

because of the Niphon's removal from the patriarchal throne. The mosaic decoration was badly damaged during the conversion of the church into a mosque between 1520 and 1530, when the gold tesserae were removed and the mosaics were covered over with plaster. However, the surviving fragments are enough to appreciate the highest quality of mosaics and their very picturesque style.

The stylistic similarities with the mosaics in Kariye Camii (1316–1321) prompted some scholars to suggest that the mosaics in the church of the Holy Apostles had been executed by the metropolitan workshop that subsequently worked in the Chora Monastery, or with the assistance of Constantinopolitan masters. Some iconographical details of the mosaics reveal close connections with Constantinople (a form of the Pantocrator's left hand (in the dome), the Holy Vernicle, etc.).

At the same time, the mosaic decoration in the church of the Holy Apostles has a number of specific features. These include, firstly, a free drawing and more picturesque rendering of forms in comparison with Constantinopolitan monuments of the first quarter of the 14th century that gives to the mosaics of the church of the Holy Apostles an expressed Hellenistic character. The second feature is a widely used silver-gray color, which makes a number of images, such as figures of prophets, almost monochrome, thereby they call ancient statues to mind. Thirdly, the approach to the ornamentation of the church of the Holy Apostles differs significantly from the decorative principles used in Kariye Camii. In our opinion, these features may indicate that the mosaics in the church of the Holy Apostles could be executed by local Thessalonian masters.

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Проблема иконографии богородичных образов с надписью «Н ПЕРІВЛЕПТОС»

От XIV в. сохранилось несколько византийских образов Богородицы, имеющих на поле надпись «Н ПЕРІВЛЕПТОС». Представление о них, отраженное в исследовательской литературе, противоречиво. Комплексно и подробно эти памятники не анализировались. Термин «Перивлепта» зачастую употребляется в значении иконографического типа, а не эпитета, хотя применяется в отношении совершенно разных по иконографии памятников. Очевидна необходимость уточнения дефиниции «Перивлепта» и устранения связанных с ней противоречий.

Гипотеза о Перивлепте как особом иконографическом типе, варианте Одигитрии, была высказана М. Татич-Джурич. Согласно ее классификации богородичной иконографии, определяющим признаком Перивлепты является легкий наклон головы Богоматери к Младенцу. По мнению исследовательницы, происхождение этого типа связано с утраченной храмовой иконой константинопольского монастыря Перивлепты, основанного Романом III Аргиром (1028–1034).

Анализ памятников не подтверждает классификацию М. Татич-Джурич и позволяет сделать вывод о том, что все образы, имеющие надпись «Н ПЕРІВЛЕПТОС», принадлежат к разным иконографическим типам, среди которых не только различные варианты Одигитрии, но и образы Гликофилусы. В настоящем исследовании к каждой из икон с надписью «Перивлепта» найдены иконографические аналогии — памятники типологически сходные, но не отмеченные подобной надписью. Они образуют несколько групп.

Сохранившиеся иконы и анализ источников не дают прочных оснований для реконструкции иконографии богородичного образа из константинопольского монастыря Перивлепты. В палеологовский период монастыри с таким названием распространились во многих регионах империи, но нет сведений о том, какими были их храмовые образы (за исключением охридского), а происхождение типологически разных икон, имеющих надпись «Н ПЕРІВЛЕПТОС», из двух одноименных монастырей (в Охриде и в Вериин) оставляет вопрос открытым. В данном случае мы имеем не вполне типичную ситуацию, когда топоним по самому своему

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.