

CONTENTS

Plates	ix
Illustrations	xii
Acknowledgments	xiii
Map of Cyprus	2
Introduction	3
The State of Research	3
The Goals of This Study	8
1 The Frescoes:	
Cultural and Historical Contexts	11
Pictorial Anthropology	11
Cyprus and Crusader Art?	16
2 The Extant Chapel Decoration	21
The Pictorial Evidence	21
The Framing System	28
3 Pictorial Sources and Models	30
Asinou	35
Pelendri	37
Other Comparative Material	41
4 The Iconography	43
The East Wall	43
<i>The East Wall Annunciation</i>	45
<i>The Crucifixion</i>	45
<i>The Supplicants</i>	47
<i>The Lamentation</i>	50
<i>The Passion Scenes</i>	52
<i>The Descent from the Cross</i>	54
<i>The Holy Women at the Empty Tomb</i>	54
<i>The Angel at the Empty Tomb</i>	56
The South Wall	58
The Eastern Bay	58
<i>The Baptism</i>	59
<i>The Transfiguration</i>	59

	<i>The Ascension</i>	60
	<i>The Pentecost</i>	61
	The Western Bay	61
	<i>The Birth of Mary</i>	62
	<i>The Blessing of Mary</i>	62
	<i>The Presentation of Mary in the Temple</i>	63
	<i>Unidentified Scene</i>	64
	<i>The Martyrdom of St Stephen</i>	65
	South Wall Standing Saints	66
	<i>St Michael</i>	66
	The West Wall	66
	<i>The West Wall Annunciation</i>	67
	<i>Christ</i>	67
	<i>Mary</i>	68
	<i>Three Busts of Saints</i>	70
	The North Wall	71
	The Western Bay	71
	<i>The Dormition of the Virgin</i>	71
	<i>The Martyrdom of St Lawrence</i>	72
	The Eastern Bay	72
	<i>The Raising of Lazarus</i>	72
	<i>The Entry into Jerusalem</i>	73
	<i>The Last Supper</i>	74
	<i>The Washing of the Feet</i>	75
	North Wall Standing Saints	76
	<i>St Francis</i>	76
	Preliminary Conclusions	77
5	The Narrative Program	78
6	Dating and Provenance	85
	The Tituli	85
	The Style	90
7	The Historical Evidence Reviewed	102
	Conclusion	110
	Appendix: The Pyrga Restorations (1954–1989)	112
	Bibliography	113
	Index	177