# Tafelteil



**Abb. 1, 1–3:** Tomb of the Gavii: details, Rome, Via Statilia







**Abb. 2, 1:** Funerary relief, Rome, Museo dei Conservatori, Museo Nuovo, inv. 2231

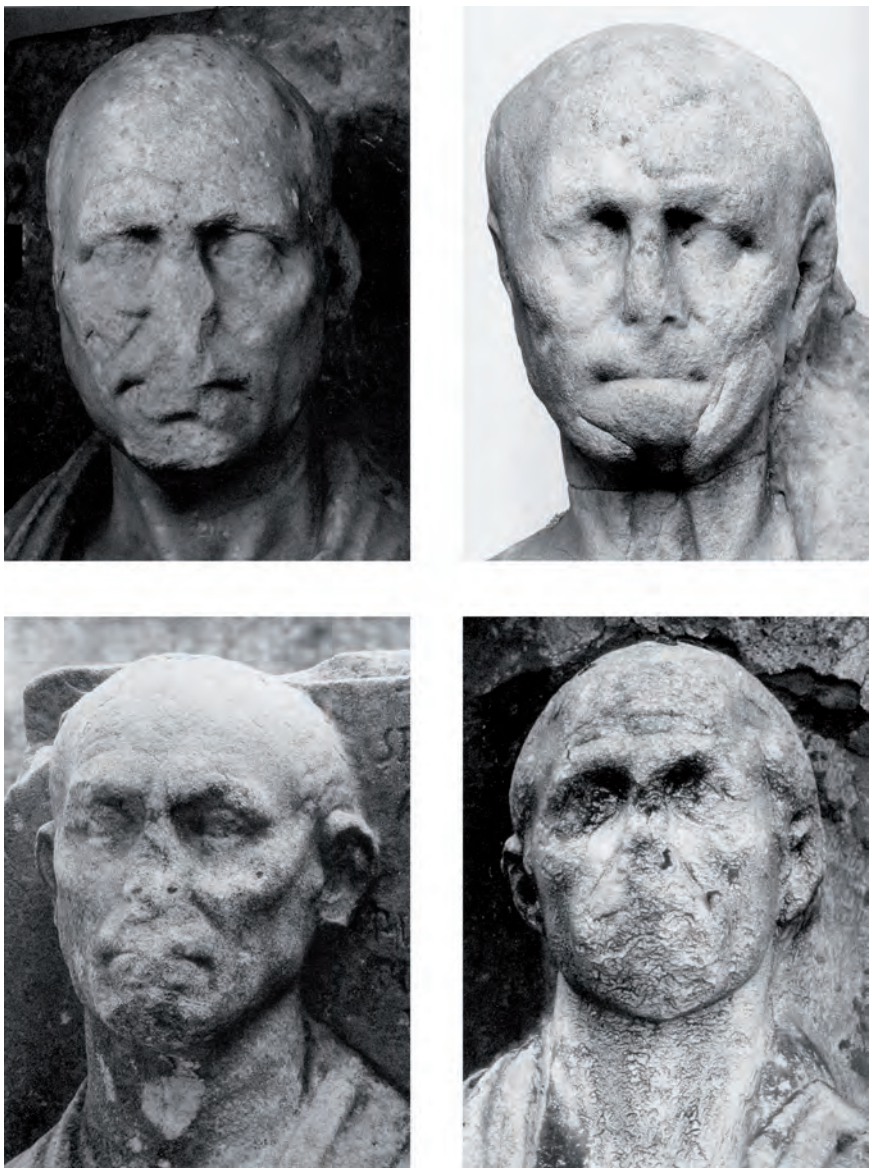


**Abb. 2, 2:** Funerary reliefs, Rome (various locations): details

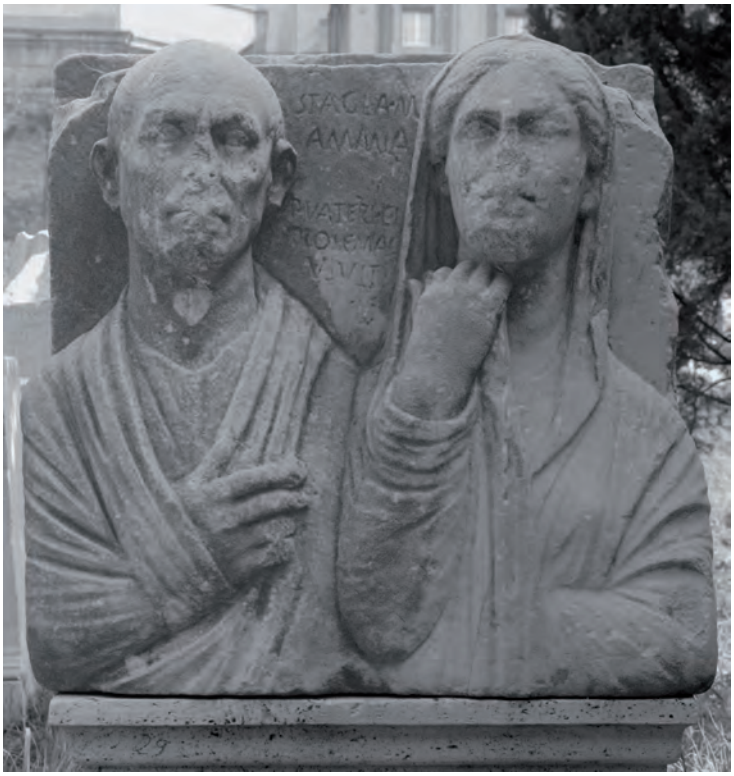


**Abb. 3, 1:** Funerary relief, Rome, Museo Nazionale Romano, inv. 39475



**Abb. 3, 2:** Portrait of a young boy from er-Rubayat, Berlin, Staatliche Museen, inv. 31161/4



**Abb. 3, 3:** Portrait of a young boy from Philadelphia, Copenhagen, Denmark National Museum, inv. 3892



**Abb. 4, 1:** Portrait of a young woman from Fayum, Cairo, C.G. 33265



**Abb. 4, 2:** Portrait of a young woman from Fayum, Cairo, C.G. 33256



**Abb. 4, 3:** Portrait of a young woman from er-Rubayat, Wien, Nationalbibliothek, inv. G 808



**Abb. 4, 4:** Portrait of a young woman from Fayum, Cairo, C.G. 33246



**Abb. 5, 1–2:** Sarcophagus with the death of Alcestis, front and detail, Vatican City, Galleria Chiaramonti, inv. 1195



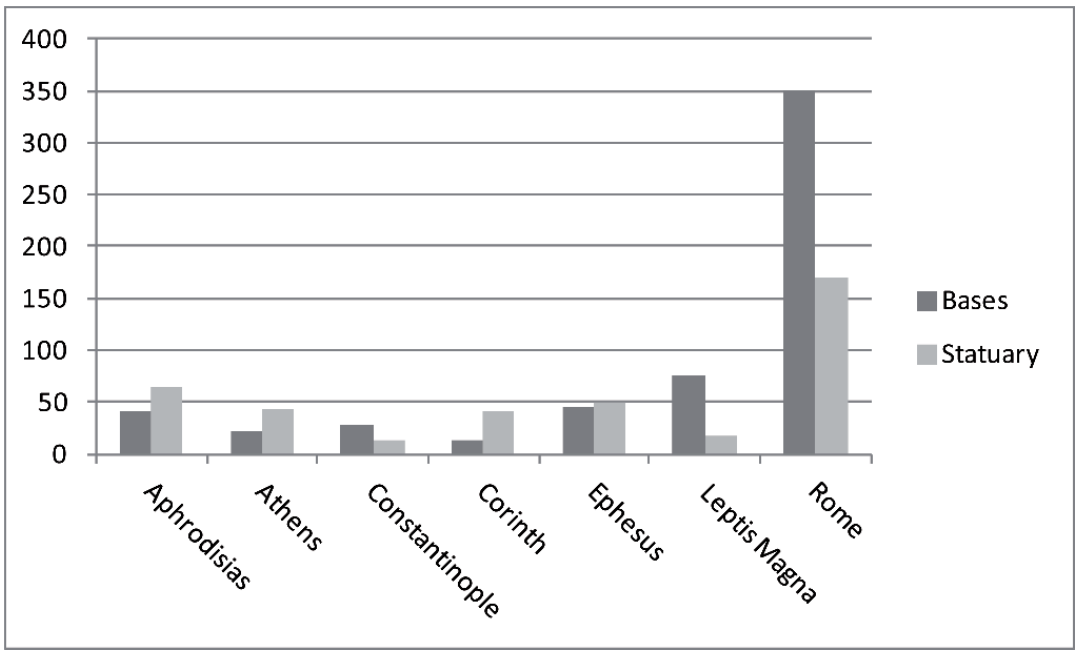



**Abb. 1:** Extant late-antique statues and bases from major cities



**Abb. 2:** Inscribed shield portrait of Menander, purchased by James Smith Barry in Rome in 1776, now in Sackler Museum Harvard





**Abb. 4:** Recarved head, wearing corona civica, of inscribed portrait statue of Constantine I in armour, 317–337 AD

**Abb. 3:** Statue of mother-in-law dedicated by Eubolion, 4th century AD




**Abb. 5:** Inscribed portrait statue of Constantine I in armour, Rome, 317–337 AD

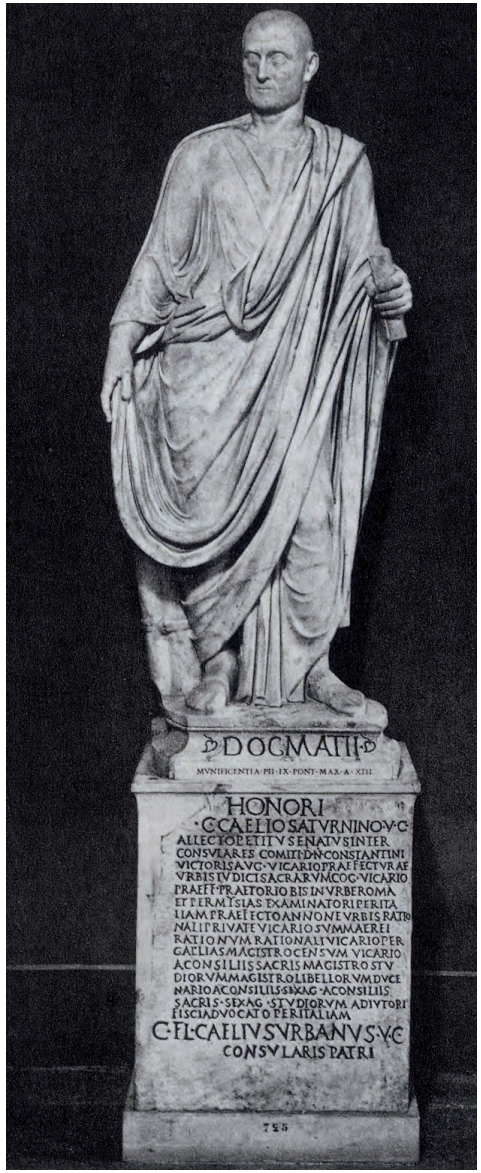



**Abb. 6:** Togate statue of C. Caelius Saturninus signo Dogmatius on its base, 324–337 AD



**Abb. 7:** Bronze head of Valens (or Valentinian), 365–367 AD



**Abb. 8:** Bronze statue of Valens (or Valentinian), 365–367 AD




**Abb. 9:** Statue of Coelia Concordia on base, 385 AD



**Abb. 10:** Togate statue of younger man from Esquiline, 5th century AD, juxtaposed to togate figure from Constantinople, 5th century AD



**Abb. 11:** Togate statue of older man from Esquiline (Rome, Archivio Fotografico dei Musei Capitolini, 5th AD) juxtaposed to togate figure from Rome (Rome, Museo Nazionale Romano, later 4th–5th century AD)



**Abb. 12:** Portraits of the togate men, older and younger, from the Esquiline



**Abb. 13:** Portrait head of Empress in Lateran-Louvre ('Ariadne-Amalasuntha') type, early 6th century AD



**Abb. 1:** Bildnis eines Amtsträgers (um 400 n. Chr.), Korinth, Archäologisches Museum (Magazin), Inv. Nr. S 1199



**Abb. 2:** Amtsträger auf der NW-Seite der theodosianischen Obeliskenbasis im Hippodrom von Konstantinopel, Istanbul, nach 391 n. Chr.



**Abb. 3:** Genf, Sammlung George Ortiz

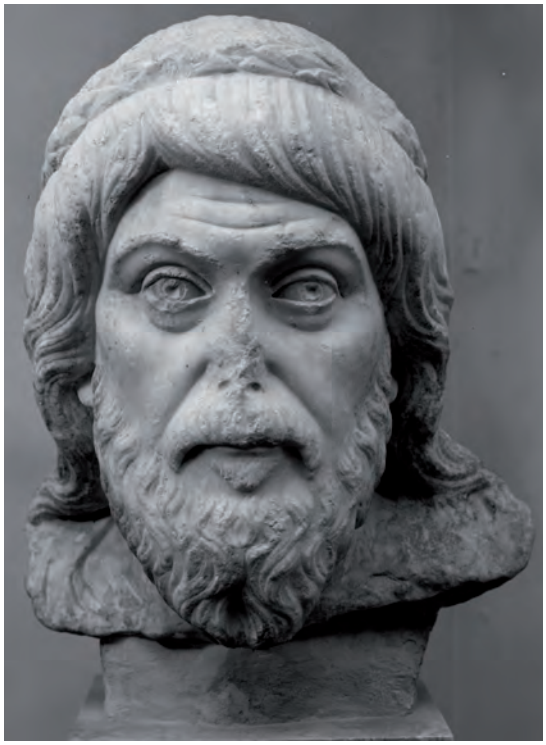


**Abb. 4:** Porträt eines Philosophen, Athen, Akropolismuseum, Inv. Nr. 1313



**Abb. 5:** Istanbul, Archäologisches Museum, Inv. Nr. 2461

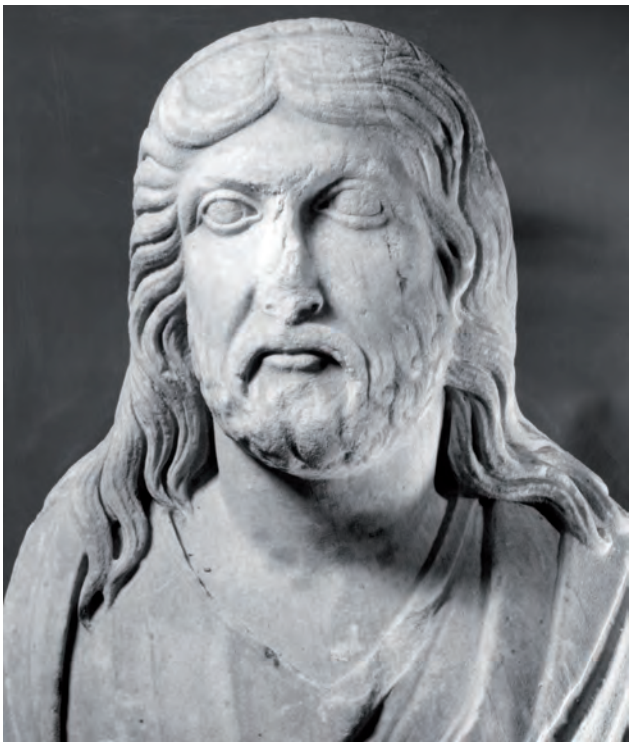


**Abb. 6:** Stockholm, Antikenmuseum Gustav III., Inv. Nr. Sk 136



**Abb. 7:** Rom, Museo Capitolino (Magazin), Inv. Nr. 15718

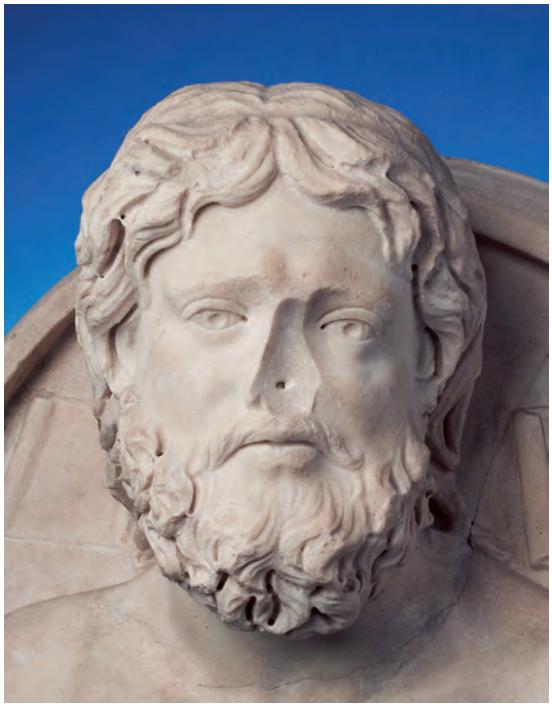


**Abb. 8:** Heidelberg, Archäologisches Institut, Inv. Nr. 26/1

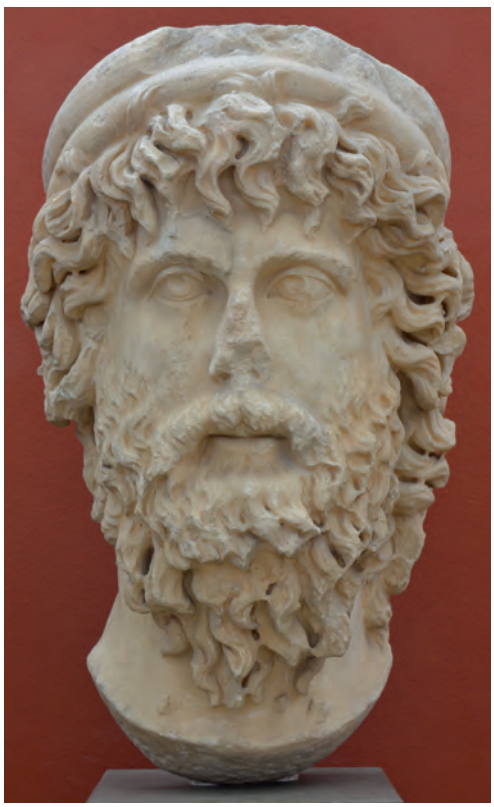


**Abb. 9:** Bildnis eines Priesters spätantoninischer Zeit aus Athen, Kopenhagen, Ny Carlsberg Glyptotek, Inv. Nr. 1561



**Abb. 10:** Bildnis eines Amtsträgers, 1. Hälfte 5. Jh. n. Chr., Athen, Nationalmuseum, Inv. Nr. 2314



**Abb. 11:** Wien, Kunsthistorisches Museum, Inv. Nr. I 835



**Abb. 12:** Athen, Nationalmuseum, Inv. Nr. 2006

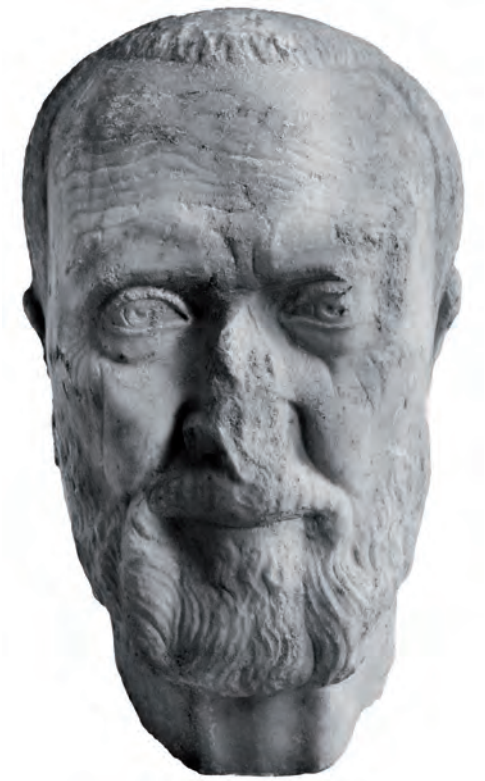


**Abb. 13:** Athen, Nationalmuseum, Inv. Nr. 2143



**Abb. 14:** Athen, Nationalmuseum, Inv. Nr. 3339



**Abb. 15:** Vergleich der Augenpartien der Porträts, Athen, Nationalmuseum, Inv. Nr. 2314, 2006, 2143 sowie 3339 (von oben nach unten)

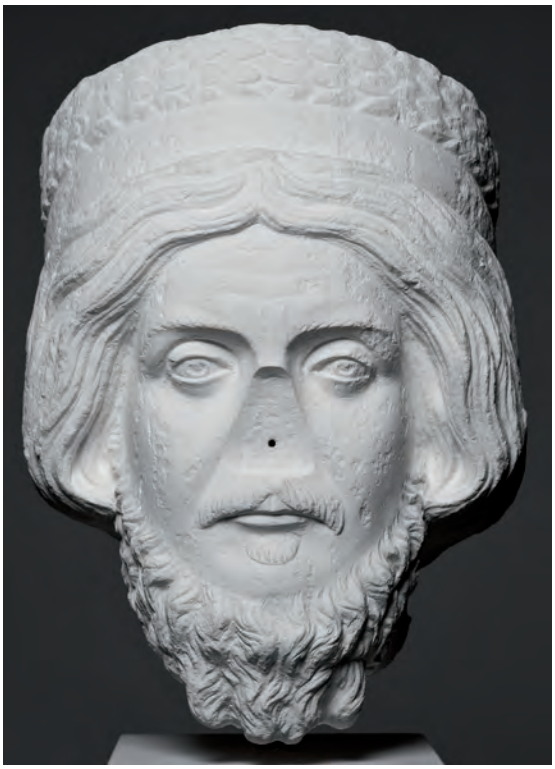


**Abb. 16:** Dresden, Albertinum Hm 411



**Abb. 17:** Korinth, Archäologisches Museum (Magazin), Inv. Nr. S 920

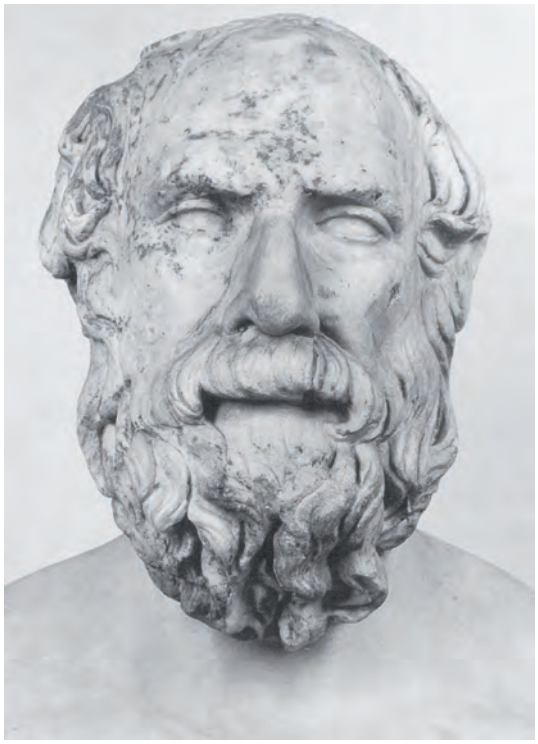


**Abb. 18:** Späthadrianische bis frühantoninische Kopie eines frühhellenistischen Bildnistypus (2. Hälfte 3. Jh. v. Chr.), Vatikan, Museo Chiaramonti

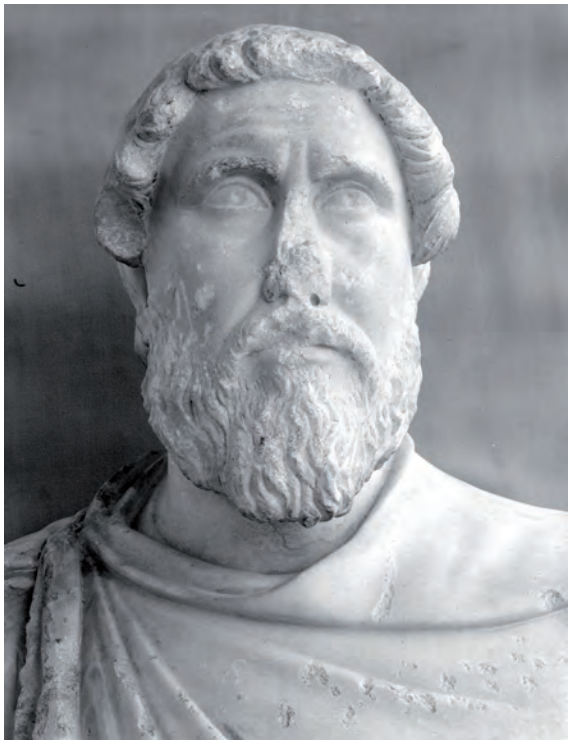


**Abb. 19:** Tokat, Archäologisches Museum, Inv. Nr. 148

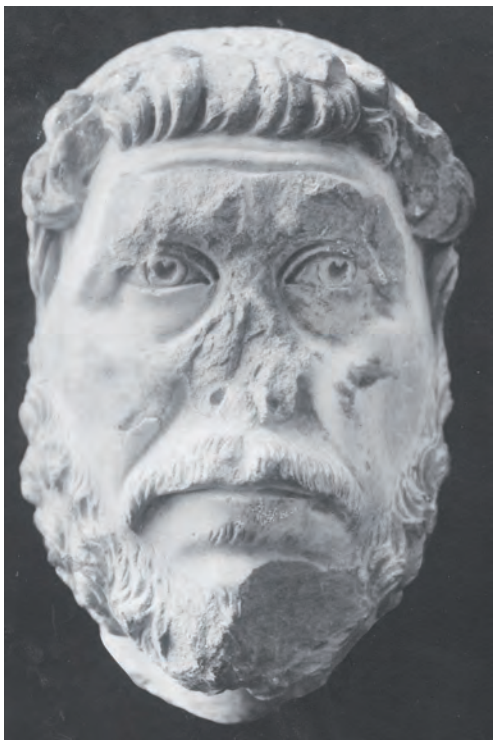


**Abb. 20:** Bildnis eines Mannes aus Tabai (Karien), zerstört (bis 1922 in der Evangelischen Schule von Smyrna)



**Abb. 21:** Athen, Nationalmuseum, Inv. Nr. 470, aus Eleusis



**Abb. 22:** Eleusis, Archäologisches Museum, Inv. Nr. 5146



**Abb. 23:** Eleusis, Archäologisches Museum, Inv. Nr. 5149



**Abb. 24:** Athen, Nationalmuseum, Ägyptische Sammlung, Inv. Nr. 87

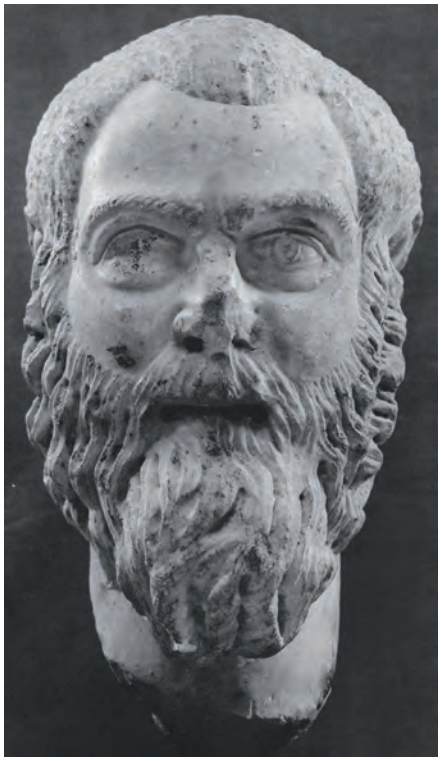


**Abb. 25:** Boston, Museum of Fine Arts, Inv. Nr. 62.465, aus Hagia Paraskevi bei Athen

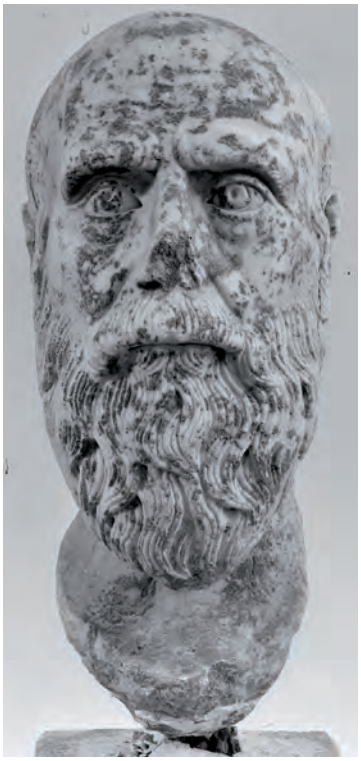


**Abb. 26:** Sparta, Archäologisches Museum, Inv. Nr. 343

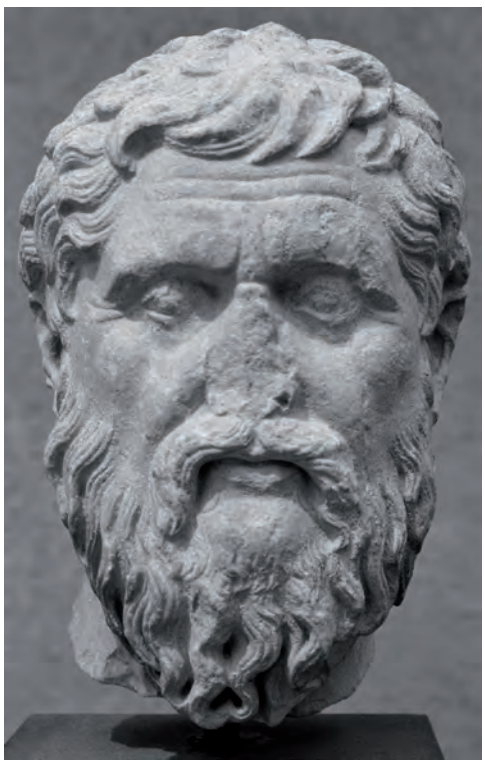


**Abb. 27:** Bildnis des Platon im Typus Basel/ Holkham Hall, trajanisch. Basel, Antikenmuseum, Inv. Nr. BS 229



**Abb. 28:** Athen, Nationalmuseum, Inv. Nr. 423



**Abb. 29:** Moses in spätantiker Amtsträgerkluft inmitten einer Versammlung von Weisen, Rom, Santa Maria Maggiore, 432 bis 440 n. Chr.




**Abb. 1:** Darstellung des Verstorbenen als Togatus inmitten neutestamentlicher Szenen, Rom, Museo Pio Cristiano



**Abb. 2:** Bildnis eines aus einer Büste einer Frau herausgearbeiteten Mannes, Rom, Krypta Santa Prassede



**Abb. 3:** Zentrale Oransfigur mit ausgearbeiteter zeitgenössischer Haartracht, Rom, Ospedale S. Giovanni



**Abb. 4:** Das verstorbene Ehepaar zu Füßen Christi, Aix-en-Provence, Kathedrale Saint-Saveur



**Abb. 5:** Nebenseite eines Stadttorsarkophages mit der Darstellung des Verstorbenen in Amtstracht, Ancona, Museo Diocesano



**Abb. 6:** Kopf der Susanna mit einem Idealporträt, Rom, Museo Nazionale



**Abb. 7:** Kopf eines als älter gekennzeichneten Mannes, Arles, Musée de l'Arles antique



**Abb. 8:** Darstellung eines Jungen mit porträtähnlichen Zügen, Marseille, Saint-Victor



**Abb. 9:** Kopf des Jonas mit individuellen Zügen, London, British Museum



**Abb. 10:** Eine weibliche Begleitfigur mit porträtähnlichen Zügen bei der Gefangenführung des Paulus, Marseille, Saint-Victor



**Abb. 1:** Porträt der Verstorbenen im Arkosolbogen in Kammer N, Via Latina-Katakombe, Rom




**Abb. 2:** *Dionysas in pace*, Arkosolfront der sog. Kammer der „Cinque Santi“, Katakombe S. Callisto, Rom



**Abb. 3:** Arkosol 43: alle Familienangehörigen frontal als Oranten im Lünettenfeld, Katakombe S. Callisto, Rom



**Abb. 4:** Arkosol der ‚Erbivendola', Katakombe S. Callisto, Rom



**Abb. 5:** Arkosol der Veneranda: Die Verstorbene wird von ihrer Patronin Petronilla ins Paradies geleitet. Domitilla-Katakombe, Rom



**Abb. 6:** Sarkophag-Wanne (Repertorium I 66), S. Maria Antiqua, Rom




**Abb. 7:** Sabinus-Sarkophag (Repertorium I 6), Museo Pio Cristiano, Rom

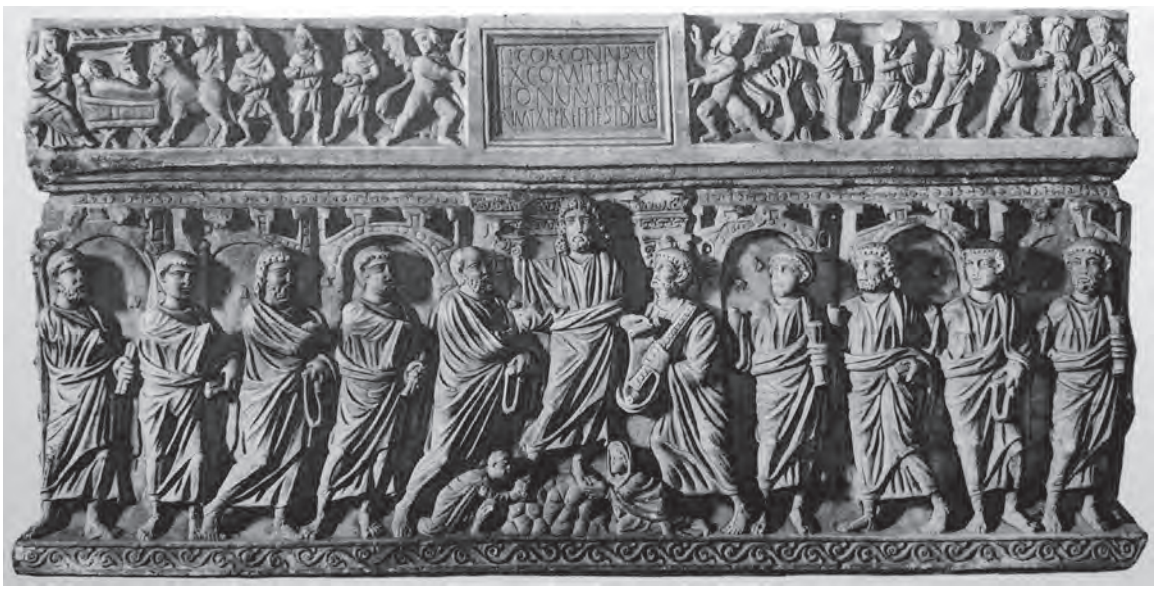


**Abb. 8:** Verstorbene zu Füßen Christi, Stadttor-Sarkophag (Repertorium II 149), Museo Diocesano, Ancona



**Abb. 9:**
sog. Basilichetta: Bild der Turtura mit Gottesmutter und den lokalen Heiligen der Katakombe Felix und Adauctus, Commodilla-Katakombe, Rom



**Abb. 10a:** Stifterbild an der Hauptwand, Theodotus-Kapelle, S. Maria Antiqua, Rom



**Abb. 11:** Dedikationsbild des Theodotus, Theodotus-Kapelle, S. Maria Antiqua, Rom



**Abb. 10b:** Detail Abb. 10a: Theodotus mit seiner Stiftung, der Grabkapelle, Theodotus-Kapelle, S. Maria Antiqua, Rom



**Abb. 1:** Torso der Himation-Statue, Vorderseite, Kunsthistorisches Museum (= KHM), Wien, Antikensammlung I 950

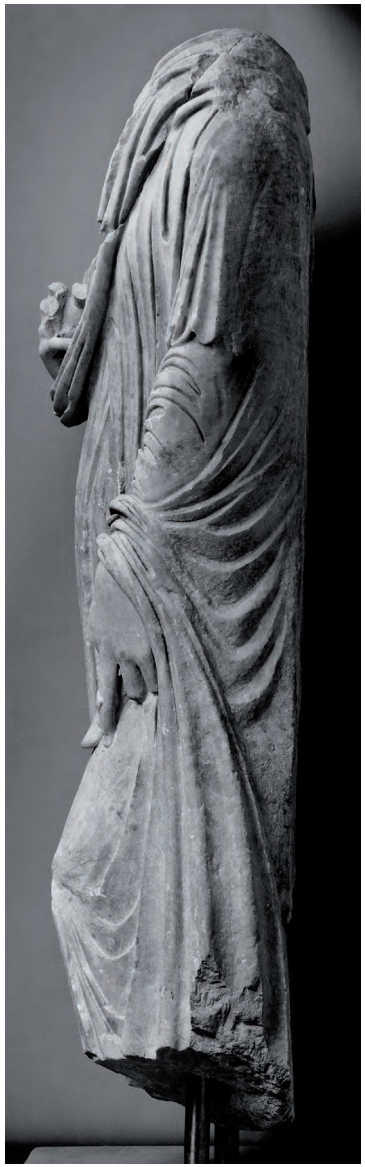


**Abb. 2:** Torso der Himation-Statue, linke Nebenseite, KHM, Wien, Antikensammlung I 950



**Abb. 3:** Torso der Himation-Statue, rechte Nebenseite, KHM, Wien, Antikensammlung I 950



**Abb. 4:** Plinthe, Vorderseite, Selçuk, Efes Müzesi 274

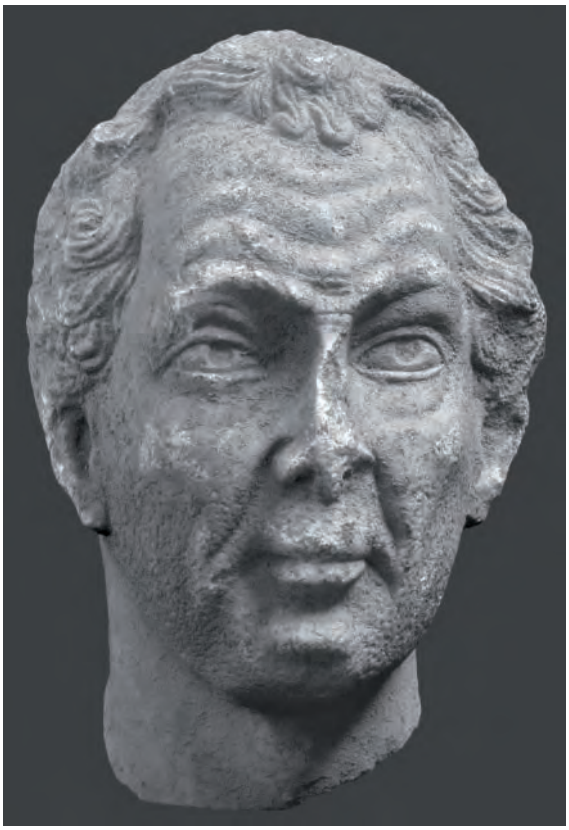


**Abb. 5:** Kopf, Vorderseite, Selçuk, Efes Müzesi 35/18/98

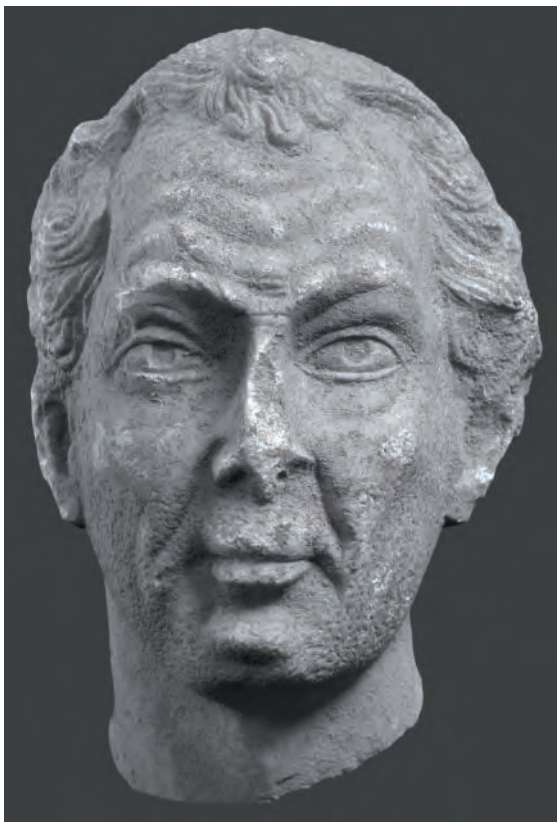


**Abb. 6:** Kopf, frontal, Selçuk, Efes Müzesi 35/18/98



**Abb. 7:** Kopf, rechte Nebenseiten,
Selçuk, Efes Müzesi 35/18/98



**Abb. 8:** Kopf, linke Nebenseiten,
Selçuk, Efes Müzesi 35/18/98

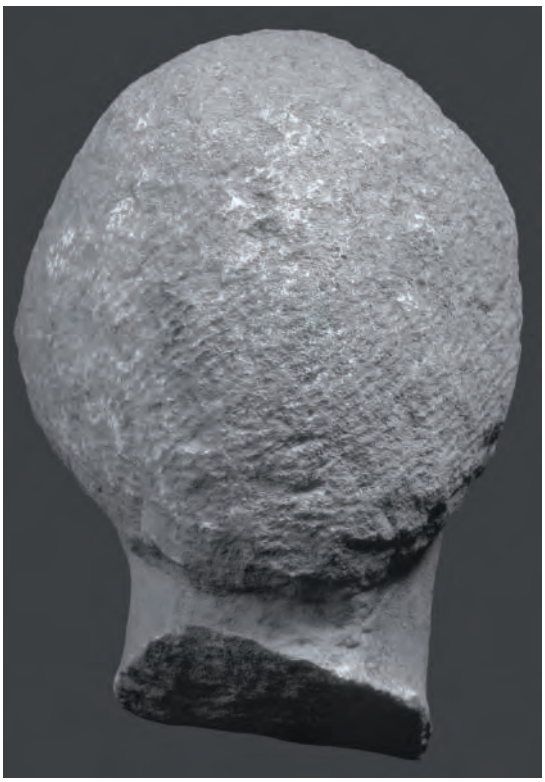


**Abb. 9:** Kopf, Rückseite,
Selçuk, Efes Müzesi 35/18/98



**Abb. 10:** Anpassungsversuch,
KHM, Wien, Antikensammlung

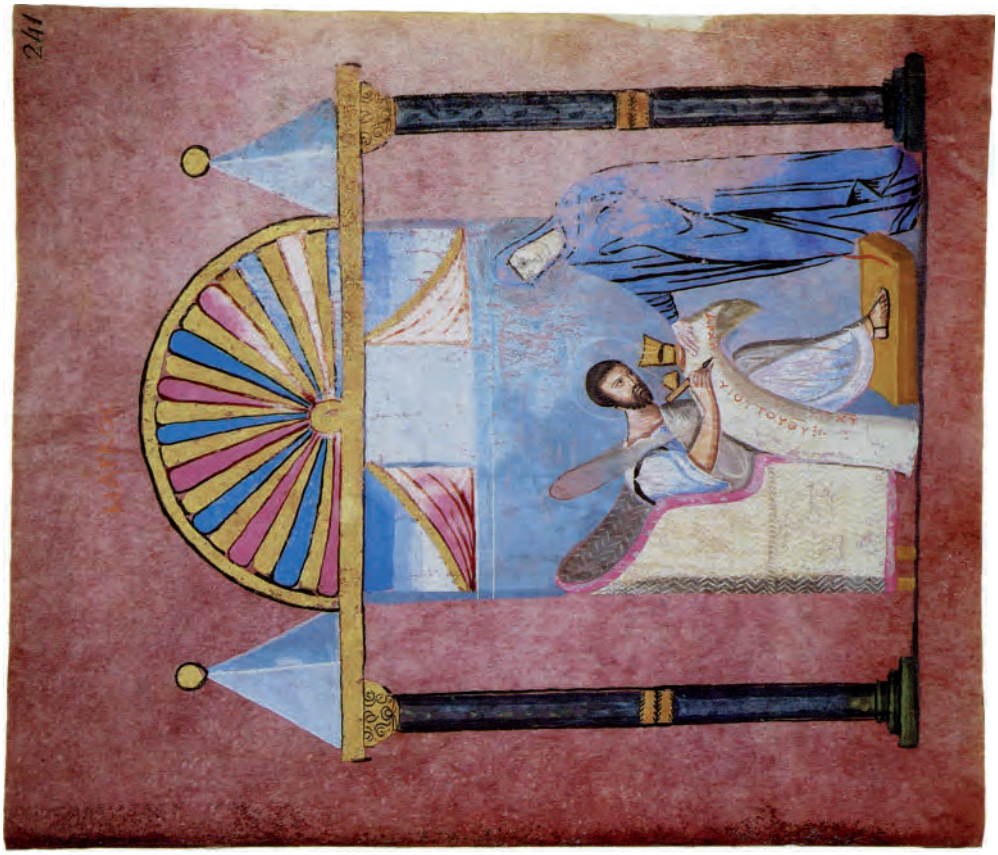


**Abb. 2:** Markus, Purpurkodex, 16 F. 121r, Rossano Calabro, Museo dell'Arcivescovado



**Abb. 1:** Dioskurides, Illustrator, Epinoia, Wiener Dioskurides, Codex medicus Graecus 1, folio 5v., Österreichische Nationalbibliothek



**Abb. 3:** Chrysostomos schreibt die Paulushomilien, Cod. A 172 sup., fol. 263v, Biblioteca Ambrosiana, Mailand




**Abb. 4:** Esra, Codex Amiatinus I, fol. 5r, Biblioteca Medicea Laurenziana, Florenz

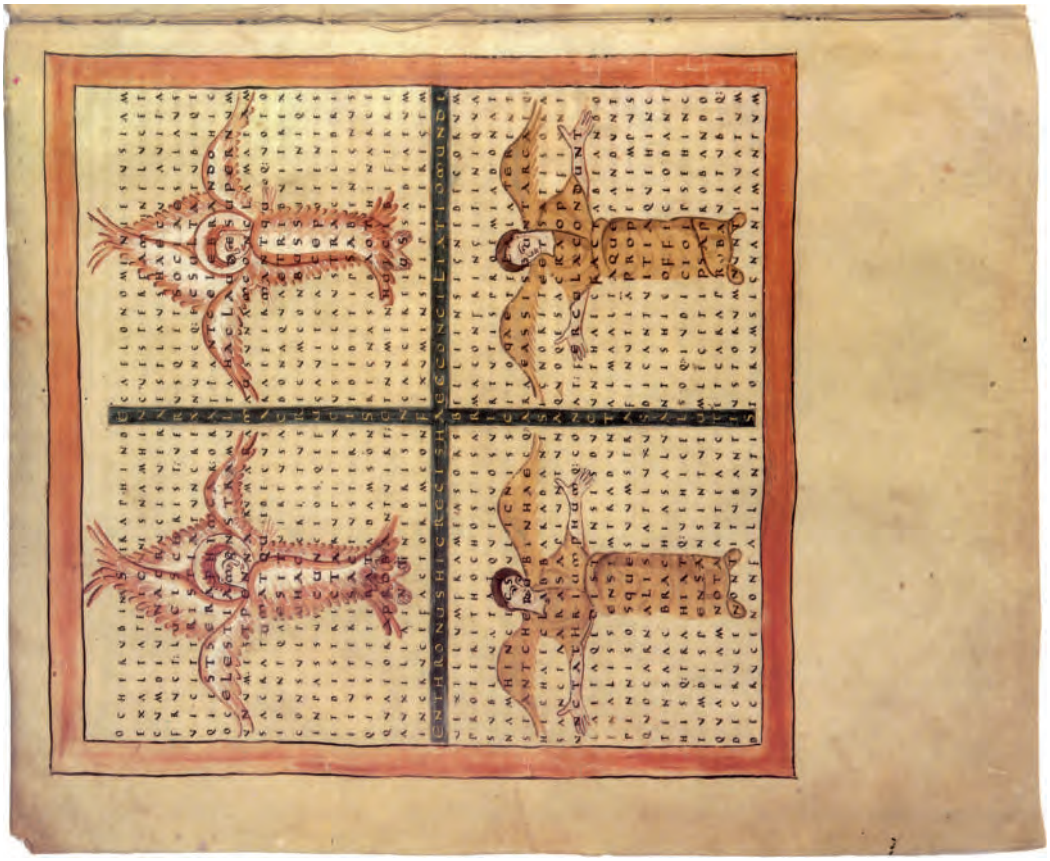


**Abb. 8:** 4. Figurengedicht



**Abb. 5:** Hrabanus übergibt Papst Gregor seine Schrift

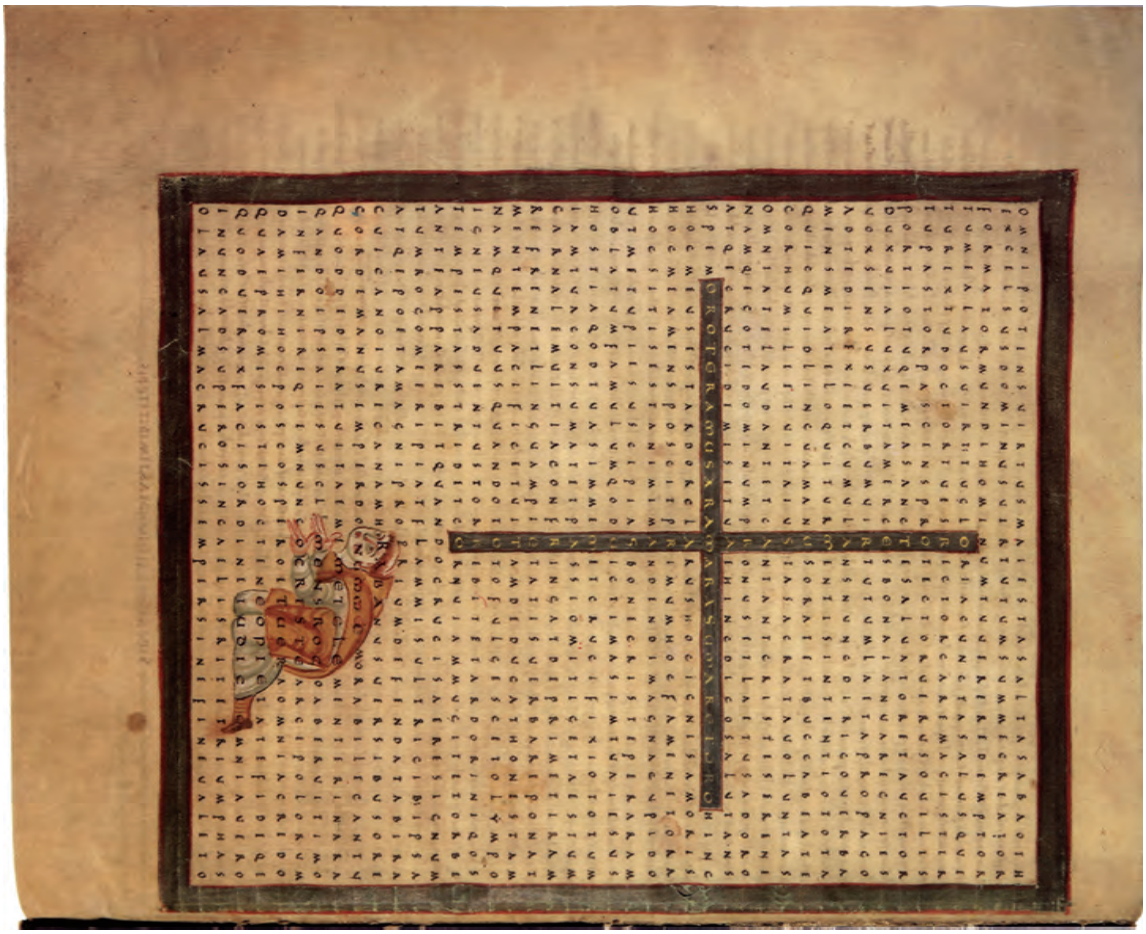


**Abb. 6:** 28. Figurengedicht

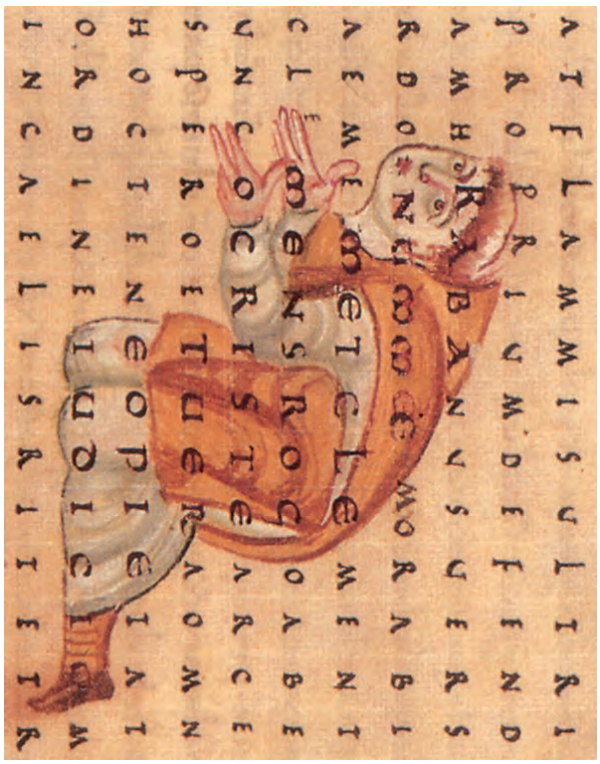


**Abb. 7:** Porträt des Hrabanus, 28. Figurengedicht



**Abb. 10:** Karl der Kahle, Gebetbuch Karls des Kahlen, fol. 38v, München, Residenz

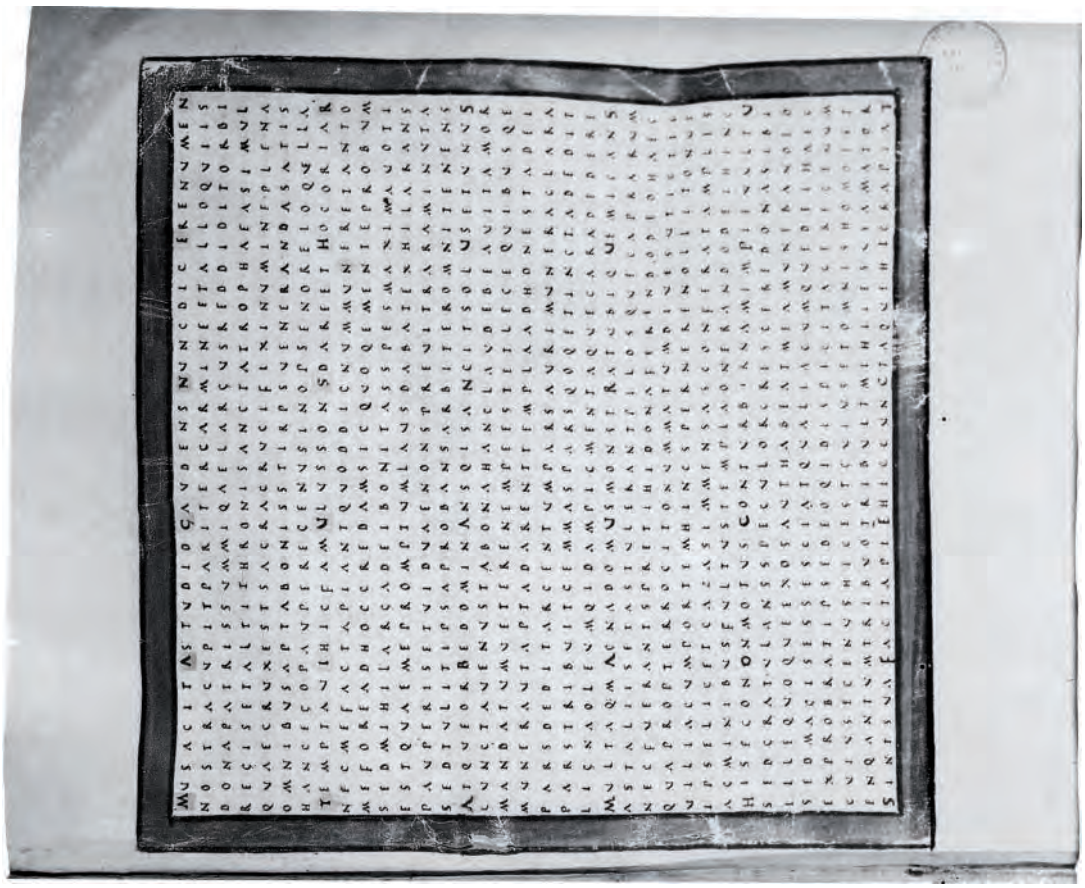


**Abb. 9:** Prolog



**Abb. 1:** Vault of the *cubiculum* of the *velatio*, 3rd century, Catacomb of Pricilla, Rome

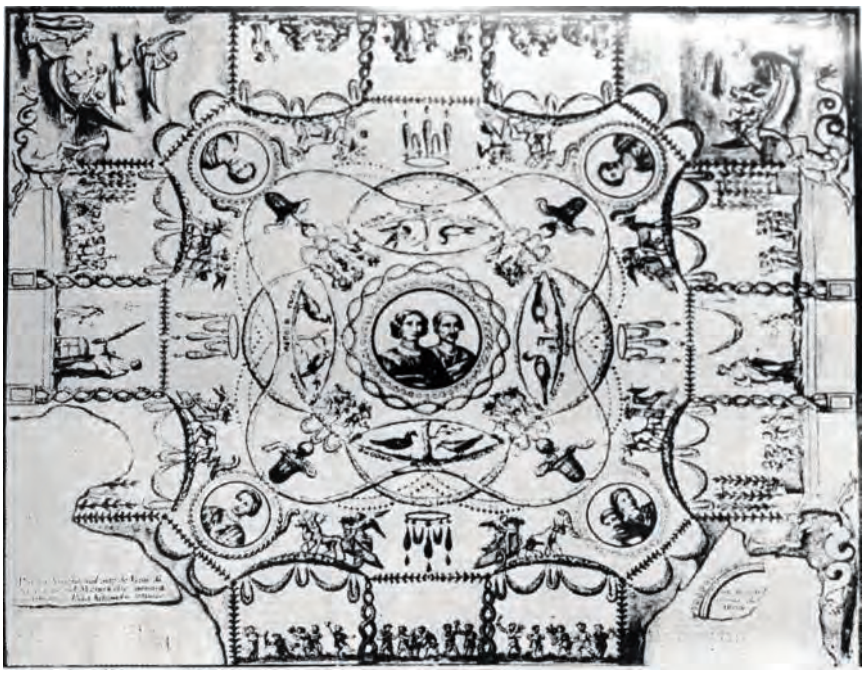


**Abb. 2:** Funerary portrait of a couple, 3rd century, Tomb of the Corsini, Rome



**Abb. 3:** Vault, 3rd century, Hypogeum of the Aurelii, Rome



**Abb. 4:** Portrait of the deceased, 3rd century, Catacomb of the Giordani, Rome



**Abb. 5:** Tomb and portrait of Aelia Arisuth, 4th century, Gargaresh, Libya



**Abb. 6:** Portrait of a woman from Hawara, 2nd century, London, British Museum



**Abb. 7:** Funerary portrait painting of Artemis, 3rd century, Paris, Museé du Louvre



**Abb. 8:** Portrait of a man, gold glass, 4th century, Catacomb of Panfilo, Rome



**Abb. 9:** Aphrodite fresco, 1st century, House of Marcus Fabius Rufus, Pompeii



**Abb. 10:** Portraits of gods and goddesses, shop exterior, 1st century, Pompeii



**Abb. 11:** Portrait of a philosopher, detail from the painted ceiling at Trier, early 4th century, Trier, Episcopal Museum



**Abb. 12:** Floor mosaics with philosophers' portraits, 2nd–4th century, Cologne, Römisch-Germanisches Museum



**Abb. 13:** Portrait of Saint Paul, Catacomb of St. Thecla, mid-4th century, Rome




**Abb. 1:** Ravenna, S. Vitale, Mosaik: Kaiser Justinian und Gefolge



**Abb. 2:** Ravenna, S. Vitale, Mosaik: Kaiserin Theodora und Gefolge

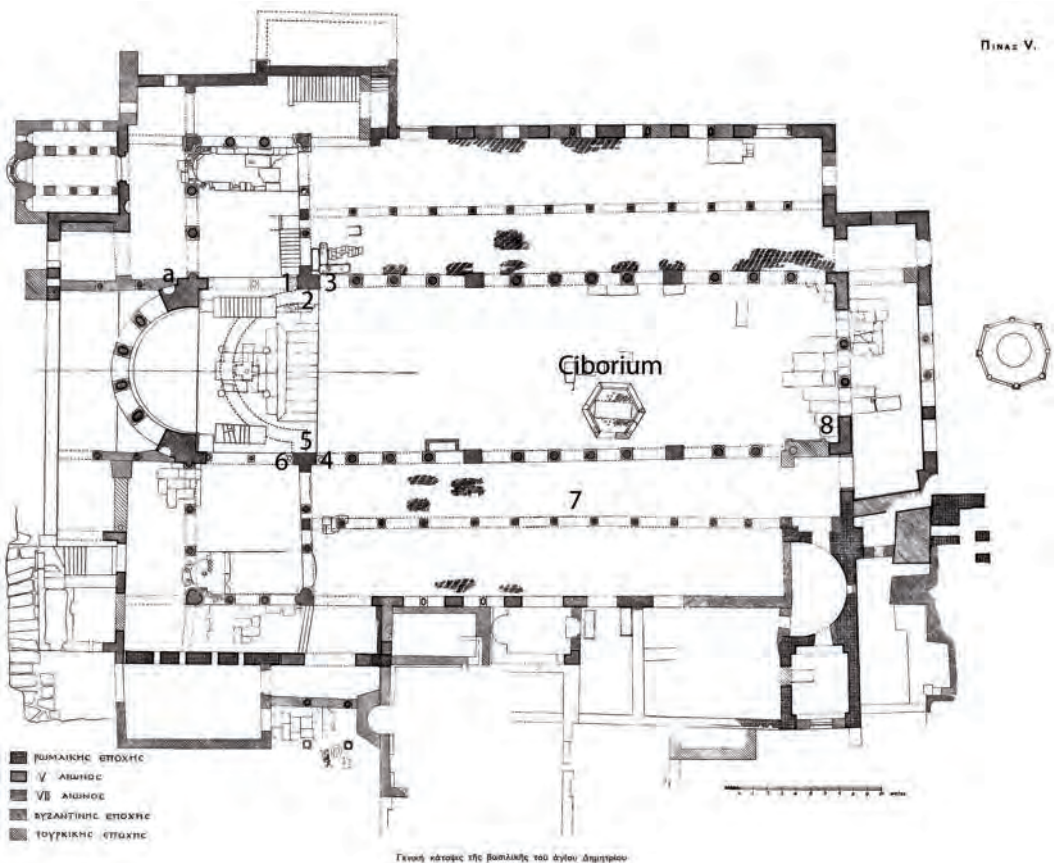



**Abb. 1:** Thessaloniki, Hagios Demetrios, Grundriss mit Position der Mosaiken 1–8

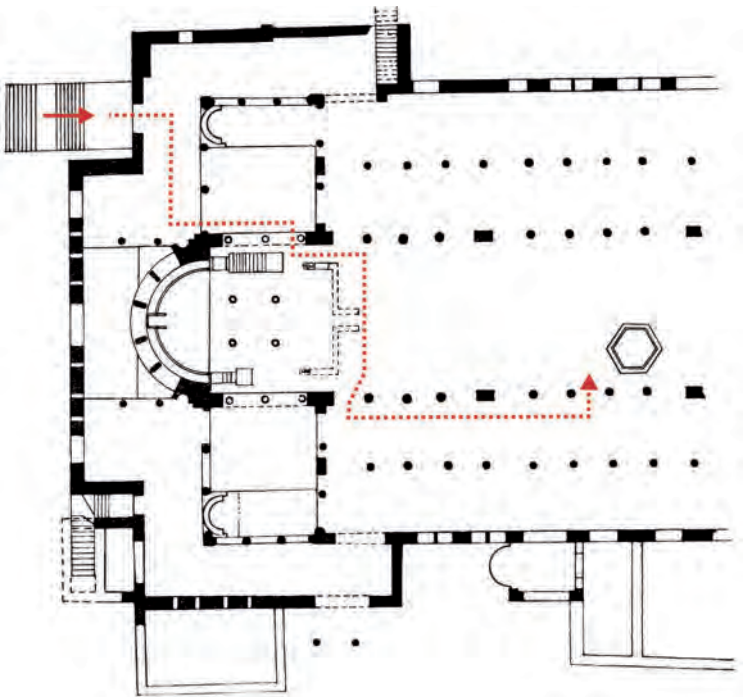


**Abb. 2:** Thessaloniki, Hagios Demetrios, Grundriss mit angenommenem Bauzustand des 7. Jhs. und hypothetischer „Prozessionsroute“ zum Ciborium



**Abb. 3:** Thessaloniki, Hagios Demetrios. Mosaik 8: Gesamtansicht



**Abb. 4:** Thessaloniki, Hagios Demetrios, Mosaik 8: obere Hälfte



**Abb. 5:** Thessaloniki, Hagios Demetrios, Mosaik 8: Zustand um 1949–1952



**Abb. 6:** Thessaloniki, Hagios Demetrios, Mosaik 8: Detail, Zustand um 1949–1952



**Abb. 7:** Thessaloniki, Hagios Demetrios, Mosaik 8: Detail, Zustand um 1949–1952



**Abb. 8:** Thessaloniki, Hagios Demetrios, Mosaik 8: Detail, Zustand um 1949–1952

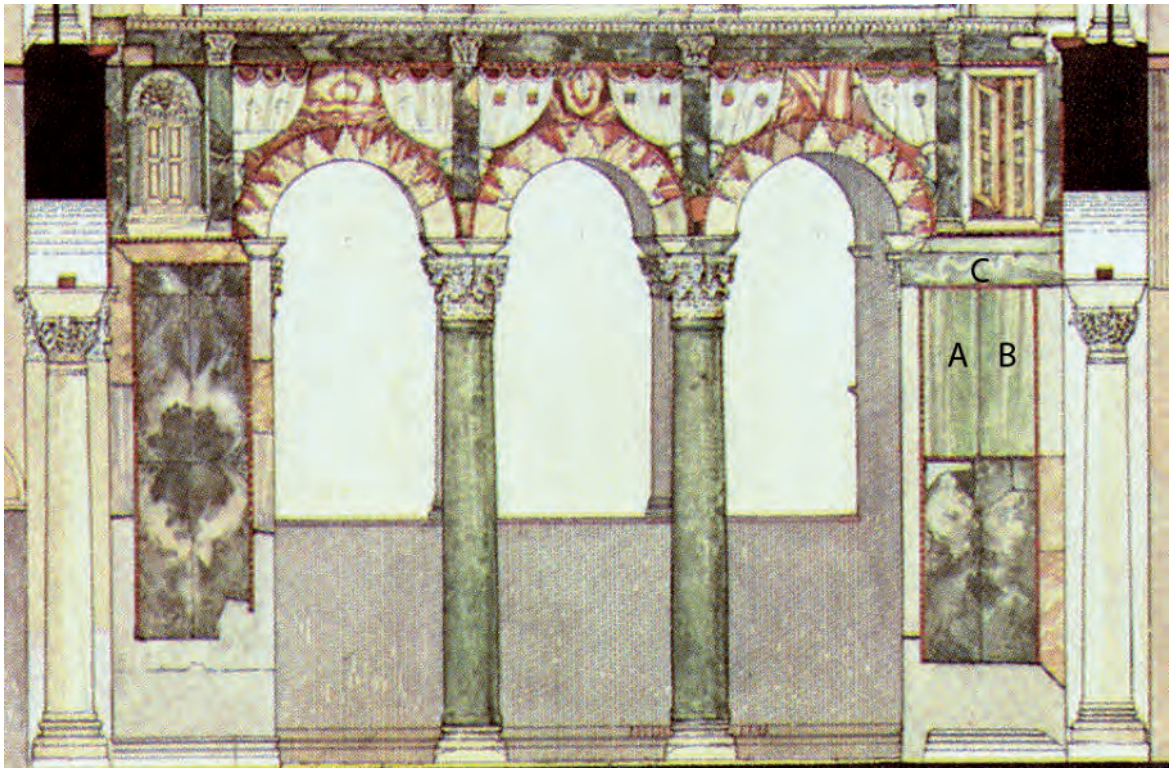



**Abb. 9:** Thessaloniki, Hagios Demetrios, Aquarell der Westwand des Mittelschiffs um 1909



**Abb. 10:** Thessaloniki, Hagios Demetrios, Mosaik 8: Zustand um 1949–1952 mit ungefährer Position der Abdeckungsplatten, rot umrandet



**Abb. 13:** Thessaloniki, Hagios Demetrios, Mosaik 4



**Abb. 12:** Thessaloniki, Hagios Demetrios, Mosaik 2



**Abb. 11:** Thessaloniki, Hagios Demetrios, Mosaik 1



**Abb. 14:** Thessaloniki, Hagios Demetrios, Mosaik 7



**Abb. 15:** Sinai-Kloster, Ikone



**Abb. 16:** Rom, Lateransbaptisterium, Kapelle des Heiligen Venantius: Detail der Stirnwandmosaiken



**Abb. 17:** Thessaloniki, Hagios Demetrios, Mosaik 1, Detail



**Abb. 18:** London, British Museum (Inv. 1980,0601.8), Gewicht



**Abb. 19:** Sinai-Kloster, Apsismosaik, Porträt des Abtes Longinos



**Abb. 20:** Sinai-Kloster, Apsismosaik, Porträt des Diakons Johannes

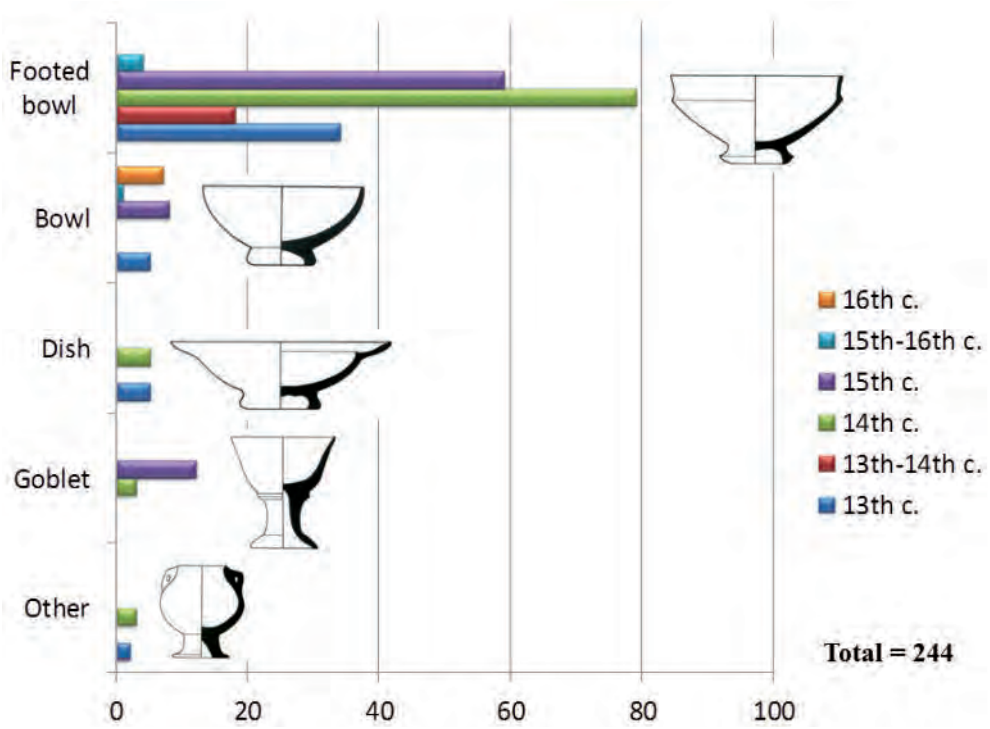



**Abb. 1:** Four museum collections: total of main shapes of the Medieval Cypriot glazed decorated vessels by century

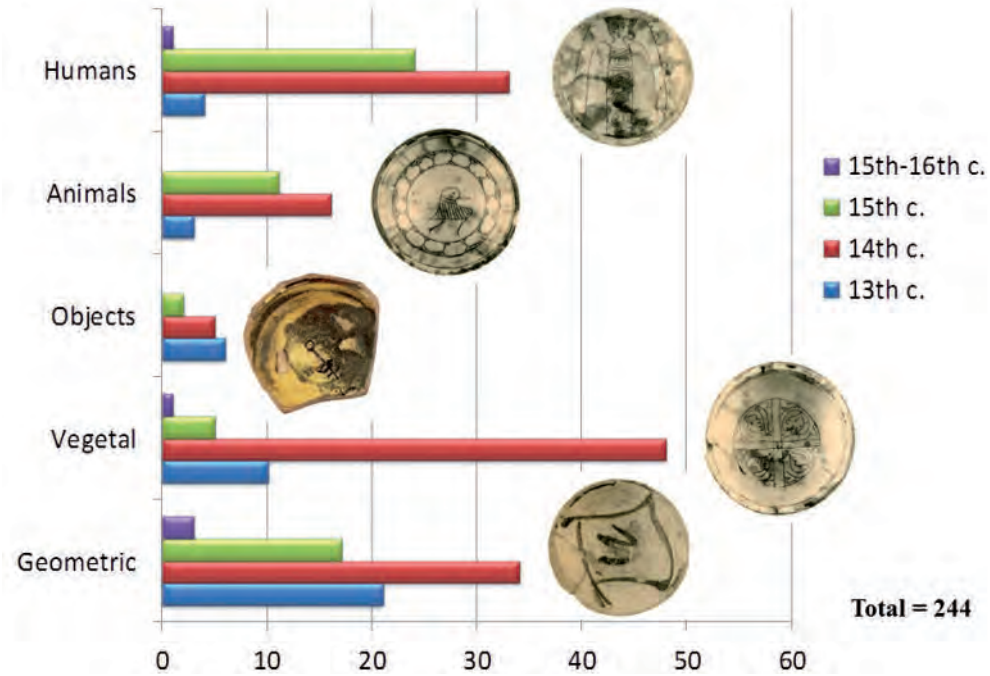



**Abb. 2:** Four museum collections: total of main designs on the Medieval Cypriot glazed decorated vessels by century

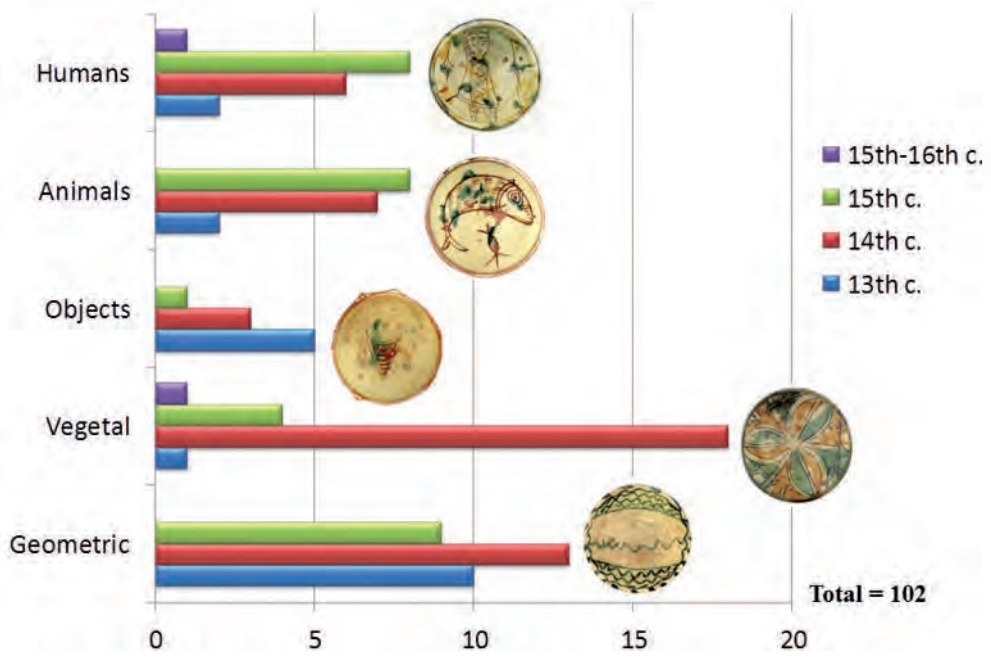



**Abb. 3:** Leventis Collection, Nicosia: total of main designs on the Medieval Cypriot glazed decorated vessels by century

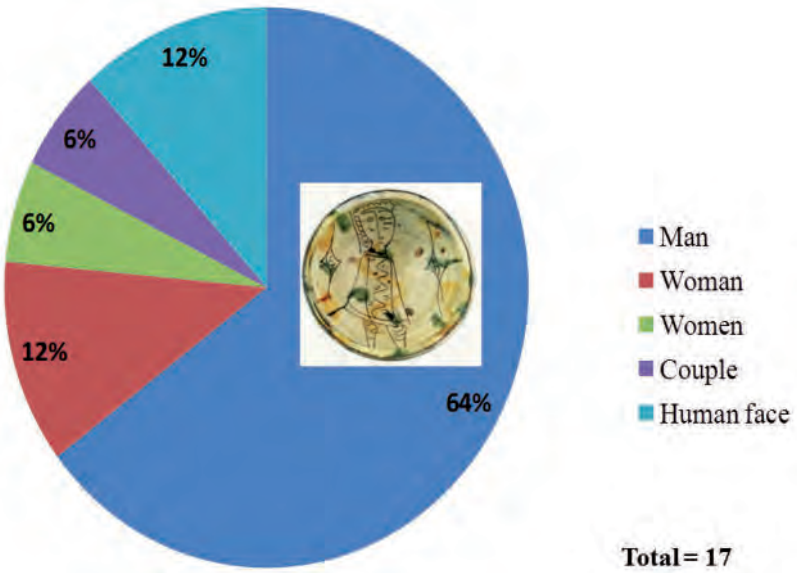



**Abb. 4:** Leventis Collection, Nicosia: total of main human depictions on the Medieval Cypriot glazed decorated vessels

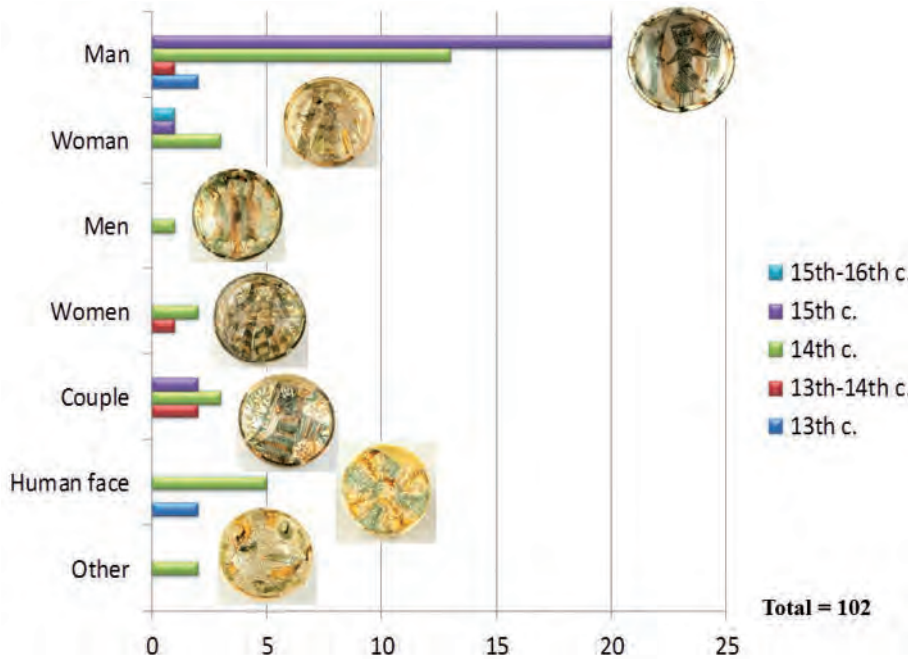



**Abb. 5:** Four museum collections: total of main human depictions on the Medieval Cypriot glazed decorated vessels by century



**Abb. 6:**
*Left:* Pierides Collection, Larnaca: early 15th-century bowl with depiction of two men
*Right:* Medieval Castle, Limassol: 14th-century bowl with depiction of two women from Nicosia



**Abb. 7:**
*Left:* Pierides Collection, Larnaca: 13th-century bowl with depiction of a single man with birds
*Right:* 13th-century miniature with falconer, *De Arte Venandi cum Avibus*, Pal. Lat. 1071, Biblioteca Apostolica Vaticana



**Abb. 8:**
*Left above:* 13th-century bowl with depiction of a single man
*Left below:* 13th-century dish with depiction of a single man from Akko
*Right above:* early 14th-century fresco of the Mocking of Christ, St. Nicholas Orphamos Church, Thessaloniki
*Right below:* fresco of the Mocking of Christ, Holy Cross of Agiasmati, Platanistasa, Cyprus



**Abb. 9:**
*Left above:* Pierides Collection, Larnaca: 14th-century bowl with depiction of a single man
*Left below:* late 13th-century bowl with depiction of a single man from Paphos
*Centre above:* AD 1323 wall painting with scene of St. George in conversation with the Emperor, St. George Church, Andydroi, Crete
*Centre below:* 13th-century fresco with scene of Catture di Napo della Torre, Rocca Viscontea, Angera
*Right:* late 13th-century incised effigial slab of Sir Brochard de Charpignie from Larnaca, Musée Nationale du Moyen Âge, inv. Cl. 18842, Paris



**Abb. 10:**
*Left above:* Pierides Collection, Larnaca: 15th-century bowl with depiction of a single man
*Left below:* 15th-century bowl with depiction of a single man
*Centre and right above:* Italian Renaissance male cloaks and capes
*Right below:* early 16th-century fresco with three male donors, Church of Panagia, Kaminaria, Cyprus



**Abb. 11:**
*Left:* Pierides Collection, Larnaca: 14th-century bowl with depiction of a single woman
*Centre above:* AD 1474 fresco, Church of the Archangel Michael, Pedoulas, Cyprus
*Centre below:* early 16th-century fresco, Church of Panagia, Kaminaria, Cyprus
*Right below:* dedicatory fresco, Church of Panagia, Kourdali, Cyprus



**Abb. 12:**
*Left:* Pierides Collection, Larnaca: 14th-century bowl with depiction of a couple
*Right above:* 15th-century fresco of the Byzantine Emperor John VIII Palaiologos, Palazzo Medici-Riccardi, Florence
*Right below:* 15th-century coin of St. James II of Cyprus



**Abb. 13:**
*Left:* Pierides Collection, Larnaca: early 15th-century bowl with depiction of a horsed saint
*Centre and right above:* 12th-century silver dishes with engraved warrior saints from Bulgaria, Benaki Museum, Athens
*Centre below:* 13th-century icon with warrior saint from Cyprus
*Right below:* late 13th-century icon with Saint Sergius, Monastery of Saint Catherine in Sinai, Egypt



**Abb. 14:**
*Left:* Pierides Collection, Larnaca: 14th-century bowl with an anthropomorphic sun or moon face
*Centre and right above:* 13th-century Turkoman coins with solar faces from Mardin
*Centre and right below:* 13th-century Artuqid coins with solar faces




**Abb. 15:**
*Left above:* 14th-century dish with depiction of a single woman from Nicosia
*Centre and right above:* 13th-century glass beakers from Syria
*Left and centre below:* late 12th/13th-century jug from Syria, Harvard Art Museums/Arthur M. Sackler Museum, The Norma Jean Calderwood Collection of Islamic Art, Cambridge MA; 14th-century jug from Cyprus, Department of Islamic Arts, Louvre Museum, Paris
*Right below:* Pierides Collection, Larnaca: 15th-century ceramic goblet from Cyprus

| FIGURE | Representation | Use of hands | Appearance |
|---|---|---|---|
| 13th c. man | present, active | Yes | heraldic, hunting, music making |
| 14th c. man | present, active | Yes | heraldic, military |
| 14th-early 15th c. man | absent, inactive | No | simple, stiff |
| late 14th-15th / early 16th c. man | absent, inactive | No | simple, stiff |
| late 14th-early 15th c. men | absent, inactive | No | simple, stiff |
| 14th c. woman | present, active | Yes, hands wide out | dancing? |
| 14th-15th/early 16th c. woman | present, active | Yes, hands wide out | dancing? |
| 14th c. women | present, active | Yes, hands wide out | dancing? |
| 14th c. couple | present, active | Yes, hands wide out | embracing |
| 13th-14th c. human face | absent, inactive | No | simple |
| 14th c. other | present, active | Yes | complex |

**Abb. 16:** Representation, use of hands and appearance of human depictions by century on the Medieval Cypriot glazed decorated vessels from four museum collections

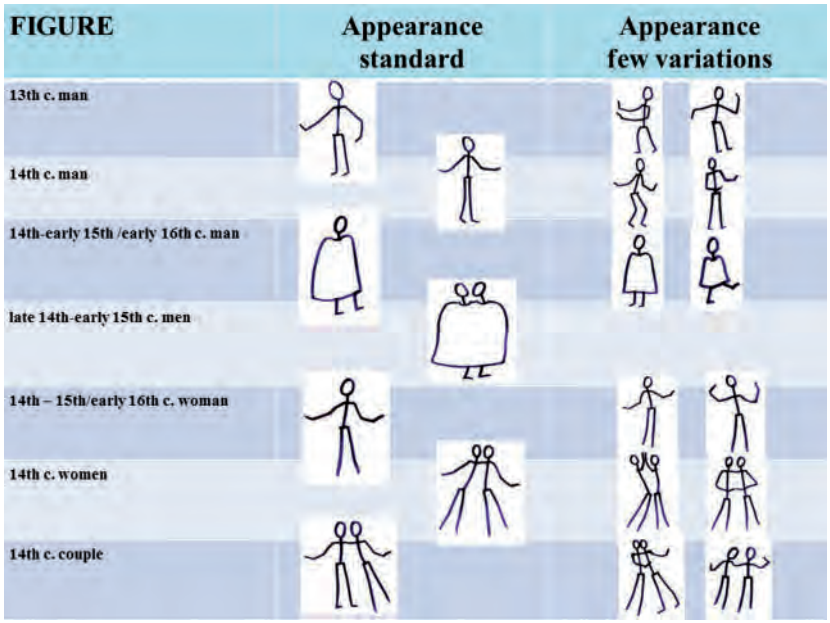



**Abb. 17:** Standard appearance and variations of appearance of human depictions by century on the Medieval Cypriot glazed decorated vessels from four museum collections

| FIGURE | Objects | Added objects | Clothes |
|---|---|---|---|
| 13th c. man | birds, musical objects? | | light armoured |
| 14th c. man | sword, shield | bird, shield | heavily armoured |
| 14th-early 15th c. man | | bird(s), vegetal | cloak |
| late 14th-15th / early 16th c. man | | vegetal | cloak |
| late 14th-early 15th c. men | | vegetal, shield | cloak |
| 14th c. woman | jug, goblet | shield | decorative garment |
| 14th-15th/early 16th c. woman | napkin | | decorative garment |
| 14th c. women | jug, napkin | | decorative garments |
| 14th c. couple | sword, jug | bird, shield(s) | decorative garments |
| 13th-14th c. human face | | | |
| 14th c. other | bow, goblet, sword | dogs, horse | decorative garment |

**Abb. 18:** Objects, added objects and clothes of human depictions by century on the Medieval Cypriot glazed decorated vessels from four museum collections

| FIGURE | Objects | Added objects |
|---|---|---|
| MAN | Birds, sword, shield, musical objects? | Bird(s), shield, vegetal |
| MEN | | Vegetal, shield |
| WOMAN | Jug, goblet, napkin | Shield |
| WOMEN | Jug, napkin | |
| COUPLE | Sword, jug | Bird, shield(s) |
| OTHER | Bow, goblet, sword | Dogs, horse |

**Abb. 19:** Male and female associated objects and added objects of human depictions on the Medieval Cypriot glazed decorative vessels from four museum collections



**Abb. 20:** Overview with details on various vessels with human depictions from the Pierides Collection in Larnaca and from the Leventis Collection in Nicosia

| Collection | Place | Total NMV | Date | Publication |
|---|---|---|---|---|
| Leventis Collection | Nicosia | **102** | Ca. 13th-16th c. | Papanikola-Bakirtzi 2004 |
| Pierides Collection | Larnaca | **60** | Ca. 13th-16th c. | Papanikola-Bakirtzi 1989 |
| Von Post Collection | Stockholm | **67** | Ca. 13th-14th c. | Piltz 1996 |
| Sèvres Collection | Paris | **15** | Ca. 14th-15th c. | Kontogiannis 2003 |
| **Total** | | **244** | | |

**Table 1:** Four museum collections with Medieval Cypriot glazed decorated complete vessels from Cyprus (Joanita Vroom).




**Map 1:** Map of Crete



**Abb. 1:** Painter Ioannis (John), Church of the Archangel Michael, Kavalariana, Chania, 1327/1328, middle blind arch of the north wall, donors: (left to right) young woman; Anna Kotzena; child Manouel; Theotokis Kotzis; Theodoros (Theodore)



**Abb. 1a:** Painter Ioannis (John), Church of the Archangel Michael, Kavalariana, Chania, 1327/1328, middle blind arch of the north wall, west reveal, donor Georgios (George)



**Abb. 1b:** Painter Ioannis (John), Church of the Archangel Michael, Kavalariana, Chania, 1327/1328, middle blind arch of the north wall, east reveal, donor Michael



**Abb. 2:** Painter Ioannis (John), Church of the Archangel Michael, Kavalariana, Chania, 1327/1328, middle blind arch of the south wall, donors: (left to right) female child; Manouel Melisourgos; Nikitas Sideris; Katerina (Catherine Sideri); Demetrios (Sideris)



**Abb. 2a:** Painter Ioannis (John), Church of the Archangel Michael, Kavalariana, Chania, 1327/1328, middle blind arch of the south wall, east reveal, female donor



**Abb. 2b:** Painter Ioannis (John), Church of the Archangel Michael, Kavalariana, Chania, 1327/1328, middle blind arch of the south wall, west reveal, female donor



**Abb. 3:** Church of the Saviour, Akoumia, Rethymnon, 1389, west wall, male donor



**Abb. 4:** Church of Christ, Myrthios, Rethymnon, fourteenth century, south wall, family of donors



**Abb. 5:** Church of the Presentation of the Virgin, Roussospiti, Rethymnon, beginning of the fourteenth century, south wall, donors



**Abb. 6:** Church of Saint John the Evangelist, Margarites, Rethymnon, 1383, east blind arch on the north wall, donor Georgios (George) Klados part of the Deesis



**Abb. 7:** Ioannis (John) Pagomenos, Church of Saint Nicholas, Apokoronas, Chania, 1325/1326, north wall, male donor in the proximity of Saint Nicholas



**Abb. 8:** Ioannis (John) Pagomenos, Church of Saint George, Komitades, Chania, 1313/1314, south wall, two kneeling male donors, Manuel Skordilis (left) and Gerasimos Fourogiorgis (right)



**Abb. 9a:** Church of Saint Anne, Anisaraki, Chania, 1457: West wall, right of the entrance door (as we face it), donor Michael with his wife presenting a model of their church; behind Michael, donor Nikolaos (Nicholas)



**Abb. 9b:** Church of Saint Anne, Anisaraki, Chania, 1457: West wall, left of the entrance door (as we face it), donor Georgios (George) with his wife presenting a model of the church



**Abb. 9c:** Church of Saint Anne, Anisaraki, Chania, 1457: Western blind arch on the south wall, donor priest Ioannis (John) with his wife presenting a model of the church; behind the female donor stands donor Vasileios, son of Petros (Basil, son of Peter); to the right of the blind arch (as we face it) male donor



**Abb. 1:** Margarites, Johanneskirche (1383): Deesis mit Georgios Klados



**Abb. 2:** Museo Pio Cristiano, Sarkophagplatte der Juliane (frühes 4. Jh.): Juliane in der Arche Noah



**Abb. 3:** Thessaloniki, Doppelgrab Nr. 52 (von der Dimosthenous Straße 7; 2. Hälfte 4. Jh.): Das Verstorbenenpaar als Hiob und Sitis



**Abb. 4:** Plemeniana, Soter-Kirche (12. Jh.): Diakon



**Abb. 5:** Pyrga, Königliche Kapelle (1421): Beweinung Christi



**Abb. 6:** Pyrga, Königliche Kapelle (1421): Koimesis



**Abb. 7:** Meteora, Metamorphosis-Kloster: Ikone mit dem Thema „Ungläubiger Thomas“ mit Maria Palaiologina (14. Jh.)



**Abb. 8:** Kloster Kalopanagiotes, Narthex: Weltgericht mit Stiftern (2. Hälfte 15. Jh.)



**Abb. 9:** Vat. Slav. 2, fol. 2v (14. Jh.): Ivan Asen im Paradies



**Abb. 10:** Sinai, Katharinenkloster: Ikone mit der Himmelsleiter des Ioannes Klimakos (12. Jh.)



**Abb. 11:** Sinai, Katharinenkloster: Ikone mit der Himmelsleiter des Ioannes Klimakos (12. Jh.), Erzbischof Antonios



**Abb. 12:** Axos, Hagios Ioannes Prodromos (Ende 14. Jh.): Paradies



**Abb. 13a:** Alikampos, Panagia (1315/1316): Taufe Christi



**Abb. 13b:** Alikampos, Panagia (1315/1316): Taufe Christi (Detail)



**Abb. 14:** Kritsa, Panagia Kera (13./14. Jh.): Tempelgang Mariens



**Abb. 15a:** Plemeniana, Hagios Georgios (1409/1410): Drakontoktonia



**Abb. 15b:** Plemeniana, Hagios Georgios (1409/1410): Drakontoktonia (Detail)



**Abb. 16:** Ano Viannos, Hagios Georgios (1401): Präfigurationen der Gottesmutter



**Abb. 18:** Ano Viannos, Hagios Georgios (1401): Detail der Kreuzerhöhung: Stifterfiguren



**Abb. 17:** Ano Viannos, Hagios Georgios (1401): Kreuzerhöhung