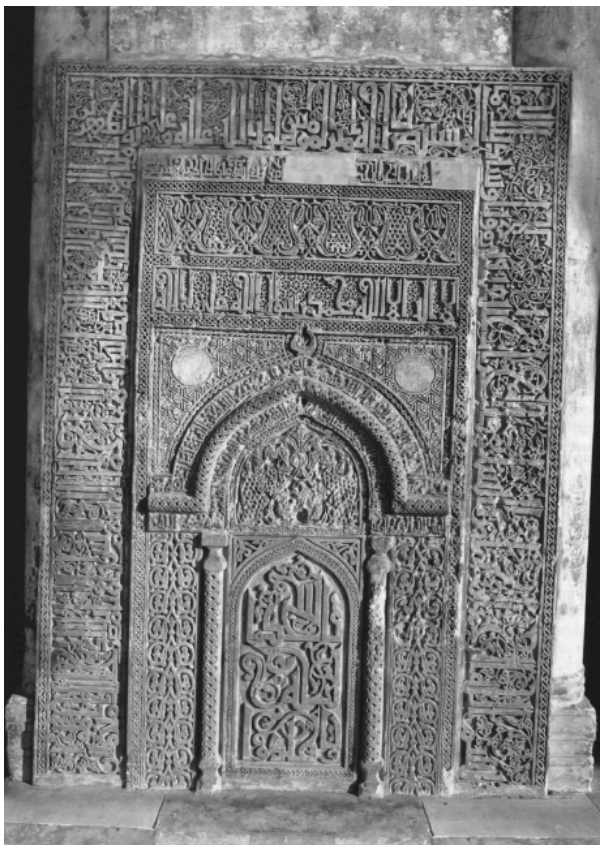


Fig. 5.107. Cairo, Ibn-Tulun mosque, qibla, mihrab of al-Afdal (1094), stucco (after Bloom 2007).

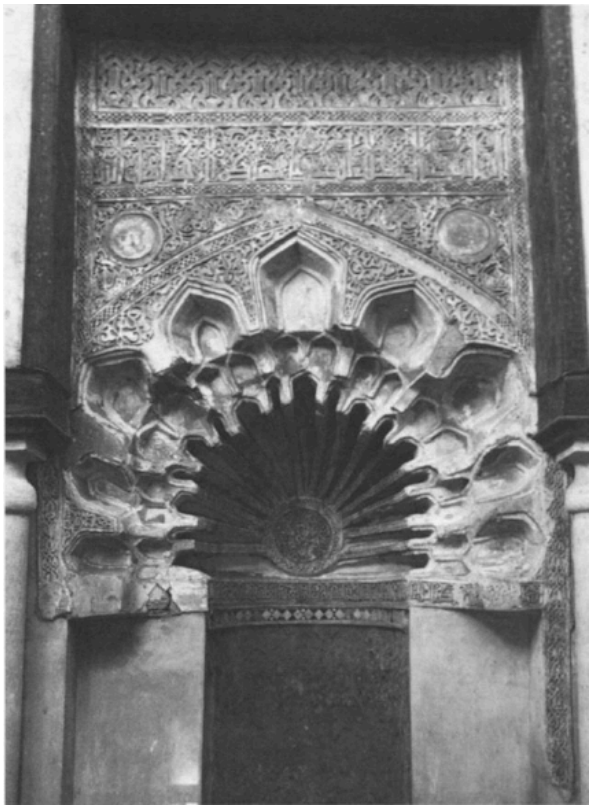


Fig. 5.108. Cairo, Mashad of Umm Kulthum (1122), mihrab, stucco (after Bloom 2007).



Fig. 5.109. Cairo, mausoleum of Sayyida Ruqayya (1133), main mihrab, stucco (after Bloom 2007).

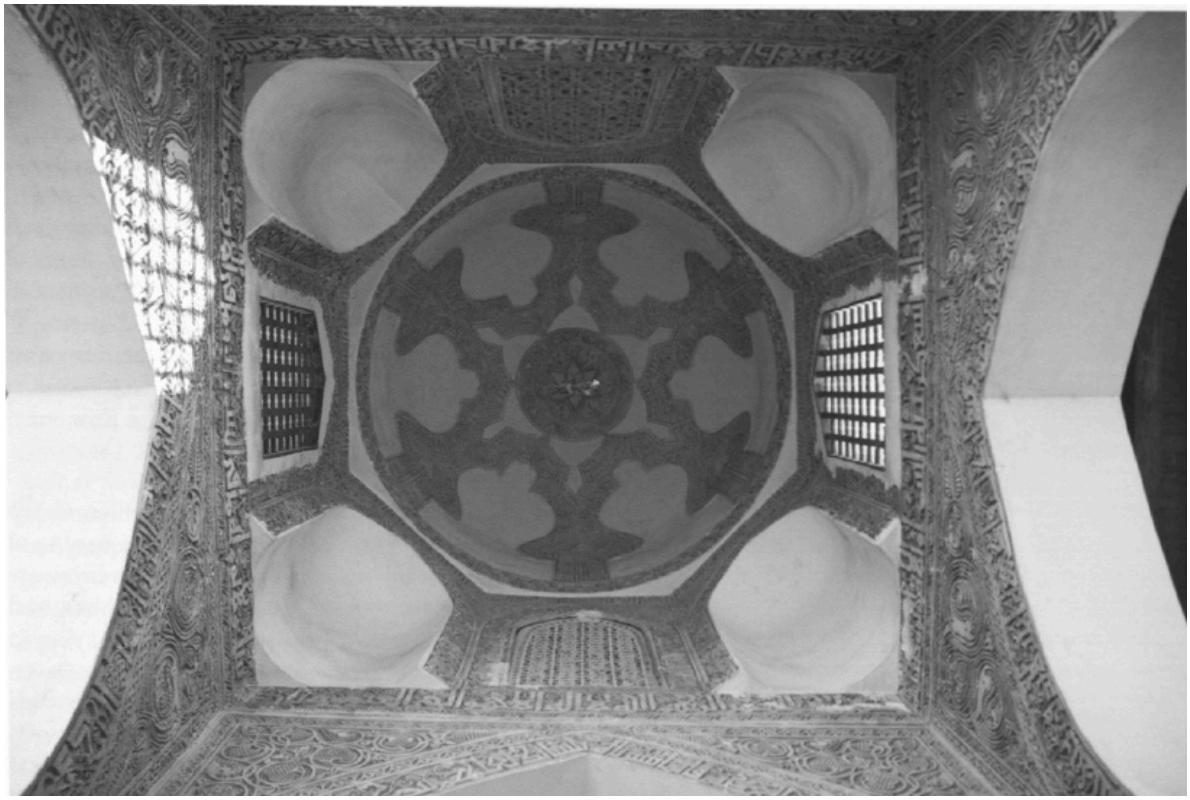


Fig. 5.110. Cairo, al-Azhar mosque, maqsura of al-Hafiz (1149-1154), stucco (after Bloom 2007).



Fig. 5.111. Malaga, Alcazaba, stucco (after *Al Andalus* 1992).



Fig. 5.112. Malaga, Alcazaba, stucco (after *Al Andalus* 1992).



Fig. 5.113. Zaragoza, Aliaferìa, courtyard, arches, stucco (after *Al Andalus* 1992).



Fig. 5.114. Zaragoza, mezqita, mihrab, detail of the stucco decoration (after *Al Andalus* 1992).



Fig. 5.115. Zaragoza, stucco decoration from Aljiaferia (after *Al Andalus* 1992).

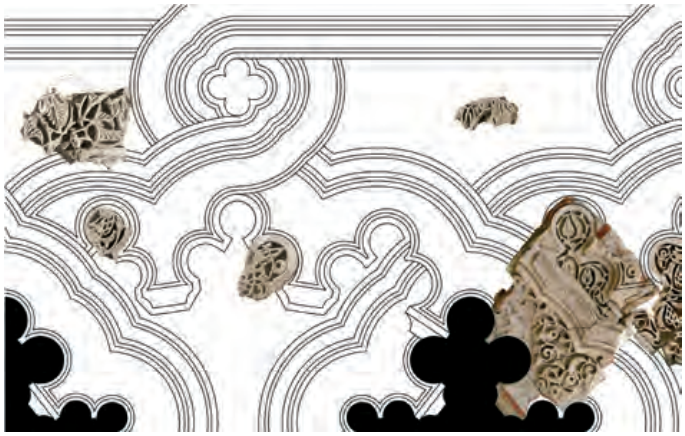


Fig. 5.116. Cataluña, Balaguer, Alcazaba (1070-1080), stucco decoration of the arches (after Cabañero Subiza 2011).



Fig. 5.117. Cataluña, Balaguer, Alcazaba (1070-1080), fragment of a stucco decoration (after Cabañero Subiza 2011).



Fig. 5.118. Cataluña, Balaguer, Alcazaba (1070-1080), stucco decoration with a harpy (after Cabañero Subiza 2011).



Fig. 5.119. Cataluña, Balaguer, Alcazaba (1070-1080), fragments of a panel, stucco (after Cabañero Subiza 2011).



Fig. 5.120. Seville, Alcazaba, Patio del Yeso (Wikipedia).

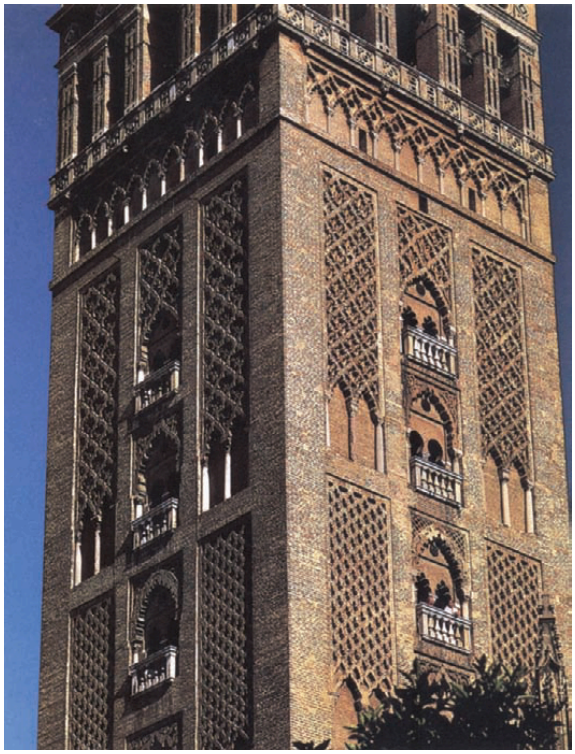


Fig. 5.121. Seville, Giralda, detail of the stucco decoration (after *Al-Andalus* 1992).



Fig. 5.122. Damascus, Maristan of Nur al-Din (1154), muqarnas, stucco (after Raby 2004).

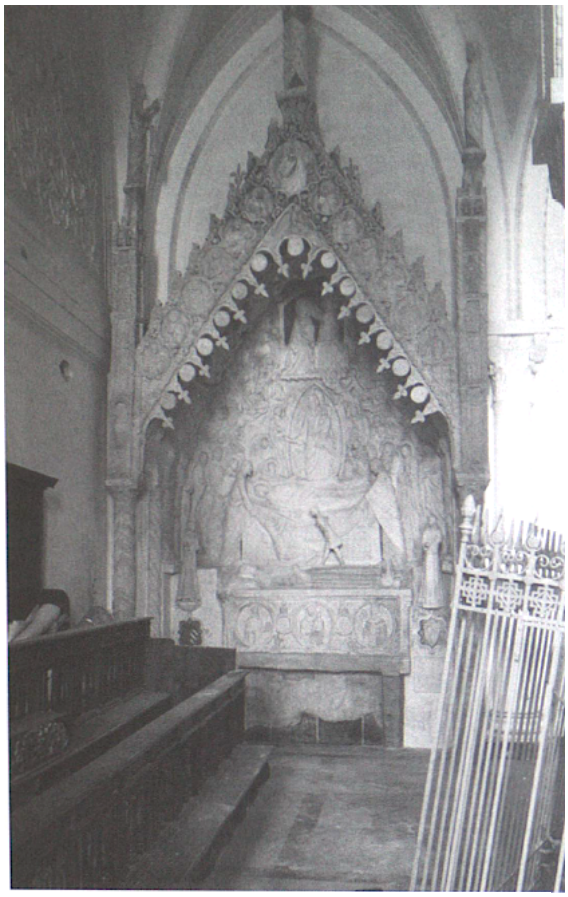


Fig. 5.123. Scala, cathedral, funerary monument of Marinella Rufolo Coppola (1332), stucco (after Caskey 2018).



Fig. 5.124. Teggiano, San Pietron, funerary monument of Bartolomeo Franconi (after Caskey 2008).



Fig. 5.125. Casertavecchia, Duomo, transept, funerary monument of the bishop Martonio (1350-70), stucco canopy (ph. Vanni 2019).



Fig. 5.126 Ravello, church of S. Giovanni del Toro, St. Catherine of Alexandria, stucco (mid 14th c.) (after Caskey 2004).



Fig. 5.127. Ravello, Villa Rufolo, loggia, stucco ribs (1280s-1290s) (after Caskey 2004).



Fig. 5.128. Oxylithos, church of the Theotokos (ph. Vanni 2018).

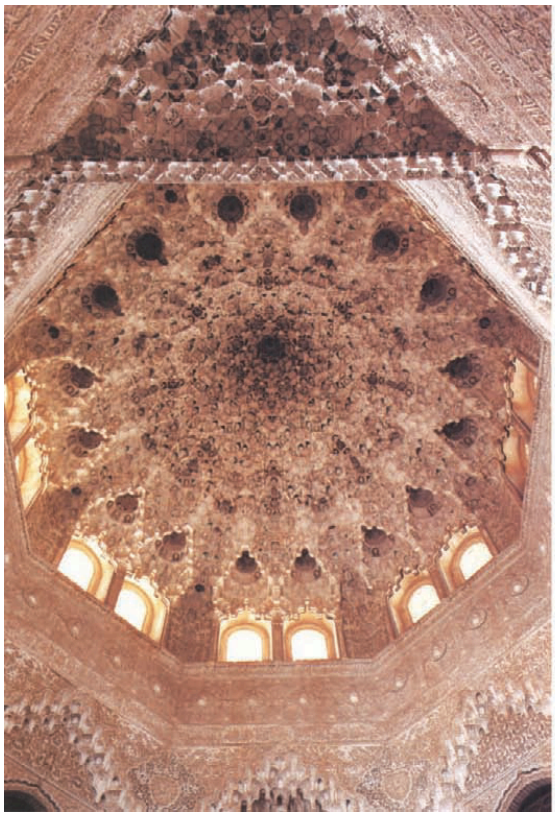


Fig. 5.129. Granada, Alhambra, Sala de Los Hermana, ceiling (after *Al Andalus* 1992).

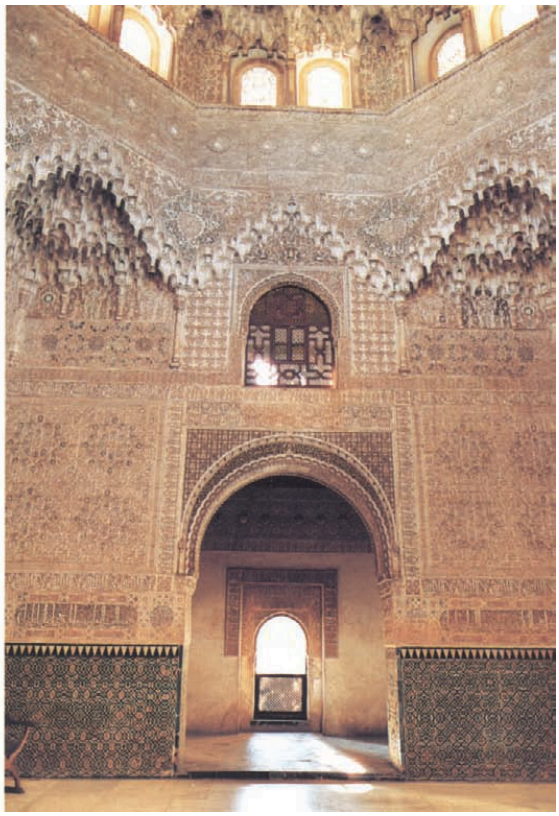


Fig. 5.130. Granada, Alhambra, Sala de Los Hermana, wall revetment (after *Al Andalus* 1992).



Fig. 5.131. Egypt, mausoleum of the Abbasid caliphs (before 1242) stucco (after Creswell 1978).

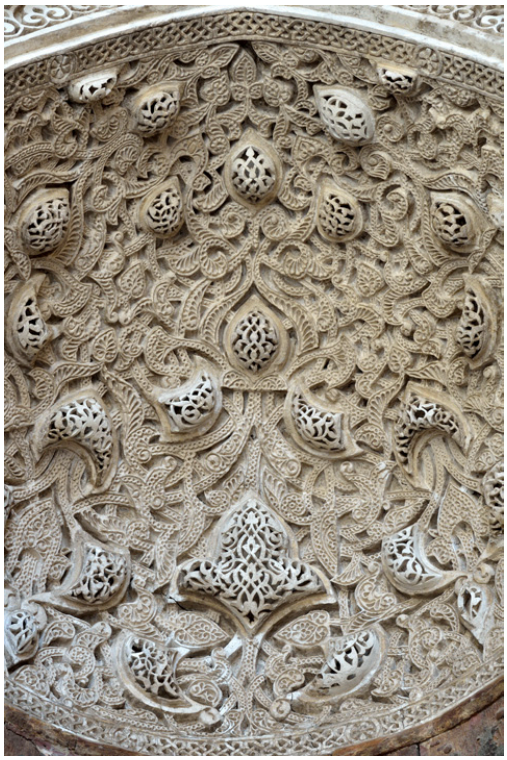


Fig. 5.132. Cairo, madrasa of al-Nasir Muhammad ibn Qalawun (1296-1304), mihrab, stucco (after Isaak Backhoum 2016).



Fig. 5.133. New York, Metropolitan museum, princely figures probably from Western Iran (ph. Vanni 2019).



Fig. 5.134. Konya, stucco frieze from the Kubadabad Palace near the Lake Beyşehir (ca 1236).



Fig. 5.135. Istanbul, Museum of the Islamic art, stucco cornice from the Aladdin palace in Konya (ph. Vanni 2018).



5.136



5.137



Fig. 5.136. Iraq, Beth Kdeda (Mosul), Mar Benham monastery, stucco relief with the image of St. Benham (13th c. with later interventions) (Gertrude Bell online archive).

Fig. 5.137. stucco relief with the image of St. Benham after 2015 (ph. Father Baho)

Fig. 5.138. Iraq, Beth Kdeda (Mosul), Mar Benham monastery, stucco relief with the image of St. Sarah (13th c.) (after Snelders & Jeudy 2006).

APPENDIX A

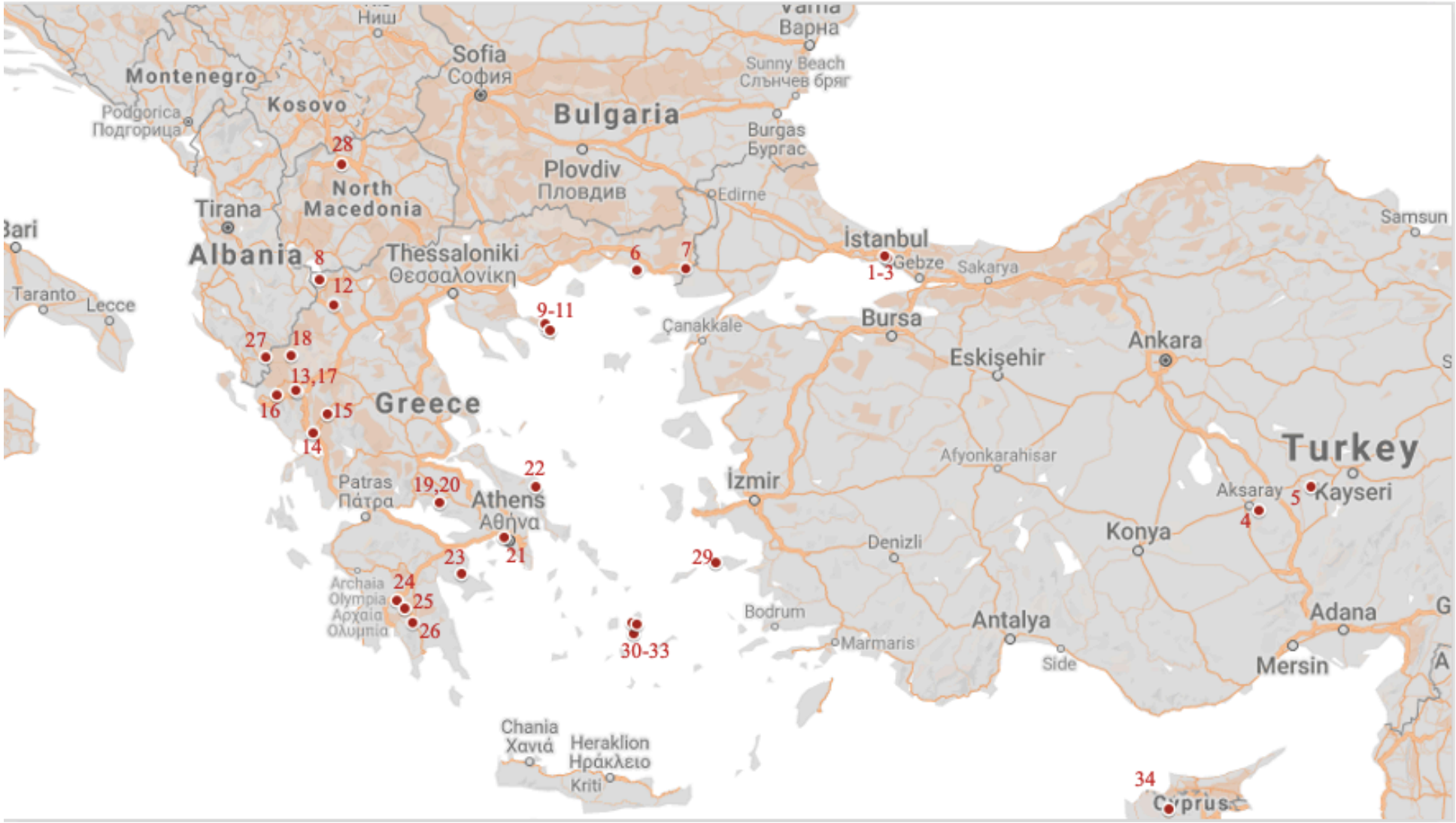
CATALOGUE OF MONUMENTS WITH MIDDLE AND LATE BYZANTINE STUCCO DECORATIONS

Notes on the catalogue

The following catalogue is a tool for quick consultations where the reader can find information regarding the stucco decoration in its original context, when it is known.
The records are listed by country and region starting with Turkey (Istanbul and Anatolia), Greece (from north-east to south), Albania, Northern Macedonia, Greek islands, and Cyprus. In each regional context they are listed following chronological order. Each record contains the information about the stucco decoration of a specific building and there are sub-records (e.g. 12.1, 12.2 etc.) for every piece of stucco which is part of the decoration. The presence and the absence of sub-records was dictated by the amount of knowledge about each stucco decoration. For example, in the section about Epiros, the single pieces of liturgical furnishing are all listed as sub-records. This is because no detailed reconstruction of their original configuration has been attempted yet; therefore, the sub-records may be of some help to the reader willing to attempt a reconstruction in the future.

Each record has been designed by following the standard for cataloguing objects of ICCD and CDW (Getty Institute).

Map with the churches with stucco decoration (9th -15th c.) contained in the catalogue.



TURKEY

Istanbul

1.Boukoleon palace area, ‘room near the railway’.

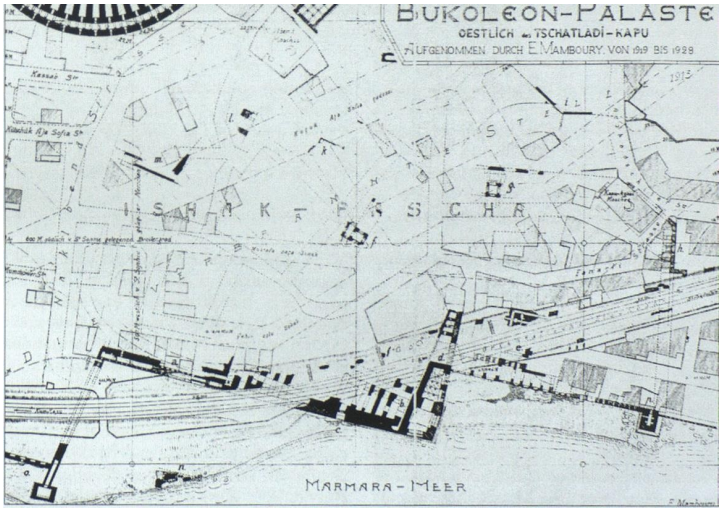


Fig. 1.1. Istanbul, Boukoleon harbour, plan (after Mamboury 1934).

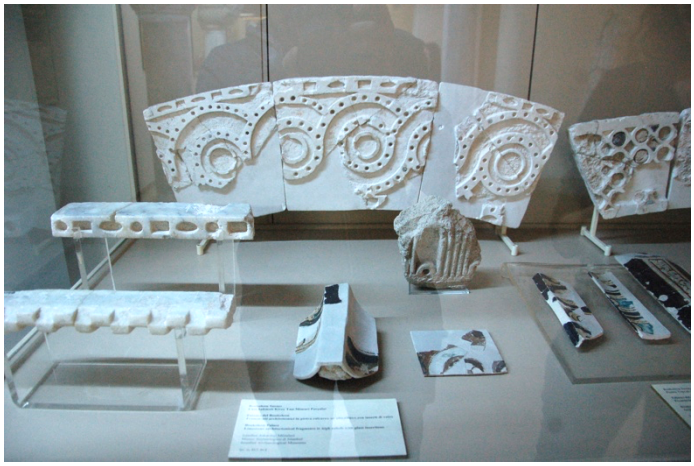


Fig. 1.2. Istanbul, Arkeoloji Müzeleri, decorations from the room in the Boukoleon palace area excavated in 1983. (ph. Vanni 2018).



Fig. 1.3. Istanbul Arkeoloji Müzeleri, cornice (?), stucco (ph. Vanni 2018).

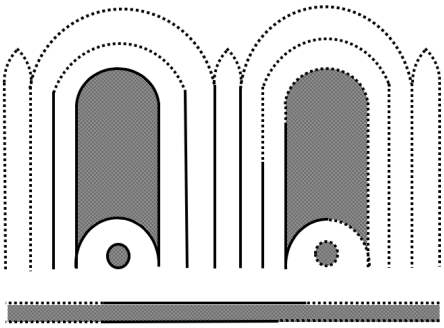


Fig. 1.4. Graphic reconstruction (Vanni 2019).

1. **Frieze (figs 1.3-1.4)**

Date: mid 9th – mid 10th century.

Provenance: Boukoleon palace area, room behind the 'House of Justinian' and north of the railway.

Current location: Archaeological Museum of Istanbul (Arkeoloji Müzeler).

Dimensions: ht 16, thk. 7 cm, w. 15cm.

Description: The frieze is decorated by the alternation of flutes and darts.

Material and technique: The frieze has been worked through the application of at least two layers of plaster (naked-eye observation): the lower one is thicker than the upper one. Possible signs of a movable moulding on the lower edge.

State of conservation: good

Historical information: The fragment was found in the room excavated in 1983 by the Istanbul Archaeological Museum Directorate (Arkeoloji Müzeler i Müdürlüğü). It was located in the proximity of the Boukoleon harbour area, behind the so-called 'House of Justinian' and North of the railway. The room measures 5x7 metres and had a rich and varied decoration: an opus sectile floor with a central raised area with 'inlaid stucco work', inlaid sculpture and architectural ceramics mounted on walls through stucco mouldings. Nowadays, all these elements are displayed at the Archaeological Museum of Istanbul (except for the opus sectile).

Marlia Mudell-Mango dated the room between the mid and late of the ninth century on the basis of the style of the opus sectile. Of a different opinion is Alessandra Guiglia who noted that the scheme of the opus sectile looks too complicated for that chronology, while it finds more comparisons from the eleventh century onwards. (Barsanti, Guiglia, Paribeni 2010, 140).

Essential bibliography: Asgarı 1984, 46; Gerstel, Lauffenburger 2001, 22-25, 34-35, 172-175; Kongaz 2011, 79 n. 130 (in this publication the material is wrongly identified as 'terracotta' and the images is upside-down).

Comments: The same decorative pattern is on the architectural ceramics found in the same room (Gerstel, Lauffenburger 2001: cat. Nos. I.B.2- I.B.4).

2.Odalar Camii

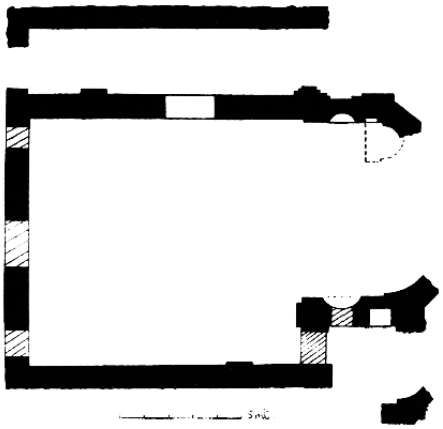


Fig. 2.1. Plan of the surviving walls of the church (after Brunov 1926).

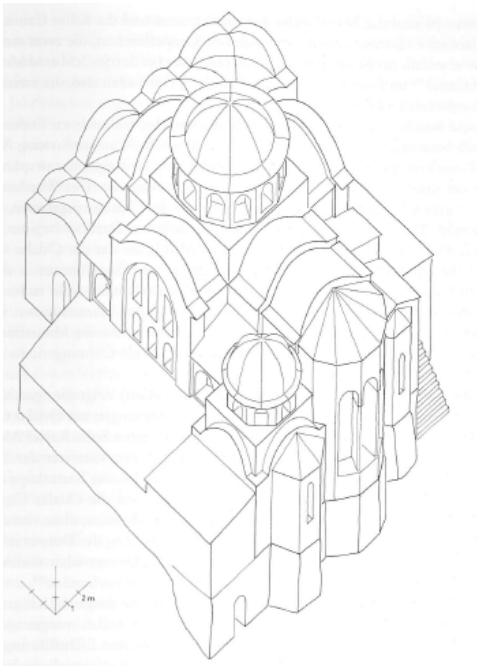


Fig. 2.2. Reconstruction of the church (after Westphalen 1998).



Fig. 2.3. Odalar Camii ruins from the South (after Westphalen 1998).



Fig. 2.4. Berlin, Deutsches Archäologisches Institut, Zentrale, Archiv der Zentrale, NL Schazmann, Paul, No. 61 Skizzenbuch grau, 69.

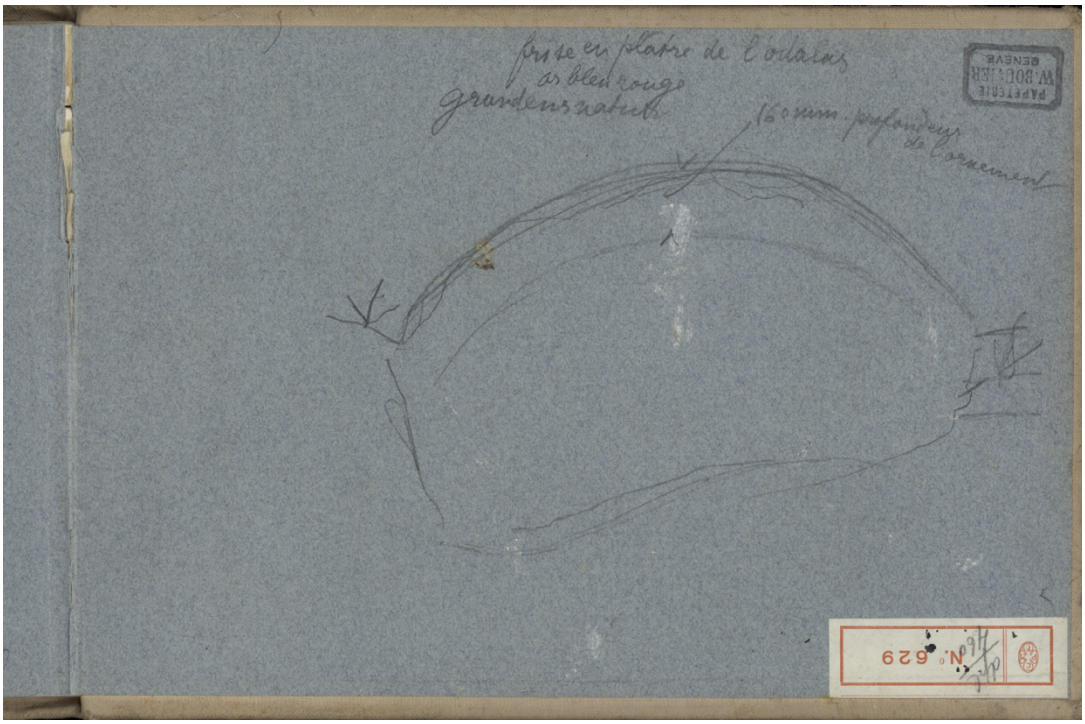


Fig. 2.5. Berlin, Deutsches Archäologisches Institut, Zentrale, Archiv der Zentrale, NL Schazmann, Paul, No. 61 Skizzenbuch grau, unnumbered page.

2. 1. Frieze, fig. 2.4.

Date: Unknown (either middle byzantine or late byzantine).

Provenance: Odalar Camii

Current location: Unknown.

Dimensions: Unknown.

Description: a stylized five-points leave is framed by a golden vine (scroll?) with red edge.

Material and technique: chip-carving (Kerbschnittechnik); not clear whether the effect was reached through moulds or through incision with a knife/stick. Traces of paint (red, gold).

State of conservation: Unknown.

Historical information: The cornice was drawn by Schatzmann (1934). He specified that it is made of stucco/plaster but not where it was found. Thus, it is now impossible to determine a chronology. Westphalen underlined that he did not have any access to any of the 'Werkstücke'. Those drawn by Schatzmann were kept by a certain Ali Effendi probably near the ruins.

Essential bibliography: Westphalen 1998, 149-150.

Comments: It is possible that the cornice was similar, if not the same, to image 4 in pl. 38 of Westphalen 1998.

1.2 Frieze, fig. 2.5.

Date: Unknown (either middle byzantine or late byzantine).

Provenance: Odalar Camii

Current location: Unknown.

Dimensions: thickness 16 cm.

Description: the cornice had a torus profile and two flat stripes. It was painted in red and blue.

Material and technique: probably movable moulding.

State of conservation: Unknown.

Historical information: The cornice was drawn by Schatzmann (1934). He specified that they are made of stucco/plaster but not where they were found. Thus, it is now impossible to determine a chronology. Westphalen underlined that he did not have any access to any of the 'Werkstücke'. Those drawn by Schatzmann were kept by a certain Ali Effendi probably near the ruins.

Essential bibliography: Westphalen 1998, 149-150.

Comments:

3.‘Sampson hospital’, Room 5 (Peschlow)

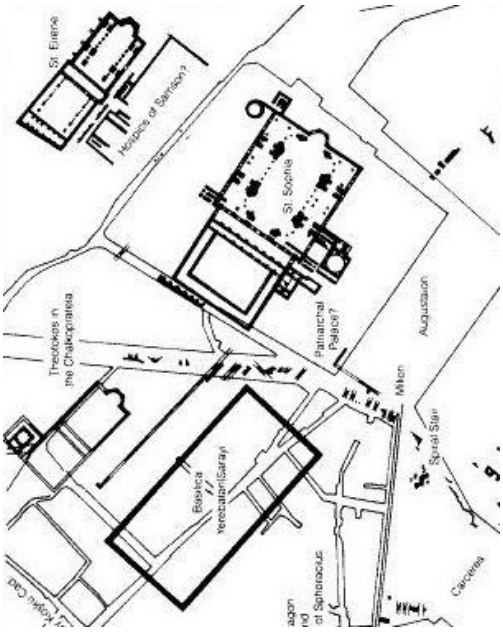


Fig. 3.1. Istanbul, so-called area of the Hospice of Sampson (after Bardill 2006).

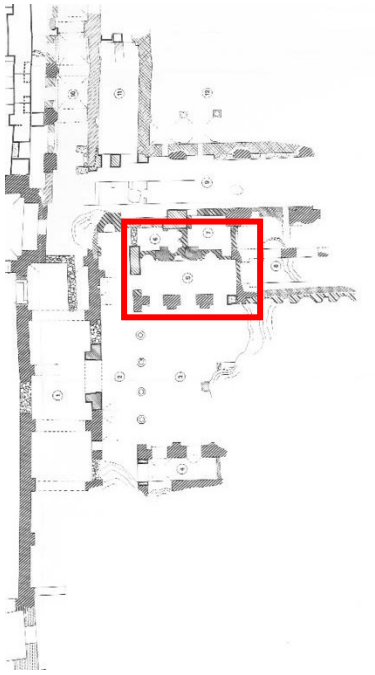


Fig. 3.2. Istanbul, plan of the archaeological area south to the Hagia Irene or Samson’s hospital. (after Peschlow 1977). In red the area of ‘Room 5’ or martyrium.

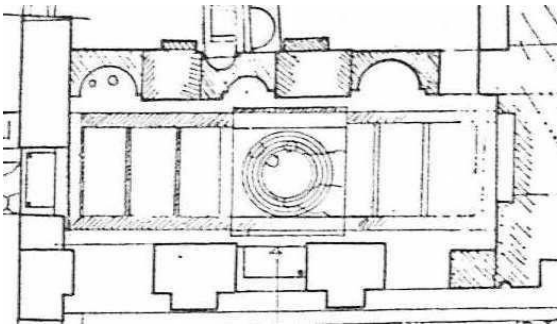


Fig. 3.3 Istanbul, Area south to the H. Irene or Samson’s hospital, plan of the ‘Room 5’ or martyrium (after Peschlow 1977).



Fig. 3.4. Istanbul, Archaeological area South to the Hagia Irene or Samson’s hospital (after Peschlow 1977).

3. Proskynetaria frames

Date: 11th-12th century.

Provenance: Sampson Hospital area (Room 5 Peschlow's plan).

Current location: possibly Aya Sofya Müzesi, unknown location.

Dimensions: unknown.

Description: two proskynetaria frames decorated with geometrical motifs.

Material and technique: unknown.

State of conservation: unknown.

Historical information: The two proskynetaria were found during the archaeological excavations conducted by Feridun Dirmintekin between 1958-60 of the area between Hagia Irene and Hagia Sophia, later identified as the Samson's hospital. The frames decorated the wall paintings on the north and the southern niches of the room and were dated by Dirimtekin to a period between the eleventh and the twelfth centuries. This chronology is partially confirmed by Peschlow who dated the masonry of the niches to the eleventh-twelfth century because he recorded the use of the recessed-brick technique. Thus, while Peschlow does not confirm the chronology of Dirimtekin, it provides us with a *terminus post quem*.

During the Middle-Byzantine period, the so-called 'Room 5' became a chapel and was decorated with niches covered with architectural tiles, paintings, and the two proskynetaria frames. The pavement was covered with an opus sectile.

Except for the Dirimtekin's brief description of the proskynetaria in the report of the excavations, there are not any other mentions of them, nor images. However, the room was decorated several times. Indeed, part of the masonry and of the marble pavement can be dated

to the sixth and seventh centuries, while the walls of the niches are dated to the eleventh-twelfth centuries. The wall decoration saw the use of architectural ceramics, dated around the mid-tenth century following the Cyril Mango's hypothesis that the hospital was re-founded in 950s by Leo *droungarios*. To this chronology should be dated some wall paintings, while others belonged to the eleventh century (the *Deesis* with St. Nicholas), to the eleventh-twelfth century (icons and stucco frames), and finally other were dated to the Palaiologan period.

Essential bibliography: Dirimtekin 1962, 175; Peschlow 1977, 146-149, 168-171, 187-188, 190-205, Bellage 1, n. 5.

Cappadocia

4. Çanlı Kilise, near Akhisar, Cappadocia.

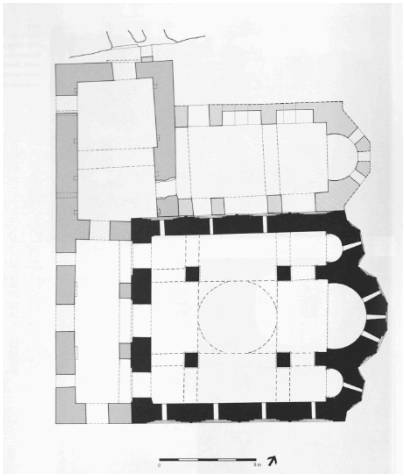


Fig. 4.1 Architectural plan (after Ousterhout 2016).



Fig. 4.2 Çanlı Kilise, exterior, view from West (ph. Vanni 2019).



Fig. 4.3 Çanlı Kilise, northern narthex, fragments of carved stucco found out of context (ph. courtesy Ousterhout).



Fig. 4.4 Çanlı Kilise, parekklesion, fragments of carved stucco (after Ousterhout 2005).

4.1 Friezes, fig. 4.3.

Date: post/end 11th c.

Provenance: Çanlı Kilise, north narthex.

Current location: Aksaray Museum.

Dimensions: All the fragments are 5.5 cm thick, while their lengths vary between 3.5 (three pieces) and 4.2 cm (two pieces) high. Ousterhout noted that two fragments fit together forming lengths of 21.5 and 19 cm. One fragments has still a hole, possibly of a drill, thus a sign for mounting. The last fragment is 7.0 cm long.

Description: five fragments. Their ornamentation consists of seven-leaves palmettes displayed one opposite to the other. At the junction of the upper ends of the palmettes there are two triangular spaces filled with simple three-leaves palmettes. The palmette of the bigger fragments are carved in greater detail. Ousterhout first suggested that all the fragments belong to an architectural frame or a tomb decoration. Another possibility is that they were used to cover the wooden beams of the windows, as in the Hagia Sophia in Monemvasia. The ornamentation and the shape of the mouldings is very close to the fragment of a cornice found in the Odalar Camii and provisionary dated by Westphalen to the Middle-Byzantine period (Westphalen 1998, 142 n. 3, pl. 38,4).

All the pieces have a flat backside**.**

Material and technique: the pieces seem to have been carved and not moulded. However, this can only be confirmed by with an examination *de visu*.

State of conservation: good.

Historical information: The fragments were recovered during a salvage excavation between the 16th and the 28th of August 1994 which followed illegal excavations on June of the same

year. They were thus found in the northern narthex of the Çanlı Kilise out of archaeological context. The excavation was conducted by Demet Kara under the supervision of Mühsin Endoğru (director of the Aksaray Museum).

The narthex was filled with dirt and debris after the abandonment of the church. There were several burials in the narthex, some of them with mummies.

Related visual documentation: for historical photos of the Çanlı Kilise see the Gertrude Bell Archive online http://gertrudebell.ncl.ac.uk/

Essential bibliography: Ousterhout 2005, 189 n. 29, 206, figs. 254, 269; Ousterhout 2006, 79.

4.2 Various fragments (window transennae?), fig. 4.4.

Date: after 1293.

Provenance: Çanlı Kilise, Parekklesion.

Current location: Aksaray Museum.

Dimensions:

b) 12x14x5.5 cm.

c) 10.5x17x7 cm.

d)17x18x15 cm.

Description: From the left:

a) six small curved bands whose profile is carved. Ousterhout suggested that they belonged to window transennae;

b) fragment with border of two astragals;

c) fragment with palmette motif;

d) fragment with three interwoven ribbons above an ovolo moulding. The upper edge seems flat while the lower has an ovolo. It may have been part of a window transenna but also a slab/framing device.

Material and technique: impossible to estimate without an examination *de visu*. The curved bands were possibly made in mouldings.

State of conservation: good.

Historical information: The fragments were found in the parekklesion after illegal excavations in 1997. Thus, when the archaeologists found them, they were already out of context. The chronology of these pieces relies on that of the parekklesion which belongs to Phase III of the church. The *terminus post quem* for the construction of the parekklesion is 1293, date obtained from the dendrochronological analysis carried out on a beam used in the construction. The wall painting of the parekklesion have been dated between the end of the thirteenth and the beginning of the fourteenth century.

Related visual documentation: for historical photos of the Çanlı Kilise see the Gertrude Bell Archive online http://gertrudebell.ncl.ac.uk/

Essential bibliography: Ousterhout 2005, 189 n. 29, 206, figs. 254, 269.

5. Monastery of Timios Stavros (Mustafapaşa), Cappadocia.

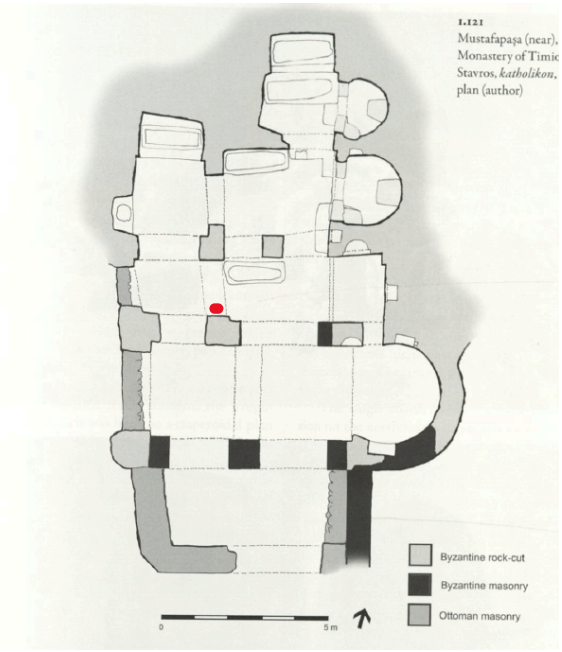


Fig. 5.1. Timios Stavros Monastery, plan (after Ousterhout 2017). In Red the location of the fragment of the stucco decoration.



Fig. 5.2. Timios Stavros Monastery, exterior view from South (after Ousterhout 2017).



Fig. 5.3. Timios Stavros Monastery, third chapel, stucco decoration of the arch (ph. Vanni 2019).

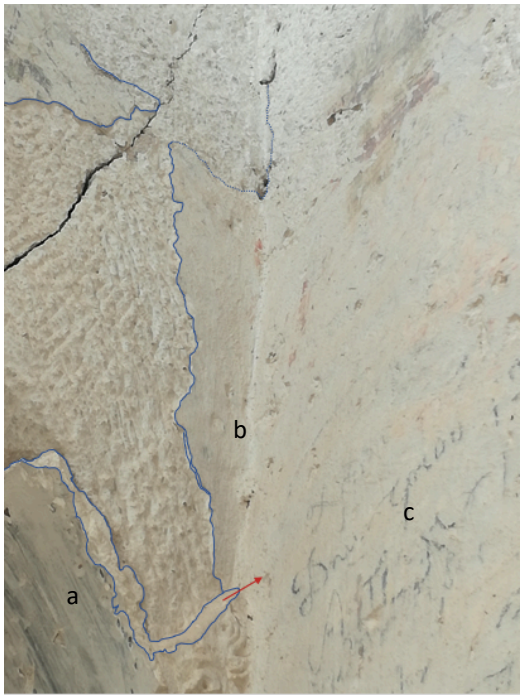


Fig. 5.4. Elaboration of the stratigraphy of the stucco decoration on the northern wall of the third chapel.



Fig. 5.5. Detail of the stucco decoration, traces of blue and red pigments (ph. Vanni 2019).



Fig. 5.6. Cappadocia, Timios Stavros Monastery, soffit of the arches between the second and the third chapel, wall paintings (ph. Vanni 2019).

5. Arch decoration, fig. 5.3-5.5.

Date: 10th century (?)

Provenance: Timios Stavros Monastery.

Current location: Timios Stavros Monastery.

Dimensions:

Description: The stucco decoration is composed of a well-modelled flat band and a series of vegetal scrolls filling the space of the triangular space between the arch and the corner.

Material and technique: the stucco was worked without the use of mouldings but probably using sticks and knives and possibly a pointed tool or a small drill for the recessed parts of the vegetal scroll. The flat band framing the arch is extremely precise, therefore the artisan likely used a preparatory drawing. The artisan who modelled the plaster was working side by side with the painters, if not was one of them, since the stratigraphy does not record any considerable interruptions.

State of conservation: medium but at risk. The plaster of the soffit is already detached from the arch.

Historical information:

Related visual documentation: Unpublished.

Essential bibliography: the stucco decoration is unpublished, but it was mentioned by Lemaigre Demesnil 2010, 115, 117.

Comments: From a first close naked-eye examination, the layer of the carved plaster is contiguous to the wall painting plaster of the soffit (a in fig. 5.4) and to part of the northern wall (c in fig. 5.4). The coating of the upper western wall was made before the coating of the northern wall (b in fig. 5.4) and western wall, but during the same decorative campaign;

indeed, at the level of the carved decoration, the plaster appears to be continuous from the western wall to the northern one (b in fig. 5.4) and it includes the carved decoration. Therefore, the ornament appears to have been contemporary to the wall painting of both the soffit, the western and the northern wall. The attribution of the carved plaster decoration to the tenth century is therefore pure hypothetical. Only the future uncovering of the wall paintings will help in contextualizing it.

GREECE

Thrace

6. Church below the Middle Byzantine church, Hagios Charalambos, Maroneia (Komotini).



Fig. 6.1. Maroneia (Komotini), conch of the church/chapel below the 11th-12th century church (ca. 9-10th c.) (after Aliprantis 1994).



Fig. 6.2. Maroneia (Komotini), basilica of Hagios Charalambos, fragmentary slab (9-10th c.) (after Aliprantis 1975).

6. Panel, fig. 6.2.

Date: 7th -10th century.

Provenance: church under the Middle-Byzantine church of Hagios Charalambos' archaeological site of Maroneia.

Current location: Unknown.

Dimensions: height 64 cm, width 43 cm.

Description: In the centre there is a Latin cross in relief whose branches end in small triangles. On the left, a flower with lanceolate petals is two-bands frame.

On the upper part, a flat band with an interlaced ribbon frames the cross and the flower. The original location of the panel is unknown; it may have been attached on a wall or on an altar.

Material and technique: from the photo, it seems that the relief was modelled using spatulae and knives. The regularity of the circles of the ribbon in the upper band may indicate that the artisan traced them with a compass.

State of conservation: Unknown.

Historical information: found in excavations in October-November 1974 during a survey for verifying whether there was an Early Christian basilica. The survey was conducted on a surface of 11 x 4,50 m. The context of the recovery of the stucco was a church/chapel with a painted jewelled foliate cross, the epistyle of a marble templon and some other architectural members. The church/chapel was located below the Middle Byzantine church, which contains wall paintings dated to the eleventh-twelfth centuries. Aliprantis dated the painted cross and the slab to a period around the Iconoclast era. The basis seems to have been only the prominent presence of crosses, though pottery dated between the 9th and the 10th century was found in the area of Hagios Charalampos but in locations which cannot be surely be linked to

the lower chapel/church where the stucco was found.

Essential bibliography: Aliprantis 1975-76. On the results of the excavations of Aliprantis see Aliprantis 1994.

7. Panagia Kosmosoteria church, Feres, Thrace.

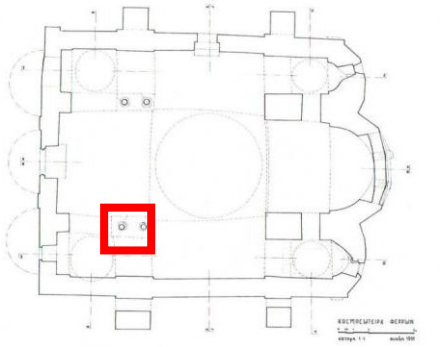


Fig. 7.1. Feres, Panagia Kosmosoteria church, plan (after Ousterhout & Bakirtzis 2007).



Fig. 7.2. Feres, Panagia Kosmosoteria church, exterior from South-West (ph. Vanni 2014).



Fig. 7.3. Feres, Panagia Kosmosoteria church, interior, Southern capitals (after Uspenkij 1907).

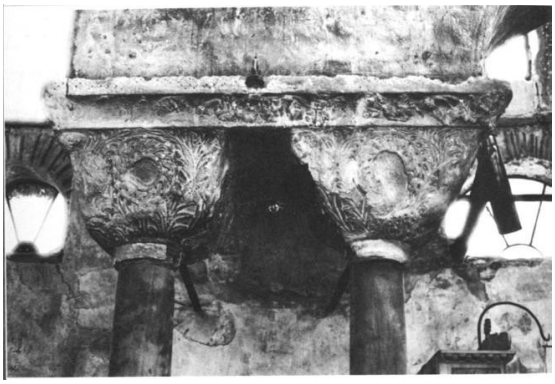


Fig. 7.4. Feres, Panagia Kosmosoteria church, interior, Southern capitals (after Sinos 1985).



Fig. 7.5. Feres, Panagia Kosmosoteria church, interior, southern capitals (ph. Vanni 2014).



Fig. 7.6. Feres, Panagia Kosmosoteria church, interior, cornice on the wall up to the southern capitals (ph. Vanni 2014).

7. 1. Capitals (four), figs. 7.3-7.5.

Date: 1152.

Provenance: Panagia Kosmosoteria church, Feres.

Current location: Panagia Kosmosoteria church, Feres.

Dimensions: height ca 90 cm, max. width ca 120 cm.

Description: Stucco originally covered all four marble capitals of the church, it enlarged them and provided with a new decoration. Today only one survives (fig. 7.5). The stucco capitals had the same decoration on each side. In the middle there was a medallion framed by an interlaced ribbon flanked by two leafy branches; the lower part of the capital had a frieze of hearth-shaped palmettes with pierced edges. The stucco revetment continues above the capital with two imposts. The upper one is decorated with a basket-like motif, while the lower band, bigger than the other, is a frieze with cornucopias and vine scroll. Dennert described it as a frieze with a vine-scroll, cupids, and, lionheads in the corners. The current the bad condition of the capitals does not allow to confirm this interpretation. The space inside the medallion is at a lower level compared to the surface of the rest of the capital; Orlandos suggested that the medallion contained a medallion, erased in a second moment, while Feld hypothesised that there was a polychrome small plate inserted. It is impossible to confirm any of these options because this requires an optic al inspection and possibly an analysis with UV light: if there was a plate inserted it should have been attached with a kind of animal glue, a substance that the UV can detect.

Material and technique: the plaster may have been modelled using spatulae and pointed tools.

State of conservation: medium. The state conservation of the capitals had a low pick during

the last century. At the beginning of the twentieth century, all the four capitals were intact (fig. 7.3). Some decades later, the building was converted again into a church and during the restorations led by Orlandos, the stucco revetment of the northern capitals was removed to show the marbe capitals (fig. 7.4). The last mutilation of the stucco capitals probably occurred during the restoration works between 1976 and 1987. On this occasion, the south-eastern stucco revetment was removed and probably part of the south-western was destroyed in order to reinforce the columns with steel cages and tie-beams. Therefore, today only part of the south-western capital survives (fig. 7.5).

Historical information: The church of the Panagia Kosmosoteira in Feres was the katholikon of the monastery founded by Isaak Sebastokrator, also founder of the Komnenian phase of the Chora monastery in Constantinople. He chose to be buried in the Kosmosoteria church, as he explained in the typikon. The architectural features and the wall paintings point towards the twelfth century, confirming the date of the typicon (1152).

The stucco capitals are contemporary to the wall paintings, as the stucco revetment is tangential to them (Sinos 1985).

Related visual documentation: Uspensky.

Essential bibliography: Uspensky 1907, pl. 4; Orlandos 1933, 17, fig. 7; Feld 1969-70, 363; Sinos 1985, 40-45, 98-101; Dennert 1997, 80- 84, 199, ca. n. 172b; Ousterhout, Bakirtzis 2007, 74-75; Vanderheyde 2005, 84; Vanni 2019, 1134-1137.

7.2 Cornice

Date: 1152.

Provenance: stringcourse cornice at the level of the springing of the aches.

Current location: in situ.

Description: The simple marble stringcourse cornice was probably covered by a stucco cornice which is now lost. This is suggested by the absence of plaster on the cornice and on the upper and lower border which is consistent on the entire length of the cornice.

Material and technique: probably same as 7.1.

State of conservation: lost.

Historical information: Ousterhout and Bakirtzis first noted the consistent absence of plaster on this cornice and hypothesised that it was originally covered with stucco.

Related visual documentation:

Essential bibliography: Ousterhout, Bakirtzis 2007, 59-60.

Macedonia

8. Basilica of Hagios Achilleos, Small Lake of Prespa.

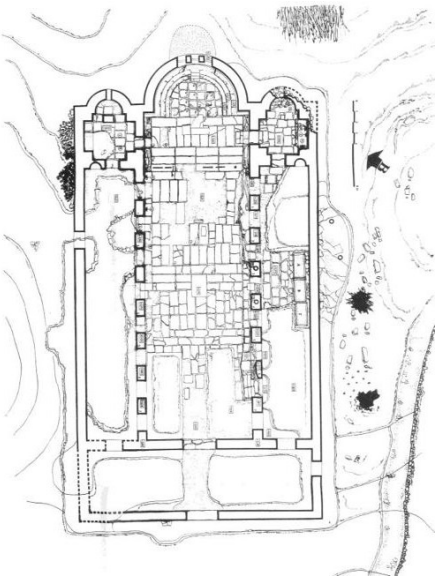


Fig. 8.1. Small Lake of Prespa, Basilica of H. Achilleos, plan (after Moutsopoulos 1989).



Fig. 8.2. Small Lake of Prespa, Basilica of H. Achilleos (from Odysseus.culture.gr 30/10/17).

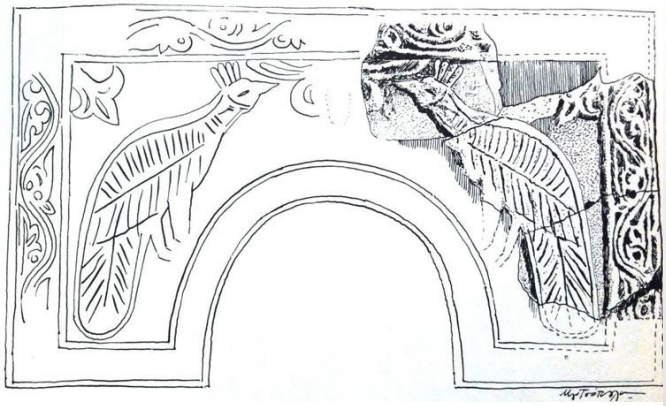


Fig. 8.3a. Small Lake of Prespa, Basilica of H. Achilleos, reconstruction of an arch revetments made of plaster (after Moutsopoulos 1989).



Fig. 8.3b. Small Lake of Prespa, Basilica of H. Achilleos, fragment of arch revetment made of plaster (after Moutsopoulos 1989).



Fig. 8.4. Small Lake of Prespa, Basilica of H. Achilleos, fragments of arch revetments made of plaster (after Moutsopoulos 1989).

8. Arched slabs, figs 8.3-8.4.

Date: end 10th -beginning 11th c.

Provenance: Basilica of Hagios Achilleos, Small Lake of Prespa.

Current location: Unknown.

Dimensions: Unknown.

Description: The arched slabs are outlined by a frame which is an interlaced ribbon, a basket- like motif or a vegetal scroll. The pendentives of the arch have two peacocks flanking a central flower or a vase.

Material and technique: The revetments are carved resembling chip carving. It is difficult to determine whether they were moulded using casts or not. However, the details of the plumage of the peacocks seems to have been engraved on the surface, maybe a later refinement.

State of conservation: Unknown.

Historical information: The basilica of Hagios Achilleos in Prespa was excavated under the direction of Moutsopoulos in three campaign between 1965 and 1967. The stucco arched slabs were discovered during the first campaign in the filling of the central nave. It is not clear how these revetments were displayed originally. Moutsopoulos suggested that they were part of a ciborium.

Related visual documentation:

Essential bibliography: Moutsopoulos 1989, I, 189-190, 331-332, figs. 27-28 pl. 31, 1-2, 32, 1; Moutsopoulos 1999, 248-249, figs. 211-212.

Comments: Moutsopoulos recorded that the stucco pieces were composed of several superimposed layers of plaster. He also found several rags of linen among the plaster. He hypothesised that they were used for separating the layers of plaster or for reinforce the mixture. Moutsopoulos also recorded that all the stucco fragments were very fragile and that hey were splitting apart horizontally.

9. Protaton church, Karyes, Mount Athos.

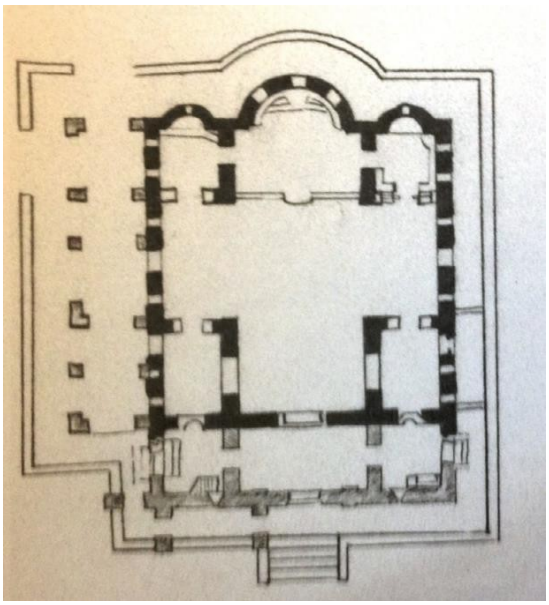


Fig. 9.1 Mount Athos, Karye, Protaton church, plan (after Milliner 2012).



Fig. 9.2. Mount Athos, Karye, Protaton church, exterior, view from North (http://static.panoramio.com/photos/large/81318869.jpg consulted on 19/11/2014).



Fig. 9.3 Mount Athos, Karye, Protaton church, NE pillar, stucco proskynetarion frame (after Kalopissi-Verti 2006).

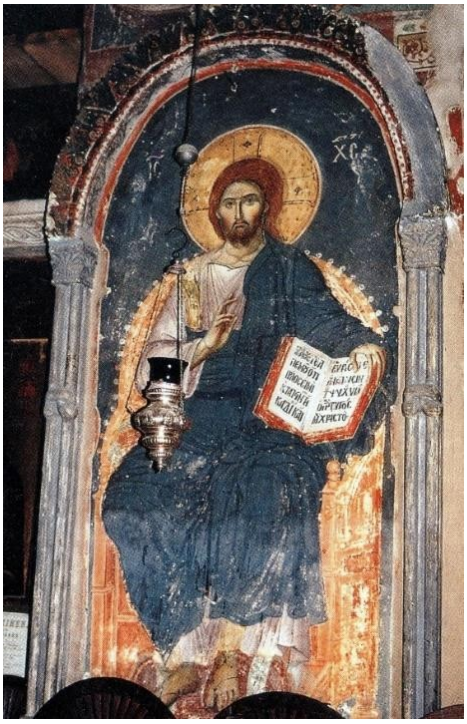


Fig. 9.4 Mount Athos, Karye, Protaton church, SE pillar, stucco proskynetarion frame (after Kalopissi-Verti 2006).



Fig. 9.5 Detail of the stucco proskynetarion frame on NE pillar.

9.1 Proskynetarion frame (Type A), figs 9.3-9.5.

Date: 10th century ca.

Provenance: Protaton church, Karyes, Mount Athos.

Current location: North-East pillar, Protaton church, Karyes, Mount Athos.

Dimensions: arch height, 2.5 m, width 1.2 m; colonnettes height 1.8 m.

Description: The frame of the proskynetarion icon is composed of a simple arch and a couple of knotted colonnettes. The capitals of the colonnettes are decorated with a five-leaves palmette. The arch is divided into three bands.

a) The first one from the top is the bigger one is decorated with a zig- zag motif which contains alternated heart-shaped palmettes. This motif becomes an alternation of heart-shaped palmettes and vegetal motif (bunches of lanceolate/elongated leaves) in the right side.

b) The second is carved with an astragal composed of the alternation of beads and reels.

c) The last band has dentils pointed in the middle.

The capital of the colonnettes is decorated with two half-palmettes.

Material and technique: the arch and the colonnettes were modelled separately. It is difficult to say whether the arch was worked in formwork and then mounted on the wall or whether it was worked in situ using movable mouldings. What is clear is that the palmettes carved on the front seem to have been worked with knives and sticks since the shape of the palmettes vary significantly from one side to the other of the arch (fig. 9. 5). The very regular shape of the colonnettes seem to point towards their modelling in formworks.

State of conservation: Good.

This proskynetarion frame and the other one on the south-eastern pillar are covered by paintings. It is reasonable to assume that they were originally painted, though it is not possible to say if the current pigments are original or not. The building underwent to refurbishments and restorations even in more recent times. In fact, the polychromy visible in the pictures published in 2006 by Kalopissi-Verti is

different to what can see from nowadays photos, where the dark blue seems to have substituted by a bottle-green painting.

It is important to note that the upper edge of the arch looks irregular. It is not clear whether the edge was broken at some point or whether the irregularity is just the natural continuation of the palmettes and vegetal motifs. A first-hand sight is recommendable. Unfortunately, I cannot, as a woman, have access to the church.

Historical information:

Essential bibliography: Orlandos 1953; Kalopissi-Verti 2006, 108-109.

Comments:

9.2 Proskynetarion frame

Date: 10th century ca.

Provenance: Protaton church, Karyes, Mount Athos.

Current location: South-East pillar, Protaton church, Karyes, Mount Athos.

Dimensions: arch height, 2.5 m, width 1.2 m; colonnettes height 1.8 m.

Description: the frame is nowadays composed only of the arch. The colonnettes have been reconstructed later. The arch is almost identical to the one on the NE pillar. However, in the SE example, the main motif seems to have been made in a more homogenous way: an alternation of hearth-shaped palmettes and bunches of lanceolate/elongated leaves. The inner side of the arch was carved/modelled with a scroll. Difficult to say whether it is a vine scroll or a half-palmette ones.

Material and technique: see 9.1.

State of conservation: Good. The arch appears to be in good condition, however, the colonnettes have been lost.

Historical information: see 9.1.

Related visual documentation:

Essential bibliography: Orlandos 1953; Kalopissi-Verti 2006, 108-109.

Comments:

10. Katholikon, Vatopedi monastery, Mount Athos.

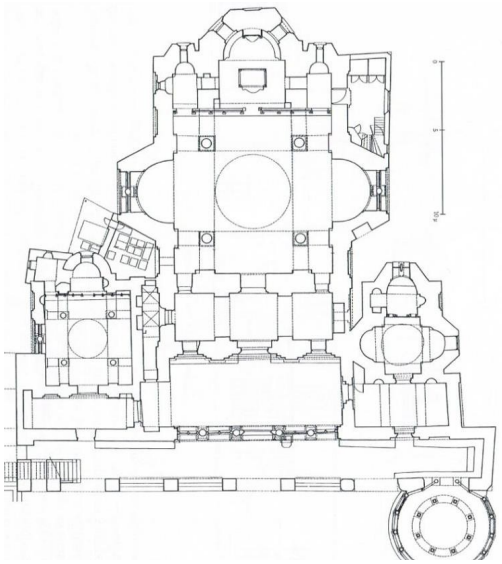


Fig. 10.1. Vatopedi, Katholikon, architectural plan (after Mamaloukos 2001).



Fig. 10.2. Vatopedi, Katholikon, *choroi,*cornice (ph. Mamaloukos 2019).



Fig. 10.3. Vatopedi, Katholikon, *choroi,*cornice (ph. Mamaloukos 2019).



Fig. 10.4. Vatopedi, Katholikon, *choroi,*cornice (ph. Mamaloukos 2019).



Fig.10.6. Northern *choros*, upper window, detail of the arch (ph. M. Vanni 2019).

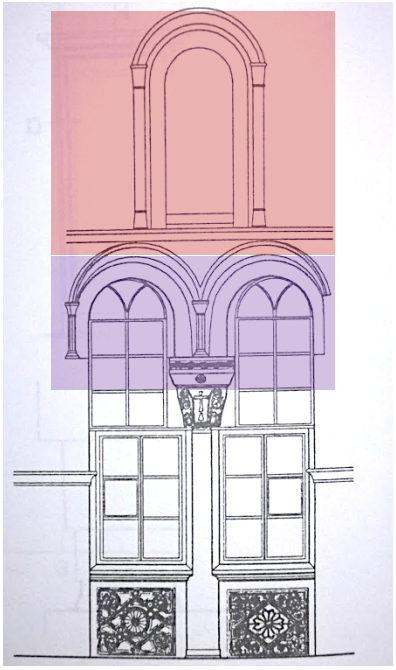


Fig. 10.5. Drawing of the windows of the northern *choros* and their stucco decoration (after Mamaloukos 2001).



Fig. 10.7. Northern *choros*, lower windows, detail of the arch (after Pazaras 2001).



Fig. 10. 8. Vatopedi, katholikon, *liti,* ground floor, (ph. Mamaloukos 2019)





Fig.10.9 a-b. Vatopedi, katholikon, *liti,* ground floor, detail of the friezes (ph. Mamaloukos 2019)

10. 1. Cornices in the *choroi*, figs 10.2-10.4.

Date: beginning of 11th century (*terminus post quem*).

Provenance: Vatopedi, katholikon, *choroi*, second cornice from the ground floor.

Current location: in situ.

Dimensions: height ca 18 cm.

Description: The cornices runs symmetrically in the two *choroi*. The ornamentation of the main band changes in the different sections of the cornice, while the upper band stays the same.

are composed by an upper band with an interlaced ribbon (/basketweave ornament) and a lower part which has a three kinds of motifs:

a) An alternation of straight and upside-down three-leaves palmettes with hearth-shaped border. The borders are connected by a stripe (fig. 10.3);

b) A five-leaves palmette scroll (fig. 10.4);

c) A frieze with straight and upside-down calyx (fig. 10.2).

Material and technique: movable mouldings or formwork for the shape of the cornice. The ornamentation of the two cornices were either modelled free-hand following a preparatory drawing or with stamps since the surface is definitively accurate and regular.

State of conservation: Good.

The cornices appear nowadays covered with modern paint. Some sections of the cornices felt and were recently replaced. For the entity of the section restored see chapter 2.

Historical information: According to Pazaras, a terminus ante quem for the stucco decoration is the fourteenth century. In the fourteenth century the church received new wall painting which probably removed three of the half- colonnettes made of plaster in the choroi. The only decorative campaign recorded in the written sources before the fourteenth century is that of the church foundation (end of the tenth - beginning of the eleventh century). However, an accurate analysis of the stylistic and technical features of the stuccoes of Vatopedi in comparison with those in the Iviron monastery, led

me to narrow the post-quem to the beginning of the eleventh century (see chapter 2).

Related visual documentation:

Essential bibliography: Pazaras 2001a, 58-59.

Comments: The cornices of the naos are all made of plaster. However, only the second, 2,20 m from the ground floor, has a carved decoration. The other ones are simple cavetto cornices covered by modern painting. In the absence of proper archaeometrical investigation is it impossible to date them.

10.2. Arches and colonnettes, *choroi,* bilobe windows, fig. 10.7.

Date: beginning of the 11th century (*terminus post quem*).

Provenance: *choroi*, bibobe windows.

Current location: in situ.

Dimensions:

northern *choros*:

- Arch height ca 0. 50 m, width: ca 1.30 m.
- Colonnettes heights ca 0. 65 m.

Southern *choro*s:

- Arch height ca 0. 60 m, width ca 1. 50 m.
- Colonnettes ca 70 cm.

Description: The windows of the *choroi* are framed by an arch originally resting on three half-colonnettes. The arches are decorated en-pendant with the stringcourse cornices: both arches have an interlaced ribbon on the upper zone, while the lower zone has a palmette scroll (southern *choros*), and palmette with circular borders (northern *choros*). The arches rest on impost capitals adorned with flat leaves; the half- colonnettes in the northern *choros* have vertical flutes, while those in the southern *choros* have spiral flutes.

Material and technique: the arches in the choroi were likely outlined in situ by means of movable mouldings, then the decorative motifs were either modelled following a preparatory drawing or with stamps since the surface seems regular. The semi-colonnettes and the semi-columns were worked in situ too.

State of conservation: Good. The current polychromy is not contemporary to the stuccoes. One colonnette was removed for making space to the wall paintings made in the fourteenth-century restorations.

Historical information: See cat. 10.1.

Essential bibliography: Pazaras 2001a, 59-61. For the katholikon: Mamaloukos 2001.

Comments:

10. 3. Arches and colonnettes, *choroi,* upper windows fig. 10.7.

Date: beginning of 11th century (*terminus post quem*).

Provenance: *choroi*, upper windows.

Current location: in situ.

Dimensions:

northern *choros*:

- Arch height: ca 2.3 m, width: ca 1.3 m.
- Colonnettes height: ca 2 m.

Southern choros:

- Arch height ca 2m, width ca 1.3 m.
- Colonnettes height ca 2 m.

Description: the arches frame the upper window of the *choroi*. The design of the arch is consistent with the arches used in the bilobed windows. It has an upper protruding band with an interlaced ribbon and a lower spacious band with circles created by the intersection of two stripes; in the middle of each

circle there is a five-petals flower.

Material and technique: same as 14. 2.

State of conservation: Good.

Historical information: see 14.2.

Related visual documentation:

Essential bibliography: Pazaras 2001a, 59-61. For the katholikon: Mamaloukos 2001.

Comments:

10.4 Vertical friezes, fig. 10.9.

Date: beginning of the eleventh century.

Provenance: *liti,* ground floor, Vatopedi katholikon.

Current location: in situ.

Dimensions: height ca 1.5 m, width ca 20 cm.

Description: Each window of the *liti* is flanked by two vertical friezes, which do not fit harmoniously with the wall. These cornices are decorated with basket- like motif, a palmette scroll, and with a rosette contained in roundels created by an interlaced ribbon.

The style and the decorative repertoire are consistent with that of the cornices of the naos (*choroi*) and of the katholikon of Iviron. It is possible that the friezes were part of window transennae or were vertical friezes located next to the window transennae in order to fit them into the irregular space of the window of the *liti*.

Material and technique: the sharper profile and the irregularities in the carvings of the *liti* point towards the free-hand modelling of the stucco (likely with knives and sticks).

State of conservation: Medium.

The space between the columns and the modern wooden window frames is filled with a thick layer of plaster probably later than the stucco friezes; the decoration has been partially mutilated by the new wooden frames, possibly in substitution of the old plaster transennae with oculi.

Historical information: The liti or outer narthex was not part of the original plan of the katholikon. It was added in a second moment which has been identified by Mamaloukos with the beginning of the eleventh century.

Related visual documentation:

Essential bibliography: Pazaras 2001a. For the katholikon: Mamaloukos 2001.

11. Katholikon, monastery of Iviron, Mount Athos.

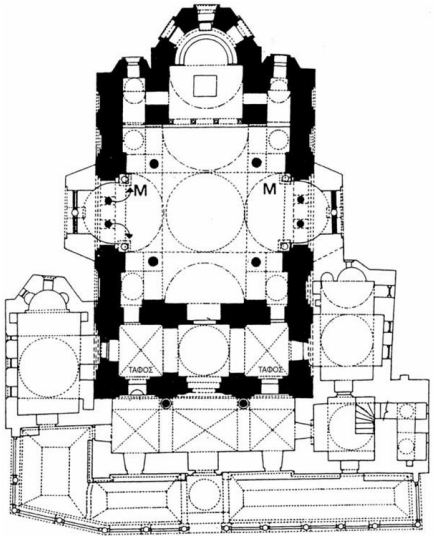


Fig.11.1. Iviron monastery, architectural plan of the katholikon (after Pazaras 2007).



Fig. 11.2. Iviron monastery, exterior, view, (from http://www.macedonian-heritage.gr/Athos/MonasteryImages/IVIRON/THE%20CENTRAL%20CHURCH.html

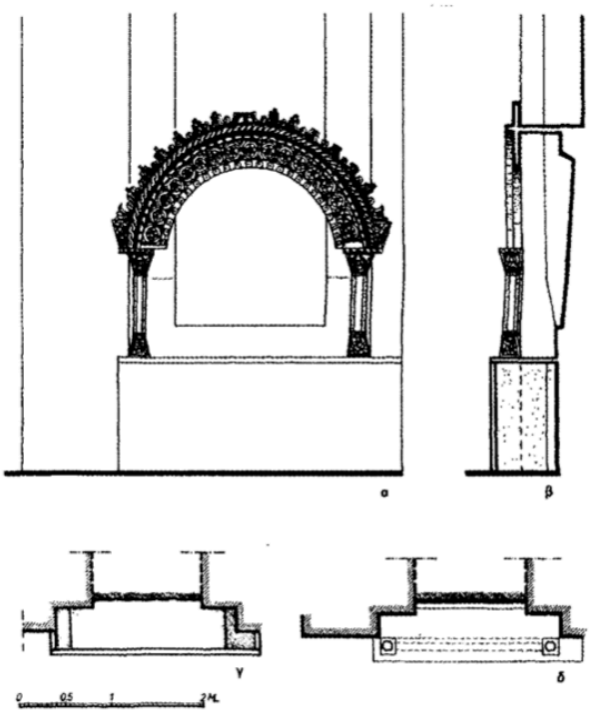


Fig. 11.3. Katholikon, narthex, north tomb, drawing and and section (after Pazaras 2006).



Fig. 11.4. Katholikon, narthex, north tomb, stucco elements (ph. Pazaras).

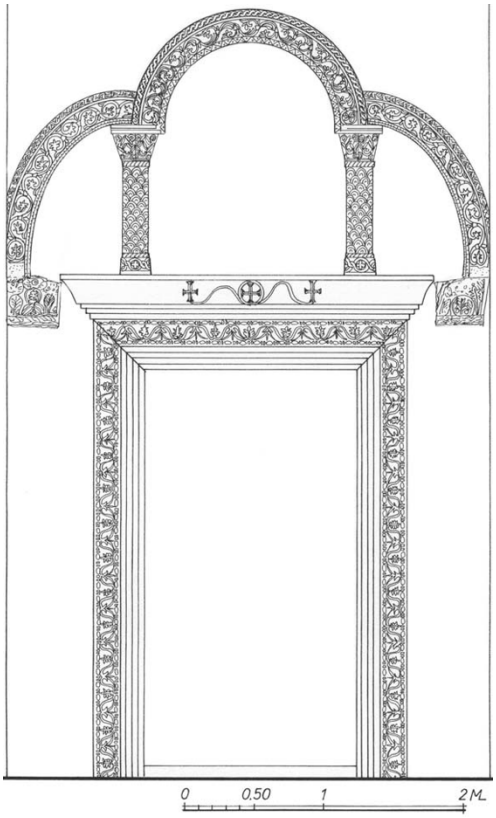


Fig. 11.5. Katholikon, narthex, entrance to the naos, drawing (after Pazaras 2007).



Fig. 11.6. Katholikon, narthex, entrance to the naos (ph. Pazaras).



Fig. 11.7. Katholikon, narthex, entrance to the naos,detail of the stucco elements (ph. M. Vanni 2019).

11.1 Arcosolium, figs 11.3-11.4.

Date: 1029-1066.

Provenance: katholikon of Iviron, narthex, north, western wall.

Current location: in situ.

Dimensions:

- Colonnettes height 1.20 m ca.
- Arch height ca 2 m from the base, ca 1 m from the capitals; width ca 2m.

Description: The arch is composed of an upper, protruding band with an interlaced ribbon and a tiny strip of reels which frame the central motif: palmettes into circles. The lower band is a series of dentils. The arch is surmounted by a series of 'peltae'. The colonnettes' shaft is smooth with a collar with a rope-like motif marking the transition with the capital and the base. The capital belongs to the typology defined by Dennert as 'with big leaves at the edges', usually found in templa up to the 11th century. At the beginning of the arch, on the exterior, there is a sort of polylobed (fold) capital with elongated leaves.

Material and technique: the shapes of the arches and colonnettes were possibly made in formworks, then mounted on the wall. The *peltae* were certainly made in mouldings and, once dry, applied to the back of the arch. It is possible to hypothesize stamps for the palmettes of the arcosolium: here the lower leaves at the base of the palmette show the same imperfection in most of the frieze: a sort of little draining of the stucco from one leaf into another. This could be a sign of the use of a moulding on the wet stucco or a sort of 'mistake' made by the artisan while modelling the mixture.

State of conservation: Good. It should be verified if the current gold paint is original or not.

Historical information: The arcosolium is located in the northern part of the *liti* of the katholikon. It is the second tomb to be located there. On the southern side, indeed, there is the tomb of the first founders in an arcosolium with a marble sarcophagus and a marble arch and colonnettes which frame the arcosolium. The arch on colonnettes made of stucco, in the northern arcosolium, was framing the tomb of George I, 'founder and ornator of the church' (abbot of Iviron from 1019-1029) and of

George the Hagiorite (d. 1065 ca.) as Pazaras demonstrated (Pazaras 2006).

Essential bibliography: Pazaras 2006; Pazaras 2007.

11.2 Frame of the main door, figs 11.5-11.7.

Date: 1029-1066.

Provenance: katholikon of Iviron, narthex, entrance to the naos.

Current location: in situ.

Dimensions: central arch average diameter 1. 5 m; width ca 25 cm. Colonnettes height (shaft and capital) 1. 10 m.

Description: The decoration is composed of a central arch, supported by two colonettes and framed on both sides by two lower quarter-arches. The central arch has a scroll of stems, while the lateral ones have a palmette frieze. The colonnettes have capitals with vegetal and geometric motifs. The shafts have an upper and lower collar with a rope-like motif and a sort of peacock-plumes carved in relief on the shaft which recall the pattern used in architectural ceramics. The base of each colonnette is decorated with interlacing circles with four-petals rosettes, as in the arches of the upper windows in the *choroi* of Vatopedi.

Material and technique: The symmetry and precision of the door frame led to think that the shapes of the arches and colonnettes were possibly made in formworks, and then mounted on the wall. At the same time, we cannot exclude the possibility that artisans used movable mouldings for outlining the two bands of the arches and the column shafts of the door frame. Knives and sticks were used too as is visible in the edges of the two quarter arches; knives or spatulae would have been used for sure for defining the peacock plumes on the column shafts.

State of conservation: Good. It should be verified if the current gold paint is original or not.

Historical information: There are not any archival sources or inscriptions which can provide us with a secure chronology. However, as already showed by Pazaras, the plasterworks show a repertoire of

motifs which belong to the Middle-Byzantine period; moreover, they are very close in style to the stucco decoration of the northern tomb in the same church (11.1). The latter can be dated between 1029 and 1066 on the basis of archival sources, thus the stuccowork on the Imperial door is dated to this range of years.

Essential bibliography: Pazaras 2007.

12. H. Georgios tou Bounou in Kastoria (second half of the fourteenth century)

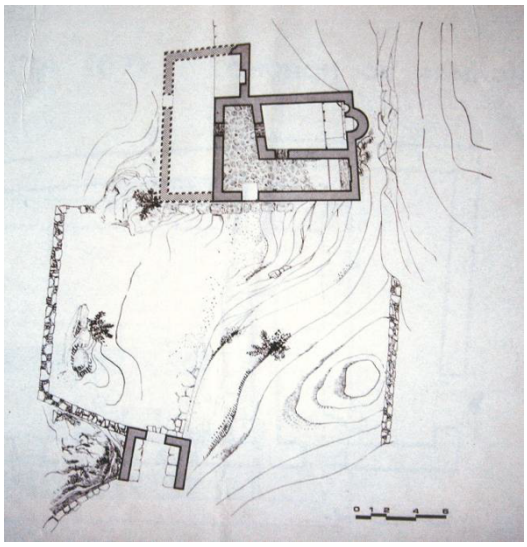


Fig. 12.1. Kastoria, architectural plan of the church of H. Georgios tou Bounou (Moutsopoulos 1972)



Fig. 12.2. Kastoria, H. Georgios tou Bounou, St. George, proskynetartion frame (after Triphonova 2011).

12.1 Proskynetarion frame (Type B), fig. 12.2.

Date: second half of the fourteenth century.

Provenance: H. Georgios tou Bounou, Kastoria.

Current location: in situ.

Dimensions:

Description: the frame is composed of a round arch on two colonnettes. The arch front is decorated with a vegetal motif composed of bunches of white leaves on red background. The colonnettes are painted simulating veneered marble. The capitals are trapezoidal and painted with a lionhead.

Material and technique: the frame was probably modelled in situ with the aid of spatulae.

State of conservation: medium. The left capital and colonnette are lost; they were probably removed when the wooden iconostasis was put in place (17th c.).

Historical information:

Essential bibliography: Triphonova 2010, 173-174, fig 223, 225-226.

Epiros

13. Taxiarches church, Kostaniane.

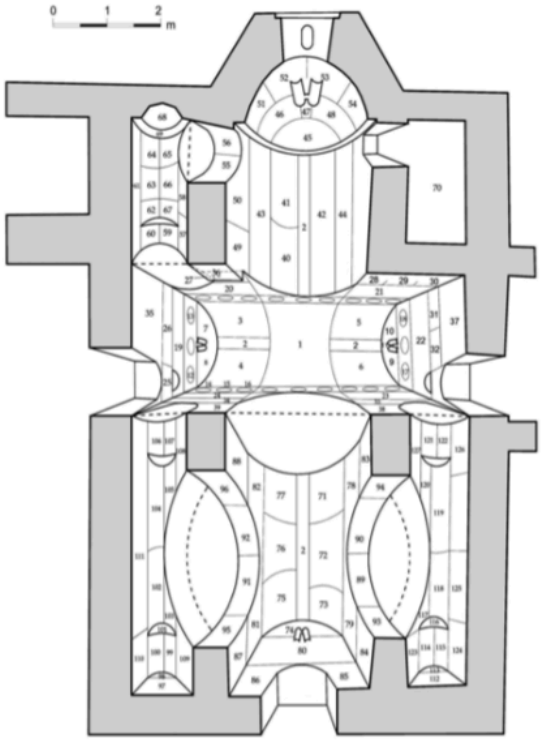


Fig. 13.1. Kostaniane, katholikon, plan (after Babuin 2013).



Fig. 13.2. Katholikon, exterior (ph. Vanni 2019).



Fig. 13.3. Ioannina Museum, deposits, fragments of a panel from the Taxiarches church of Kostaniani (© Ephorate of Ioannina).



Fig. 13.4. Ioannina Museum, fragments of an arch from the Taxiarches church of Kostaniani (ph. Vanni 2019). Inv. no. 591.



Fig. 13.5. Ioannina Museum, fragments of an arch from the Taxiarches church of Kostaniani (ph. Vanni 2019).Inv n. 590.

13. 1. Panel, fig. 13.3.

Date: mid 13th century.

Provenance: Taxiarches church, Kostaniane.

Current location: Ioannina, Byzantine Museum, deposits.

Inventory number: 2.

Dimensions: max. height 0.72 m, width 0.46 m, thickness 7 cm.

Description: The panel is rectangular with a triangular ending (pediment).

The rectangular section of the panel shows a series of squares framing an eight-pointed star containing an interlaced based on the Solomonic knot. The pediment displays a simple vegetal motif composed of two half-palmette with stems interlocked.

Material and technique: the panel was probably first modelled in a formwork, while the details of the decorations were added carving the surface when dried. On the back and in the inside there are traces of reeds.

State of conservation: good. The right side appears to not have been modelled (unfinished?). The back probably lacks the last layer of plaster (lost).

Historical information: The panel is considered to be part of the old templon of the church which was substituted by a wood one between the sixteenth and the seventeenth century. News of the discovery of the stucco templon are provided by Dakaris.

Essential bibliography: Dakaris 1961, 198 n. 47; Vokotopoulos 1969; Vanderheyde 2005, 85;Papadopoulou 2006, 359-60.

Comments: the shape of the panel is very unusual and do not belong to a templon. See chapter 1 for a discussion about its possible original function.

13.2. Arch, fig. 13.4.

Date: mid 13th c.

Provenance: Taxiarches church, Kostaniane.

Current location: Ioannina, Byzantine Museum.

Inventory number: 590, 591.

Dimensions: max. height 0.42, max. width 0.22, thickness 0.14 m.

Description: the arch is decorated with a half-palmette scroll which was finished with carving the dry surface (traces of the drill were found).

Material and technique: plaster poured into a formwork with the shape of the arch. Some details were later added when the plaster was almost dry.

State of conservation: good.

Historical information: as 13.1.

Essential bibliography: Dakaris 1961, 198 n. 47; Vokotopoulos 1969; Vanderheyde 2005, 85; Papadopoulou 2006, 359.

Comments: it is not clear where exactly the arch was found within the church. It is usually considered to be part of the original templon of the church. Dakaris briefly mentioned that some colonnettes similar to those found in Petrobitsa ,and belonging to a templon, where found there. The different width of this arch and cat. No. 13.3 led me to position the last one in correspondence of entrance of the templon, while the smaller one might have been located in front of the access to the prothesis. The diakonikon was accessible only from the sanctuary, therefore the sanctuary barrier did not continue over there. The dimensions of the two opening correspond to those of the stucco pieces. Templa with arches for the *orea pyle* can be found in

Mani: Metamorphosis church in Nomitzi (12th c.); church in Episkopi (ca 1200) and in Hagitria (ca 1200). For them see Drandakis 2002: 120 fig. 192, 213-217, 265-281.

13.3. Arch, fig. 13.5.

Date: mid 13th c.

Provenance: Taxiarches church, Kostaniane.

Current location: Ioannina, Byzantine Museum.

Inventory number: 590, 591.

Dimensions: max. height 0.53, max. width 0.12, thickness 0.12 m.

Description: The arch is decorated with a braid-like interlace on the front and heart-shaped palmettes with interlocking extremities in the soffit. The rest of the front of the arch looks unfinished.

Material and technique: plaster poured into a formwork with the shape of the arch. Some details were later added when the plaster was almost dry, such as the incision at the centre of the braid (fig. 13.5).

State of conservation: good.

Historical information: as 13.1.

Essential bibliography: Dakaris 1961, 198 n. 47; Vokotopoulos 1969; Vanderheyde 2005, 85; Papadopoulou 2006, 359-60.

Comments: as 13.2.

14. Kato Panagia church, Arta, Epiros.

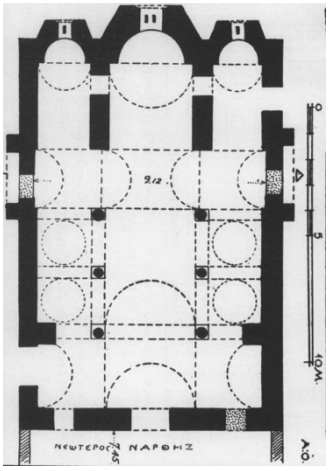


Fig. 14.1. Arta, Kato Panagia, architectural plan (after Orlandos 1936).



Fig. 14.2. Arta, Kato Panagia, exterior, northern facade (ph. Vanni 2019).



Fig. 14.3. Arta, Archaeological collection of the katholikon of the Paregotirissa monastery, post from the Kato Panagia church (after Papadopoulou 2006).

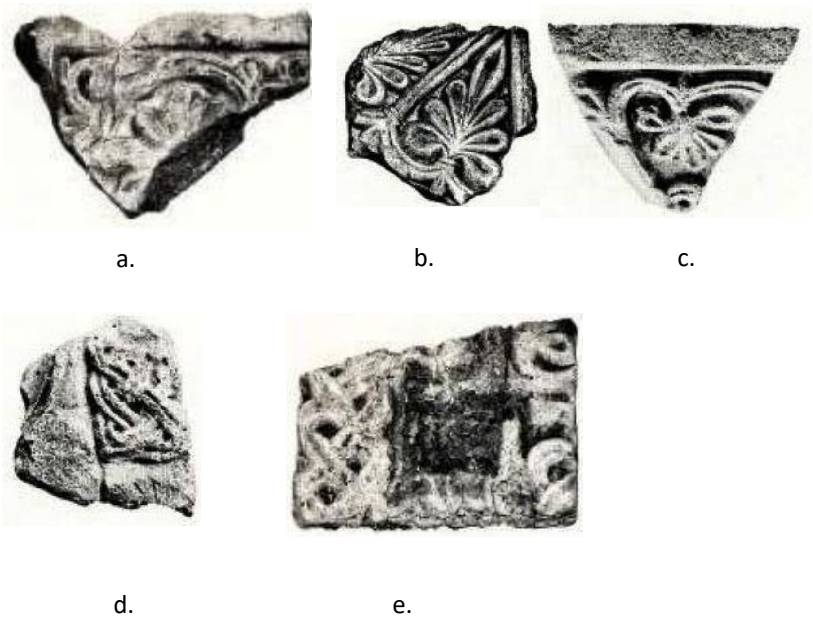


Fig. 14.4a-e. Arta, archaeological collection of the Paregotirissa, fragment of panel s from the Kato Panagia church (after Papadopoulou 2006).



Fig. 14.5. Arta, archaeological collection of the Paregotirissa, fragment of a cornice from the the Kato Panagia church (after Papadopoulou 2006).

14. 1. Post, fig. 14.3.

Date: mid 13th c. (*post quem*).

Provenance: Kato Panagia church, Arta.

Current location: Archaeological collection of the Paregotirissa, Arta.

Dimensions: max. height 0.42, width 0.13, thickness 0.13 m.

Description: the post is decorated with two interlocked five-leafs palmettes framed by two brances of half palmettes.

Material and technique: gypsum plaster, the interior was reinforced by a wooden beam.

State of conservation:

Historical information: the post was found during the restoration works after the earthquake of 1967.

Essential bibliography: Vokotopoulos 1968, 300, pl. 244 β; Papadopoulou 2006, 356.

14.2 Various fragments of panels., figs 14.4a-e.

Date: mid 13th c. (*post quem*).

Provenance: Kato Panagia church, Arta.

Current location: Archaeological collection of the Paregotirissa, Arta.

Dimensions: 4a: max. height 0.36, max. width 0.16, thickness 0.07 m. 4b: max. height 0.23, max. width 0.22, thickness 0.05 m. 4c: max. height 0.17, max. width 0.21, thickness 0.07 m. 4d: max. height 0.17, max. width 0.15, thickness 0.07 m. 4e: max. height 0.31, max. width 0.14, thickness 0.055 m.

Description: fragments fig. 4a-4c show vegetal decorations modulated over the five and seven-leaves palmettes. Fragments fig. 4d-e are decorated with interlaced ribbons possibly flanked by vegetal motifs.

Material and technique: gypsum plaster applied in two layers. Between the two layers there were probably reeds.

State of conservation:

Historical information:

Essential bibliography: Papadopoulou 2006, 356-357.

Comments:

14.3 Fragmentary panel.

Date: mid 13th c. (*post quem*).

Provenance: Kato Panagia church, Arta.

Current location: Archaeological collection of the Paregotirissa, Arta.

Dimensions: height 42 cm, width 20 cm, thickness 9 cm.

Description: the surviving part of the panel shows a frieze with a half-palmette scroll which was framing a central panel.

Material and technique: probably as in 18.2.

State of conservation:

Historical information: the panel was found during the restoration works after the earthquake of 1967.

Essential bibliography: Vokotopoulos 1968, 300, pl. 244 γ.

Comments:

14.4 Fragment of a cornice (frieze), fig. 14.5.

Date: mid 13th c. (*post quem*).

Provenance: Kato Panagia church, Arta.

Current location: Archaeological collection of the Paregotirissa, Arta.

Dimensions: Max. height 0.28, width 0.15, thickness 0.05 m.

Description: The fragment show, on the left, part of the decoration (interlaced ribbons). The rest of the surface is not polished neither smooth; Papadopoulou said it was left unfinished.

Material and technique: gypsum plaster applied in two layers. Between the two layers there were probably reeds.

State of conservation:

Historical information:

Essential bibliography: Papadopoulou 2006, 361.

Comments:

15. Kokkini Ekklisia, Boulgareli (Arta), Epiros.

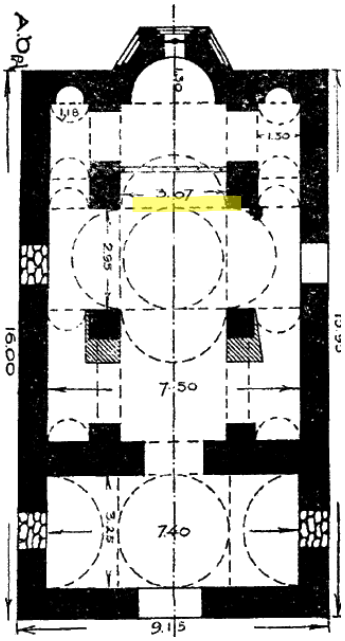


Fig. 15.1. Boulgareli, Kokkini Ekklisia, plan (after Orlandos 1927) In yellow the templon.



Fig. 15.2. Boulgareli,Kokkini Ekklisia, exterior, view from south-west (ph. Vanni 2019).





Fig. 15.3a-b. Arta, Archaeological collection of the Paregoritissa, panel from the Kokkini Ekklisia (ph. Vanni 2019).





Fig. 15.4.a-b Arta, Archaeological collection of the Paregoritissa, fragmentary panel from the Kokkini Ekklisia, front and back (ph. Vanni 2019).



Fig. 15.5a-b. Arta, Archaeological collection of the Paregoritissa, fragmentary panel from the Kokkini Ekklisia, (ph. Vanni 2019).



Fig. 15. 6a-b. Arta, Archaeological collection of the Paregoritissa, fragmentary panel from the Kokkini Ekklisia, front and section (ph. Vanni 2019).



Fig. 15.7a-b. Arta, Archaeological collection of the Paregoritissa, fragment of a panel from the Kokkini Ekklisia (ph. Vanni 2019).





Fig. 15.8a-b. Arta, Archaeological collection of the Paregoritissa, fragmentary post from the Kokkini Ekklisia (ph. Vanni 2019).



9a



9b

Fig. 15.9a-b. Arta, Archaeological collection of the Paregoritissa, fragmentary post with integrated colonnette from the Kokkini Ekklisia (ph. Vanni 2019).



10a



10b

Fig. 15.10a-b. Arta, Archaeological collection of the Paregoritissa, colonnette from the Kokkini Ekklisia (ph. Vanni 2019).





Fig. 15.11a-b. Arta, Archaeological collection of the Paregoritissa, post from the Kokkini Ekklisia (ph. Vanni 2019).



Fig. 15.12. Arta, Archaeological collection of the Paregoritissa, fragmentary post from the Kokkini Ekklisia (ph. Vanni 2019).



Fig. 15.13. Arta, Archaeological collection of the Paregoritissa, fragmentary post from the Kokkini Ekklisia (ph. Vanni 2019).



Fig. 15.14. Arta, Archaeological collection of the Paregoritissa, fragmentary post from the Kokkini Ekklisia (ph. Vanni 2019).



Fig. 15.15. Arta, Archaeological collection of the Paregoritissa, fragmentary post from the Kokkini Ekklisia (ph. Vanni 2019).



Fig. 15.16. Arta, Archaeological collection of the Paregoritissa, fragmentary panel (?) from the Kokkini Ekklisia (ph. Vanni 2019).



Fig. 15.17. Arta, Archaeological collection of the Paregoritissa, fragmentary post (?) from the Kokkini Ekklisia (ph. Vanni 2019).



Fig. 15.18. Arta, Archaeological collection of the Paregoritissa, fragmentary panel with colonnette (?) from the Kokkini Ekklisia (ph. Vanni 2019).

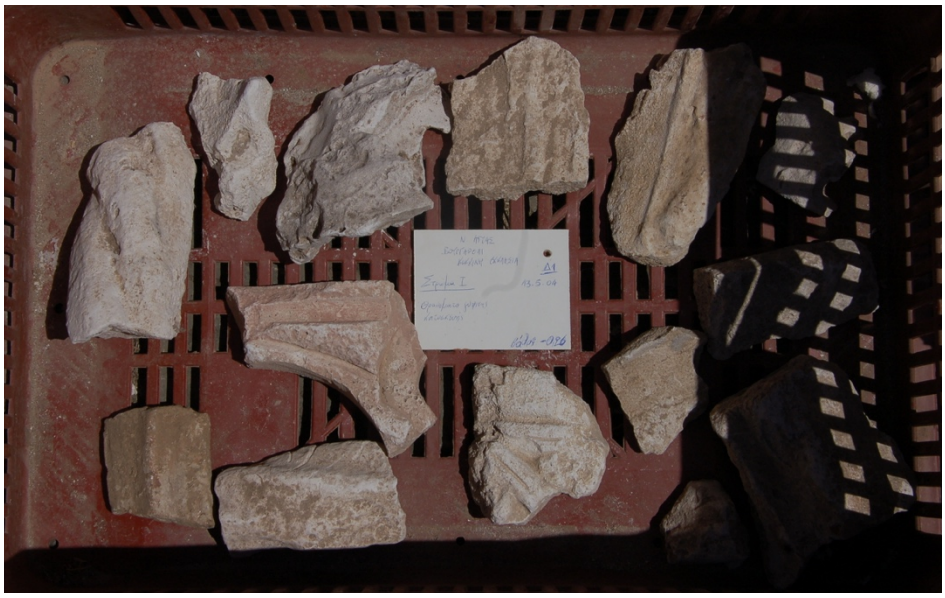


Fig. 15.19. Arta, Archaeological collection of the Paregoritissa, fragment of stucco elements from the Kokkini Ekklisia (ph. Vanni 2019).



Fig. 15.20. Arta, Archaeological collection of the Paregoritissa, fragment of stucco elements from the Kokkini Ekklisia (ph. Vanni 2019).



Fig. 15. 21. Arta, fragment of painted stucco from the Kokkini Ekklisia (ph. Vanni 2019).

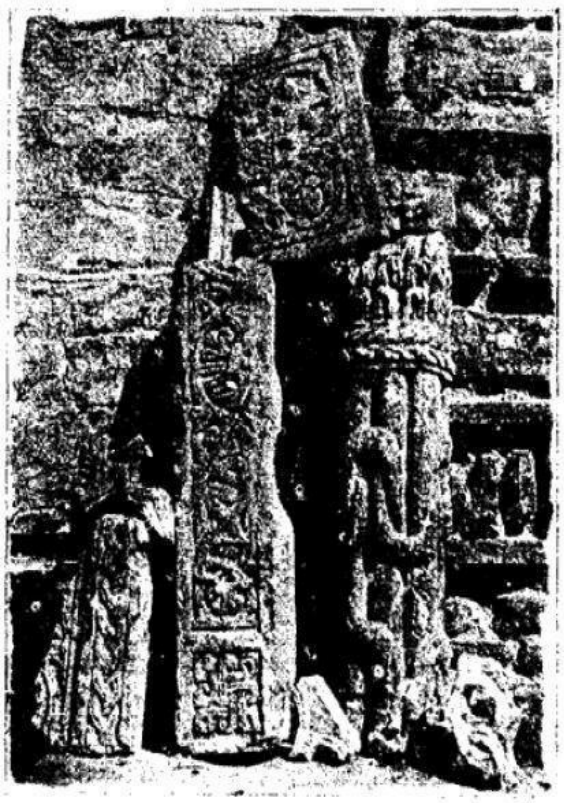


Fig. 15.23. Kokkini Ekklisia, three fragment of the templon and a piece from the ceramic decoration (after Orlandos 1927).

15. 1 Panel, fig. 15.3a-b.

Date: 1295/96.

Provenance: Boulgareli, Kokkini Ekklisia (Panagia Bellas).

Current location: Arta, archaeological collection of the Paregoritissa church, inv. no. 176.

Dimensions: max. height. 18 cm, max. width 16 cm, thickness. 6 cm.

Description: the panel still preserves its lower part which is protruding creating a sort of step. On the upper edge of the fragment it is possible to see part od the interlaced ribbon of the central panel.

Material and technique: the panel was made following the same technique recorded for the other liturgical furnishing of thirteenth-century Epiros. The plaster was poured into a formwork in several phases. Between them, the artisans put reeds in the panel which were subsequently covered by the second layer of plaster. Papadopoulou noted that the panel s show more technical imperfection than the posts. This is clear in the lateral surfaces sometimes left unfinished or not very well polished.

State of conservation: good.

Historical information: most of the fragments were discovered by Orlandos who also found the wooden stylobate between the eastern pillar of the church. The stylobate had some rectangular holes which served for mounting the posts made of stucco.

Essential bibliography: Orlandos 1927, 163-164; Papadopoulou 2006, 359 n. 25.

Comments:

15. 2 Panel, fig. 15.4a-b.

Date: 1295/96.

Provenance: Boulgareli, Kokkini Ekklisia (Panagia Bellas).

Current location: Arta, archaeological collection of the Paregoritissa church, inv. no. 145.

Dimensions: max. height, 0,22m; max width 0,20 m, thickness 0, 07m.

Description: the fragmentary panel preserves possibly a central motif with interlaced stripes and palmettes. A flat cornice (unfinished?) surrounds the motif on two sides. On the right edge of the fragment there is part of a vertical frieze with elongated heart-shaped palmettes

Material and technique: the panel was made following the same technique recorded for the other liturgical furnishing of thirteenth-century Epiros. The plaster was poured into a formwork in two moments. Between the first and the second one, the artisans put reeds in the panel, which were subsequently covered by the second layer of plaster. The carved surface seems to be unfinished since the surface of the flat band looks a bit rough.

State of conservation: good.

Historical information: see 19.1.

Essential bibliography: Orlandos 1927, 163-164; Papadopoulou 2006, 359 n. 23.

Comments:

15. 3. Panel, fig. 15.5a-b.

Date: 1295/96.

Provenance: Boulgareli, Kokkini Ekklisia (Panagia Bellas).

Current location: Arta, archaeological collection of the Paregoritissa church inv. no. 144.

Dimensions: max. height 39 cm, max. width 25 cm, max. thickness 6 cm.

Description: the panel was decorated with a central motif composed by five(?)-leaves palmettes.

Material and technique: as above. On the back the structure made of reeds was a sort of grid: three horizontal canes and four vertical

State of conservation: good.

Historical information:

Related visual documentation:

Essential bibliography: Orlandos 1927, 163-164; Papadopoulou 2006, n. 21.

Comments: The decoration of the panel is identical to the one in Peshkëpi e Sipërme.

15. 4. Panel, fig. 15. 6a-b

Date: 1295/96.

Provenance: Boulgareli, Kokkini Ekklisia (Panagia Bellas).

Current location: Arta, archaeological collection of the Paregoritissa church inv. no. 146.

Dimensions: max. height 37 cm, max. width 16 cm, thickness 7 cm.

Description: the decorative scheme here seems similar to 15.3. but it remains hypothetical since the surface is nowadays very damaged. Papadopoulou suggested that this fragment was part of the panel visible in the photo of Orlandos on the left.

Material and technique: as 15. 2.

State of conservation: medium.

Historical information:

Related visual documentation: fig. 15.23.

Essential bibliography: Orlandos 1927, 163-164; Papadopoulou 2006, n. 21.

Comments:

15. 5. Panel, fig. 15.7a-b.

Date: 1295/96.

Provenance: Boulgareli, Kokkini Ekklisia (Panagia Bellas).

Current location: Arta, archaeological collection of the Paregoritissa church inv. no. 143.

Dimensions: max. height 18 cm, max width 1.05 m, thickness 5 cm.

Description: the fragment was the external frame of a panel. We can imagine something like the panel visible on the left in the photo of Orlandos, fig. 15. 23).

Material and technique: as 15.2.

State of conservation: medium.

Historical information:

Related visual documentation:

Essential bibliography: Orlandos 1927, 163-164; Papadopoulou 2006, n. 24.

Comments:

15. 6. Post, fragment, fig.15.8a-b.

Date: post 1295/96.

Provenance: Boulgareli, Kokkini Ekklisia (Panagia Bellas).

Current location: Arta, archaeological collection of the Paregoritissa church, inv. no. 177.

Dimensions:

Description: the surviving decoration of the post shows a palmette scroll with stems.

Material and technique: as above

State of conservation: good.

Historical information: as above

Essential bibliography: Orlandos 1927, 163-164.

Comments:

15. 7. Post with integrated colonette (3 fragments), fig 15.9a-b

Date: 1295/96.

Provenance: Boulgareli, Kokkini Ekklisia (Panagia Bellas).

Current location: Arta, archaeological collection of the Paregoritissa church, inv. N. 174.

Dimensions: max. height 89 cm, width 15 cm.

Description: the post is decorated with a rectangular panel containing a row of heart-shaped palmettes and half-palmettes. The post has also a cordon colonnette.

Material and technique: as above.

State of conservation: good.

Historical information:

Essential bibliography: Orlandos 1927, 163-164; Papadopoulou 2006, 353-54 n. 8.

Comments:

15. 8. Knotted colonnette, fig. 15. 10a-b.

Date: 1295/96.

Provenance: Boulgareli, Kokkini Ekklisia (Panagia Bellas).

Current location: Arta, archaeological collection of the Paregoritissa church, inv. no. 134.

Dimensions: max. height 77 cm, width 16 cm, thickness 16 cm.

Description: the colonnette is composed of a six shafts surmounted by a collar decorated with an herringbone pattern. Above the collar, a rectangular capital carved with scales or peacock plumes. The colonnette probably continued below in a post, as in other Epirote cases.

Material and technique: as above.

State of conservation: good.

Historical information: as above.

Essential bibliography: Orlandos 1927, 163-164; Papadopoulou 2006, cat. no. 9

Comments:

15. 9. Post, fig. 15. 11a-b.

Date: 1295/96.

Provenance: Boulgareli, Kokkini Ekklisia (Panagia Bellas).

Current location: Arta, archaeological collection of the Paregoritissa church, inv. no. 135.

Dimensions: max. height 54 cm, width 16 cm, thickness 14 cm.

Description: the post is decorated by a rectangular panel and a squared one, probably marking one of the edges. The rectangular panel contains a half-palmette scroll composed of two interlocking branches. The squared panel is very damaged, it seems to identify an interlaced pattern.

Material and technique: as above.

State of conservation: good.

Historical information:

Essential bibliography: Orlandos 1927, 163-164; Papadopoulou 2006, cat. no. 10.

Comments:

15. 10. Post, fig. 15.12.

Date: 1295/96.

Provenance: Boulgareli, Kokkini Ekklisia (Panagia Bellas).

Current location: Arta, archaeological collection of the Paregoritissa church, inv. no. 138.

Dimensions: max. height 40 cm, width 14 cm, thickness 14 cm.

Description: the original decoration of the post has been lost. However, the original rectangular shape can still be recognized, and possibly part of the scroll on the lower part.

Material and technique: as above.

State of conservation: medium.

Historical information:

Essential bibliography: Orlandos 1927, 163-164; Papadopoulou 2006, cat. no. 13.

Comments:

15. 11. Post, fig. 15. 13.

Date: 1295/96.

Provenance: Boulgareli, Kokkini Ekklisia (Panagia Bellas).

Current location: Arta, archaeological collection of the Paregoritissa church, inv. no. 139.

Dimensions: max. height 30 cm, max. width 16 cm, thickness 13 cm.

Description: the external surface is consumed, but it is possible to see that it was decorated with a five-leaves palmette scroll.

Material and technique: as above.

State of conservation: medium.

Essential bibliography: Orlandos 1927, 163-164; Papadopoulou 2006, cat. no. 11.

Comments:

15. 12. Post, fig. 15.14.

Date: 1295/96.

Provenance: Boulgareli, Kokkini Ekklisia (Panagia Bellas).

Current location: Arta, archaeological collection of the Paregoritissa church**.**

Dimensions:

Description: fragment of a lower or upper portion of a post. The surface does not show any decoration.

Material and technique: as above. The wooden beam is still preserved in the interior of the post.

State of conservation: medium.

Historical information:

Related visual documentation:

Essential bibliography: Orlandos 1927, 163-164;

Comments:

15. 13. Post, fragmentary, fig. 15.15.

Date: 1295/96.

Provenance: Boulgareli, Kokkini Ekklisia (Panagia Bellas).

Current location: Arta, archaeological collection of the Paregoritissa church inv. no. 137.

Dimensions: max. height 22 cm, width 16 cm, thickness 16 cm.

Description: fragment of a lower or upper portion of a post, which does not show any carved decoration.

Material and technique: as above. An octagonal section wooden beam is preserved inside the post.

State of conservation: good.

Historical information:

Essential bibliography: Orlandos 1927, 163-164; Papadopoulou 2006, n. 14.

Comments:

15. 15. Varia, figs 15.16-18.

Date: 1295/96.

Provenance: Boulgareli, Kokkini Ekklisia (Panagia Bellas).

Current location: Arta, archaeological collection of the Paregoritissa church, inv. no. 147, 178, 140.

Dimensions:

Description: fragments without decoration which may belong to a panel (fig. 15. 16, inv. no. 147), a post (fig. 15.17, inv. no. 178), and a panel with integrated colonnette, as suggested by the traces of reeds forming a vertical band (fig. 15.18, inv. no. 140).

Material and technique: as above.

State of conservation:

Historical information:

Essential bibliography: Orlandos 1927, 163-164.

Comments:

15. 16. Varia, box 2004 excavation, fig. 15.19.

Date: Unknown.

Provenance:

Current location: Arta, archaeological collection of the Paregoritissa church.

Description: fourteen fragments. Among them, I could recognize I spiral colonnette (on the left), a fragment of possibly and oculo of a window transenna made of pinkish plaster (but the glass is missing).

Material and technique: the colour of the plaster may suggest the use of different mixtures. Indeed, some fragments have a pinkish colour, other gray, while the window transenna is white.

State of conservation:

Historical information: discovered during the excavation campaigns of 2004.

Related visual documentation: Unpublished.

Essential bibliography: a brief report of the excavations in 2004 is in Papadopoulou 2001-2004, 168-169.

Comments:

15. 17. Varia, box 2004 excavation (?), fig. 15.20-21.

Date: Unknown.

Provenance: peripherical reinforcement of the SW pillar and possibly tomb 21.

Current location: Arta, archaeological collection of the Paregoritissa church.

Dimensions:

Description: ten fragments. Two belonged to a window transenna. The other are difficult to identify. One (fig. 15.20 the second from the left) is the bedding for a small post or a window transenna. The last fragment on the right of fig. 15.20 which is the one in fig. 15.22 shows traces of red paint probably applied *a secco* since it is falling.

Material and technique:

State of conservation:

Historical information: discovered during the excavation campaigns of 2004.

Related visual documentation: Unpublished.

Essential bibliography: a brief report of the excavations in 2004 is in Papadopoulou 2001-2004, 168-169.

Comments:

16. Koimesis church, Petrobitsa, Epiros.



Fig. 16.1. Petrobitsa, Koimesis Theotokou, apses (ph. Vanni 2019).



Fig. 16.2a. Ioannina, Byzantine museum, fragmentary epistyle or proskynetarion possibly from the . Koimesis Theotokou of Petrobitsa (ph. Vanni 2019).



Fig. 16.2b. detail of the vertical section of the epistyle/proskynetarion with the canes and a hole for the wooden beam which worked as internal skeleton (ph. Vanni 2019).

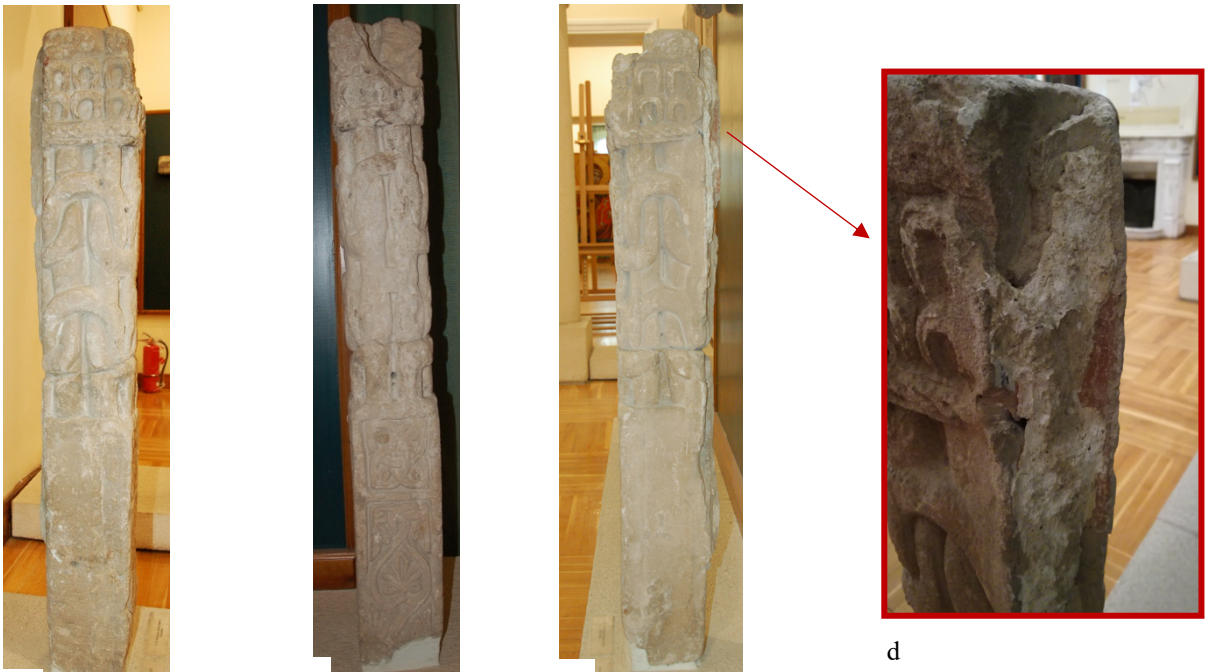


Fig. 16.3a-d. Ioannina, Byzantine museum, post with colonette probably from the Koimesis Theotokou of Petrobitsa , the three fronts with carved decoration (ph. Vanni 2019).

Fig. 16.3e. detail of the undecorated side of the post with traces of painted plaster (ph. Vanni 2019).



Fig. 16.4. Ioannina, Byzantine museum, deposit (?), fragment of an arch probably from the Koimesis Theotokou of Petrobitsa (after Papadopoulou 2006).

16.1 Epistyle/proskynetarion, figs 16.2a-b.

Date: end of the 13th c.

Provenance: possible provenance from the Koimesis Theotokou of Petrobitsa.

Current location: Ioannina, Byzantine museum, inv. no. 489.

Dimensions: max. height 1.21 m, max. width 3 m, thickness 5 cm.

Description: the piece may be the epistyle of a templon or a proskynetarion frame similar to cat. no. 22. The piece is now broken into three fragments. The upper edge is marked by a braid. Below, there is a sort of reversed heart-shaped palmette scroll with half-palmettes. The palmettes are alternatively big and small, and among them there are some vegetal stems. The decoration is complicated with the addition of some peacocks in high relief, and a protruding boss. The shape of the epistyle is peculiar: a sort of arched panel with at least two openings. This is suggested by the presence of arched edges in the lower part.

Material and technique: the epistyle/proskynetarion was internally reinforced with a grid of horizontal and vertical reeds. On the upper edge it is still visible the hole of the wooden beam, probably used as reinforcement or to connect the section of the epistyle/proskynetarion. From the technique used it is not clear to me whether it was attached to the wall, to another wooden structure or whether it was a self-supporting structure; unfortunately, the piece is on display at the museum and it is not possible to verify the surface on the back. The peacocks were made into formworks and later attached to the apistyle/proskynetarion.

State of conservation: good.

Historical information: it is not known when the piece arrived to the Byzantine museum of Ioannina. Pieces of the templon from Petrobitsa are both on display and in the deposit. Papadopoulou suggested that the pieces may also come from the church of St. John the

Baptist near Petrobitsa, which was another originally Byzantine foundation. Both churches, however, still await a systematic study.

Related visual documentation:

Essential bibliography: Petsas 1952, 12-13; Dakaris 1965; on St. John see Papadopoulou 1988.

Comments:

16. 2. Post-colonnette, figs. 16.3a-e.

Date: end of the 13th c.

Provenance: possible provenance from the Koimesis Theotokou of Petrobitsa.

Current location: Ioannina, Byzantine museum, inv. no. 490

Dimensions: max. height 1.04 m, width 13 cm, thickness 14 cm.

Description: the post is decorated on one side only, while the surmounting knotted colonnettes and their capital are decorated on three sides. The post lacks its lower edge. The front of the post is decorated with a rectangular panel filled with two interlocking half-palmette scroll framing a heart-shape palmette. Above the rectangular panel there is a smaller one decorated by an interlace creating four points. The knotted colonnette is composed of six shafts. Above the colonnette, a squared capital decorated with a series of scales or peacock plumes. The collar of the capital is decorated with two interlaced ribbons. On the undecorated side of the post there are traces of a contiguous painted surface with a red band followed by blue and white. The plaster does not seem to me the residual fragments of the paintings of an adjacent pillar, because it is painted on both sides.

Material and technique: the interior of the post had a wooden beam which exited the capital, and therefore, served to attach the post to the epistyle.

State of conservation: good.

Historical information: it is not known when the post with colonettes arrived to the Byzantine museum of Ioannina. Pieces of the templon from Petrobitsa are both in display and in the deposit. Papadopoulou suggested that the pieces may also come from the church of St. John the Baptist near Petrobitsa which was another originally Byzantine foundation. Both churches, however, still await a systematic study (e.g. an architectural plan has not been published yet).

Related visual documentation:

Essential bibliography: Petsas 1952, 12-13; Dakaris 1965; Papadopoulou 2006, 350-351, cat. No. 4.

Comments: The six-knotted colonnettes and their capital are almost identical to the one found in the Kokkini Ekklisia (cat. no. 15.8), the dimensions are similar too.

The post with traces of painted plaster may suggest that it belonged to a barrier similar to that at the church of Staro Nagoričane, where the main door of the templon is flanked by images painted in the spaces between the colonnettes of the barrier. However, we cannot exclude the possibility that this configuration is the result of a secondary use of the post.

16.3 Arch, fig. 16.4

Date: end of the 13th c.

Provenance: possible provenance from the Koimesis Theotokou of Petrobitsa .

Current location: Ioannina, Byzantine museum, deposits, inv. no. 85.

Dimensions: max. height 43 cm, width 31 cm, thickness 12 cm.

Description: the post is decorated with two interlocking half-palmette scrolls. The geometrical and almost crude rendering of the scrolls and of the palmettes is comparable to those of the epistyle.

Material and technique:

State of conservation:

Historical information: as 16.1 and 16.2.

Related visual documentation:

Essential bibliography: Petsas 1952, 12-13; Dakaris 1965; Papadopoulou 2006, 361, cat. No. 30.

Comments:

17. Koimesis church, Lyggos, Epiros.



Fig. 17.1 Lyggos, Koimesis church, eastern façade (end of the 13th c., 1744). (ph. Vanni 2019).



Fig. 17.2 Lyggos, Koimesis church, southern façade, two fragmentary posts (ph. Vanni 2019).



Fig. 17.3 Lyggos, Koimesis church, southern façade, a fragmentary post (ph. Vanni 2019).



Fig. 17. 4a Ioannina, Byzantine Museum, small pier from the Koimesis church of Lyggos (end of the 13th c.) (Papadopoulou 2001).
Fig. 4b Detail of the space left by the wooden core of the pillar (© Ephorate of Ioannina, and after Papadopoulou 2006).

17.1 Posts, figs 17.2.

Date: end of the 13th c.

Provenance: Lyggos, Koimesis Theothokou church.

Current location: Lyggos, Koimesis Theotokou church, immured in the southern façade built in 1744.

Dimensions:

Description: In the wall there are two fragments of posts which do not seem to belong to the same piece. The ornamentation of the left fragment is composed by two panels: the first is a square containing a vegetal interlace recalling the shape of a Solomonic knot but with four lateral points; the second is a rectangular panel decorated by a half-palmette scroll. The ornamentation of the right fragment has only a rectangular panel with a six-leaves palmette scroll.

Material and technique:

State of conservation: good.

Historical information: The church of the Koimesis has not been studied in depth. There is not any publication concerned with its architectural phases nor with its frescoes. The original plan of the church was a single nave and it is usually dated to the 13th century. During the 18th century, the two lateral aisles were built, and later the portico was added to the southern façade. The upper part of the southern façade, where the stucco piers are set, should belong to the 18th century

Related visual documentation:

Essential bibliography: Soustal, Koder 1981, 3, 209; Papadopoulou 2006, 352-353.

Comments: the original location of the templon is not known. The only surviving parts are the posts. It is noteworthy that three of them were re-used as spolia in the eighteenth-century enlargement of the church, because they were treated as pieces of marble or stone. In the eighteenth century they were perceived as pieces of sculpture, at least visually.

17.2. Post, fig. 17.3.

Date: end of the 13th c.

Provenance: Lyggos, Koimesis Theothokou church.

Current location: Lyggos, Koimesis Theotokou church, immured in the southern façade built in 1744.

Dimensions: Unknown.

Description: The posts ornamentation is composed by two panels: the first is a square containing an interlace pattern based on the Solomonic knot; the second is a rectangular panel decorated by a half-palmette scroll.

Material and technique:

State of conservation: good.

Historical information: as 17.1.

Related visual documentation:

Essential bibliography: Soustal, Koder 1981, 3, 209; Papadopoulou 2006, 352-353.

Comments: see 21.1.

17.3 Post, fig. 17.4a-b.

Date: end of the 13th c.

Provenance: Lyggos, Koimesis Theothokos church.

Current location: Ioannina, Byzantine museum, deposit, inv. no. 1258.

Dimensions: max. height 51 cm, width 17 cm, thickness 17 cm.

Description: the post is decorated with an interlocking palmette scroll. The scroll differs from those in the other two posts because the stems have an incision in the middle, the palmettes have a sort of fan-shape and the relief looks lower than the other ones.

Material and technique: the post was made in a formwork and had an internal wooden beam.

State of conservation: good.

Historical information: as 17.1.

Related visual documentation:

Essential bibliography: Soustal, Koder 1981, 3, 209; Papadopoulou 2006, 352-353.

Comments: The type of scroll finds close comparisons with a panel from the church of Peshkëki e Sipërme, cat. No. 27.9.

18. Metamorphosis church, Kleidonia, Epiros..



Fig. 18.1. Kleidonia, Metamorphosis church, view from south-east (after Papadopoulou 1996).



Fig. 18.2. Ioannina, Byzantine museum, fragment of epistyle from the Metamorphosis church, Kleidonia (© Ephorate of Ioannina).



Fig. 18.3. Ioannina, Byzantine museum, fragmentary panel from the Metamorphosis church, Kleidonia (after Papadopoulou 2006).

18.1. Fragment of epistyle, fig. 18.2.

Date: end of the 13th -beginning of the 14th century**.**

Provenance: Kleidonia, Metamorphosis church.

Current location: Ioannina, Byzantine museum, deposit inv. no. 1196.

Dimensions: max. height 0.20, width 0.12, thickness 0.09 m.

Description: the fragment does not preserve any of its edges intact. The surviving decoration is a half-palmette scroll.

Material and technique: it was probably modelled into a formwork.

State of conservation:

Historical information: the church has a Late Byzantine phase which today survives only in the apses. The masonry allowed for comparisons with buildings dated between the end of the thirteenth and the beginning of the fourteenth centuries.

Essential bibliography: Papadopoulou 1996, 82-83, Papadopoulou 2006, 350, fig. 6; on the church Triantaphyllopoulos 1975, 9-16.

18.2. Fragment of panel, fig. 18.3.

Date: end of the 13th -beginning of the 14th century**.**

Provenance: Kleidonia, Metamorphosis church.

Current location: Ioannina, Byzantine museum, deposit inv. no. 425.

Dimensions: Max. height 0.40, max. width 0.17, thickness 0.06 m.

Description: The panel is divided into two parts by a moulded cornice. The upper one has some palmettes or fleur-de-lis, the lower one was probably decorated with a half-palmettes scroll. The back of the panel is porous.

Material and technique:

State of conservation:

Historical information: the fragment was found in the filling of the northern window.

Related visual documentation:

Essential bibliography: Papadopoulou 1996, 82-83,Papadopoulou 2006: 350, fig. 6 ; on the church Triantaphyllopoulos 1975, 9-16.

Central Greece

19. Boeotia, Hosios Loukas monastery, church of the Virgin.

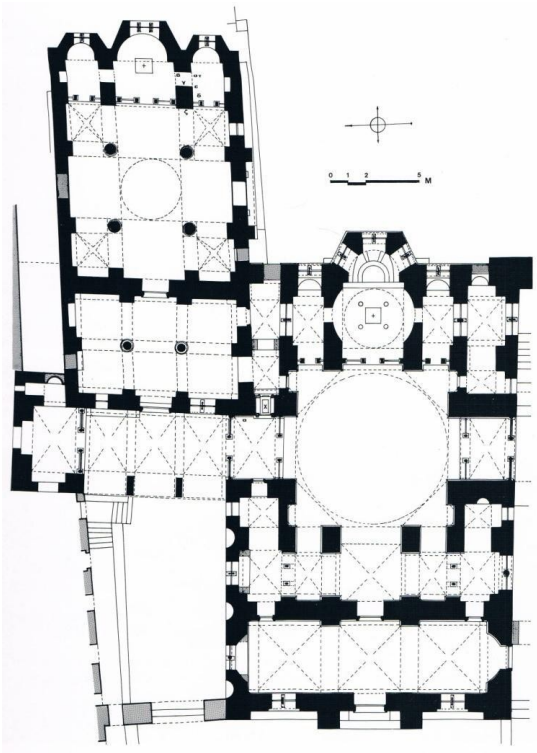


Fig. 19.1 Hosios Loukas monastery, plan of the church of the Virgin (left) and of the katholikon (right) (after Stikas 1970).



Fig. 19.2 Hosios Loukas monastery, the church of the Virgin, interior looking east (after Schultz and Barnsley 1901).

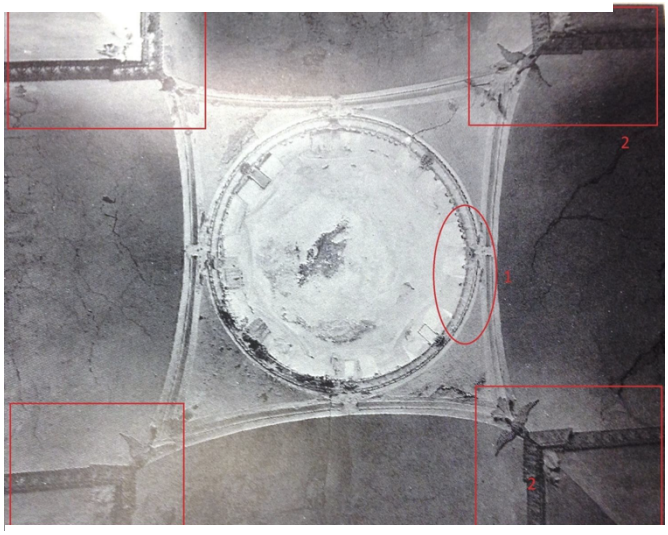


Fig. 19.3 Hosios Loukas monastery, the church of the Virgin, interior, the dome and spandrels (after Krautheimer 1965). In red the stucco cornices.



Fig. 19.4. Hosios Loukas monastery, the church of the Virgin, interior, the dome and spandrels (ph. Vanni 2014).



Fig. 19.5. Hosios Loukas monastery, church of the Virgin, narthex, second-century capitals re-integrated with stucco (ph. Vanni 2014).



Fig. 19.6. Hosios Loukas monastery, church of the Virgin, narthex, second-century capitals re-integrated with stucco (ph. Vanni 2014).

19. 1. Stringcourse cornice, figs 19.2-19.3.

Date: middle Byzantine (?)

Provenance: Church of the Virgin, Hosios Loukas monastery

Current location: destroyed.

Dimensions:

Description: the stringcourse cornice seems to be decorated with acanthus leaves., similar to the one in the katholikon (cat. No. 20. 3). The eagles at the corner and the superimposing cornice may be the product of the restoration of 1870-1871, as the stucco door frame of the western interior façade. On this restoration campaign, see Stikas 1970, 110.

Material and technique:

State of conservation: Destroyed.

Historical information: They were noted by Schultz and Barnsley. Probably removed during the restoration campaign under the direction of Stikas (1963-1964).

Related visual documentation:

Essential bibliography: Schultz, Barnsley 1901.

Comments:

19.2. Cornice at the base of the dome, fig. 19.3.

Date: middle Byzantine (?) or later.

Provenance: Church of the Virgin, Hosios Loukas monastery

Current location: destroyed.

Dimensions:

Description: cornice was already partially destroyed when photographed. Today there is no sign of it (fig. 19.4). Two rows of dentils were probably framing a central band. There are signs of bosses or protruding elements.

Material and technique:

State of conservation: Destroyed.

Historical information: Probably removed during the restoration campaign under the direction of Stikas (1963-1964).

Related visual documentation:

Essential bibliography: Schultz, Barnsley 1901. For the publication of Stikas about the restorations of 1963-64 see Stikas 1970, Stikas 1974-75.

Comments:

19.3. Restoration of the capital in the narthex, figs. 19.5-19.6.

Date: 10th c.(?)

Provenance: Church of the Virgin, Hosios Loukas monastery

Current location: in situ.

Dimensions: -

Description: restoration of some broken part of the capitals: volutes and probably the flower on the abacus.

Material and technique:

State of conservation:

Historical information: these restorations were identified by Laskarina Bouras in her study on the sculpture of the church of the Panagia. This is not an isolated case since restorations with stucco and wood were also found in the *liti* of the katholikon of Vatopedi (Mount Athos), in the Xenophontos monastery (Mount Athos), in some capitals of the church of the Saviour in Chora (Constantinople) and in the church of St. Nicholas Orphanos in Thessaloniki.

Related visual documentation:

Essential bibliography: Boura 1980, 59-60, 128, fig. 90; Papadopoulou 2006, 344.

Comments:

20. Boeotia, Hosios Loukas monastery, katholikon.

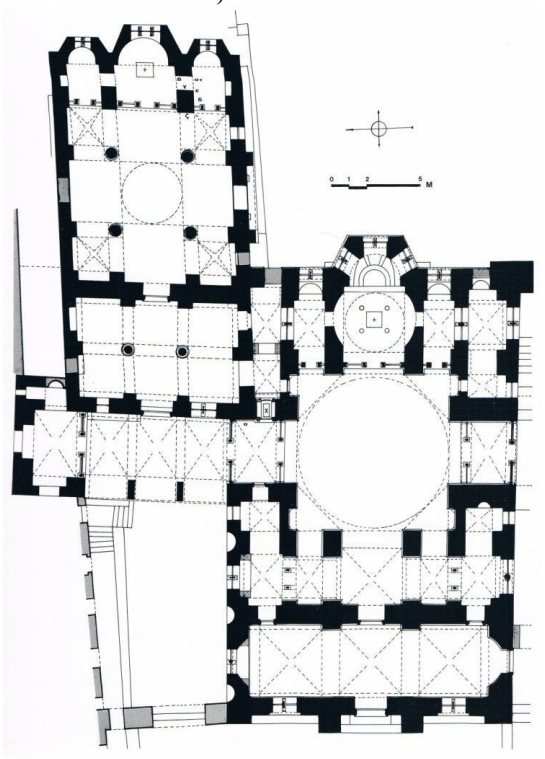


Fig. 20.1 Hosios Loukas monastery, plan of the church of the Virgin (left) and of the katholikon (right) (after Stikas 1970).



Fig. 20.2. Hosios Loukas monastery, katholikon, naos, in red the stucco cornices and corbels. (ph. Vanni 2014).

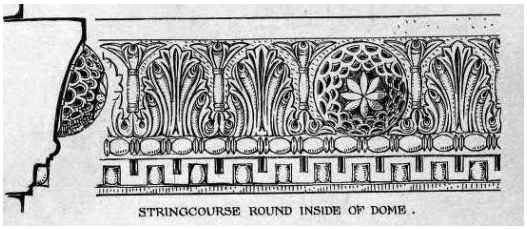


Fig. 20.3. Drawing of the cornice at the base of the dome (after Schultz and Barnsley 1901).



Fig. 20.4. Hosios Loukas, katholikon, stucco cornice at the base of the dome, original and restored (ph. Vanni 2018).



Fig. 20.5. Hosios Loukas, trapeza museum, fragments of the stucco cornice at the base of the dome (ph. Vanni 2014).



Fig. 20.6. Hosios Loukas, katholikon, naos stucco cornice under the Baptism of Christ (ph. Vanni 2018).



Fig. 20.7. Hosios Loukas, katholikon, naos, stucco corbel (ph. Vanni 2014).

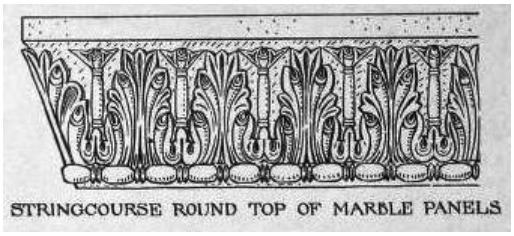


Fig. 20.8. Drawing of the stucco stringcourse cornice of the naos (after Schultz and Barnsley 1901).



Fig. 20.9. Hosios Loukas, katholikon, apse, stucco cornice (ph. Vanni 2018).



Fig. 20.10. Hosios Loukas, katholikon, apse, stucco cornice, detail (ph. Vanni 2018).

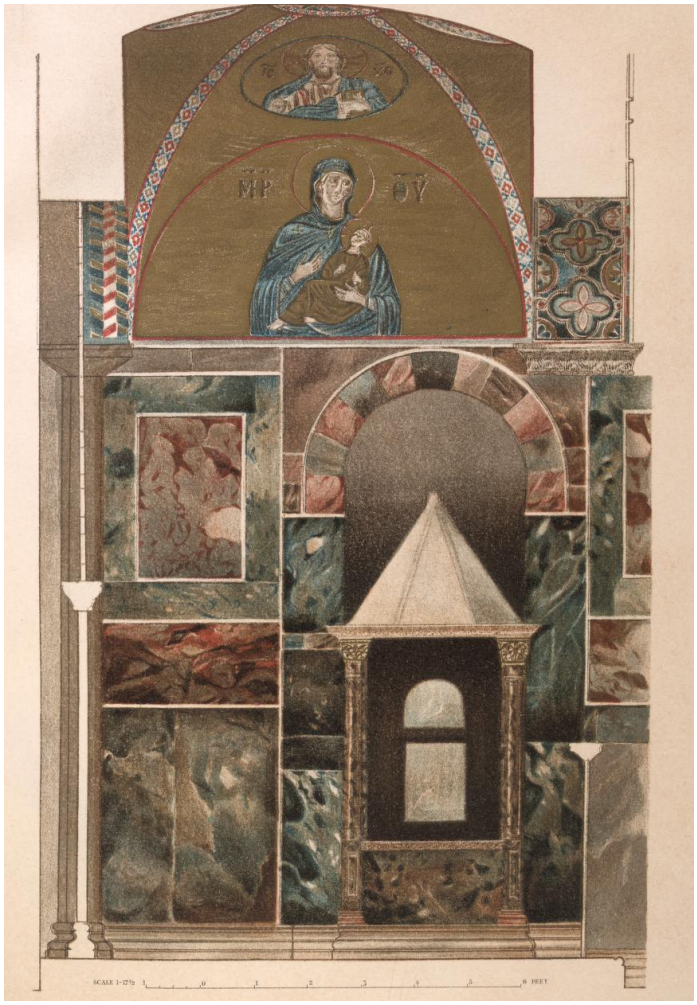


Fig. 20.11. Drawing of the canopy above the shrine of St. Luke, from east, katholikon of Hosios Loukas (after Schultz and Barnsley 1901).

20. 1. Cornice at the base of the dome, fig. 20.4.

Date: beginning of the eleventh century (*terminus post quem* 1011 or 1022).

Provenance: Hosios Loukas, katholikon, base of the dome.

Current location: in situ.

Dimensions: see 20.2.

Description: the cornice is decorated by a main frieze with an alternation of acanthus leaves and vegetal stems, which is interrupted by openwork, protruding bosses. The upper edge of the cornice is a flat band; the lower one has a fillet with bead-and-reel and another band with an alternation of ovuli and cubes/dentils.

Material and technique: the cornice was made of at least two layers. The lower one was attached to the wall by tiles, as noted by Schultz. Both fragment a and b show a lower 'rail' which once probably was occupied by a tile. The profile of the cornice was probably made using a movable moulding, while the design may have been carved by knives/sticks following a preparatory drawing.

State of conservation: good. No traces of painting.

Historical information: the cornice at the base of the dome was mentioned by Barskij (1745), who thought it was made of marble. It was later recorded by Schultz and Barnsley who saw it when it was already partially collapsed (probably after the earthquake of 1539), and said it was made of stucco. Later, Stikas confirmed that the cornice is made of stucco and not of marble.

Related visual documentation: Schultz and Barnsley: plate 47. Fig. 19.3. Schultz notebooks, SCH-13, SCH- 15, SCH-16 at the BSA.

Essential bibliography: Schultz, Barnsley 1901; Stikas 1970; Grabar 1976, 54, 56; Vanderheyde 2005, 84; Kalopissi-Verti 2006, 113; Papadopoulou 2006, 343, figs. 1-2.

Comments:

20. 2. Fragments of the cornice of the dome, fig. 20.5.

Date: beginning of the eleventh century (*terminus post quem* 1011 or 1022).

Provenance: Hosios Loukas, katholikon, base of the dome.

Current location: trapeza (museum)

Dimensions:

- Fragment 'a' (fig.19. 5a): height 22 cm, width ca 40 cm, average thickness 15 cm.
- Fragment 'b' (fig. 19.5.b): height 19 cm, width 33 cm, thickness ca 13 cm.

Description: the two fragments come from the cornice of the dome, as indicated in the label of the museum. The first one is the most complete since it still has the flat band on the top and the band with bead-and-reel pattern. The second one has lost both the upper and the lower fillets, and only the acanthus leaves band survives.

Material and technique: the cornice was made of at least two layers, as can be seen from these pieces. The lower one was attached to the wall by tiles, as noted by Schultz. Both fragment a and b show a lower 'rail' which once probably was occupied by a tile. The profile of the cornice was probably made using a movable moulding.

State of conservation: good. No traces of painting.

Historical information: as 20.1.

Related visual documentation: Schultz and Barnsley 1901, plate 47.

Essential bibliography: Schultz, Barnsley 1901; Stikas 1970; Grabar 1976, 54, 56; Vanderheyde 2005, 84; Kalopissi-Verti 2006, 113; Papadopoulou 2006:, 343, figs. 1-2.

Comments:

20. 3. Stringcourse cornice, naos, fig. 20.6.

Date: beginning of the eleventh century (*terminus post quem* 1011 or 1022).

Provenance: Hosios Loukas, katholikon, base of the dome.

Current location: in situ.

Dimensions: height ca 20 cm.

Description: the cornice has a main frieze with an alternation of acanthus leaves and vegetal stems. The upper edge of the cornice is a flat band; the lower one has a fillet with bead-and-reel.

Material and technique: the cornice was probably outlined with movable mouldings. It is less clear if the acanthus and stems were made with stamps or not.

State of conservation: good.

Historical information: the cornice was first recorded by Schultz and Barnsley.

Related visual documentation: Schultz and Barnsley: plate 47. Fig. 20. 8.

Essential bibliography: Schultz, Barnsley 1901; Stikas 1970; Grabar 1976, 54, 56; Vanderheyde 2005, 84; Kalopissi-Verti 2006, 113; Papadopoulou 2006, 343, figs. 1-2.

Comments:

20. 4. Stringcourse cornice, apse, figs 20.9-20.10.

Date: beginning of the eleventh century (*terminus post quem* 1011 or 1022).

Provenance: Hosios Loukas, katholikon, base of the dome.

Current location: in situ.

Dimensions: ca 18-15 cm.

Description: the cornice is smaller than the others. It has two fillets framing a central frieze with acanthus leaves which differ from those of the other cornices. These are more geometric and flatter than the others.

Material and technique: the cornice was probably outlined with movable mouldings. It is more difficult to say if the acanthus leaves were made with stamps or not. Only a close examination on scaffoldings will provide definitive answer.

State of conservation: good. No signs of polychromy.

Historical information:

Related visual documentation:

Essential bibliography: Schultz, Barnsley 1901; Stikas 1970; Grabar 1976, 54, 56; Vanderheyde 2005, 84; Kalopissi-Verti 2006, 113; Papadopoulou 2006, 343, figs. 1-2; Bouras 2015, 69.

Comments:

20. 5. Corbels, fig. 20.7.

Date: beginning of the eleventh century (*terminus post quem* 1011 or 1022).

Provenance: Hosios Loukas, katholikon, base of the dome.

Current location: in situ.

Dimensions: height ca 18 cm, width ca 70 cm,

Description: the corbels have a main frieze with an alternation of acanthus leaves and vegetal stems. The upper edge of the decoration is a flat band; the lower one is a fillet with bead-and-reel.

Material and technique: the corbels seem to have been worked without the use of stamps, as can be observed even with naked eye.

State of conservation: good.

Historical information:

Related visual documentation: Schultz and Barnsley: plate 47.

Essential bibliography: Schultz, Barnsley 1901; Stikas 1970; Grabar 1976, 54, 56; Vanderheyde 2005, 84; Kalopissi-Verti 2006, 113; Papadopoulou 2006, 343, figs. 1-2.

Comments:

20. 6. Canopy, fig. 20.11.

Date: Middle or Late Byzantine

Provenance: Hosios Loukas, katholikon, shrine of St. Luke.

Current location: cover destroyed, colonnettes and capitals in situ.

Dimensions: -

Description: The canopy was composed of fa pyramidal cover made of stucco (now lost) resting on marble epystiles and four colonnettes on capitals. The capitals still bear traces of red and gold paint.

Material and technique:

State of conservation:

Historical information:

Related visual documentation: Schultz and Barnsley: plate 46.

Essential bibliography: Schultz, Barnsley 1901; Stikas 1972, 318.

Comments:

21. Katholikon, Daphni monastery, Attika.

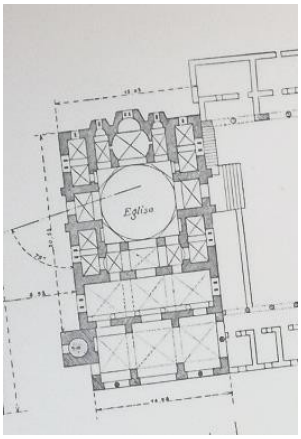


Fig. 21.1 Daphni monastery, katholikon, plan (after Millet 1899).



Fig. 21.2 Daphni monastery, katholikon, aerial vew (c Archaeology Wiki available at (https://www.archaeology.wiki/blog/video/daphni-monastery/).



Fig.21. 3 Daphni monastery, deposit, sculptural collection, fragmentary frieze (ph. Vanni 2018).



Fig. 21.4 Daphni monastery, deposit, sculptural collection, fragments of a cornice (ph. Vanni 2018).

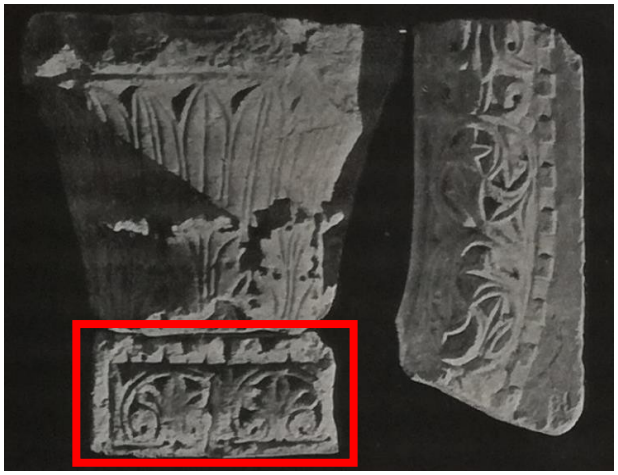


Fig. 21.5. Daphni, katholikon, stucco frame near a window (after Millet 1899).

21.1 Fragmentary frieze (fig. 21.3,5)

Date: 1080-1206.

Provenance: katholikon of the monastery of Daphni.

Current location: sculptural collection, deposit of the monastery of Daphni.

Dimensions: height 10.8; max width 21.2 cm, thickness irregular due to the folds of the cloth (max 3.5 cm min 2.5 cm).

Description: The frieze is composed of central band with hearth-shaped palmettes alternated with stems. The upper edge is framed by cubes marked by a dot, while the lower one has a rope-like motif. From the picture published by Millet (fig. 21.5) it is clear that piece is today only slightly mutilated of its right edge.

Material and technique: the shape of the frieze was modelled into a formwork covered by a cloth, whose traces can be seen on the back. The ornamentation was carved with the aid of a spatula and/or a stick, not stamps.

State of conservation: medium. The frieze may show traces of red and blue paint. This should be verified by specific instruments because the cornice has been highly damaged by tunnels of termites which infested the box with all the stucco pieces. Parts of the pieces of the insects' larva were still in place when I examined them in October 2018. The box and its location are not suitable to the adequate conservation of the material. Indeed, the box does not have any lid, and it is preserved with the rest of the sculptural collection located on temporary scaffoldings covered by a roof and on one side (animals can enter freely).

Historical information: the frieze was first published in the volume of Gabriel Millet (Millet, Benouville 1899, 64-65 n. 3, 1, fig. 2), who described a stucco frieze above the mullion

capital of the windows and the window transennae made of stucco too. The dimension of the frieze and those of the mullion capitals are similar. He also noted that he saw similar transennae in the Hagia Sophia of Monemvasia. Later, Charalambos Bouras and Laskarina Boura (Bouras 2002, fig. 113) who dated it to the time of the construction of the exonarthex (1185-1206).

Related visual documentation: Millet, Benouville 1899. Fig. 21.5.

Essential bibliography: Millet, Benouville 1899, 64-65 n. 3, 1, fig. 2; Bouras, Boura 2002, 114-117, fig. 113 δ-ε.

Comments:

21.2 Fragmentary frieze (fig. 4)

Date: 1080-1206.

Provenance: katholikon of the monastery of Daphni.

Current location: sculptural collection, Deposit of the monastery of Daphni.

Dimensions: height 12.5; max width 29.5 cm, thickness between 3.4 and 3.8 cm.

Description: The frieze is composed of central band with hearth-shaped palmettes alternated with stems. The upper edge is framed by cubes marked by a dot, while the lower one has a rope-like motif.

Material and technique: as 21.1.

State of conservation: medium. The frieze may show traces of red and blue paint. This should be verified by specific instruments because the cornice has been highly damaged by tunnels of termites which infested the box with all the stucco pieces. Parts of the pieces of the

insects' larva were still there when I examined them in October 2018. The box and its location are not adequate for the preservation of the material. Indeed, the box does not have any lid, and it is with the rest of the sculptural collection located on temporary scaffoldings covered by a roof and on one side (animals can enter freely). This allowed termites to enter into the box with the stucco pieces and dig tunnels inside them.

Historical information: the frieze was first published in the volume of Charalambos Bouras and Laskarina Boura (Bouras 2002, fig. 113) and it was dated to the time of the construction of the exonarthex (1185-1206).

Related visual documentation: Bouras Boura 2002, fig. 113 δ-ε.

Essential bibliography: Millet, Benouville 1899, 64-65 n. 3, 1, fig. 2; Bouras Boura 2002, 114-117, fig. 113 δ-ε.

Comments: this frieze may belong to the window transennae, because it shows the same dimensions and ornament of 21.1**,** which was located above the capital of the mullion of a window. The width of the frieze does not allow us to imagine a similar function in any place in the church. The reference of Millet to the transennae in Monemvasia led to think that the frieze from Daphni may have covered the wooden beam of a window.

22. Church of the Virgin Hodegetria, Spelies, Euboea.

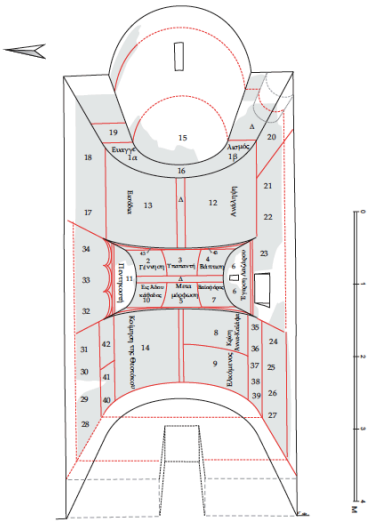


Fig. 22.1. Euboea, Spelies, Hodegetria church, architectural plan and scheme of wall painting decoration (after Fousteris 2006).



Fig. 22.2. Euboea, Spelies, Hodegetria church, exterior, north wall (view from the village) (ph. Vanni 2018).



Fig. 22.3. Euboea, Spelies, Hodegetria church, interior, north wall, Deesis, plaster proskynetation frame (ph. Vanni 2018).



Fig. 22.4. Euboea, Spelies, Hodegetria church, interior, south wall, plaster frieze (ph. Vanni 2018).



Fig. 22.5. Euboea, Spelies, Hodegetria church, interior, south wall, plaster frieze, detail of the left side (ph. Vanni 2018).

22.1 Type B proskynetarion frame, fig. 22. 3.

Date: 1311.

Provenance: Church of the Virgin Hodegetria, Spelies.

Current location: in situ.

Dimensions: max. height 54 cm, width 1.73 m, average thickness 6cm. Width of the left arch 48.5 cm, central arch 55 cm, left arch 48 cm.

Description: The frame is composed of three moulded arches crowned by an epistyle; in the spandrels there are tear-drop bosses. The epistyle is painted with a zig-zag pattern and in the middle with a frame with alternated vegetal motifs and geometrical motifs which seems to derive from foliate kufic motifs. The front of the arches is decorated with a band of ivy leaves, a vegetal scroll, an alternation of three-leaves palmettes and stems, and ovuli. The bosses seem to not have any visible sign of paint, though they were surely painted.

Material and technique: the frame was worked in situ probably with the aid of movable mouldings. The technique is accurate and the arches were traced with a compass.

State of conservation: good.

Historical information:

Related visual documentation:

Essential bibliography: Liapes 1971, 128–29, pls. 99b, 103; Emmanuel 1990, 451–67, in part. 460–61, i g. 6; Kalopissi-Verti 2006, 118, fig. 19.

Comments:

22. 2. Cornice, figs. 22.4-22.5.

Date: 1311.

Provenance: Church of the Virgin Hodegetria, Spelies.

Current location: in situ, southern wall.

Dimensions: width 1.73 m, average thickness 6cm.

Description: The cornice is located in front of the proskynetarion frame and it is decorated as the upper part of the proskynetarion: a zig-zag pattern and in the middle with a frame with alternated vegetal motifs and geometrical motifs which seems to derive from foliate kufic motifs.

Material and technique: the frame was worked in situ probably with the aid of movable mouldings.

State of conservation: bad. The central part of the cornice is now lost and it was quickly restored with some grey plaster.

Historical information:

Related visual documentation:

Essential bibliography: Liapes 1971, 128–29, pls. 99b, 103; Emmanuel 1990, 451–67, in part. 460–61, fig. 6; Kalopissi-Verti 2006, 118, fig. 19.

Comments: the cornice is the only cornice 'in relief' of the church and it marks the bay before the sanctuary, where also the proskynetarion is located.

Peloponnese

23.Church of H. Ioannes Eleemon (the Almoner), Ligourio, Peloponnese.

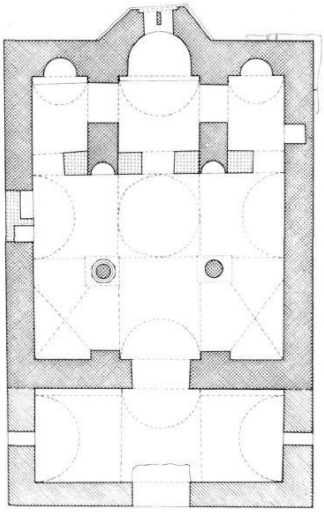


Fig. 23.1. Ligourio, H. Ioannes Eleemon, architectural plan (after Bouras 1974).



Fig. 23.2. Ligourio, H. Ioannes Eleemon, exterior, view from south-west (ph. Vanni 2018).

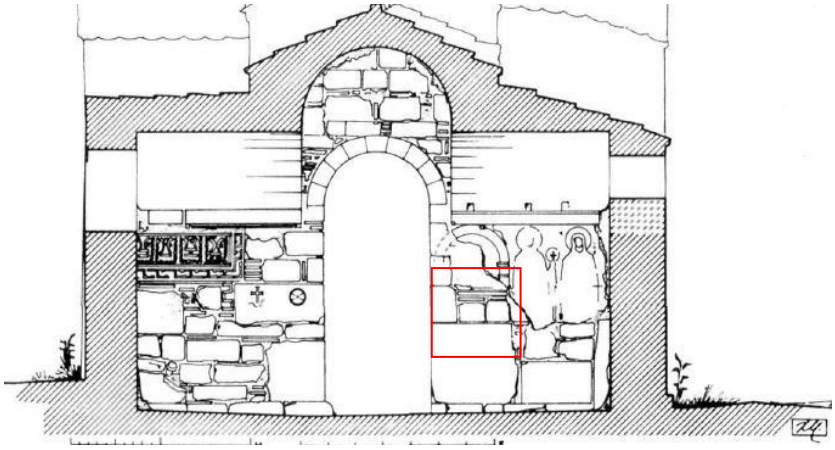


Fig. 23.3. Ligourio, H. Ioannes Eleemon, interior, narthex, drawing (Bouras 1974). In red the plaster frame.



Fig. 23.4. Ligourio, H. Ioannes Eleemon, interior, narthex, plaster proskynetarion frame (Bouras 1974).

23. 1. Type B proskynetarion frame, fig. 23.4.

Date: second half of the 12th century.

Provenance: H. Ioannes Eleemon, Ligourio.

Current location: in situ.

Dimensions: arch width (internal) 77 cm; capital 16 cm.

Description: round arch resting on a trapezoidal capital and fluted pillars.

Material and technique: the frame was made of the same 'arriccio' (undercoat) and 'intonachino' (topcoat) used for the wall paintings, which consists of straw pieces (and possibly wood shavings) and small rocks.

State of conservation: medium. The left side of the frame is missing. There are still traces of paint. In particular traces of blue in the flutes of the pillar and red and ochre on the fillets of the capital.

Historical information: the proskynetarion dates to the time of the wall paintings. Which are in turn bound to the construction of the narthex (secondhalf of the twelfth century).

Related visual documentation:

Essential bibliography: Bouras 1974.

Comments:

24. Church of the Peribleptos, Mystras

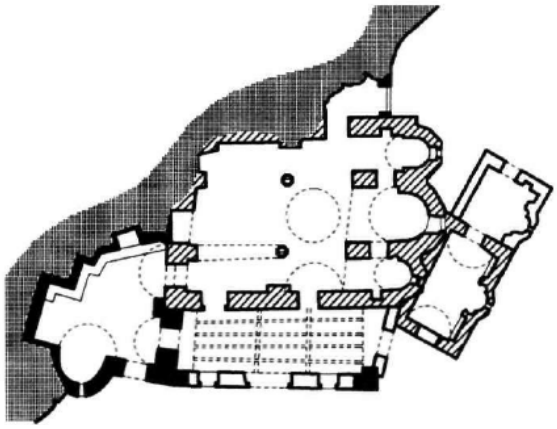


Fig. 24.1. Mystras, Peribleptos monastery, katholikon, architectural plan of all three phases (after Louvi-Kizi 2003).



Fig. 24.2. Mystras, Peribleptos monastery, katholikon, view from north-east (ph. Vanni 2015).



Fig. 24.3a. Mystras, Peribleptos monastery, katholikon, interior, South-eastern pier, proskynetarion frame made of plaster (ph. Vanni 2015).



3b

Fig. 24.3b. Proskynetarion frame made of plaster, detail, traces of the drill (ph. Vanni 2015).



3c

Fig. 24.3c. Proskynetarion frame made of plaster, detail, traces of paint (blue) (ph. Vanni 2015).

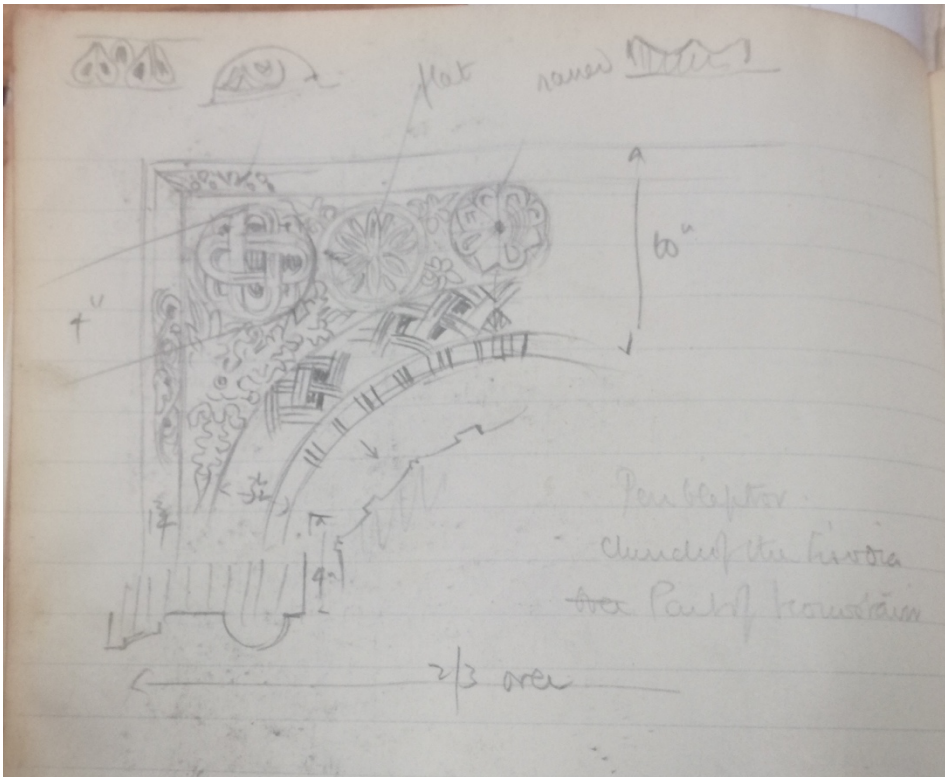


Fig. 24.4. Proskynetarion frame, drawing by Schultz, March 1890, SCH-16

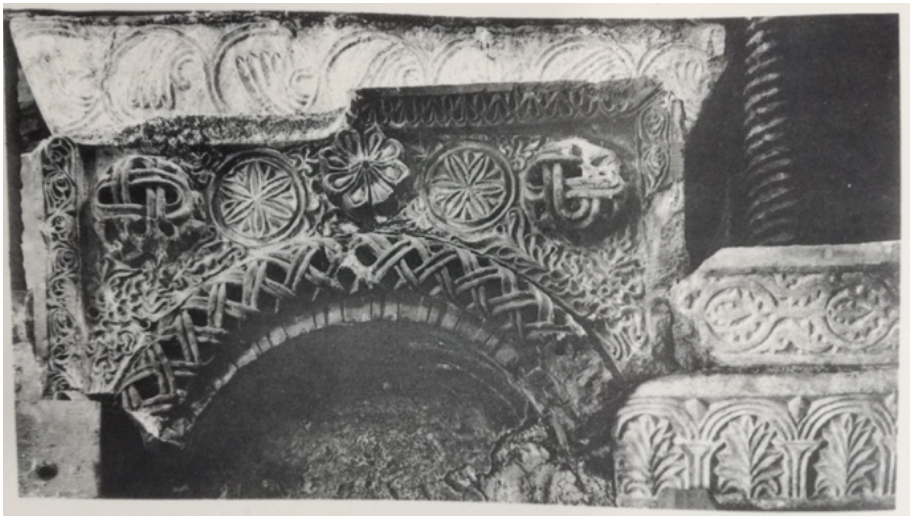


Fig. 24.5. Proskynetarion frame at the end of the nineteenth century (Millet 1910, photos ca 1895).

24. 1. Type A proskynetarion frame.

Date: ca. 1365-1374.

Provenance: Peribleptos church, Mystras, south-east pillar.

Current location: in situ.

Dimensions: height ca 50 cm, width ca 1m, thickness ca 12 cm.

Description: The frame has the shape of an arched slab. The upper cornice (today lost) was carved with drops, while the lateral cornices had a half-palmette scroll. The arch is underlined by a protruding band with an openwork basket-like motif, and by a smaller band with a cursive astragal. The background of the spandrels of the frame is carved with flat leaves from which two bosses and a six-petals rosette emerge. The bosses show an interlace pattern based on the Solomonic knot, and they are openwork. This proskynetarion is another case of two-levels sculpture.

Material and technique: the frame was probably moulded in a formwork and later attached to the wall. It is possible that the rosette and the outline of the bosses were stamped. However, the astragal was made without the aid of stamps as can be seen thanks to the several irregularities show. Traces of blue and probably red paint survived in some parts of the frame (fig. 24.3c).

State of conservation: medium. The upper cornice is today lost; however, this is a recent loss because it appears in the pictures taken by Millet, probably in 1895 (Louvi 1981, 57). The lower edges of the arch are broken. The right one seems to have been cut by the wooden templon which closed the bema from the nave still at the end of the nineteenth century (fig. 24.4). The right lower edge seems to have been cut by the epistyle of the marble templon.

Historical information:

Related visual documentation: drawing by Schults, SCH-16, BSA; and photo by Millet, Millet 1910. See here figs 24.4-24.5.

Essential bibliography: Grabar 1976 148, pl. CXXXV c; Louvi 1981; Marinou 2002, 86; Kalopissi-Verti 2006, 116 no. 29; Marinou 2009b, 186-187.

Comments:

25.H. Athanasios church, Leontari.

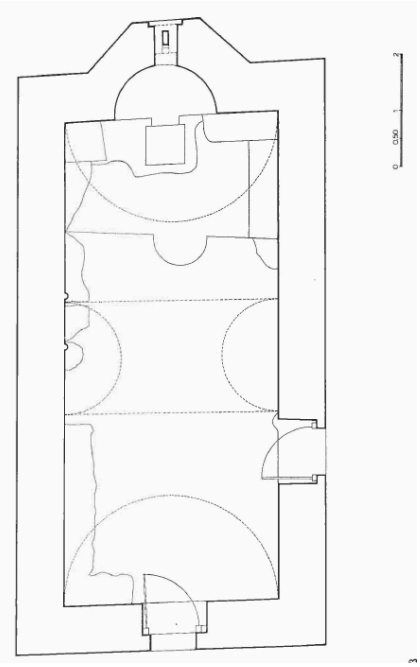


Fig. 25.1. Leondari, H Athanasios, architectural plan (after Albani 1989).



Fig. 25.2. Leondari, H. Athanasios, exterior, view from west (ph. Vanni 2015).

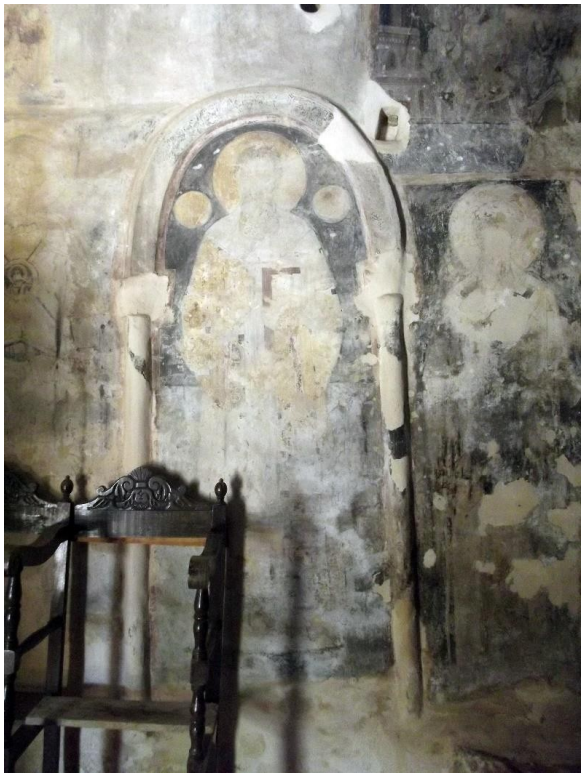


Fig. 25.3. Leontari, H Athanasios, interior, north wall, proskynetarion frame (ph. Vanni 2015).



Fig. 25.4. Leontari, H Athanasios, interior, north wall, proskynetarion frame , detail of the decoration of the arch (ph. Vanni 2015).

25.1 Type B proskynetarion frame, figs 25.3-25.4.

Date: ca 1370-90.

Provenance: H. Athanasios church, Leontari, northern wall.

Current location: in situ.

Dimensions:

Description: the proskynetarion frame is composed of a round arch on two colonnettes. The capitals of the colonnettes are missing. The arch is decorated with two red bands and a series of vegetal patterns made on the heart-shaped palmettes. The paint on the colonnettes is almost all lost, therefore it is impossible to reconstruct its original decoration.

Material and technique: the frame was probably worked with a spatula, and perhaps a movable moulding for the arch, though its shape is irregular.

State of conservation: medium. The arch is well preserved with partial losses at the paintings. The capitals are lost as well as most of the colonnettes, which were reintegrated by recent restorations.

Historical information:

Related visual documentation:

Essential bibliography: Albani 1989, 263, 289 no. 30; Kalopissi-Verti 2006, 117.

Comments:

26.Koimesis church, Longanikos, Peloponnese.



Fig. 26.1. Longanikos, Koimesis Theotokou, exterior, view from the east (after Souchleris 2010).



26.2.

Fig. 26.2. Longanikos, Koimesis Theotokou, interior, proskynetarion frame (ph. Mattiello).



26.3.

Fig. 26.3. Longanikos, Koimesis Theotokou, interior, proskynetarion frame, detail of the capital (ph. Mattiello).

Fig. 26.4. Longanikos, Koimesis Theotokou, interior, proskynetarion frame, detail of the arch (ph. Mattiello).



26.4.

26. Type B proskynetarion frame.

Date: *terminus post quem* 1374/75

Provenance: Koimesis Theotokou church, Longanikos, northern wall.

Current location: in situ.

Dimensions:

Description: the proskynetarion frame is composed of a round arch and colonnettes in relief, while the spandrels are not in relief. All these elements are underlined by a red band. The arch is decorated with a vegetal scroll on blue background, the colonnettes have dark feline-heads showing their fangs. The spandrels are painted with extremely rich and refined vegetal motifs including rosettes and big leaves of half-palmettes.

Material and technique: the arch and the colonnettes were probably worked with a spatula. Perhaps a movable moulding was used to outline the arch, but it did not prevent the artisan to create an asymmetric arch.

State of conservation: good.

Historical information: the proskynetarion was made at the time of the first layer of wall paintings.

Related visual documentation:

Essential bibliography: Chassoura 2002, 220-222.

Comments:

ALBANIA

27.Church of the Virgin, Peshkëpi e Sipërme.

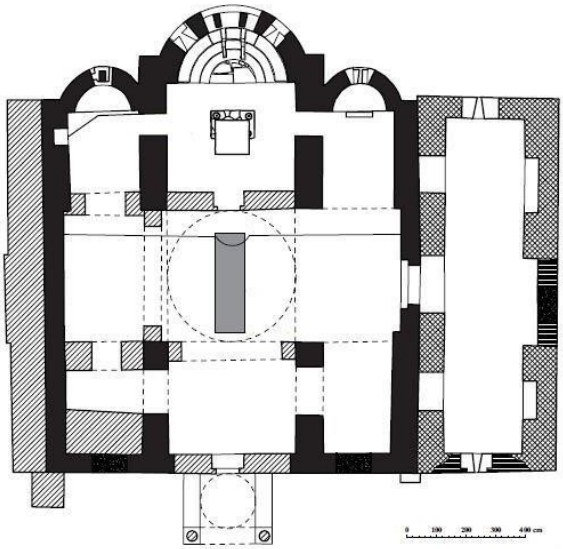


Fig. 27.1. Peshkëpi e Sipërme, Church of the Virgin, architectural plan (after Hobdari 2010).

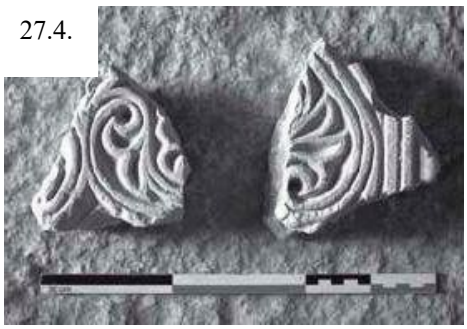


Fig. 27.2. Peshkëpi e Sipërme, Church of the Virgin, exterior, view from the west (after Hobdari 2010).

27.3.



27.4.

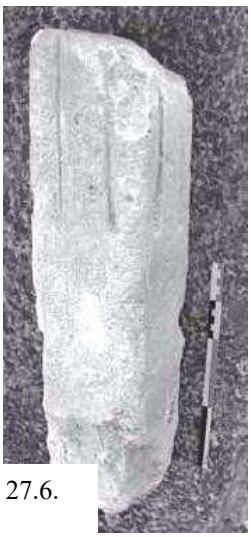


27.5.



Fig. 27.3. Peshkëpi e Sipërme, Church of the Virgin, exterior, view from the east, Late Byzantine addition (ph. Google).
Fig. 27.4. Peshkëpi e Sipërme, Church of the Virgin , stucco fragment with palmettes (after Hobdari 2010).
Fig. 27.5. Peshkëpi e Sipërme, Church of the Virgin , stucco fragment with palmette and a cross (after Hobdari 2010).
Fig. 27.6. Peshkëpi e Sipërme, Church of the Virgin , colonnete (Hobdari 2010).

27.6.





27.7.



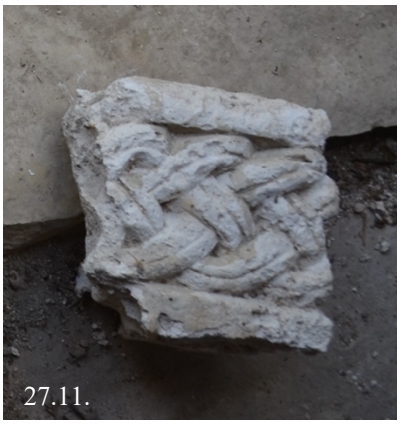
27.8.



27.9.



27.10.



27.11.



27.12.



27.13.

Fig. 27.7. Stucco fragment (ph. Mamaloukos 2020)
Fig. 27.8. Stucco fragment with palmette scroll (after Hobdari 2010)
Fig. 27.9 Stucco fragment (ph. Mamaloukos 2020)
Fig. 27.10 Stucco fragmentary panel (ph. Mamaloukos 2020).
Fig. 27. 11 Stucco fragment (ph. Mamaloukos 2020).
Fig. 27.12. Stucco fragmentary panel (ph. Mamaloukos 2020).
Fig. 27.13. Stucco post (ph. Mamaloukos 2020).

27.1 Two fragments of a frieze, fig. 27. 4.

Date:

Provenance: filling of the northern apse.

Current location: church of the Virgin of Peshkëki e Sipërme (?).

Dimensions: fragment 1, max. height 14.5 cm, max. width 12.5, thickness 4.3 cm. Fragment 2, max height 12.5, max width 12 cm, thickness 5 cm.

Description: the two fragments show the same decoration which is composed of a palmette and half-palmette scroll. Fragment 2 is the end of the frieze since there are three fillets working as frame of the main decoration. It is not possible to say more about their original function. Their dimensions fit well with both a cornice or a frame of a panel.

Material and technique: the carving seems to be made with a knife or a spatula, not with a stamp.

State of conservation: To verify.

Historical information: the pieces were found into the filling of the northern apse. Their original function it is unknown. It may be possible that they belonged to the late thirteenth century phase of the church.

Related visual documentation:

Essential bibliography: Hobdari 2010, 349, pl. XI, 8.

Comments:

27.2 Fragmentary panel fig. 27. 5.

Date: late thirteenth century (?).

Provenance: filling of the northern apse.

Current location: church of the Virgin of Peshkëki e Sipërme (?).

Dimensions: overall max. height 44.5 cm, overall max. width 21 cm, thickness 6.8 cm.

Description: two fitting fragments which shows probably a lattice decoration with palmettes. The fragments may belong to a panel. This is suggested by their dimensions and by their ornament.

Material and technique: probably mixed technique of stamps and use of spatula/knife.

State of conservation: To verify.

Historical information: the pieces were found into the filling of the northern apse. It may be possible that they belonged to the late thirteenth century phase of the church.

Related visual documentation:

Essential bibliography: Hobdari 2010, 349, pl. XI, 8.

Comments: The palmettes are of the same type of those stamped on the window transennae of the church of the Taxiarches at Kostaniane (Papadopoulou 2006, figs. 43-44).

27.3 Post, fig. 27. 6.

Date: late thirteenth century (?).

Provenance: filling of the northern apse.

Current location: church of the Virgin of Peshkëki e Sipërme (?).

Dimensions: max. height 55 cm, width 13 cm, thickness 14 cm.

Description: squared post decorated with a cordon on three sides. The upper part is broken.

Material and technique: probably self-supporting post made in formwork. Hobdari does not specify if there is a wooden beam inside.

State of conservation: To verify.

Historical information: the pieces were found into the filling of the northern apse. It may be possible that they belonged to the late thirteenth century phase of the church.

Related visual documentation:

Essential bibliography: Delouis 2006, pl. 17c. fig. 7; Hobdari 2010, 349, pl. XI, 8.

Comments:

27.4 Fragment, fig. 27. 7.

Date: late thirteenth century.

Provenance: church of the Virgin of Peshkëki e Sipërme.

Current location: church of the Virgin of Peshkëki e Sipërme.

Dimensions: max. height 24.5 cm, max. width ca 17cm.

Description: The fragment shows a scroll made of palmette and half palmette with round edges. The piece may belong to the same element of cat. No. 27.5.

Material and technique: probably mixed technique of stamps and use of spatula/knife.

State of conservation: To verify.

Historical information: the piece was found during the restorations conducted suring the summer 2020. It may be possible that they belonged to the late thirteenth century phase of the church.

Related visual documentation:

Essential bibliography: Hobdari 2010, 349, pl. XI, 8.

Comments: the vegetal scroll should be similar to the one of cat. No. 16.2.

27.5 Fragment, fig. 27. 8.

Date: late thirteenth century (?).

Provenance: filling of the northern apse.

Current location: church of the Virgin of Peshkëki e Sipërme (?).

Dimensions: max. height 24.5 cm, max. width 26 cm, thickness 7 cm.

Description: The fragment shows a scroll made of palmette and half palmette with round edges, which is framed by a flat band on the upper edge. The vegetal scroll should be similar to the one of cat. No. 16.2. The dimensiosn of the piece may suggest that it belonged to an epistyle or a panel.

Material and technique: probably mixed technique of stamps and use of spatula/knife.

State of conservation: To verify.

Historical information: the pieces were found into the filling of the northern apse. It may be possible that they belonged to the late thirteenth century phase of the church.

Related visual documentation:

Essential bibliography: Hobdari 2010, 349, pl. XI, 8.

Comments: the fragment may belong to the same piece of 27.4.

27.6 Fragment, fig. 27. 9.

Date: late thirteenth century (?).

Provenance: church of the Virgin of Peshkëki e Sipërme.

Current location: church of the Virgin of Peshkëki e Sipërme.

Dimensions: max. height 10 cm, max. width ca 10 cm.

Description: The fragment shows a braid made of three bands and below it some fillets. It seems the frame of a panel.

Material and technique: Impossible to say if stamps or formwork were used. However, the braid was finished with a drill.

State of conservation: good.

Historical information: the piece was found during the restorations conducted during the summer 2020. It may be possible that they belonged to the late thirteenth century phase of the church.

Related visual documentation:

Essential bibliography: Unpublished.

Comments: the fragment finds close comparisons with cat. No. 27.8, 13.2 and 15.5.

27.7 Fragmentary panel, fig. 27.10.

Date: late thirteenth century (?).

Provenance: church of the Virgin of Peshkëki e Sipërme.

Current location: church of the Virgin of Peshkëki e Sipërme.

Dimensions: max. height 29 cm, max. width 21 cm.

Description: the fragment is broken on three sides. A flat band marked probably a central motif composed of half palmettes and palmettes. The dimensions of the fragment and its decoration suggest that it was part of a panel.

Material and technique: to verify.

State of conservation: good.

Historical information: the piece was found during the restorations conducted during the summer 2020. It may be possible that they belonged to the late thirteenth century phase of the church.

Related visual documentation:

Essential bibliography: Unpublished.

Comments: The style of the palmettes and the overall design of the piece find close comparisosn with cat. No. 15.

27.8 Frieze, fig. 27.11.

Date: late thirteenth century (?).

Provenance: church of the Virgin of Peshkëki e Sipërme.

Current location: church of the Virgin of Peshkëki e Sipërme.

Dimensions: max. height 16cm, max. width 13cm.

Description: frieze decorated with two flat fillets and a braid made of three bands.

Material and technique: Impossible to say if stamps or formwork were used. However, the braid was finished with a drill.

State of conservation: good.

Historical information: the piece was found during the restorations conducted during the summer 2020. It may be possible that they belonged to the late thirteenth century phase of the church.

Related visual documentation:

Essential bibliography: Unpublished.

Comments: the fragment finds close comparisons with cat. No. 27.6, 13.2 and 15.5.

27.8, Fragmentary panel, fig. 27.12

Date: late thirteenth century (?).

Provenance: church of the Virgin of Peshkëki e Sipërme.

Current location: church of the Virgin of Peshkëki e Sipërme.

Dimensions: max. height 11.5 cm, max. width 15cm

Description: the piece is broken on three sides. However, the kind of decoration with palmettes creating an angle suggest that it was originally part of a panel.

Material and technique: probably moulded in formwork and the palmettes were made with stamps.

State of conservation: medium.

Historical information: the piece was found during the restorations conducted during the summer 2020. It may be possible that they belonged to the late thirteenth century phase of the church.

Related visual documentation:

Essential bibliography: Unpublished.

Comments: the decoration of the panel finds close comparisons with cat. No. 15.3.

27.9, Post, fig. 27.13.

Date: late thirteenth century (?).

Provenance: church of the Virgin of Peshkëki e Sipërme.

Current location: church of the Virgin of Peshkëki e Sipërme.

Dimensions: height 68.5 cm, width 16cm

Description: squared post decorated on one side with an intricate half-palmette and palmette scroll. The upper part is missing.

Material and technique: the post was made into formworks, the carved decoration was probably made with stamps, while some details were added later when the plaster was dried (incision on the stem).

State of conservation: good.

Historical information: the piece was found during the restorations conducted during the summer 2020. It may be possible that they belonged to the late thirteenth century phase of the church.

Related visual documentation:

Essential bibliography: Unpublished.

Comments: the post finds close comparisons with the posts found in Epirote churches for both dimensions and decorative patterns. In particular, the scroll finds an almost identical one in cat. No. 17.1-17.2.

NORTH MACEDONIA

28.Church of St. Panteleimon, Nerezi.

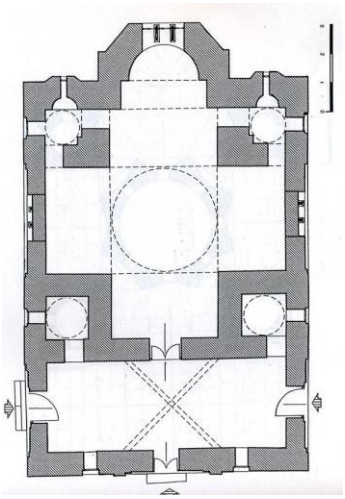


Fig. 28.1. Nerezi, church of St. Panteleimon, plan (after Sinkević 2000).



Fig. 28.2..Nerezi, church of St. Panteleimon, exterior view from the West (ph. Pace 2006).



Fig. 28.3. Nerezi, church of St. Panteleimon, interior lookin East (after Sinkević 2000).



Fig. 28.4. Nerezi, church of St. Panteleimon, fragment of the proskynetarion frame made of stucco of the north-eastern pillar (after Bošković 1933).



Fig. 28.5. Nerezi, church of St. Panteleimon, south- eastern proskynetarion frame made of stucco (after Kalopissi-Verti 2006).



Fig. 28.6. Nerezi, church of St. Panteleimon, south-estern proskynetarion frame made of stucco (after Millet 1919).



Fig. 28.7. Nerezi, church of St. Panteleimon, south-eastern pillar proskynetarion frame made of stucco (after Okunev 1929).

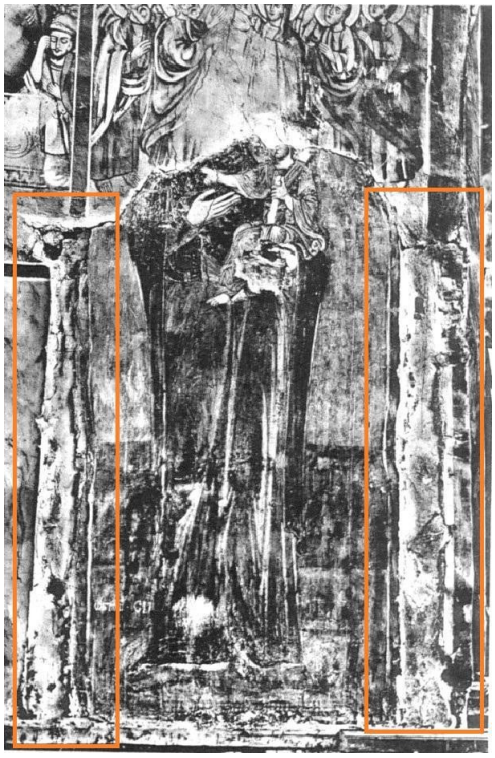


Fig. 28.8. Nerezi, church of St. Panteleimon, north-eastern pillar, proskynetarion frame made of stucco (Okunev 1929).

28.1 Type A proskynetarion frame, figs. 28.3-28.5.

Date: 1164.

Provenance: south-eastern pillar, Church of St. Panteleimon, Nerezi.

Current location: in situ.

Description: The frame of the proskynetarion on the south-eastern pillar is the only one which survived. The frame is a trilobe-arch slab on two pairs of four capitals with dosserets (four for each part) and as many colonnettes.

The slab has an architrave with hearth-shaped palmettes and vegetal stems which lies on two smaller colonnettes with stylized acanthus leaves. The slab is framed in the lower part by a basket-like ornament and a tiny band with an astragal. In the spandrels there two peacocks flankinf a central vase. The remaining space of the spandrels is filled with a palmette scroll. The capitals of the two pairs of four colonnettes have palmettes inside hearth-shaped frames and vegetal stems bound together with a horizontal ribbon. The dosserets are decorated by incised dots.

Material and technique: formwork for the arched slab and colonnettes, probably use of knives and spatulae for the scroll, as shown by its crisp carving.

State of conservation: good.

Historical information: In 1929 the southern proskynetarion cornice was lacking the colonnettes as well as of the base. The colonnettes that we see today are all fruit of this restoration. It is not clear whether the small colonnette on top left was a previous restoration because it looks of a different colour than the rest in the picture of Millet, fig. 28. 6.

Related visual documentation: Millet 1919; Okunev 1929. Here figs. 28.6-28.7.

Essential bibliography: Millet 1919; Okunev 1929; Bošković 1933; Grabar 1976: 106; Sinkevič 2000: 4, 8-9, 11-74, 87-88, 90.

Comments:

28.2 Type A proskynetarion frame, figs. 28.8.

Date: 1164.

Provenance: north-eastern pillar, Church of St. Panteleimon, Nerezi.

Current location: destroyed

Description: The frame was basically destroyed at the beginning the twentieth century when Bošković found just one capital (fig. 28.4), which is identical to those of the southern proskynetarion. In the photo of Okunev (fig. 28.8) is visible the lacuna left by the colonnettes on the wall paintings. The proskynetarion frame was reconstructed ex novo in marble, identical to the southern one, but it was never mounted on the wall.

Material and technique: -

State of conservation: destroyed.

Historical information:

Related visual documentation: Okunev 1929. Here figs. 28.4, 28.8.

Essential bibliography: Millet 1919; Okunev 1929; Bošković 1933; Grabar 1976: 106; Sinkevič 2000: 4, 8-9, 11-74, 87-88, 90.

Comments:

GREEK ISLANDS

29. Virgin Makrini church, Kallithea, Samos.

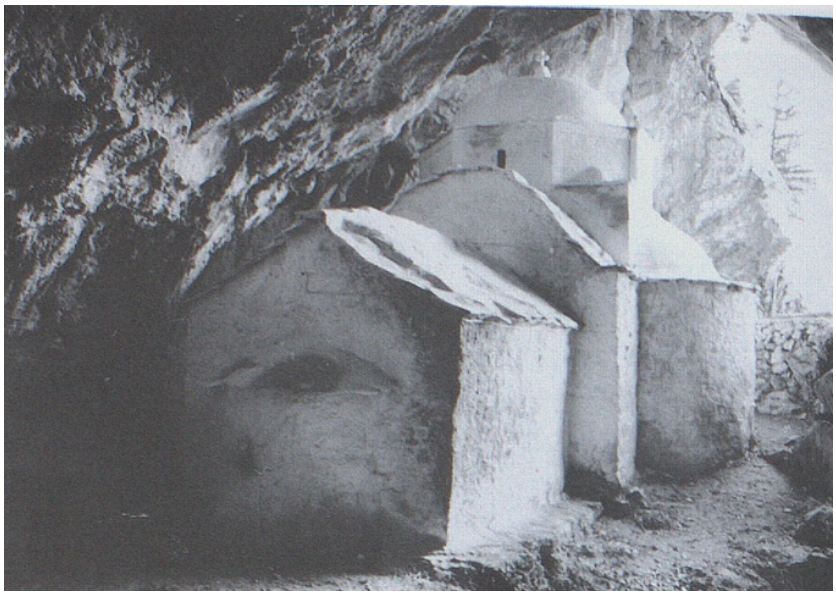


Fig. 29.1. Samos, Kallithea, Virgin Makrini church, exterior, view from north-east. (after Mitsani 1998).



Fig. 29.2. Samos, Kallithea, Virgin Makrini church, northen proskyenatrion frame, plaster. (after Mitsani 1998).



Fig. 29.3. Samos, Kallithea, Virgin Makrini church, southern proskyenatrion frame, plaster. (after Mitsani 1998).

29. 1. Type B proskynetarion frame, fig. 29.2.

Date: ca 1300.

Provenance: north-eastern pillar, church of the Virgin Makrini, Kallithea.

Current location: in situ.

Dimensions:

Description: the frame is modelled as an arched slab on colonnette. The right one is missing, it was probably removed from the beginning or never put in place, because the wall painting marks the edge of the wall and it is not disturbed by the absence of the colonnette. The spandrels of the frame have birds (partridges) into circles, and the remaining space is filled with a vegetal scroll with flat heart-shaped leaves.

Material and technique: probably modelled in situ with spatulae.

State of conservation: good.

Historical information:

Related visual documentation:

Essential bibliography: Mitsani 1998, 102-104, figs. 19, 21a; Kalopissi-Verti 2006, 117, fig. 17-18.

Comments:

29. 1. Type B proskynetarion frame, fig. 29.3.

Date: ca 1300.

Provenance: south-eastern pillar, church of the Virgin Makrini, Kallithea.

Current location: in situ.

Dimensions:

Description: the frame is modelled as an arched slab on colonnette. The left one is missing, it was probably removed from the beginning or never put in place, because the wall painting marks the edge of the wall and it is not disturbed by the absence of the colonnette. The spandrels of the frame have a feline and a quadruped into circles, and the remaining space is filled with a couple of birds, a deer and another quadruped. The shaft of the colonnette is decorated with an interlace and a Solomonic knot and bands of triangles.

Material and technique: probably modelled in situ with spatulae.

State of conservation: good.

Historical information:

Related visual documentation:

Essential bibliography: Mitsani 1998, 102-104, figs. 19, 21a; Kalopissi-Verti 2006, 117, fig. 17-18.

Comments: the decoration of the shaft and the presence of animals on the spandrels recalls cat. No. 30.

30. Panagia church in Archatos, Naxos.

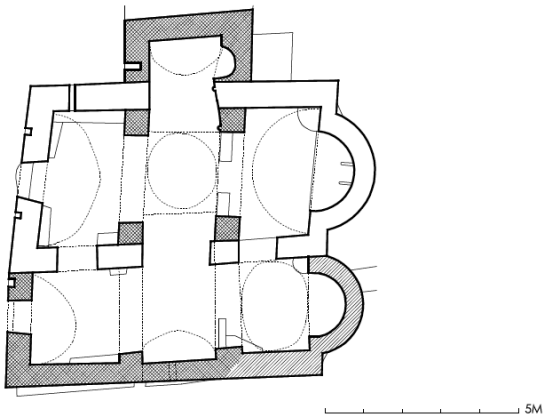


Fig. 30.1. Naxos, Archatos, Panagia church, plan (After Aslanides 2014).



Fig. 30.2. Naxos, Archatos, Panagia church western entrance (ph. Vanni 2017).



Fig. 30.3. Naxos, Archatos, Panagia church northern chapel, eastern wall, proskynetarion of the Virgin (after Konstantellou 2019).



Fig. 30.4. Naxos, Archatos, Panagia proskynetarion of the Virgin (after Konstantellou 2019).

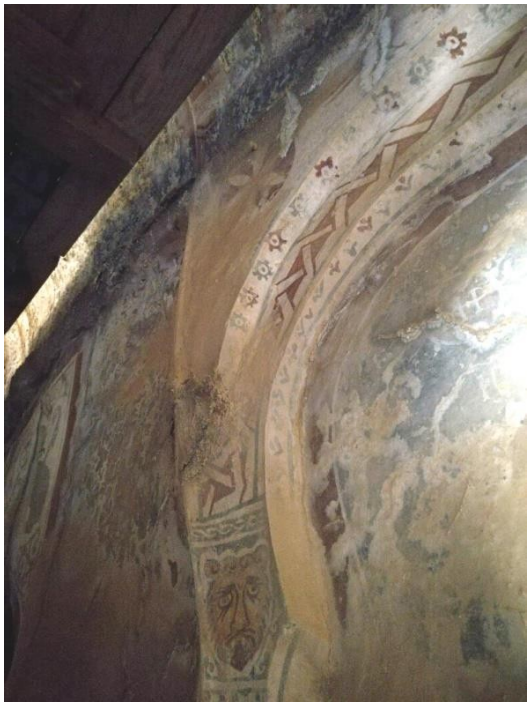




Fig. 30.5a-b. Naxos, Archatos, Panagia proskynetarion of the Virgin, details (ph. Vanni 2017).



Fig. 30.6. Naxos, Archatos, Panagia church, proskynetarion frame, detail, lionhead (1285) (ph. Vanni 2017).

30.1 Type B proskynetarion frame, figs. 30. 3-30.6.

Date: 1285

Provenance: Naxos, Archatos, Panagia church

Current location: in situ.

Dimensions:

Description: the proskynetarion frame is composed of an arched slab on two post-colonnettes. The arched slab is decorated with a combination of geometrical motifs and animals on a white background. At the centre there is a couple of birds, possibly peacocks (on the left the male recognizable for the typical feathers on the head, the female on the right), they flank a central round with a rosette and are pecking. Between the birds and the rosette there is a vegetal motif. The corners of the proskynetarion are not of the usual shape but they were adapted to the shape of the building masonry and they are decorated with roundels with six-petals rosettes on red and blue background. The pendentives of the proskynetarion are decorated with an image of a small bird on the right, while on the left the current state of the painting cannot help in the identification of the motif. The capitals of the proskynetarion are painted with lionheads, which shows their tongue and teeth. The lionheads are framed by two bands with an interlaced ribbon. Above the capital, on the shaft of the colonnette there were two anagrams. One is now unreadable, while the second was transcribed by Konstantellou as ΩP XT. The colonnettes are decorated by a band composed by a braid framed by two blue lines with fringes. The passage of the colonnettes into posts is marked by the polygonal shape of the plaster and by the decoration which is composed by two blue lines and alternated cubes, followed by vegetal motifs in red paint. The vegetal motifs are framed by a blue cornice. In the lower end, this cornice seems to draw some folds, as if it was imitating a textile. Another possibility is that these ‘folds’ are an attempt to follow the polygonal shape of

the post.

Material and technique: plaster applied in several layers and worked with a trowel .

State of conservation: good.

Historical information: the proskynetarion frame belongs stratigraphically to the second pictorial campaign of the church dated to 1285 by the inscription on the left of the image of St. John the Ριγοδιωκτῆς. The first campaign is usually dated between the eleventh and the twelfth century.

Related visual documentation:

Essential bibliography: Kalopissi-Verti 2006, 117**;** Konstantellou 2019 in part., 143-219.

Comments:

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31. Hagios Sozon in ‘Giallous’ (Γιαλλούς), Naxos.

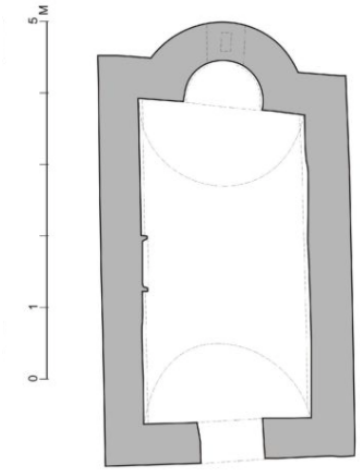


Fig. 31.1. Naxos, Hagios Sozon της Γιαλλούς, plan (after Kostarelli 2013).



Fig. 31.2. Naxos, Hagios Sozon της Γιαλλούς, esterior, view from north-east (after Kostarelli 2013).





Fig. 31.3a-b. Naxos, Hagios Sozon της Γιαλλούς, interior, northern wall, proskynetarion frame (after Konstantellou 2019).

31.1. Type B proskynetarion frame, figs. 31.3a-b.

Date: 1313/14

Provenance: northern wall, Hagios Sozon της Γιαλλούς.

Current location: in situ.

Dimensions: -

Description: the proskynetarion frame is composed of an arched slab with raised external edges. The left pendentive was decorated with a bird pecking on a white background, and the upper and lower edges of the slab were decorated with a series of leaves in dark blue paint.

Material and technique: plaster applied on the wall and worked in situ.

State of conservation: damged.

Historical information:

Related visual documentation:

Essential bibliography: Kostarelli 2013, 64-65; Kostarelli 2017.

Comments:

32.H. Georgios in Kato Potamia.



Fig. 32.1. Naxos, H. Georgios in Kato Potamia (after Konstantellou 2019).

32.1. Type B Proskynetaria frames.

Date: ca 1300-1310.

Provenance: H. Georgios in Kato Potamia.

Current location: in situ.

Dimensions:

Description: the proskynetaria frames belonged to the masonry templon. They are round arches decorated with animals and vegetal motifs on a white background.

Material and technique:

State of conservation: medium. Most of the arches were destroyed when it was built the pointed arch.

Historical information:

Related visual documentation:

Essential bibliography: Konstantellou 2019, 278.

Comments:

33. H. Ioannes Theologos in Kamino Philotio (στην Κάμινο Φιλωτίου).

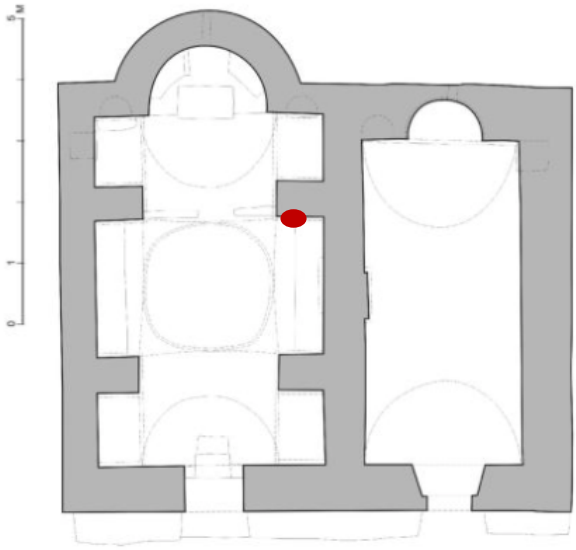


Fig. 33.1. Naxos, H. Ioannes Theologos in Kamino Philotio, plan (after Kostarelli 2013). In Red the location of the proskynetarion frame.

33. 1 Type B proskynetarion.

Date: 1313/14.

Provenance: H. Ioannes Theologos in Kamino Philotio.

Current location: in situ.

Dimensions:

Description: the proskynetarion frame is composed of an arched slab. The lower part of the frame is now lost, and the painted decoration cannot be interpreted.

Material and technique: as cat, no. 30-32.

State of conservation: mediocre. The lower part of the proskynetarion is lost.

Historical information:

Related visual documentation:

Essential bibliography: Kostarelli 2013, 56, 75; Kostarelli 2017, 276, fig. 10; Konstantellou 2019, 189.

Comments:

CYPRUS

34.Church of St. Nicholas of the Roof near Kakopetria.

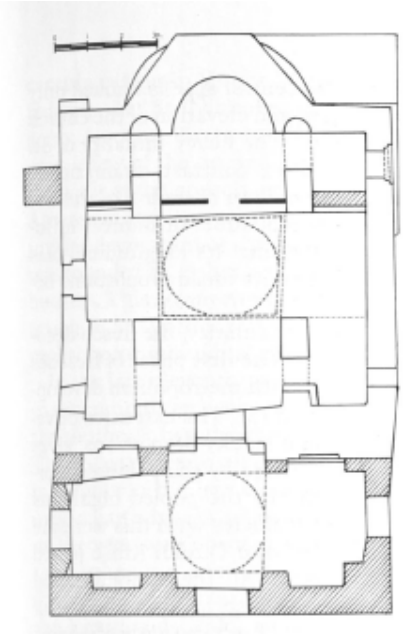


Fig. 34.1. Cyprus, Kakopetria, St. Nicholas of the Roof, plan (after Wharton 1988).



Fig. 34.2. Cyprus, Kakopetria, St. Nicholas of the Roof, esterior (after Stylianou 1997).

34. 1. Fragments of a templon.

Date: terminus ante quem twelfth century.

Provenance: Church of St. Nicholas of the Roof.

Current location: Unknown.

Dimensions: Unknown.

Description: fragments of a templon were found in the filling of the wall where is the image of St. Nicholas.

Material and technique: Unknown.

State of conservation: Unknown.

Historical information:

Related visual documentation:

Essential bibliography: Megaw 1974 80 n. 95; Stylianou, Stylianou 1997, 65; Rautman 2003, 46-47.

Comments:

APPENDIX B

LIST OF STUCCOES FROM SOME CHURCHES OF MEDIEVAL SERBIA

St. Peter church, Novi Pazar.

Decoration of the front of the north and south arches and of the niches between the arches and the spandrels. The decoration are geometric motifs made by carving the plaster with a pointed tool. They were probably made soon after the construction of the ninth-century building and before the first phase of wall paintings.

Friezes in the drum of the dome separating the narrative scenes and belonging to the first layer of wall paintings (ninth century). The friezes were decorated with circles and flowers applied on the background with nails. Nešković and Nikolić compared them to the stuccoes of Müstair. The patron of the ninth-century phase is unknown; however, the church became episcopal seat in the tenth century.

Selected bibliography: Nešković, Nikolić, 1987, 32-33, fig. 17, 39-51. On the architecture, see Ćurčić 2010, 342-343.

Church of Holy Trinity, Sopoćani monastery.

Proskynetaria frames on the Eastern pillars, now lost but there are still traces in situ.

Cornices on the pillars marking the springing of the arches. They are decorated with acanthus leaves and two bands with bead-and-reel and ovuli. The decorative patterns are all modelled in relief and were originally covered by paint, as can be seen in the surviving section above the Prophet David. The detachment of the cornice at some points (e.g. the south-west pillar) allows us to understand the technique used to produce the cornice. The cornice is composed of a series of 'tiles' modelled in formworks and later mounted on the wall on a cavetto cornice made of mortar.

The proskynetaria frames and the cornices are probably contemporary to the wall paintings (1263-1268), because the plaster of the wall paintings ends where the stucco decorations begin.

An elaborated stucco cornice marked the arch of the lunette of the internal portal. The decoration is now lost, but the nails used to fix the protruding frieze remain. The stucco cornice was probably made at the same time of the wall paintings, around 1270.

The Holy Trinity church was founded by the king Stephen Uroš and became the mausoleum of the royal family.

Selected bibliography: Kandić, Milošević 1985, 15, 17, 18; Kalopissi-Verti 2006, 116 n. 27; Gligorijević-Maksimovi 2009, 263.

Katholikon, Gračanica monastery.

See Appendix C, cat. No. 24.

Church of the Ascension, Žića monastery.

Proskynetaria frames of the image of Christ and possibly the image of the Virgin on the Eastern pillars. The frames are now lost, but the area around the image of the Christ bears the traces of a frame with signs of nails on which the stucco was attached. Čanak-Medić considered the stucco frames to belong to the second phase of the paintings (end of the thirteenth-beginning of the fourteenth century), as the painted images. Therefore, they substituted previous fames made of stone. Part of the area of the stucco was later covered by paintings in the sixteenth century. The later study of Vojvodić does not mention the possibility of stucco but points out traces of a later paintings (seventeenth-eighteenth century) in the area of the spandrels of the lost proskynetarion frame.

Selected bibliography: Čanak-Medić 1995, 61; Vojvodić 2014, 73-74, figs. 38-39, 258 n. 8-9a.

Church of the Dormition of the Virgin, Ljubostinja monastery.

Proskynetarion frame of the Deesis flanking the main entrance in the narthex (ca 1406-1408). The stucco frame belongs to Type B proskynetaria, and it is composed of a series of arches and colonnettes. In the pendentives, there are lion heads and bearded men painted en grisaille. The stucco frame partially covers the band with the inscription with the signature of the painter and priest Makarios, author of the Deesis and the image of the Virgin and angels in the lunette above the portal. It is striking the inaccuracy of the profile of the proskynetarion frame compared to the high quality of the paintings covering the stucco frame. The stratigraphic relationship between the stucco frame and the wall paintings should be verified.

The church was founded by the Serbian princess Milica (r. 1389–1405) as her burial place at the end of the fourteenth century.

Selected bibliography: Đurić 1985, figs. 112-118; Djordjević, Marković 2000-2001, 30, 32; Drpić, 2013, 335.

Church of the Holy Trinity, Resava monastery.

Painted cavetto cornice in the naos and the apse, and a cavetto cornice at the dome's base. Both cornices were painted with vegetal scrolls and palmettes. The cornice at the base of the dome reproduces the effect of mastic inlay sculpture. A third frieze used to mark the lunette of the main portal in the narthex. Today only a few fragments remain. All the stucco friezes in the Holy Trinity church were made during the first wall painting campaign (1407-1418). Therefore, the stucco friezes were part of the decoration commissioned by the despot Stefan Lazarević, son of Prince Lazar and Princess Milica, which included the church's construction and its decoration with wall paintings.

Selected bibliography: Simić *et al.* 2011, 54, 82, 88, figs. 28, 40-42 ; Prolović 2017, 110, 356-357, 431.

APPENDIX C

LIST OF BUILDINGS WITH PLASTER WINDOW TRANSENNAE

This is a preliminary list of Middle and Late Byzantine buildings with window transennae made of plaster. The records are listed by region and country starting with Istanbul and Anatolia, Greece, Cyprus, and Kosovo.

Map with the churches with stucco window transennae (9th -15th c.) mentioned in the list.



Turkey

***1. Istanbul, Zeyrek Camii* (Pantrokrator monastery)**

Window transennae signs on the southern windows of the exonarthex (prob. 12th c.).

Bibliography: on the glass roundels: Canav-Özgümüş, Kanyak 2015. On the window: Ousterhout *et al.* 2009.

***2. Istanbul, Kariye Camii, parekklesion* (monastery of Christ the Saviour of the Chora).**

Window transennae in the apse of the parekklesion (still visible in 1957 and 1963); traces of plaster transennae in the lunette of 'passageway B'.

Bibliography: Megaw 1963, 349 n. 49, 365; Ousterhout 1987, 54, 58, 62, figs. 86, 94-96; Dell'Acqua 2004, 68, 44; Dell'Acqua 2005, 207, n. 69.

***3. Istanbul, Fethiye camii* (Pammakaristos church).**

Traces of window transennae on a glass roundel in the small grave crypt below the exonarthex.

Bibliography: Hallensleben 1963, 180-181, fig. 11; Ousterhout 1999, 153, fig. 114.

4. Amorion, Lower City church.

Two types of window transennae: Oculi transennae with polylobed oculi with stained glass disks. Incisions around the oculi creating a flower motif (9th c.), and simpler oculi transenna with stained glass (11th c.).

Bibliography: Harrison, 1992, 212; Harrison, Christie 1993; Lightfoot, Ivison 1997, 296; Dell'Acqua 2005, 200; Dell'Acqua 2016, 337–47.

5. Çanlı Kilise, near Akhisar, Cappadocia.

Fragments of window transennae found in the parekklesion (1293).

Bibliography: Ousterhout 2005, 189 n. 29, 206, figs. 254, 269.

Greece

6. Panagia Kosmosteira, Feres, Thrace.

Oculi transennae of the south-western domes with glass roundels.

Bibliography: Bakirtzis 1997; Ousterhout, Bakirtzis 2007, 59-60.

7. H. Panteleimon, Thessaloniki.

Fragments of oculi transennae with glass roundels found in the fill of the roof of the northern wall of the narthex (14th or post-byzantine).

Bibliography: Antonaras 2019, 282-283, cat. No. 442.

8. H. Achilleos, Small Lake of Prespa.

Window transennae with geometrical motifs found during the excavations of 1965.

Bibliography: Moutsopoulos 1989, I, 189-190, 331-332, figs. 27-28 pl. 31, 1-2, 32, 1; Moutsopoulos 1999, 248-249, figs. 211-212.

9. Katholikon, monastery of Vatopedi, Mount Athos.

Windows of the tribelon, in the catechoumena,

Bibliography: Pazaras 2001a, 31, figs. 10-11.

10. Taxiarches church, Kostaniane, Epiros.

Window transennae in the bilobed window of the apse, on the lunette and upper window of the northern wall. The transennae are decorated with palmettes made with stamps, which recall motifs used on textiles.

Bibliography: Papadopoulou 2006, 362.

11. Hagia Theodora, Arta, Epiros.

Window transennae (fragments) now preserved at the deposits of the Paregoritissa of Arta.

Bibliography: Orlandos 1936b; Papadopoulou 2006, 363.

12. Kato Panagia church, Arta, Epiros.

Southern dilobe window, oculi transenna with carved decoration.

Bibliography: Orlandos 1936a; Papadopolou 2006, 363.

13. Kokkini Ekklisia, Boulgareli, Epiros

Window transennae in the bilobed window of the apse. They were oculi transennae with protruding lionheads (or feline heads). The surviving pieces are now in the archaeological collection of the Paregoritissa church, Arta.

Bibliography: Orlandos 1927, 163-164; Papadopoulou 2001-2004, 168; Papadopoulou 2006, 363.

14. Koimesis church, Lyngos, Epiros.

Window transennae in the central apse. The design of the transenna is a basket-like motif created by a double-strip on the exterior and grill with lozenges openings on the interior. No glass.

Bibliography: Unpublished.

15. Koimesis church, Orchomenos (Skripou), Boeotia.

Oculi transenna with double glazing.

Bibliography: Dell'Acqua 2005, 201 n. 37; Papadopoulou, 2006, 344, fig. 5.

16. Katholikon, Hosios Loukas monastery, Boeotia.

Window transennae used for the windows of the perimeter of the church and for dividing the prothesis from the bema. The transennae have polylobed oculi. Some of them were destroyed during the Second World War.

Bibliography: Schultz, Barnsley 1901, 27-29, 36; Stikas 1970, 76, 147-188.

17. Katholikon, Daphni monastery, Attica.

Three fragments of window transennae now in the deposit at the monastery of Daphni. They probably come from the katholikon of Daphni, since the plaster looks similar to the stucco friezes found there and were made using the same technique of formworks lined with a cloth (the back of the transennae preserves the traces of the cloth).

Bibliography: Unpublished. A mention of paster window transennae in the katholikon is in Millet, Benouville 1899, 65.

18. Zoodochos Pege, Samarina, Peloponnese.

Oculi window transenna from the central apse carved with half-palmettes.

Bibliography: Bouras, Boura 2002, 428 fig. 461. Notebook Schultz at the British School at Athens: SCH-16.

19. Hagia Sophia, Monemvasia, Peloponnese.

Stucco frieze covering the wooden beam of the trilobe window on the norther wall. The frieze may belong to an oculi transenna.

Bibliography: Unpublished.

Cyprus

20. Panagia Aphendrika-north church (ex-Holy Trinity), Monastery of St. Chrysostomos, Koutsovendis.

Fragments of stucco transennae with glass, now almost all remade during modern restorations.

Bibliography: Mango *et al.* 1990, 91.

21. Saranta Kolones castle, Paphos.

Fragments of window transenna with glass (FC. 3840) found on the plaster pavement of the stables together with a lead seal.

Bibliography: Rosser 1985, 93 n. 44.

22. Panagia Phorbiotissa, Asinou.

Oculi transennae still in place in the windows and in the lunettes of the doors at the beginning of the twentieth century.

Bibliography: Jeffery 1918, 93; Papageorgiou 2012, 46-47, 48 n. 58, figs. 2.9-2.11.

23. Panagia, Trikomo

Oculi transenna found in one of the windows of the dome during the restorations of 1966.

Bibliography: Papageorgiou 2012, 48 n. 58.

Kosovo

24. Gračanica monastery, katholikon.

Window transenna in the west bay window of the north façade. The transenna was had circular and semi-circular oculi filled with glass panes. The stucco frame was contained within a wood frame.

Bibliography: Ćurčić 1979, 121-122, fig. 78.