

of ancestral customs was to set up in the palace “a radiant and newly cleaned mirror” through which power will be exercised “with order and beauty” (*DeCer.* I, Preface).

This is clearly a book emerging from the author’s deep interest in the subject, so it is somewhat unfortunate that we do not read of exactly why he has chosen to construct this long narrative of imperial rule. What are the themes and patterns which can be compared with, or be found to intersect with, the *longue durée*, the evolving historical structures of other periods, mentalities and geographies? – the world of the crusades, the Muslim invasions, as current scholars are exploring through their studies of fluid networks of cultural, trade and political interaction, such as the Mediterranean world, or the intersecting identities of the Persians and Central Asia? However, there is something very familiar in Lygo’s narrative focused upon the reign of emperors, and the major events that take place in their reigns – it is of course the structure of the Byzantine chronicles themselves which, as Roger Scott has noted, were characterized by drawing upon previous accounts, preserving good stories, and by their use as propaganda – only changing the story if they, or their patrons, thought it contained an error, or an unpalatable truth (Scott 2009). Examples he gives range from Malalas to Theophanes and Psellos’ *Fourteen Byzantine Rulers*. So, can we understand this book as a chronicle of sorts, rather than a history? It certainly contains some great stories. This book then will bring to life a strange and alien society for both general readers and students. Could it perhaps reappear as a documentary series, narrated by Bettany Hughes?

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Vicky Foskolou and Sophia Kalopissi-Verti (eds) *Intercultural Encounters in Medieval Greece after 1204: The Evidence of Art and Material Culture*. Byzantios: Studies in Byzantine History and Civilization. pp. 572, with 35 colour + 245 b/w ill. Turnhout: Brepols, 2022. ISBN: 978-2-503-59850-5, paperback €95.00.

The origins of this volume can be traced back to a roundtable discussion on the archaeological and

artistic evidence for interrelations between Latins and Greeks in post-1204 Greece and the Aegean, held at the 23rd International Congress of Byzantine Studies, in Belgrade in 2016. Despite recent advances in the field, the art and material culture of medieval Greece have been studied in a rather piecemeal fashion, and the roundtable discussion highlighted the need for a more unified approach to the question of cross-cultural interactions, which is what the present volume aims to achieve. Indeed, in bringing together fourteen chapters on various aspects of artistic production, architecture and archaeology, including contributions on understudied areas, such as song and music, and dress and fashion, the volume certainly succeeds in this endeavour.

The chapters are coherently organised into three parts. Part I – ‘Tracing the Latin Identities and the Role of the Mendicants’ – explores the presence of Westerners in Latin Greece, through their artistic activities and patronage, Parts II and III – ‘Social Transformations and Mutual Approaches’ and ‘Cultural Interactions and Byzantine Responses’ – both focus on the impact that coexistence between Latins and local Greeks had on society and everyday life, through the prism of archaeology and material culture in the case of Part II, and architecture, murals and icon painting in the case of Part III.

Part I consists of five chapters, and is kicked off by Michalis Olympios’ study into mendicant churches in Frankish Greece, with particular focus on the balance which the orders had to strike between their commitment to apostolic poverty, and their congregations’ desire for lay burials and commemoration, especially those of wealthy patrons. As the author argues, the pragmatic approach that the mendicants developed very much reflected that which they had adopted in other regions of Europe. The next chapter, by Vicky Foskolou, re-examines three typically-western iconographic subjects found in Orthodox churches on Venetian Crete: the giant figure of St Christopher carrying the infant Christ on his shoulder, the flayed St Bartholomew and the Throne of Grace. Foskolou shows that all three are faithful copies of Western religious works, specifically associated with the Franciscans, thus highlighting the role that the mendicants played in transferring these devotional traditions to Venetian Crete. The contribution by Nickiphoros I. Tsougarakis examines two documents written by a Capuchin friar on Crete in 1653 which describe paintings in the mendicant churches of St Francis and St Peter Martyr in Candia. As Tsougarakis explains, the Capuchin friar was not merely recording Cretan artworks, but instead using them to support the Capuchins’ claims regarding St

Francis' habit in their conflict with other branches of the Franciscan order. In doing so the friar was participating in a time-honoured Franciscan tradition of appealing to Eastern authority to resolve internal disputes. The following chapter, by Ioanna Bitha and Anna-Maria Kasdagli, shifts to the island of Rhodes and examines the little-known chapel of St George 'of the English'. The murals indicate at least five phases and show that the chapel was a site of continuous worship from the Byzantine period up to the early sixteenth century. The murals incorporate various cultural elements and attest to different Latin patrons, including some English noblemen. The final chapter of Part I, by Dimitris Kountouras, moves from art and architecture to musicology, presenting the work of two troubadours – Raimbaut de Vaqueiras and Elias Cairel – who were in the employ of Boniface of Montferrat, the king of Thessalonica. Kountouras shows how their work provides valuable information about the historical context of the Kingdom of Thessalonica between 1204-1209.

The four chapters making up Part II begin with that of Olga Gratziou on the evolution of sculpture in Venetian Crete, with particular focus on the emergence of a 'Cretan Gothic' style, which was different from that in the West and persisted into the seventeenth century. The next chapter, by Anastasia Vassiliou, turns to the Peloponnese, examining the impact of Western ceramics on Byzantine pottery production from the thirteenth to fifteenth centuries. As the author demonstrates, Byzantine production centres in the region were mostly small-scale and served local clientele, whereas in the Latin-occupied urban areas, especially the ports, there was a clear shift towards importing ceramics from Italy. The focus on ceramics is continued in the following chapter by Maria Michailidou, which examines imported pottery on Rhodes from the early thirteenth century to the end of Hospitaller rule in 1522. Imports from Valencia and Italy attest to the intense commercial activities of Catalan and Italian merchants on Rhodes, as well as providing evidence of the eclectic tastes of the island's inhabitants. Part II concludes with a fascinating contribution by Eleni Barmparitsa on dress accessories and sartorial trends in the Principality of Achaia. By combining archaeological evidence from the castles of Chlemoutsi and Glarentza with written and pictorial sources, Barmparitsa shows how Italian merchants helped spread Western dress trends into the Peloponnese, to the point where they were adopted by wealthy Greeks and thus ceased to represent a distinctive ethnic identity.

The final part of the volume starts with the chapter of Michalis Kappas on the thirteenth-century frescoes in three Orthodox monastic foundations of Frankish Messenia. These yield intriguing details regarding Western influences and commissioning, such as the inclusion of a fleur-de-lys which indicates the involvement of the Villehardouin family. The next contribution, by Aspasia Louvi-Kizi, focuses on the western features in the decoration of the Peribleptos and Pantanassa monasteries in Mystras. These have close parallels to the Gothic churches in Nicosia and can be connected to the wife of the despot, Isabelle de Lusignan, who maintained close relations with her family on Cyprus. Nikolaos Mastrochristos and Angeliki Katsioti's chapter on the artistic landscape of Rhodes in the fifteenth century shows how the island became a region of high-quality local icon production, where a distinctive 'eclectic trend' emerged which was different from other major centres of icon production in the Eastern Mediterranean, such as Crete and Cyprus. The focus on Rhodes is maintained by Konstantia Kefala's examination of two icons depicting the Annunciation. Here the author argues that one icon, now in Vicenza, may have originated from Rhodes, and not Crete and Cyprus, as had been previously claimed. As the author states, the boundaries of artistic creation were so fluid at this time, that determining the provenance of such works is challenging. The final chapter of the volume is that of Sophia Kalopissi-Verti, which studies iconographic choices related to the apostles in late Byzantine churches. These are interpreted as reactions to Latin doctrine, papal policies and the missionary activities of the mendicants.

The volume is, as one would hope, incredibly well illustrated, with 245 figures and 35 plates. A particular strength is the tight-focus of the contributions, which maintain a close thematic cohesion because of their clear focus on Latin-Greek interactions as seen through the prism of art and material culture. The volume also benefits from a broad chronological range, with the subject matter stretching not just from 1204-1453, but into the sixteenth and seventeenth centuries. It is also geographically varied – within the parameters of the volume – with studies giving attention to various areas which come under the umbrella of Frankish Greece (e.g. the Peloponnese, Thessalonica, Crete, Rhodes, etc.). This is a specialist work, so it will be of most interest to academics and research students, but some chapters will also be of considerable use for teaching purposes, not least because they open up specialist areas of research which are not always accessible in English. Overall, this volume brings together a number of high-quality contributions on

an important area of research into medieval Greece – art and material culture – which has not always received the attention it deserves. It is a valuable contribution to the historiography on this area.

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MULTIPERIOD

Krzysztof Nawotka, *The Nourisher of Apollo*. pp. 294, 1 graph, 2 maps, 1 table. Wiesbaden: Harassowitz Verlag, 2023. ISBN 978-3-447-12021-0, paperback 68 Euros.

The polis Miletos, praised by Herodot (V 28,1) as the “ornament of Ionia”, is especially acknowledged for its political role in Archaic times. In this period, it is known as the founder of numerous colonies along the coasts of the Black Sea area, as well as the birthplace of Ionian philosophy (“Ionian Enlightenment”). It was a centre of extensive art and craft production and home of the renowned sanctuary of Apollo and his oracle at Didyma. The period of prosperity came to a harsh end when, in 494 BCE, Miletos and its territory were devastated by the Persians to put an end to the Ionian revolt – and this is where research on Miletos usually fades out. In over 100 years, the post-Archaic phases of Miletos have been the subject of only selective studies.¹ Systematic excavation programmes focusing on the later phases and the long-term development of the settlement have only recently begun.² Indeed, the imbalance of research in favour of the Archaic (and to a lesser extent Bronze Age) city and its history has led to a “need for a history of Miletos” (p. 1). Krzysztof Nawotka has now filled this gap of a comprehensive monograph on Miletos and Didyma in the Classical, Hellenistic and Roman periods with his book “The Nourisher of Apollo. Miletos from Xerxes to Diocletian”. The author is professor of Ancient History at the University of Wrocław and one of the leading historians of ancient Miletos. He

¹ In the historical overviews of Gorman 2001 or Kobylina 1965 the post-Archaic periods are treated very briefly. There are a number of articles discussing the socio-political events of the post-Archaic polis, but no monograph that gives a comprehensive picture (cf. Kinns 1986, 247). In archaeology, there have been individual studies of monumental buildings or specific groups of objects, but no comprehensive studies either. An exception is the unpublished habilitation thesis by A. Slawisch (Slawisch 2017) on Ionia in the 5th century BCE. For a brief summary see Slawisch 2022. A detailed bibliography according to topics and periods can be accessed at: https://www.academia.edu/39222651/Bibliographie_Milet_thematisch.

² From 2013 to 2016 the Byzantine phases were researched under the direction of Ph. Niewöhner (DAI, Zentrale Berlin), and since 2017 the excavations have been carried out under the direction of Ch. Berns (University of Hamburg) in cooperation with J. Zurbach (ENS, Paris), focusing in particular on the settlement development beyond the central public spaces in a long-term perspective from the Late Bronze Age to the end of the Roman Imperial Period, see <https://www.miletgrabung.uni-hamburg.de/projekte/projektliste/megamil.html> (access: 05 June 2024).