

# Ancient Greek Art and European Funerary Art



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Edited by

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# TABLE OF CONTENTS

<b>Welcome Greeting .....</b>	<b>ix</b>
Lidija Pliberšek	
<b>Foreword .....</b>	<b>xi</b>
Julie Rugg	
<b>Acknowledgements .....</b>	<b>xiii</b>
<b>List of Illustrations .....</b>	<b>xvii</b>
<b>Introduction .....</b>	<b>xxvii</b>
Evangelia Georgitsoyanni	
<b>Part One: Funerary Monuments Inspired by the Art of Antiquity</b>	
<b>Chapter One.....</b>	<b>3</b>
A New Age of Bronze? Copper-alloy Tomb Monuments in Medieval Europe	
Sophie Oosterwijk	
<b>Chapter Two .....</b>	<b>33</b>
Athens-Milan Round Trip: The Influence of Ancient Greek Art on the Monumental Cemetery of Milan	
Carla De Bernardi and Laura Monastier	
<b>Chapter Three.....</b>	<b>59</b>
The Influence of Ancient Art and Architecture on the Architects of the Imperial War Graves Commission	
Sarah Camerlynck	
<b>Chapter Four .....</b>	<b>79</b>
Antique Transformations and Allegorical Personifications of Sorrow: A Case Study of the New Cemetery in Belgrade	
Igor Borožan and Tijana Boric	

<b>Chapter Five .....</b>	<b>97</b>
The Urrutia Pantheon in the Montjuïc Cemetery, Barcelona: Funerary Architecture and Sculpture	
Montserrat Oliva Andrés and Hugo García	
<b>Chapter Six .....</b>	<b>125</b>
The Funerary Sculptures of Saint George's Churchyard at Hermoupolis, Syros, Greece: a Case Study of Neoclassical Funerary Monuments	
Kalliopi (Pepi) Gavala	
<b>Chapter Seven.....</b>	<b>147</b>
The Neoclassical Cemetery of Haghioi Pantes [All Saints] at Leonidion: A Notable Glyptotheque of Tinian Artists on the Arcadian Shore, Greece	
Maria Salta	
<b>Chapter Eight.....</b>	<b>195</b>
Neoclassical Funerary Monuments in Greece: The Case of the Metamorphosis Cemetery in Tripolis, Arcadia	
Anna Vassiliki Karapanagiotou, Sotiria Adam, and Stavros Kalantzis	
<b>Chapter Nine.....</b>	<b>213</b>
Neoclassical Monuments of the Anastasis Cemetery in Piraeus, Greece	
Georgios Dermitzoglou	
<b>Chapter Ten .....</b>	<b>233</b>
Funerary Monuments by the Sculptor Georgios Bonanos in Greek Cemeteries	
Sophia S. Bonanou and Maria A. Gavrilis	
<b>Part Two: Cultural and Educational Routes in Cemeteries: Cemeteries and Society</b>	
<b>Chapter Eleven .....</b>	<b>257</b>
The Cultural Heritage of Cemeteries	
Ioanna Paraskevopoulou	
<b>Chapter Twelve.....</b>	<b>277</b>
Following the Cultural Route: London Cemetery Guidebooks in the Nineteenth Century	
Ian Dungavell	

<b>Chapter Thirteen</b> .....	291
Rousseau and Lassalle's Guide to the Père-Lachaise Cemetery in Paris and Alexandre-Théodore Brongniart's Original Project Amalia Papaioannou	
<b>Chapter Fourteen</b> .....	321
Towards a Smart Navigation of Cemeteries as Cultural Sites Angelica Lo Duca, Clara Bacciu, and Andrea Marchetti	
<b>Chapter Fifteen</b> .....	343
Mapping Histories of Peace in War Cemeteries: The Phaleron War Cemetery in Greece Georgios Kritikos	
<b>Chapter Sixteen</b> .....	371
The First Cemetery of Athens: Highlighting a Monumental Area Maria Daniil	
<b>Chapter Seventeen</b> .....	399
The Cemetery of Kifissia, Greece: Picturesque Serenity Irene Politi	
<b>Chapter Eighteen</b> .....	421
The Neoclassical Cemetery of Volos, Greece: Past and Future Yannis Polymenidis	
<b>Contributors</b> .....	435





## 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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# LIST OF ILLUSTRATIONS

## Chapter One

- Fig. 1.1. Bronze effigial tomb slab of Archbishop Friedrich von Wettin (d. 1152) in Magdeburg Cathedral (Saxony-Anhalt, Germany)
- Fig. 1.2. Bronze effigial tomb slab of Archbishop Friedrich von Wettin (d. 1152) in Magdeburg Cathedral (Saxony-Anhalt, Germany)
- Fig. 1.3. Bronze effigial tomb slab of Archbishop Friedrich von Wettin (d. 1152) in Magdeburg Cathedral (Saxony-Anhalt, Germany)
- Fig. 1.4. Spinario (Thorn-puller), bronze, Hellenistic (ca. 50 BC), Palazzo dei Conservatori, Capitoline Museums, Rome (Italy)
- Fig. 1.5. "Emona Citizen," gilt bronze Roman statue (first half of the second century AD), National Museum of Slovenia, Ljubljana. © National Museum of Slovenia
- Fig. 1.6. Bronze equestrian statue, originally gilded, depicting either Charlemagne (d. 814) or his grandson Charles the Bald (d. 877), Louvre, Paris (France)
- Fig. 1.7. Bronze effigial tomb slab of Archbishop Wichmann von Seeburg (d. 1192) in Magdeburg Cathedral (Saxony-Anhalt, Germany)
- Fig. 1.8. Bronze tomb monument to Rudolf of Rheinfelden, Duke of Swabia (d. 1080), Merseburg Cathedral (Saxony-Anhalt, Germany)
- Fig. 1.9. Bronze tomb monument to Rudolf of Rheinfelden, Duke of Swabia (d. 1080), Merseburg Cathedral (Saxony-Anhalt, Germany)
- Fig. 1.10. Gilt male reliquary bust of St Baudime (made between 1146 and 1178), church of Saint-Nectaire, Saint-Nectaire (Puy-de-Dôme, France)
- Fig. 1.11. Lost tomb monument of Henri I, Count of Champagne (d. 1181), formerly in the collegiate church of Saint-Étienne, Troyes (France), engraving from A. F. Arnaud, *Voyage Archéologique et Pittoresque dans le département de l'Aube et dans l'ancien diocèse de Troyes* (Troyes, 1837, vol. 2, pl. 14)
- Fig. 1.12. Tomb effigy of Blanche of Champagne (d. 1283), formerly at the abbey of La Joie-Notre-Dame, Hennebont (France), now in the Louvre
- Fig. 1.13. Head of the bronze tomb effigy of Bishop Évrard de Fouilloy (d. 1222) at Amiens Cathedral
- Fig. 1.14. Lower part of the bronze tomb effigy of Bishop Évrard de Fouilloy (d. 1222) at Amiens Cathedral

- Fig. 1.15. Limoges enamel memorial plaque to Geoffrey Plantagenet, Count of Anjou (d. 1151), originally at the cathedral of Saint-Julien and now in the museum Carré Plantagenêt in Le Mans (Sarthe, France), etching from C. A. Stothard, *Monumental Effigies of Great Britain* (London, 1832, plate opposite p. 2)
- Fig. 1.16. Detail of the Limoges enamel memorial plaque to Geoffrey Plantagenet, Count of Anjou (d. 1151), originally at the cathedral of Saint-Julien and now in the museum Carré Plantagenêt in Le Mans (Sarthe, France)
- Fig. 1.17. Gilt-bronze effigy of Richard Beauchamp, Earl of Warwick (d. 1439), at St Mary's church, Warwick (England)
- Fig. 1.18. Manno Bandini da Siena, Public statue of Pope Boniface VIII (1301), gilt-bronze, Museo Civico Medievale, Bologna (Italy)
- Fig. 1.19. Donatello and Michelozzo, Tomb monument of Anti-Pope John XIII (Baldassare Cossa) (completed 1428), Baptistery, Florence (Italy)
- Fig. 1.20. Donatello and Michelozzo, Gilt-bronze tomb effigy of Anti-Pope John XIII (Baldassare Cossa) (completed 1428), Baptistery, Florence (Italy)

## Chapter Two

- Fig. 2.1. Crematorium Temple
- Fig. 2.2. Former Pagnoni chapel, now Buzzi
- Fig. 2.3. Buzzi chapel, at present
- Fig. 2.4. De Montel chapel
- Fig. 2.5. Sonzogno chapel, Maciachini's design
- Fig. 2.6. Sonzogno chapel, after reconstruction
- Fig. 2.7. Nike of Samothrace
- Fig. 2.8. Chinelli Memorial
- Fig. 2.9. Tomb of Dina Galli, "The Art of Drama"
- Fig. 2.10. Tomb of Irina Lukaszewicz, "A fallen Terpsichore"
- Fig. 2.11. Tomb of Bianca Bazzoni, "Klotho, Atropos and Lachesis – the Three Moirai"
- Fig. 2.12. Brambilla Memorial, "Hermes"
- Fig. 2.13. Molteni monument, "Chronos"
- Fig. 2.14. Umberto Fabre monument, "The Medusa"
- Fig. 2.15. Tomb of Nicostrato Castellini, "The Keeper of the Tomb"
- Fig. 2.16. Tomb of Carlo Baldassare Rossi – broken column
- Fig. 2.17. Cinerary urn
- Fig. 2.18. Modiano Memorial

### Chapter Three

- Fig. 3.1. The Stone of Remembrance, designed by Sir Edwin Lutyens
- Fig. 3.2. Villers-Bretonneux Military Cemetery and Australian War Memorial (France) designed by Sir Edwin Lutyens
- Fig. 3.3. Australian War Memorial (France) designed by Sir Edwin Lutyens
- Fig. 3.4. Design suggested by tomb of Theron by Sir Herbert Baker (1901)
- Fig. 3.5. The Kimberley Memorial (South Africa), designed by Sir Herbert Baker
- Fig. 3.6. Tyne Cot Cemetery and Memorial by Sir Herbert Baker (Zonnebeke, Belgium)
- Fig. 3.7. Detail of the sculpture on the pavilion with kneeling angel on Tyne Cot Memorial to the Missing (Zonnebeke, Belgium)
- Fig. 3.8. The Menin Gate Memorial to the Missing designed by Blomfield (Ypres, Belgium)
- Fig. 3.9. The New Zealand Memorial on Buttes New British Cemetery by Charles Holden (Zonnebeke, Belgium)

### Chapter Four

- Fig. 4.1. The Headstone of Ljubica
- Fig. 4.2. Tomb of the Dimitrijevic Family
- Fig. 4.3. Tomb of the Zivkovic Family
- Fig. 4.4. Tomb of the Sokic Family
- Fig. 4.5. Tomb of the Stojanovic Family
- Fig. 4.6. Tombstone of Vukosava
- Fig. 4.7. Tomb of the Rankovic family
- Fig. 4.8. Affliction by Marcel Fonquergne
- Fig. 4.9. Tomb of the Markovic family

### Chapter Five

- Fig. 5.1. Augusto Urrutia Roldan and Josefina Miró Gassó on their wedding day
- Fig. 5.2. Josefina Miró Gassó at home in Barcelona, Villa Jesusa
- Fig. 5.3. Placing the first stone of Vallcarca Viaduct (Antoni Vila Palmés among the attendees)
- Fig. 5.4. Urrutia Pantheon mae by the architect Antoni Vila Palmés
- Fig. 5.5. Project of Urrutia Pantheon made by Antoni Vila Palmés
- Fig. 5.6. Detail of the Ionic columns of Urrutia Pantheon
- Fig. 5.7. Detail of the mosaics of Urrutia Pantheon

- Fig. 5.8. Detail of the mosaics of Urrutia Pantheon  
 Fig. 5.9. Crypt of Urrutia Pantheon  
 Fig. 5.10. Crypt of Urrutia Pantheon  
 Fig. 5.11. The last stained glass conserved from Urrutia Pantheon with a  
 “tempus fugit”  
 Fig. 5.12. Access to the crypt of Urrutia Pantheon  
 Fig. 5.13. Urrutia Pantheon (1908–11)  
 Fig. 5.14. Mourning Angel, Urrutia Pantheon  
 Fig. 5.15. Pantheon of the Oromí Vidal family in the Montjuïc Cemetery  
 made by the architect Antoni Vila Palmés in collaboration with the  
 marble workers Martínez and Fortuny  
 Fig. 5.16. Pantheon of Ricardo Teixidor and Dolores Martínez in the  
 Montjuïc Cemetery, designed by Josep Planas  
 Fig. 5.17. Pantheon of Ramon Blanco Erenas in the Montjuïc Cemetery,  
 made by Josep Campeny  
 Fig. 5.18. Pantheon of Ramon Blanco Erenas in the Montjuïc Cemetery,  
 made by Josep Campeny

## Chapter Six

- Fig. 6.1. Saint George’s churchyard at Hermoupolis, Syros (general view)  
 Fig. 6.2. Saint George’s churchyard at Hermoupolis, Syros (plot plan).  
 Rural and Surveying Engineer: Nikos Zannis  
 Fig. 6.3. Tomb of the Rodokanakis family  
 Fig. 6.4. Tomb of the Avgerinos family  
 Fig. 6.5. Tomb of the Vafiadakis family  
 Fig. 6.6. Tomb of the Koronios family  
 Fig. 6.7. Tomb of Nikiforos Georgiadis  
 Fig. 6.8. Tomb of Zannis Petrokokkinos  
 Fig. 6.9. Tomb of Theodoros Pangalos and Pericles Samios  
 Fig. 6.10. Tomb of the Ladopoulos family  
 Fig. 6.11. Tomb of the Tsiropinas family  
 Fig. 6.12. Tomb of the Fournarakis family  
 Fig. 6.13. Tomb of the Louvis family  
 Fig. 6.14. Tomb of Lukas Koressis  
 Fig. 6.15. Tomb of the A. Krinos family  
 Fig. 6.16. Tomb of the G. Aragis family  
 Fig. 6.17. Tombstone of Andreas Kosmas  
 Fig. 6.18. Tombstone of Emmanuel Volanakis

## Chapter Seven

- Fig. 7.1. Statue of an Angel. Tomb of L. Ekonomou
- Fig. 7.2. “Standing Maiden,” Chalepas Museum at Pyrgos, Tinos
- Fig. 7.3. Grave stele of mayor K. A. Ekonomou
- Fig. 7.4. Grave stele of G. P. Goulelos
- Fig. 7.5. Tomb of A. Merika
- Fig. 7.6. Farewell scene on the marble sarcophagus of K. Tsouchlos
- Fig. 7.7. Tomb of N. Chatzipanagiotou, mayor and member of the Greek Parliament
- Fig. 7.8. The marble sarcophagus of the merchant G. P. Trochanis
- Fig. 7.9. Grave stele of the poet A. Sikelianos with anthemion, First Cemetery of Athens
- Fig. 7.10. Tombstone of Angeliki
- Fig. 7.11. Tomb of D. L. Leivaditis
- Fig. 7.12. Grave stele of Th. I. Dounias
- Fig. 7.13. Grave stele of I. G. Lekos
- Fig. 7.14. Grave stelae of D.P. Giannousis, mayor, and D. Goulelos
- Fig. 7.15. Grave stelae of two mayors, N. M. Tsouchlos (left) and A. I. Kardaras (right)
- Fig. 7.16. Grave stele of A. Rozakis
- Fig. 7.17. Grave stele of Dr N. A. Trochanis’s family
- Fig. 7.18. Tomb of the merchant L. Ekonomou
- Fig. 7.19. Tomb of the merchant L. Ekonomou, back side of the statue with openings for insertion of wings
- Fig. 7.20. Tomb of N. P. K. Politis

## Chapter Eight

- Fig. 8.1. Map of Peloponnese
- Fig. 8.2. Partial view of the Metamorphosis Cemetery in Tripolis from the East
- Fig. 8.3. The Church of Metamorphosis in Tripolis
- Fig. 8.4. The northern entrances to the Metamorphosis Cemetery
- Fig. 8.5. Tomb of D. Kerassiotopoulos
- Fig. 8.6. Tomb of the Karzis family (front side)
- Fig. 8.7. Tomb of the Karzis family (detail of the back side)
- Fig. 8.8. Tomb of Vassiliki Koliopoulou
- Fig. 8.9. Tomb of Ioannis Malliaropoulos and his wife Anna
- Fig. 8.10. Tomb of Athanasios Malouhos and his wife Paraskevi
- Fig. 8.11. Tomb of the Anastasios Chatzisarantos family

- Fig. 8.12 Tomb of the Anastasios Chatzisarantos family, with the sculptor's signature (Gavriil Renieris)  
Fig. 8.13. Tomb of the Emmanouil Theodoropoulos family  
Fig. 8.14. Tomb of the Emmanouil Theodoropoulos family (detail)  
Fig. 8.15. Tombs of Nikolaos Varveropoulos (right) and of Antonina (left)  
Fig. 8.16. Tomb of Antonina. Detail

## **Chapter Nine**

- Fig. 9.1. Grave stele of the Metaxas family  
Fig. 9.2. Grave stele of the Moutzopoulos family  
Fig. 9.3. Grave stele of the Theodorou family  
Fig. 9.4. Grave stele of the Dounias family  
Fig. 9.5. Grave stele of the Baizos family  
Fig. 9.6. Grave stele of the Papaleonardos family  
Fig. 9.7. Grave stele of the Sfina-Petropoulou family  
Fig. 9.8. Grave stele of the Seferlis family  
Fig. 9.9. Grave stele of the Afentoulis family  
Fig. 9.10. Tomb of the Koronaio family  
Fig. 9.11. Tomb of the Limperakis family  
Fig. 9.12. Tomb of the Spiliotopoulos family  
Fig. 9.13. Tomb of Stamatis I. Serbos  
Fig. 9.14. Tomb of the Skylitzis family  
Fig. 9.15. Tomb of the Koufoyannis – Dimitrelis family  
Fig. 9.16. Tomb of the Rallis family  
Fig. 9.17. Tomb of the Bouboulis family  
Fig. 9.18. Tomb of the Andreas Spyarakis family  
Fig. 9.19. Griffins (Tomb of Allison Hunter Barbour)

## **Chapter Ten**

- Fig. 10.1. The sculptor Georgios Bonanos as a young student  
Fig. 10.2. The sculptor Georgios Bonanos in his sixties  
Fig. 10.3. The house-workshop of Georgios Bonanos in Athens  
Fig. 10.4. The sculptor “finishing” the Flying Angel for the tomb of Ernest Augustus Toole  
Fig. 10.5. Tomb of Georgios Voutsinas, Cemetery of Lixouri, Cephalonia  
Fig. 10.6. Tomb of Michael Zygomalas, Cemetery of Hagios Vlasios, Kampos, Chios  
Fig. 10.7. Tomb of Georgios Lampiris, First Cemetery of Athens  
Fig. 10.8. The “Vallianos Shepherd,” Cemetery of Keramies, Cephalonia

- Fig. 10. 9. Tomb of Pavlos Kalligas, First Cemetery of Athens  
 Fig. 10.10. Tomb of Panaghis Harokopos, First Cemetery of Athens  
 Fig. 10.11. Tomb of Ioannis Thermoyannis, Cemetery of Nafplion  
 Fig. 10.12. Tomb of Georgios Morphis, Cemetery of Nafplion  
 Fig. 10.13. Tomb of Stella Stamboltzi, First Cemetery of Athens  
 Fig. 10.14. Tomb of the Iakovatoi Brothers, Iakovateios Library-Museum, Lixouri, Cephalonia  
 Fig. 10.15. Tomb of Ernest Augustus Toole, British Cemetery, Argostoli, Cephalonia  
 Fig. 10.16. Tomb of Anastasios Livieratos, First Cemetery of Athens  
 Fig. 10.17. Tomb of Andreas Razis, Drapanon Cemetery, Argostoli, Cephalonia

### Chapter Thirteen

- Fig. 13.1. A.-Th. Brongniart, Plan of the Cemetery of the East, known as Père-Lachaise or Mont-Louis  
 Fig. 13.2. Funerary monument of Massena in Père-Lachaise: Rousseau and Lassalle (Bédelet edition – 1844 or later)  
 Fig. 13.3. Funerary monument of Lefebvre in Père-Lachaise: Rousseau and Lassalle (Bédelet edition – 1844 or later)  
 Fig. 13.4. Funerary monument of Lefebvre in Père-Lachaise: Normand, L.-M. (1832)  
 Fig. 13.5. Plan, section and details of the funerary monument of Lefebvre: Normand, L.-M. (1832)  
 Fig. 13.6. Funerary monument of General Foy in Père-Lachaise: Rousseau and Lassalle (Bédelet edition – 1844 or later)  
 Fig. 13.7 Funerary monument of General Foy in Père-Lachaise: Richard, N. (1836)  
 Fig. 13.8. Chr. Civeton, View of the Père-Lachaise cemetery, with the monument of general Foy (1829). Watercolour and ink, 16.3 x 21.2.  
 Fig. 13.9. Funerary monument of Monge in Père-Lachaise: Rousseau and Lassalle (Bédelet edition – 1844 or later).  
 Fig. 13.10. Funerary monument of Monge in Père-Lachaise: Marchant de Beaumont, F.-M. (1828)

### Chapter Fourteen

- Fig. 14.1. Excerpt of the knowledge graph related to points of interest built during the fourteenth century  
 Fig. 14.2. Representation of Gherardesca's Monument as a triple

- Fig. 14.3. Architecture of the web application
- Fig. 14.4. An example of the result of the map creation process for the campus of the CNR in Pisa. On the left, the whole building is shown; on the right, the inside of the first floor is visible
- Fig. 14.5. Synchronic and diachronic tours within the Camposanto Monumentale of Pisa
- Fig. 14.6. A possible tour box of the web application
- Fig. 14.7. A possible detailed page of the Web application, related to the subject “job stories”

## **Chapter Fifteen**

- Fig. 15.1. The Phaleron War Cemetery
- Fig. 15.2. Commemorating soldiers who were students at Cambridge
- Fig. 15.3. Grave of a twenty-year-old soldier
- Fig. 15.4. The Phaleron Cremation Memorial
- Fig. 15.5. The Phaleron Cremation Memorial
- Fig. 15.6. The Athens Memorial
- Fig. 15.7. Decorations of a soldier
- Fig. 15.8. Michalis Tsoulos, gardener of Phaleron War Cemetery
- Fig. 15.9. Ceremony in Phaleron War Cemetery (November 2016)
- Fig. 15.10. The British military attaché ready to lodge the Greek wreath
- Fig. 15.11. Three soldiers buried next to each no matter their religions
- Fig. 15.12. The Stone of Remembrance
- Fig. 15.13. Soldiers from different ethnic groups
- Fig. 15.14. Soldiers from different ethnic groups
- Fig. 15.15. Arabic inscription
- Fig. 15.16. Multiculturalism
- Fig. 15.17. The decorations of the soldier Alexander Garfield Dingwall

## **Chapter Sixteen**

- Fig. 16.1. Map of the First Cemetery of Athens
- Fig. 16.2. Tomb of Stavros Andropoulos
- Fig. 16.3. Mausoleum of Heinrich Schliemann
- Fig. 16.4. Tomb of Andreas Syngros
- Fig. 16.5. Tomb of the Konstantinos Karapanos family
- Fig. 16.6. Sarcophagus of Georgios Averof
- Fig. 16.7. Urn on the tomb of Pavlos Kountouriotis
- Fig. 16.8. Tomb of Georgios Karatzas
- Fig. 16.9. Tomb of Marika Kotopouli



- Fig. 16.10. Tomb of Anastasios Livieratos
- Fig. 16.11. The “Sleeping Maiden” (Sofia Afentaki)
- Fig. 16.12. Tomb of Titsa Chrysochoidi
- Fig. 16.13. Tomb of Kyriakos Koumbaris
- Fig. 16.14. Bust of “Kiki” Pikramenou
- Fig. 16.15. Tomb of the Antonios Origonis family
- Fig. 16.16. Tomb of the Trikoupis family
- Fig. 16.17. Tomb of Georgios Seferis
- Fig. 16.18. Tomb of Adolf Furtwängler
- Fig. 16.19. Tomb of Asher Levi
- Fig. 16.20. Tomb of Avraam Saporta

## **Chapter Seventeen**

- Fig. 17.1. The Municipal Cemetery of Kifissia
- Fig. 17.2. The Church of Saint Tryphon
- Fig. 17.3. Tomb of Georgios Drossinis
- Fig. 17.4. The Flora
- Fig. 17.5. Tomb of Georgios K. Polychronis
- Fig. 17.6. Tomb of the Moschous Family
- Fig. 17.7. Tomb of the Koutsos family
- Fig. 17.8. Box-shaped tomb
- Fig. 17.9. Ground-level framed grave
- Fig. 17.10. Fenced yard
- Fig. 17.11. Temple-form monument
- Fig. 17.12. Temple-form monuments
- Fig. 17.13. Temple-form monument
- Fig. 17.14. Tomb of the Iplixian Family
- Fig. 17.15. Temple-form monument decorated with the mosaic of an angel
- Fig. 17.16. Modernist monument
- Fig. 17.17. Tomb of Ioannis Zirinis
- Fig. 17.18. Tomb of Achilleus A. Tzartanos
- Fig. 17.19. Tomb of Ilias V. Clouvatos
- Fig. 17.20. “The Soul”

## **Chapter Eighteen**

- Fig. 18.1. Tomb of Antonios Tsopotos
- Fig. 18.2. Tomb of Konstantinos Kartalis
- Fig. 18.3. Tomb of the Pantazis Anitsas family
- Fig. 18.4. Tomb of Maria Kontosopoulou

- Fig. 18.5. Tomb of the Chatzikyriazis family  
Fig. 18.6. Tomb of Ekaterini Koukiadi  
Fig. 18.7. Tomb of Eleftherios Danglis  
Fig. 18.8. Tomb of Konstantinos Lefkovitz  
Fig. 18.9. Tomb of the Nicolaos Kontos Family  
Fig. 18.10. Plan of the Cemetery of Volos  
Fig. 18.11. Cemetery of Volos, old and new routes  
Fig. 18.12. Hearse (horse-drawn carriage), Municipality of Volos  
Fig. 18.13. Views of the garden of memory, the amphitheatre, the exhibition space, and the ossuary  
Fig. 18.14. Views of the garden of memory, the amphitheatre, the exhibition space, and the ossuary

## 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 Haghioti Pantas 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. Gavrilis'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**

