

ABBILDUNGSVERZEICHNIS UND ABBILDUNGSNACHWEIS

KARIN KRAUSE

- 1a: Staurotheke of the Empress Maria, Venice, Treasury of St. Mark's.
- 1b: Staurotheke of the Empress Maria, Venice, Treasury of St. Mark's, front.
- 1c: Staurotheke of the Empress Maria, Venice, Treasury of St. Mark's, back.
- 1d: Staurotheke of the Empress Maria, Venice, Treasury of St. Mark's, detail: Constantine.
- 1e: Staurotheke of the Empress Maria, Venice, Treasury of St. Mark's, detail: Helena.
- 1f: Staurotheke of the Empress Maria, Venice, Treasury of St. Mark's, receptacle of the Holy Blood.
- 1g: Staurotheke of the Empress Maria, Venice, Treasury of St. Mark's, receptacle of the Holy Blood, back.
- 2: Great staurotheke, originally from Constantinople, then Paris, Sainte-Chapelle (now lost).
- 3a: Staurotheke, Limburg, Cathedral Treasury, open.
- 3b: Staurotheke, Limburg, Cathedral Treasury, lid.
- 4: Philotheos Staurotheke, Moscow, Kremlin Museum.
- 5: Cover of a staurotheke, Athos, Protaton.
- 6a: Reliquary of the Holy Nail, Venice, Treasury of St. Mark's.
- 6b: Reliquary of the Holy Nail, Treasury of St. Mark's, detail: medieval repoussé work.
- 7: Fatimid flask of the Holy Blood, Venice, Treasury of St. Mark's.
- 8: Byzantine pyxis of the Holy Blood and detail views of the lid, Venice, Treasury of St. Mark's.
- 9: Etching (1749) showing the Staurotheke of Constantine Patrikios. Original staurotheke formerly Venice, St. Mark's (now lost).
- 10: Jan Grevembroch, watercolor (1755) showing the Staurotheke of Constantine Patrikios.
- 11: Byzantine staurotheke, Monastery of Fonte Avellana (formerly Monastery of San Michele in Isola).
- 12: Jan Grevembroch, watercolor (1755) showing the Byzantine staurotheke from the Monastery of San Michele in Isola.

Abbildungsnachweis:

Fondazione G. Cini, Venice: 1a, 1g, 6a–b, 7–8; Procuratoria di S. Marco, Venice / photo: K. Krause: 1b–f; S.-J. MORAND, *Histoire de la Sainte-Chapelle royale du Palais*. Paris 1790: 2; Limburg, Cathedral Treasury: 3a–b; *The Glory of Byzantium. Art and Culture of the Middle Byzantine Era A.D. 843–1261*, ed. H.C. EVANS – W. WIXOM. New York 1997: 4; *Treasures of Mount Athos* (ed. A. KARAKATSANIS). Thessaloniki 1997, no. 9.18.: 5; F. CORNER, *Ecclesiae Venetae ... Decadis Decimae Tertiae Pars Prior*. Venice 1749: 9; Museo Civico Correr, Venice, Ms Gradenigo Dolfin 219 I, Coll. 65: 10, 12; Monastery of Fonte Avellana: 11.

EMILIE VAN OPSTALL

- 1: Fresco of the Forty Martyrs, Church of the Panagia Phorbiotissa, Asinou, Cyprus, a.1105/1106 AD: after L. MARKIDES (ed.), *World Heritage Sites in Cyprus*. Leukosia 1999, 37.
- 2: Mosaic of the Ascension in the dome of the St. Sophia of Thessaloniki, ca. 885 AD: photo Emilie van Opstall.
- 3: Ivory icon of the Koimesis of the Holy Virgin, second half of the 10th century, Wien, Kunsthistorisches Museum, KK 8797.
- 4: Cod. Paris. suppl. gr. 352, f. 169v. Note the symbol : – at the end of each verse.
- 5–6: Frescos of the encounter of St. John the Baptist and Christ, katholikon of the monastery of Hosios Loukas (SW chapel), 3rd quarter of the 11th century AD: after M. ACHEIMASTOU-POTAMIANOU, *Greek Art: Byzantine Wall-Paintings*. Athens 1994, ill. 10–11.
- 7: Saint Luke painting the Virgin by Rogier van der Weyde, 1435, photograph © 2007, Boston, Museum of Fine Arts, acc. no. 93.153.
- 8: Coptic wall-painting of the Galaktotrophousa, Monastery of Apa Jeremia in Saqqara, cell A, east wall, secco: after J.E. QUIBELL, *Excavations at Saqqara 1906–1907*. Cairo 1908, II, ill. XL.
- 9: Wall-painting of the Madonna del Pilerio in the cathedral of Cosenza, 12th century: after M.P. DI DARIO GUIDA, *Icone di Calabria e altre icone meridionali*. Soveria Mannelli 1993, ill. XII.
- 10: Icon of the Galaktotrophousa, Holy Monastery of Saint Catherine, Sinai, Egypt, painted between 1250–1350: after H.C. EVANS, *Byzantium: Faith and Power (1261–1557)*. New York 2004, 357.

BISSERA V. PENTCHEVA

- 1: Limburger Staurothek, Lade, Vorderseite mit Schiebendeckel, geschlossen, 945–959 und 968–985, Limburg an der Lahn (Photo: Michael Benecke).
- 2: Limburger Staurothek, Rückseite (Photo: Michael Benecke).
- 3: Das Tragen der Bundeslade, Die Bibel des Leo Patricius, altes Testament, Reg. gr. I B, Mitte 10. Jhdt., fol. 116 (Photo: Biblioteca Apostolica Vaticana).
- 4: Goldreliquiar mit dem Grabtuch Christi, 12. Jahrhundert, Louvre, MR 348 (Photo: Art Resource, NY).
- 5: Gemalte Ikone mit der Jungfrau Maria, Moses und dem Patriarchen Euthymios II. aus Jerusalem, a.1223, Berg Sinai, Katharinenkloster (Photo: Princeton-Michigan Expedition).
- 6: Schema des Parthenonfrieses, gezeichnet von R. Rosenzweig (siehe NEILS, *The Parthenon Frieze*, 34, Abb. 27).
- 7: Die Ara Pacis (Photo: Art Resource, NY).
- 8: Die Konstruktion der Bundeslade, Pantokrator MS, Mitte 9. Jhdt., Berg Athos, Pantokrator Cod. Gr. 61, fol. 165 (siehe CORRIGAN, *Visual Polemics in the Ninth-century Byzantine Psalters*, Abb. 44).
- 9: Gemalte Ikone des Mandylions, silberverkleidet, erste Hälfte 14. Jhdt., Genua (Photo: Art Resource, NY).
- 10–11: Limburger Staurothek, obere linke Ecke (Photo: Verfasserin).
- 12: Limburger Staurothek, obere rechte Ecke (Photo: Verfasserin).
- 13: Limburger Staurothek, untere linke Ecke (Photo: Verfasserin).
- 14: Limburger Staurothek, untere rechte Ecke (Photo: Verfasserin).
- 15: Limburger Staurothek, Deesis in der Mitte (Photo: Verfasserin).

MATTHEW SAVAGE

- 1: Asinou, church of the Panagia Phorbiotissa, fresco, the Virgin Phorbiotissa (Dumbarton Oaks, Byzantine Photograph and Fieldwork Archives, Washington, DC).
- 2: Asinou, church of the Panagia Phorbiotissa, fresco, the Last Judgment (Dumbarton Oaks, Byzantine Photograph and Fieldwork Archives, Washington, DC).
- 3: Žiča, church of the Ascension, exterior from the southwest showing entrance tower (photo: author).
- 4: Žiča, church of the Ascension, axonometric reconstruction, with the interior walls of the entrance vestibule shaded in grey (after M. ČANAK-MEDIĆ, *Manastir Žiča*. Žiča 2004, 23; with modifications by author).
- 5: Žiča, church of the Ascension, view into vault of entrance vestibule from west entrance (photo: G. Fingarova / Digitales Forschungsarchiv Byzanz, University of Vienna).
- 6: Žiča, church of the Ascension, east lunette of entrance vestibule, fresco, the Christmas Sticheron (after Z. GAVRILOVIĆ, *The Forty Martyrs of Sebaste in the Painted Programme of Žiča Vestibule*. Further research into the artistic interpretations of the Divine Wisdom – Baptism – Kingship Ideology. *JÖB* 32/5 [1982], fig. 3).
- 7: Line drawing of the Christmas Sticheron in the entrance vestibule of the church of the Ascension at Žiča monastery (after B. ŽIVKOVIĆ, *Žiča*. Belgrade 1985, 40).
- 8: Žiča, church of the Ascension, north wall of entrance vestibule, fresco, Endowment charter (photo: G. Fingarova / Digitales Forschungsarchiv Byzanz, University of Vienna).
- 9: Line drawing of the east wall of the entrance vestibule of the church of the Ascension at Žiča monastery showing the Christmas Sticheron and images of Kings Stefan and Radoslav (drawing after ŽIVKOVIĆ, *Žiča* 40).
- 10: Žiča, church of the Ascension, entrance vestibule, south intrados of the west entrance portal, fresco, St. Paul (photo: B. Cvetković).
- 11: Žiča, church of the Ascension, entrance vestibule, north intrados of the west entrance portal, fresco, St. Peter (photo: B. Cvetković).
- 12: Žiča, church of the Ascension, entrance vestibule, lunette above the west entrance, fresco, Parable scene (after GAVRILOVIĆ, *Forty Martyrs ... Žiča*, fig. 4).
- 13a–b: Žiča, church of the Ascension, ceiling of the entrance vestibule, fresco, the Forty Martyrs of Sebasteia; 13a: view to south; 13b: view to north (photo: G. Fingarova / Digitales Forschungsarchiv Byzanz, University of Vienna).
- 14: View of the Pammakaristos monastery in Constantinople in the sixteenth century (after S. SCHWEIGGER, *Ein neue Reyssbeschreibung auss Teutschland nach Constantinopel und Jerusalem*. Nuremberg 1608 [repr. Graz 1964], II 118 [image reversed]).
- 15: Istanbul, Pammakaristos monastery (now the Fethiye Camii), first story of former entrance tower incorporated as the central bay of the exonarthex, from the west (after H. HALLENSLEBEN, *Untersuchungen zur Baugeschichte der ehemaligen Pammakaristoskirche, der heutigen Fethiye camii in Istanbul*. *IstMitt* 13/14 [1963/1964], pl. 70, fig. 2).
- 16: Istanbul, Hagia Sophia, from southwest as in a late seventeenth-century engraving (after G.-J. GRELOT, *Relation nouvelle d'un voyage de Constantinople*. Paris 1680, illustration opposite p. 143; cf. R.J. MAINSTONE, *Hagia Sophia. Architecture, structure and liturgy of Justinian's great church*. London 1988, fig. 139).
- 17: Istanbul, Hagia Sophia, from west as in a photo by Sébah and Joaillier from ca. 1890 (Digitales Forschungsarchiv Byzanz / University of Vienna).