# **Echoing Hooves**

# **Explorations in Medieval Culture**

#### General Editor

Larissa Tracy (Longwood University)

#### Editorial Board

Tina Boyer (Wake Forest University)
Emma Campbell (University of Warwick)
Kelly DeVries (Loyola Maryland)
David F. Johnson (Florida State University)
Asa Simon Mittman (csu, Chico)
Thea Tomaini (usc, Los Angeles)
Wendy Turner (Augusta University)
David Wacks (University of Oregon)
Renée Ward (University of Lincoln)

VOLUME 22

The titles published in this series are listed at brill.com/emc

# **Echoing Hooves**

# Studies on Horses and Their Effects on Medieval Societies

Edited by

Anastasija Ropa Timothy Dawson



LEIDEN | BOSTON

Cover illustration: Roundel with a mounted falconer and hare, 12th–13th century with early 20th century additions. The Metropolitan Museum of Art, Rogers Fund, 1937, Accession number 37.55.

Library of Congress Cataloging-in-Publication Data

```
Names: Ropa, Anastasija, editor. | Dawson, Timothy (Timothy George),
  editor.
Title: Echoing hooves: studies on horses and their effects on medieval
  societies / edited by Anastasija Ropa, Timothy Dawson.
Description: Leiden; Boston: Brill, [2022] | Includes bibliographical
  references and index.
Identifiers: LCCN 2022013779 (print) | LCCN 2022013780 (ebook) |
  ISBN 9789004466487 (hardback) | ISBN 9789004466500 (ebook)
Subjects: LCSH: Horses—Social aspects—Europe. | Horsemanship—Social
  aspects—Europe. | Cavalry—Europe—History—To 1500. | Animals and
  civilization—Europe. | Horses in literature. | Horsemanship in
  literature. | Civilization, Medieval.
Classification: LCC SF284.E85 E35 2022 (print) | LCC SF284.E85 (ebook) |
  DDC 636.10094—dc23/eng/20220624
LC record available at https://lccn.loc.gov/2022013779
LC ebook record available at https://lccn.loc.gov/2022013780
```

Typeface for the Latin, Greek, and Cyrillic scripts: "Brill". See and download: brill.com/brill-typeface.

```
ISSN 2352-0299
ISBN 978-90-04-46648-7 (hardback)
ISBN 978-90-04-46650-0 (e-book)
```

Copyright 2022 by Koninklijke Brill NV Leiden, The Netherlands.

 $Koninklijke\ Brill\ NV\ incorporates\ the\ imprints\ Brill,\ Brill\ Nijhoff,\ Brill\ Hotei,\ Brill\ Schöningh,\ Brill\ Fink,\ Brill\ mentis,\ Vandenhoeck\ \&\ Ruprecht,\ B\"ohlau\ and\ V\&\ R\ unipress.$ 

All rights reserved. No part of this publication may be reproduced, translated, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without prior written permission from the publisher. Requests for re-use and/or translations must be addressed to Koninklijke Brill NV via brill.com or copyright.com.

Brill has made all reasonable efforts to trace all rights holders to any copyrighted material used in this work. In cases where these efforts have not been successful the publisher welcomes communications from copyright holders, so that the appropriate acknowledgements can be made in future editions, and to settle other permission matters.

This book is printed on acid-free paper and produced in a sustainable manner.

# **Contents**

Acknowledgments List of Illustrations Notes on Contributors XIV

Introduction: Of Horses and Humans in the Medieval World 1 Anastasija Ropa

# PART 1 Socially Formative Horses

- Horses as Status Indicators in Wolfram's Parzival 1 Anna-Lena Lange
- The Role of the Horse in Tangut Society 2 Romain Lefebvre
- "Hrafn ok Sleipnir, hestar ágætir": Horses of the Medieval North 3 Rebecca Henderson
- City of the Cavalrymen and House of the Rider: 'Landscaped 4 Hippodromes' and Stable-Palaces in Mamluk Cairo Agnès Carayon

# PART 2 Literary Horses

- Travel in the Middle English 'Matter of England' Romances, and the 5 Changing Significations of Horses and Horsemanship John C. Ford
- 6 Information of Middle Byzantine Hagiographical Texts about Equids Alexia-Foteini Stamouli

VI CONTENTS

7 Dead Horses in Arthurian Romance (and Beyond) 139 Luise Borek

8 Horse Descriptions in the Unedited Prose *Rinaldo da Montalbano* (Florence, Biblioteca Medicea Laurenziana Ms Pluteus 42, codex 37) 168 *Gloria Allaire* 

# PART 3 Martial Horses

- 9 Vegetius, Arrian and the Battlefield Cavalry Formations of Medieval Europe 179 Jürg Gassmann
- Hunting, Jousting, and Fighting on Horseback according to King João I
   and King Duarte of Portugal 204
   Ana Maria S.A. Rodrigues
- 11 The Typology of Horses in Burgundian Chronicles of the Fifteenth Century 223 Loïs Forster

# PART 4 The Hardware of the Horse – Real and Symbolic

- 12 The Origin of the Horse Collar 249 *Gail Brownrigg*
- 13 Get off your High Horse: An Examination of Changes in Lorinery and Equitation in the Irish Early Medieval Period AD 400 to 700 267

  Rena Maguire
- 14 Unbridled Horses and Knights Errant 292

  Gavina Cherchi

CONTENTS VII

Conclusion: Gendering Horse Riders in Medieval Romance and Modern Racing Media 323 Anastasija Ropa

Select Bibliography 349 Index 356

# Acknowledgments

First and foremost, I would like to express my gratitude to my co-editor Timothy Dawson, whose wide-ranging expertise in equestrian history, and whose creative but exacting approach and attention to minute details made editing this volume so much easier.

Next, I would like to thank my colleagues, who generously shared their expertise on various aspects of medieval equestrianism, among them John Clark, Brian Scott, Jennifer Jobst, Hylke Hettema, Karen Campbell and Miriam Bibby, as well as many others. I am also grateful to the International Medieval Congress, who accepted our application for horse history sessions in 2018, where many, though not all the papers included in the present volume were presented, and to the attendees, whose questions and contributions to discussion provided useful feedback both to individual authors and to us as volume editors in general.

Unfortunately, not all of our authors will be able to share the joys of holding this volume in their hands: Rebecca Henderson's paper, who died in 2019, was submitted posthumously. I would like to thank her family for allowing to publish the study, as well as Rebecca's former supervisor, Dr Sian Gronlie, who has edited the paper for publication, supplying incomplete references, adding quotations in Old Icelandic where necessary, and bringing the chapter to publication standard in terms of layout and style.

Our gratitude is also due to the Brill series editor Larissa Tracy, for her initial enthusiasm and continuing support throughout the project, and to Marcella Murder, for her careful and patient guidance throughout various stages of publication. We are equally thankful to the anonymous reviewer of the volume, whose feedback made us, and the authors, see our work from a new perspective.

I am likewise grateful to the Latvian Academy of Sport Education, for allowing me to use their research resources outside working hours, which greatly contributed to completing this volume. Also, my colleagues have provided useful feedback on various aspects of my work in the history of equestrianism.

Last, but by far not least, I would like to thank my family for their moral support throughout this project, for their allowing me to work at all hours, including some very ungodly hours. My husband Edgar, who is also a legal historian with an interest in equine and equestrian studies, provided feedback on early drafts of the volume, and my two wonderful sons were extremely accepting of their mum's work. It is unusual to thank one's pets, but my two horses, Fizz and Esmeralda, contributed considerably to this and other horse history projects I have been engaged in by being sources of inspiration. The fact that Fizz is an

X ACKNOWLEDGMENTS

English Thoroughbred and an old ex-racing horse, who remains very enthusiastic of galloping and jumping at the advanced age of twenty, stimulated my initial interest in the history and sociology of horse racing.

Anastasija Ropa

# Illustrations

#### **Figures**

- 12.1 (a) Modern carthorse hames and their position on the collar, (b) Collar and hames for a light carriage horse 249
- (a) Position of neck yoke with yoke forks (shoulder traction), (b) Modern collar harness, (c) Position of dorsal yoke (breast traction), (d) Modern breastcollar harness, (e) Yoke with shoulder cushion from the frescoes at Dunhuang, Xinjiang, China, (f) Erroneous "throat and girth" harness postulated by Lefebvre des Noëttes, consisting of a band around the neck attached to a yoke placed on top of the withers. a–d, f after Spruytte 1983, figs. on pp. 14–16; e adapted from A. Wegener Sleeswyk, *Wielen, Wagens, Koetsen* (Leeuwarden: Hedeby Publishing, 1993), fig. 4.24
- 12.3 Han dynasty carriage, Eastern Han dynasty (AD 8–AD 220). After Sun Ji, *Zhongguo Gu Yu Fu Luncong*, fig. 21–10.1. By kind permission of Mr Sun Ji 252
- 12.4 (a) Gallo-Roman harness as depicted on a stone monument from Arlon (Belgium). After Brownrigg and Crouwel, "Draught Systems in the Roman World," fig. 3 (b) U-shaped element still hinged on its wooden sidepieces. Gallo-Roman harness fitting, excavated at Le Rondet, Switzerland. After Brownrigg and Crouwel, "Draught Systems in the Roman World," fig. 9 252
- Collars and traces depicted in the "Trier Apocalyse" c.800 AD
  (Stadtbibliothek und Stadtarchiv Trier, Codex 31). After Norbert Benecke,

  Der Mensch und Seine Haustiere. Die Geschichte einer jahrtusendealten

  Beziehung (Stuttgart: Konrad Theiss Verlag, 1994), fig. 66 254
- 12.6 Shafts attached directly to the collar, first half of the tenth century. Latin manuscript *Psychomania*: vices and virtues depicted as charioteers. Paris, Bibl. Nat. Ms 8085. After Rommelaere, "L'attelage médiéval," 90 255
- 12.7 Donkey ploughing and pony harrowing, Bayeux tapestry c.1077. Adapted from Rommelaere, "L'attelage médiéval," 91 255
- 12.8 (a) Jacob's journey to Egypt, from Rudolf von Ems, *Weltchronik*, 1250–1254.

  After Rommelaere, "L'attelage médiéval," 96; (b) Detail from a French manuscript "Vita sancti Dionysii" [Life of Saint Denis] (Paris, France), *c.*1320.

  Paris, Bibliothèque Nationale de France, Ms. 2092. After Rommelaere, "L'attelage médiéval," 100 256
- 12.9 Carriage and cart depicted on Eastern Han moulded bricks from Yinan and Fiching, China, second century AD (Eastern Han dynasty). After Sun Ji 2001, Figs. 4–6.2 and 4–6.3. By kind permission of Mr Sun Ji 260

XII ILLUSTRATIONS

Mural painting, Bangtaizi Village, Liaoyang, Late Han. After Sun Ji, *Zhongguo Gu Yu Fu Luncong*, Fig. 4–6.5. By kind permission of Mr Sun Ji. It is not clear whether the breast harness has been omitted or become less visible in the painting, or whether it has been supplanted by the U-shaped yoke harness resting in front of the horse's shoulders 260

- (a) Detail of a fresco in Dunhuang (Xinjiang, northwest China), cave no. 257.
   Author's drawing after Needham, Science and Civilization in China, fig. 561,
   Northern Wei dynasty, fifth century AD (b) Stone carving, Wei Dynasty
   (386–534 AD). After Sun Ji, Zhongguo Gu Yu Fu Luncong, fig. 4–6.6. By kind permission of Mr Sun Ji 261
- (a) Baggage cart from the procession of Lady Sung. Late Tang Dynasty mural in Dunhuang (Xinjiang, northwest China), cave no. 156, 851 AD. After Sun Ji, Zhongguo Gu Yu Fu Luncong, fig. 4–6.7. By kind permission of Mr. Sun Ji; (b) Yoke with shoulder cushion from the frescoes at Dunhuang. After Needham, Science and Civilization in China, fig. 556 (b) 263
- 12.13 Detail from the scroll painting "Along the River during the Quing Ming Festival," attributed to the Song dynasty artist Zhang Zeduan (1085–1145) in the Palace Museum in Beijing, of which many copies exist including several from the Qing dynasty in the National Palace Museum in Taipei. After Sun Ji, Zhongguo Gu Yu Fu Luncong, fig. 4–6.8 263
- 12.14 Haudricourt's postulated origin of the single ox yoke and modern horse harnessing, and the transfer of words for them, after Haudricourt, "De l'origine de l'attelage moderne," fig. 12 265
- 12.15 (a) Wooden sidepieces of Gallo-Roman harness forerunner of the hames on a horse collar. Detail of a stone relief, Trier, second century AD, after Raepsaet, Attelages et Techniques, fig. 136. (b) Reconstructed harness in use. Photo: G. Brownrigg. (c) Detail of a fourteenth-century French manuscript showing collar, hames and traces, adapted from Rommelaere, "L'attelage médiéval." 100 266
- Detail from the Begerin High Cross, Wexford. By kind permission of
   Dr Christiaan Corlett National Monuments Service Ireland 277
- 13.2 The Killeevan snaffle, Monaghan, Ireland. This image is reproduced with the kind permission of the National Museum of Ireland 278
- 13.3 Reconstructed Moynagh Lough organic bridle 283
- 13.4 Roxy modelling the organic bridle (with thanks to Carl Dunlop, QUB McClay Library for the loan of her cob) 284
- 13.5 The Anaverna pack saddle, from Co. Louth, Ireland. This image is reproduced with the kind permission of the National Museum of Ireland 285

ILLUSTRATIONS XIII

14.1 Equus infoelicitatis: Francesco Colonna, Hypnerotomachia Poliphili (1499), ed. Marco Ariani and Mino Gabriele, Adelphi 1998, 3rd ed., 2 vols., 1, 32, pp. 29–30 293

- 14.2 Temperance in Séjour de deuil pour le trepas de Messire Philippes de Commines (hs. 76 E 13, fol. 8r), 1512, tempera and gold leaf on parchment.

  The Hague, Koninklijke Bibliotheek 297
- Detail from a fifteenth-century painting Adorazione dei Magi, 1423, Galleria degli Uffizi, by Gentile da Fabriano, showing curb bits with ornamental bosses at the sides of the mouthpiece 299
- 14.4 Wenzel von Olmütz (?), Aristotle and Phyllis, print 1485–1500 300
- Detail from The Luttrell Psalter, British Library Add MS 42130, dated 1325–1340, fol. 63v 302
- 14.6 Triumph of Death, Bolzano, Church of the Dominicans, Saint John's Chapel, 1330–1335) 303
- 14.7 Triumph of Death Lucignano d'Arezzo, Church of Saint Francis, Bartolo di Fredi, 1375 304
- 14.8 Triumph of Death, Palermo, Palazzo Abatellis, 1446 305
- 14.9 Subiaco (Roma), Monastero di Sacro Speco, mid-fourteenth century 306
- 14.10 Le tarot dit de Charles VI, Death, Major arcana from the Rothschild deck of cards (Ferrara, end of the fifteenth century) 307
- 14.11 Bible (1290–1300), Koninklijke Bibliotheek, The Hague  $\kappa$ B, 76 F 5, fol. 24v sc. 2A 309
- 14.12 Detail of the Reliquary of the head of San Galgano, Siena Museo dell'Opera del Duomo 311
- 14.13 Andrea di Bartolo, La Conversione di San Galgano, Pisa, Museo Nazionale San Matteo 312
- 14.14 Andrea Alciato, Emblematum libellus, "Temeritas," Venice, Aldus, 1546, E7v–f39v 315
- 14.15 Jacopo Bellini, ca. 1440–1470, London, British Museum, 1855–0811.4 recto,
  The Warburg Iconographic Database 316
- 14.16 Detail from The Luttrell Psalter, British Library, Add MS 42130 (dated 1325), fol. 8or 317
- 14.17 Honoré Daumier, Don Quichotte, 1850, Neue Pinakothek, Munich 321

#### **Table**

13.1 From Maguire 2018. Radiocarbon dates for horse bones at Hill of Ward/Tlachtga 272

# **Notes on Contributors**

#### Gloria Allaire

(Ph.D. in Italian, University of Wisconsin; M.A. in Italian, University of Wisconsin; B.M. (Music Education), University of Wisconsin) is Associate Professor of Italian at the University of Kentucky. Her research interests encompass chivalric literature in Italian, including both Carolingian cycle epics and Arthurian romances, as well as manuscript editing, codicology and paleography and, naturally, equestrian studies. Her publications include *Andrea da Barberino and the Language of Chivalry* (University Press of Florida, 1997), *Il Tristano panciatichiano* (critical edition with English translation, Boydell and Brewer, 2002), and *Il Tristano corsiniano* (edition with English translation, Brewer, 2015). She has presented several conference papers on horses in Italian chivalric literature and published the chapter 'Dante Equestrian'. As a dressage rider and horse person for over twenty years, she offers insights into Italian literary examples, thereby forming a connection between medieval and modern horse use.

#### Luise Borek

(Ph.D., Technical University of Darmstadt, Germany, 2017; M.A., Technische Universität Braunschweig, 2008) is a medievalist and digital philologist at the Technical University of Darmstadt, Germany. Her research interests are literary animal studies, Arthurian literature, lexicography and semantic classification. As a former member of Dariah-de (part of the Esfri-Project Dariah-EU) she is working to raise an awareness for digital research in the arts and humanities. She has recently finished her Ph.D. in medieval studies with a study entitled *Arthurische Pferde als Bedeutungsträger. Eine Fallstudie zu ihrer digitalen Klassifizierung* ("Arthurian horses as carriers of meaning. A case study on digital classification", to be published).

#### Gail Brownrigg

is an independent scholar with a special interest in the history of harness and has presented work in this area at numerous conferences, including the conference of the European Association of Archaeologists. She has published a paper with Joost Crouwel in the *Oxford Journal of Archaeology* on the evidence for Roman harness as a forerunner to the medieval horse collar, which is generally presumed to be a medieval invention, as well as other articles on ancient and medieval equestrian equipment and horsemanship practices.

NOTES ON CONTRIBUTORS XV

# Agnès Carayon

(Ph.D. in History, Université de Provence Aix-Marseille) defended in 2012 a Ph.D. on the equestrian culture ( $f\hat{u}r\hat{u}siyya$ , in Arabic) of the Mamlûks' dynasty, who ruled over Egypt and Syria from 1250 to 1517. The Mamlûks are deemed to be the archetype of cavalrymen of the Muslim word in the Middle Ages. This work attempts to give a general view of their highly complete equestrian culture, treating the rich technical literature they have transmitted, their war culture (training, horses, arms and armors, technics) as well as the numerous societal manifestations involved by their cavalrymen status. Agnès Carayon had previously investigated Berber cavalry in Morocco and Al-Andalus. She now works in the Institut du Monde Arabe (Paris), where she has been curator of further exhibitions.

#### Gavina Cherchi

graduated in Moral Philosophy at the University of Pisa (supervisor, late Professor Vittorio Sainati) and has been awarded Warburg Institute Ph.D. in Combined Historical Studies (supervisor, Professor Jill Kraye), London University. She is Associate Professor in Aesthetics at the University of Sassari. She is co-founder of the Association Warburg Italia (Siena 1999) and a member of the SIE (Società Italiana di Estetica). Her interdisciplinary scientific research investigates history of ideas, iconology and philosophy (images and words, the *iconosphere* and the *logosphere*) in their mutual and osmotic relationship.

# Timothy Dawson

(Ph.D., University of New England) is independent scholar based in the UK. He holds a doctoral degree from the University of New England on the dress and regalia in medieval Byzantium, published as *By the Emperor's Hand: court regalia and military dress in the Eastern Roman Empire, c.600–1453* (Frontline Books, 2015). He has published extensively on martial culture and its materiality in Europe and Byzantium, as well as other works on Byzantine dress and footwear and has acted as co-editor to *A Companion to Medieval Fightbook Literature* (Brill, 2016). He has been organizing workshops and displays at the International Medieval Congress, in particular, displays by Levantia in 2016 and 2017, where reconstructions of medieval equestrian equipment were displayed. He has co-edited, with Anastasija Ropa, a volume *The Horse in Premodern European Culture* (Kalamazoo: Medieval Institute Publications, 2020).

# John C. Ford

(B.A. (W&L), M.Phil., Ph.D. (Glasgow)), is a *maître de conférences* (senior lecturer/associate professor) at the National University Institute Champollion, member of the *Université Fédérale de Toulouse* in Albi, France. Former head of the Department of Languages and Literature and current head of the department's English section, he has published several articles relating to medieval English and Anglo-Norman language and literature, focusing particularly on the Middle English verse romances.

# Loïs Forster

(Ph.D., Laboratoire IRHiS, University of Lille 3, France) has completed a Ph.D. dedicated to knights and men-at-arms in the fourteenth and fifteenth centuries in Burgundian lands. Part-time teacher of history and geography, he has been rewarded for academic work by becoming beneficiary of the French Ministry of Defense. Studying chivalric combat and mentality, both in formal combats and on battlefields, he takes the advantage of a rich point of view permitted by the combination of his multiple activities as an academic researcher, a teacher, a fighter, a rider and a jouster.

# Jürg Gassmann

(graduate degree in Law with a specialization in Roman law and Swiss constitutional law; Zurich University, Ph.D. Geheimnisschutz, Informationsfreiheit und Medien im japanischen Recht; Zurich University, researched as a visiting research fellow at Tokyo University) is an independent researcher in mediaeval military history, with several peer-reviewed publications on the subject, including articles in the *Acta Periodica Duellatorum*.

#### Rebecca Henderson

(d. 2019) studied for a M.St. in Medieval Studies at St Anne's College, University of Oxford. Her focus was on the literature and culture of medieval Scandinavia, with particular emphasis on medieval translation theory and practice, in particular the *riddarasögur*.

# Romain Lefebvre

(Ph.D. in Chinese Studies) is Associate Professor at Artois University, teaching the history of China from the fifth to the fifteenth centuries. His research interests encompass Tangut philology, Tangut history, the Silk Road, and Buddhism. He has published several articles regarding the Tangut society and its many representations in literature, numismatics and medicine.

XVII

# Anna-Lena Lange

(M.A., Christian-Albrechts-Universität zu Kiel) currently works on her Ph.D. thesis on Old Irish influences on *islendigasögur*. She has studied German and Scandinavian Literature at Christian-Albrechts-Universität zu Kiel. She earned her M.A. in 2016 with a thesis on the reception of the concept of knighthood in Iceland based on the translated Arthurian romances. Her research methodology is building on intertextuality, and her main research interests next to *islendigasögur* are Arthurian romances and their transmission throughout Europe.

#### Rena Maguire

(Ph.D. in Archaeology, *Irish Iron Age Horse Tack in its Insular and Continental Context of Design, Function and Depositional Practice*, and M.Sc. in Environmental Archaeology, Queen's University Belfast). Maguire is currently a Research Fellow in the Department of Archaeology and Palaeoecology, School of Natural and Built Environment at Queen's University Belfast. She has a particular interest in the horse and its associated material culture, and the manufacture techniques which go with them, seeing the horse in archaeology as a factor which touches on every aspect of late prehistoric and early medieval life, from metallurgy to grazing landscapes. She is especially interested in exploring how people lived in the past, and is both a senior editor and contributor with equine-based case studies of Exarc, the Experimental Archaeology Journal. She is an active member of Society of Antiquaries of Scotland and various Irish scholarly societies.

## Ana Maria S.A. Rodrigues

(M.A., University of Paris IV-Sorbonne, 1981; Ph.D. University of Minho, 1992; "Agregação", University of Minho, 2002) is Full Professor at the University of Lisbon; previously, she lectured at the University of Minho and was Deputy Coordinator of the National Commission for the Commemoration of the Portuguese Discoveries. She has extensively written on court culture and recreation.

#### Anastasija Ropa

(Ph.D., Arthurian Literature, Bangor University, Gwynedd; M.A., English Literature, University of Latvia) is lead researcher at the Latvian Academy of Sport Education, Department of Sport Management and Communication Science. She has presented at international conferences and published articles on medieval and modern Arthurian literature, aspects of the history of medieval Livonia, on medieval animal studies, and on equestrian history. She has been one of the organizers (with Timothy Dawson) of sessions on medieval

equestrian history at the International Medieval Congress, Leeds, since 2016. She is the author of *Practical Horsemanship in Medieval Arthurian Romance* (Trivent, 2019) and has co-edited, with Timothy Dawson, a volume *The Horse in Premodern European Culture* (Kalamazoo: Medieval Institute Publications, 2020).

#### Alexia-Foteini Stamouli

(Ph.D., University of the Peloponnese, School of Humanities and Cultural Studies, Department of History, Archaeology and Cultural Resources Management; Byzantine Literature Postgraduate Studies: National and Kapodistrian University of Athens, School of Philosophy, Department of Philology; Studies in Classical Philology: National and Kapodistrian University of Athens, School of Philosophy, Department of Philology) is affiliated to the University of Patras, Greece. Her main interests include Byzantine Hagiography (Middle and Late Byzantine period), Byzantine History (Late Byzantine period), Rhetoric (descriptions and praises). She is a collaborator of the National Hellenic Research Foundation, Institute of Historical Research.