

Professor of History and Chair of the History Department who has stated, "During my period as chair, it was always a pleasure to work with Angela Hero. I knew her reputation as a scholar and soon learned her teaching strengths. These were only enhanced by the cheerful and thoughtful way she interacted with her colleagues and me"⁹. Indeed, as her colleagues we consider ourselves fortunate to have enjoyed Angela's collegiality for so many years at Queens College; her students consider themselves privileged to have been taught and inspired by her. I was especially fortunate and privileged to have Angela as a mentor at the beginning of my career at Queens College. I salute her most warmly for her generosity of spirit, her humor, her understanding of human nature, and boundless kindness. I suspect I am not the only one to feel this way.

Notes

¹ Interview with Martine Pine, Professor of History, Emeritus, Queens College, 15 Jan. 2009.

² Gregory Akindynos, Angela C. Hero (translator), *Letters of Gregory Akindynos. Greek Text and English Translation* (Washington, D. C.: Dumberton Oaks Research Library and Collection, 1983).

³ Angela C. Hero, *A Woman's Quest for Spiritual Guidance: The Correspondence of Princess Irene Eulogia Choumnaina Palaiologina* (Brookline, Mass: Hellenic College Press, 1986).

⁴ Angela C. Hero, *The Life and Letters of Theoleptos of Philadelphia* (Brookline, Mass: Hellenic College Press, 1994).

⁵ Interview with Stuart Prall, Professor of History, Emeritus, Queens College and former Chair, History Department, 11 March 2009.

⁶ John Thomas & Angela C. Hero, eds., *Byzantine Monastic Foundation Documents: A Complete Translation of the Surviving Founders' Typika and Testaments* (Washington, D.C.: Dumberton Oaks Research Library and Collection, 2000), 5 vols.

⁷ Interview with Jon Peterson, Professor of History Emeritus, Queens College and former Chair, History Department, 25 Feb. 2009.

⁸ Ms Susan Pfautsch, 4 March 2009.

⁹ Interview with Frank Warren, Professor of History, Queens College and Chair, History Department, 15 March 2009.

Recent Developments in the Byzantine Presence in America

Helen C. Evans

Angela Hero was a valued member of the team of Byzantinists who have worked over the last decade at the Metropolitan Museum on the creation of our two exhibitions on Byzantine art and culture – *The Glory of Byzantium: Art and Culture of the Middle Byzantine era (843-1261 A.D.)* and *Byzantium: Faith and Power (1261-1557)*.¹ Without her, the Greek in the catalogues would have had far more mistakes, the quotations we found for the labels in our exhibition galleries would have been far less interesting, and our spirits at many times would certainly have been far lower. For me personally, Angela sets another standard, for I, like her, started graduate school long after finishing college. In looking for models to follow as a "late bloomer," I was encouraged by her success in making a serious contribution to the field of Byzantine studies to believe that I too could do the same. So first and foremost I wish to acknowledge her as a role model, even if one who was unaware of her significance.

The title of my essay immediately sets two issues into play. First, the question of what is "recent" and secondly, the question of whether recent developments in the field of Byzantine studies in America play any significant role in the future of the field. In looking for the appropriate starting date, I realized that Angela Hero provided a perfect selection,

the year 2000, the beginning of this new millennium, 1677 years after the founding of New Rome, Constantinople. In that year, she and John Thomas published the monumental text *Byzantine Monastic Foundation Documents: A complete translation of the surviving founder's Typika and Testaments*.² The breadth of its contents was a perfect way to begin the new millennium of Byzantine studies. Massive amounts of primary material were made available in the lingua franca of this century. Scholars of Byzantine culture and those interested in information drawn from these documents were provided with outstanding translations and careful studies of the texts. As an art historian, I have had the opportunity not only to use the material but also to have Angela Hero herself generously search for references of interest to Metropolitan Museum's collections and exhibition plans.

The year 2000 inaugurated other positive moves for the future of Byzantine studies. That year we opened at the Metropolitan Museum a new installation of our collections of Byzantine art in vastly expanded spaces beside and beneath the Museum's Great Stair. The previous smaller installation had been established in 1954 by James Rorimer and William Forsyth as part of their total reinstallation of the medieval collections. Then the Byzantine works were considered more for their role as precursors of western medieval art than for their importance to their own culture.³ A Greek colleague noted that the Mary and Michael Jaharis galleries are the first galleries in a comprehensive museum to be dedicated specifically to Byzantine Art.⁴ Our new installation provides an awareness of the role different works played in the secular and religious aspects of the empire ruled from Constantinople and the emulation they inspired among border peoples including those of Western Europe, the Avars, the Armenians and even the Ethiopians. The presence of these galleries, which are frequently visited by students (including classes from the Center for Byzantine and Modern Greek Studies at

Queens College) also continues to encourage wider interest in Byzantium by allowing the Museum to sponsor well-attended public talks on topics ranging from the character of Constantinople to ones on Armenia and Early Christianity in Africa.⁵

As part of the 2000 installation, we reengaged Egypt with the larger Byzantine world, stressing its role as the important, southernmost province of the Empire. Using the research of many, especially Professor Thelma Thomas, now of the Institute of Fine Arts, and with the support of Dorothea Arnold, the Museum's curator in charge of Egyptian art, we installed works related to the secular wealth of the province and its influential role in the development of Christianity. Among the evidence of the links between the capital and Egypt are a number of *ostraka*, broken pieces of pots used to write letters. One from nearby Nubia shows the first line of the *Iliad* being written and rewritten by a monk practicing his Greek.⁶ In 2004, the Dumbarton Oaks' Center for Byzantine Studies hosted a symposium "Egypt and the Byzantine World, 450-700" that was chaired by Professor Roger Bagnall. It also positioned Egypt within the larger sphere of the Mediterranean basin.⁷ Professor Bagnall is now head of New York University's newly established Institute for the Study of the Ancient World, where he plans to include Byzantium, at least through the iconoclastic era, in his exploration of the multicultural aspects of the eastern Mediterranean. This should be another advance in making Byzantine culture more accessible to the wider academic audience.

Since 2000, the Boston Museum of Fine Arts has publicly committed to having a gallery of Byzantine art as part of its reinstallation, a first for that institution which has been a major force in American scholarship since its founding in 1876. Christine Kondoleon, the first George D. and Margo Behrakis Curator of Greek and Roman Art at the museum, is leading the project. Dumbarton Oaks has reopened the

installation of its important collection of Byzantine art under Gudrun Bühl, curator and museum director. Other recently or newly reinstalled Byzantine collections in Europe include those of the Byzantine and Christian Museum in Athens, the Museum of Byzantine Culture in Thessaloniki, the Louvre, the Hermitage, and the Bode Museum in Berlin, now the Museum für Byzantinische Kunst, where its Christian Egyptian art, once identified as "Coptic Art" is now recognized as being part of the Byzantine world.⁸

The year 2000 also inaugurated a number of exhibitions on Byzantine art. Their number had increased over the last century and is currently expanding even more rapidly. The first Byzantine exhibition was held at the Monastery of Grottaferrata in Italy in 1905 with the catalogue largely based on Russian scholarship.⁹ In 1931 Americans participated in the first international exhibition on Byzantine art held at the Musée des arts décoratifs in Paris. The strong American presence was led by Mildred and Robert Woods Bliss, founders of Dumbarton Oaks, and included representatives of Princeton, Wellesley, Harvard, the University of Chicago, the College Art Association, and the Byzantine Institute. New York City was represented by the Metropolitan Museum of Art and Barnard College.¹⁰

At the end of the Second World War in 1944 the Metropolitan Museum presented copies of the new uncovered mosaics of the patriarchal church of Hagia Sophia in an exhibition on 'Arts on the Soil of Turkey.'¹¹ In 1947, the museums of Baltimore and Dumbarton Oaks presented the first comprehensive American exhibition on Byzantine art through the loan of 897 works primarily from American collections but including a few from Turkey.¹² In 1977 Kurt Weitzmann of Princeton organized the *Age of Spirituality: Late Antique and Early Christian Art, Third to Seventh Century* on the first centuries of the Common Era at the Metropolitan Museum of Art.¹³ Twenty years later, Angela Hero was

among those who participated in the Metropolitan Museum's exhibition on the Middle Byzantine centuries: *The Glory of Byzantium: Art and Culture of the Middle Byzantine era (843-1261 A.D.)*. Among its achievements was widespread public recognition of the importance of Middle Byzantine art and through its loans the inauguration of a new era of access to the previously never lent and relatively unknown works of the Holy Monastery of St. Catherine at Sinai, Egypt.¹⁴

A number of exhibitions were held around 2000 in connection with the new millennium. Maria Vassilaki at the Benaki Museum in Athens included loans from the Monastery of St. Catherine at Sinai in her exhibition, *The Mother of God: Representations of the Virgin in Byzantine Art*.¹⁵ Russia presented *Sinai, Byzantium and Russia: Orthodox art from the sixth to the twentieth century* at the Hermitage under Yuri Piatnitsky that also included loans from Sinai.¹⁶ In 2001 museums all over Greece presented coordinated major exhibitions on Byzantine art, an appropriate echo of the groundbreaking Greek exhibition of 1964, *Byzantine Art: An European Art*.¹⁷ And in America Christine Kondoleon presented an important survey of *Antioch, The Lost Ancient City* at the Worcester Art Museum, the Cleveland Museum of Art, and the Baltimore Museum of Art in 2000.¹⁸ Soon afterwards in 2002, Ioli Kalavrezou of Harvard with her students considered *Byzantine Women and their World*.¹⁹

The Metropolitan Museum's third exhibition on Byzantium, *Byzantium: Faith and Power (1261-1557)*, took place in 2004.²⁰ Extending the continuing importance of Byzantine influence past the fall of Constantinople, the exhibition has helped encourage a new interest in Byzantine art that was demonstrated by its winning of the College Art Association's Barr Award for the best exhibition of the year and by the energetic debate about its premises that has resulted among scholars, Byzantinists and others. At Columbia University that year Robert Ousterhout and Holger

Klein presented a related exhibition: *Restoring Byzantium: The Kariye Camii in Istanbul and the Byzantine Institute Restoration*.²¹

One result of the success of recent Byzantine exhibitions was the J. Paul Getty Museum's willingness to fund the successful show *Holy Image, Hallowed Ground: Icons from Sinai* that opened in late 2006.²² The Walters Art Museum continued its exploration of various aspects of the Byzantine sphere in 2006 with its exhibition *Sacred Arts and City Life: the Glory of Medieval Novgorod*.²³ In the same year, the Freer Sackler Museum presented *In the Beginning: Bibles before the Year 1000* with a strong east Christian element.²⁴ Dumbarton Oaks was one of the organizations sponsoring symposia related to its contents.²⁵ The Kimbell Museum in Fort Worth presented an exhibition on the early Christian church in 2007.²⁶ American scholars and museums participated in the Royal Academy's exhibition on Byzantine art held in late 2008.²⁷

Symposia on many of these exhibitions are providing new information that expands our scholarly knowledge. Professor Sarah Brooks, for one, has published the symposium papers of the exhibition *Byzantium: Faith and Power (1261-1557)*.²⁸ It is not been possible to include in this paper the many other books on Byzantium that are now being published and that are essential to the expansion of the scholarly discourse, a topic that should be pursued elsewhere. This increasing popularity of Byzantine themes was demonstrated by the December 2006 issue of the *Art Bulletin*, the College Art Association's magazine that sets the standard for American art history publications. It included a number of articles related to the Byzantine world and placed on the cover the golden Byzantine icon of the Archangel Michael, now in the Treasury of the basilica of San Marco in Venice.²⁹

Currently archeological excavations are proceeding at various sites that provide increasing knowledge of the

Byzantine world. Many involve American scholars. In Turkey alone, American based teams are uncovering Byzantine layers at several ancient sites. Chris Lightfoot of The Metropolitan Museum of Art and Chris Iverson of the College of Staten Island, CUNY, dig at Amorium with support from various institutions, including the Metropolitan Museum and Dumbarton Oaks.³⁰ New York University is uncovering the Byzantine level at Aphrodisias.³¹ And Professor Cemal of Texas A&M University is one of the leading participants in the exploration of the newly discovered Byzantine harbor in Istanbul.³²

Dumbarton Oaks began its exemplary publication on Byzantine issues, the *Dumbarton Oaks Papers*, in 1940. The publication continues to set a standard of excellence for its printed publication while at the same time leading the way into the new millennia by making information available online.³³ Byzantine exhibitions are also moving into the new age through websites that live on after the exhibitions related to them have closed.³⁴ Such sites are among the outstanding sources for information about the Byzantine world on the web, but, regrettably, others encourage easy access to less accurate information.

Even this brief and in no way comprehensive survey shows that the first years of the new millennium have seen a major expansion of an awareness of and interest in, Byzantium in America. Scholars working on diverse topics related to the Byzantine sphere are increasingly expanding and transforming our understanding of the Empire's art and culture in ways that offer great significance for the future.

Notes

¹ *The Glory of Byzantium: Art and Culture of the Middle Byzantine Era, A.D. 843-1261*, ed. Helen C. Evans and William D. Wixom, Metropolitan Museum of Art, New York, 1997; *Byzantium: Faith and Power (1261-1557)*, ed. Helen C. Evans, New York: Metropolitan Museum of Art, 2004.

² *Byzantine Monastic Foundation Documents: a complete translation of the surviving founders' typika and testaments*, ed. John Thomas and Angela Constantinides Hero, Washington DC: Dumbarton Oaks Research Library and Collection, 2000.

³ James. J. Rorimer and William H. Forsyth, "The Medieval Galleries," *The Metropolitan Museum of Art Bulletin*, n.s., v. 12, no. 6 (Feb. 1954), pp. 121-144.

⁴ I am grateful to Dr. Anastasia Tourta, now Director of The European Center of Byzantine and Post-Byzantine Monuments, The Hellenic Ministry of Culture, Thessaloniki, Greece. for this observation.

⁵ See www.metmuseum.org and look under Educational Resources and Met Podcasts and go to iTunes. After the present essay was originally presented as a talk in April 2007, the Metropolitan Museum opened an extension to the Mary and Michael Jaharis Galleries for Byzantine Art. In November 2008, an evocation of a Middle to late Byzantine apse that focuses on icons in all media and the newly acquired Jaharis Gospel Lectionary was added at the west end of the Museum's great stair.

⁶ Ostrakon with lines from Homer's *Iliad* (MMA 14.1.140).

⁷ The papers are published in *Egypt in the Byzantine World*, ed. Roger S. Bagnall, New York: Cambridge U. Press, 2007.

⁸ Arne Effenberger, Gabriele Mietke, Neslihan Asutay-Effenberger, Theun-Mathias Schmidt, *The Museum of Byzantine Art in the Bode Museum*, Berlin: Prestel, 2008.

⁹ Antonio Muñoz, *L'art byzantine à l'exposition de Grottaferrata*, Rome: Danesi, 1906.

¹⁰ Exposition internationale d'art byzantine, 28 mai – 9 juillet, 1931, Musée des arts décoratifs, Paris, 1931.

¹¹ *The Metropolitan Museum of Art Bulletin*, n.s., v. 2, no. 7 (March, 1944) and Helen C. Evans, "Expanding Art History: The Mosaics of Hagia Sophia and The Metropolitan Museum of Art," *The After Life of Forms: A Symposium in Honor of Annemarie Weyl Carr February 23-24, 2008, Southern Methodist University*, ed. Lynn Jones, (forthcoming).

¹² *Early Christian and Byzantine Art, an exhibition held at the Baltimore Museum of Art*, Trustees of the Walters Art Gallery, Baltimore, 1947.

¹³ *Age of Spirituality: Late Antique and Early Christian Art, Third to Seventh Century*, ed. Kurt Weitzmann, Metropolitan Museum of Art, New York, 1979.

¹⁴ See endnote 1.

¹⁵ *The Mother of God: Representations of the Virgin in Byzantine Art*, ed. Maria Vassilaki, Skira: Benaki Museum, 2000.

¹⁶ *Sinai, Byzantium, Russia: Orthodox art from the sixth to the twentieth century*, ed. Yuri Piatnitsky et al, St. Catherine Foundation, London, in

association with The State Hermitage Museum, St. Petersburg, 2000.

¹⁷ *Byzantine Hours: Works and Days in Byzantium*, presented simultaneously in Thessaloniki, Athens and Mystras. Catalogues of the three venues: *Everyday Life in Byzantium*, Thessaloniki, White Tower, Oct. 2001-Jan. 2002, Athens, Hellenic Ministry of Culture, 2002; *Byzantium: an Oecumenical Empire*, Byzantine and Christian Museum, Oct 2001- Jan. 2002, Hellenic Ministry of Culture, Athens, 2002; *The City of Mystras: Mystras*, August 2001 – January 2002, coordinator Despoina Evgenidou, Hellenic Ministry of Culture, Athens, 2001; *Byzantine Art: An European Art*, Zappeion Exhibition Hall, Athens, 1964, Office of the Minister to the Prime minister of the Greek Government, Dept. of Antiquities and Archaeological Restoration, 1964.

¹⁸ *Antioch: the Lost Ancient City*, ed. Christine Kondoleon, Worcester Art Museum, Princeton U. Press, 2000.

¹⁹ Ioli Kalavrezou et al, *Byzantine Women and their World*, Arthur M. Sackler Museum, Harvard University Art Museums, Boston, 2003.

²⁰ See endnote 1.

²¹ *Restoring Byzantine: the Kariye Camii in Istanbul and the Byzantine Institute Restoration*, ed. Holger A. Klein in collaboration with Robert G. Ousterhout, Miriam and Ira D. Wallach Art Gallery, Columbia University, New York, 2004.

²² *Holy Image, Hallowed Ground: Icons from Sinai*, ed. Robert S. Nelsen and Kristen M. Collins, J. Paul Getty Museum, Los Angeles, 2006.

²³ *Sacred Arts and City Life: the Glory of Medieval Novgorod*, ed. in chief Yevgenia Petrova, Russian State Museum, St. Petersburg, Walters Art Museum, Baltimore, 2005

²⁴ *In the Beginning: Bibles Before the Year 1000*, ed. Michele P. Brown, Freer and Sackler Galleries, Washington, D.C., 2006.

²⁵ Dumbarton Oaks, 2006 winter symposium, "Old Testament in Byzantium," symposiarchs: Professor Paul Magdalino and Robert Nelson, for abstracts see www.doaks.org/research/byzantine/scholarly_meetings.

²⁶ *Picturing the Bible: the Earliest Christian Art*, ed. Jeffrey Spier, Kimbell Art Museum, 2007.

²⁷ *Byzantium: 330-1453*, ed. Robin Cormack and Maria Vassilaki, Royal Academy of Arts, London, 2008.

²⁸ *Byzantium: Faith and Power (1261-1557): Perspectives on Late Byzantine Art and Culture*, ed. Sarah T. Brooks, New York: Metropolitan Museum of Art, 2006.

²⁹ *The Art Bulletin*, v. 88, no. 4 (December 2006), includes two articles on topics specific to Byzantium: "The Performative Icon" by Bissera V.

Pentcheva and "Building Churches in Armenia: Art at the Borders of Empire and the Edge of the Canon" by Christina Maranci. Other articles that make reference to Byzantine issues.

³⁰ See <http://www.amoriumexcavations.org/> for information on the work there.

³¹ See <http://www.nyu.edu/projects/aphrodisias/> for information on the work there.

³² Cemal Pulak, "Yenikapi Bizans batıkları," Gün Isiginda. Istanbul'un 8000 yili, Marmaray, Metro, Sultanahmet kazilari, Istanbul, 2007, pp 203-215.

³³ See <http://www.doaks/research/byzantine> for the Dumbarton Oaks website.

³⁴ For example, see <http://www.metmuseum.org> for the continuing presence of both the Museum's 1997 and 2004 Byzantine exhibition web features.

Decoding the Habit of the Byzantine Nun

Jennifer Ball

Two assumptions have been made in past study and understanding of the monastic habit, or *schema*, of the Byzantine nun. Because Byzantine nuns were not part of orders as were their sisters in the Medieval West, such as Carmelite nuns, it has been assumed that nuns did not wear a uniform. The second assumption is that nuns simply wore black tunics, cloaks, and veils in the absence of such a uniform.¹ This essay will bring together literary and pictorial sources that discuss the *schema*, or habit, of Byzantine women religious. In doing so, a picture of the female monastic habit in Byzantium will emerge that had an identifiable uniform but was more varied than has been understood to date.

Before turning to contemporary descriptions of the garments themselves, it is important to define what is meant by *nun* in this paper. I will be casting my net broadly to include not only the coenobitic nun who took the veil in a formal ceremony, but also ascetics and other women who dedicated themselves to a religious life, even when vows were not taken. Such religious women dressed differently from laywomen and took care to dress appropriately for her vocation, whether that was one of ascetic, solitary, virgin or veiled nun.² Her clothing symbolically suggested to the wearer as well as the outside world a woman's religious vo-