



MET/TERZIO MADAMA

THE SURVIVAL OF BYZANTINE SACRED ART

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The works of art in this book do not claim to represent a comprehensive range of the religious art of Byzantium. Rather, they are a selection and are made on a personal basis. My purpose has been to put together as many of the best specimens as could be found outside national collections. I have paid particular attention to icons from Crete and from northern Greece.

The book is in essence a record of a private collection which has been accumulated over a period of years from many different sources in the international art market. It is intended to serve as a witness to an important period of Greek art, especially at this moment when it has become generally recognized that Byzantium has exerted a considerable influence on what is termed European civilization.

MARIANNA LATSIS

PREFACE

Twelve centuries ago, at the last of the great Ecumenical Councils of Christendom, the assembled Fathers pronounced that holy icons, depicting Christ and His angels and saints, should be set up in the holy churches of God, on sacred vessels, on vestments, on walls, on panels, in houses and by waysides... For the honour that is paid to the image passes to that which the image represents. The pronouncement was of essential importance in the history of East Christian art. Religious painting had been eagerly practised by the Christians since before the Triumph of the Cross under Constantine; but there had always been an element, especially in the eastern provinces of the Empire, which remained faithful to the Jewish ban on graven images. For a time in the eighth century these iconoclasts obtained control of the Imperial government, and there was a brief revival of iconoclasm in the ninth century. But the Nicaean doctrine triumphed, to the lasting benefit of Byzantine art.

In particular this encouraged the painting of portable icons. The average citizen and his family liked to have in their houses icons showing Christ and his Mother and of saints for whom they felt a special devotion. They liked, too, to present such icons to their local church: while the development of the railing that used to separate the sanctuary of the church into the iconostasis, the wooden screen on which icons could be hung, created a further demand of them. While the Imperial workshops produced splendid icons of gold or silver, of jade or steatite, of mosaic or of enamel, the ordinary portable icon was of wood. But wood is a perishable material. It can be worm-eaten or rot or perish in a fire. In consequence very few wooden icons dating from Byzantine times survive. The decline and fall of Byzantium gave new importance to the small portable icon. In districts conquered by the Ottoman Turks the major Christian churches were converted into mosques and any churches that the Christians were allowed to build had to be small and unostentatious. In districts where the Venetians maintained their rule many churches were taken over by Catholic priests. The Orthodox liked more than ever to have their own icon or to enrich the small churches whose services they attended.

As this great collection shows, the iconography of these icons kept basically to traditional forms. The following pages tell us how strict was the training of the monastic artists and how careful the rules that they obeyed when painting. But attempts to lay down rigid laws of iconography, such as the eighteenth century monk, Dionysius of Fournas, made in his Artists' Handbook, fortunately never succeeded. The touch of individualism shown by the better artists could not be suppressed. It is a little rash to divide the artists into separate schools. Many of the artists were itinerant, trained in one centre but then wandering and painting all over the Greek world. We can, however, say that there was a Cretan school. Crete remained under Venetian rule till the middle of the seventeenth century; and till the Turks conquered the island Cretan artists were in touch with Venetian art, some even travelling to Venice - and some, like the Master whom we call El Greco, never returning to the island. Cretan icons of the sixteenth and early seventeenth century are, I think, the finest examples that we have of post-Byzantine art. Incidentally the Cretan icon-painters were the first to sign their works. Venetian influence continued in the Ionian Islands but with less happy results. Cyprus had its school, which shows Western influences dating from the later middle ages. There were provincial centres of icon-painting in Anatolia, as, for instance, at Trebizond; but it is not easy to identify their productions. On the Greek mainland most would-be artists went to learn their craft on the Holy Mountain of Athos. Their work is usually described as belonging to the Northern Greek or Macedonian school. But many icons travelled with their owners to places far distant from their place of origin. It is a rash to try to be precise about the origin of any of them.

Nineteenth century taste killed the traditional icon. There are today monks who are bravely attempting to revive the art; but theirs is a difficult task. We must therefore be grateful for the splendid collection shown to us in the following pages.









SACRED ART IN THE EASTERN ORTHODOX CHURCH

The art of Icons in the Eastern Orthodox Church is a holy, liturgical art, like all the ecclesiastical arts, which have a spiritual purpose. The aim of these arts is not merely to decorate the church with paintings, in order to make it more pleasing to the faithful, or to delight their ears with music: it is to elevate them to the mystical world of faith by the spiritual ladder, the steps, or rungs, of which are the holy arts - the composition of hymns, church-building, religious painting and the other arts. All these work together to cultivate the mystic Paradise in the souls of the faithful. Accordingly, works of art in the Eastern Church are commentaries on the divine word.

The art of Icons in the Orthodox Church is called 'hagiography'* or 'holy painting', because it depicts holy persons and subjects. The painter, or 'hagiographer' is not simply a craftsman executing a painted representation of a religious subject: he has a spiritual office, which he fulfils in the church, just like the priest, and the preacher.

The liturgical Icon has a theological meaning. It is not, as we have said, a painting made to delight our eyes, or even to remind us of holy persons, like the pictures we keep at home to call to mind beloved relatives and friends; it is painted in such a way as to elevate us above the corrupt world. It therefore has nothing in common with paintings that portray people in a material manner, including Saints,

as happens in the religious art of the West. In the liturgical icon, holy persons are portrayed in their incorruptibility.

For this reason, liturgical art does not change from one time to another like other human affairs, but is immutable, like the Church of Christ to which it gives expression. The holy tradition is the column of fire that leads the church through the wilderness of the unstable world. This comes as a surprise to men of the present century, who are not prepared to plunge into the depths of the spiritual sea, but swim on the surface of the senses, carried away by the currents and eddies of the waters.

Liturgical art nourishes the believer with spiritual sights and sounds, filtering what enters through the gates of the senses, delighting his soul with the heavenly wine, and bestowing upon him peace of mind.

Technical skill in this art is not merely a mechanical matter, but partakes of the spirituality and sanctity of the things it wishes to portray. For this reason, the technical vocabulary of religious painting, the names of the tools and the expressions used for all aspects of it, have a religious character. The very materials used by the religious

painter are blessed, humble, fragrant, delicate. To make carbon with which to draw, the craftsman uses the wood of dry hazel or myrtle; to make a panel on which he can paint the icon, he uses cypress, walnut, chestnut, pine, or some other fragrant tree. His paints are mainly earth pigments that give off a sweet aroma when they are mixed with water, especially in the art of painting walls, when they smell as sweet as the mountains with the first rains of autumn, or like a new pitcher of refreshing water. His lacquers are as fragrant as incense, and whoever kisses the icon senses an aroma of spiritual fragrance. The materials used in the icon, in addition to earth pigments, are egg mixed with vinegar, wax, pine resin, fragrant realgar, mastic, honey, and almond gum. In a word, this sacred art does not make use of coarse, thick materials like secular art, which uses foul-smelling linseed oil and thick paints and coarse-haired brushes.

When they speak of technical matters, religious painters frequently use religious words, as the following examples show: 'do not paint the *psymmithiai**** pure white, but with a little ochre, so that they are humble and penitent', or the 'dyes have so much sweetness and piety', and so on. The beauty of liturgical painting is a beauty of the

spirit, not of the flesh. The art is abstinent and austere, expressing richness through poverty, and just as the Gospels and the Old Testament are concise and laconic, so Orthodox religious painting is plain, lacking in excessive ornamentation and vain displays.

The old religious painters fasted when they worked, and when they began an icon they changed their underclothes, so as to be pure both internally and externally. As they worked, they chanted psalms, so that their work would be executed in a spirit of contrition and to prevent their mind dwelling on worldly matters.

For this reason, the most preeminently liturgical Icons seem malformed to those who have the spirit of the world, and in their eyes the people portrayed have neither 'form, nor beauty' for 'the mind that is set on the flesh is hostile to God' (*Romans 7, 7*). 'For the desires of the flesh are against the Spirit, and the desires of the Spirit are against the flesh' (*Galatians 5, 17*). In holy icons, 'the flesh is crucified along with passions and desires'.

Their spiritual beauty is 'the fine distortion' through which Saint Symeon the Younger Theologian said that he saw the fasting faces of his spiritual children during the great fast of Lent.

The Mystic Gate, the gate to the East, is and shall be closed to all those who occupy themselves with knowledge of the flesh, which, 'inflates' or makes a man proud, according to St. Paul. Whereas 'the eyes of the Lord are on the humble, to delight in them'.

Just as the religious painters who made the holy icons had piety and humility and faith, so should we who venerate them, in order to be worthy of the mystic grace shed from them. In the words of St. Gregory the Miracle-Worker: 'This power is needed both by those who prophesy and those who listen to prophets, and one should not listen to a prophet, upon whom the spirit of Prophecy has not bestowed judgement in what he says.'

FOTIS KONTOGLOU

* One should perhaps explain that the term '*hagiography*' is used in Greek to denote painting, not writing about saints as in English and other western languages. (*Translator's note*).

***Psymmithiai* is the name for the fine white lines added to highlight various parts of the icon. (*Author's note*).

1. The Virgin Hodegetria
 13th-14th (?) century
 105 x62 cm.

This striking depiction of the Hodegetria is painted on a single piece of wood, 5 cm thick, which has been hollowed out in such a way as to form a slightly raised frame. The painting extends to this frame, particularly on the left side, where the red band encircling the edge of the frame narrows. The Virgin is holding the child on her left, and her right hand is held in front of her breast in the familiar gesture of the Hodegetria — a gesture of supplication to and adoration of the Saviour. She wears a dark, cherry-red maphorion with a red border that has gold striations, and a light-coloured dress and headdress. Christ, wearing a green chiton and a pink himation with dense gold striations, blesses, and holds a closed scroll in his left hand. Both figures are looking directly ahead at some undefined point. The haloes are defined by double black lines on the gold background. Christ's halo is adorned with a cross, and above it is the inscription *IC.XC.* (Jesus Christ). At the top corners small veneration angels are depicted in bust. The underpaint on the faces is very dark, and the yel-

lowish flesh-tones are enlivened by red brush-strokes. The Virgin has a round, full face, in which the features are delineated with steady lines, while a more painterly manner and softer modelling is used for the fine head of the infant, with its high forehead, rich coiffure and princely expression. Characteristic features of both faces are the shadow cast by the nose, the strong line emphasising the jaw, and the treatment of the area around the eyes, with their strong black circles and white highlights, applied with quick brush-strokes. The small heads of the angels are rendered in a more summary fashion. The Virgin's hands have extremely long fingers, in which the joints are not indicated, and almond-shaped finger-nails, while the chubby hands of the child are treated naturally. The monumental size of the figures, a certain archaizing tendency in that of Christ, and the treatment of the angels all point to an early date for this work, and suggest that it should be attributed to a provincial workshop.



*It is truly right to bless you,
Theotokos, ever blessed, most pure,
and mother of our God.
More honorable than the Cherubim,
and beyond compare more glorious than the Seraphim,
without corruption you gave birth to God the Word.
We magnify you, the true Theotokos.*



- 2-3. The souls of the Righteous in the hand of God' and the
 Military Saints George and Merkourios
 Leaves of a triptych or diptych
 Early 15th century
 26.9 χ 18.9 cm., 26.2 χ 18.6 cm.

These two small icons, works of high quality art and outstanding technique, are probably the leaves of a diptych, or the side leaves of a triptych; this is indicated by their very similar dimensions and the thin wood on which they are painted. One of them has a depiction of the military saints George and Merkourios, who are portrayed on foot, in stances of lively movement, against a gold background. At the left, St George raises his right arm and plunges his spear into the open mouth of the dragon at his feet. The scene is an illustration of those accounts of the miracle in which the saint is said to have slain the dragon on foot. Next to him, St Merkourios, with a similar movement, kills Julian the Apostate, who is shown lying on the ground beneath the feet of the saint. The scene follows the narrative of Malalas according to which Julian, on the night of his death, while campaigning in Persia, had a vision of St Merkourios, who entered his tent and pierced him under the arm with his spear. The emperor died a few hours later. Despite its violence, the scene is characterised by the delicacy of the figures of the youthful saints and the nobility and grace of their movements. The slender figures, with their elaborate military equipment, which is known from a series of 15th-century Cretan icons, are side by side in a rocky, brightly lit landscape. The heads of the young saints are modelled in a purely painterly manner and are portraits of ideal beauty, while the treatment of the drapery of their garments is derived from Italian art. The reason for depict-

ing the two saints together is probably to be sought in the symbolism of the representations. As is well known, St George slaying the dragon symbolises the triumph of good over evil. Similarly, the scene of St Merkourios killing Julian is a symbol of the triumph of Christianity over pagan religion. Another religious idea, alluding to the promise of salvation for the righteous at the last judgement, is expressed in the scene of the 'Souls of the righteous in the hand of God' depicted in the other icon. This subject is found in the monumental painting of the 14th and early 15th centuries and is connected with scenes of the Last Judgement. The hand of God holding the souls of the righteous, in the form of swaddled babes, projects from the arc of heaven. Lower down, at the left, the prophet David, wearing imperial robes and crown, turns his gaze to heaven and holds a scroll with the text *Η ΨΥΧΗ ΜΟΥ ΕΝ ΤΑΙΣ ΧΕΡΣΙ ΣΟΥ ΔΙΑ ΠΑΝΤΟΣ ΚΑΙ ΤΟΥ ΝΟΜΟΥ ΣΟΥ ΟΥΚ ΕΠΕΛΑΘΟΜΗΝ* (My soul is in your hands forever and I have not forgotten your law) (*Psalms* 118, 109). At the right, the prophet Solomon points to the hand of God with his right hand and in his left holds a scroll with the text *ΔΙΚΑΙΩΝ ΨΥΧΑΙ ΕΝ ΧΕΙΡΙ ΘΕΟΥ* (The souls of the righteous in the hand of God) (*Wisdom of Solomon* 3, 1). The icons are by a painter who worked in Crete, had the best Palaeologan tradition behind him, and was familiar with Italian art. They may be dated to the early 15th century and are indicative of the flowering of painting in Crete at this period.











4. The Dormition of the Virgin

Late 15th century

32x27.5 cm.

BIBLIOGRAPHY: *Golden Light, Masterpieces of the Art of the Icon*, Antwerp 1988, pp. 126-127, no. 100

The Virgin is depicted lying on the bier, behind which Christ, encircled by a blue-green oval mandorla, holds her soul, which has the form of a swaddled babe. Within the mandorla, four angels executed in grisaille hold heavy candlesticks with lighted torches. Around the bier stand the apostles, church fathers and mourning women. In the background are two buildings with balconies and flat roofs. The scene follows the type associated with Cretan workshops, known from a number of notable 15th century icons. In iconographical terms it is closer to the Dormition in the Museum of the Greek Institute in Venice, which also omits the episode of Jephonias and does not depict the Assumption (see M. Chatzidakis, *Icones de Saint-Georges des Grecs et de la Collection de l'Institut Hellenique de Venise*, Venice 1962, pp. 33-34, pl. 15). The comparatively careless execution of the work confirms a date for the icon in the late 15th-century.



5. The Incredulity of Thomas

Early 16th century

45 x 40 cm.

BIBLIOGRAPHY: *Golden Light, 1988*, pp. 124-125, no. 97

At the centre of the scene Christ stands on two marble steps in front of a closed door and, with his right hand raised, indicates the wound in his side to Thomas, who approaches and touches it with his finger. The disciples follow the scene in two groups, one either side. Behind them is a building with small towers at the edges and a roof with covered by a small dome between them and decorated with red cloth. In iconographic terms, this icon has a close affinity with the large icon in Venice signed by the painter Frangiskos Sarakinopoulos, which is dated to just after the middle of the 16th century (M. Chatzidakis, *Icons de Venise*, pp. 22-23, pl. 11). The fine quality of the painting points to an earlier date for this work, probably in the early 16th century.



On the evening of that day, the first day of the week, the doors being shut where the disciples were, for fear of the Jews, Jesus came and stood among them and said to them, "Peace be with you." When he had said this, he showed them his hands and his side. Then the disciples were glad when they saw the Lord. Jesus said to them again, "Peace be with you. As the Father has sent me, even so I send you." And when he had said this, he breathed on them, and said to them, "Receive the Holy Spirit. If you forgive the sins of any, they are forgiven; if you retain the sins of any, they are retained."

Now Thomas, one of the twelve, called the Twin, was not with them when Jesus came. So the other disciples told him, "We have seen the Lord." But he said to them, "Unless I see in his hands the print of the nails, and place my finger in the mark of the nails, and place my hand in his side, I will not believe."

Eight days later, his disciples were again in the house, and Thomas was with them. The doors were shut, but Jesus came and stood among them, and said, "Peace be with you." Then he said to Thomas, "Put your finger here, and see my hands; and put out your hand, and place it in my side; do not be faithless, but believing." Thomas answered him, "My Lord and my God!" Jesus said to him, "Have you believed because you have seen me? Blessed are those who have not seen and yet believe."

Now Jesus did many other signs in the presence of the disciples, which are not written in this book; but these are written that you may believe that Jesus is the Christ, the Son of God, and that believing you may have life in his name.



6. The Deesis

Early 16th century

46.5x37.5 cm.

Christ, in the type of the Pantokrator, seated on a wooden throne with a semicircular backrest and a double cushion, blesses with his right hand and with his left supports a closed gospel book, the cover of which is studded with precious stones. He wears a dark red chiton and blue himation with gold striations. Behind the throne stand the full-length figures of the Virgin and St John the Baptist, interceding for the salvation of the faithful. This type of Deesis is known from a series of 15th century icons, some of them signed by major Cretan painters such as Angelos. The portrait type of Christ, however, with the distinctly triangular face and severe, rather harsh, expression, reveals that the painter was following not the type of the scenes of the Deesis painted by Angelos, but another model, probably the Deesis in the early 15th century icon in the Collection of Ayia Ekaterini ton Sinaiton in Herakleion (see *Εικόνες της Κρητικής τέχνης*, Herakleion 1993, pp. 445-446, no. 92). The clumsy treatment of the throne, the asymmetrical positioning of the supplicating figures, and a certain lack of care in the technique suggest a date in the early 16th century for this icon.



7. The Virgin Hodegetria

15th-16th century

100 x 59 cm.

BIBLIOGRAPHY: *GoldenLight*, 1988, p. 84 no. 52

The Virgin is depicted against a gold background, holding the child on her left in the type of the Hodegetria. She wears a blue dress that can be seen at her left sleeve, a headdress of the same colour, and a dark-red, fringed maphorion with a decorated border. The child blesses and holds a closed scroll. Dense gold striations adorn his green chiton and apricot himation. The faces, which have severe expressions, have dark, sparsely applied underpaint and brilliant flesh-tones. There is delicate dotted decoration on the haloes. The panel is slightly hollowed out. North Greek workshop of the late 15th or early 16th century.



*Hail! to you through whom joy shall shine forth.
Hail! to you through whom the curse will vanish.*

*Hail! the recalling of the fallen Adam.
Hail! the redemption of Eve's tears.*

*Hail! O height beyond human logic.
Hail! O depth invisible even to the eyes of angels.*

*Hail! for you are the King's throne.
Hail! that you bear Him, Who bears the universe*

*Hail! O star revealing the sun.
Hail! O womb of divine incarnation.*

*Hail! to you through whom Creation is re-made.
Hail! to you through whom the Creator is born a babe.*

Hail! O Bride ever-virgin.

*Hail! O seer of the ineffable will.
Hail! O surety of those praying in silence.*

*Hail! to you the preface of Christ's miracles.
Hail! to you the heading of His commandments.*

*Hail! O heavenly ladder, by which God descended.
Hail! O bridge, conveying those from earth to heaven.*



8. The Virgin Glykophilousa

Second half of the 15th century

55x41.5 cm.

BIBLIOGRAPHY: *GoldenLight*, 1988, pp. 88-89, no. 59

Gold background. The haloes have dotted floral ornamentation. A version of the iconographic type of the Glykophilousa. The Virgin holds the child on her left with both hands and tenderly places her face against his. The infant stretches out both arms and embraces his mothers neck, seeking her gaze. He wears a white chiton with gold decoration and a pink sash, and an apricot himation wrapped around his legs. Christ is depicted as an infant on a small scale and in a portrait type not commonly found; it is known, however, in the Cretan workshops from which this icon comes, as is apparent from another Cretan icon with an almost identical representation of the Virgin dated to 1527, now in Venice (see N. Chatzidaki, *From Candia to Venice*, Athens 1993, p. 156, no. 38).



9. The Virgin Glykophilousa
16th century
64.5x49.5 cm.

The Virgin, wearing a blue dress and a bright red fringed maphorion holds the child on her left and stoops slightly to hold her face against his. Christ holds a closed scroll in his right hand and rests his left in his mother's palm. He wears a dark blue chiton and a light apricot himation with dense gold striations; his right sandal is untied and hangs down below his foot. The haloes are decorated with dotted winding floral motifs. Gold background. The type of the Virgin is a variation of the type of the Glykophilousa, and is directly related to the Virgin of the Passion, in the posture of Christ and the position of the Virgin's hands. The creation of this type has been associated with the great 15th century painter Andreas Ritzos, to whom is attributed a fine icon at Trani in Italy (see M. Chatzidakis, *Ευλόγες της Πάτμου*, Athens 1977, pp. 92-93, pl. 34, 204), which was used as a model by the painter. 16th century Cretan workshop.



Hail! the flower of incorruption.
Hail! the crown of self-restraint.
Hail! O shining token of resurrection.
Hail! to you, who reflects the life of angels.
Hail! O thee of delectable fruit, nourishing the faithful.
Hail! O well-shaded tree, under which many find shelter.
Hail! to you who bears the guide for those who go astray.
Hail! to you who gives birth to the redeemer of captives.
Hail! O intercessor to the righteous judge.
Hail! O forgiveness of many transgressors.
Hail! O robe for those, bare of courage.
Hail! O affectation conquering all desires.

Hail! O Bride ever-virgin.

Hail! O land of the infinite God.
Hail! O gate of the sacred mystery.
Hail! O echo of doubt for the faithless.
Hail! O undoubtful pride of the faithful.
Hail! O most holy chariot of Him, Who is above the cherubim.
Hail! O most excellent abode of Him, Who is above the seraphim.
Hail! to you, who conducts the opposites to unity.

Hail! to you, who has woven maidenhood into motherhood.
Hail! to you through whom transgression was loosed.
Hail! to you, through whom paradise was opened.
Hail! O key of Christ's kingdom.
Hail! O hope of eternal blessings.

Hail! O Bride ever-virgin.

Hail! O vessel of God's wisdom.
Hail! O treasury of His providence.
Hail! to you who proves the wise to be unwise.
Hail! to you, who proves the sophists as foolish.
Hail! that the dreaded debates were rendered fools.
Hail! that the inventors of myths have waned.
Hail! to you, who broke the world-webs of the Athenians
Hail! to you, who fills the nets of the fishermen.
Hail! to you, who extricates us from the depths of ignorance.
Hail! to you, who illuminates many in knowledge.
Hail! O ship carrying all who seek salvation.
Hail! O haven of all life's seafarers.

Hail! O Bride ever-virgin.



10. The Virgin Hodegetria

16th century

76 x 53 cm.

The Virgin is depicted holding the child on her left in the type of the Hodegetria. Christ blesses and holds a closed scroll in his left hand. The neck and border of the Virgin's blue dress and cherry-red maphorion are adorned with pearls, and Christ's white chiton is decorated with small designs, while the lit surfaces of the orange himation are indicated by a lighter colour. The haloes have relief and dotted decoration. Mainland Greek workshop of the second half of the 16th century.



11. The Virgin and Child, Madre della Consolazione

16th century

35.5x27 cm.

The Virgin is depicted from the waist up in the type of the Madre della Consolazione, as crystallised in the 15th-century Cretan workshops. She holds Christ on her right side, and the infant turns and looks towards the viewer. He blesses with his right hand and holds a sphere of the world with a cross in his left. There is dotted floral decoration on the haloes. The icon may be dated to the first half of the 16th century.



Hail! O miracle, much marveled of angels.
Hail! O trauma, much dirged of demons.
Hail! to you, who ineffably bore the light.
Hail! to you, who revealed the mystery to none.
Hail! O knowledge, superceding the wise.
Hail! to you, who enlightens the minds of believers.

Hail! O Bride ever-virgin.

Hail! O branch of the unwitheringvine
Hail! O possession of fruit untainted.
Hail! O husbandry of the merciful husbandman
Hail! O birthgiven to the planter of our life.
Hail! O field yielding abundant compassion.
Hail! O table, laden with forgiveness.
Hail! for you make the meadow produce contentment.
Hail! for you prepare a haven for souls.
Hail! O incense, acceptable for intercession.
Hail! O you are the whole world's expiation.
Hail! O favour of God unto mortals.
Hail! O valour unto God for all mortals.

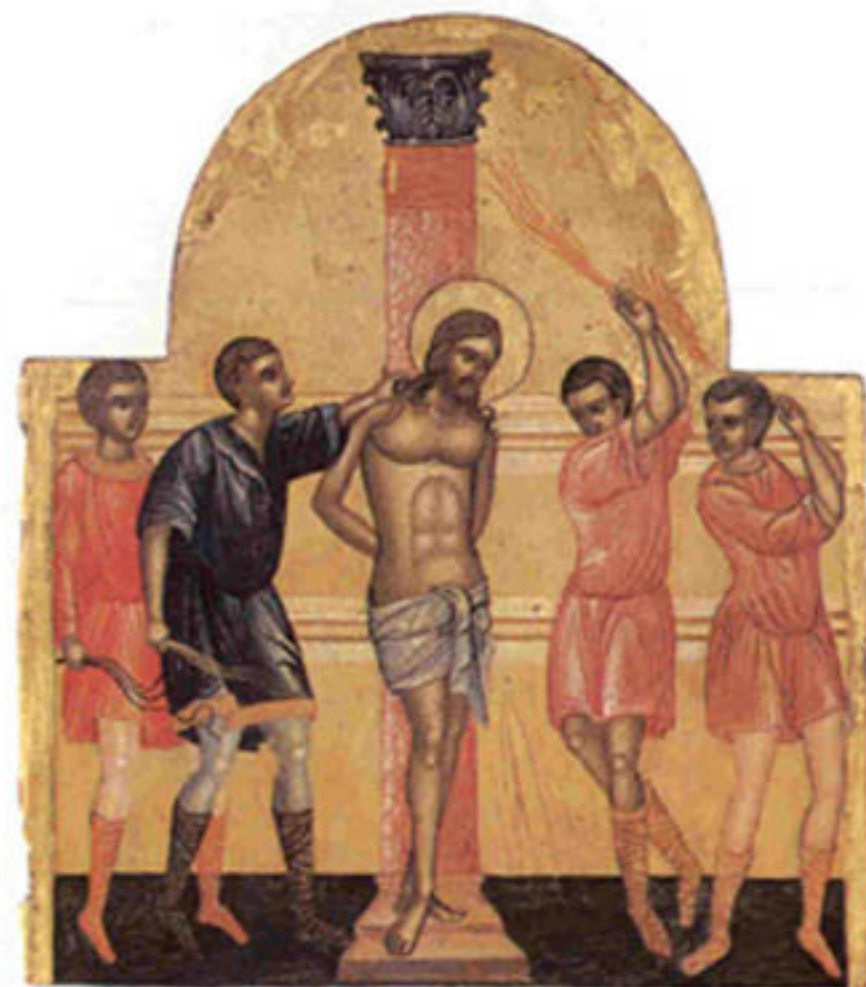
Hail! O Bride ever-virgin.



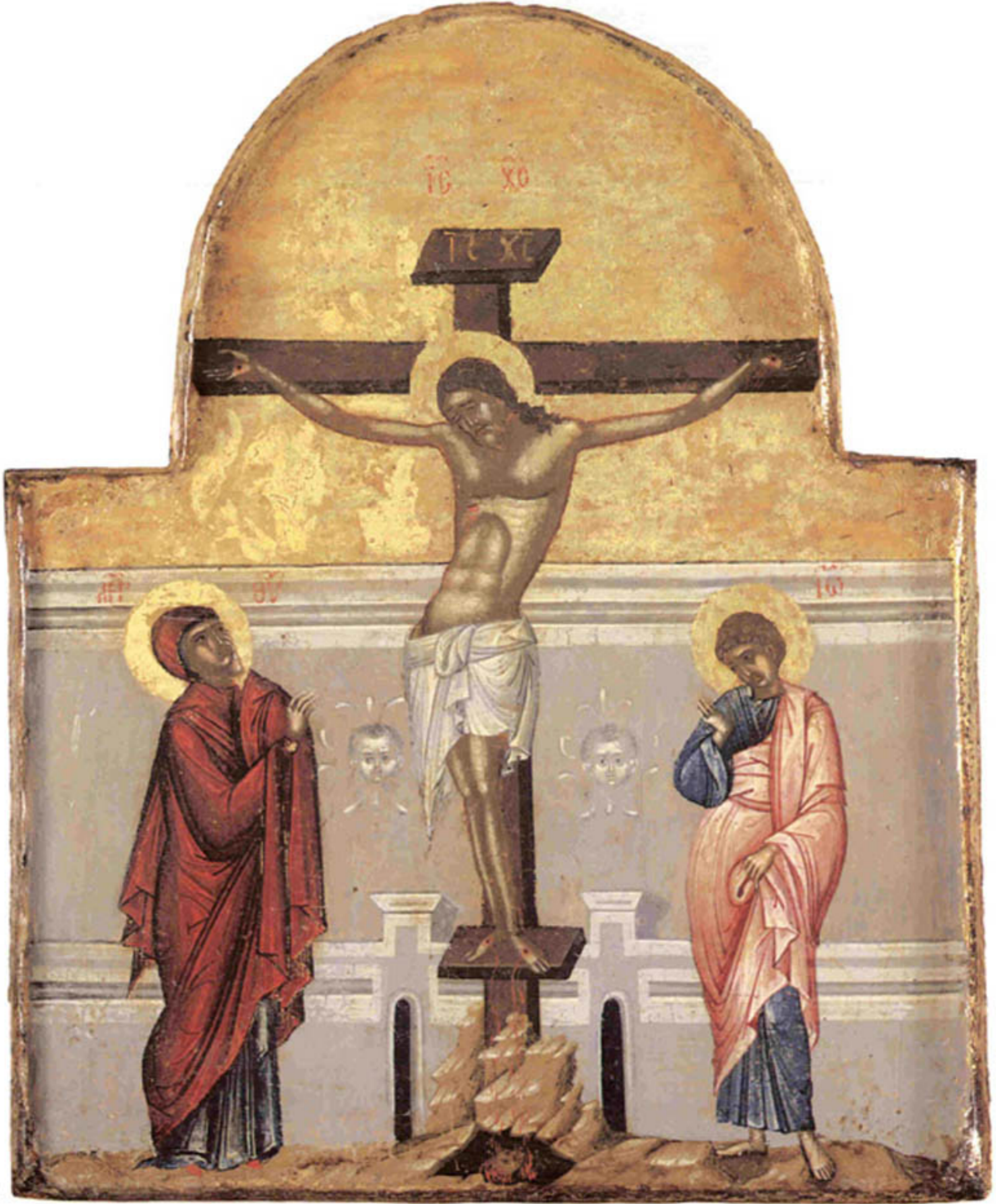
12. Triptych with the Crucifixion, scenes from the cycle of the Passion, and the Dream of St John of the Ladder
 First half of the 16th century
 Height 41.5 cm., width 58.5 cm. (open), 26 cm. (closed)

On the inside of the central leaf is a depiction of the Crucifixion with the Virgin and St John the Theologian on either side of the cross and the walls of Jerusalem in the background. On the outside is a scene of the dream of St John of the Ladder, a theme connected with the monastery of St Catherine on Mount Sinai. In front of a mountainous landscape with conical, pointed rocks, is the ladder leading to heaven, with monks ascending its steps and demons pulling them down. At the bottom right corner is an ecclesiastical building and a group of monks, the leader of whom, bareheaded, points to the ladder and holds a scroll on which is written the text *ANABAINETE IPOΣ ANABAINETE* (Ascend, forward, ascend). In a radiate quadrant, Christ stoops and holds out his hand to the monk at the top of the ladder. The leaf is enclosed in a wood-carved frame richly decorated with Renaissance motifs, which is probably modern. On the inside of the left leaf is a scene of the Betrayal. Judas kisses

Christ, and behind him the servants hold lighted torches and raised daggers. At the bottom right is the episode of Malchus, and there are conical rocks in the background. The outside has a depiction of the Last Supper: a round table with Christ seated at the left with John leaning against his breast, and the disciples all around sitting on benches, while Judas stretches to dip his bread in a bowl. Behind are buildings. The inside of the right leaf has a scene of the Flagellation. Christ is bound to a pillar, with his hands behind his back, and four soldiers flog him (John 18,1). On the outside is the *Noli me tangere*. Christ stands at the right, with Mary Magdalene kneeling before him. Behind them is the empty tomb and there are mountains in the background. Iconographic and stylistic analysis of the triptych suggests that it should be attributed to a Cretan workshop and dated to the 16th century.

















13. Lypiron with the Virgin

16th century

98.5x45.5 cm.

'Lypiron' was the name given in the Orthodox tradition to the icons of the Virgin and St John the Theologian that, in post-Byzantine times, were placed on the iconostasis either side of the large cross on the epistyle with a depiction of Christ Crucified, together with which they composed the scene of the Crucifixion crowning the iconostasis. The earliest of these icons date from the 15th century and come from Crete and Cyprus; both of these areas were in close contact with the art of Venice, from which are derived not only the compositional device of a cross flanked by two icons, but also the motifs on the wood-carved frame. The Virgin is portrayed full-length, turned to the right, her right hand extended in a gesture of supplication, while with her left she holds her maphorion at the throat. She wears a blue dress and a headdress of the same colour, which can be seen beneath the dark red cherry-red maphorion. Green ground and gold background. The fragile figure of the Virgin is framed by a relief arch supported on twisted colonnettes, with acanthus leaves on the arch front. The plain inner frame is enriched by a Gothic wood-carved frame with colonnettes covered with floral motifs and bands of curling tendrils on a blue background. The crowning member has a sea-shell with acanthus leaves and a pine-cone at the top. Cretan workshop of the early 16th century.



14. The Virgin and Child

Wall-painting

17th (?) century

44.4 x 31 cm. (with present frame)

The Virgin holds Christ on her right and makes a gesture of supplication to him with her left hand. Christ blesses with his right hand and holds a closed scroll in his left. The Virgin wears a red dress and dark blue maphorion, the drapery of which is emphasised by incised lines. There is gilded relief decoration on the haloes. The facial features are delineated with bold lines, the underpaint is dark, and the highlights are mechanically applied to the lighter-coloured flesh tones. The scene is characterised by a strongly expressionistic intent.



15. The Baptism

16th century

39x28.2 cm.

BIBLIOGRAPHY: *GoldenLight*, 1988, pp. 110-111, no. 82

Christ is depicted in the river Jordan. On the left bank, St John the Baptist stoops and baptises him, while three angels on the right bank hold the *lentia*. The Holy Spirit descends from heaven in a ray of light. In the river can be seen the personifications of the Jordan and the sea. Cretan workshop of the late 16th century.



When Thou, O Lord, wast baptized in Jordan, the worship of the Trinity was made manifest. The voice of the Father bore witness to Thee, and called Thee His Beloved Son; and the Spirit, in the form of a dove, confirmed the immutability of the words. O Christ our God, who didst appear and illuminate the world; glory to Thee.



16. Lypiron with a depiction of St. John the Theologian

16th century

97x32 cm.

BIBLIOGRAPHY: *Ελληνικές και ρωσικές εικόνες από τον 16ο έως και τον 19ο αι. Κατάλογος έκθεσης αρχαιοπολείων Στ. Μιχαλαριά, Athens 1991, no. 24*

St John is depicted full-length, turned slightly to the left, with his head bowed and an expression of profound grief on his face. He has his right hand in front of his breast and with his left holds the edge of his chiton. He wears a dark blue chiton and a cherry-red himation with dense gold striations. Green ground and gold background, on which the inscription *Ο ΑΓΙΟΣ ΙΩ(ΑΝΝΗΣ) Ο ΘΕΟΛΟΓΟΣ* (St. John the Theologian) is written either side of his head. The lypiron probably had a wood-carved frame and crowning member, which have been removed.



In the beginning was the Word, and the Word was with God, and the Word was God. He was in the beginning with God; all things were made through him, and without him was not anything made that was made. In him was life, and the life was the light of men. The light shines in the darkness, and the darkness has not overcome it. There was a man sent from God, whose name was John. He came for testimony, to bear witness to the light, that all might believe through him. He was not the light, but came to bear witness to the light. The true light that enlightens every man was coming into the world. He was in the world, and the world was made through him, yet the world knew him not. He came to his own home, and his own people, received him not. But to all who received him, who believed in his name, he

gave power to become children of God; who were born, not of blood nor of the will of the flesh nor of the will of man, but of God. And the Word became flesh and dwelt among us, full of grace and truth; we have beheld his glory, glory as of the only Son from the Father. John bore witness to him, and cried, 'This was he of whom I said, "He who comes after me ranks before me, for he was before me".' And from his fullness have we all received, grace upon grace. For the law was given through Moses; grace and truth came through Jesus Christ.

John (1,1-17)



17. St Pandleimon

16th century

47x27 cm.

BIBLIOGRAPHY: *Golden Light*, 1988, p. 175, no. 156

The healing saint is depicted in bust and frontally, and holds a small box in his left hand and a forceps in his right. He wears a chiton interwoven with gold and decorated with pearls at the neck, which can be seen on the left shoulder beneath his purple himation. On the gold background is the inscription: *Ο ΑΓΙΟΣ ΠΑΝΤΕΛΕΙΜΩΝ* (Saint Pandleimon). On the face, the outlines and features are delineated with steady lines, the transition from the dark underpaint to the brightly lit areas is abrupt, and the very fine white highlights are applied in groups. The eyes have blue pupils, and their gaze is fixed on some indeterminate point. The rich coiffure is rather stylised, with curls crowning the forehead and locks on top of the head. The oval shape of the face, the very delicate features, and the expression of restrained grief reveal that the painter was following a good model in the Palaeologan tradition. The work is probably to be dated to the early 16th century and attributed to a north Greek workshop.



18. St Constantine with the cross

16th (?) century

40x24 cm.

BIBLIOGRAPHY: *Golden Light*, 1988, p. 175, no. 157

Part of an icon that probably had a scene of Saints Constantine and Helen either side of the cross. The saint is depicted in bust, and wears imperial raiment and a crown. With his left hand he touches the cross and holds his right in front of his breast in a gesture of supplication. The modelling of the face is flat, the underpaint brown and the flesh-tones pink with very fine white highlights. The halo has characteristic decoration of red and blue relief studs.



19. St George enthroned

16th century

88x56.5 cm.

BIBLIOGRAPHY: *Golden Light*, 1988, p. 157, no. 137

The saint, wearing military uniform and a red cloak, is depicted seated upon a wooden throne, on a double cushion. In his right hand he holds his spear and in his left his bow and arrows. A small hovering angel places a crown on the saint's head and offers him a sword. The youthful figure with its proud stance and haughty gaze is treated in a rather stylised manner, lacking in plasticity. The transitions from light to shade on the bare areas are abrupt, without highlights. North Greek workshop of the 16th century.



As the deliverer of the captives and protector of the poor, as the physician of the feeble and combatant of kings, champion and great martyr George, intercede with Christ our God to save our souls.



20. Head of an angel
16th (?) century
Diameter: 27 cm.

The wall-painting from which this fragment comes has been cut in a circle. Against a dark blue background are depicted the head of an angel facing right and part of his body, down to the shoulders. The fine youthful head with its rich coiffure is confidently modelled and the facial features are stressed with black lines. Part of the spread wings can be seen.



21. The Congregation of Archangels

16th century

103.5x62 cm.

The icon is painted on a single panel of wood, 4 cm. thick, which is slightly hollowed out. In the foreground two archangels dressed in imperial garb hold between them a medallion with Christ in bust, in the type of the Angel of the Great Council. Christ blesses with his right hand and holds a closed scroll in his left. A third angel stands on the main axis, behind Christ, and the heads of two more can be seen behind the haloes, indicating the host of angels present. The figures are excessively slender and tall and their movements delicate, and their youthful faces are framed by rich coiffures. The triumphal nature of the scene is stressed by the rich decoration of the garments, and the frontality and hieratic immobility of the figures. Red ground and gold background. Mainland Greek workshop of the 16th century.



O Leaders of the Heavenly Hosts, unworthy as we are, we implore you that by your prayers you will encircle us with the protection of your wings of unseen glory: guard us who bend low before you and fervently cry: Release us from dangers, O Marshals of the Powers Above.







22. The Descent into Hell

16th century

41 x 32.5 cm.

BIBLIOGRAPHY: *Sotheby's, Icons*, April 1990, no. 334

In the centre of the composition Christ, encircled by a blue mandorla with gold rays, stands on the gates of Hell and, stooping, extends his right hand to raise up Adam, shown kneeling on a marble sarcophagus. Behind Adam, at the entrance to a cave, stands Eve and a band of the righteous. Behind Christ, St John the Baptist, the prophet-kings Solomon and David, and the just kings watch the scene, holding out their hands in supplication. Below the gates are depicted the chained figures of Hades and Satan, broken locks and nails. Behind rise two stepped, pointed rocks, and two hovering angels on the gold background hold the symbols of the Passion. Slightly raised gilded border. The icon follows a good iconographic model. It may be dated to the 16th century and attributed to a north Greek workshop.



If there are devout and God-loving people here, let them enjoy this beautiful, radiant festival. If there are prudent servants, enter joyously into the Lord's joy. Whoever may be spent from fasting, enjoy now your reward. Whoever has toiled from the first hour, receive today your just settlement. If any came after the third hour, celebrate gratefully. If any of you arrived after the sixth, have no misgivings, you have lost nothing. If some have been as late as the ninth, come forward, do not be at a loss. If any of you have arrived only at the eleventh hour, do not be dismayed for being late.

The Master is gracious: He accepts the last even as the first; He gives rest to those of the eleventh hour as well as to those who have laboured from the first; He is lenient with the last while looking after the first; to the one He gives, to the other He gives freely; He accepts the labours and welcomes the effort; honours the deed, but commends the intent. So, all of you, enter into the joy of our Lord: first and second, share the bounty. Rich and poor alike, celebrate together. Sober or heedless, honor the day. Those who fasted and those who did not, rejoice today. The table is full, everyone fare sumptuously. The calf is fattened: no one go away hungry. Everyone, savour the banquet of faith; relish the riches of His goodness.

No one need lament poverty, for the kingdom is seen as universal. No one need grieve over sins; forgiveness has dawned from the tomb. No one need fear death; the Saviour's death has freed us from it. While its captive He stifled it. He despoiled Hades as He descended into it; it was angered when it tasted His flesh. Foreseeing this, Isaiah proclaimed: 'Hades,' he said, 'was angered when he met You below'. It was angered because it was abolished. It was angered because it was mocked. It was angered because it was slain. It was angered because it was shackled. It received a body and encountered God. It took earth and came face to face with heaven. It took what it saw and fell by what it could not see. Death, where is your sting? Hades, where is your victory? Christ is risen and you are overthrown. Christ is risen and demons have fallen. Christ is risen and angels rejoice. Christ is risen and life rules. Christ is risen and not one dead remains in the tomb. For Christ, having risen from the dead, has become the firstfruits of those that slept. To Him be the glory and the dominion, forever. Amen.

*St. John Chrysostom
Catechetical Homily*



23. Christ King of Kings and Great High Priest

Late 16th century

35.3x27 cm.

The icon is signed by Michael Damaskinos (c.1535-1592/3), perhaps the most important painter of portable icons in the second half of the 16th century (see M. Chatzidakis, *Ελληνες ζωγράφοι μετά την Άλωση* 1, Athens 1987, pp. 241-254). Christ is depicted enthroned, wearing archbishop's robes and a mitre; he blesses with his right hand and with his left supports an open gospel book, in which are written the passages that normally accompany the portrayal of the Great High Priest: *Η ΒΑΣΙΛΕΙΑ Η ΕΜΗ ΟΥΚ ΕΣΤΙΝ ΕΚ ΤΟΥ ΚΟΣΜΟΥ/ ΤΟΥΤΟΥ ΕΙ / ΕΚ ΤΟΥ ΚΟΣΜΟΥ* and *ΛΑΒΕΤΕ ΦΑΙ ΓΕΤΕ ΤΟΥΤΟ/ ΜΟΥΕΚΤΙ ΤΟ/ ΩΜΑ ΤΟ/ ΥΠΕΡ ΥΜ[ΩΝ] ΚΑΩ- ΜΕΝΟΝ* (My kingdom is not of this world: if my kingdom were of this world (John 18,36) and Take, eat, this is my body, which is given for you (Matthew 26, 26). On the gold background is the inscription *ΙC ΙΧC Ο ΒΑΣΙΛΕΥC ΤΩΝ ΒΑΣΙΛΕΥΟΝΤΩΝ / ΚΑΙ ΜΕΓΙCΤΑC ΑΡ- ΧΙΕΡΕΥC* (Christ King of Kings and Great High Priest). At the bottom left, in black capitals, is the signature of the painter: *ΧΕΙΡ ΜΙ-*

ΧΑΗ ΤΟΥ ΔΑΜΑΣΚΗΝΟΥ (the hand of Michael Damaskinos). Christ wears a blue phelonion with red bands and a sakkos with blue crosses. The bands on the sakkos are studded with precious stones, as are the gold crosses on the white omophorion and the mitre. On the face and hands, the underpaint is dark brown, the flesh-tones pink, and the final tints greenish. The white highlights are applied in groups. The drapery is soft, and the folds of material rendered naturally. The throne is of wood and has a semicircular back with small rails; it is decorated with dense gold striations and has two cushions of heavy, precious material. The foot-stool is also decorated with gold striations. The icon repeats, with only a few slight differences in the type of the throne and the decoration of the garments, the Christ Great High Priest by the same painter, now in the Municipal Cemetery church on Corfu (Pan. Vokotopoulos, *Εικόνες της Κέρκυρας*, Athens 1990, pp. 44-45, pi. 23, 114, 120-123).



24. Triptych with a scene of the Last Judgement

Late 16th century

25.5 x 61 cm. (open), 25.5 x 19 cm. (closed), without the frame

BIBLIOGRAPHY: *Golden Light, 1988*, pp. 132-133, no. 106

The work is signed by Georgios Klontzas (c. 1540-1607), the most representative painter of Cretan mannerism, and is an excellent example of his skill in composition and ability as a miniaturist. It repeats, with slight differences, the iconography of the signed triptych by the same painter, known as the Spada triptych (see P. Vocotopoulos, *The Spada Triptych, East Christian Art, Exhibition Catalogue*, Axia, London 1987, pp. 88-95, no. 74). The difference in style between the two, however, shows that this work, known in the bibliography as the Yorkshire triptych, is later, and belongs to the painter's mature period. On the insides of the three leaves of the triptych is unfolded a scene of the Last Judgement. The central leaf depicts Christ the Just Judge flanked by the supplicating figures of

the Virgin and St John the Baptist, the Preparation of the Throne, and the Resurrection of the Dead. On the left leaf are the righteous and Paradise, and on the right the sinners and Hell. On the outside of the left leaf are depicted the Resurrection, with Christ on the open sarcophagus, the Descent into Hell, and the Slaughter of the Innocents, while the outside of the right leaf has the theme 'In Thee Rejoiceth'. Finally, the outside of the central leaf is occupied by a depiction of the landscape of Mount Sinai with the monastery of St Catherine, three peaks of Mount Sinai, and scenes from the Old Testament. The triptych has the signature *XEIP ΓΕΩΡΓΙΟΥ ΚΛΟΝΤΖΑ* (the hand of Georgios Klontzas) on the outside of the right leaf. The neo-Gothic frame is a 19th century addition.































147. 10078. 147. 147.

25. Triptych leaves (the Blunt triptych)

Early 17th century

21.5 x 15 cm. (the two larger) 20.7 x 13.5 (the three smaller)

BIBLIOGRAPHY: *Sotheby's, Icons, Russian Pictures and Works of Art*, London, Thursday 17 June 1993, p. 82, no. 554)

Triptych leaves, separated and placed in an oblong gilded frame. They depict the Annunciation, the landscape of Mount Sinai, the Descent into Hell, St Catherine killing Maxentius and St Merkourios killing Julian the Apostate, and the Transfiguration. The triptych may probably be restored as follows, on the basis of the dimensions of the leaves: on the central leaf was the Descent into Hell, while the left leaf had St Catherine and St Merkourios on the inside and the landscape of Mount Sinai on the outside. The inside of the right leaf had the Annunciation and the outside the Transfiguration. Cretan workshop of the early 17th century.











26. St Demetrios on horseback

1618

70.5x38 cm.

Mounted on a red horse that is moving to the left, the saint turns his body in a lively counter-movement and with his right hand plunges his spear into the body of Skyloyannis, of whom all that can be seen is his horse. The icon is cut away at the left, and the right side is badly damaged. The frame has gilded relief floral decoration, preserved at two points. There is a minuscule dedicatory inscription at the right, and the date 1618/9.



27. Christ Emmanuel in Glory

Early 17th century

34.6x27.8 cm.

Christ, in the form of a young man, is depicted sitting on clouds in which there are six-winged seraphim; his feet rest on wheels and he is surrounded by the symbols of the evangelists. He blesses with his right hand and with his left supports an open gospel book with the text: *ΠΝΕΥΜΑ ΚΥΡΙΟΥ ΕΠ' ΕΜΕ*... (The Spirit of the Lord is upon me) (Luke 4, 18). He wears a white chiton with a purple sash and gold *clavus* and a himation of a strong pink colour with dense gold striations. The figure of Christ is projected against a gold background. The halo, with a cross, is defined by a red line, and red is also used for the inscription *Ο ΕΜΑ(ΝΟΥΗΑ)* (Emmanuel) either side of Christ's head. At the bottom, to the right of the wheels, is preserved part of the painter's signature *ΤΟΥ ΑΑΜΙΛΑΡΑΟΥ* (of Lambardos). Although the painter's first name has not survived, the icon may be attributed to the workshop of the Cretan painter Emmanuel Lambardos (see P. Vokotopoulos, *Εικόνες της Κέρκυρας*, Athens 1990, pp. 74-75).



The Lord said: "When the Son of man comes in his glory, and all the angels with him, then he will sit on his glorious throne. Before him will be gathered all the nations, and he will separate them one from another as a shepherd separates the sheep from the goats, and he will place the sheep at his right hand, but the goats at the left. Then the King will say to those at his right hand, 'Come, O blessed of my Father, inherit the kingdom prepared for you from the foundation of the world; for I was hungry and you gave me food, I was thirsty and you gave me drink, I was a stranger and you welcomed me, I was naked and you clothed me, I was sick and you visited me, I was in prison and you came to me.' Then the righteous will answer him, 'Lord, when did we see thee hungry and feed thee, or thirsty and give thee drink? And when did we see thee a stranger and welcome thee, or naked and clothe thee? And when did we see thee sick or in prison and visit thee?' And the King will

answer them, 'Truly, I say to you, as you did it to one of the least of these my brethren, you did it to me.' Then he will say to those at his left hand, 'Depart from me, you cursed, into the eternal fire prepared for the devil and his angels; for I was hungry and you gave me no food, I was thirsty and you gave me no drink, I was a stranger and you did not welcome me, I was naked and you did not clothe me, sick and in prison and you did not visit me.' Then they also will answer, 'Lord, when did we see thee hungry or thirsty or a stranger or naked or sick or in prison, and did not minister to thee?' Then he will answer them, 'Truly, I say to you, as you did it not to one of the least of these, you did it not to me. 'And they will go away into eternal punishment, but the righteous into eternal life.'



28. St Catherine carrying her head, and scenes from her life

17th century

81.5x53 cm.

BIBLIOGRAPHY: *Ελληνικές και ρωσικές εικόνες*

από τον 16ο έως τον 19ο αι. Κατάλογος έκθεσης αρχαιοπωλείων

Στ. Μιχαλαριά, Athens 1991, no. 14

The saint is depicted from the waist up, turned to the right and with her gaze raised to heaven. Her right hand is held in a gesture of supplication and in her left she holds her severed head and a scroll with the text *ΟΡΑΣ ΤΙ ΠΕΠΡΑΧΑΣΙΝ ΑΝΟΜΟΙΛΟΓΕ ΟΡΑΣ ΚΕΦΑΛΗΝ ΥΠΕΡ ΣΟΥ ΤΕΤΜΗΜΕΝΗΝ* (See what the unlawful have done, see my head severed on your behalf) — an inscription that accompanies scenes of saints carrying their heads. Christ projects from the heaven, which is indicated by a blue quadrant, and crowns the martyr with his right hand. In his left he holds a scroll with the text *ΟΡΩ ΣΕ ΜΑΡΤΥΣ ΚΑΙ ΔΙΑΩΜΙ ΣΟΙ ΣΤΕΦΟΣ* (I see you, martyr, and give you a crown). The scene is flanked by two pilasters with plain, stepped impost blocks. Above and below are six scenes from the life of the saint: a) the saint is presented to the king; b) the fifty orators who believed in Christ are cast into the fire; c) the queen venerates the saint in prison; d) the saint is flogged by the soldiers; e) her martyrdom on the wheel; f) the saint is decapitated Cretan workshop of the first half of the 17th century.



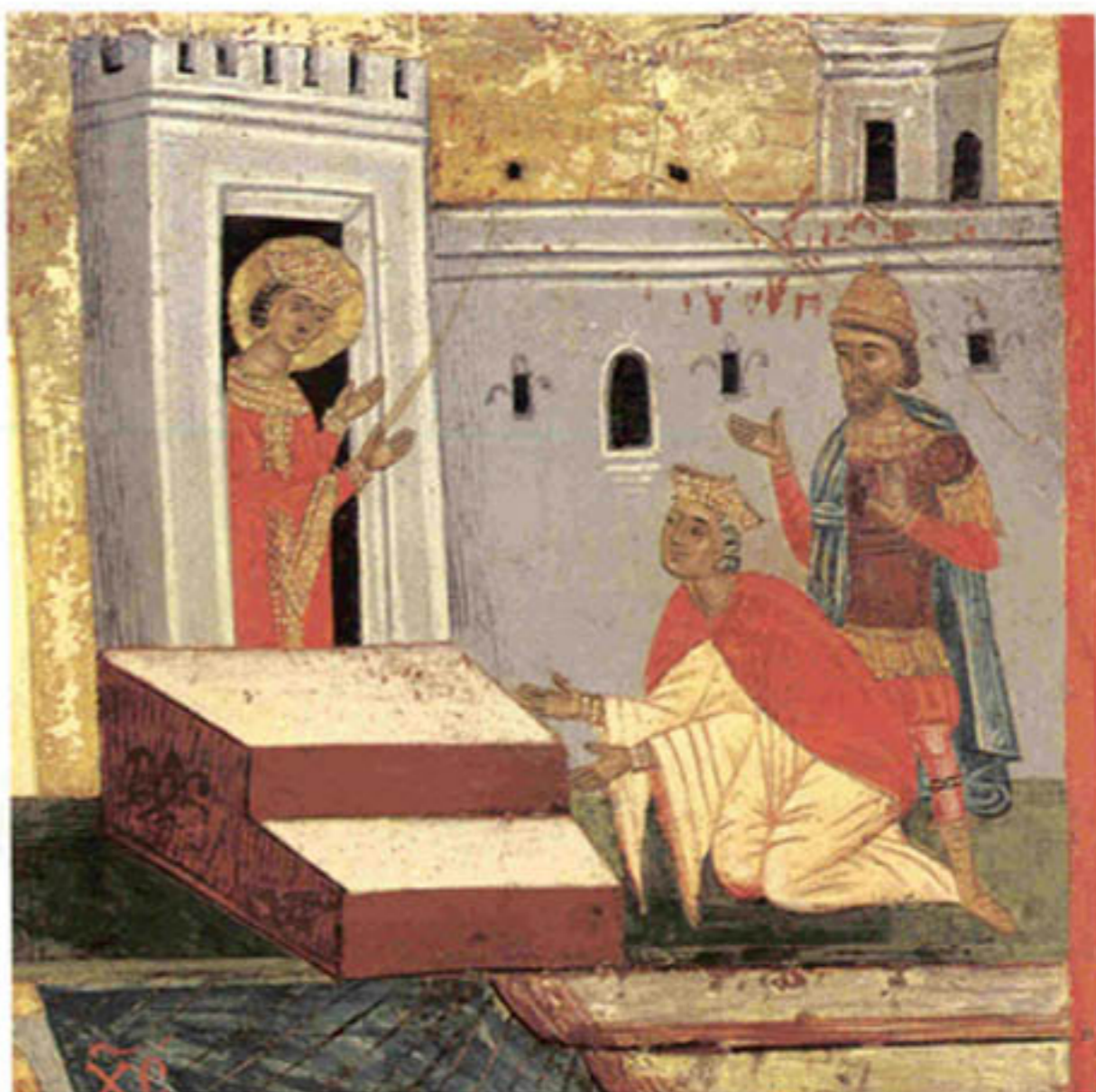


28



28

Let us sing the praise of the renowned bride of Christ, Catherine, the divine protectress of Sinai, our help and succour; for she hath brilliantly silenced the refinements of the impious by the power of the Spirit, and since she hath been crowned as a witness of the Lord, she craveth for all the Great Mercy.



29. The Holy Trinity and a salvation miracle

17th century

44 x 34.5 cm.

BIBLIOGRAPHY: *Ελληνικές και ρωσικές εικόνες*

(op. cit.), no. 97

Christ and God the Father are seated on a throne without a backrest and hold a large sphere between them, symbolising the world. Above is depicted the Holy Spirit in the form of a dove in a double mandorla. Christ wears a purple chiton and a dark blue himation with dense gold striations and blesses; God the Father wears a pink chiton and white himation and holds a sceptre. The haloes have crosses and the inscription *Ο ΩΝ* (the Being) and on the gold background is the inscription *Η ΑΓΙΑ ΤΡΙΑΣ* (The Holy Trinity). At the bottom is depicted a small child falling from a wooden ladder; at the right the same child, wearing a white chiton, raises his hands and thanks the Holy Trinity for saving him. At the right is a faded inscription of dubious authenticity: *ΔΕΗΣΗΣ ΤΟΥ ΔΟΥΛΟΥ ΤΟΥ ΘΕΟΥ ΙΕΩ...* (supplication of the servant of the Lord Geo...). The icon repeats the iconographic type of the Holy Trinity established by the Cretan workshops from the 15th century onwards, and may be dated to the first half of the 17th century.



*I believe in one God, Father Almighty, Maker of Heaven and Earth
and of everything visible and invisible.*

*And in one Lord Jesus Christ, the Only-Begotten Son of God,
begotten of the Father before all Ages. Light of Light, True God of True
God, begotten not made, consubstantial with the Father, through
Whom all things were made.*

*Who for us men and for our salvation came down from Heaven,
and was incarnate by the Holy Spirit and of the Virgin Mary, and
became Man.*

*Crucified for our salvation under Pontius Pilate, He suffered and
was buried.*

And arose on the third day according to the Scriptures.

And ascended into Heaven, and sat at the right hand of the Father.

*And He shall come again in glory to judge the living and the dead;
Whose Kingdom shall have no end.*

*And I believe in the Holy Spirit, the Lord, the Giver of Life, Who
proceeds from the Father, Who together with the Father and the Son, is
worshipped and glorified; Who spoke through the Prophets.*

I believe in One, Holy, Catholic and Apostolic Church.

I acknowledge one Baptism for the remission of sins.

I await the resurrection of the dead.

And the life of the Ages to come. Amen.



30. The Presentation of the Virgin in the Temple

17th century

68x47.5 cm.

BIBLIOGRAPHY: *Greek and Russian Icons* (op. cit.), no. 116

The Virgin arrives at the church accompanied by her parents and the daughters of the Jews, who hold lighted torches. She is received by the high priest Zacharias at the entrance to the sanctuary in front of the altar, which is covered by a marble ciborium. Behind the high priest is depicted a bishop's throne, with three steps and a small baldachin on which the girl sits and is given food by the angels, in accordance with the narrative of the Apocrypha. The iconography follows the type used by the painters of the Cretan school, and the icon is characterised by light, almost translucent colours in shades of pink, turquoise and white. Cretan workshop of the middle of the 17th century.



Today is the prelude of the grace of God, and the proclamation of the salvation of humanity; in the temple of the God the Virgin shows herself clearly, and Christ is foretold to all. To her therefore let us cry with mighty voices; Hail, thou that art the fulfilment of the dispensation of the Creator.



31. The Virgin of the Passion

1635

54 x 43 cm.

BIBLIOGRAPHY: *Golden Light*, 1988, pp. 95-96, no. 6. *East Christian Art, Exhibition Catalogue*, Axia, London 1987, p. 76, no. 62

The icon repeats the type of the Virgin and Child with angels holding the symbols of the Passion established by the Cretan painter Andreas Ritzos in the 15th century. The Virgin, holding the child on her left, is flanked by the two hovering archangels who hold the cross, the spear and the sponge. Christ turns his gaze in fear towards the angel on the right and squeezes his mother's hand with both his own. On the gold background are the inscriptions *MHP ΘΥΗ ΑΜΟΛΥΝΤΟΣ* (Mother of God, Immaculate), and at the right the elegy *Ο ΤΟ ΧΑΙΡΕ ΠΙΠΙΝ ΤΗ ΠΑΝΑΓΝΩ ΜΗΝΥΣΑΣ ΤΑ ΣΥΜΒΟΛΑ ΝΥΝ ΤΟΥ ΠΑΘΟΥΣ ΠΡΟΔΕΙΚΝΥΕΙ / ΧΡΙΣΤΟΣ ΔΕ ΘΝΗΤΗΝ ΣΑΡΚΑ ΕΝΔΕΔΥΜΕΝΟΣ ΠΟΤΜΟΝ ΔΕΔΟΙΚΩΣ ΔΕΙΛΑ ΤΑΥΤΑ ΒΑΕΠΩΝ*. (The angel who greeted the pure Virgin earlier and gave her the message now shows the symbols of the Passion. Christ having taken human flesh, fearing his fate, is terrified when he sees them). Below this is the signature of the well-known Cretan painter Emmanuel Tzanes: *ΧΕΙΡ ΕΜΜΑΝΟΥΗΛ ΤΟΥ ΤΖΑΝΝΕ ΑΧΑΣ* (the hand of Emmanuel Tzanes, 1636) (for this painter see P. Vokotopoulos, *Εικόνες της Κέρκυρας*, Athens 1990, pp. 104-108).







*Hail! through whom joy shall shine forth;
Hail! through whom the curse shall vanish.
Hail! fallen Adam's restoration;
Hail! the redemption of Eve's tears.
Hail! height that is too difficult for human thought to ascend;
Hail! depth that is too strenuous for angel's eyes to perceive.
Hail! for you are the throne of the King;
Hail! for you hold him who sustains everything.
Hail! star that shows forth the sun;
Hail! womb in which God became incarnate
Hail! through whom creation is renewed;
Hail! through whom the Creator becomes an infant.*

Hail! O Bride ever-virgin.



32. St George slaying the dragon

16th-17th century

158 x94 cm.

The icon depicts the narrative version of the slaying of the dragon, with secondary episodes of the story developed around the central theme. St George is depicted mounted on a horse galloping swiftly to the left. With his left hand he holds the horse's reins and with his right he plunges his spear into the mouth of the dragon, which is shown in the bottom right corner. At the bottom left, the young princess is preparing to depart, turning her head towards the monster. The figure of the mounted saint is projected against the familiar mountain landscape with conical rocks. Further off, at the right, is depicted a landscape with green hills and country houses, and in the far distance a city with the domes and tall campaniles of churches. At the left, on a closer plane, is shown a castle which is given the form of the towers found in the Venetian fortifications of Crete in the 16th and 17th centuries. On the terrace of the tower the princess's parents and their retinue, musicians playing trumpets and

soldiers holding flags and spears, all watch the miracle. At the right, above the saint's head, is Christ in clouds, accompanied by a choir of angels; he stoops and blesses. The scene takes place beneath a painted arch. At the bottom of the icon is an inscription with the name of the dedicator: *ΔΕΗCIC ΤΟΥ ΔΟΥΛΟΥ ΤΟΥ ΘΕΟΥ ΓΕΩΡΓΙΟΥ ΤΟΥ ΚΟΡΝΗΛΙΟΥ* (supplication of the servant of the Lord Georgios Kornelios). The icon combines traditional elements and western iconography with features drawn from contemporary reality; it is not a successful composition, however, despite the skill of the painter in his treatment of the individual motifs and details of the scene. The work may be dated to the early decades of the 17th century. It reflects the aesthetic preferences of an Orthodox bourgeois of Candia, who ordered this large icon of the saint who bore his name in order to dedicate it in a church, or to adorn his house.



33. The Akra Tapeinosis ('Man of Sorrows')

First half of the 17th century

45 χ 36.3 cm.

The dead Christ stands in a sarcophagus of pink marble, wearing a white loin-cloth, with his head resting on his right shoulder and his hands crossed in front of him. Blood flows from the wound in his side, and the holes in his hands from the nails are emphasised. Behind the figure of Christ can be seen the cross, with the nails above it and on either side the spear and the pole with the sponge. On the vertical arm of the cross is a tablet with the inscription INBI, and on the gold ground *ICXC* (Jesus Christ). At the bottom right, on the sarcophagus, is the painter's signature: *XEIP IEPEMIOY* (*the hand of Jeremiah*), in the abbreviated form used by the painter Jeremiah Palladas; the signature is also found in the following two icons (nos. 34 and 35). The scene adopts iconographic elements from the depiction of the Akra Tapeinosis established by the 15th century Cretan painters, incorporating elements drawn from Venetian art into a scene derived from the Byzantine tradition.



34. The Prophet Elijah

First half of the 17th century

105 x45 cm.

BIBLIOGRAPHY: *Sotheby's, Icons, Russian Pictures and Works of Art*, London, 24.12.1992, p. 102, no. 215

This icon of the prophet Elijah and the following one (no. 35) depicting St John the Baptist are signed by Jeremiah Palladas (1608-1645), one of the most important Cretan painters of the first half of the 17th century (see M. Chatzidakis, *Icons of Patmos*, Athens 1985, p. 119). Their oblong shape and comparable dimensions indicate that the two icons adorned the iconostasis of a church, where they were included amongst the despotic icons, as was customary in Cretan iconostases in the 16th and 17th centuries. The prophet, depicted full-length and frontally, blesses with his right hand in front of his breast, and in his left holds a scroll with the inscription *ZHKYPIOC OYK ECTAI YETOC EIII THC THC EI MH ΔIA CTOMATOC MOY* (As the Lord God of Israel liveth, there shall not be dew nor rain these years, but according to my word) (1 Kings 17,1). He wears a blue chiton and purple cloak with fur trimming which is tied in a knot at his neck. On the gold background is the inscription *Ο ΠΡΟΦΗΤΗΣ ΗΛΙΑΣ* (the prophet Elijah). On the green ground at the left is the dedicatory inscription *ΜΑΤΘΑΙΟΣ ΙΕΡΟΜΟΝΑΧΟΣ / ΔΙΔΩΙΣ ΑΝΑΩΜΑCΙΝ, Κ(ΑΙ) CΩΤΗΡΙΑΝ ΑΥΤΟΥ* (Matthew the priest monk, at his own expense and for his salvation), and at the right the painter's signature *ΧΕΙΡ ΙΕΡΕΜΙΟΥ* (the hand of Jeremiah), in the abbreviated form used by Palladas, found also in the icon of the Akra Tapeinosis (no. 33).



ΖΗΚΣΥΚΕ
 ΤΑΙΝΕΤΟΣ
 ΕΠΙΤΗΓΗ
 ΓΜΗΑΙΑΣ
 ΜΑΤΣΜΥ



35. St John the Baptist

First half of the 17th century

106 x 45 cm.

BIBLIOGRAPHY: *Sotheby's, Icons, Russian Pictures and Works of Art*, London, 24.12.1992, p. 102, no. 215

St John the Baptist, depicted full-length and frontally, raises his right hand, with his third finger touching the thumb in blessing, and in his left holds a staff surmounted by a cross and a scroll with the inscription *ΙΔΕ Ο ΑΜΝΟC ΤΟΥ ΘΕΟΥ. Ο ΑΙΡΩΝ ΤΗΝ ΑΜΑΡΤΙΑΝ ΤΟΥ ΚΟCΜΟΥ* (Behold the Lamb of God, who taketh away the sins of the world). He wears a blue sheepskin and a dark green himation which falls behind his left shoulder, the rich drapery and folds billowing out. On the gold background, in red letters, is the inscription *Ο ΑΓΙΟΣ ΙΩ(ΑΝΝΗΣ) Ο ΒΑΠΤΙΣΤΗΣ* (St John the Baptist). At the bottom left, on the green ground, is the dedicatory inscription *ΜΑΤΘΑΙΟC ΙΕΡΟΜΟΝΑΧΟC ΙΔΙΟΙC ΑΝΑΛΩΜΑCΙΝ ΕΙC ΔΕΗCΙΝ Κ(ΑΙ) CΩΤΗΡΙΑΝ ΑΥΤΟΥ* (Matthew the priest monk at his own expense, in supplication for his salvation), and at the right the signature *ΧΕΙΡ ΙΕΡΕΜΙΟΥ* (the hand of Jeremiah). The icon comes from the same iconostasis as the previous one. It has a large painted cross on the back.



The memory of the just is blessed, and the witness of the Lord shall be sufficient for thee, O Forerunner, for thou wast shown forth as more venerable than the prophets, and found worthy to baptize in the waters Him, Whom thou didst proclaim. Wherefore thou wast a champion for the truth, and didst rejoice to bring the good tidings, even to those in Hades: that God made manifest in the flesh, taketh away the sins of the world and granteth to us the Great Mercy.



36. The Virgin and Child, enthroned

17th century

70x49 cm.

BIBLIOGRAPHY: *Sotheby's, Icons, Russian Pictures and Works of Art*, London 15.12.1993, pp. 58-59, no. 201, colour illustration

The Virgin, seated on a wooden throne with a semicircular backrest and a double cushion, holds Christ on her left with both hands and rests her feet on a wooden footstool. The child blesses and in his left hand holds a closed scroll. The type of the enthroned Virgin is the one established in the art of Cretan icons, and the throne has characteristic decoration of inlaid plaques of green and red marble. The icon is signed *XEIP IQ(ANNOY)* (the hand of John), though this does not allow us to identify the painter; stylistic features, however, suggest that the work should be dated to the middle of the 17th century.



Hail! mother of the lamp and shepherd;
Hail! sheepfold of spiritual sheep.
Hail! defense against invisible enemies;
Hail! key to the doors of paradise.
Hail! for heavenly things are exulting with the earth;
Hail! earthly things that are dancing with the heavenly ones.
Hail! never-silent voice of the apostles;
Hail! unconquered courage of the martyrs.
Hail! faith's unshakable foundation;
Hail! shining revelation of grace.
Hail! through whom hades is divested;
Hail! through whom we have been vested in glory.

Hail! O Bride ever-virgin.

Hail! mother of an unsetting star;
Hail! dawn of the mystic day.
Hail! who extinguished the furnace of error;
Hail! who enlighten initiates of the trinity.
Hail! deposer of the inhuman tyrant
from his rule;
Hail! discloser of the Lord Christ who loves humankind;
Hail! redeemer from pagan religions;

Hail! deliverer from the mire of sin.
Hail! for you have caused the worship of fire to cease;
Hail! releaser from the flames of passions.
Hail! guide of the faithful to chastity;
Hail! gladness of all generations.

Hail! O Bride ever-virgin

Hail! the restoration of humankind;
Hail! the downfall of demons.
Hail! crusher of the delusion of error;
Hail! uncoverer of the deceit of idolatry.
Hail! sea that drowned the invisible pharaoh;
Hail! rock that refreshed those thirsty for life
Hail! pillar of fire that guides those in darkness;
Hail! protection of the world wider than a cloud.
Hail! replacer of mama;
Hail! minister of sacred joy.
Hail! land of promises;
rejoice from whom flow milk and honey.

Hail! O Bride ever-virgin.



37. The Annunciation

17th century

72.5x46 cm.

The scene is set beneath a painted arch supported on marble columns, with floral decoration on its front. Gabriel strides swiftly from the left, raises his right hand to heaven and extends his left in a gesture of speech, addressing the Virgin. She is seated on a low wooden throne with her arms raised in prayer, and receives the message of the archangel. To her right is an open book with the text *ΜΕΓΑΛΥΝΕΙ Η ΨΥΧΗ ΜΟΥ ΤΟΝ ΚΥΡΙΟΝ ΚΑΙ ΗΓΑΛΙΑΣΕ ΤΟ ΠΝ[ΕΥΜ]Α ΜΟΥ ΕΠΙ ΤΩ ΘΕΩ ΤΩ Κ[Ω]ΣΤΗΡΙ ΜΟΥ ΟΤΙ ΕΠ...Ε* (My soul doth magnify the Lord, and my spirit hath rejoiced in God my Saviour) (Luke 1, 46-48). Above, surrounded by clouds and heads of angels, God the Father blesses and the Holy Spirit, in the form of a dove, approaches the Virgin amidst rays of light. Behind the figures is a marble balustrade and an arcade, and in the far background can be seen the sides of buildings. Pink ground and gold background. Cretan workshop of the middle of the 17th century.



38. The Nativity

17th century

44.7x33 cm.

BIBLIOGRAPHY: *Ελληνικές και ρωσικές εικόνες από τον 16ο έως και το 19ο αι. Κατάλογος έκθεσης αρχαιοπολείων Στ. Μιχαλαριά*, Athens 1991, no. 4

In the centre of the icon, the Virgin kneels at the entrance to a cave before the infant, who is depicted naked on a ledge in the rock; behind them, the animals warm the baby with their breathing. Around the main scene are depicted episodes from the narrative in the Gospel: at the top right the glorifying angels, with the announcement of the glad tidings to the shepherds to the left (Luke 2,8-21); at centre bottom is the meeting of Joseph with the aged shepherd; towards the top left, in the background, the three wise men, on horseback, point to the star that leads them to the cave. The scene is organised around the vertical axis, which is strongly emphasised by the high, pointed rock. The composition follows a 15th-century prototype (see P. Vokotopoulos, *Εικόνες της Κέρκυρας*, Athens 1990, pp. 89-92) and retains the character of the Byzantine tradition, despite having features derived from to the repertoire of western art, such as the kneeling Virgin and the naked infant. The icon may be attributed to a Cretan workshop of the first half of the 17th century on the basis of iconographic and stylistic features.





*Beholding the star leading to God,
the Magi followed its brightness;
and holding it as a lantern,
they searched for the powerful King,
and reaching the Unreachable,
38 they rejoiced and cried to him; Alleluia.*



39. St George slaying the dragon

17th century

37 x 26.5 cm.

The saint, wearing military uniform and a purple cloak billowing in the wind, is depicted mounted on a horse galloping swiftly to the right, and plunges his spear into the mouth of the winged dragon. In the background is a city with its fortifications, buildings and tall campanili. There is a painted cross on the back of the icon, and the inscription *IC XC NIKA* (Jesus Christ Conquers) in red. The saint's richly decorated breastplate, the horse's luxurious harness, and the form of the buildings in the city suggest that the icon should be attributed to a Cretan workshop of the middle of the 17th century.



40. The Last Judgement

1653

61x49.8 cm.

BIBLIOGRAPHY: *Icon Wijenburgh*, no. 14, 1979-1980

The multifigural composition, dominated by the triumphant figure of the Pantocrator, is composed of episodes from the Last Judgement: Christ, the Preparation of the Throne, the Resurrection of the Dead, the Rewarding of the Righteous and the Punishment of the Sinners. From the point of view of iconography, the painter follows Cretan models, in particular the scenes of the Last Judgement by Georgios Klontzas; the structure of the composition is simpler, however, and the various episodes can clearly be made out. At top centre, Christ, in a bright mandorla which is surrounded by a zone of angels, rests his feet on a transparent sphere of the world. On either side of him are the Virgin and St John the Baptist, kneeling in supplication. Around them angels, enthroned apostles, church fathers, saints, martyrs and monks look towards the Just Judge, and below angels hold the symbols of the Passion and the Ayion Mandelion. Lower still, the Preparation of the Throne is depicted in a pink mandorla, with angels holding the cross, and the kneeling ancestors of Christ. At the right an angel raises a fiery sword against the demons, and the archangel Michael can be seen at the front, brandishing his spear with a lively movement. On the open gospel book on the throne is the text ΔΕΥΤΕ ΠΡΟΣ ΜΕ ΠΛΑΝΤΕΣ... ΚΑΗΡΟΝΟΜΗCΕΤΕ ΤΗΝ ΗΤΗΜΑCΜΕΝΗΝ ΥΜΙΝ ΒΑCΙΑΕΙΑ...ΤΟ ΠΥΡ ΤΟ

ΑΙΩΝΙΟΝ (Come... inherit the kingdom prepared for you...the eternal fire) (Matthew 25, 34-35). The Gehenna of fire with the figures of sinners starts from the throne and ends in the mouth of the sea dragon in the bottom right corner. At the left, outside the pink mandorla, the living awaiting the judgement jostle, naked, and beyond them is depicted the Resurrection of the Dead, who are awakened by the trumpeting of the angels. At the bottom left, Paradise is rendered as a fortified city with gates guarded by angels. At the main gate Christ the High Priest, surrounded by angels, is giving communion to the apostles, Peter being the first. There follow church fathers, prophets, kings, and the righteous. Inside the walls are the Virgin, flanked by angels, Abraham with the souls of the righteous, and the good robber with the cross. At the right, the damned are pushed by devils into the fiery furnace, which takes the form of a vaulted Renaissance building. At the bottom left corner, on a white tablet, is the date ΑΧΝΤ (1653) and the painter's signature ΠΟΙΗΜΑ ΑΕΟΥ ΜΟCΧΟΥ (made by Leos Moskos). The painter Leos Moskos is known from archival sources (references 1649-1690) and from signed works (1648- 1675). He came from Rethymnon and worked on Zakynthos and in Venice (Ph. Piombinos, *Έλληνες αγιογράφοι*, Athens 1984, pp. 261-262).











41. The Resurrection, and a family of donors

1670

64.5 χ 53 cm. (with frame), 59 χ 45.5 cm. (without frame)

BIBLIOGRAPHY: *Ελληνικές και ρωσικές εικόνες από τον 16ο έως και τον 19ο αι. Κατάλογος έκθεσης αρχαιοπολείου Στ. Μιχαλαριά*, Athens 1991, no. 131

Christ has his left foot resting on the edge of the open marble sarcophagus, and holds the *labarum* of the Resurrection in his right hand, and a closed scroll in his left. Behind the sarcophagus the Virgin and St John are depicted either side of Christ in a manner associated with scenes of the Crucifixion. At the bottom is a scene of the dedicators. There is a church at the left and kneeling in veneration on the right are the dedicator, his wife and their five children. Beneath the church is the inscription ΔΕΗΣΕ ΤΟΥ ΑΟΥΑΟΥ του Θεού ΤΙΜΟΘΕΟΥ ΤΥΠΑΑΤΟΥ άμα συβ[ί]ον ΚΑΙ ΤΕΚΝΩΝ ΑΥΤΟΥ ΑΧΟ (the supplication of the servant of God Timotheos Typaltos, with his spouse and children, 1670). The icon is enclosed in an added gilded carved wood frame with foliate decoration.





42. Christ Pantocrator in Glory

17th century

28.3x23.8 cm.

Oval icon. Christ is depicted seated on the clouds surrounded by seraphim and by the symbols of the evangelists (the eagle at the top left with the lion and the calf below) holding closed books. He raises his right hand and blesses and with his left supports a gospel book with the minuscule text: *Δεῦτε πρὸς με πάντες οἱ κοπιῶντες... ταπεινὴς τῆ καρδίᾳ εὐρήσεται ἀνάπαυσιν* (Come unto me all ye that labour and are heavy laden... for the meek shall find rest) (Matthew 11,28). Workshop of Crete or the Ionian islands, middle of the 17th century.



43. The Baptism

17th century

93.5x67 cm.

Christ, depicted in the river Jordan, with a white loin-cloth, raises both hands in blessing and stands on a slab, from beneath which project the heads of four snakes. On the left bank of the river St John stoops and places his hand on Christ's head, while angels hold *lentia* on the right bank. The Holy Spirit descends from heaven in the form of a dove in a group of light-rays. In the river the personifications of the Jordan and the sea are depicted in grisaille, along with fish, octopuses, squids and small seals. In the background are pointed, stepped rocks. The prophet David is seated on the peak of the rock at the left, holding a scroll with the text: *η θάλα[σσα ειδε] και έφυγα ο ηωρδάνης εστράφι ες τα οπισο* (the sea saw it and fled: Jordan was driven back.) (Psalm 114,3). On the peak of the rock at the right, the prophet Isaiah holds a scroll with a faded text *ΗΑΓΨΩΝΤΕΣ ΠΟ-ΡΕΥΕΣΘΑΙ ΕΙΠΙ ΤΩΝ ΥΔΑΤΩΝ*. (Everyone that thirsteth, come ye to the waters) (Isaiah 55, 1). On the banks of the river are stylised trees and low vegetation. The haloes are bordered by relief studs and some of them still retain their relief floral decoration. North Greek workshop of the middle of the 17th century.



44. St Athanasios

17th century

77 x 46 cm.

BIBLIOGRAPHY: *Golden Light*, 1988, p. 154, no. 134

The church father, depicted from the waist up, blesses and holds a closed gospel book in his covered left hand. He wears a purple phelonion with dense, stylised drapery arranged in circles, and a blue omophorion with large black crosses. The features of his fleshy face are delineated with steady lines on the uniform, yellowish flesh-tones, and the deep wrinkles on the forehead are emphasised, while the beard is strongly stylised. The halo has a geometric ornament in low relief. Red ground and dark green background, on which is the inscription *Ο ΑΓΙΟΣ ΑΘΑΝΑΣΙΟΣ ἀλεξανδρίας* (St Athanasios of Alexandria). The frame, which is of a piece with the icon, is slightly raised.



45. The Dormition of the Virgin

Late 17th century

86x57 cm.

BIBLIOGRAPHY: *Golden Light*, 1988, p. 128, no. 101

The Virgin is lying on the bier and behind, in an oval mandorla, Christ holds her soul, surrounded by angels. On either side of the bier are the apostles, church fathers and mourning women. In the foreground is the episode of Jephonias, and there are buildings in the background. At the top is depicted the Assumption, with the Virgin in a mandorla held by two angels giving her sash to Thomas. The apostles are depicted in bust, each in a separate cloud with an angel behind it. The dryness and rather mechanical quality of the icon suggest it should be attributed to a north Greek workshop of the late 17th century.



46. Saints Merkourios and Catherine

17th century

89.5x50.5 cm.

The two saints are depicted full-length and frontally on a gold background. St Merkourios, wearing military uniform and a cloak that is tied at his left shoulder and falls behind him, holds his spear in his right hand and his sword and precious scabbard in his left. A small, multi-lobe niche can be seen behind his left shoulder. On his head he wears an elaborate helmet. Next to him, St Catherine wears a dress and a chiton, the hem of which is decorated with pearls; she holds a cross in her right hand and has the left concealed beneath the chiton. She wears a tall crown decorated with precious stones, and her hair falls loose on her shoulders. There are dotted floral motifs on the haloes. On the gold background are the inscriptions *Ο ΑΓΙΟΣ ΜΕΡΚΟΥΡΙΟΣ* and *Η ΑΓΙΑ ΑΙΚΑΤΕΡΙΝΑ* (St Merkourios and St Catherine). The portrayal together of these two saints, as in the triptych no. 25, is connected with the fact that their memory is celebrated on the same day, November 25.



47. The Three Church Fathers and Saints

Second half of the 17th century

69.5x51 cm.

The icon is divided into two equal registers, in the upper of which the Three Church Fathers are depicted full-length and frontally. Basil at the left, John Chrysostomos in the centre and Gregory the Theologian at the right bless and hold closed gospel books. In the lower register St George, at the left, rides his horse to the right and plunges his spear into the mouth of the winged dragon. The scene is set in a landscape with cypress trees, and in the background can be seen the princess fleeing in terror, and the tower with her parents on the battlements. At the right are the military saints Theodore the Tyro and Theodore Stratilatis, on horseback with their cloaks billowing out. On the gold background, amongst the mounted saints, St James is depicted in a separate panel and on a smaller scale, wearing archbishop's robes, blessing and holding a closed gospel book. The dedicators kneel towards the bottom: in the left corner is a female figure wearing black garments, with her hands clasped in front of her breast, and in the centre a male figure in a similar stance. The work may be attributed to a Cretan painter and dated to the second half of the 17th century.



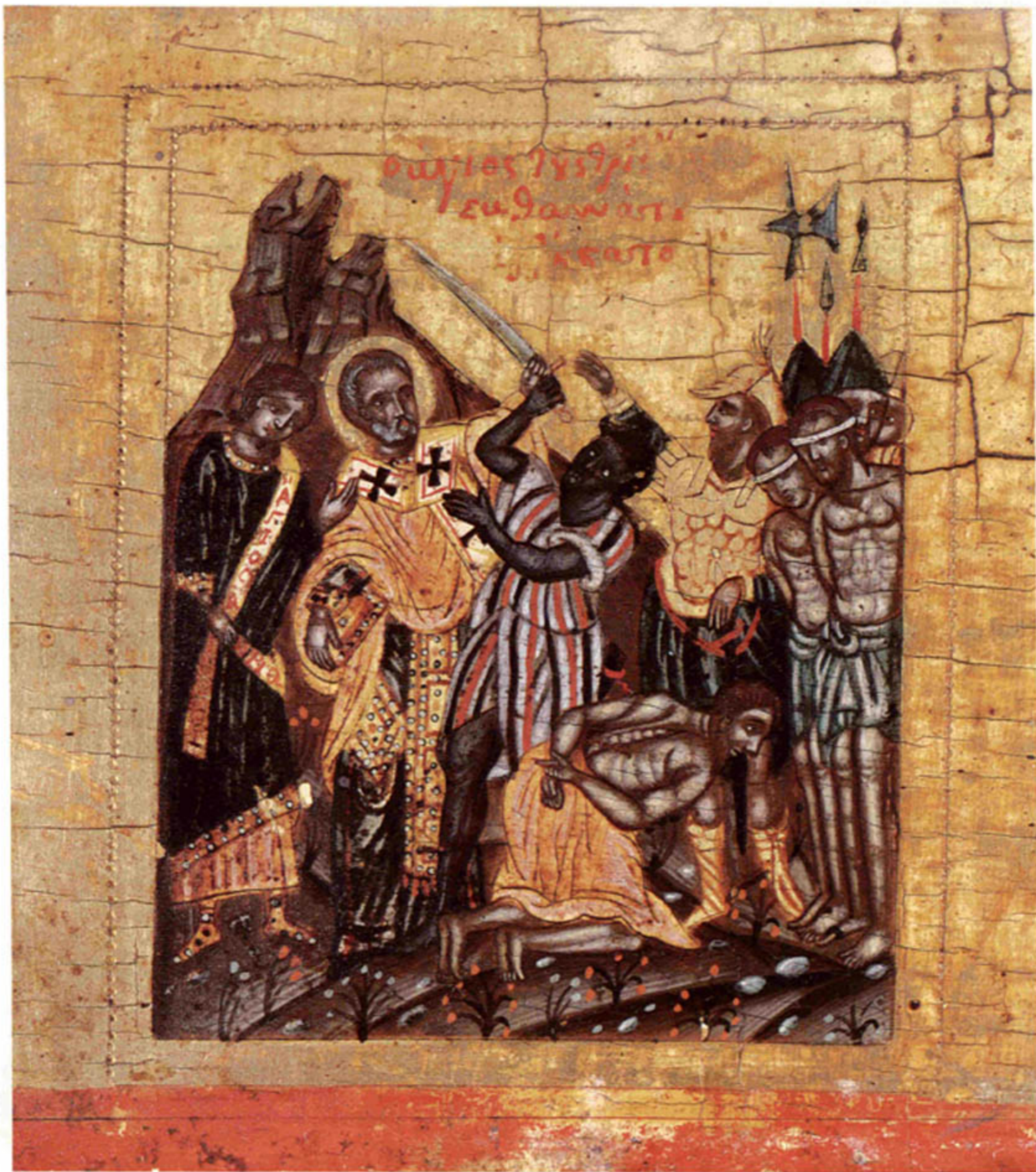
48. St Nicholas and two scenes from his life

Late 17th century

34 x 24 cm.

The saint, depicted sitting on a wooden throne with baroque decoration, blesses with his raised right hand and with his left supports an open gospel book with the minuscule text: *Εἶπεν ὁ κύριος ἐγὼ ἡμῖν ἡ θύρα ἐστὶν ἐγώ· ἐάν τις ἠσέλθῃ σωθήσεται καὶ ἐγὼ ἠσέλθω* (The Lord said I am the door, whoever enters through me shall be saved and shall enter) (John 10, 9). On either side of the saint's head Christ and the Virgin hold the symbols of his priestly office. Green ground and gold background. Beneath the feet of the throne is the inscription *ΧΕΙΡ ΦΙΛΟΘΕΟΥ ΙΕΡΟΜΟΝΑΧΟΥ* (the hand of the priest-monk Philotheos). This is the style in which the Cretan painter Philotheos Skouros (1645-1685) signed his works (see P. Vokotopoulos, *Εικόνες της Κέρκυρας*, Athens 1990, pp. 139-142), but the letter forms suggest that the signature is probably forged. Below the main representation are two scenes from the life of St Nicholas: at the left, the saint saves the three innocents from death, and at the right, the saint provides dowries for the daughters of the impoverished noble. The icon is undoubtedly by a Cretan painter, and dates from the late 17th century.







49. Sanctuary doors

Late 17th-early 18th century

Height: 160.5 cm., width 71 cm.

BIBLIOGRAPHY: *GoldenLight*, 1988, p. 64, no. 30

The surface of the sanctuary doors is divided into two registers. In the lower, from the left, the church fathers Basil, Nicholas, Athanasios of Alexandria and John Chrysostom are depicted full-length and frontally, beneath relief arches crowned with tall Gothic peditments. The upper register has a representation of the Annunciation. On the right leaf the Virgin, standing before a wooden throne with no backrest, receives the message of the archangel, who is depicted on the left leaf. Above the two figures are the prophets David and Solomon, portrayed from the waist up; they are turned towards the centre and hold unfurled scrolls with the content of their prophecies. The pointed top of the sanctuary doors is crowned by rich floral decoration consisting of delicate winding open-work tendrils. The casing bead has a relief braid and the crowning member, which is enclosed by foliate ornamentation and ends in a pine-cone, has a depiction of seraphim. Epirote workshop of the late 17th or early 18th century.







ΠΙ ΜΩ

ΑΘ. ΘΥ
ΜΗΡ

50. Christ Great High Priest

Early 18th century

108 x 83 cm.

The representation is set beneath a painted arch with floral ornamentation on its front. Christ is depicted as the Great High Priest, sitting on a throne with a marble seat and a wooden backrest; he blesses with his right hand and with his left supports a gospel book with the text *Η ΒΑΣΙΛΕΙΑ Η ΕΜΗ ΟΥΚ ΕΣΤΙΝ ΕΚ ΤΟΥ ΚΟΣΜΟΥ* (My kingdom is not of this world) (John 18,36) *ΛΑΒΕΤΕ ΦΑΓΕΤΕ ΤΟΥΤΟ ΕΣΤΙ ΤΟ ΣΩΜΑ ΤΟ ΥΠΕΡ ΥΜΩΝ ΚΑΘΜΕΝΟΝ* (Take, eat, this is my body, which is given for you) (Matthew 26, 26). The four corners of the throne have depictions of the evangelists, portrayed full-length on clouds, with their symbols.



51. The Virgin Hodegetria

18th century

52x36.8 cm.

BIBLIOGRAPHY: *Sotheby's, Icons*, 6 December 1993, no. 326

The wooden panel is hollowed out and has relief foliate ornamentation on the frame. The Virgin holds Christ on her left and holds her right hand in front of her breast in a gesture of supplication. Christ blesses and holds a closed scroll. On the gold ground are the inscriptions *MHP ΘY H ΟΔΗΓΗΤΡΙΑ, ΙC ΧC ΕΜΜΑΝΟΥΗΛ* (Mother of God Hodegetria, Jesus Christ Emmanuel, and on Christ's halo *Ο ΩΝ* (the Being)).



Hail! pillar of virginity;
Hail! the gate of salvation.
Hail! initiator of spiritual renewal;
Hail! provider of godly benevolence.
Hail! for through you were born again those conceived in shame;
Hail! for you have admonished those whose
intellects had been captured
Hail! for you abolished him who corrupts reason;
Hail! for you have given birth to the savor of purity.
Hail! bridal chamber of seedless marriage;
Hail! you who join the faithful to the Lord.
Hail! beautiful nursemaid of virgins;
Hail! bridesmaid of soul that are holy.

Hail! O Bride ever-virgin.

Hail! ray of the spiritual sun;
Hail! beam of the unsetting lustre.
Hail! lightning completely illuminating souls;
Hail! thunder that stuns the enemies.
Hail! for the glowing light you make, rise upon the earth;
Hail! for you spring forth the flowing river.

Hail! o Bride ever-virgin.

Hail! you who illustrate the image of the front;
Hail! you who wash away the stain of sin.
Hail! water washing consciences clean;
Hail! cup that mixes great joy.
Hail! sweet smelling fragrance of Christ;
Hail! life of the mystical feasting.

Hail! o Bride ever-virgin.



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52. St John the Theologian

Early 18th century

85.5x42 cm.

BIBLIOGRAPHY: *Golden Light*, 1988, p. 152, no. 132

St John is an imposing figure who occupies the greater part of the scene. He is depicted full-length before the mouth of the cave on Patmos raising his gaze to heaven, to which the angel portrayed at his left shoulder is pointing. The evangelist holds an open scroll, on which the beginning of his gospel is written *EN APXHN HN O AOIOS KAI O AOIOS HN IPOΣ TON ΘEON KAI ΘEOΣ* (In the beginning was the Word, and the Word was with God, and the Word was God). The eagle, his symbol, is behind him and at bottom left, on a smaller scale, his disciple Prochoros holds a scroll with the continuation of the gospel *IIANTA AH AYTOY EFENETO* (All things were made by him) (John 1,3).



53. The Flight into Egypt

18th century

78x61 cm.

BIBLIOGRAPHY: *GoldenLight*, 1988, p. 110, no. 81

In the centre of the scene the Virgin, on a donkey, holds Christ on her knees with both hands. She is followed by Joseph, who walks with the aid of a staff. In the right background is the city of Egypt, with its gates half-open and the idols falling from the battlements of the walls. Before the city an angel holds a scroll with an Arabic inscription in both hands. At the bottom right, the family rests in a cave outside the city: the Virgin, sitting at the right, holds out her hand to the child, who is held by Joseph. Towards the left top is depicted Joseph's dream, and above it the 24th stanza of the Akathistos Hymnos, the Virgin the Light-Giving Torch. This scene suggests that here, as in other cases, the depiction of the Flight into Egypt is used to illustrate the 14th stanza of the hymn (Having lit the light of truth in Egypt). The icon is of interest from an iconographic point of view and is by a Greek painter who worked in an Arab-speaking area, as is clear from the inscriptions.







54. The Virgin and Child enthroned

18th century

59x41 cm.

BIBLIOGRAPHY: *Ελληνικές και ρωσικές εικόνες από τον 16ο έως και τον 19ο αι. Κατάλογος έκθεσης αρχαιοπολείου Στ. Μιχαλαριά*, Athens 1991, no. 6

The Virgin, sitting on a gilded wood-carved throne with baroque decoration, holds Christ with both hands in front of her, and has her feet resting on a gold-embroidered cushion. The child blesses with his right hand and in his left holds an open scroll with the text ΠΝΕΥΜΑ ΚΥΡΙΟΥ ΕΠ'ΕΜΕ... (The Spirit of the Lord is upon me) (Luke 4, 18). The hovering archangels Michael and Gabriel crown the Virgin and hold open scrolls. On the left scroll is written *χαίρε βασίλισσα βροτών, χαίρε αγγέλων δόξα* (Rejoice queen of mortals, hail glory of angels). On the scroll at the right is *Χαίρε ή στάμνος ή χρυσή ή φέρουσα τό μάνα* (Rejoice golden vessel that bringeth manna). An inscription on the back of the icon records the name of the priest-monk Paisios of Cyprus: ΔΕΗCIC ΤΟΥ ΔΟΥΛΟΥ ΤΟΥ ΘΕΟΥ ΠΑΗCΙΟΥ ΙΕΡΩΜΟΝΑΧΟΥ ΤΟΥ ΚΥΠΡΙΟΤΗ (supplication of the servant of the Lord Paisios, priest-monk of Cyprus). Early 18th century workshop in the Ionian islands.



55. The Virgin Zoodochos Pigi

18th century

46x31 cm.

The Virgin, depicted from the waist up in a marble font, holds Christ on her left with both hands; the infant blesses and holds a closed scroll. Two hovering angels hold a crown above her head and scrolls on which are written, on the one at the left *XAIPE YΔQP XAPIESTATON THS NOCOYCI...* (Rejoice, water fullest of grace to the ill...) and on the one at the right *XAIPEAOYTHP KAI NEKTAP ΘEOPEIKTE* (Rejoice, water and nectar). Holy water runs from a lion's head spout at the front of the font into a rectangular cistern, around which are depicted the faithful, taking holy water with their hands or in receptacles. At the left, a man possessed and at the right another sick man make supplication to the Virgin. On the gold background are medallions with floral decoration and the ligatures *MHP ΘY* (Mother of God), with the inscription *H ΖΩΟΔΟΧΟΣ ΠΗΓΗ* (Source of Life) below.





56. The Virgin Hodegetria
 Late 17th-early 18th century
 95 x 64 cm.
 BIBLIOGRAPHY: *Golden
 Light*, 1988, p. 66, no. 32

The Virgin is depicted in the strict type of the Hodegetria with the child on her left, blessing and holding a closed scroll. On the gold background are the inscriptions *MHP ΘΥ Η ΟΔΗΓΗΤΡΙΑ* (Mother of God Hodegetria) and *ΙC ΧC* (Jesus Christ). This is a despotic icon, a pair with the following (no. 57) and the work of the same painter.

57. Christ Pantocrator

Late 17th-early 18th century
95 x 64 cm.

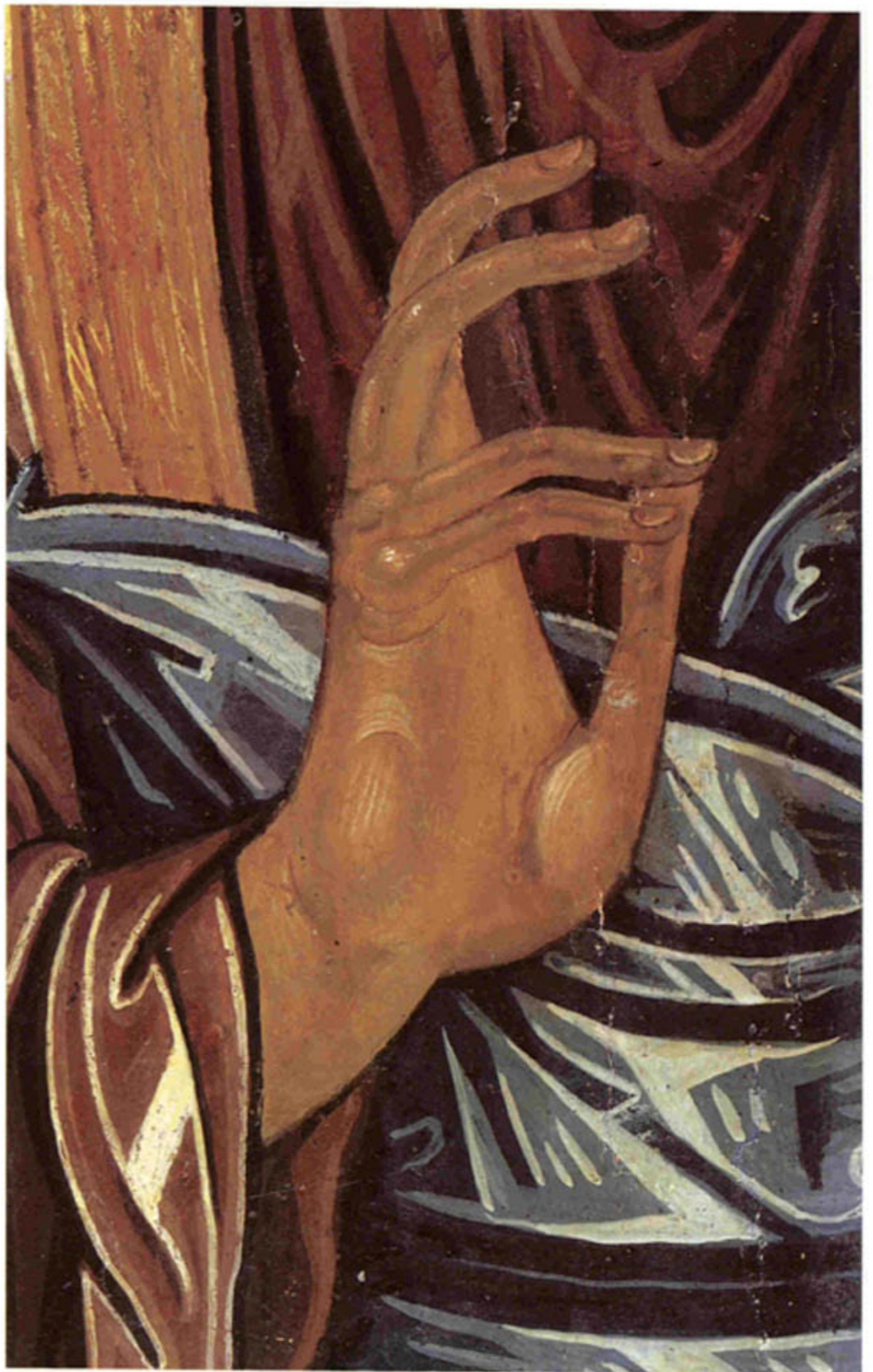
BIBLIOGRAPHY: *Golden Light*, 1988, p. 66, no. 32

Christ, depicted from the waist up in the type of the Pantocrator, blesses with his right hand and in his left holds a gospel book, the cover of which is studded with precious stones. On the halo, which has a cross, is the inscription *O ΩN* (the Being) and on the gold background *ICXC* (Jesus Christ). At the bottom left is the painter's signature *XEIP MAPINOY MOCXOY* (the hand of Marinos Moschos). This painter is not otherwise known, but was probably a member of the Moschos family of Nauplion (see Ph. Piombinos, *Ελληνες αγιογράφοι*, p. 64).



But the fruit of the Spirit is love, joy, peace, patience, kindness, goodness, faithfulness, gentleness, self-control; against such there is no law. And those who belong to Christ Jesus have crucified the flesh with its passions and desires.

If we live by the Spirit, let us also walk by the Spirit. Let us have no self-conceit, no provoking of one another, no envy of one another. Brethren, if a man is overtaken in any trespass, you who are spiritual should restore him in a spirit of gentleness. Look to yourself, lest you too be tempted. Bear one another's burdens, and so fulfil the law of Christ.





ΩC APHNOC

XC



58. The Lamentation at the Tomb

Early 18th century

62.8x117 cm.

The dead body of Christ is depicted on the marble slab, wearing a white loin-cloth and with the impressions of the nails strongly emphasised. The Virgin, seated left, holds his head in her arms, and behind her Mary Magdalene laments, raising her arms; beyond her, three women stoop towards the dead Christ. John leans on the slab and holds his head in his hand; next to him Joseph raises the white sheet and Nicodemus holds the ladder. In the background are depicted the cross and the symbols of the Passion. The icon follows an established iconographic type, and is characterised by the standardised faces and the small eyes with their intense expressions.





Let us all, with the myrrh-bearers, carefully anoint as dead Him who lives.

Thrice-blessed Joseph, care for the body of Christ the life-giver.

They whom the manna nourished lifted their heel against the Benefactor.

What madness, what Christicide, of those who slew the prophets!

Like a witless servant the initiate disciple betrayed the infinite wisdom.

Joseph, with Nicodemus, ministers to the Creator as befits the dead.

O, My sweet springtime, my sweetest child, where has Your beauty vanished?

Your all-pure Mother, O Word, was moved to lamentation when You were put to death.

The deceiver is deceived, and the one he had deceived is freed, O God, by Your wisdom.

Son of God, King of kings, my God and my Creator, how did You accept the suffering?

The maiden cried out in anguish shedding hot tears, pierced to the heart.

O light of my eyes, my sweetest child, how is it the tomb now encloses You?

My son, I glorify Your utter compassion, for the sake of which You endure all this.

58 *The Mother who bore You, tears flowing, says 'Life-giver rise!'*



59. The Descent into Hell

18th century

59.5 x 35 cm.

BIBLIOGRAPHY: *Ελληνικές και ρωσικές εικόνες από τον 16ο έως και τον 19ο αι. Κατάλογος έκθεσης αρχαιοπολείου*

Στ. Μιχαλαριά, Athens 1991, no. 35

In the gloomy cave of Hell, Christ, in an oval white mandorla at the centre of the composition, treads on the broken gates of Hell. With his right hand he raises up Adam, and in his left holds the *labarum* of the Resurrection. Opposite Adam, Eve kneels in supplication. Christ is flanked by hosts of angels and by the prophets, the just kings, and those raised from the dead, who jostle together in rows within the cave. On the scrolls held by the prophet are the inscriptions, left, ΠΟΥ COY I ΘΑΝΑΤΕ / ΤΟ ΚΕΝ/ΤΡΟΝ / ΠΟΥ COY / ΑΔΗΙ ΤΟ ΝΙΚΟC (Death where is thy sting, grave where is thy victory) ΑΝΑΒΗ/ΤΩ ΕΚ / ΦΘΟΡΑC / Η ΖΩΗ / ΗΜΩΝ / ΠΡΟΣΕ (Let our life ascend from decay towards thee), and right ΑΝΑΣΤΗ/ΘΙ Ο ΘΕΟC / Κ[ΑΙ] ΔΙΑΣΚΟΡΙΠΗ/CΘΗΤΩΙΣΑΝ ΙΟΙ / ΕΧΘΡΟΙ ΑΥΤΟΥ (Let God arise, let his enemies be scattered) (Psalm 68,1). Towards the top, in the background, the Resurrection is depicted on a smaller scale, with Christ above the open sarcophagus and the scene *Noli me Tangere*. On the gold background is the inscription Η ΤΟΥ ΙΗCΟΥ Χ(ΡΕCΤΟ)Υ ΑΓΙΑ ΑΝΑCΤΑCΙC (The Holy Resurrection of Jesus Christ).





60. Bronze vase.

5th-6th century.

Height 35 cm., rim diameter 16.5 cm.

Bronze vase with a roughly spherical body, broad rim and mouth-piece and two handles, foliate at the bottom and forked at the top. Three disks are attached to each side of the neck, with rope-like attachments that wind around the handles. On the neck, shoulder and disks there is engraved decoration of rosettes, spirals, semicircles and herring-bone pattern. The handles are adorned with incised dots. Green patina.



61. Bronze censer, hexagonal
5th-6th century
Height 6.5 cm.

The hexagonal body is supported on three small feet and decorated on the sides with incised circles with dots at the centre. The suspension system consists of three chains attached to three rings in the rim of the censer. Green patina.





62. Bronze censer with relief scenes from the New Testament
6th-7th century
Height 9 cm., rim diameter 10.2 cm., height with chains 52.5 cm.

Cast bronze censer with a conical base and hemispherical body. On the rim are two bands of floral decoration. Lower down, on the body of the censer, is a broad zone with scenes from the New Testament: the Annunciation, the Virgin's Visit to Elizabeth, the Nativity, the Presentation of Christ in the Temple, The Crucifixion, and the Angels at the Tomb. There are rings for attaching the chains on the rim, from which they are separated by three small projections. For this type of censer, see Laskarina Boura, *Επτά Θυμιατήρια*, *Αρχαιολογία* vol. 1, November 1981, p. 64-70. *Byzantine and Post-Byzantine Art*, Athens 1986, pp. 197-198, no. 219.





63. Bronze censer
6th-7th century
Height 6.3 cm.

The censer has a ring-base, a hemispherical body adorned with vertical grooves, and a zone of incised lines beneath the rim. At the edge of the rim are formed three lugs with holes for attaching the chains.



64. Bronze censer

6th-7th century

Height 6.5 cm, rim diameter 11.5 cm, base diameter 7 cm.

The censer has a hemispherical body, a disk-base and a slightly projecting rim, in which are formed three lugs with holes for attaching the chains. The base, body, rim and bottom of the censer are decorated with series of incised, plain lines. The chains are preserved.



65. Bronze lamp with lampstand

6th century

Total height 29 cm.

The lamp has a single nozzle and a conical base, on which there is a special fitting for attaching it to the lampstand. It has a spherical body and an elongated spout with a wide wick hole. A lid with a simple, turned handle covers the filling hole, which is extended into the spout. The handle of the lamp is decorated with a heart-shape formed of two S-shapes placed back to back. The lampstand has a tripod base with supports in the form of lion's paws. The lamp, like the following one (no. 66), is a typical example of the group of lamps from the eastern Mediterranean.





66. Bronze lamp with lampstand

6th-7th century

Total height 57.5 cm., height of lamp 13.2 cm., length 25.5 cm.

The lamp has a single nozzle and a conical base, and has a special fitting for attaching it to the lampstand. The lid is in the form of a Medusa head. The handle consists of winding tendrils, at the point of intersection of which there is a small cross with flaring arms. The lampstand has a tripod base, and the shaft widens at points and has a carination in the middle. The lamp belongs to a large group originating from the eastern Mediterranean and dating from the 5th to the 7th century (M. Ross, *Catalogue of the Byzantine and Early Medieval Antiquities in the Dumbarton Oaks Collection*, Washington 1962, pp.



67. Bronze cross-encolpium

7th-9th century

Height 9.8 cm., width 7 cm.

Cast bronze cross with slightly flaring arms. One side has a depiction of the Virgin, full-length and frontal, holding Christ before her, also depicted frontally. On the arms are four angels in bust, two of them identified by inscriptions *MIXAHA* (Michael) at the left and *TABPIHA* (Gabriel) at the top. On the other side is Christ Crucified clad in the *colobium*, and with arms outstretched, with the Virgin and St John in bust at the ends of the horizontal arm. At the top are two figures in bust, and there are figures, probably of two soldiers, beneath the feet of the Crucified Christ.



68. Bronze reliquary cross-encolpium
9th-10th century
Height 13 cm., width 7 cm.

Both leaves of the encolpium are preserved, with engraved scenes. On one side is a depiction of Christ Crucified clad in the *colobium*, with the full-length figures of the Virgin and St John at the ends of the horizontal arms. On the other side is a full-length, frontal church father, with busts of saints in medallions at the ends of the horizontal arm.



69. Bronze processional cross
10th-12th century
Height 78.5 cm., width 39 cm.

The ends of the arms of the cross flare slightly, and terminate in pairs of embossed disks. The outline is emphasised by an applied narrow band, and the base is formed into a support. At the centre of the cross a large embossed disk is surrounded by four smaller ones, placed in the shape of a cross. Around the central disk are thin horse-shoe shaped pieces of bronze, set in the shape of a cross; another small cross of thin metal adorns the upper arm and, finally, there is a third applied small cross on the lower arm, which repeats the shape of the large cross. At the centre of the back of the cross there is an incised circle with a dot in the middle. For this type of cross, see *Byzantium, Treasures of Byzantine Art and Culture*, London 1994, pp. 159-160, no. 175.



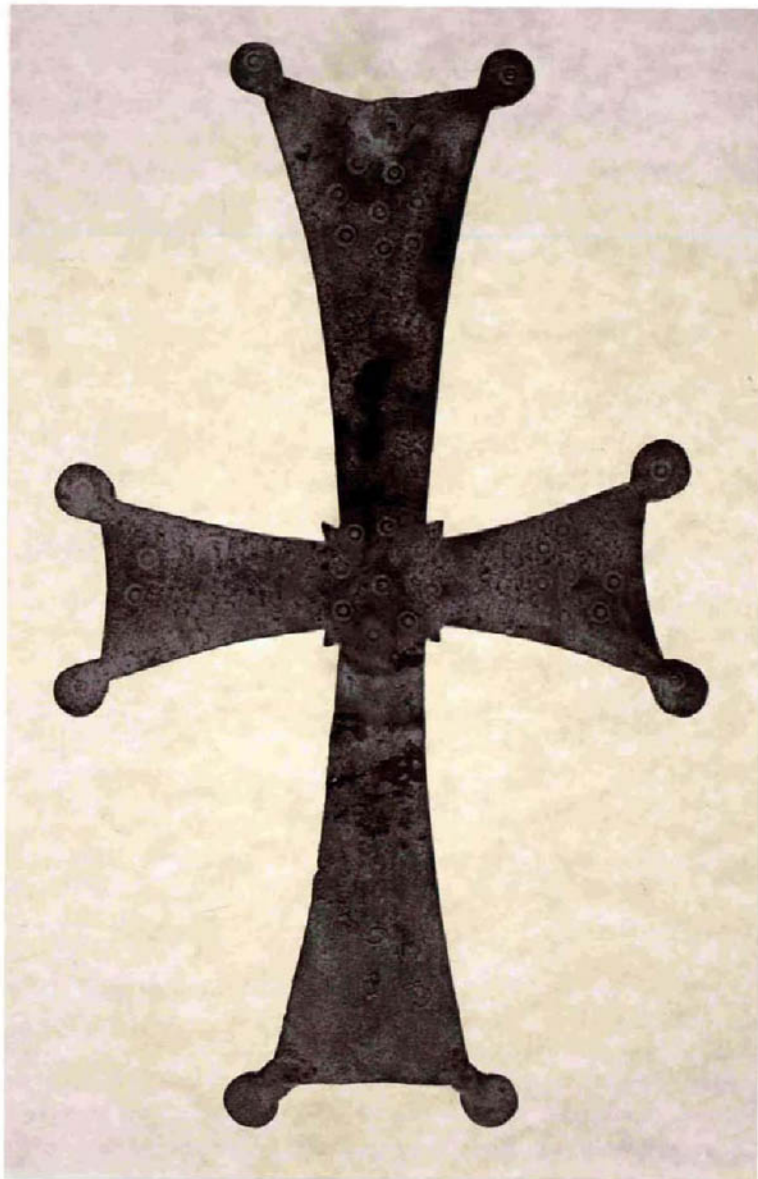


70. Bronze processional cross
10th-12th century
Height 43 cm., width 24 cm.

The cross, made from a very thin sheet of bronze, has slightly flaring arms that terminate in disks, and it bears engraved decoration. A band of circles with a dot at the centre emphasises the outline of the cross, and circles with dots, with smaller circles around them, adorn the ends of the arms. In the centre is a medallion. On the lower arm is a dotted, heart-shaped ornament, and on the upper arm the inscription *IC XC NIKA* (Jesus Christ, Conquers). There are six holes in the horizontal arm for suspending small decorative ornaments. The base of the cross is formed into a supporting stem.

71. Bronze cross with engraved
decoration
10th-11th century
Height 27 cm., width 16.2 cm.

The cross is made of a very thin sheet of bronze which has a green patina. It has flaring arms that terminate in pairs of disks. The point of intersection of the arms forms a rectangle. The cross has engraved decoration of circles with a dot at the centre, a motif with an apotropaic significance. The small circles are themselves arranged in circles, forming a kind of rosette, at the point of intersection and at the ends of the arms. On the back of the upper part of the vertical arm, traces are preserved of an incised cross with foliate ornamentation.



72. Bronze cross with hollow support
12th-14th century
Height 23 cm., width 9.5 cm.

Cross with flaring arms that terminate in trefoil finials (*fleurs-de-lis*). Two small crosses are formed in the same piece of bronze on the upper edge of the horizontal arm. The body of the cross, the ends of the arms and the small crosses are all decorated with incised circles with dots at the centre. There are traces of an applied medallion at the point of intersection of the arms. A conical piece ending in a small sphere is attached to the base of the cross, to affix it to a staff.



73. Gold-embroidered Epitaphios

1695

122 x105 cm.

The epitaphios, embroidered on red silk, has a depiction of the Lamentation at the Tomb, with Christ lying on the marble slab, the Virgin, seated, holding his head, the three women, St John, Joseph and Nicodemus. Behind them is a ciborium with four hanging lamps, and the sun, moon and stars on the background. The scene is flanked by two venerating angels. Use is made of a blue-green colour for the embroidered ground, and the garments and haloes are worked in gold and silver wire, while a light-coloured, delicate silk thread is used for the faces and exposed parts of the body. A sense of plasticity has been achieved in the naked body of Christ and the faces of the various figures by means of imperceptible shadows and gentle colour gradations. Beneath the scene is the signature of the embroideress: *ΧΕΙΡ ΔΕΣΠΟΙΝΕΤΑΣ ΤΟΥ ΑΡΓΥΡΗ ΑΧ Ε'* (the hand of Despoimeta Argyri 1695), and on the background the inscription *Ο ΕΠΙΤΑΦΙΟΣ ΘΡΗΝΟΣ* (the Lamentation at the Tomb). The four sides have phrases from the *Lamentations*, starting

from the bottom left: *+ ΑΙ ΓΕΝΕΑΙ ΠΑΣΑΙ ΥΜΝΟΝ ΤΗ ΤΑΦΗ ΣΟΥ ΠΡΟΣΦΕΡΟΥΣΙΝ ΧΡΙΣΤΕ ΜΟΥΙ ΙΩΣΗΦ ΚΗΔΕΥΕΙ ΜΕΤΑ ΤΟΥ ΝΙΚΟΔΗΜΟΥ ΝΕΚΡΟΠΡΕΠΩΣ ΤΟΝ ΚΤΙΣΤΗΝ / ΦΩΣ ΤΩΝ ΟΦΘΑΛΜΩΝ ΜΟΥ ΓΑΥΚΥΤΑΤΟΝ ΜΟΥ ΤΕΚΝΟΝ ΗΩΣ ΤΑΦΩ ΝΥΝ ΚΑΛΥΠΤΕΙ / ΤΟΝ ΑΔΑΜ ΚΑΙ ΕΥΑΝ ΕΛΕΥΘΕΡΩΣΑΙ ΜΗΤΕΡ ΜΗ ΘΡΗΝΕΙ ΤΑΥΤΑ ΠΑΣΧΩ* (All the generations offer up a hymn to Your burial, my Christ / Joseph, with Nicodemus, ministers to the Creator as befits the dead / O light of my eyes, my sweetest child, how is it the tomb now encloses You? / I suffer these things in order to free Adam and Eve, Mother, do not lament). In its iconography and technique, the epitaphios repeats the one signed by the same embroideress in the Benaki Museum, dating from 1682. Despoimeta Argyri (known works 1682-1723) was a famous embroideress in Constantinople (see Evgenia Bei-Chatzidaki, *Εκκλησιαστικά κεντήματα. Μουσείον Μπενάκη*, pp. 108-11, 27-31, 33-34).









74. Communion chalice

1739

Height 22.5 cm., rim diameter 9.5 cm., base diameter 12 cm.

Gilded silver, with chased, open-work and enamel decoration. It consists of a plain cup, set on a calyx-shaped stand with rich floral decoration; there is a knot in the middle of the stem connecting it to the base, which is also decorated with floral motifs. Beneath the edge of the rim is the inscription + *ΤΟ ΠΑΡΟΝ ΠΟΤΗΡΙΟΝ ΥΠΑΡΧΗ ΤΟΝ ΑΙΩΝ ΑΠΟΣΤΟΛΩΝ ΠΑΡΗΣΙΟΝ ΤΗΣ ΠΟΛΙΤΙΑΣ ΒΙΘΙΚΟΥΚΙΟΥ ΕΤΙ ΑΨΑΘ ΥΠΟ ΧΕΙΡΟΣ ΓΕΡΑΣΙΜΟΥ ΜΟΝΑΧΟΥ* (The present chalice belongs to the church of the Holy Apostles near the town of Vithikoukio 1739 by the hand of Yerasimos the monk).





75. Communion chalice
18th century
Height 21.5 cm.,
rim diameter 8.6 cm.,
base diameter 13.5 cm.

Gilded silver, hammered and chased. Plain cup with a stand decorated with relief floral motifs; there is a knot on the stem and the base has medallions containing busts of Christ and the Virgin and the symbols of the evangelists.

76. Communion chalice

1832

Height 26.5 cm.,
rim diameter 10 cm.,
base diameter 16.2 cm.

Silver, hammered, embossed, chased and open-work. Plain gilded cup on a stand decorated with relief floral motifs and seraphim, and with a high base adorned with similar motifs. On the edge of the base is the inscription + *ΑΦΙΕΡΟ-ΘΗ ΕΝ ΤΩ ΝΑΩ ΤΟΥ ΘΕΟΥ ΤΟΥ ΤΗΜΗΟΥ ΚΕ ΖΩΩΠΗΟΥ ΣΤΑΥ-ΡΟΥ ΙΩΑΝΟΥ ΚΕ ΒΑΡΒΑΡΑΣ ΤΩΝ ΠΡΟΣΚΗΝΗΤΩΝ ΑΣΛΑΒ'* (Dedicated in the church of the Holy and Life-Giving Cross by the pilgrims Ioannis and Barbara 1832).



77. Cross of blessing

17th century

Height 30 cm., width 15 cm.

Carved wood core and binding with filigree and enamel decoration. On the vertical arm of one side of the core are depicted the Annunciation, the Nativity, the Presentation of Christ in the Temple and the Raising of Lazarus, with the Baptism and the Transfiguration on the horizontal arm. In the corresponding positions on the other side are the Ascension, the Crucifixion, Pentecost and the Entry into Jerusalem, and the Dormition of the Virgin and the Descent into Hell. The appliques adorning the ends of the arms and the inner corners of the cross have depictions of prophets and the evangelists. On the base of the shaft of the cross is the inscription + *ANEKINHSETI KAI EXPISOΘH O TIMHOS KAI ZΩOΠOIOΣ ΣΤΑΥΡΟΣ Ι ΣΙΝΔΡΟΜΙ ΚΑΙ Η ΕΞΟΔΟΣ ΚΑΕΜΟΥ ΚΟΡΝΗΛΙΟΥ ΙΕΡΟΜΟΝΑΧΟΥ* (*The Holy and Life-giving Cross was repaired and gilded at the expense of myself, Kornelios, priest-monk*), which probably refers to some repair of the binding of the cross.













78. Sanctification cross
1712
Height 25 cm., width 11 cm.

One side of the carved wood core depicts the Annunciation, the Baptism and the Presentation of Christ in the Temple on the vertical arm and two evangelists in front of their reading-desks on the horizontal arm. In the corresponding positions on the other side are the Incredulity of Thomas, the Crucifixion and the Descent into Hell, and two evangelists. The binding is encircled by rich floral ornamentation, executed in filigree and coral; the base of the cross has similar decoration. On the shaft connecting the cross to the base is the inscription *ΙΑΑΡΙΩΝΙ ΑΡΧΙΕΡΕΥΟΥ* (Hilarion the Prelate) 1712 in gold letters on enamel.

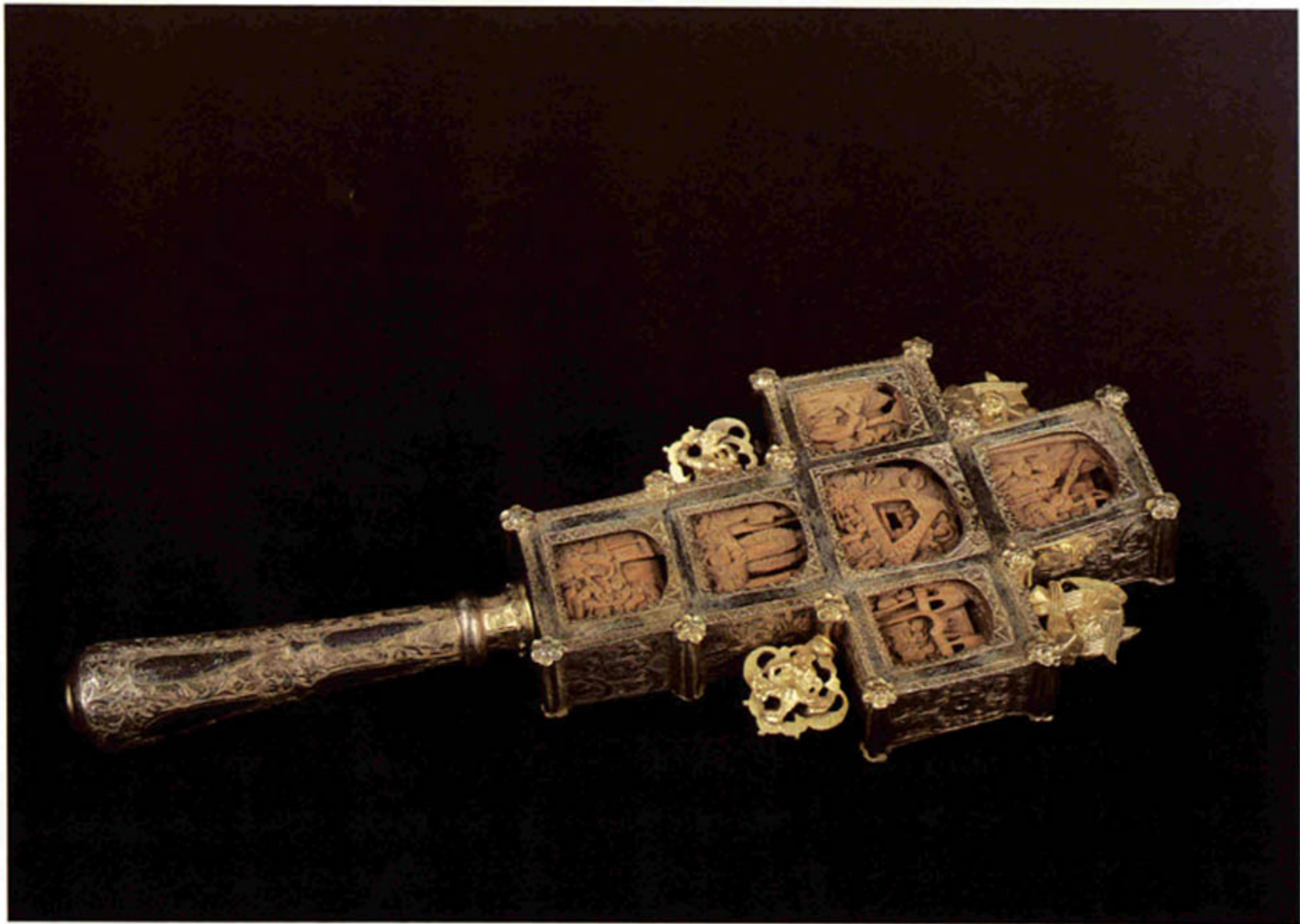


79. Cross of blessing

18th century

Height 27 cm., width 10 cm.

On one side of the wood-carved core, the vertical arm has depictions of the Annunciation, the Nativity, the Transfiguration and the Raising of Lazarus, with the Baptism and the Presentation of Christ in the Temple on the horizontal arm. In the corresponding positions on the other side are the Ascension, The Crucifixion, Pentecost and the Entry into Jerusalem, and the Dormition of the Virgin and the Descent into Hell. The binding has engraved floral and geometric motifs. There are appliques attached to the inner corners of the cross with seraphim and eagles in a floral frame.









80. Sanctification cross.
18th-19th century.
Height 19.5 cm., width 10.5 cm.

On one side of the carved wood core the vertical arm has depictions of the Annunciation, the Baptism, the Presentation of the Virgin in the Temple and the Presentation of Christ in the Temple, with the Raising of Lazarus (?) and the Akra Tapeinosis on the horizontal arm. In the corresponding positions on other side are the Transfiguration, the Crucifixion, an unidentified scene and the Descent into Hell, with a healing miracle (?) and the Incredulity of Thomas on the horizontal arm. Gilded silver frame with floral decoration, semi-precious stones and coral.











81. Sanctification cross
17th-18th century
Height 32.8 cm., width 16.2 cm.,
base diameter 10.8 cm.

On one side of the carved wood core there is a depiction of the Baptism, with four prophets at the ends of the arms, and on the other the Crucifixion with the four evangelists. The binding of the cross is encircled by rich floral decoration and there are two confronted dragon's heads at the top. Filigree gilded silver, semi-precious stones, coral.



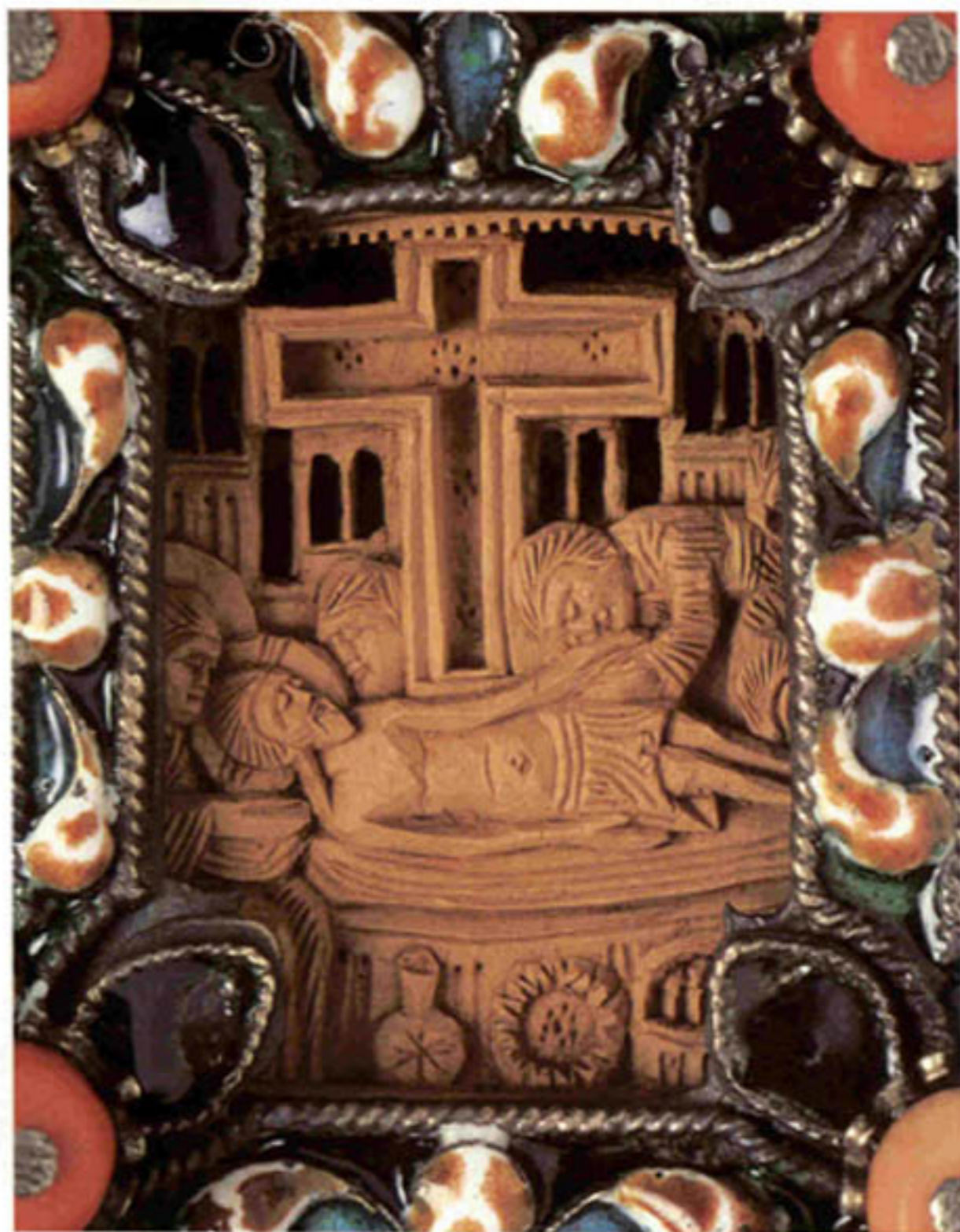
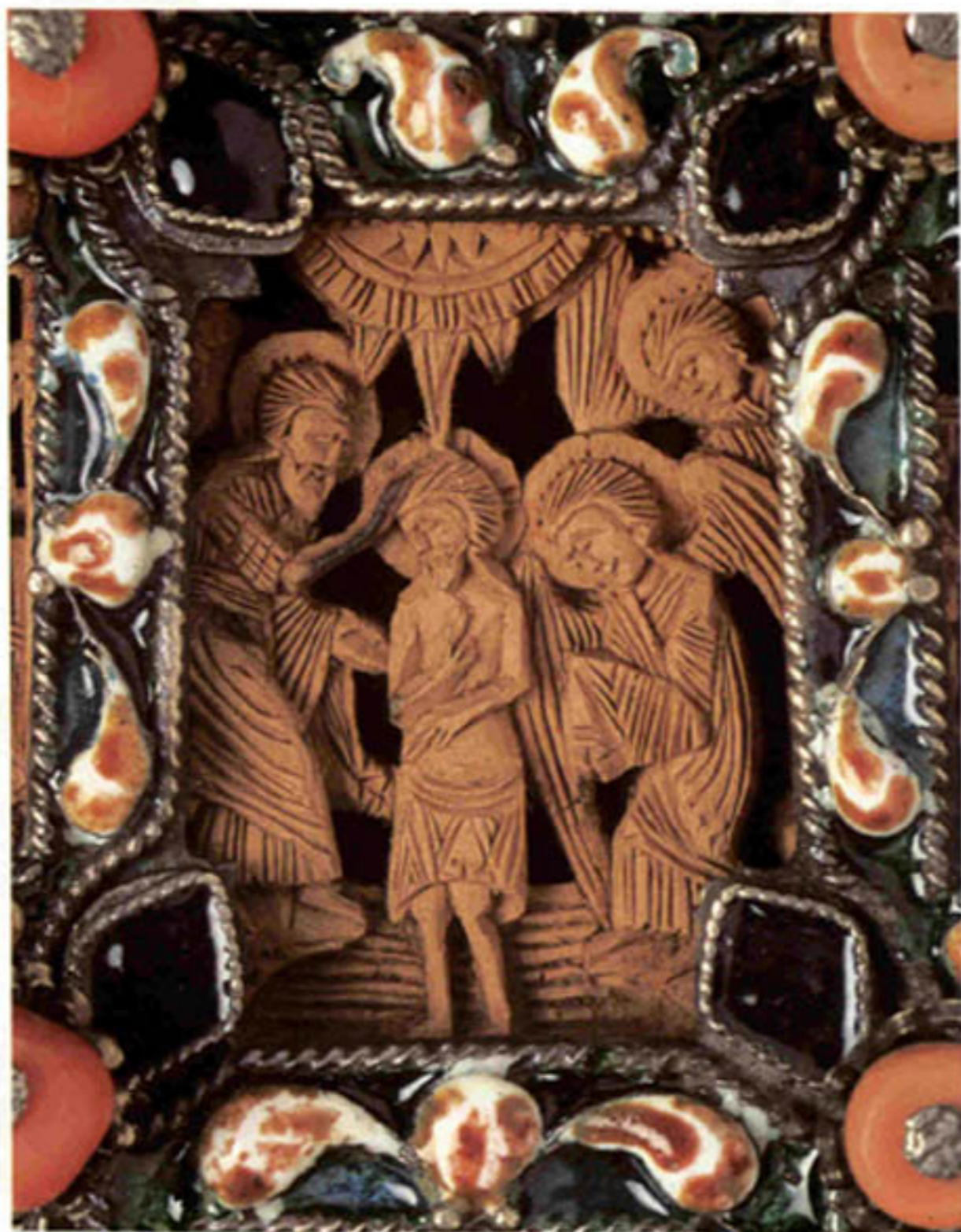
82. Sanctification cross

1791

Height 28 cm., width 12 cm.,
base diameter 7.8 cm.

On one side of the carved wood core the vertical arm has depictions of the Transfiguration, the Baptism, the Presentation of Christ in the Temple and the Dormition of the Virgin, with the Annunciation and the Presentation of the Virgin in the Temple on the horizontal arm. In the corresponding positions on the other side are the Crucifixion, the Lamentation at the Tomb, Pentecost, the Descent into Hell, The Raising of Lazarus and the Incredulity of Thomas. The binding has gilded, hammered, embossed, and chased silver. On the edge of the base is the inscription + ΔΕΗΣΙΣ ΤΟΥ ΔΟΥΛΟΥ ΤΟΥ ΘΕΟΥ ΙΕΡΑΣΙΜΟΥ ΜΟΝΑΧΟΥ ΤΟΥ ΕΚ ΤΗΣ ΙΕΡΑΣ ΚΑΙ ΣΕΒΑΣΜΙΑΣ ΜΟΝΗΣ ΤΟΥ ΒΑΡΛΑΑΜ ΕΠΙΜΕΛΕΙΑΣ ΔΕ ΧΡΙΣΤΟΦΟΡΟΥ ΙΕΡΟΜΟΝΑΧΟΥ (supplication of the servant of the Lord Yerasimos, monk of the Sacred and Reverend Monastery of Barlaam, with the care of the priest-monk Christopher), and higher up is the date 1791.





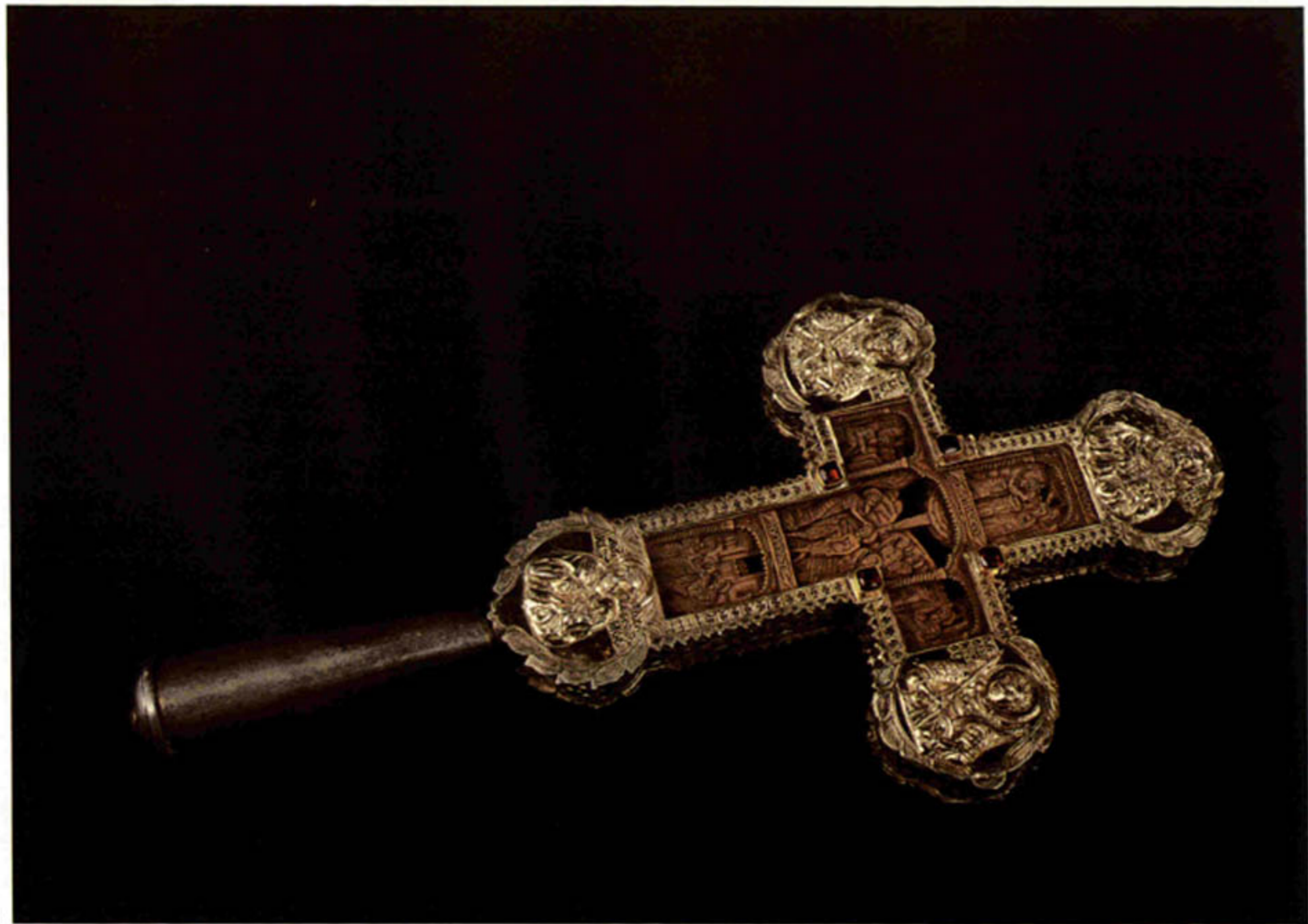


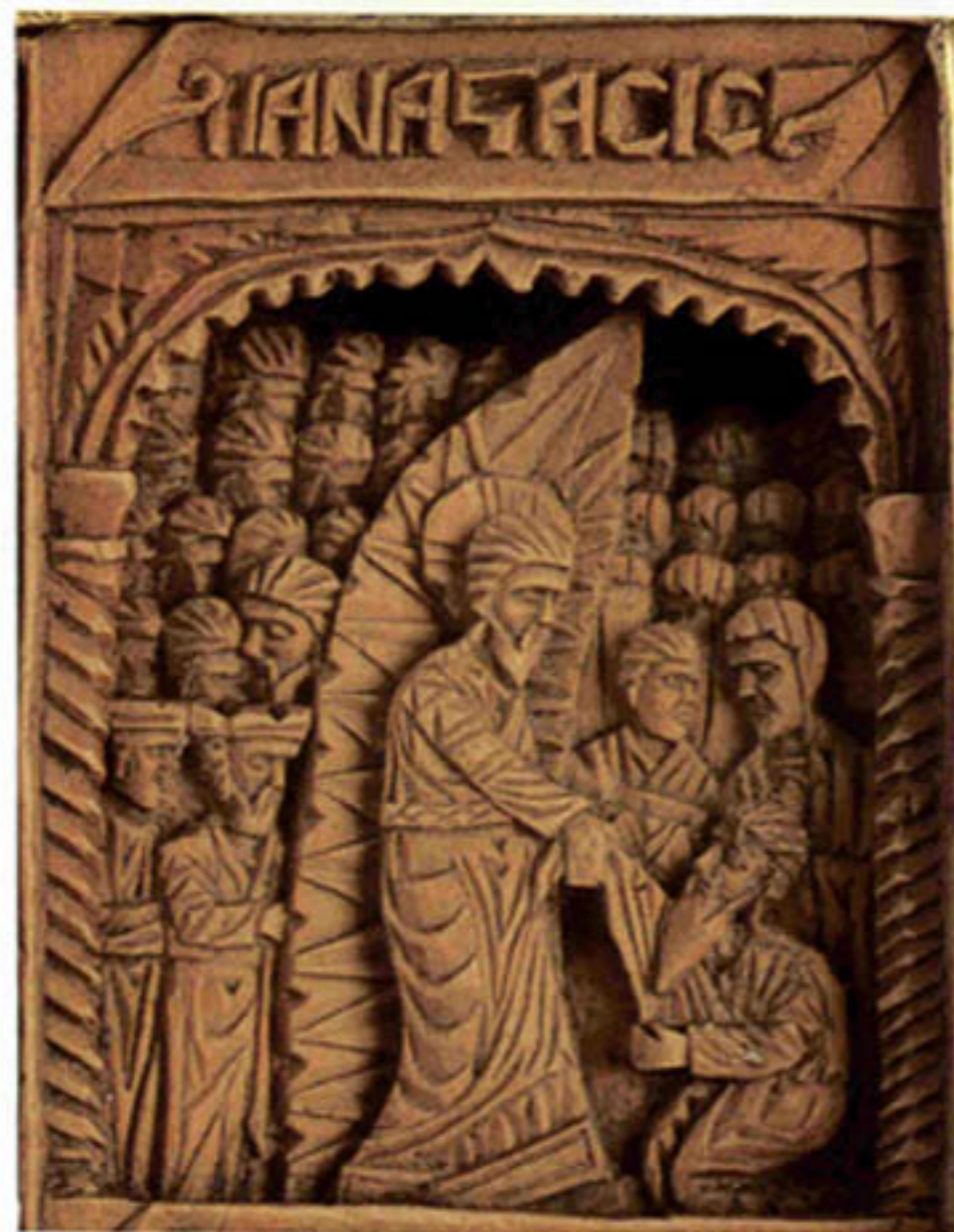
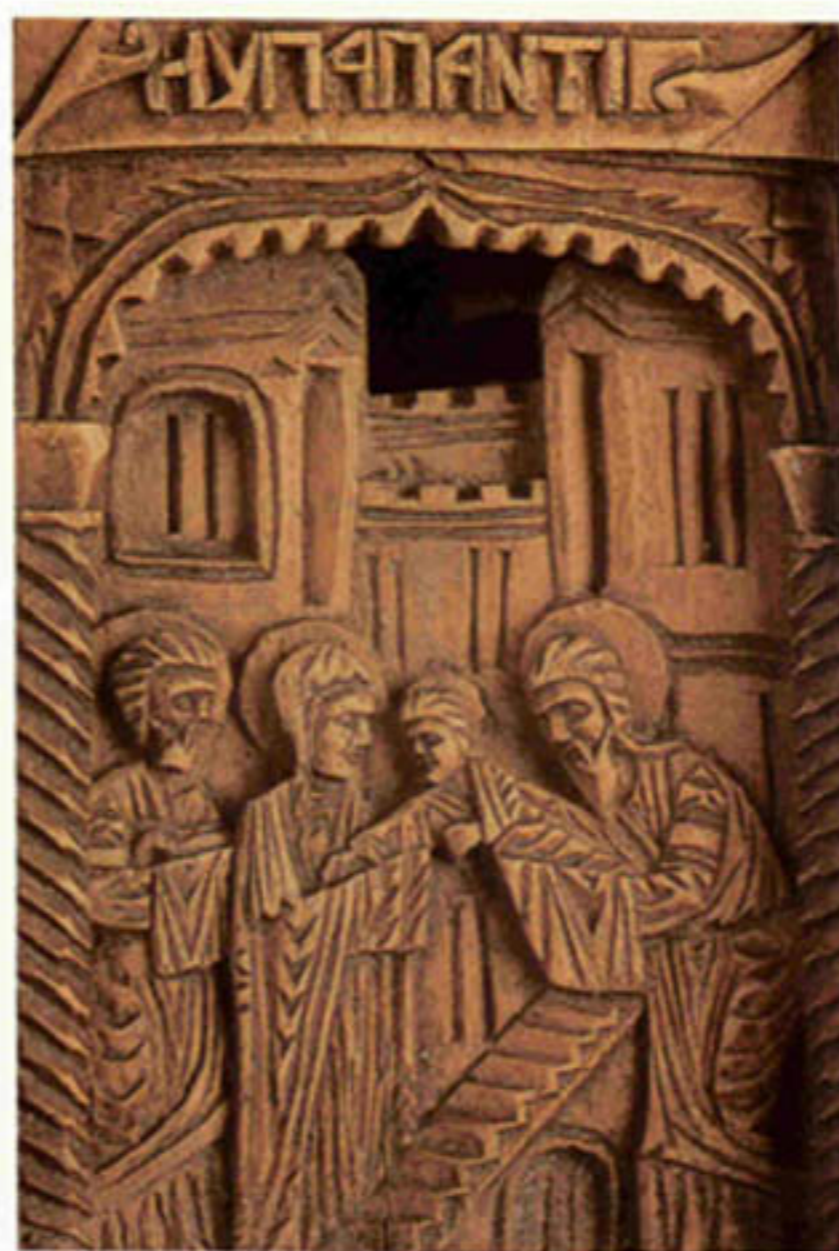
83. Cross of blessing

19th century

Height 30.4 cm., width 15.2 cm.

On one side of the carved wood core the vertical arm has depictions of the Annunciation, the Baptism and the Presentation of Christ in the Temple, with two evangelists in front of their reading-desks on the horizontal arm. In the corresponding positions on the other side are the Descent into Hell, the Crucifixion and the Preparation of the Throne, and two evangelists. The binding follows the outline of the cross and has trefoil finials; on it are medallions containing busts depicting, on one side, Saints Nicholas, George, Demetrios and John Chrysostom, and, on the other, the evangelists and their symbols. Hammered, embossed, chased and gilded silver.







84. Sanctification cross
19th century
Height 21 cm., width 8.5 cm.

One side of the wood-carved core has a depiction of the Baptism in the centre and four prophets at the ends of the arms, while in the corresponding positions on the other side are the Crucifixion and the four evangelists. Gilded chased silver and coral.

85. Sanctification cross
Late 19th century
Height 22 cm., width 9 cm.

One side of the carved wood core has a depiction of the Baptism and the other the Crucifixion. The plain silver binding is enclosed by floral decoration. On the base is a zone with winding tendrils. Hammered, embossed and chased silver.



86. Sanctification cross

1788

Height 19.5 cm., width 7.5 cm.

Silver filigree, ducks, snakes, floral ornaments and coral. On one side of the wood-carved core are depictions of the Baptism, with prophets at the ends of the arms, and in the corresponding positions on the other side, the Crucifixion and the four evangelists. On the edge of the rim is the inscription + *ΑΝΘΙΜΟΥ ΙΕΡΟΜΟΝΑΧΟΥ ΧΡΙΣΤΑΟΦΟΡΑΣ ΜΟΝΑΧΗ ΤΟΥ ΜΑΡΓΕΛΟΥ(?) ΑΙΠΟ ΤΙ ΚΑΒΡΟ- ΑΗΜΝΗ* 1788 (Of Anthimos, priest-monk and Christaophora, nun, children of Margelos (?), from Kavrolimni).





87. Archbishop's staff
18th century
Length 66 cm.

Gilded filigree silver and precious stones. The top part of the staff is preserved, consisting of three hexagonal pieces, connected by spherical knots. On the head is the symbolic composition of confronted dragons.



88. Silver chandelier

1749

Total height 122 cm.

Hammered, embossed, chased and open-work silver. To the central vertical shaft are attached two rows of four arms in the form of dragons, which end in calyx-shaped receptacles in which glass lamps were placed. At the top is a medallion with an inscription recording the date 1749, the name of the church in Constantinople from which the chandelier comes — now illegible because of the damage caused at this point by a later hole — the names of the dedicators, and the name of the craftsman, Ioannis Kaidrekas (?).





89. Silver lamp
19th century
Total height with chains 67 cm.

Hammered, embossed chased and open-work silver. The lamp is decorated with zones of floral motifs.

90. Silver lamp.
1858.
Total height with chains 88 cm.

Hammered, embossed and chased silver. Zones of floral decoration. Inscription on the rim *ΑΦΙΕΡΩΜΑ ΡΟΥΦΕΤΙ ΦΟΥΡΟΥΝΤΣΙΑΩΝ* (dedicated by the guild of bakers) 1858.

91. Silver lamp
Late 19th century
Total height with chains 69 cm.

Hammered, embossed and chased silver. The lamp is decorated with zones of floral motifs.







92. Silver lamp
19th century
Total height with chains 77 cm.

Hammered, embossed, chased and open-work silver. The lamp is decorated with zones of floral motifs.

93. Silver *polykandelon*
19th century
Height 105 cm.

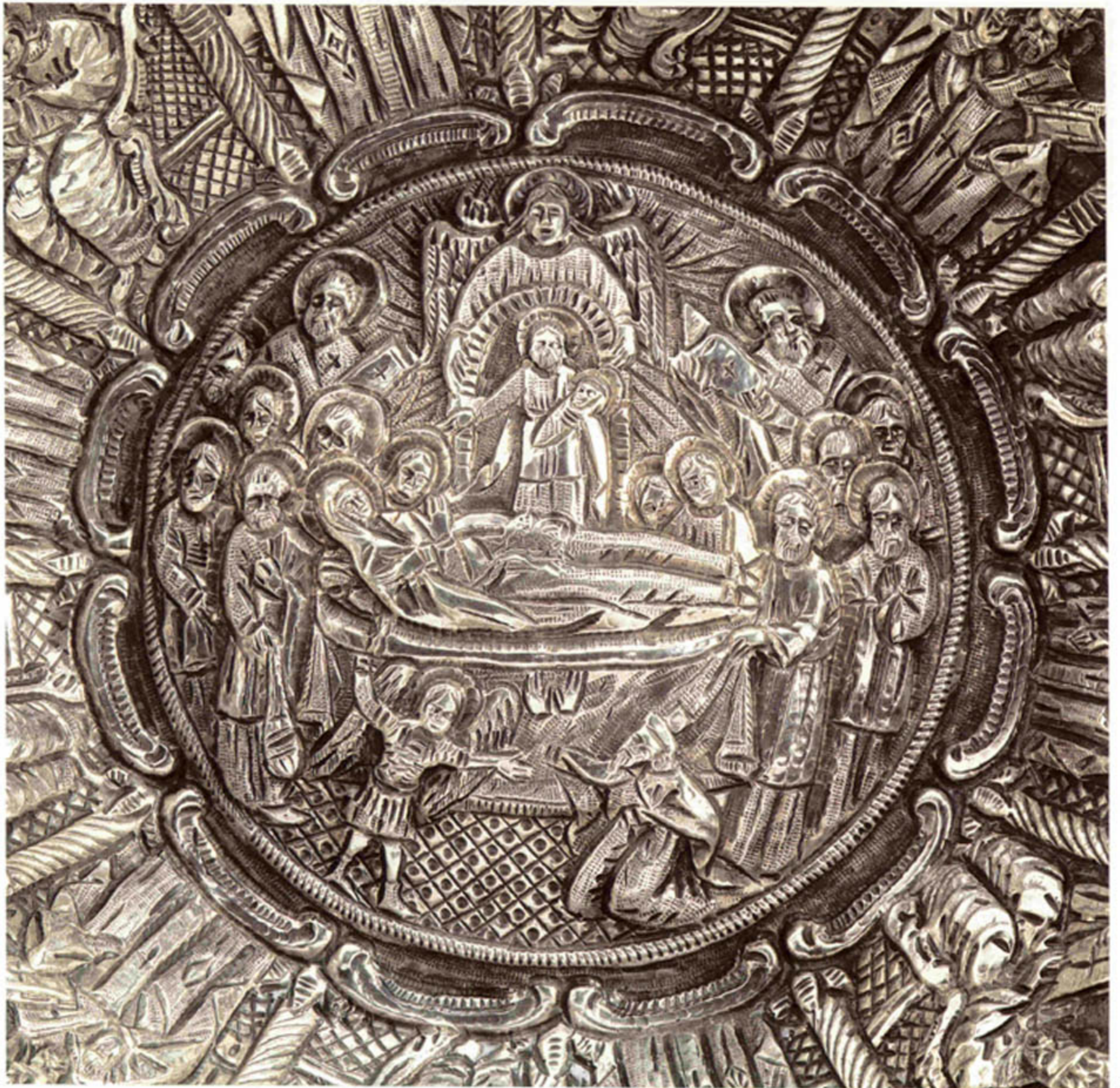
Hammered, embossed, chased and open-work silver. To the body of the main lamp are attached four winding arms, from which hang four small lamps.



94. Pair of silver candlesticks
18th-19th century
Height 55 cm.

Hammered, embossed, chased silver with floral motifs. Pyramidal tripod base, main stem which widens at points and has a receptacle in the shape of a cup, in which the candleholder was set.





95. Silver bowl with relief scenes
19th century
Diameter 16.2 cm.

Hammered, embossed and chased silver. On the bottom is a medallion with a scene of the Dormition of the Virgin, and the walls have six enthroned prophets alternating with six full-length Church Fathers, in arched panels.



96. Silver tray
19th century
Diameter 37.5 cm.

Hammered, embossed and chased silver. At the centre is a depiction of the Virgin and Child, enthroned, encircled by floral motifs. The rim has a zone of leaves and flowers.





97. Silver tray
19th century
Diameter 34 cm.

Hammered, embossed and chased silver. At the centre is a depiction of St George riding his horse to the right, slaying the dragon. The zone at the rim, which has an undulating edge, has floral motifs (winding tendrils, flowers, bunches of grapes), amongst which, arranged in a cross, are God the Father, The Virgin and Child, and busts of St Theodore the Tyro and St Theodore Stratilatis.





98. Archbishop's mitre

19th century

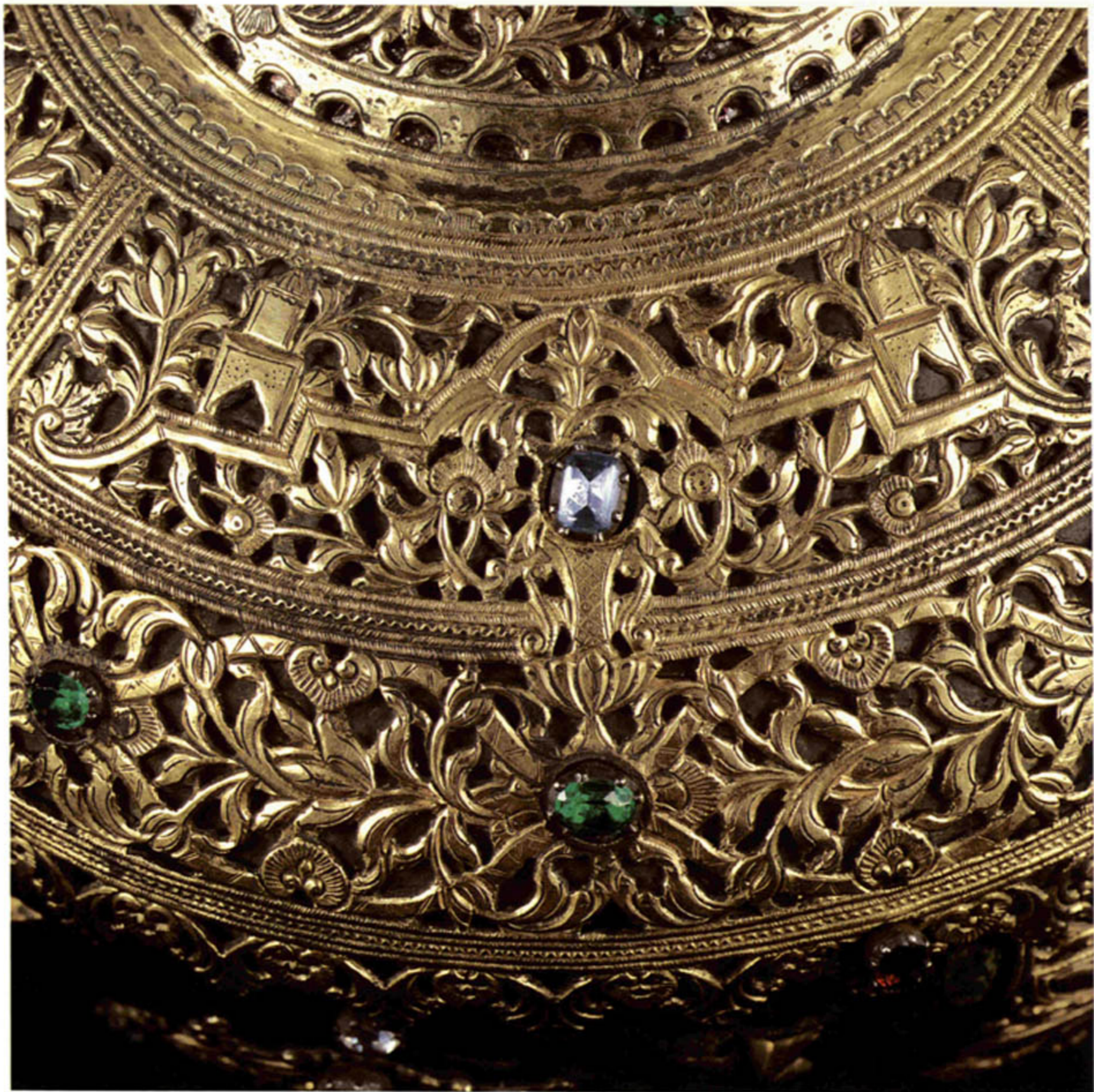
Height 27.5 cm., diameter 18.6 cm.

The mitre is adorned with relief medallions in which the evangelists are depicted in front of their reading-desks, and there is a double-headed eagle in the middle of the front. The decoration is completed by zones of floral motifs and semi-precious stones











OBSERVATIONS ON THE EVOLUTION OF PAINTING

For us Greeks, the other side is still living: the Byzantine tradition. The very one that is mocked and reviled by the 'moderns' like Sassetta or Giotto. In Byzantine painting we do not encounter the naturalistic elements that we observed in the Italian Early Renaissance, and even less its sensual extensions.

Even the narrative intent is confined to a minimum. There are no worldly saints, no worldly deeds or scenes, none of the portraits, private dwellings, lord's palaces, cities, architectural landscapes, ruins, and trees, with which the Italian Renaissance teems. If a building may be seen here and there, it is always the same conventional shape, with the same inverted perspective, with invariably the same drawn curtain. If rocks are depicted, they take the form of trapeziums and polyhedrons piled one on top of the other, ignoring tone and colour perspective. 'Nature', essentially, does not exist. The background is neutral, gold or monochrome. If it is meant to be a forest, a single tree suffices. The Byzantine artist, then, never gives us a romantic landscape, like those of Claude or Poussin. And yet in Saint Mark in Venice, in that mosaic in which Christ prays alone on the Mount of Olives, there are superb, 'real' rocks, and thorns so dry and aromatic that they fill you with amazement and make you wonder what the Byzantine artists would have done, what miracles they would have achieved, if they had allowed themselves to depict nature - but they did not allow themselves, nor did the eccle-

siastical authority permit them. Byzantine art had other aspirations. Another purpose. Byzantine art is unique and unequalled in that it devised forms that were tantamount to transcendental symbols of timeless mysteries, liturgical narratives based on an unearthly geometry, reflections of heavenly visions, conceptual archetypes - rather like different kinds of Indian or Tibetan 'mandala'. There is no art more strict. Looking at the elaborate sequence, gradation and interdependence of the forms, one is drawn to the conclusion that this is an art that applied the relentless inevitability of mechanical science to the expression of religious feelings. Here we do not have the lyricism of Sassetta, nor sentimentality, nor even sentiment, but a cold, icy construct which does not admit of addition or completion. The aesthetic machine works and produces so much. If anything is added, it will inevitably change in kind and will acquire a different form. Everything has become standardised. Forms, light, half-tones, shadows. At bottom is a linear-geometric composition that continually recalls the mathematician's protractor. Every form is set within and derives from the preceding ones. It is Aristotelian logic, an unforgettable algebraic equation. The artist does not exist. He is assimilated in the portrayal of an entity that absorbs him and comprehensively annihilates him. The supernatural beings that he paints have the completeness and lustre of steel. The sage placing of triangular or angular lights, the delicate lin-

ear white highlights; the linear shadows and the entire rhythm of this abstract chiaroscuro transforms these beings into moving suits of armour that reflect or absorb the light with their edges and super-smooth surfaces. Their stances are frontal and hierarchical, their faces have a rudimentary expression, severe and sometimes almost grim, the drapery is executed with straight lines and a few, carefully balanced curves, that give the impression that they, were drawn with a ruler. Stretched like bowstrings, like the hypotenuse of a triangle, like chords of a circle, like parabolas and hyperbolas, drawn, incised, pinned on the panel or the plaster, so that they cannot escape, sag, slacken, bend and wither.

It is a conceptual construct that has volume, but only minimal volume, which occupies three-dimensional space, but only just occupies it. We do not know who was the first to invent and devise this style, but some wise, idiosyncratic, bold artist must have composed these idealising elements. They could not have come about sporadically or by chance, with the passage of time. The starting point, of course, was in Hellenistic art, mainly that of the decline. Indeed, Byzantine art has faithfully preserved the lesson of Hellenistic art. Beneath its austere, stern, harsh presence you will find, if you dig, knowledge of planes, axes, composition, chiaroscuro and relief, on the ancient system. But from Hellenistic art, I suspect, some intellectual, inspired master-

craftsmen first devised this other-worldly Byzantine style we do not know when, but possibly during the 3rd century AD.

They were not content with adopting the knowledge of colour, the Classical line, the concept of composition. They also took over some conceptual principles that go back to two sources: on the one hand to the mathematical and scientific achievements of the mathematician Hero, such as the Pneumatica, Belopoeica ('Manufacture of Missiles'), and Dioptra (Theory of Reflection'), and on the other to the metaphysical and aesthetic theories of Plotinus, and through him to Plato's theory of ideas.

This profound, complete system of knowledge was preserved by Byzantine art and transmitted to many other arts, above all to the infant art of the West. If it was defamed as barbarous, it was only by those who did not realise what it contained, other than dryness and severity, and what it had to offer. In essence, it offered everything. It was the teacher-art, as Cavafy would have said: 'In all words, in all deeds, the wisest'. Unhappily, there are still many handbooks in the West, and histories of Art or Drawing, that are ignorant of and omit these principles of Byzantine culture, and which therefore present a distortion of reality, and begin arbitrarily with the Art of Florence, with Duccio, Orcagna and, finally, Giotto.

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