

necessarily invent all of the details that they incorporated into it. They may well have collected them from other sources and combined them with modern Romanesque motifs. This may account for some of the obscurities in the decorations, because the vocabulary of one story is being used to tell another.

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**Тосканские иконы XIII века и византийские прототипы.
Стиль как дистанция**

Благодаря новейшим исследованиям тосканской живописи XIII в., ранее не всегда доступной для изучения (например, ряда чудотворных икон), значительно расширился круг памятников этого периода.

В начале века иконы в Тоскане зачастую являлись скромными копиями привозных образцов искусства, включая изделия мелкой пластики и книжной миниатюры. Ситуация начинает резко меняться после четвертого Крестового похода, когда все чаще здесь появляются произведения греческих мастеров. Примерно со второй четверти века процесс копирования византийских икон, по всей видимости, начинает приобретать почти массовый характер, при этом стиль и манера письма могли довольно сильно изменяться в зависимости от образца, который был перед художником.

С середины века начинается стремительное улучшение живописных качеств иконы, но и все более явными оказываются признаки отхода от греческого прототипа. Обилие и разнообразие произведений позволяет выделять несколько школ и даже отдельные мастерские.

В истории искусства особое внимание уделялось проблемам датировки и авторства произведений, метод анализа которых был, по преимуществу, сугубо стилистическим. В работе предпринята попытка объединить и, возможно, дополнить эти результаты исследованиями культурно-религиозного характера. Стремительный отход от византийской образности в тосканском искусстве, безусловно, имел свои причины, в основе которых — специфическое отношение к сакральным образам в Италии и иной характер иконопочитания.

Прославленная и чудотворная иконы и ее дериваты; икона, предназначенная для различных религиозных функций; икона — копия, икона — подражание, икона — воспроизведение особо почитаемого образа в новом качестве — это не только разные области культуры, это разная художественная жизнь памятника, разная история его прославления и отображения в своем и в позднейшем времени. Такой комплексный путь исследования позволяет понять конкретные факты, обосновать зависимость одного памятника от другого — то есть восстановить хронологию, и более того — увидеть памятник в его подлинной жизни.

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**TUSCAN ICONS OF THE 13th CENTURY AND BYZANTINE PROTOTYPES.
STYLE AS A DISTANCE**

Recent research into Tuscan painting of the 13th century (previously not always available for study, for example, miracle-working icons) has significantly increased the number of monuments of this period.

At the beginning of the century, icons in Tuscany were often copies of imported art, such as small relief images and miniatures. After the fourth crusade the situation changes when icons by Greek artists begin to appear in Tuscany. Around the second quarter of the century Byzantine icons begin

to be copied in great numbers, but the style and manner of these images could be very different as they depended on the original image.

From the middle of the century a rapid improvement of icons' pictorial qualities takes place, but at the same time their deviation from the Greek prototypes begins. The diversity of icons allows us to identify different schools and artists.

In the history of art, with its focus on the problems of dating and authorship, a stylistic method of analysis is usually used. At the moment, this method has exhausted itself because the icon is inseparable from the religious function. That is why in this research we intend to combine the cultural and religious studies with the aspect of the painting's development itself. The rapid stylistic departure from the Byzantine imagery of Tuscan art had its own reasons, which were based on a specific attitude to the sacred image in Italy and the nature of the icon worship.

A famous and miraculous icon and its derivatives; the icon for various religious functions; the icon as a copy; the icon as an imitation of another icon, all of these aspects are not only different areas of culture but are the different aspects of artistic life of the icon, a different story of its glorification and reflection in different periods of time. This complicated way of researching allows us to understand specific facts and to justify the dependence of one image from another, and the means to restore the chronology and to trace the painting of the monument in its original life.

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**FROM EARLY MONASTICISM TO LATER ASCETISM IN CENTRAL ITALY
(6th–11th CENTURY): ASCETIC LIFE AND ROCK ART IN THE GROTTOS
OF THE SUPPENTONIA VALLEY IN NORTHERN LATIUM**

In Northern Latium (Italy), not far from Rome, there is a valley called Suppentonia, an isolated beautiful natural place where an otherworldly atmosphere reigns. It is because of that feature, those hermits, who first settled inside its previously excavated grottoes, chose it for their secluded life. According to the local tradition, some of them (Saint Anastasius, Saint Nonnosus) would have become the leaders of later important monastic communities of the area.

This paper aims to investigate the process of occupation of pre-existing grottoes — dug in pre-Roman times for living and funerary purposes — by 6th century anchorites, their way of life and the continuity of attendance in those places. The research has focused on the grotto of Saint Leonard, a three-room-artificial cave, looking to be a church used for common celebrations by the ascetics who temporarily left their hermitages to share the cult. As a matter of fact, some liturgical furniture (two altars, niches, a holy water font) is still kept, and by comparing it with other similar artifacts in the Roman area, it has been possible to date it back to the 6th century. Furthermore, several traces of Christian paintings are still preserved on its side walls, testifying its liturgical use. Following their stylistic features, it has been said the earlier decorations date from the 11th century, a moment that is highly probable because of the general renaissance of ascetism experienced in all Western Europe. That happened after the crisis of the monastic system due to the enormous political and economic power of great abbeys, which caused a detachment of many monks who wanted to rediscover the purity of the monastic phenomenon origins. Later, the grotto was still kept in use, as testified by the panel depicting a gigantic Saint Leonard, probably painted in the 14th century, which gives its name to the place.

This study also examines the oral tradition about the legendary meeting between pope Gregory the Great (591–615) and Langobardic queen Teodolinda (589–624) in the grotto of Saint Leonard itself, demonstrating there is no real historic proof of it in contemporary sources, but being important for the comprehension of the strategic value of that area for the defense of early 7th century Rome.