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Again in the post-Byzantine period copper pigments (malachite, verdigris), which offer more intense and more saturated green shades (Lelekova, 2006), are introduced to painters' palettes.

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Byzantine in iconography, style, and technique (the green underpainting, or pro - plasmos, is especially evident). 6 Even the south-wall bishop wearing a Catholic pointed miter and carrying a curved pastoral staff is otherwise Byzantine in his

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The term post-Byzantine is then used for later years, whereas "Neo-Byzantine" is used for art and architecture from the 19th century onwards, when the dissolution of the Ottoman Empire prompted a renewed appreciation of Byzantium by artists and historians alike.

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