

Ancient Greek Art and European Funerary Art

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Edited by

Evangelia Georgitsoyanni

Cambridge
Scholars
Publishing



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This book first published 2019

Cambridge Scholars Publishing

Lady Stephenson Library, Newcastle upon Tyne, NE6 2PA, UK

British Library Cataloguing in Publication Data

A catalogue record for this book is available from the British Library

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ISBN (10): 1-5275-3930-X

ISBN (13): 978-1-5275-3930-3

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WELCOME GREETING

Dear readers, researchers, professionals,

Preserving and promoting the cultural heritage resting in cemeteries requires enormous motivation and dedication. On a daily basis we are challenged by changes, technological progress and new hierarchies of value in our society.

The Association of Significant Cemeteries in Europe (ASCE) provides many opportunities to gain focus in times of such challenges, both for members and for the public and community that surrounds our cemeteries. Our important role today is to provide stable ground for thoughtful decision making based on solid values and intercultural dialogue.

In the year 2018 that European Commission dedicated to cultural heritage we were acting on our important role, discovering new ways to present the importance of European cemeteries in understanding the heritage of Europe.

The Annual General Meeting and Conference are providing a perfect setting for this. We have gathered at the roots of European philosophy, art and science. We have visited the ancient cemetery of Kerameikos and discovered the origins of many stories we can find at our home.

Our respected host Harokopio University prepared a unique program that helped us understand the past. And through the program we found many answers to our present challenges, most of all a motivation to work for the future of cultural heritage resting in cemeteries.

Lidija Pliberšek
ASCE President

FOREWORD

Attending an Association of Significant Cemeteries in Europe (ASCE) event is always an education and a pleasure. The 2017 conference was hosted by Harokopio University Athens-Greece with the title “Ancient Greek Art and European Funerary Art,” and drew together a particularly rich stream of papers. The papers varied substantially in method, analysis, and defining questions, and opened up new and exciting areas for further exploration. This book presents a selection of papers from the conference, and outlines some of the major themes which emerged over the course of the two days. Cemeteries are places where formal infrastructures can convey national aesthetic ideals on a grand scale, at the same time as granting affordances to highly personal and domestic expressions of affirmations of that ideal. There was very clear engagement with the role played by funerary culture and in particular funerary aesthetics in expressing the emergent national identity in Greece.

Throughout Europe during the course of the nineteenth century, the architecture of the growing urban centres consistently referenced the idealized Greek city state of the past; similarly, cemetery design drew on ancient source material for what was a new architectural enterprise. The conference provoked discussion about the way in which the ideas and ideals of classical Greek design were translated for modern use in funerary spaces throughout Europe in the course of the nineteenth century and – via Imperial War Graves Commission design – into the twentieth.

This collection of papers also introduces, to a broader audience, the emerging history of cemeteries in the Balkans, which has hitherto been under-represented in the international discussion of cemetery development.

A further major theme of the conference considers the “afterlife” of cemeteries. As cemeteries reach capacity, emotional attachments start to loosen and new discussions begin on the value of the site given the resources required to continue their maintenance. Patterns of grave re-use can be more-or-less destructive to heritage value. Redesigning cemetery landscapes to accommodate tourists and visitors also requires careful consideration to achieve a balance between intrusive and restorative intervention.

ASCE has always had a strong focus on cemetery interpretation, and the conference introduced a historic element in reviewing early nineteenth-

century interpretive material confirming that cemeteries have always been a fascination. However, it is still too often necessary to make a case for the importance of cemeteries as a heritage asset, and this fact is a reflection of the long journey that cemetery studies must continue to travel before the intrinsic historic importance of cemeteries is understood. This collection of papers indicates success and advancement with regards to individual cemeteries, and these examples are extremely welcome.

Cemeteries contain millions of biographical tales, but the cemetery itself has a story. How a society chooses to deal the mortality is a fundamental expression of that society's values, emotional coherence, and confidence in cultural expression. This collection of papers signals the existence of strong and important scholarship in this particular region of Europe and the emergence of new agendas for continued studies.

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ACKNOWLEDGEMENTS

The present volume consists of selected papers that were presented at the Association of Significant Cemeteries in Europe (ASCE) Conference: “Ancient Greek Art and European Funerary Art,” organized by the Harokopio University of Athens-Greece on October 5–7, 2017.

I express my gratitude to Lidija Pliberšek, president of the Association of Significant Cemeteries in Europe, for her excellent cooperation and warm support throughout the conference. I would also like to thank all the members of the ASCE Steering Committee, for their support.

I am grateful to Professor Maria Nikolaidi, rector of the Harokopio University of Athens, for her encouragement and constant support in publishing this book and hosting this conference. Thanks are also due to all the members of the Harokopio University Property Development and Management S. A. for supporting the editorial service of this volume. I also express my thanks to Associate Professor Konstantina Koutroumba, director of the education and culture master’s programme, for her valuable support and assistance.

Special thanks go to Thodoris Tzoumas, ASCE Steering Committee member and head of the Cultural Association “Skiathos”, for his valuable assistance and for participating in the editorial board and the organizing committee of the conference, as well as to Dr. Andreea Pop, ASCE Scientific Committee member, and Professor Georgios Kritikos, Harokopio University of Athens, for participating in the editorial board of the conference. I would also like to thank Metka Debevc, secretary of ASCE, and Dušan Vrban, administrator of ASCE, for their valuable assistance.

I am also grateful to Dr. Julie Rugg, senior research fellow, Cemetery Research Group, University of York, for prefacing the volume. For their comments on the papers, I would especially like to thank Emeritus Professor James Stevens Curl, Dr. Rosina Neginsky (University of Illinois-Springfield), Dr. Sophie Oosterwijk (University of St. Andrews), Dr. Nota Pantzou (University of Patras), Dr Julie Rugg (University of York), Professor Evi Sampanikou (University of the Aegean), and Professor Jelena Todorovic (University of the Arts, Belgrade).

I also thank the Greek Ministry of Culture and Sports and the Municipality of Athens for offering their auspices to the conference and for their support. Special thanks go to the minister Lydia Koniordou, to

Georgios Kalamantis, director of International Affairs and European Union, to Marianthi Anastasiadou, head of the Department of International Affairs, and to prof. Georgios Spyropoulos (Ministry of Culture and Sports), as well as to the mayor Georgios Kaminis, to Fiona Andrikopoulou, communication and public relations consultant, to Katerina Tsatouha, archaeologist, and to Alexandros Pouloudis, head of the department of cultural heritage (Municipality of Athens).

I am grateful to the Municipality of Kifissia for its support and cooperation. Special thanks go to the mayor Georgios Thomakos, as well as to Zeti Kassimati, deputy mayor, Irene Politi, head of the local council, Panos Raftopoulos, municipal councilor, and Eleni Triperina, responsible of the mayor's office. I also thank for their support: the Municipality of South Kynouria, the mayor Haralampos Lysicatos, as well as Yannis Lizas, municipal employee; the Municipality of Syros-Hermoupolis, the mayor Georgios Marangos, as well as Alexis Athanasiou, deputy mayor, Georgios Dounavis, head of the municipal council, Domenikos Sanginetos and Mariza Angelopoulou, municipal councilors; the Municipality of Tripolis, the mayor Dimitrios Pavlis, as well as Ekaterini Siambou and Vassiliki Vrettou, directors; the Municipality of Volos, the mayor Athanasios Theodorou, as well as Yannis Polymenidis, head of the cemetery directorate.

I would also like to thank for their support: Aegean Airlines, the late president Theodoros Vassilakis, as well as Stavroula Saloutsi and Olga Valasaki, public relations and press coordinators; Elliniki Etaireia (Society for the Environment and Cultural Heritage), the president Lydia Karra, as well as Konstantinos Koutsadelis and Ileana Siori; and Polis Publications (Nikolaos Gionis). I also express my thanks to Nikos Mihailidis, for his cooperation.

Special thanks go to the PhD Candidates of Harokopio University, Georgios Dermitzoglou, a member of the organizing committee of the conference, and Ioanna Paraskevopoulou for their valuable assistance. My thanks also go to Evanthia Andrikopoulou and Despina Kaitatzi, PhD candidates, and Dr. Panagiota Karametou for their participation in the organizing committee of the conference, the Financial Department of Harokopio University, as well as the volunteers, the postgraduate students of the education and culture master's programme for their warm enthusiasm and valuable assistance, and to all those who contributed to the cultural activities that took place during the conference. I am also grateful to all those who participated in the conference and made this european meeting such an inspiring and promising event, as well as the authors of this volume and the graphic designer Anna Tahtsi (cover image) for their excellent

cooperation. Finally, I express my gratitude to Cambridge Scholars Publishing for housing the present volume and for their valuable assistance.

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INTRODUCTION

This book charts a significant aspect of European Heritage – cemeteries. Cemeteries are nowadays considered as formal cultural sites and open-air museums, attracting a great number of visitors. Artistic memorial monuments are aesthetically valuable, while epitaph inscriptions and symbols provide useful data on social history, attracting the interest of an increasing number of scholars from various disciplines and backgrounds. The European Cemeteries Route, a certified European Cultural Route, is a result of the combined efforts of cemeteries across Europe, represented by the Association of Significant Cemeteries in Europe (ASCE), to promote burial sites as a fundamental part of European identity and heritage. This collective volume consists of selected papers presented at the ASCE “Ancient Greek Art and European Funerary Art” Conference, organized by the Harokopio University of Athens on October 5–7, 2017, aiming to highlight various cultural aspects of cemeteries, and covering a wide range of themes.

The first part of this volume, Funerary Monuments inspired by the Art of Antiquity, presents funerary art and its classical origins, focusing on case studies, while the majority of the papers are based on field and archival research and are accompanied by original images.

Sophie Oosterwijk opens this collection with her essay concerning copper-alloy tomb monuments in Medieval Europe. Carla De Bernardi and Laura Monastier’s paper focuses on neoclassicism, showcasing the influence of ancient Greek art on the Monumental Cemetery of Milan. Sarah Camerlynck examines the influence of ancient art and architecture on the architecture of the Imperial War Graves Commission. Igor Borozan and Tijana Boric’s paper explores antique transformations and allegorical personifications of Sorrow in the New Cemetery of Belgrade. Montserrat Oliva Andrés and Hugo García discuss Urrutia Pantheon in the Montjuïc Cemetery of Barcelona, a significant funerary monument in Catalonia.

The next four papers present neoclassical monuments of Greek cemeteries established during the nineteenth century and the beginning of the twentieth century. Kalliopi (Pepi) Gavala presents the Saint George’s Churchyard of Hermoupolis, Syros island; Maria Salta considers the Cemetery of Haghioi Pantes at Leonidion, Arcadia; Anna Vassiliki Karapanagiotou, Sotiria Adam, and Stavros Kalantzis present the Metamorphosis Cemetery of Tripolis, Arcadia; Georgios Dermitzoglou’s

paper focuses on the Anastasis Cemetery of Piraeus; and Sophia S. Bonanou and Maria A. Gavriili's paper explores the work of one of the most important Greek sculptors – Georgios Bonanos.

The second part of this volume, *Cultural and Educational Routes in Cemeteries: Cemeteries and Society*, focuses on the interpretation of cemetery heritage, exploring cross-disciplinary examples and showcasing various cultural assets. Ioanna Paraskevopoulou's paper discusses the cultural heritage of still-working cemeteries. Ian Dungavell's essay explores nineteenth-century London Cemeteries through guidebooks; while Amalia Papaioannou presents the most famous Parisian cemetery, Père-Lachaise, through its exquisite guidebooks. Angelica Lo Duca, Clara Bacciu, and Andrea Marchetti's paper focuses on the presentation of a project of smart navigation within cemeteries, mapping them as cultural sites. Georgios Kritikos explores histories of peace in war cemeteries, focusing on the Phaleron War Cemetery, Greece. The last three papers focus on Greek cemeteries, with Maria Daniil's paper proposing cultural routes in the First Cemetery of Athens; Irene Politi's essay explores cultural aspects of the Cemetery of Kifissia, Athens; and Yannis Polymenidis presents a municipal plan concerning the future promotion of a nineteenth-century cemetery in Volos, Greece.

This book is an attempt to present the significant heritage assets of European cemeteries. The multicultural character of funerary heritage is highlighted through the variety of case studies presented, introducing different perspectives and interpretations on art, history, heritage and cultural tourism. This volume lays the foundation of the public discussion on our common heritage as it has appeared in cemeteries, thus appealing to both the wider public and the academic community.

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PART ONE:

**FUNERARY MONUMENTS INSPIRED
BY THE ART OF ANTIQUITY**

