ABSTRACTS

• The Monument of the Incantadas: Architecture, Sculpture, Iconography

1. Michel Sève
Archaeologist, Professor Emeritus, University of Lorraine

Elements for a new architectural study of the Incantadas

There is only one study of the Incantadas Colonnade as an architectural whole. It was realized in situ in 1754 by the English architect Nicholas Revett and it was published in 1794 after Revett’s death without the necessary accompanying comments. Since then specialists were interested more about the pillars with the reliefs and the Corinthian capitals. Using several elements located in Paris it is now possible to study the colonnade in depth (the architectural elements at the Louvre, a drawing by Louis-Sébastien Fauvel dated in 1782, two others on scale 1:1 made in 1864 by the painter Pierre-Désiré Guillemet who travelled with Emmanuel Miller. It is now possible to compare this new representation of the colonnade to the architecture found at Philippi, as the latter provides with a reference point regarding the construction date of the monument.

2. Georgios Velenis
Architect, archaeologist, Professor Emeritus, Aristotle University of Thessaloniki

The inscription of the Incantadas Colonnade in the context of the majuscule lettering of the Imperial Era

The Incantadas inscription will be presented in detail as it is known from the drawings of J. Stuart and N. Revett in the year 1787. The paper raises the problem of the relationship between the inscription and the architectural work followed by the paleographic analysis and proposes as close a date as possible within the historical context of the imperial time.

3. Theodosia Stefanidou – Tiveriou
Professor Emerita of Classical Archaeology, Aristotle University of Thessaloniki

“Las Incantadas” (the Enchanted) in Thessaloniki and the monumental landscape of the city in the second century CE

Firstly this paper will assess current opinions as to the precise location of the monument in the heart of the city, i.e. in the space between the Agora and the city’s main thoroughfare, corresponding to today’s Odos Egnatia. This location confirms the public and official character of the complex to which the stoa, with its sculptural colonnade,
once belonged. The life-size relief figures will be associated with certain iconographic cycles, with regard to which some new observations will be put forward. Moreover, attention will be drawn to the high quality of the execution and the stylistic features of the carving, which make it quite clear that a workshop from Athens was commissioned to carry out this project.

Imported marble products from Attica were widely available in Thessalonike, especially during the second and third centuries CE, satisfying demand from an exacting customer base. They are found side by side with local products, which also enjoyed considerable popularity in the same period and often took on monumental form. If in the private sphere, and above all in cemeteries, local-style monuments prevailed, in the official sphere, i.e. in the Agora and the great sanctuaries of the city, sculpture of exceptionally high quality and in the Attic style predominated. And these were special commissions, just like the relief figures of “Las Incantadas”. The architectural and artistic framework that developed in Thessalonike in the second century was worthy of the city’s metropolitan character, as the documentary sources also attest.

4. Asterios Lioutas
Head of the Department of Prehistoric and Classical Antiquities and Museums, Ephorate of Antiquities of Thessaloniki City

The fifth pillar of the Idols colonnade

• The Incantadas of the Foreigners (Travelers, photographers, archaeologists)

5. Sappho Tambaki,
Former Assistant Professor, Department of Early Childhood Education, University of Thessaloniki

Travelers and the Magemenes of Thessaloniki

Since ancient times, people urged on undertaking a tour and travelling to distant places. Discovery travels appeared by the end of the Middle Ages and the beginning of the Renaissance. Memories from travelers were published on books after their return. These texts, which have references to Thessaloniki, provide us with interesting information about history, people, social-life and monuments of the town. Apart from the numerous devotional ancient sights of Thessaloniki, the monument which is named Magemenes or Incantadas or Idols, has undoubtedly attracted for centuries the interest of all travelers (not only the experts) when visiting the city. The Magemenes were located in the city centre just above the current Egnatia Street, in the area of the Roman Agora and was considerably easy to be identified by visitors because of their height. The oldest mention was in the manuscript of Cyriac of Ancona – excerpts were published in
the 18th century – and who, in 1431, reported his discern of marble gods - statues - in the architraves of a ruined Temple of Artemis. Most likely, he referred to the Idols. In the 18th and 19th centuries, most of the descriptions were short, while the travelers were making efforts to pinpoint the use of the monument: as a theatre, a temple, an arcade, an entrance to an agora, a palace or the hippodrome or a triumphal arch. The French consul F. De Beaujour made an effort to excavate the site. However, his request to acquire one of the reliefs was not accepted by the Pasha of the city. Three engravings of the monument are preserved. The first, by Etienne Gravier, dates back in the 17th century and the next two in the 18th century. The second is by Richard Pococke, while the third by the antiquaries-and architects J. Stuart and N. Revett. The last one is the most detailed and accurate. Their book even contains engravings of the reliefs. The last reference to the monument was made by him who in 1864 managed to take a large part of it and carry it over to Paris, when he received the following command: "There is interest in the entirety of the edifice, remove it all". He was the French philologist and official delegate of France, Emmanuel Clement Bebigne Miller, who came to study manuscripts and "collect" antiquities. However, with the permission of the Pasha, he removed mainly the pillars with the reliefs, which nowadays are situated in the Louvre. Nevertheless, several of the following city visitors continued to mention the Magenemes.

6. Alexandros Ch. Gregoriou
Researcher

“The Incantadas”: From Étienne Gravier d’Otières (1685) to Paul Perdrizet (1930): Unknown texts and testimonies.

The Incantadas, the sculptures located in the courtyard of a Jewish residence across the Via Egnatia, behind the "Paradise" baths of Thessaloniki, were first portrayed in 1685 in the manuscript of the French marquis Étienne Gravier d’Otières (BnF No 7176). However, their systematic recording was carried out in 1753 by British architects James Stuart and Nicholas Revett. Around a century later (1864), the French palaeographer Emmanuel Miller, with the assistance of the deacon de Poncharra, admiral d’Aboville and Maurel, removed the "idols" and transferred them to Paris (the Louvre). In the years between 1864 and 1930 when the study of the French archaeologist Paul Perdrizet was published, the Incantadas was a timeless reference point for Thessaloniki. The paper presents excerpts from texts and testimonies unknown to the general public dating back to the period 1685-1930. The testimonies were found in foreign travel memories, personal calendars and time stories.

7. Samuel Provost
Associate Professor of Late Antique Archaeology and History of Art, University of Lorraine (Nancy)

A long delayed endeavour: the publication of the “Incantada” by Paul Perdrizet (1910-1931)
In the voluminous bibliography of the French archaeologist Paul Perdrizet (1870-1938), the article about the “Incantada” of Thessaloniki (Perdrizet 1931) is only his second to last when it comes to Greek antiquities – the very last one being about the bridge of Amphipolis (Perdrizet 1933). This rather long paper in the Monuments et mémoires de la Fondation Piot was the publication of a talk given in the 5th international archaeological congress held the year before in Algiers. Although the original manuscript of the article is apparently lost, the personal archives of Paul Perdrizet kept in the Université de Lorraine, in Nancy, allow to present a reconstruction of the long process leading to the 1931 paper.

At first view, the timing of this publication might seem odd, compared to the contemporary scientific activity of Paul Perdrizet. A former member of the French School of Athens, he was of course still known for his works in the excavations at Delphi and his exploration of Eastern Macedonia, but these belonged to the first period of his scientific career, almost thirty years earlier. In the 1920’s and early 1930’s, his interest laid in very different subjects, Egypt in the Graeco-Roman period and French Late Medieval art and religious history (Provost 2015).

The explanation for this disconnection is that the 1931 article was in fact a long delayed publication on a subject Paul Perdrizet began to research in 1910, at the request of his mentor, the former director of the French School in Athens and then director of the Musées Nationaux and the Louvre, Théophile Homolle.

The research by Paul Perdrizet on the Incantada must thus be studied in the context of his scientific activities in the final years before the beginning of the First World War, at a time when he produced some of his most important work on Macedonia (Perdrizet 1910a ; 1910b), while being in charge of the Greek inscriptions in Macedonia for the Academy of Berlin’s corpus – another of his failed endeavour.

The allure of the subject for Paul Perdrizet was manyfold: it appealed to his interest for the Ancient Greek religion as well as the monumental sculpture. It undoubtedly lied also in the monument’s rich modern history, with so many travelers’ accounts and early depictions surviving. Paul Perdrizet keen interest for the Greek folklore is also well known from his other papers. Finally, there was some kind of personal vindication involved, since the very same Théophile Homolle, who had deprived him of the publication of Delphi’s statues ten years earlier, was encouraging him to study the Incandata in the Louvre in 1910.
main axes: one is for the editorial history of Miller’s text, in order to present the methodology conditions of the historical researches; on other hand to the rhetorical structure of the text, in order to research the ways in which this text presents itself as a historical document. My main argument is that Miller’s text interweaves the rhetorical modes because of its grammatological genre. The complex of history and literature as discourse practices creates a valuable narrative pastiche because it disrupts our (contemporary) historical certainty. My main purpose is to present the unstative frame of the historical knowledge throughout a re-reading of these documents.

9. Haris Yiakoumis
Historian of Art and Photography, collector, Doctor of the University of Paris

Searching for the Incantadas through the history of photography

The history of photography in Thessaloniki in the 19th century is still a mystery. Surprisingly, the city had not been photographed before Miller moved the Incantadas to the Louvre in 1863-1864, in spite that this period was not an early one for photography. We have written testimonies about much earlier visits by photographers, however, the evidence still awaits to be discovered.

We will concentrate on the first thirty years of the history of photography, from 1839 to 1869, the year in which the city saw a major change after the demolition of the seaside walls. Going through the history of photography, we will attempt to understand the unique position of photography to record the history of the city of Thessaloniki.

- Ancient remains and Ottoman modernity in Thessaloniki

10. Panagiotis C. Poulos
Lecturer, Department of Turkish and Modern Asian Studies, National and Kapodistrian University of Athens

Angels and idols at the threshold of Ottoman modernity in Thessaloniki

The testimony of the French diplomat Félix de Beaujour in the late 18th century regarding the Turkish name of the celebrated «Enchanted» triggered a series of creative interpretations of the phrase sureth maleh. Besides the issue of the meaning of this name, the relation of the city’s Muslim community with the particular antiquities and their stories remains relatively unknown and understudied.

Having as a starting point the work of the poet Ahmet Meşhûrî (1783-1857), this talk attempts a preliminary reading of 19th century Ottoman literary and historiographical sources about Thessaloniki, in order to map the broader conceptual framework within
which the perception and the way the Muslim community related to the remnants of the past and to the particular monument can be placed. This corpus of texts are historically situated at the threshold of Ottoman modernity, which among other factors is defined by the construction of a primary archaeological conscience by the Ottoman state, but also of a conceptualization of the city’s heritage. The aim of this critical reading is to highlight the contradictions and ambiguities of this process.

11. Edhem Eldem
Boğaziçi University & Collège de France

The Place of Thessaloniki in Early Ottoman Archaeology

The period extending from the mid-1840s to the late 1870s is the least and most imperfectly documented moment of Ottoman archaeology. Nevertheless, alternative and untapped sources of documentation do allow for a better understanding of this “grey” period, characterized by a strong presence of Thessaloniki as a major provider of antiquities to the nascent collections of the Imperial Museum. While the removal of the Incantadas does not seem to have left any trace in the Ottoman archives, a large number of documents help us understand to a certain extent the nature and dynamics of Ottoman antiquarianism in one of the Empire’s major cities.

- The Incantadas in the present of Thessaloniki: Collective cultural memory, public discourses, literature and arts

12. Styliana Galiniki, Archaeologist, Head of the Department of Lithics, Wall-paintings and Mosaics Collections, Archaeological Museum of Thessaloniki, Esther Solomon, Assistant Professor in Museum Studies, University of Ioannina

Shaping the cultural identity of Thessaloniki (1985-2018): Public discourses on the rediscovery of a forgotten monument

106 years after the incorporation of Thessaloniki into the modern Greek state, the Incantadas seem to acquire a special role in public discourses, reshaping its identity and cultural memory. For some Salonicans, the sculptures represent the ‘Elgin Marbles of Macedonia’ or the ‘Caryatides of Northern Greece’, which must be returned. Yet, for others, they express the very special past of multicultural Ottoman Salonica: a Roman monument related to Greek Dionysus, once incorporated into a Jewish house, in the middle of a typically Balkan urban centre. For the few remaining Jews of the city, the sculptures are interwoven with Salonica as the ‘Jerusalem of the Mediterranean’, as the city was often referred to until at least 1912, i.e. before the destruction of its Jewish quarters by a great fire and the later implementation of the Nazis’ ‘Final Solution’. Our contribution explores the competing imaginings of the statues by different groups living
in the city and how, in the context of the current Greek economic and social crisis, Thessaloniki seems to look for re-enchantment in its polysemous heritage.

13. Georgia Gotsi, Associate Professor of Modern Greek and Comparative Literature, University of Patras

“Searching for lost memories: The *Incantadas* in the contemporary literature of Thessaloniki”

Since the 1990s, a period of profound change in Europe and the Balkans and, more recently, of a deep crisis in Greece, the Roman colonnade known as “Las Incantadas” (or else as “Idols” or “Sureth”) --brutally dismantled in 1864 by Emmanuel Miller-- has emerged as a topos of contemporary public and cyber discourse on Thessaloniki’s local identity and cultural memory.

In the context of the recent historiographic revision of Greece’s Ottoman past, the contemporary literature of (and on) Thessaloniki, interacting with archaeology and public history, represents --in other words renders visible and living-- the relief figures depicted on the four pillars of the Roman complex which for long stretches of time, were materially absent from the city’s landscape and erased from its collective memory.

In this presentation I shall examine how works of contemporary fiction ascribe historical meaning to the relief figures and their story of colonial rapine. My aim is not to dwell on these texts’ aesthetic qualities, as to highlight the emergence of a local literary theme and its role in the re-fashioning of the city’s Ottoman memory. Through their titles, these texts are intertextually linked with G. Ioannou’s older short narrative “Las Incantadas” which first inscribed the enchanted sculptures in modern Greek literature. Ioannou’s text projected a personal experience of the city’s common past undermining the dominant public silence of his times. In contrast, these subsequent writings recover the archaeological archive in order to reinforce a turn to a nationalized concept of Thessaloniki’s multi-ethnic past in which others become accepted as long as they share the values of the national self.

14. Maria Kagiadaki
Art Historian, Hellenic Ministry of Culture / Adjunct Academic Staff (Tutor), Hellenic Open University

‘Las Incantadas’ of Thessaloniki in contemporary artistic creation

‘Las Incantadas’, the monumental relief figures that used to decorate the wider area of the Roman Agora until the 19th century, constitute an integral part of the history and identity of Thessaloniki. Thus, they have given impetus both to scientific discussions and to the interest of the public. Inevitably, they have also inspired artistic expression. In this framework, the paper focuses on the perception of “Las Incantadas” by Greek and
foreign artists. It presents and analyses artworks that were inspired by the legendary figures of Thessaloniki and examines the way that they were seen, interpreted and captured by contemporary artistic creation; at the same time it discusses the role of archaeological heritage in artistic expression.

- Historic topography and spatial research

15. Massimo Vitti
Archaeologist, Municipality of Rome, Fulvia Bianchi, Archaeologist

Las Incantadas: The topographic framework, the architectural typology, and the disiecta membra

Las Incantadas is one of the disappeared monuments of ancient Thessaloniki, on which the debate was practically opened the day after the moving of some of the architectural elements composing it, such as capitals and the famous figured pillars, while the monolithic shafts in cipollino marble and the architraves were left in place. The total disappearance of this façade, which has been many times portrayed since the end of the seventeenth century onwards, opened the discussion among scholars who questioned the topographical position of the colonnade and the type of building in question. The typographical problem was recently solved by two scholars, Elli Gala Georgilà and by Aris Papazoglou who arrived at the same conclusion, placing Las Encantadas north the loutra Paradisos, perpendicular to the Via Egnatia. The second question, just as relevant, is still open. All the hypotheses proposed have not found a consensus until now. This communication aims to solve not only this question concerning the typology of the building but also a chronological one on the base of the analysis of the architectural decorative elements.

16. Aristotelis Mentzos, Professor Emeritus of Byzantine Archeology, University of Thessaloniki

The Enchanted ones: A proposal for a partial reconstruction of the monumental center of Roman Thessaloniki

Starting with the general consensus regarding the placement of the monument of the Incantadas in mid distance between the Churches of Panaghia Chalkeon and St. Nicholas follows an attempt to define the limits of the insula in which the monument is located. There follows an attempt to define the orientation of the monument with the help of the descriptions of the European travelers of the 18th and 19th centuries. Based on the above there follows a proposal on the function and the dating of the Incantadas and the building in which the colonnade belonged.
17. Yiannis Epaminondas, Architect, Director of Thessaloniki Centre, MIET (Cultural Foundation of the National Bank of Greece)

The Incantadas in Szekely’s panorama, 1863. Evidence on the orientation of the monument

The presentation deals with the exact location and orientation of the Incantadas colonnade in the oldest photograph of Thessaloniki, that taken by Szekely in 1863.

18. Savvas Demertzis, Veterinarian, collector, Curator of the Mount Athos Map Library, and member of the Advisory Committee of the Centre for the History of Thessaloniki

Collecting and archaeological research

- The Incantadas quarter

19. Evanghelos Chekimoglou
Economist PhD, MA, Principle Curator, Jewish Museum of Thessaloniki

The neighborhood of the prayers; a draft for the history of the Enkantadas area, 15th-20th centuries

We discuss thoroughly about the Roman monument broadly known as Enkantadas, a name given by the residents of the area. On the other hand, our knowledge about the residents themselves and their environment remains limited. This paper introduces a historical outline about the Enkantadas area and its residents, in regard with the period between 15th and 20th centuries.

The parameters included are the following:
- a. Christian, Muslim and Jewish toponyms of the area.
- b. Geographical particularities (land, water flows, flora).
- c. Demographic changes according to the ottoman tax surveys.
- d. Sacred places (churches, mosques, synagogues, tombs).
- e. Mixing of the religious groups (conversions, religious hybrids, proximity and separation).
- f. Small owners’ alienation from their real estate after the fire of 1917.
- g. Discharging the old settlements.
- h. The new land-owners. (The area was incorporated in the IV section of the new city plan).

The paper is based on archival sources.
20. Vilma Hastaoglou-Martinidis

Professor Emerita, School of Architecture, Aristotle University of Thessaloniki

Unfolding the cortijo of the Incantadas: The architecture of Sephardic housing complexes-cortijos- in Thessaloniki

The oldest known engraving of the Incantadas (of 1754) offers a rare depiction of a Sephardic residence in Thessaloniki, the cortijo that hosts the monument. The term and the type of cortijo (courtyard house) brought in by the Sephardim from the lost Iberian homeland in the early 16th century, took root and grew, over time, from an individual residence with yard into a complex of small dwellings built around a courtyard to house many poor families. The cortijo became a typical Jewish housing pattern in Thessaloniki, being equally prevalent in the Sephardic quarters of the Eastern Mediterranean.

Available sources for Thessaloniki reveal the existence of many such residential complexes around internal courtyards until the devastating fire of 1917, without however giving particular evidence concerning their exact topographic location, cadastral layout, and architectural schemes of this normative dwelling pattern that shaped the historic urban fabric of Thessaloniki. The elimination of the physical traces of these complexes by successive disasters confines the investigation of the topic to bibliographical and archival sources. Through them, the paper will attempt to follow the establishment of the cortijos and the evolution of the original type-form, which was based on rabbinical regulations for sheltering and protecting the poor of the community. It will analyze the urban and architectural qualities and its significance as a place of collective life. In order to counterbalance the lack of local visual material, it will use comparative evidence from surviving cortijos in other Sephardic communities developed in the Balkans and Asia-Minor (Istanbul, Izmir, Bursa, Monastir, etc.).

21. Elli Gala-Georgila
Civil Engineer, Phd in History of Architecture

The Incantadas Brook: Evidence and data on geomorphological changes in the region

The area around the Incantadas is closely linked to the history of Thessaloniki, due to its position in the central axis of the walled city. The region underwent constant geomorphological and functional change through history. Utilising available technical and historical data we can identify the transformation of the morphology of the area that occurred through time. In this way questions concerning the emblematic monument and the wider region can be answered.

- Originals and copies: looking for a new cultural paradigm
22. Polyxeni Adam-Veleni, Archaeologist, Theatrologist, Director of Ephorate of Thessaloniki’s Antiquities

*Incantadas 1995-2017, the adventure of the copies.*

We are in 1995 and Thessaloniki is being prepared to become the Cultural Capital of Europe. In this context, the city re-reveals the Incantadas and begins efforts to obtain their copies, an effort that will be succeeded after many adventures twenty years later. The paper will present all procedure of this achievement until the copies of the Incantadas arrive in the city and be exhibited at the International Fair initially and then at the Archaeological Museum entrance, where they are housed temporarily until they will find their definitive position in the city's modern urban planning.

23. Kyriakos Pozrikidis
Phd, Managing Director of TIF HELEXPO S.A

*“Las Encantadas” in Thessaloniki. TIF-Helexpo’s month-long efforts to bring the Caryatids of Thessaloniki, the interest of 200,000 visitors and the integration of the sculptures into the urban landscape* 

24. Sophie Descamps
Conservateur en chef du Patrimoine, Musée du Louvre

*New restoration and casting of the pillars of the Incantadas: an opportunity given by the Parisian exhibition *Au royaume d'Alexandre le Grand. La Macédoine antique.*

The temporary exhibition held at the Louvre in 2011 gave the opportunity to gather, study, restore and publish, for the first time or anew, the Macedonian works of art kept in the museum since the nineteenth century. They were confronted with many more items (two-thirds of the total number) which were sent from Northern Greece and were on display in Paris during three months, thanks to the generosity of the Ephorates and museums of the region, and to the participation of many Greek scholars. Among masterpieces evoking monuments which were erected in Thessaloniki during the Roman imperial Period, the fragments of the *Incantadas* – four pillars with carved figures; blocks of the architrave and frieze – were given an important place. Their restoration had been undertaken few years earlier in order to control their state of conservation, to clean them, to detect traces of colors eventually preserved and to verify if the marble pillars could afford casting. As conclusions were positive, molds and casts of the four pillars were executed at the Louvre in 2015 by the Atelier de moulages de la Réunion des Musées Nationaux. The copies were sent the same year to Thessaloniki for the International Fair of the city. They stand currently under the portico surrounding the Archaeological Museum. The agreement signed between the Louvre, the Réunion des Musées Nationaux and TIF-Helexpo had specified that the molds were to be sent as well, as a symbolic gift from France to Greece.