especially important that the famous “prayer of Cyricus” in the Vatican recension does not contain the vision of Babylon [on this vision, cf., among others, L.-J. BORD, P. SKUBISZEWSKI, *L’image de Babylone aux serpents dans les Beatus. Contribution à l’étude des influences du Proche-Orient antique dans l’art du haut Moyen Age* (Paris, 2000) (La tradition biblique, [1]), but also 3 *Baruch*, ch. 4, and the Old Russian *Povest’ o Vavilone* (“Story of Babylon”)].

One correction to the translation: for ܠܚܝܬܐ, the exact translation is κροβοφάγα (αἱμοβόρος, literally “blood-eating”) and not κροβοπιΐα (literally “blood-drinking”) (see p. 76 for text and translation and cf. n. 137). Of course, both translations go in the same direction, with the general meaning “bloodthirsty,” but αἱμοβόρος alludes to pagan impiety (cf. 4 Ma 10:17 for Antiochus) as transgressing the prohibition to eat blood (Gen 9:4, Lev 7:27). And in the case of one pair of words the translator is hesitant: ὀνοκένταυροι and ἵπποκένταυροι (rightly recognised in the corresponding Syriac transliterations) are not “centaurs similar to donkeys” or “similar to horses,” as the translator supposes (flagging her translations with a question mark, p. 85) but rather two different kinds of centaurs, semi-human and semi-donkey or semi-human and semi-horse, respectively (the correct Russian equivalents are thus simply онокентавры and гиппокентавры).

Alisa Terpelyuk’s scholarly debut has made an important contribution to the studies of the Christian Orient. The Assyrian Church of the East in Moscow deserves special gratitude for investing in such a “non-profit” enterprise.

Basil Lourié

Jens T. WOLLESEN, *Patrons and Painters on Cyprus. The Frescoes in the Royal Chapel at Pyrga* (Toronto: Pontifical Institute of Mediaeval Studies, 2010) (Studies and Texts, 169). Pp. xv, 180. 88 black-and-white and 4 color plates, bibliography, and index. ISBN 978-0-88844-169-0

In our days when Chinese or Mexican restaurants can be found in virtually every city, when any private music collection includes several CDs with ethnic music, and when we daily communicate with our friends around the globe on-line, any case of multicultural interaction from the past inevitably and naturally draws our attention. The book by Jens Wollesen is a case study attempting to analyze and contextual-

ize the iconographical program and style of the frescoes in the private (most likely royal) chapel of St. Catherine at Pyrga in the south-eastern part of Cyprus, which was largely neglected by the researchers as eclectic and uninspiring. The author is interested in the eccentricity and eclecticism of the frescoes, viewing them not as a result of the professional deficiency of the artists, but as the outcome of a unique and innovative task of creating a program of a Lusignan royal chapel within the local Cypriot artistic framework. On the basis of stylistic evidence and historical analysis of the contents of frescoes, Jens Wollesen proposes a new dating to the first half or the middle of the fourteenth century, during the reign of Henry II (1285–1324) or Hugh IV (1324–1358), both Lusignan kings of Cyprus and Jerusalem, as opposed to the commonly accepted dating of 1421. With the new dating the chapel represents one of the earliest cases of adoption and adaptation of Palaiologian models on Cyprus, which at the time was a major place of artistic interchange between the East and West. Western additions to the choice of scenes and their emotional contents are reminiscent of Franciscan art. In addition to Western inspiration, the workshop used Palaiologian Constantinopolitan models (such as Kariye Camii mosaics) most likely aware of them through the Acre tradition, brought to Cyprus as a result of the massive inflow of artists after the fall of Acre in 1291. Thus, the fresco decoration represents a fascinating mixture of Cypriot, French, and Byzantine Constantinopolitan pictorial languages made for French-Cypriot royal commissioners. Since King Henry II had ties with the Crusaders, and was himself involved in a crusade, Jens Wollesen is forced to touch upon the issue of Crusader Art with all its terminological and methodological ambiguities. For each scene of the program he carefully identifies both mainstream Byzantine, local Cypriot (especially pronounced in Panagia Phorviotissa in Asinou, and the church of the Holy Cross in Pelendri), and Western parallels. Yet, rather than compartmentalizing the frescoes under a particular theme, such as Cypriot or Crusader art, or main influences such as Byzantine or French, Jens Wollesen chooses to treat the frescoes as a unique set of pictures speaking to us and telling their story in a language that we have to learn and understand. The author was successful in combining a stylistic analysis with a historical and anthropological perspective: from the particular choice of subjects for the fresco program and from the changes the artists introduced into individual scenes, there emerged a political and theological idea behind the program and the personality of the royal commissioner. This approach

enabled Jens Wollesen to reveal the whole complexity and originality of the religious and cultural situation on Cyprus at the time of the Crusades, when Cypriot society and its leaders were forced to find its own, middle, way between the East and the West.

The study by Jens Wollesen contains not only a description of the frescoes in the royal chapel at Pyrga with a detailed iconographical and stylistic analysis, but also provides ample art historical evidence making it possible to view this unique monument within the extremely rich yet lamentably understudied fabric of medieval Cypriot art.

Vladimir Baranov