Abstract: The project Byzantine Dedicatory Inscriptions and Donor Portraits (7th–15th c.) began in the late 1990s at the Department of Archaeology and Art History of the University of Athens under the supervision of the author with the participation of postgraduate students. The main objective of the project is the collection and registration of foundation and dedicatory inscriptions as well as of donor portraits in Byzantine churches, primarily of mainland Greece and the islands and secondarily of other regions, with the declared aim of studying patronage and its different patterns. The collected material is organized in four interrelated databases, concerning the Monuments, the Inscriptions, the Portraits, and the Persons. In addition to the above mentioned main objective, the information registered in the databases offers abundant and multifarious evidence that allows comments, insights and interpretations on the political, ecclesiastical, ideological, social, demographic, cultural and art historical context.

THE INTERRELATED DATABASES. DESCRIPTION AND FUNCTION

Constructed with the help of the Filemaker application the collected material is organized in four interrelated databases concerning the Monuments, the Inscriptions, the Portraits, and the Persons.

The Monuments’ Database refers only to religious foundations and not to secular buildings, such as fortifications. Each monument is documented in a separate record containing multiple fields that cover a variety of information concerning its identity (name, place, geographical co-ordinates), documented or conjectural date, information from written sources, and bibliography with emphasis on the major publication. Of importance for the documentation of the monuments are the fields which include a short reference to the architectural type as well as brief information on the iconographic layout and the style of the mural paintings. Code numbers of the inscriptions and the portraits serve as links to the next databases.

The Inscriptions’ Database includes separate records for each inscription; inscriptions belonging to the same monument are grouped together using common digits in their identification codes. This enables the user to examine the entirety of the inscriptions located within the same building. The records contain the following information: Identity and date, both interrelated to the Monuments’ Database, category of context and function (dedicatory, invocative, supplicatory, funerary, independent inscription or accompanying a portrait, etc.), type of patronage as deduced from the content of the inscription (foundation, renovation, decoration), location within the church and state of preservation, relation to the iconographic programme, i.e. reference to the adjacent scenes, material (marble, stone, brick, plaster) and technique (incised, carved in relief, painted), measurements, bibliography with indication of the main publication. Palaeographic data includes the characterization of the letters as uncial or miniscule, the reference to accents, breathings, punctuation, ligatures, abbreviations, monograms, and symbols. Spelling errors are denoted analytically, recording all the words containing mistakes, and quantitatively based on the percentage of mistakes in the entirety of syllables of the inscription. There is also information on the language, whether scholarly, simplified, metrical, prose, or mixed. The number of lines / verses, of words and of syllables is also indicated. The documentation of each inscription is complemented with diplomatic editions and/or transcriptions, depending on bibliography and the availability of reliable images. The full text of the inscription is copied and accompanied by a photograph. The names of each person mentioned in an inscription are entered in separate fields connecting the Inscriptions’ Database to the Persons’ Database.

1 Filemaker 4 was used initially; in the meantime it has been upgraded to 8.5 Advanced. The databases were constructed by Tasos Bellas.
The Portraits’ Database is structured in a similar way. Moreover, the portraits are directly linked with their accompanying inscriptions, where applicable, while all portraits and inscriptions from the same monument are automatically grouped together and linked to the corresponding record in the Monuments’ Database. Each portrait is documented with a separate record comprising information on the portraits depicted, which belong primarily to donors and supplicants and less frequently to emperors. Identity, date, state of preservation, location within the church or on its facades, the iconographic context, i.e., its possible relation to adjacent scenes, the scale of male or female donors and their children in relation to each other and to the holy persons they address, are among the data offered. The type of portrait, i.e., whether it represents an isolated person, a couple, a family, or a group, including interrelated persons, is stated. There is a detailed description of posture, gesture, garments and offering, and the holy person whom the donor or dedicator addresses is indicated. The portraits are also classified according to their content and function (portraits of patrons, supplicants, deceased etc.). Bibliography and a photograph complement the data.

The Database of the Persons gathers together information on all the persons mentioned in the inscriptions or depicted. Each person is documented in a single record listing name and functions, attributes, offices, titles and profession. They need not only be the patrons of the monument, of its painted decoration or of part of it, but also the painter(s) or other craftsmen. Moreover, they may be the Byzantine emperors or other rulers, patriarchs, bishops, abbots, etc. that are mentioned in the inscription or depicted on the walls of the church either to indicate the date or the relationship of the patrons to the political and ecclesiastical authorities.

Special fields containing identification numbers and codes assigned to the inscriptions, portraits, and persons provide multiple links between the four databases. The software employed enables multiple searches within all the fields of all four databases. A full list of the abbreviated bibliography complements the databases. The regions that have been studied so far are: Constantinople, Cappadocia, Thrace, Macedonia, Epirus, Aitolakarnania, Thessaly, Attica and Boeotia, Peloponnese, Crete, the islands of the Aegean and the Ionian.

OBJECTIVES AND POSSIBILITIES

In addition to the main objective of the project, i.e., the collection of the foundation and dedicatory inscriptions and donor portraits in Byzantine churches, with the declared aim of studying patronage and its different patterns, the information registered in the databases offers abundant and multifarious evidence that allows insights and interpretations on a political, ecclesiastical, ideological, social, demographic, cultural and art historical level.

The Inscriptions’ and the Portraits’ Databases provide rich testimony to patronage schemes. Inscriptions of the Middle Byzantine period, for example, testify to the role of ecclesiastical and state officials in church patronage. Among the inscriptions in the database, we find, for instance, that of the bishop of Skyros Sabbas, who erected the episcopal church on the island of Skyros in 895. An inscription of the year 1052 engraved on a marble cornice, re-used in the belfry tower of the church of the Virgin Protothroni in Chalki on Naxos, bears testimony to the collaboration of the ecclesiastical, administrative and military authorities of the island; namely, it records the renovation of what was probably the episcopal church, by Bishop Leon, the Tourmarches of Naxos Protospatharios Niketas and by Comes Stephanos Kamelares. A series of church inscriptions dating from the late 9th to the 11th century, preserved in towns and in the countryside of Greek provinces, and registered in the Inscriptions’ Database show the role of eminent personalities bearing civic offices and titles who are related to imperial authority and obviously represent and promote it. For example, Basileios, a basilikos kandidatos, erected the church of St. Gregory the Theologian

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in Thebes in 872.4 Leon, a basilikos protospatharios and epion ton oikiacon, probably a local landowner, is the patron of the church of the Virgin at Skripou, ancient Orchomenos, in the vicinity of Thebes (873–874).5 As has been analysed, the dedication of the eastern chapels to the leading apostles Peter and Paul and the mention of the Patriarch Ignatios, the opponent of Photios, in one of the inscriptions imply the Boeotian patron’s standpoint in favor of the imperial ecclesiastical policy concerning relations with the Pope.6

Similar patronage schemes are found in the 11th century as recorded in church inscriptions. Thus, the Basilikos Protospatharios and Katepano Lagoubardias (governor of Southern Italy) Christophoros built the church of the Panagia ton Chalkeon in Thessalonike as his mortuary church in 10287 and the Spatharokandidakos Nikolaos Kalomalos renovated the church of Sts Theodore in Athens, probably in the first half of the 11th century.8 Thus, the prominent role of state and ecclesiastical officers in patronage in the middle Byzantine period reflects state policy in the Greek provinces.

During the 12th century, particularly towards its end, inscriptions and donor portraits testify to a shift in patronage from officials representing central authority to the regional aristocratic class. Now it was the local aristocracy that played a predominant role as patron of religious foundations, both in towns and in the country. Characteristic examples are found in two churches of Kastoria. A noble couple, Nikephoros Kasnitzes and his wife Anna, are depicted in the narthex of the church of Hagios Nikolaos tou Kasnitzes (ca. 1170).9 Theodotos Lemnites and his noble wife Anna Radene are represented in the north aisle of the church of the Holy Anargyrois (1180–90).10 Radene’s extravagant garments, jewellery and hair-style, the scholarly language of the inscriptions, and the quality of the frescoes bear testimony to the wealth and taste of these local aristocrats.

The dissemination of imperial policy and ideology in the provinces through local ecclesiastical or administrative and military authorities also becomes evident in the late Byzantine period. Portraits of the first Palaiologan emperors in restored monastic churches along the Egnatia, such as the Panagia Mavriotissa near Kastoria11 and the katholikon of the Virgin in Apollonia,12 in conjunction with portraits of the abbots of the aforementioned monasteries, testify to the imperial policy of restoring crucial parts of the newly recovered regions across the northern border of the Empire. Imperial effigies of Andronikos II Palaiologos, Michael IX, and Andronikos III in the narthex of the church of Hagia Triada in the Byzantine castle of Beration, in south-

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6 OIKOΝOMIDÈS, Pour une nouvelle lecture 492–493.
ern Albania, together with the portrait of the Byzantine governor of the castle in the early 14th century reveal the implementation of imperial strategy with the help of local military authorities. 13

In addition, information on the language of the inscriptions documented in the Inscriptions’ Database – scholarly or simple, metrical or prose – allows conclusions concerning the level of education of commissioners and audience. The existence of local scholars capable of writing scholarly verses in certain regions, for example in Epirus, 14 is verified. In addition, the spelling mistakes registered give an idea of the level of literacy of the painters who copied the inscriptions. 15

The descriptions and photographs of the effigies of persons (donors, emperors etc.) contained in the Portraits’ and Persons’ Databases allow, among other things, remarks on fashion, hairstyle, relationships between man, wife, and children as well as between secular and holy persons. Moreover, the registration of iconographic scenes and holy figures adjacent to the inscriptions and portraits may lead to a discussion of the possible relationships between them and to the investigation of the preferences and choices of the patrons.

The Persons’ Database, by recording all the names mentioned in the inscriptions – founders, supplicants, emperors, patriarchs, bishops, painters etc. – many of which are unknown from other sources, offers a rich thesaurus of persons, broadens our knowledge on the microhistory of each region and enriches the prosopographical data of the Byzantine period. In addition, the mention of the Byzantine emperor in certain 13th- and 14th-century churches in regions that did not belong to the Byzantine Empire at the time, such as the Venetian-held Crete or Seljuk-ruled Cappadocia, 16 reveal the local population’s ideological loyalty and adherence to the Emperor and the Orthodox tradition. The occasional recording of the name of a patriarch also shows the involvement of patrons in the ecclesiastical matters and controversies of the time. 17

Painters’ names are recorded in only few dedicatory inscriptions, primarily in village churches. 18 Sometimes their place of origin is also mentioned. Combining the information drawn from the inscriptions with the stylistic features of the mural paintings, we are able to gain an insight into the painters’ methods, the models they used, their way of working – alone, with an apprentice or organized in workshops – as well as the geographical range of their activities.

CASE STUDIES: CAPPADOCIA AND THE PELOPONNESE

The region of Cappadocia was the object of a separate research programme entitled “Patronage Patterns in Byzantine Cappadocia”. It was financed by the Foundation of the Hellenic World, was technically supported by Tasos Bellas and was carried out during 1997–1999. Three, in that time postgraduate students, Georgia Foukaneli, Konstantina Tsiorou, and Anastasia Vasileiou, participated in the research, documentation and final presentation of the results. Based on extant bibliography, research focused on published religious foundations. Eighty-one monuments were documented, dating from the 6th to the 13th centuries, preserving evidence of patronage and involving 170 persons cited by name or anonymously.

17 See, for example, the church at Skripou, above n. 6 and 7.
In the final presentation complementary synthetic chapters were added to the databases. Part I comprised a historical and geographical introduction, chapters on the settlements, the road system, the role of the Orthodox church, artistic developments in comparison to other provinces of the Byzantine Empire, and the history of the scholarly study of the Christian monuments of Cappadocia with special focus on the problem of dating, as proposed by different scholars. In Part II the monuments were presented in chronological order and matters of patronage in conjunction with the quality of each monument, its architectural type, the iconographic layout and style were discussed. A concluding chapter and two tables were attached to this part: the conclusions treated the geographical distribution of the monuments, as well as the developments in patronage over time. The Tables outlined part of the results. Table I surveys the geographical distribution and includes data concerning location, church name, patron and his functions (office and title) as well as code-numbers-links to the databases. Table II shows the chronological distribution and the concentration of monuments in the 10th and 11th centuries as well as a cluster of painted churches in the 13th century when Cappadocia was under Seljuk rule.

The results of the project – databases and synthetic chapters – are on line at the website of the Faculty of History and Archaeology of the University of Athens (http://byzantium.arch.uoa.gr/kappadokia/). The databases used for this programme served as a model of the developed project presented above which expanded over several regions of the Byzantine Empire mainly in Greece. The same principles and methodology were used, although the research team was broadened (see note 37) and several visits in situ were realized.

The second case study is the Peloponnese where 225 inscriptions and 29 donor portraits located in 115 churches have so far been documented. As illustrated in the first diagram (Fig. 1), 75% of these churches include inscriptions, 22% donor portraits and only 3% both. The diagram showing the distribution of inscriptions by century (Fig. 2) demonstrates a very small number of extant inscriptions dating to the 8th/9th (1%) and 10th (1%) centuries. An increase is observed in the 11th century (13%) while in the 12th century it decreases to 6%. In the late Byzantine period there is a more or less steady growth over 20%: 24% in the 13th, 27% in the 14th, and 21% in the 15th century. It should be noted that the overwhelming majority of the extant 13th-century inscriptions belong to the last decades of the century and that the registered 15th-century inscriptions date up to the Turkic occupation of the Despotate in 1460. These percentages correspond with the interest of the Palaiologan emperors in this region immediately after the recovery of Constantinople by Michael VIII in 1261, with the victorious campaigns against the Franks of the Principality of the Morea, the foundation of Mistra and the later development of the Despotate under the administration of the Kantakuzeno and the Palaiologoi.

In terms of content, most of the inscriptions across time regard patronage (41%) or supplication (26%) (Fig. 3). Of the 59 documented inscriptions referring to patronage, 18 are related to donations of both the construction and the painted decoration of a church; 17 are connected to construction and 15 to painted decoration, while 9 are related to a renovation (Fig. 4). The percentages of the categories referring to chrysobulls (2%) and episcopal acts (4%) are very low (Fig. 3). These official documents written on walls or columns are all related to churches of Mistra. In fact, the chrysobulls are painted on the walls of the NW chapel of the church of the Hodegetria of the Brontochion monastery and list the property of the church granted or confirmed by the Emperors Andronikos II and Michael IX. The 14th-century episcopal acts are engraved on the columns of the Metropolis and are also related to the property granted to the metropolitan church. The interrelated databases of Monuments, Inscriptions, Portraits and Persons give abundant and varied information on patronage patterns, on persons unknown from other sources, on financial and demographic circumstances, on the educational level of the persons involved in a foundation. A sample is illustrated in Figures 9, 10, and 11.

19 The programme followed the chronology proposed by French scholars.
21 MILLET, Inscriptions byzantines 122–127; GERSTEL, Mapping the Boundaries of Church and Village 348–352.
One of the aspects investigated with regard to patronage, as surmised from the Inscriptions’ Database, is the measure of central authorities’ involvement and the reasons for it on the one hand and the extent of participation by the local population on the other. The Mani, a remote region of the Peloponnese, offers examples of both categories. Imperial interest can already be traced in the 10th century. A Comes Dakios whose name is inscribed on a marble cornice found in the excavations of Tegani was most likely related to an officer of the imperial fleet which was involved in the conflicts with the Arabs in the 9th/10th century. An inscription from the year 991/92 in the church of St. Panteleimon at Boularioi, mentioning a priest-monk as kteiotor, dates a group of churches with stylistically related mural paintings to the end of the 10th century. These monuments have been connected to the teaching of Nikon Metanoeite and the efforts of the central government to re-organize the Greek provinces after the recapture of Crete in 961 and the expulsion of the Arabs from the Aegean.

Contrariwise, the rich epigraphic evidence from 11th-century Maniot churches shows an intensive activation of different strata of the local population. In fact, a number of private individuals, probably landowners, and low ranking clerics, mostly with their families and sometimes collaborating with each other in small groups, constitute the usual patron structure. In parallel, a group of local craftsmen, mainly marble-workers, seem to play a decisive role in art production in rural society of 11th-century Mani. On the other hand, not a single administrative or military officer, representative of the central authorities, is recorded in any inscription, nor is there a single reference to an emperor, facts that show a loose connection of the region to the central government. The situation is similar in the 12th century.

Imperial interest is evident again in the 13th century after the recovery of Constantinople by the Byzantines. The renovation inscription in the church of Sts Theodore in Kaphiona in the Mani, dated to the 1260s, mentions, besides the patrons, the bishop of the nearby Veligosti and his syngellos, the imperial couple, Michael VIII Palaiologos and Theodora, and the emperor’s brother Sevastokrator Konstantinos who led the Byzantine troops in expeditions against the Franks. Iconography and style follow the central artistic developments and it is evident that the local bishop promotes imperial policy.

Most interesting conclusions may be drawn from the inscriptions and portraits registered in the Metropolis of Mistra, erected and decorated soon after the surrender of the Frankish castle (1262) to the Byzantines and the transfer of the Metropolis of Lacedaimonia from Sparta to the newly founded city of Mistra. The deliberately erased portrait of the Metropolitan Theodosios, once depicted in the apse, reveals the ecclesiastical controversies at the time of the first two Palaiologos regarding Church Union.


25 Ibid. 346–349.


Other 13th-century inscriptions and donor portraits attest the role of local aristocrats in patronage, such as the couple depicted in the apse of the church of St. Kyriaki at Marathos, Mani, c. 1300, and their involvement or interest in the developments of the central civic or ecclesiastical policies. For example the patron couple in the church of Panagia Chrysaphitissa (1291/92), by having the portrait of Patriarch Arsenios Autocephalos depicted in the sanctuary, expressed a pro-Arsenite attitude and their opposition to Michael VIII Palaiologos’ policy.

A significant innovation in patronage schemes emerges in the late 13th century in the region of Mani as attested in a couple of foundation inscriptions. A shift from individual or cooperative patronage, based on collaboration between three or four lay donors or clerics or monks, to collective patronage is observed, revealing the mass participation of the local rural population in the foundation or renovation of a village church. Although collective sponsorship seems to have already appeared in the Mani in the middle Byzantine period, it becomes a common practice in villages only in the last decades of the 13th century after the recovery of Constantinople by Michael VIII Palaiologos. This collectivity of the local rural population can be considered as an “answer” to imperial and aristocratic patronage. Characteristic examples are found in the churches of the Archangel Michael at Polemitas (1278), Hagios Nikolaos at Exo Nyphi (1284/85), and Hagios Georgios at Kastania (1321), where the collaboration of large numbers of the inhabitants of the local communities are attested. Moreover, the church of St. John the Forerunner in Kastania was founded, according to the inscription, by the prokritoi, i.e. the most prominent inhabitants of the village, and the common people (koinós laócr). Information on the typical offering of the kteitores, namely the model of the church they have founded or renovated, can be drawn from the Portraits’ Database. These church models held by the donors or by persons who are depicted in their double function as living and deceased patrons, give a true image of the initial architectural type of the church so that one can recognize parts added later or missing today, such as annexes, belfries etc. The aforementioned dedicatory inscriptions of collective patronage, in which the offerings by each donor of very small fields and olive trees are enumerated, indicate the financial status of the agrarian population in the 13th-century rural communities in the Mani. Surprising testimony of the cultural level of an individual in the Mani, which is also unique in monumental painting, is the representation of a lay donor,
who is depicted in the narthex of the church of the Metamorphosis at Gardenitsa / Mani (Fig. 5), offering five codices to Christ.\textsuperscript{36}

Other information drawn from the Inscriptions’ Database regards the material on which inscriptions are painted or incised (Fig. 6) and the language used, which allows remarks on the literacy and educational level of the patrons and of the regional population. The diagrams show the preference for simple language (73\%) as opposed to scholarly language (Fig. 7) and the predominance of prose (93\%) over metrical inscriptions (Fig. 8).

The collection of church inscriptions has led to the study of much broader parameters than the initial objective of the project, which is still in progress.\textsuperscript{37} By studying the content of the inscriptions and especially the persons named in them, information can be drawn as to the role of emperors, state officials, aristocrats and also of broad strata of the local population in matters of patronage. The implementation of official – imperial and ecclesiastical – policy and ideology or the expressions of local power can be traced. The patron’s status in society, his financial means, his relation to central authority play a significant role in the size and quality of the donated church, the materials used, the choice of masons’ or painters’ workshops – local or summoned from a major artistic centre. His preferences can eventually be investigated in the iconographic layout of the church programme or the choice of certain iconographic scenes or saints’ figures. The overall information registered in the databases offers a means of interpretation of the monument itself as a whole, its architecture, sculptural decoration and mural paintings. Another parameter is offered by the language of the inscriptions which provides an insight into the cultural and educational level of donors, painters and, to a certain extent, audience.

\textsuperscript{36} K. P. Diamanti, Η παράσταση του δωρητή στο ναό του Σωτήρα στη Γαρδενίτσα της Μέσα Μάνης, in: Ανταπόδηση, Μελέτες Βυζαντινής και Μεταβυζαντινής Αρχαιολογίας και Τέχνης προς τιμή της καθηγήτριας Ελένης Δεληγιάννη-Δωρή. Athens 2010, 129–140.

\textsuperscript{37} Involved in the project in more recent years, were, besides those mentioned on page 138, Dr Nicholas Melvani and Ph.D. candidates Anna Takoumi and Kelly Tassogiannopoulou.
Painted Inscriptions and Donor Portraits

Fig. 1: Peloponnese, Percentages of inscriptions and portraits preserved in churches

Fig. 2: Peloponnese, Distribution of inscriptions by century
Fig. 3: Peloponnese, Type of Inscriptions by content

Fig. 4: Peloponnese, Type of patronage mentioned in the inscriptions
Fig. 5: Peloponnese, Gardenitsa / Mani, narthex, donor offering books

Fig. 6: Peloponnese, Material of inscriptions
Fig. 7: Peloponnese, Language of inscriptions

Fig. 8: Peloponnese, Inscriptions, style of language
Δημοσιεύσεις
Fig. 9: Peloponnese, Monuments Database, the example of the church of the Archangel Michael at Polemitas (1278)
Μνημείο Αρχάγγελος Μιχαήλ

Κείμενο επιγραφής

+ Οικωδομείει κ(αί) ειστορινθεί ο θίος κ(αί) πάνσεπτος ναός τού ἀρχ(οντος) Μιχ(αήλ)

dia sun

ergias k(αί) κόμου και μόχθου πολλοῦ αἰκί(ον) k(αί) κληρονόμον χω(ρας) του Πο

leimta: ἦγου κύρ Γεωργίου του Πατέλη ἀπο τ(ης) Ἀνατολῆς κάστρου Προύσης · k(αί)

Νικολάου

ιερέος Βασ(λείου) ιερέοι(ος) κ(αί) Δημητρίου ιερέοι(ος) k(αί) Μιχ(αήλ) ἀναγνωστού · k(αί)

Νικολάου του Ρουμάνη

και κτίτωροι(ος) και θεωδόρου του Χαλκέα · k(αί) Ευστράτιος(ος) ο Κουλουμπάτης · k(αί)

Νικολάου του Σύν(α)

κ(αί) Λαρίγγα του Βολέα(ν) k(αί) Ηλία του ήтоν αυτό(ον) k(αί) Βολέα(ν) και Γεωργίου(ου) τού

Πατζήτη · k(αί) Νικήτα του Κακομέ

ρουτού: Λε(νον) τού Βλαχερνίτη(ης) · Μιχ(αήλ) ο Ρομονός · k(αί) Ηλία του Νικολέου · Ιω

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tου Πατζήτη συν το γυνέα

δελ(φω) αυτού k(αί) Νικ(ο)λαϊ(ου) του Κουλουμπάτη [rasura] k(αί) Ηλία του

Κακομέρου

Νικολέ(νον) του Ρόμανοῦ · Νικόλαου του Νικόλεου · η παιδ(ες) Νικήτα τού

Κακομέρου

[[Νικόλαου τού Νικόλου]] · Θερία

10 νός o Κακομέρου(ος) · Λε(νον) o Κουλουμβάτης · Ευστράτιος(ος) o Συκόλεως · Νικόλαο(ς) o

Κακομέρου(ος) ὂμω σμιβί

ον ὀλων(ον) τ(ον) k(αί) κληρονόμο(νον) και τ(ον) τέκνων αὐτῶν · ὀμήν. Ετελίζῃ δαι μιν

(ι)

Μαίω ἡς τ(ές) β΄

ἡμερ(αί) β΄ ετ(οις) ζησ(αί) · k(αί) Καλυνίκης μο(νά)χ(ης) · + Επέδωκα(οι) κύρ Γεωργίου(ος) o
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Διαφορετικές αναγνώσεις

στ. 6: Λαρίσα (Δρανθάκης)
στ. 12: Βασιλέιου (Δρανθάκης)
στ. 14: Κωνστάντης (Δρανθάκης), Κιάφη (Φιλίππιδος-Βραϊτ)
στ. 17: Καλητά (Δρανθάκης), Καλητά (Φιλίππιδος-Βραϊτ)
στ. 21: Πολυκατά (Αγίου Παύλου Πατρόκλου)
στ. 22: Μου, του (Φιλίππιδος-Βραϊτ)
στ. 23: (ον) Νικητα (Δρανθάκης). Η ανάγνωση της Φιλίππιδος-Βραϊτ ως «χώρα» είναι προτιμότερη καθώς με αυτόν τον τρόπο δεν χρειάζεται αλλάγη στίχου.

Μετάφραση - Λεξιλογικές παρατηρήσεις

στ. 2-3: χώρας του Πολέμια: Η μημόνευση του χωριού στην επιγραφή βεβαιώνει ότι ο Πολέμιας ανήκε στους βυζαντινούς χρόνους, τουλάχιστον στο β’ μισό του 13ου αι.
στ. 3: Γεωργίου του Πατέλη: Το επίθετο φαίνεται ότι προέρχεται από τη λέξη «πατέλας» και «πατέλλη», Στον Du Cange (Glossarium ad scriptores mediae et infimae Graecitatis, tomos primus, Vratslavie 1891, στήλη 1129) αναφέρεται: πατέλα ... τάς δὲ καλλιμένας πατέλλας λεκάνιδας άνομαστών, εί καὶ εξ ἀργύρου εἶεν.
Από της Αναταλής κάστρου Προύσης: Ενδιαφέρον παρουσιάζουν οι σχέσεις μεταξύ των επαρχιών της αυτοκρατορίας γύρω από την πρωτεύουσα με τη Μάνη.
Ο Γεώργιος Πατέλης, που φαίνεται ότι ήταν εξέχον μέλος της κοινότητας, καθώς είναι ο μόνος δωρητής που φέρει το προσωνυμικό κυρίου, καταγόταν από την Προύσα και για αγνωστούς σε εμάς λόγους μετανάστευσε στη Μάνη.
στ. 4: Νικολάου του Ρουμάνη: Το επίθετο απαντά ακόμη στη Λακωνία.
στ. 5: Θεοδώρου του Χαλκά: Το επίθετο απαντά και σήμερα στη Μεσσηνιακή
Fig. 10: Peloponnese, Inscriptions Database, the example of the church of the Archangel Michael at Polemitas (1278)
<table>
<thead>
<tr>
<th>Αρ. Μνημείου</th>
<th>Αρ. Παράστασης</th>
<th>Κωδικός Παράστασης</th>
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</thead>
<tbody>
<tr>
<td>94</td>
<td>1</td>
<td>M01.0094/P01</td>
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**Αρχάγγελος Μιχαήλ**

**Χρόνος** 1278

**Σχόλια Χρονολ.**

**Άλλας χρονηγράφεις**

<table>
<thead>
<tr>
<th>Θέση</th>
<th>Ιερό βήμα, ν. τοίχος</th>
</tr>
</thead>
<tbody>
<tr>
<td>Θέση στο εικ. πρόγρ.</td>
<td>Στο τεταρτοσαφείρι της αψίδας η Πλατυτέρα, στον ημικύκλινδρο ιεράρχες, στο μέτωπο της αψίδας το άγιο Μανδήλιο, στον β. τοίχο του ιερού ο άγιος Πολύκαρπος</td>
</tr>
</tbody>
</table>

**Σχετιζόμενες επιγραφές**

| Χρόνος, σχέση επιγρ. παρ. | |

**ΠΕΡΙΓΡΑΦΗ ΠΑΡΑΣΤΑΣΗΣ**

**Περιγραφή** Δωρητής γονωτής στα πόδια αγίου μοναχού στα αριστερά. Ο δωρητής αποδίδεται σε πολύ μικρή κλίμακα, έχει γένια και τείνει τα χέρια του σε δέση. Φορά απλό, μονόχρωμο, χειριστικό, ποδήρη χειτώνα, με μακριά ψάθινα μανίκια. Προβληματική είναι η ταύτιση της μορφής αφού δεν αυξάνεται συνδυαστική επιγραφή. Θα μπορούσε να υποθέσει κανείς ότι πρόκειται για τον και Γεώργιος Πατέλη «από την Ανατολής κάτω Προύσης», όπως μνημονεύει η κτηριακή επιγραφή (M01.0094/E01). Ο Πατέλης, που η αναφορά της καταγωγής του από την Προύσα αποτελεί πολύτιμη γραπτή μαρτυρία για τι σχέσεις της Μάνης με τη Μικρά Ασία (για το θέμα αυτό βλ. Γκιολέσ 1854-1886), θα πρέπει να ηταν το πιο σημαντικό πρόσωπο από την ομάδα των

<table>
<thead>
<tr>
<th>Είδος</th>
<th>Μεμον. μορφή</th>
<th>Χαρακτήρας</th>
<th>Διετική</th>
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</table>

Επεξεργασία σε
Byzantine Dedicatory Inscriptions and Donor Portraits (7th–15th c.)

<table>
<thead>
<tr>
<th>Παράσταση</th>
<th>Σχετιζόμενη παράσταση</th>
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<td>Κλίμακα</td>
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<td>αρκετά απολεπισμένη</td>
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</tbody>
</table>

Φωτογραφία Παράστασης

Μελετή Παράστασης

Kalopissi-Verti 1984, 216, εικ. 9 • Kalopissi-Verti 1992, 100, αρ. B7, εικ. 91 • Καλοπίζη-Βέρτη 1994 β, 456-457, εικ. 6
Fig. 11: Peloponnesian Portraits Database, the example of the church of the Archangel Michael at Polemitas (1278)