

значению является эпитетом, перевод которого, к тому же, неоднозначен и требует интерпретации.

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THE PROBLEM OF THE ICONOGRAPHY OF THE VIRGIN'S IMAGES WITH THE INSCRIPTION "Η ΠΕΡΙΒΛΕΠΤΟΣ"

Several Byzantine images of the Virgin with the inscription "Η ΠΕΡΙΒΛΕΠΤΟΣ" survive from the 14th century. The view on the images of the Virgin Peribleptos, reflected in the research literature, is contradictory. There is no detailed and comprehensive analysis of these artworks. The term "Peribleptos" is often used as an iconographic type, not an epithet, but it applies to the artworks very different in iconography. Obviously, it is necessary to clarify the definition "Peribleptos" and to eliminate the contradictions connected with it.

It was M. Tatic-Djuric who supposed that Peribleptos is a specific iconographic type, a variant of Hodegetria. According to her classification of the Virgin's iconography, the defining characteristic of the Peribleptos is a slight bend of the Virgin's head towards the Child. In Tatic-Djuric's view, this type is connected with the lost icon of the Constantinopolitan Peribleptos monastery founded by Romanos III Argyros (1028–1034).

The analysis of surviving monuments does not confirm the classification proposed by M. Tatic-Djuric and leads to the conclusion that all the images with the inscription "Η ΠΕΡΙΒΛΕΠΤΟΣ" belong to different iconographic types, including not only the various types of Hodegetria, but also of Glykofilousa. In the present paper the iconographic analogies for each of the icons with the inscription "Η ΠΕΡΙΒΛΕΠΤΟΣ" will be demonstrated. These are typologically similar monuments, which are not marked by such an inscription. These monuments form several groups.

The extant icons and analysis of the sources do not provide solid grounds for the reconstruction of the iconography of the Virgin's image from the Constantinopolitan Peribleptos monastery. In Palaeologean period monasteries with the same name existed in different regions of the Empire, but there is no information on the iconography of the Virgin's icons venerated in these monasteries (except Ohrid). The origin of typologically different icons with the inscription "Η ΠΕΡΙΒΛΕΠΤΟΣ" from two monasteries of the same name (in Ohrid and in Veria) leaves the question open. We have here not quite a standard situation, when the toponym is an epithet, the translation of which, moreover, is ambiguous and requires further interpretation.

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PAINTED DECORATION OF THE PALAEOLOGAN RENAISSANCE IN CRETE: THE WALL PAINTINGS OF THE PANAGIA IN SKLAVOPOULA

Palaeologan Renaissance, the flourishing in art and the letters in the Byzantine Empire under the Palaeologan dynasty, can be also attested in Venetian Crete. The small church of the Panagia in the village of Sklavopoula, diocese of Selino, western Crete, is decorated with wall paintings which can be related to an elegant stylistic trend deriving from Constantinople and dated to around 1400.

The church in question, dedicated to the Virgin, is a single-nave building, measuring 7.66 × 5.33 m, with a semi-circular apse projecting on the east. It is covered by a pointed barrel-vault and divided by a transverse strainer arch in two bays. Its south wall, which is pierced by a window, is supported by two buttresses. The entrance door is set in the west wall.

The iconographic programme of the sanctuary comprises the Virgin Blachernitissa flanked by two miniature archangels, the Melismos among four co-officiating bishops, the Ascension, the Annunciation, the Sacrifice of Abraham, the Marys at the Tomb, church fathers and holy deacons. The painted decoration of the naos comprises Christological scenes (Nativity, Presentation in the Temple, Betrayal of Judas, Crucifixion, Descent into Hell, Incredulity of St. Thomas, Pentecost), a few scenes from the life of the Virgin (Prayer of St. Anne, Birth of the Virgin, Blessing of the Priests), a large composition of the Last Judgment and portraits of saints (a monk, St. Nicholas, Archangel Michael, warrior saints, Virgin Hodegetria). On the west part of the north wall we face the donor portrait with a partially preserved dedicatory inscription.

The study of the painted decoration in the church of the Panagia in Sklavopoula, which was probably associated with aristocratic patronage, can shed light on art and society of Crete under Venetian rule.

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Живописный ансамбль палеологовского периода на Крите: Фрески церкви Богородицы в Склавопула

Палеологовский ренессанс — эпоха расцвета искусства и культуры в Византийской империи при династии Палеологов — оставил следы и на венецианском Крите. Небольшая церковь Богородицы в деревне Склавопула в епархии Селино на западном Крите украшена фресками, созданными на рубеже XIV–XV вв. Они могут быть связаны с элегантным стилем константинопольского происхождения.

Церковь Богородицы — маленькая однефная постройка размером 7.66 × 5.33 м с одной полукруглой апсидой с востока. Она перекрыта заостренным цилиндрическим сводом и разделена поперечной аркой на два компартимента. Южная стена, пробитая окном, поддерживается двумя контрфорсами. Входная дверь сделана в западной стене.

Программа росписи алтаря включает в себя изображения Богородицы Влахернитиссы с двумя миниатюрными архангелами по сторонам, Мелизмос с четырьмя служащими святителями, Вознесение, Благовещение, Жертвоприношение Авраама, Явление ангела женам-мироносицам, а также изображения святителей и диаконов. Росписи в наосе включают сцены христологического цикла (Рождество, Сретение, Предательство Иуды, Распятие, Сошествие во ад, Уверение Фомы, Сошествие Святого Духа на апостолов), несколько сцен из жития Богородицы (Моление св. Анны, Рождество Богородицы, Благословение Марии первосвященниками), большую сцену Страшного суда и образы святых (преподобный, св. Николай, архангел Михаил, святые воины, Богородица Одигитрия). В западной части северной стены имеется ктиторский портрет с частично сохранившейся посвятительной надписью.

Изучение росписей церкви Богородицы в Склавопула, вероятно, созданных по заказу представителей местной знати, может пролить свет на художественную и общественную жизнь Крита эпохи венецианского владычества.

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RENAISSANCE INFLUENCE ON POST-BYZANTINE PANEL PAINTING IN CRETE

During the 15th–17th centuries the Greek island of Crete, then a Venetian colony, developed a school of painting stemming from the Palaeologan tradition but enriched by stylistic and iconographic