



24th
International Congress
of Byzantine Studies
VENICE AND PADUA, 22-27 AUGUST 2022

Abstracts of the Free Communications, Thematic Sessions, Round Tables and Posters



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**The 24th International Congress
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Proceedings

Series edited by
Antonio Rigo

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editorial supervisors

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In Bed With Christ

Contemplating the Image of the Holy Bridegroom in Byzantium

Jakov Đorđević

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FC

Byzantine representations of Christ often emphasized his male beauty, especially in Passion scenes. However, in literary tradition, descriptions that were supposed to manifest a person as the 'object of desire' were usually composed by asserting sensual traits that were connected to the ideals characteristic for feminine beauty. The aim of this paper is to discuss the possibility of fashioning the image of Christ as the object of desire by analyzing the two miniatures of the Couch of Solomon in the *Kokkinobaphos* manuscripts. They will be problematized in the context of mystical devotion to Christ where he is equated with the Holy Bridegroom from the *Song of Songs*.

The Newly Discovered Painting of the Virgin *Platytera* in el-Ga'ab el-Lagia Church (Sudan)

Magdalena Łaptaś

Cardinal Stefan Wyszyński University, Warsaw

FC

Yahia Fadi Tahir

University of Khartoum

Hamad Mohamed Hamdeen

The University of Neelain

The aim of this presentation is to show the set of murals, unveiled during the excavations conducted by the Sudanese mission under direction of Prof. Yahia Fadi Tahir of the Khartoum University in 2019. The murals were preserved on the Eastern wall of the sanctuary. The central figure of the composition was the Virgin, holding Christ Emmanuel in front of her. She was flanked by two archangels, clad in Byzantine ceremonial attire. Additionally, a seraphim or cherubim was painted on the Southern wall of the sanctuary, next to the archangel Gabriel.

L'ekphrasis d'Eugène Antoniadi

Maria Zoubouli

University of Ioannina

FC

Dans la première décennie du XX^e siècle, Eugène Antoniadi, astronome distingué né à Constantinople et installé en France, publie un ouvrage consacré à l'église de Sainte-Sophie. C'est le premier traité sur le monument qui suit une méthodologie scientifique, dont l'auteur est adepte. Néanmoins, pour le titre il choisit un archaïsme : *Ekphrasis de la Sainte Sophie*. Notre approche interroge cette contradiction : peut-on discerner des traits du genre de l'*ekphrasis* dans la monographie d'Antoniadi, ou bien s'agit-il d'un verbalisme ? Comment la rationalisation étayée par une description systématique se conjugue-t-elle avec la rhétorique d'antan ? Ces questions nous amènent à envisager l'ouvrage de Antoniadi dans un certain 'régime d'historicité', où l'aura du monument transcende la science.