

## EDITORIAL

Welcome to volume nine of *Inferno*, the last of our series of geographically themed issues. The articles in this volume explore the visual culture of South Eastern Europe. The topics covered range from prehistoric Greece to the twenty-first century in postsocialist Eastern Europe, and include thirteenth century Georgia, the fourteenth to sixteenth centuries in Northern Cyprus, the Ionian Islands in the eighteenth century and nineteenth century Bulgaria. This diversity reflects *Inferno*'s aim of publishing work by scholars working in new geographical fields within European art history.

The issue includes both the exploration of new issues within established art historical fields and the introduction of new material, artefacts and buildings, which due to political upheaval have long remained hidden from the eyes of international scholarship. It is our pleasure to support scholars who are bringing such works out of obscurity. It is particularly hoped that sufficient interest will be aroused to save such works in imminent need of restoration.

*Inferno* is a small journal and our print run is limited. In an effort to bring our articles to the attention of more people we hope to establish on-line publication, alongside our current form. For more information about this and for the contents of previous issues please see our website: <http://www-ah.st-andrews.ac.uk/inferno/index.html>

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