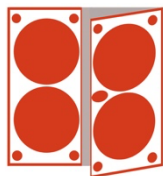




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In copertina: Chartres, Portail Royal (foto di Fabio Scirea)

Monumental Painting of the Byzantine World c. 1100. Style and Imagery*

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Abstract

The article aims to briefly observe stylistic features of most of the ensembles and single works of Byzantine monumental painting created c. 1100, completing information brought forward in previous publications with data, which only recently have become widely known to the scientific community.

At the turn of the eleventh century the most important role belonged to a classical artistic tradition associated with Constantinopolitan artists, who sometimes – to judge from the quality of the monuments – came to work in the provinces (Kiev, Cyprus). It is represented in a series of illuminated manuscripts but only in a few ensembles of mosaics and frescoes. On the base of the 'ascetic' style of 1030s-1040s a few groups of monuments took shape, which not always differ greatly from each other in style but seem to develop one or another of its features (spiritual strength and vigour of images, uniform rendering of figures, linear stylization, transformation of substance with light etc.).

The expressive trend was probably at the beginning of its formation to reach the height by the end of the twelfth century. In whole, the art of the period c. 1100 is characterized by more individual and gentle treatment of images and their growing psychological insight.

Keywords: Byzantine monumental painting; art of the Komnenian period; 'ascetic' style; classical artistic tradition; mosaics; frescoes

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The aim of this article is to observe briefly stylistic features of most of the ensembles and single works of Byzantine monumental painting created at the turn of the eleventh century, completing information brought forward in previous publications with data, which only recently have become widely known to the scientific community, for instance, about the frescoes of the Annunciation church at Gorodische in Velikij Novgorod, those new fragments were found during the excavations in 2016-2018, or about frescoes executed by Greek artists or their local apprentices or/and imitators elsewhere in the periphery of the Byzantine World (e.g. frescoes of San Pietro a Corte in Salerno) etc. This will allow to get more precise and richer in nuances interpretation of the development of the Byzantine painting c. 1100¹.

For the Byzantine Empire a period under consideration was marked by high efflorescence of art and architecture; a few dozen of ensembles have come down to us from that time, remarkable for their excellent artistic quality. We know the date of creation of only few of them, and only the portable mosaics with John the Baptist and Virgin Hodegitria in the Greek Patriarchate in Istanbul, and a mosaic with the Virgin, John II Komnenos, his wife Eirene and their son Alexios in the south gallery of Hagia Sophia of Constantinople (1118-1122) have been preserved from that time in the capital. The high level of proficiency characteristic of some ensembles situated in the provinces of the Empire evidences in favour of the metropolitan origin of the artists. A few dozen of illuminated manuscripts, most probably produced in Constantinople, which have come down to us from the late eleventh-early twelfth century, can be used for stylistic comparison.

An attempt to work out a scheme of development of the Byzantine and partly byzantinizing art c. 1100 inevitably leads us to simplification of the real situation. Many monuments were destroyed, and the loss is evidently grave. The 'ascetic' style used by artists at work in the second third of the eleventh century² had a great impact on the

¹ At the beginning this survey was supposed to include the fragments dedicated to the Georgian monuments of the late eleventh – early twelfth century: frescoes of Ateni Sioni and of the churches of St. Michael in Iprari (1096) and SS. Quiricus and Julitta (Lagourka) (1111/1112), but the pandemia of Covid-19 made impossible the trip to Georgia planned for June 2020. I hope to get an opportunity to discuss this very interesting material in a future publication. Speaking about the art of c. 1100, I mean monuments created during last 15-20 years of the eleventh and first 15-20 years of the twelfth century, but sometimes these chronological limits will be slightly shifted. For the thorough overview of Greek mosaics and frescoes executed since the end of the Iconoclasm until the accession to power of Alexios I Komnenos: Panayotidi 1986. Mouriki 1980-1981 and Skawran 1982 contributed a lot to the study of the eleventh and twelfth-century art in Greece. A large number of the monuments, which will be considered in the article, were mentioned in the significant publication by V. Djurić (1979), nevertheless, I hope that much briefer period chosen for analysis here will result in more detailed descriptions of their stylistic peculiarities and imagery.

² The best preserved and most famous exponents of this style are the mosaics and frescoes of the monastery of Hosios Loukas, mosaics and frescoes of St. Sophia in Kiev, mosaics of Nea Moni on Chios and frescoes of St. Sophia in Ohrid. These ensembles neither exhaust the list of monuments, which can be ascribed to the 'ascetic' style nor reveal absolute homogeneity even within the framework of the same building (especially in St. Sophia of Kiev). Nevertheless, we may discern several features inherent to all of them, such as severity and inner tension of images, their somewhat ideal or eternal presence almost without movement and changes, spiritual remoteness from the lively universe. This content resulted in the use of the very special artistic means that we may notice in a lack of interest in the treatment of the human body, interior and landscape details, search for the new opportunities of light to transform the material world. While all these features are present in the aforementioned monuments they are expressed in them in various measure; images in the mosaics of Nea Moni and frescoes of St. Sophia of Ohrid have undoubtedly milder expression than those in the mosaics in Hosios Loukas, the artistic methods are sometimes more

Byzantine art of the second half of the eleventh and early twelfth century. Most works of art examined in the article go back to the art of this type. Various artists, who worked c. 1100, adopted all but some features from the 'ascetic' style: the spiritual strength and inner tension of images, uniform and indifferent rendering of figures, formal methods of painting and treatment of light. Thus, several different artistic phenomena have grown from it. Besides, a very important role belonged to the classical style, which was used in a few monumental ensembles but was widespread in the manuscript illumination. Sometimes artists resorted to more expressive imagery but, judging from the works of art, which have come down to us, in the late eleventh-early twelfth century this happened quite rarely.

In some provincial monuments features of the 'ascetic' style survived until 1070s, as in the first layer of frescoes in the church of St. Merkourios on Corfu (1074/1075) (fig. 1), and in the frescoes stylistically very close to them in the chapel of St. Nicholas in Kato Korakiana (now in the Archaeological Museum in Corfu) and in the church of SS. Iason and Sosipatros³. Motionless figures rendered two-dimensionally and schematically, simplified modelling of clothes, faces with widely open almond-shaped eyes vacantly staring straight forward, remind the images of Hosios Loukas⁴. Colouring is mostly warm, based on ochres and reddish-brown tones (or carmine?). It seems that the frescoes of the first layer in the church of St. Georgios Diasoritis on Naxos were created by 1070s; they were dated by M. Acheimastou-Potamianou to the third quarter of the eleventh century⁵. These paintings have very sophisticated iconographic program and are similar to some works of 1030s-1040s, recalling above all the mosaics of Nea Moni and frescoes of St. Sophia in Ohrid⁶. According to the observation of the scholar, the frescoes in the north-west chapel differ in style from the others and could be executed slightly later, probably in the late eleventh century. Their colouring, as we can judge from a few fragments, which have come down to us⁷, was warm, the rendering of forms was softer, the contours smoother; faces and bodies were painted less schematically.

Perhaps, one of the earliest ensembles of the period c. 1100 is the frescoes of the church of the Virgin Eleusa in Veljusa. The monastery was founded in 1080, and the church was soon painted⁸. Fragmentarily preserved in the naos and south chapel its paintings evidently demonstrate a reminiscence of the 'ascetic' style of the second third of the eleventh century⁹. There are mighty, flattened figures with simple firmly delineated wide contours, clothed in loose garments with graphically rendered rigid folds. They have three-dimensional heads of the same distinctive type – with narrow foreheads, contrasting lines of light and wrinkles in the faces, widely open big eyes, broad noses, plump lips and rather small, rounded chins (fig. 2). As images in the mosaics of Hosios Loukas, they look impressive with their spiritual strength and vigour, but differ from them by less detachment

variable. On the 'ascetic' style, first described in detail by Mouriki 1980-1981: 83-94, and 1985: 253-269, see also Popova 2005 and 2017. Mouriki uses the term 'linear hieratic style'.

³ Vocotopoulos 1971, and 2018: 62-95. Vocotopoulos attributed to the first layer of frescoes (of the late eleventh century) in the church of SS. Iason and Sosipatros the image of St. Arsenios and a drawing of a young equestrian in the narthex. Images of the Church fathers in the prothesis and of a young mounted warrior in the narthex, dated by the author to the twelfth century (it seems that they may be ascribed to its beginning), reveal strong similarity with them and continue the tradition, which harks back to the art of 1030s-1040s (Vocotopoulos 2018: 66-67, 73).

⁴ Mouriki 1980-1981: 88.

⁵ Acheimastou-Potamianou 2016.

⁶ Acheimastou-Potamianou 2016: 112-128, 144-146.

⁷ These are the images of SS. Cyricus and Julitta, Constantine and Helena, Eustratios and Auxentios.

⁸ Miljković-Peppek 1981.

⁹ O. Popova suggested that the frescoes of Veljusa continue the 'ascetic' tradition (see footnote 2).

and more emotional and sharp treatment. Images of the prophets in the dome are more individual; nevertheless, as in the painting of the previous period, the depicted characters look upright, as if shocked by their prophetic visions. These frescoes represent a highest quality work; precise and masterly drawing, harmonious colouring, thorough description of characters are strong arguments in favour of the Constantinopolitan origin of the artists at work in Veljusa monastery¹⁰.

Images endowed with such expression – spiritual strength, steadiness and dignity – found their way into the frescoes of the early twelfth century in Velikij Novgorod: in St. Sophia Cathedral and St. Nicholas Cathedral on the Yaroslav's Courtyard¹¹. In St. Sophia depictions of the prophets in the dome¹² (figs 3-4) and of four Church fathers in the arches of the sanctuary¹³ as well as an image of Constantine and Helena in the Martirievskaja Porch¹⁴ (fig. 5) have remained out of a much more extensive cycle of paintings. The figures of the prophets in the dome are vigorous with wide and simple silhouettes, big but flattened hands and feet; they are clad in loose garments with rigid folds. Their faces have more regular, oval form than in Veljusa frescoes, but similar big eyes, which seem brilliant, accentuated by deep semicircular shadows under the lower eyelids, and tightly closed lips. Their glances attract attention of a viewer. Images of the prophets in the dome were probably painted by at least two artists but their approach to the treatment of images was analogous¹⁵. Depictions of the young prophets Solomon, Daniel and Habakkuk were painted in more fused technique, with more delicate transition from one colour to another and softer shadows¹⁶. The face of Jeremiah has sharper, relief modelling; it looks pitted with wrinkles. The main differences of these images from those that could be a sort of a point of departure for them are their more pronounced individuality and delicacy, uniqueness of treatment of each character, and use of stylization in painting of faces and draperies. Images of Constantine and Helena look rather two-dimensional and decorative.

A depiction of Lazarus in the sanctuary and of the wife of Job in the ground floor of St. Nicholas Cathedral (c. 1120) represents a variant of the continuation of the 'ascetic' style, very close to that of the frescoes of St. Sophia with a little more emphasized three-dimensionality of figures, softer light-and-dark gradations and more painterly treatment of

¹⁰ This opinion was recently expressed by A. Zakharova (2020). She justly remarks the affinity of some frescoes in the Veljusa monastery with the mosaics of Nea Moni on Chios. Miljković-Peppek (1981: 218) wrote that the closest stylistic analogy for the frescoes of Veljusa are those of the Rotonda of St. George in Sophia dated by L. Prashkov (1966) to the late eleventh-early twelfth century, while L. Mavrodinova (1995: 35) proposed the second half of the twelfth century.

¹¹ On these frescoes in the context of late eleventh-early twelfth century Byzantine and Russian medieval art: Lifshits, Sarab'janov, Tsarevskaja 2004; Sarab'janov 2007.

¹² Originally there were eight figures: Isaiah, Jeremiah, Ezekiel, David (the fresco was destroyed in the time of the Second World war), Solomon, Daniel, Habakkuk and Malachi.

¹³ These are Polycarp of Smyrna, Carpus of Thyatira, Anatolius and Germanus of Constantinople.

¹⁴ This image is painted a *secco*, probably, when the arches of the Porch were walled-in in the late eleventh century. During the restoration of the late nineteenth century two more images – of John the Baptist and John the Theologian with Prochoros – were found, painted in the same technique: Sarab'janov 2007: 491-492. L. Lifshits (Lifshits, Sarab'janov, Tsarevskaja 2004: 21-108, especially 81-86) dated this image to the late eleventh-early twelfth century, Sarab'janov (2007: 492) to the last quarter of the eleventh century.

¹⁵ V. Sarab'janov (Sarab'janov, Smirnova 2007: 89) expressed this opinion. For a brief and accurate description of the style of the frescoes: Sarab'janov, Smirnova 2007: 88-90.

¹⁶ There we come across the way of rendering a face, which was widespread in the early twelfth century and carried on in the end of the century in the fresco ensembles of Cyprus: the light area from an edge of a nose moves upwards in two short lines forming V-silhouette with dark triangle in the middle.

images, nonetheless these differences are not substantial and may be due to the smaller size of the figures, hence the way the scholar can examine them.

Perhaps, soon after its foundation in 1103 the Annunciation church at Gorodische in Velikij Novgorod was painted¹⁷. It was totally reconstructed in 1342-1343, and its frescoes became known in fragments of faces, garments and ornamental motifs in the course of the archaeological works of 2010s¹⁸. The restorers have assembled the lower part of the painting of the prothesis: *podea*, decorative motifs, a foot, a fragment of clothes and an inscription. The faces were painted in two various manners, one of which stands out for its emphasized softness and preference for painterly handling (fig. 6). Over the main ochre tone green and reddish-brown shadows were laid on; the lighter places were painted with white, and this layer depends on the brightness of light, which lies on face surfaces. Light forms a drop at a tip of the nose; contours of the nose, lips and chin are outlined with dark brown accentuating the development of an image in depth and its relief. These images are characterized by extraordinary freshness and vivacity resulting from the fluent painting technique. One of the best-preserved faces and a few small fragments were executed in another manner (fig. 7): sketchily, but accurately drawn lines of eyebrows, lids and nose are defined sharper against a little paler tone of carnation. The line of the upper eyelid continues to the temple, a small stroke of a shadow goes from the middle of the eye. Greenish, easily marked shadows are laid along the eyebrows and lower eyelids. Flush forms round spots contrasting with the flesh colour. This style, somewhat more graphic, reveals similarity with Cyprus ensembles (see below); at the same time in the Novgorod frescoes the artistic manner seems more fluent. The style of the frescoes of the Annunciation church at Gorodische differs from that of St. Sophia, the artists paid more attention to the plastic treatment of figures and painterly effects. Soft modelling of draperies, accentuated roundness of faces in these frescoes remind of the paintings of St. Nicholas Cathedral on the Yaroslav's Courtyard¹⁹.

Scholars believe that artists, which worked in Velikij Novgorod in the early twelfth century, came from Kiev. Indeed, several fresco cycles were created in the late eleventh and first years of the twelfth century there: paintings in the St. Michael's Cathedral in the

¹⁷ Lifshits believes that artists, which arrived in Novgorod in the early twelfth century at the behest of the prince Mstislav, first painted the Annunciation church at Gorodische and then joined with another workshop in St. Sophia: Lifshits, Sarab'janov, Tsarevskaja 2004: 98-99. O. Etingof accepts this dating. T. Tsarevskaja thinks that there was only one workshop in Novgorod, which worked at the beginning in St. Sophia and later in the Annunciation church and St. Nicholas Cathedral: Etingof 2019a: 426-427. Sarab'janov (2007: 496) shared this opinion.

¹⁸ Some of them were published by Tsarevskaja (Lifshits, Sarab'janov, Tsarevskaja 2004: 407-428). A series of fragments was excavated by archeologists led by V. Sedov in 2016-2018. They were presented to public at several conferences by Etingof. For various aspects of studies of the Annunciation church at Gorodische see the first issue of the Journal «Architekturnaja restavratsija» (2019) with papers read at the conference that took place in February of 2018 in the Institute of Archaeology of the Russian Academy of Sciences.

¹⁹ This affinity was noticed by Tsarevskaja (Lifshits, Sarab'janov, Tsarevskaja 2004: 426-427).

Vydubitsky monastery²⁰, in the St. Michael church (Yurieva bozhnitsa) in Oster²¹ (fig. 8) and in a church, which was situated on the estate of the Kiev Art Institute²².

Images, similar in their artistic expression to those, represented in the Veljusa frescoes, can be found in South Italy, in the frescoes of the church of San Pietro a Corte in Salerno²³ (fig. 9). On its south wall, on the way to the altar five images are represented: Virgin Eleusa and SS. Jacob, Peter, and probably Catherine and Nicolas. These almost two-dimensional figures have wide silhouettes, while their faces are rendered with some sense of volume. Bright highlights are laid on their faces and draperies, that make the latter look stiff, even somewhat crystal-like. Big, widely open eyes increase the expressiveness of the images and create the feeling of their remoteness from the earthly world, emphasizing the strength of the characters. They are characterized by some sharpness, which reminds us of the 'ascetic' style.

We come across a variant of such a style in fragmentarily preserved images of the Church fathers in the apse of the little church of Santa Marina in Muro Leccese in Apulia²⁴. Figures almost lack three-dimensional treatment; their faces – only one of them is fully preserved, obviously the face of St. John the Merciful, and partly two others – are rendered in a summarized manner, with facial features clearly defined with dark contour and contrasting shadows. Big eyes, vacant and neutral facial expression are reminiscent of the art of 1030s-1040s.

Probably, the figures of saints, among which there are Onuphrius and Vikentius, in the vault of the partly preserved Byzantine church adjacent to the cathedral of Santissima Annunziata in the town of Castro, to the south of Otranto, can be dated to the early twelfth century (fig. 10). Worn and fallen in part, these frescoes allow just a general idea of their style. Figures are elongated, treated mostly two-dimensionally with only a slight sense of volume and look weightless. The characters are calm, absorbed in their thoughts. Their faces with more accentuated relief are painted in ochres with bluish-green shadows;

²⁰ The Cathedral was founded in 1070 and finished in 1088, and evidently, soon painted: Sarab'janov 2007: 487-488. Only the western part with frescoes has survived from the original building. A fragment of the complex scene of the Last Judgement with the procession of the righteous people to Paradise was uncovered under a seventeenth-century layer: Sarab'janov 2007, fig. 458. Figures represented in a fresco look slightly flattened and weightless; drawing, fluent and precise, plays a very important part; the silhouettes are elegant. The painting is heavily worn, and we can only guess that originally colouring was not very bright.

²¹ Korenjuk (online). From this church only the eastern part has come down to us; in its apse there is an image of the Virgin flanked by archangels, and of the Eucharist and Church fathers below. Only the silhouettes of the figures are seen, the paint layer is mostly worn-out. Proportions of figures differ in various levels of the painting; as Sarab'janov (2007: 490) noted, the scene of the Eucharist looks overcrowded, and characters are inserted in a space, which is too narrow for them. Ornaments play very important part in the whole decoration. The colouring probably was warm and consisted of tints of ochre and red paints.

²² Etingof 2019b. In spite of the use of various painting techniques in the frescoes of this church and in those of the Annunciation church at Gorodische, the style of some fragments with soft three-dimensional modelling and their fresh and rich painting seem quite similar. This opinion was previously expressed by Sarab'janov 2007: 492-493.

²³ The church occupies a place, where in Antiquity (late first-early second century) the baths were situated, then the territory was taken over by a Christian church or a chapel with adjacent cemeterial zone, and in the eighth century by the palatial chapel of Arechi II, used in the eleventh century as a city hall. Mauro 1999; Fiorillo 2012; Oretskaia 2017.

²⁴ V. Pace (2016: 405, n. 18) compares these images with the fresco depicting St. Nicolas exhibited in the Museum of the Frescoes in the crypt of the church of Santa Maria degli Angeli in Poggiardo, which he dates, following other scholars, to the late eleventh century.

the facial features are carefully defined by brown lines; the saints have quite the same expression of reflection and reclusion²⁵.

Images, which continue the ascetic trend of the second quarter of the eleventh century, are known not only in the periphery of the Byzantine Oecumene. The mosaic image of John the Baptist in the Greek Patriarchate at Istanbul (fig. 11) is analogous in its expression to the frescoes observed above²⁶. At the same time, we notice less generalized and much finer and more nuanced rendering of forms, which makes this image closer to those executed in 'classical' style at the turn of the eleventh century (see below). Image of the Virgin Hodegitria (fig. 12) exhibited together with the mosaic with John the Baptist, is notable for its monumentality and wide and simple silhouette as well as for sharpened lines of folds. The oval face of the Virgin has three-dimensional rendering and differs by softer and painterly modelling and by quieter emotional character. This mosaic, in the artistic evocation of which some features of the 'ascetic' style persist, is characterized by great delicacy and tenderness, that remind us of other images of the late eleventh and, even more, of the early twelfth century²⁷.

It lacks vigour embodied in the frescoes of Veljusa and St. Sophia Cathedral in Velikij Novgorod. In the set of its *tesserae* there is some resemblance to that in the mosaics of the Archangel Michael Cathedral of the Golden Domed monastery in Kiev c. 1108-1113 preserved in the St. Sophia Cathedral (fig. 13). In the rendering of face and in the almond-shaped eyes the

²⁵ Frescoes in the Episcopi church in Santorini, somewhat more decorative in style, are quite close to them in character of images and expression. K.M. Skawran observes some of their features, which take their origin from the mosaics and frescoes of Hosios Loukas. Some images in the church of St. Eftychios in Crete reveal resemblance in modelling of faces with those in the Episcopi church, while others seem more linear in style. Skawran 1982: 75-77, figs. 127-139, 159-167.

²⁶ In Lifshits, Sarab'janov, Tsarevskaja 2004, in a double-page spread, the image of St. John the Baptist and the one of the prophet Jeremiah in a fresco in the dome of the St. Sophia Cathedral in Velikij Novgorod are well matched. Not only the type of image of a prophet, hermit and human, endowed with a great strength of mind, but even single features are similar in both cases: large folds of draperies, which seem to be slightly blown by wind; facial features – low, deeply furrowed forehead, big, widely open eyes, looking from the shadows of the beetle brows, wrinkles, going from the nose alae, set lips; stately gestures. Similar features are found in the illustrations of two manuscripts of the *Panoplia Dogmatica* by Euthymios Zigabenos: Moscow, State Historical Museum, ms Syn. gr. 387; and Biblioteca Apostolica Vaticana, ms Vat. gr. 666, embellished by two miniaturists in Constantinople between 1110 and 1118. Parpulov 2008.

²⁷ Mosaic images of John the Baptist and Virgin Hodegitria brought to the church of St. George in the Greek Patriarchate in Istanbul are said to have come from the church of St. Mary Pammakaristos: Belting, Mango, Mouriki 1978: 9-10. Their dating still remains a subject of heated discussion among scholars. O. Popova (2020) supported the date c. 1100 proposed by O. Demus (1991: 39-44). Etingof (2018: 196), following K. Weitzmann (1982 [1978]), thinks that the mosaic images were created under John II Komnenos (1118-1143). A hypothesis was put forward that they were made in 1270s-1290s (Gioles 1993-1994). It was also proposed that a donor represented in proskynesis before John the Baptist founded the monastery of St. Mary Pammakaristos. Some time ago there existed a dedicatory inscription on the cornice of the bema: «This is the creation of John Komnenos and his consort Anna of the stock of Doukas» (Belting, Mango, Mouriki 1978: 5). It was reproduced in a manuscript of 1761 from the Greek Theological School in Halki (destroyed in an earthquake in 1894) and sixteenth-century codex in Vienna (ms Vind. med. gr. 27): Belting, Mango, Mouriki 1978: 5. K. Varzos (1984: 276-277) was able to identify John Komnenos, who married Anna Doukaina. He writes that John was a son of Isaak Komnenos (c. 1095-before 1136), or a son of one of his brothers: c. 1100-before 1136, c. 1105 – before 1136, and c. 1110 – before 1136. Considering these data, we can hardly imagine that the monastery could be founded before mid-twelfth century, and it seems very probable that a man in proskynesis before John the Baptist was not a ktetor of the monastery but a person for whom only a mosaic image was created.

image of the Virgin reveals similarity with the icon of the Annunciation of Ustyug (Moscow, Tretyakov Gallery)²⁸. Both mosaic images – of John the Baptist and of the Virgin Hodegitria – reveal stylistic resemblance with figures of the Virgin and John the Baptist in the mosaic Deesis in the catholicon of the Vatopedi monastery on the Mount Athos²⁹ (fig. 14).

Probably, a mosaic fragment of the Communion of the Apostles with the apostle Andrew from the Metropolis in Serres (now in the Archeological Museum of Serres) dated to the early twelfth century represents a variant of similar imagery (fig. 15). We observe the face with somewhat detached expression and, at the same time, more psychological and individual treatment of the image; summarized and slightly geometric rendering of folds, clothes permeated with light and bright lights on the face. It seems that in such images we find as the remnants of the 'ascetic' style some outward neutrality of images and use of limited repertoire of artistic means, that makes them more austere and restrained. In whole, the images created at the turn of the eleventh century look more vivid and less strained³⁰.

There are mosaics, which reveal some similarity to the one with the apostle Andrew from the Metropolis in Serres, mostly in rendering of forms and in repetition of the same types and methods, that lead to formal unification of images. Such an approach is characteristic of the mosaics created by Byzantine mosaicists in the North Italy in the second half of the eleventh-early twelfth century. In the mosaics of the church of Santa Maria Assunta in Torcello³¹ (fig. 16) three-dimensional, well-proportioned figures are perfectly correlated to the pictorial space left for them. Soft folds of the draperies with chiaroscuro modelling elegantly outline the bodies. *Tesserae* used for faces are of similar tone and transitions from one colour to another are barely noticeable. All the faces have the same pale hue and are of quite the same type: oval, with low forehead and a line of a left eyelid continuing the eyebrow, a hooked nose and blush on the cheeks in the form of a bracket. The righteous approaching the gates of Paradise, represented on the western wall of the church, especially resemble each other. Their heads are similarly turned up, they look at the same direction, their hands are synchronously raised in prayer. The angels depicted in pairs – in one case trumpeting, and in the other, pulling the sinners into hell – are very similar to each other. Clothes of angels represented in the right apse, where the original mosaics have been best preserved, sometimes seem pure white, as if penetrated by light; the colours are observed only in the shadowed parts of the images. The lines of shades are often straightened, the patches of colour have geometric forms like in the mosaics of 1030s-1040s (fig. 17).

Mosaics in the central apse in Santa Maria Assunta heavily restored in the nineteenth century reveal resemblance with those of the main porch of San Marco in Venice. In both cases images are markedly flattened and constructed with stiff, stylized design.

²⁸ Etingof (2019c) also compares the image of the Virgin in the Greek Patriarchate in Istanbul with the icon of the Annunciation of Ustyug but she dates both of them to the 1130s. It seems that the earlier date for this icon proposed by E. Smirnova (2002) is preferable, because of the hypothesis, according to which it was the main icon of the Annunciation church at Gorodische in Velikij Novgorod. A new publication of the icon of the Annunciation of Ustyug based on the study of its painting technique is prepared by the restorers and scholars from the Tretyakov Gallery.

²⁹ This was noticed by E. Tsigaridas. He dates the mosaic Deesis to the late eleventh-early twelfth century, giving priority to the later date. Tsigaridas 1986: 226-227.

³⁰ Perhaps, the frescoes of Ateni Sioni in their local Georgian version belong to this trend.

³¹ For the Torcello mosaics, as well as for those of the first decoration of San Marco in Venice see Andreescu 1976; Andreescu 1983; Andreescu Treadgold 1997. For the overview of various opinions on the dating of the Torcello mosaics, and for bibliography: Lavrentjeva 2014: respectively 14-39 and 192-217.

A slightly different type of image is represented in the mosaics with SS. Nicholas, Peter, Mark and Hermagoras in the apse of San Marco³². The figures look mightier and are treated even more two-dimensionally, facial features and folds of draperies are rendered in a sharper and more abstract manner. Faces have more rigid and resolute expression, quite the same in each image, that makes them stylistically very close to each other.

They greatly resemble mosaics in the conches of the left and right apses of the cathedral San Giusto in Trieste³³ (fig. 18). Figures are again somewhat less three-dimensional than in the Torcello mosaics, the main role in creating images belongs to lines and flat colour surfaces. Folds rarely look soft, often they are sharp, and sometimes an impression appears that they are made of a very special material, non-existing in the nature. Its facets reflect light and seem shining. Colour, as on the clothes of angels in Torcello, is seen only in the shadowed sides of folds. Carnation has a pale tint with slight tonal gradations. The artists used the same methods for modelling of faces: hair, face and its features – eyebrows, upper lids, line of the nose, mouth – are outlined with a row of dark, often black *tesserae*; lines of umber, marking wrinkles and places of transition from one form to another (e.g. from the rounded cheekbone to the lower surface near the nose, and from this place to the nasolabial triangle etc.); several rows of white *tesserae* on the cheekbones gently turning into blush; four-five rows of dark *tesserae*, usually greenish-brown, on the lateral, shadowed sides of faces of the Virgin and young saints sometimes interrupted with spots of blush; in the faces of young characters semicircular shadow consisting of two rows of grey *tesserae* divides the lower lip from the flat petal of the chin with rose undertone; hair and beards of apostles and saints have even, parallel curls; complicate design of the neck muscles reminding of a stylized image of a twig, etc. Images of some apostles (Simon and Matthias, John and James) in the north apse greatly resemble each other, without inscriptions it would be difficult to recognize, who is represented.

The same artistic methods were used by the artists that in 1112 had decorated with mosaics the Basilica Ursiana in Ravenna (destroyed in 1743); a few fragments are preserved in the Archiepiscopal museum in Ravenna³⁴. There are several instances of very close relation of images in Trieste and Ravenna. Thus, the portrait of the apostle John from the basilica Ursiana (fig. 19) is very similar to the image of Philip in the north apse; the depiction of St. Peter in another fragment resembles greatly his image in San Giusto; images of the Virgin have a number of common features.

Besides these facial types, another one can be observed in mosaics of St. Giusto; it reminds of the faces of the young apostles in the Last Judgement on the western wall in Torcello – with goggling eyes, hooked nose and quaintly curved lips. As if continuing this

³² O. Demus (1988: 23) suggested that figures of Nicholas and Peter, reminiscent of the style of the late Macedonian art, were created first, by the consecration of San Marco in 1093, while the images of Mark and Hermagoras belong to the next phase, soon after the fire of 1106. The figure of Hermagoras, as M. Mason (2011: 345) noticed, differs from others in proportions and style but these discrepancies are not so crucial to suggest significantly later date of its creation, later than the first decades of the twelfth century; most probably it was executed by another artist, because the main traits of style remain unchanged. Furthermore, as marked already by Demus (1988: 23) this image suffered badly. Doesn't the difference of the figure of Hermagoras from the adjacent images of Nicholas, Peter and Mark result from the restoration, perhaps, in the sixteenth century, when Magister Petrus has put above, in the conch of the apse, the image of the Enthroned Pantocrator? (Demus 1988: 20). For the style of the mosaics of San Marco see also Polacco 2005.

³³ Mosaics in the two conches slightly differ in style, and it became reason for various dates proposed for them by scholars. Nonetheless, the similar character of placing the *tesserae*, observed from scaffolding by Mason (2005), and use of similar type of images evidence in favour of their contemporaneity.

³⁴ Pasi 1976; Gardini, Novara 2011: 140.

trend, the images of two archangels flanking the Virgin in the north apse of San Giusto, look almost grotesque. Images of the angels in the mosaic of the conch of the cappella Zen of San Marco in Venice have very similar expression³⁵ (fig. 20).

It is highly probable that mosaics in the main apse of San Marco in Venice, in the lateral apses of San Giusto in Trieste, in the apse of the cappella Zen, as well as the fragments, which have come down to us from the decoration of the Basilica Ursiana, were created by artists of the same workshop, who widely used the same patterns³⁶. Unification of images and formal compliance with the methods originated in the 'ascetic' style are characteristic for all these mosaics and those in Santa Maria Assunta in Torcello, executed perhaps a little earlier.

Another variant of style departing from the samples of 1030s-1040s is represented in the frescoes of Cyprus churches of Panagia Phorbiotissa of Asinou in Nikitari (1105/1106)³⁷ (fig. 21) and Panagia Theotokos in Trikomo³⁸ (fig. 22). The artistic manner, which we come across in these frescoes, can be defined as stylizing, though it seems that wide use of linear stylization does not formularize the overall characteristic of it³⁹. This group of frescoes has a series of features typical of the 'classical' art: complex compositions and postures, rich colouring, soft modelling of forms. In a dedicatory inscription preserved below the depiction of Constantine and Helena in the church of Panagia Phorbiotissa of Asinou it is stated that «The church of the Holy Mother of God was painted through the donation and great desire of Nicephorus Magistros the Strong, when Alexius Komnenus was Emperor, in the year 6614, indiction 14»⁴⁰. It is known that Alexius Komnenos deployed in Cyprus his army and established headquarters in the face of danger threatening from the East. Scholars believe that besides warriors the Byzantine emperor brought with him artists from Constantinople⁴¹. Highest quality of the painting evidences

³⁵ Demus 1988: 23; Oretskaia 2016: 161-162.

³⁶ On the use of patterns in San Giusto: Mason 2011: 346-347.

³⁷ In a collection of essays by several authors (Weyl Carr, Nicolaïdès 2012) the history of the church in the twelfth-century Byzantium and in the context of the Greco-Latin culture of the Lusignan period is examined. Most contributions are dedicated not to the earliest layer of frescoes of 1105/1106 but to those from the late twelfth until the first half of the fourteenth century; the most important publications on the earlier layer are mentioned: Weyl Carr, Nicolaïdès 2012: 8, footnotes 16-20.

³⁸ They were painted by the same artist (Stylianou 1997 [1985]: 125). Stylianou ascribe to the same master the fresco decoration of the church of the Holy Trinity of the monastery of St. Chrysostomos at Koutsovendis, currently not available for visit and study: Stylianou 1997 (1985): 456-463; also Mango, Hawkins, Boyd 1990. From the published photographs we can guess that these are the frescoes of the highest artistic level, that allows to bring them into line with the mosaic images of the Virgin Hodegitria and John the Baptist in the Greek Patriarchate in Istanbul and mosaics of the Archangel Michael Cathedral of the Golden Domed monastery in Kiev, or probably, with the Bachkovo Ossuary frescoes (see below). Mouriki (1980-1981: 98) accepts the opinion expressed by Winfield (1972: 289) that the frescoes of Asinou and Trikomo were painted by a pupil of the Chrysostomos master. She writes: «The Chrysostomos master is considered responsible for introducing to Cyprus the particular style which can be clearly detected in less refined versions at Asinou and later cycles». In images created by him classical features are combined with expression and dynamism.

³⁹ Besides this formal component there is also an ideological aspect: Mouriki (1980-1981: 99) fairly described images of the Holy Trinity church of the monastery of St. Chrysostomos as much more psychological and dramatic than the mosaics of Daphni.

⁴⁰ Stylianou 1997 (1985): 117.

⁴¹ Stylianou 1997 (1985): 124. On the contrary, Mouriki (1980-1981: 101-102) considered the frescoes of Asinou and Trikomo to be the works executed by local artists. The ktetor of the Holy Trinity church of the St. Chrysostomos monastery in Koutsovendis was Eumathius Philokales, military commander under Alexius I Komnenos who twice held the office of the governor of Cyprus: Mango, Hawkins 1964: 335; Stylianou 1997 (1985): 456. Probably, Eumathius Philokales was the first to invite the metropolitan masters to work on Cyprus.

in favour of this hypothesis. The churches decorated with frescoes are not very spacious, represented figures look somewhat monumental in the pictorial surface left for them. Their proportions vary considerably – from elongated to strongly shortened. The main role always belongs to a masterly design; it seems that all the work on the frescoes began and finished with it. Outlines of figures are usually concise and drawn with a dark colour. Volume of figures is rendered by tonal gradations of draperies. Folds do not reveal anatomic structure and gestures of figures: they are simply drawn over the draperies with white and darker tints of the same colours. Figures have small feet and palms; they look floating. Faces are modelled three-dimensionally, an artist(s) used stylization even for their modelling: eyebrows, lids, nose and mouth are delineated with accurate and fine lines; a small line extends from an outer corner of eye to a temple; there is a triangle shadow above the nose and a V-form light on a forehead, which continues a light line along the nose.

Three fresco fragments – with St. Spyridon, deacon St. Athanasius Pentaschkenitis and prelate St. Athanasius – in the church of Panagia Amasgou in Monagri⁴² (fig. 23) resemble greatly the paintings of Asinou and Trikomo, while it seems that three-dimensionality is even more articulated here. Nonetheless, the same methods of linear stylization were applied in Monagri, and a hypothesis can be put forward, that probably these frescoes were executed by another artist from the same workshop⁴³. An artist, who worked in an even more refined manner has painted an impressive image of St. Nicholas with smaller figures of Christ and the Virgin presenting him with the Bible and omophorion, in the church of St. Nicholas of the Roof above Kakopetria⁴⁴. The image of the Forty Martyrs in the church of SS. Joachim and Anna in the village of Kaliana is most probably a result of the activity of this workshop⁴⁵.

A group of other frescoes in the church of St. Nicholas of the Roof can be ascribed to the same stylistic trend: in the naos, the Presentation of the Virgin to the Temple and Forty Martyrs of Sebaste in the south-western compartment, SS. Alexius and John Kalyvitis on the south wall (fig. 24), and SS. Ignatios Theophorus and Gregory of Agrigentum on the opposite pier; in the narthex, an extensive composition of the Last Judgement, an image of the Virgin Hodegitria and depictions of SS. John of Damascus, Alypius, Artemius and Joasaph on the vaults and walls. These paintings were evidently executed by other artists, though design and linear stylization continue to play the main part here. Images of SS. Alexius and John Kalyvitis, and of the righteous people flowing to the gates of Paradise, painted by the same artist, are rendered simpler, in a more uniform and lapidary manner, and sometimes even more decoratively, especially hairstyles. Unnatural postures of apostles in the scene of the Last Judgment, almost similar position of their hands, the same two colours (red and green) alternating in garments, simplified rendering of their folds and treatment of faces – all this evidences that these images are the work of a less competent artist than his contemporaries who embellished with frescoes the aforementioned churches of Cyprus.

⁴² Boyd 1974.

⁴³ This similarity was noticed by Stylianou 1997 (1985): 239.

⁴⁴ The church was probably built in the early eleventh century (Stylianou 1997 [1985]: 54), its first layer of frescoes should belong to the second quarter of the eleventh century as being comparable in style to the ensembles of that time (see footnote 2). For the frescoes of the late eleventh-early twelfth century: Stylianou 1997 (1985): 62.

⁴⁵ Stylianou 1997 (1985): 107-108.

Some reminiscence of this type of imagery is preserved in the frescoes of the church of St. Demetrios in Patalenitsa in Bulgaria heavily repainted during the restoration in 1970-1975⁴⁶ (fig. 25). Figures look flat, their outlines are simple and well defined, facial features and folds of the clothes are slightly stylized.

Most of the Byzantine images created at the turn of the eleventh century are not endowed with pronounced expression, in comparison with images of the late, or even of the second quarter of the twelfth century they look calm and gentle for probably one exception – the frescoes of the church of Panagia Mavriotissa in Kastoria⁴⁷ (fig. 26). Figures in the scenes are rendered two-dimensionally and shown in active movement; the treatment of images is somewhat schematic. Proportions vary from shortened to strongly elongated. Sometimes, on the contrary, as in the Deesis on the eastern wall of the narthex figures are represented motionless and stiff. Images have simple outlines – the stylistic detail, which reminds of the frescoes of Veljusa and St. Sophia of Novgorod. Some figures, as the apostles in the Dormition of the Virgin have emphasized odd anatomical structure: an almost even round on the thigh; one of the figures has similar form on his elbow; a fold, which goes perpendicularly to the line of a leg at a level of the knee, etc. Buildings and furniture are also treated mostly two-dimensionally and decoratively. Folds of the draperies are painted in a summarized manner and look sometimes stiff, faceted; often they are abundantly modelled with white. Facial features are far from beauty, faces have severe, sometimes tragic expression, which is striking, almost grotesque⁴⁸. It seems that artists wanted to bring to light geometric figures hidden in the forms of a human body: thus, faces have accentuated oval outlines, eyebrows of some characters have a regular form of an arc broken at a bridge of the nose. We may guess that they were not interested in depiction of the beauty of images, they rather succeed in transmission of the deep feeling of the Evangelical events and of a very individual conception of the Second Coming of Christ.

Perhaps, another manifestation of the imagery of this type, but certainly less dramatic are the frescoes of the second layer in the church of Panagia Antiphonetria in the village of Myriokephala on the island of Crete⁴⁹ (fig. 27). Slightly flattened, painted in graphic and fluent manner they represent a provincial variant, which harks back to the 'ascetic' style. In the frescoes, tall figures of regular or elongated proportions take major place in the compositions; the main part belongs to the image of Christ that is bigger than others. Sharp colours of lines and patches create a sophisticated design on faces and draperies. Folds became soft, though they do not always accentuate anatomy and movements of figures. Feet and palms are small, while figures themselves seem weightless. Perhaps, this aspect – to make substance light and weightless, primarily using light that dissolves everything firm and heavy – was taken by a master of these frescoes from the art of the second quarter of the eleventh century. Emotional state of characters is far from being

⁴⁶ The church was probably built in the late eleventh century. For the results of the restoration of its frescoes: Popov 1995.

⁴⁷ It is probably, for this reason that the frescoes were dated by some scholars to the early thirteenth century (for the review of the datings proposed for the first layer of frescoes of Panagia Mavriotissa: Zakharova 2000: 189-190). Though some images, for instance, those of the prophets in the frescoes of the Holy Trinity church in Koutsovendis are remarkable for their powerful expression (Mango, Hawkins, Boyd 1990: 113-114, 122-123).

⁴⁸ Faces of the apostles in the Dormition are streaked with deep wrinkle, eyebrows jerked up, lips drooped.

⁴⁹ The monastery dedicated to the Nativity of the Virgin, of which only the katholikon is preserved, was founded by John the Xenos before 1027. Soon the first layer of frescoes in the katholikon was created. It reveals some similarity with the frescoes of Panagia ton Chalkeon in Thessaloniki, while the frescoes of Myriokephala are of lower artistic quality, and most probably were painted by local artists. Antourakēs 1977; Oretskaia 2012.

neutral. Thus, the tragedy of the Lamentation of Christ is reflected in postures, tense and stooped, and expressions of faces.

Mosaics of the church of the Dormition of the Virgin in Daphni⁵⁰ is undoubtedly the most classical ensemble created c. 1100 (fig. 28). Its images differ from each other in character and in their stylistic proximity to the canons, which originate from the art of Antiquity and the early Christian period. Nonetheless, there are several features common to all of them: three-dimensional figures of regular or slightly elongated proportions, their size corresponds to pictorial space left for them, postures and movements are natural and are very accurately conveyed; garments that form elegant and soft, sometimes slightly sharp folds gently emphasize structure and motion of bodies; faces have more individual treatment than in the aforementioned monuments – artists have shown people of various ages, moods, tempers, they have smooth and fine modelling, but in some cases, like in the faces of Gregory of Agrigentum and Gregory Thaumaturgos, in a more graphic manner; compositions are balanced; colouring is harmonious and not bright. Like in the mosaics of San Giusto in Trieste, garments of some characters, primarily of angels, are represented permeated with light, but owing to the smooth lines of folds they look light, as if made of the finest silk. Faces and draperies are rendered with some stylization (e.g., the arc of an eyebrow joins the line of the lower lid) but it does not play an important role. Here we come across the art full of harmony and dignity. Mouriki compared images of the prophets in the dome with ancient statues⁵¹. It is rich with tones and nuances: there is so much difference in the images of severe Christ Pantocrator in the dome, of exalted archangel Gabriel in the Annunciation in one of the pendentives, of full of hope Adam and Eve taken out by the Saviour from Hell, of tired and looking as if trying to perceive the event just happened Joseph in the Nativity etc. Such abundance of senses and methods, lack of any unification and simplification is characteristic of the classical art.

The mosaics of the Archangel Michael Cathedral of the Golden Domed monastery in Kiev c. 1108-1113 (fig. 13) can also be related to the classical trend of the Byzantine painting c. 1100⁵². In the Eucharist, the elongated figures of apostles are represented in a free movement towards the altar and in communication with each other. Their facial features vary. The mosaic work consists of *tesserae* of various size and form; it was executed finely and masterly, with smooth transitions from one colour to another, multiple nuances and undertones⁵³. But here there are also some unclassical features, which make a clear difference with the mosaics of Daphni; they will be developed in the twelfth-century art: postures are not always natural, sometimes they are treated schematically; proportions of the human body are not regular (the upper part of the body down to the hips is noticeably shorter than the lower part, that emphasizes the impetuosity of a movement towards the altar; shoulders are at times too wide, making the apostles look like titans); stiff and subdivided folds of the draperies flattening the images; more contrast and summarized rendering of faces. Nevertheless, all these features increasing the visual expression are but slightly shaped, their character is mainly classical with abundance of nuances and tones, typical for this trend.

⁵⁰ Diez, Demus 1931. The problem of a donor of the Daphni mosaics is considered by Panayotidi-Kesisoglou (forthcoming).

⁵¹ Mouriki 1980-1981: 95.

⁵² Popova 2002; Korenjuk 2013.

⁵³ Thanks to this unusual technique (in most of the late eleventh-early twelfth century mosaics, *tesserae* of quite a similar form close to a square format were used with only one deviation: for modelling of faces the preference was given to cubes of a smaller size), the faces viewed from quite a long distance seem made not in mosaic but rather with paints.

The Ossuary of the Bachkovo monastery in Bulgaria was probably painted in the late eleventh or early twelfth century⁵⁴ (fig. 29). Already A. Grabar described their style as classical⁵⁵. Painted characters are close in size to a human figure and usually have slightly elongated and rarely even strongly elongated proportions. The size of figures is adequate to the pictorial space; single images and whole scenes are properly inscribed in it. Compositions are clear and easily perceptible. Figures are rendered three-dimensionally but look weightless; they have small feet and palms. Characters are vested in loose garments with soft folds, which follow the body structure. The garments look light, as if made of silk, permeated with light, which plays on their surface forming a sophisticated design. Postures and movements of characters are natural and graceful. Faces often have an oval form, small regular features, in most cases repainted during the last restoration campaign in the early 2000s. They belong to a traditional Komnenian type with remarkably crooked noses; elderly and middle-aged people look like philosophers – with fine features, high foreheads and, most often, sunken in their thoughts and prayer, or with detached or slightly anxious expression. A few images seem even tragic and severe, but most are calm and neutral in their expression. The colouring is not very bright; artists often alternated green and red spots. There is nothing exaggerated or grotesque in the Bachkovo Ossuary frescoes; elegance, harmony and inner balance are always manifested. All the artistic methods used in them were known already in the late eleventh century; they can be found in a series of Greek illuminated manuscripts of that period⁵⁶. Facial type with a high forehead, a thin nose and a small mouth with dropped corners, similar to that of the saints in the frescoes of the upper church of the Bachkovo Ossuary, is represented in a fragment of c.1100 with St. John Climacus from the church of St. Theodore in Houlou, now exhibited in the Ecclesiastical Museum in Pathos. The image of John Climacus is quite small, smaller than a human figure; it is executed in a more painterly manner than the frescoes of Asinou and Trikomo, though it is based on an accurate design with some elements of liner stylization⁵⁷.

The mosaic with the emperor John II Komnenos, his spouse Eirene and their son Alexius flanking the Virgin in the mosaic at the south gallery of St. Sophia of Constantinople (1118-1122) continues the classical tradition in Byzantine art⁵⁸ (fig. 30). Figures are slightly flattened, partly because of the decorative treatment of their clothes, and have widened silhouettes. Faces are treated in a more graphical manner, as if painted by separate, non-merging strokes. The depicted members of the emperors' family have blush on their cheeks formed by several parallel rose lines; while on the Virgin's cheeks we observe a rose arc with smaller arcs springing from it, creating a design reminding of a

⁵⁴ For the review of the discussion about the dating of the frescoes: Oretskaia 2018: 46-49.

⁵⁵ Grabar 1924: 41.

⁵⁶ A. Grishin (1980: 225) noticed the resemblance in the treatment of draperies, proportions and postures of figures in the Bachkovo Ossuary frescoes with the miniatures of the manuscript of the Psalter and New Testament in Dumbarton Oaks (ms 3) of 1084. There are even several cases of close similarity of the motifs in the frescoes and miniatures (some of them are mentioned in Oretskaia 2018: 52). In many miniatures of the late eleventh century, we find figures with elongated proportions, interest to the light effects and, first of all, to the transformation of a substance by light, similar treatment of faces (Oretskaia 2018: 51-53). Compositions All Saints on the lateral walls of the upper church of the Ossuary resemble the corresponding scenes in the miniatures of the Gospel Lectionary in the Dionysiou monastery (ms 587), ff. 40v and 126.

⁵⁷ The condition of the fresco detached from the wall of the church in Houlou, unfortunately, does not allow to make more detailed stylistic analysis. A question remains: aren't the fine and exact lines, firmly drawn with brown paint, outlining the face and its features, the result of a restoration?

⁵⁸ Whittemore 1942; Popova 2013: 291.

comb⁵⁹. In whole, this mosaic continues the classical trend in the art c. 1100 with its interest to details and nuances of a form and an image, delicacy of modelling, individual interpretation of the represented characters and with mostly calm, contemplating expression.

Although the classical trend in the Byzantine art of the late eleventh-early twelfth century was considered in the final part of the article, it certainly played the leading role, or at least, one of the main roles in the period c. 1100.

Thus, in the painting of the late eleventh-early twelfth century the most important part belonged to a classical artistic tradition. To judge from dozens of illuminated manuscripts, embellished by Constantinopolitan artists, the classical trend was especially popular in the capital. But at the same time, it is represented in some ensembles created in the periphery of the Byzantine world, probably, by masters from Constantinople, as, for instance, the mosaics of the Archangel Michael Cathedral of the Golden Domed monastery in Kiev. In the article an attempt was made to designate a few groups of monuments, which took shape on the base of the 'ascetic' style of 1030s-1040s. Their differences are not always crucial; the main deviation of the painting of the period c.1100 from the art of the second quarter of the eleventh century is more individual and gentle treatment of images, their growing psychological insight.

⁵⁹ Blush of a similar form is to be found in the fresco with the Virgin on the eastern wall of the narthex in the lower church of the Bachkovo Ossuary. These images reveal considerable similarity either in the modelling of faces, or in a physiognomic type and its single features.

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1 Prophet Elijah. Fresco of the church of St. Merkourios on Corfu (photo O. Ovtcharova)



2 Church of the Virgin Eleusa in Veljusa: view of the dome (photo A. Zakharova)



Frescoes of the dome of St. Sophia in Velikij Novgorod: 3 (left) Prophet Jeremiah (photo A. Zakharova); 4 (right) Prophet Daniel (photo I. Oretskaia)



5 Constantine and Helena. Painting of the Martirievskaja Poch of St. Sophia in Velikij Novgorod (photo I. Oretskaia)



6 A face. Fragment of the fresco decoration of the Annunciation church at Gorodische in Velikij Novgorod. Velikij Novgorod, Restoration workshop at the Antoniev monastery (photo I. Oretskaia)



7 A face. Fragment of the fresco decoration of the Annunciation church at Gorodische in Velikij Novgorod. Velikij Novgorod, Restoration workshop at the Antoniev Monastery (photo I. Oretskaia)



8 The apse of St. Michael church (Yurieva bozhnitsa) in Oster (photo P. Pavlinov)



9 Virgin Eleusa and saints. Fresco of San Pietro a Corte in Salerno (photo I. Oretskaia)



10 Three saints. Fresco of a
Byzantine church adjacent to
the cathedral of Santissima
Annunziata in Castro
(photo I. Oretskaia)



11 St. John the Baptist. Mosaic.
Greek Patriarchate in Istanbul
(photo A. Zakharova)



12 Virgin Hodegitria. Mosaic.
Greek Patriarchate in Istanbul
(photo A. Vinogradov and Je.
Vinogradova)



13 Face of an angel. Fragment of the mosaic with Eucharist from the Archangel Michael Cathedral of the Golden Domed monastery in Kiev c. 1108-1113 (photo A. Zakharova)



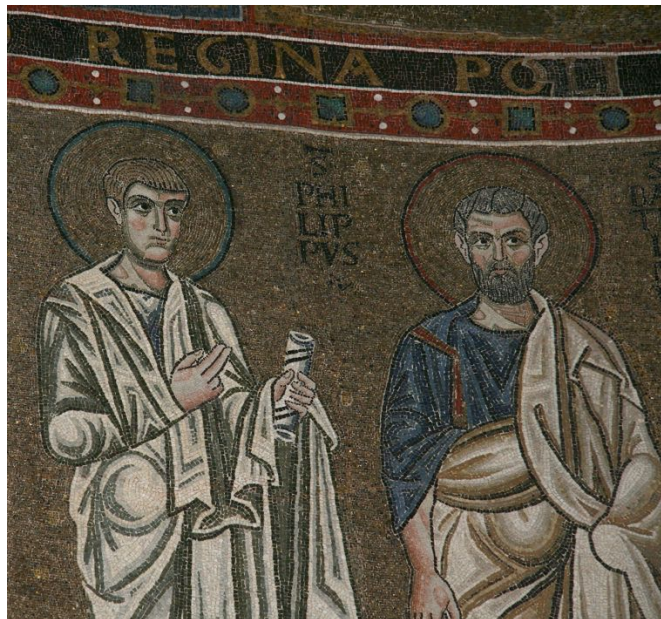
14 Deesis. Mosaic of the catholicon of the Vatopedi monastery on the Mount Athos
(from Tsigaridas 1986)



15 Apostle Andrew. Mosaic fragment
from the Metropolis in Serres.
Serres, Archeological Museum
(photo I. Oretskaia)

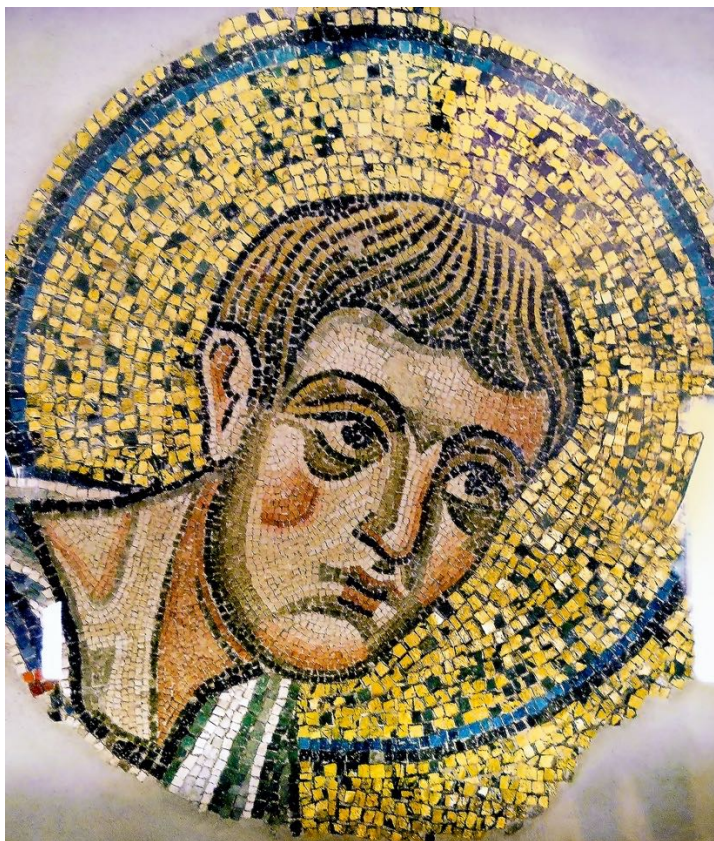


16 Righteous people approaching Paradise. Fragment of the mosaic of the western wall in Santa Maria Assunta in Torcello (photo I. Oretskaia)

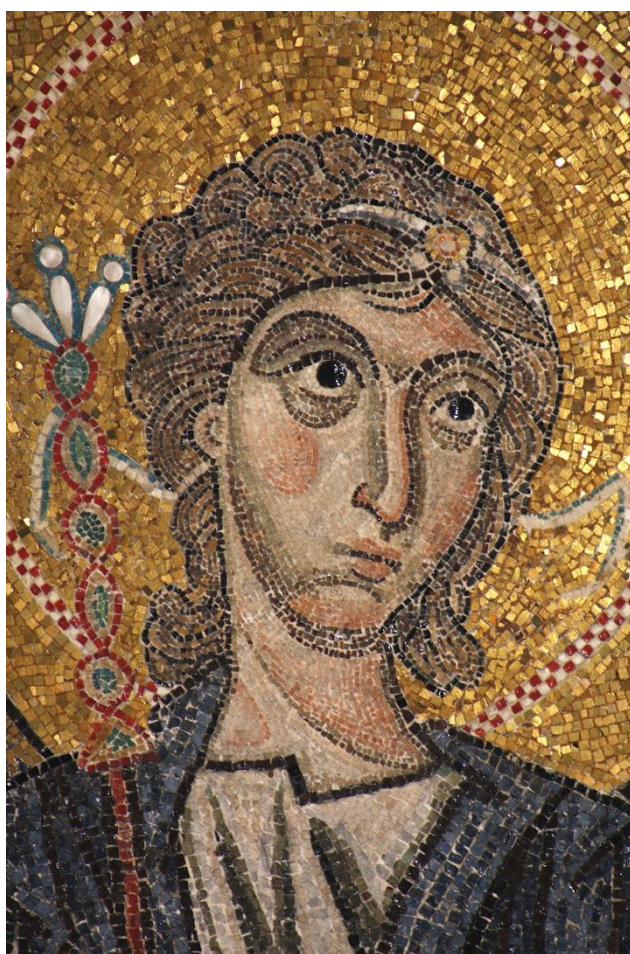


18 Apostles Philip and Bartholomew. Mosaic of the north apse in San Giusto cathedral in Trieste (photo M. Butyrski)

17 St. Peter. Mosaic of the katholikon of Hosios Loukas (photo I. Oretskaia)



19 St. John. Mosaic from the Basilica Ursiana in Ravenna. Ravenna, Archiepiscopal Museum (O. Popova photo archive)



20 Angel. Fragment of the mosaic in the conch of Cappella Zen of San Marco in Venice (photo I. Oretskaia)



21 Western wall of the church of Panagia Phorbiotissa of Asinou (photo I. Oretskaia)



22 Ascension (fragment). Fresco of the church of Panagia Theotokos in Trikomo (photo I. Oretskaia)



From top left, clockwise:

23 Face of the Deacon St. Athanasius Penschaskenitis. Fragment of the fresco of the church of Panagia Amasgou in Monagri (photo M. Zaigraikina)

24 SS. Alexius and John Kalyvitis. Fresco of the church of St. Nicholas of the Roof (photo I. Oretskaia)

25 St. monk. A fragment of the fresco of the church of St. Demetrios in Patalenitsa (photo I. Oretskaia)



26 Apostles. Fragment of the Dormition of the Virgin. Fresco of the church of Panagia Mavriotissa in Kastoria (photo I. Oretskaia)



27 Lamentation of Christ. Fresco of the church of Panagia Antiphonetria in the village of Myriokephala, Crete (photo I. Oretskaia)



28 (up) Nativity. Mosaic of the church of the Dormition of the Virgin in Daphni (photo I. Oretskaia)



29 South wall of the upper church of the Bachkovo Ossuary (photo I. Oretskaia)



30 Emperor John II Komnenos, empress Irene and their son Alexius. Mosaic of the south gallery of Hagia Sophia of Constantinople (photo I. Oretskaia)