ΔΕΛΤΙΟΝ ΤΗΣ ΧΡΙΣΤΙΑΝΙΚΗΣ ΑΡΧΑΙΟΛΟΓΙΚΗΣ ΕΤΑΙΡΕΙΑΣ

Τομ. 29, 2008

Η Παναγία και τα βιβλία της στις εικονογραφημένες ομιλίες του Ιάκωβου της μονής Κοκκινοβάφου: γυναικεία εγγραμματοσύνη ή στρατηγικές εικαστικής αφήγησης;

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Mary and her Books in the Kokkinobaphos Manuscripts: Female Literacy or Visual Strategies of Narration?

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MARY AND HER BOOKS IN THE KOKKINOBAPHOS MANUSCRIPTS:
FEMALE LITERACY OR VISUAL STRATEGIES OF NARRATION?

Christianity, a religion of the Word of God revealed to men by his prophets, conveyed by the Scriptures and made flesh in Christ himself, developed a profound system of communication which was articulated through visual signs as well as the verbal medium of logos. A comprehensive vehicle of communication accessible to a limited audience that occasionally combined visual signs with words was the book. Yet, as Michael Camille has demonstrated, ‘this does not mean that books cannot function as highly charged and purely pictorial signs in the images and pictures themselves’. Along this line, it is my wish to look more closely at the multifaceted function of the book as a symbol within the format of the Byzantine book itself. As my case study I will use two twelfth-century lavishly illustrated Byzantine manuscripts recounting the apocryphal life of the Virgin Mary – the Kokkinobaphos manuscripts (Bibliotheca Apostolica Vaticana, Vat. gr. 1162 and Bibliothèque nationale, Paris. gr. 1208). Therein, the exposition of Mary’s early life is arranged in six sermons composed by the twelfth-century monk Iakovos of the Kokkinobaphou monastery. The two manuscripts are almost identical and were commissioned in the same Constantinopolitan scriptorium. The circumstances under which the two books were manufactured are not entirely clear; indirect evidence suggests that both copies were written and illustrated during the lifetime of Iakovos himself who was the author of the homilies and the designer of their illustration. The Vatican copy of the homilies was executed in the 1140s and antedates the Paris copy. It was completed under the direction of the monk and was intended for the religious instruction of a female recipient of the secular elite, the Komnenian noblewoman Eirene the Sevastokratorissa, with whom whom the monk was in frequent correspondence serving as her spiritual advisor. The copy of the illustrated homilies in Paris was commissioned in the early 1150s, most probably for Iakovos’s own personal use.

An intriguing feature in both manuscripts is the recurring representation of Mary with a book as either closed or open.

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3. For the text see Jacobi Monachi ex Monasterio Coccinobaphi Orationes Encomiasticae in SS. Virginem Deiparam, PG 127, cols 543-700, incomplete and with numerous mistakes.
7. Linardou, “Reading two Byzantine Illustrated Books”, chap. 4, 248-86; see also ead., “Η συστοίχισθαι-προστάτισθαι Εμήνη, ή συνενόησις των ιεροσολινος Ιακώβου και οι ευχολογηθέντες ομιλίες του Ιακώβου της Μονής Κοκκινοβαφού”, Ζωο Συμεωνίου ΧΑΕ, Athens 2006, 51-2.
As we shall see, it is most certain that some depictions of Mary with books echo an apocryphal tradition that recorded her literacy and of which Iakovos, the author of the homilies, was aware. It is also tempting to assume that such a repetitious illustration of Mary holding books reflects a special interest on the part of the commissioner of the manuscript, the Sevastokratorissa, who was a celebrated patroness of art and belles lettres, and thus may have taken a particular pleasure by underlining the literacy of Mary, the archetypical model for any Christian woman.

Yet, despite the reasons that may have influenced the inclusion of such representations, one should not disregard the fact that the books were primarily employed to serve the process of visual narration of which they were an integral part. Their depiction is not explicitly required by the content of the homiletic text, but serves to facilitate the mechanism of narration and reinforce the theological argument of the Kokkinobaphos manuscripts by adding multiple layers of symbolism and visually clarifying the sophisticated exegetical syllogism of the author of the homilies. Signs like the open inscribed codices in the hands of Mary are constantly transforming in response to exegetical context and situation. In effect, books are mainly employed as a medium of communication between Mary and the beholder of the manuscript, as a connecting link between the image and the text, thus enhancing the interaction between the verbal and the visual, and finally allegorically, as representations of the dogmatic term Word Incarnate, namely as visual exegesis of the Incarnation of Christ.

The fourth sermon of the collection is dedicated to a series of events in the life of Mary after her Presentation and describes her sojourn in the temple of the Lord and her betrothal to Joseph. It contains three representations of books. Two of them depicting the young girl with a book in the Holy of Holies of the Jewish temple betray extra-textual influences of apocryphal character other than the Protevangelion that record Mary’s engagement with reading during her sojourn there. Yet, beyond this subtle visual hint at Mary’s literacy, one can also discern a net of complicated functions of the book as a visual sign being susceptible to multiple interpretations.

The first references describing Mary’s sojourn in the Jewish temple are to be found in the Anthyrotos of Epiphanios, Bishop of Salamis, Cyprus (c. 315-403). Later, a certain monk, Epiphanios of the monastery of Callistratus in Constantinople (late eighth or early ninth century), wrote a biography of Mary where he records that she was first instructed the Jewish letters by her father Joachim and that she continued her studies in the temple. She also developed skills that were traditionally associated with women, namely the spinning and weaving of wool, linen and silk. An Italian writer named Paschalis Romanus who resided in Constantinople, was commissioned by Enrico Dandolo, Patriarch of Grado (1130-1182), to translate Epiphanios’s work into Latin during the reign of Manuel I Komnenos (1143-1180), a testimony that proves an interest in Epiphanios and thus knowledge of his work during the mid-twelfth century in Constantinople. Given the fact that Iakovos was a knowledgeable theologian and evidently well-acquainted with earlier homiletic and apocryphal material referring to the Theotokos, it is almost certain that he was aware of the work of the monk Epiphanios.

According to the Protevangelion and the homiletic text of the monk, after her Eisodia Mary grew older day by day and spent her time in the innermost part of the sanctuary in the company of angels and priests until she became twelve


11 Epiphanius Monachi et Presbyteri Sermo de Vite Sanctissime Deparsae et de ipsius annis, PG 120, cols 185-214, esp. col. 192B. I am indebted to Professor Judith Herrin for drawing my attention to the text of Epiphanios. For a different tradition that records Anna instructing Mary see P. Sheingorn, “The Wise Mother: the Image of Saint Anna Teaching the Virgin Mary”, Gesta 32/1 (1993), 69-80.

12 Kishpaugh, op.cit., 36-7 and n. 48.


14 The fourth sermon of Iakovos remains unpublished except for a brief extract incorporated in Migne’s compilation. See the analysis below.
years old. At this point a dilemma arose among the priests about Mary's future (Protevangelion 8.2). As a young woman in puberty her presence in the Holy of Holies was considered impure and illegal according to the Jewish law. Since Zacharias was the high priest of the temple and thus responsible for both the ceremonies of the sanctuary and the young woman herself, the assembly of the priests decided that he should enter the Holy of Holies and ask God to give them the answer they were seeking (Protevangelion 8.2-3).

On fol. 90r (Fig. 1) the young girl is represented seated by the sanctuary supporting an open inscribed book on her knees, while Zacharias, the high priest, receives the oracular response to their petition. An interesting detail indicated only in the Vatican copy of the homilies is the Annunciation scene incised on the closed bemothyra of the sanctuary. The laconic inscription on Mary’s book, και έπη, completed as και έπηκουσέν μοι, is difficult to decipher. It may allude to either Psalm 3.5: ‘I cried to the Lord with my voice, and he heard me out of his Holy Mountain’, or Psalm 117.5-6: ‘In my affliction I called on the Lord and he heard me, so as to bring me into a wide place. The Lord is thy helper and I will not fear what man shall do to me’. Thus, the layers of interpretation of Mary’s book are multiple and go well beyond the obvious reference to her literacy.

16 For this iconographical detail see A. Grabar, “Deux notes sur l’histoire de l'iconostase après des monuments de Yougoslavie”, Recueil de travaux de l'institut d'études byzantines 7 (1961), 13-22, figs 1-8, esp. 16-7, fig. 4, where he discusses the development of the Byzantine iconostasion and mentions the Annunciation scene on the bemothyra of Vat. gr. 1162.
17 For later visual examples that hinted at Mary's instruction in the
It is important to note that this is the first time Mary communicates with the beholder of the manuscript. The inscribed codex is meaningfully directed to the reader/viewer: as Zacharias receives God’s reply about her fate, the young virgin quotes a Psalm that expresses her confidence in God, who has always protected her and kept her safe. The designer of the illustration is apparently trying to convey the idea that Mary is convinced that her fate is in the hands of God. Moreover, the Annunciation scene on the closed bema of the sanctuary combined with the representation of the book and its content constitutes a visual indication that verifies Mary’s distinguished future and her paramount role in the Incarnation. In this context the book she holds in her hand is transformed into a visual metaphor of the mystery of the Incarnation of the Word. Seen as such, the right half of the specific miniature becomes a pre-announcement/revelation of Mary’s canonical Annunciation that follows. In this sense, the rhetoric of the visual is more revealing and eloquent than Iakovos’s text.

A similar combination of the canonical Annunciation scene with a representation of Mary holding an open inscribed book is found in an illustrated Psalter and New Testament manuscript of the eleventh century, Dumbarton Oaks Collection MS 3, on fol. 80v (Fig. 2)\(^\text{18}\). The juxtaposition of the two scenes indicates two consecutive moments: the Salutation of Gabriel at the top and Christ’s conception at the bottom. The open book that Mary supports on her knees, while she tellingly points at its content is a visual metaphor of the conception of the Word/Christ.

Finally, it appears that the combination of Mary seated by the sanctuary with the incised Annunciation scene on the be-
over Satan as does the text (Fig. 3)\textsuperscript{23}. On the top register, Mary sits by the veiled altar on a backless throne and supports an open inscribed book on her knees. The sixty archangels arranged in a dense group around her allude to the sixty valiant warriors of the Song of Songs and their depiction in the prefiguration miniature of the Couch of Solomon introducing the fourth sermon\textsuperscript{24}. These divine bodyguards see to Mary’s protection. The inscription on her book records Psalm 9:7: ‘The swords of the enemy have failed utterly’. The words of the Psalmist intended for the beholder of the manuscript with whom Mary communicates once again, confirm the outcome of the struggle between the demons and the angels that takes place in the lower part of the composition. The ‘swords of the enemy’ mentioned on Mary’s book should be perceived as the temptations she was put through by Satan that have been accordingly omitted from the picture. What we see is the conclusion of the episode: the Satan’s malpractices remained ineffective and


\textsuperscript{24} See also Linardou, “The Couch of Solomon”, 77-83, fig. 3.
now he is entirely defeated by Mary’s mighty protectors. The composition is completed on the top left with the figure of the unsuspecting child-verger who suspends the oil lamps for the illumination of the temple. This graphic detail enhances the contrast between those who comprehend, i.e. the beholder of the manuscript, and those who do not – the young servant of the temple. What is invisible to him is visible to us. The readers of the Kokkinobaphos manuscripts are in the privileged position of witnessing the young girl’s mysteries not only in words but also in images.

At the end of the fourth sermon, Joseph was persuaded to accept Mary and take her with him under his protection. The description of her departure in Iakovos’s text is brief (Protevangelion 9.3). Its visual counterpart on fol. 105r is, however, exhaustively detailed (Fig. 4). On the top we see the farewell scene between Mary the high priest Zacharias and the rest of

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25 See Hutter and Canart, Marienomiliar, 53.
the temple priests, while Joseph is already walking towards the exit with his stick and a book in his hand. In the lower register the farewell episode is repeated between the couple and a group of people, and finally Mary and Joseph walk away. The newly appointed protector of the young virgin still holds the book and carries a wood saw on his shoulder. Apparently, the codex does not belong to Joseph the humble carpenter, but to Mary. It is the very same book that kept her busy during her sojourn in the temple and is now entrusted in the hands of her protector. In this case the depiction of the book is a narrative detail that anticipates imminent developments: it predisposes the beholder to what will follow. Mary will use it again extensively in the last sermon of Iakovos’s collection as a sign of her supernatural pregnancy and as a means of defence against her distrustful enemies, against the people who see but do not comprehend hers and God’s mysteries.

In the sixth sermon recounting Mary’s life after the Annunciation27, namely the delivery of the porphyra, the Visitation

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27 The Migne edition contains only the first half of the sixth sermon of Iakovos: PG 120, cols 660-697, where it is erroneously identified as the fifth sermon. The remaining homily stays unpublished.
to Elizabeth, the doubts of Joseph and finally the public demonstration of her innocence, one notices a proliferation of representations of Mary holding books (six out of nine examples). Primarily the book Mary holds should be perceived as an allegorical representation of the Word Incarnate/Christ, while it occasionally transforms into a defensive practice of Mary against the false accusations first of her protector, Joseph, and then of her co-patriots. Such an interpretation is supported by the content and symbolism of the préfiguration miniature (fol. 133v) introducing the sixth sermon of Iakovos. The specific composition combines a figurative representation of the Old Testament tabernacle and the Ark of the Covenant with the narrative episode of Aaron’s election as the high priest. The typological frontispiece of the sixth sermon prefigures Mary mainly as the bearer, ‘container’ of Christ. The homiletic text of Iakovos provides us with an extensive account of Mary’s life after the Annunciation and during her early pregnancy. The selection of a combination of préfigurations that specifically exalted Mary as the bearer of Christ seems straightforward: the Virgin who became the ‘container’ of the Incarnated Word is equated and juxtaposed with the biblical containers of God’s providence that she replaced. Along the same line, the representations of Mary carrying a book through-

29 For a detailed analysis of this frontispiece see K. Linardou, “Reading two Byzantine Illustrated Books”, 153-7. See also Hutter and Canart, op.cit., 69.
out the sixth sermon allude to her supernatural pregnancy and the mysterious Incarnation. They bring forward the same notion of her being the bearer, 'container' of the Incarnated Word (visually translated into a book) and she is acclaimed God's beloved and chosen one.

As soon as Mary received the message of Gabriel and the news about the unexpected pregnancy of her cousin Elizabeth, she decided to visit her immediately. Nevertheless, her first priority was the delivery of the porphyra to the priests of the temple. Therefore, she diligently finished her work and prepared for her visit to the temple (Protevangelion 12.1)\(^3\).

The first miniature of the sixth sermon is inserted at this point (fol. 137v).

The miniature is arranged in two registers (Fig. 5)\(^\text{32}\). In the bottom zone we watch Mary and Iakovos as they leave the house or perhaps the city of Nazareth. In her left hand she holds the basket containing the porphyra that extends towards the boy who walks in front of her. An odd pictorial detail of the composition is the book Mary takes with her. In Iakovos's text, attached beneath the miniature, it is stated explicitly that Mary carried protectively in her hands 'the symbols of the royal dignity' and that she secretly and inexplicably wove in her body the imperial flesh to clothe the King of all creation\(^3\)\(^3\). In the picture, the imperial purple of the flesh is represented as the porphyra within the little basket that Mary hands over to Iakovos, while the anticipated King, the Incarnated Word, is visually translated into a closed book that Mary holds affectionately against her chest. Iakovos's theological syllogism has been imaginatively incorporated into the picture.

On fol. 139r (Fig. 6)\(^\text{34}\), we watch Mary as she walks in haste towards the temple in order to deliver the porphyra to the priests. She walks and talks to God. Her monologue starts directly beneath the miniature and reads: 'You, my Lord, saying, have even arranged in the best way the outcome of the things that have already reached me, and you preserved your handmaiden blameless, and as a director, you look over the difficult accomplishments of the future'\(^3\)\(^5\).

The composition is very simple, almost minimal, except for the detail of the inscribed book that Mary presents to the reader/viewer of the manuscript. The inscription on it reads the beginning words of her monologue as they are recorded in Iakovos's text beneath the miniature: συ δὲσποτα λέ­γουσα. By using the inscribed book in the hands of Mary the designer of the illustration enhanced the correspondence between the text and its illustration in a remarkable way. Text and image have been combined in an interactive pattern that recalls – forgive the anachronism – the illustration of modern comics.

After the deliverance of the porphyra and the glorification

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31 PG 127, cols 661B-664A-B.  
33 PG 127, col. 664B.  
35 PG 127, col. 665B.
speech of the high priest Symeon, Iakovos continues with the Virgin’s visit to Elizabeth. But before her arrival there, we see more of her journey on fol. 144v (Fig. 7)\textsuperscript{36}. Mary and the youngest son of Joseph, little Iakovos, are depicted against the plain golden background. The boy proceeds and Mary follows. Once again, she carries with her a closed book. Her gaze and gesture are directed towards the blessing hand of God emerging from an arc of heaven above her. The inclusion of God’s hand and the closed book are interpreted by Iakovos’s comments, which follow directly beneath the miniature: Mary rejoiced at the words of the high priest. The content of his speech testified that he was indeed aware of her mysteries and in particular her supernatural pregnancy. Mary was indeed God’s protégée and she bore within her the Word beyond substance\textsuperscript{37}. In the picture God’s favour is indicated visually with his blessing hand and the Word/Christ is signified with the closed book, which contains the Word of God. The miniature translates in visual terms both the narrative and the complex theological comments of Iakovos.

On fol. 164v (Fig. 8)\textsuperscript{38}, Joseph returns home after a long absence and as he enters the house he notices Mary’s pregnancy. In a monologue recorded below the miniature, he explains his alarm\textsuperscript{39}. Mary is represented seated and with her left hand she supports an open inscribed book with the words of the Psalmist (Psalm 86.3): ‘Glorious things have been spoken of thee, O city of God’. She is identified as the mediator of the Incarnation\textsuperscript{40}. Moreover, the way she presents the book to the viewer and Joseph designates the prophetic

\textsuperscript{37} PG 127, col. 673 A.
\textsuperscript{39} From this point onwards the sixth sermon remains unpublished.
\textsuperscript{40} See Hutter and Canart, Marienomiliar, 64 and 76. The association of Mary with the Holy City as Hagia Sion, is considered one of her typological epithets and it refers to the Incarnation of Christ. For parallel verbal formulae in homilies see for example Andrew of Crete on the Nativity of
words of the Psalm as both a testimony of her innocence and a guarantee of her purity. She uses the words of her ancestor in her defence against Joseph’s inquisitive look.

The indirect defensive practices of Mary continue on fol. 166r (Fig. 9). Joseph could not help but ponder Mary’s condition. He kept watching her whenever her attention was diverted and pretended to be asleep so that he might avoid her attention. Mary is depicted seated opposite him directing meaningfully towards Joseph the open book she holds.

The inscription on it records a Psalm of David (Psalm 44.12), which reads: ‘Because the King has desired thy beauty; for he is thy Lord.’ The prophetic words of her ancestor become the answer to Joseph’s wary attitude.

Finally, on fol. 179r (Fig. 10), we watch the ‘delinquent’ couple’s violent arrest by the servants of the temple. The miniature is a vivid composition punctuated by emotions of anguish and fury. On the top register the Virgin is represented still seated on her wooden stool, trying to avoid the violent gestures of the servants. In her left hand she holds an open book, which contains the first words of Isaiah’s prophecy, Isaiah 7.14: ‘Behold a Virgin shall conceive in the womb, and shall bring forth a son and thou shall call his name Emmanuel.’ The words of Isaiah, the prophet of the Incarnation par excellence, are employed by Mary for her defence against the violence of the servants. She is not an ordinary woman, but the one who bears the Son of God, as the
prophecy of Isaiah foretold\textsuperscript{44}. Moreover, the citation from Isaiah, which mentions the pregnancy of a virgin, seems to have influenced an iconographic detail of the miniature. For the first time since Mary's pregnancy was mentioned, we have a visual indication of her situation. Her violent movements uncovered her belly, which is depicted as round and swollen\textsuperscript{45}. This is the culmination point of a long visual process expanding throughout the sixth sermon, which apparently aims both to convey and to advocate the idea of Mary's incomprehensible pregnancy. The designer of the illustration mobilised various methods in order to meet his theological objective; the representation of books was evidently a most flexible and effective one. The beholder of the manuscript can partake in the mysteries and secrets of Mary, which remain incomprehensible to non-believers.

In conclusion, the representations of books in the Kokki-

\textsuperscript{44} See also Hutter and Canart, \textit{Marienomiliar}, 80-1.
\textsuperscript{45} The painter that worked for the illustration of Vat. gr. 1162 tends to render the drapery of the garments around the belly of both male and female seated figures in a manner that exaggerates the swelling around this part of the body. Nevertheless, in this specific miniature the arrangement of Mary's tunic around her belly differs i.e. her garment is stretched around her belly, and does not reproduce the 'manneristic' approach of the drapery that is typical of the miniaturist's style. In fact, it appears to have been rendered intentionally as such in order to signify explicitly the condition of the young woman.
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nobaphos manuscripts principally served the progression of visual narration. They were also employed in order to enhance the theological message of the books, thus promoting not only the intellectual insight of their designer, Iakovos, but also the skills of the recipient, Eirene the Sevastokra-
torissa. Apart from flattering an educated patroness, they presuppose that she had the necessary skills to decipher images, namely visual literacy. In order for her to discern the sophisticated visual strategies contained therein she had to master the art of ‘reading’ the images along with the text.

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Η ΠΑΝΑΓΙΑ ΚΑΙ ΤΑ ΒΙΒΛΙΑ ΤΗΣ ΣΤΙΣ ΕΙΚΟΝΟΓΡΑΦΗΜΕΝΕΣ ΟΜΙΛΙΕΣ ΤΟΥ ΙΑΚΩΒΟΥ ΤΗΣ ΜΟΝΗΣ ΚΟΚΚΙΝΟΒΑΦΟΥ: ΓΥΝΑΙΚΕΙΑ ΕΓΓΡΑΜΜΑΤΟΣΥΝΗ Ή ΣΤΡΑΤΗΓΙΚΕΣ ΕΙΚΑΣΤΙΚΗΣ ΑΦΗΓΗΣΗΣ;

Στην παρούσα μελέτη εξετάζεται η λειτουργία του βιβλίου ως πολυσήμαντου εικαστικού συμβόλου μέσα στις μικρογραφίες δύο εικονογραφημένων βυζαντινών χειρόγραφων, των μέσων του 12ου αιώνα, τις ομιλίες του μοναχού Ιακώβου της Μονής Κοκκινοβάφου (Vaticanus graecus 1162 και Parisinus graecus 1208). Οι συνθήκες κάτω από τις οποίες δημιουργήθηκαν τα συγκεκριμένα χειρόγραφα δεν είναι απόλυτα ξεκάθαρες, ωστόσο έμμεσε μαρτυρίες μας επιτρέπουν να συμπεράνουμε ότι ο Ιάκωβος όχι μόνο συνέγραψε τις έξι ομιλίες που είναι αφιερωμένες στην εξιστόρηση του πρώιμου, αποκρυπτημένου βίου της Θεοτόκου, αλλά επιπλέον σχετίζεται η εικαστική αφήγηση του. Κατά την άποψή μου, ο βατικανός κώδικας προηγείται χρονικά του παρισινού και πρέπει να φιλοτεχνήθηκε στα τέλη της δεκαετίας του 1140 για τη σεβαστοκρατόρισσα Ειρήνη, μια αινιγματική μορφή του αυτοκρατορικού αυτοκράτορα του Μανουήλ Α‘ Κομνηνού. Ο παρισινός κώδικας αντιγράφτηκε από το χειρόγραφο της Ειρήνης στις αρχές της δεκαετίας του 1150, πιθανότατα για τον συγγραφέα των ομιλιών Ιάκωβο.

Ένα ιδιαίτερα ενδιαφέρον στοιχείο των χειρογράφων αυτών είναι η απεικόνιση της Παναγίας η οποία παράδοση στην εικάστικη αφήγηση τους. Κατά την άποψή μου, ο βατικανός κώδικας προηγείται χρονικά του παρισινού και πρέπει να φιλοτεχνήθηκε στα τέλη της δεκαετίας του 1140 για τη σεβαστοκρατόρισσα Ειρήνη, μια αινιγματική μορφή του αυτοκρατορικού αυτοκράτορα του Μανουήλ Α‘ Κομνηνού. Ο παρισινός κώδικας αντιγράφτηκε από το χειρόγραφο της Ειρήνης στις αρχές της δεκαετίας του 1150, πιθανότατα για τον συγγραφέα των ομιλιών Ιάκωβο.

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χώς, ανάλογα με τα συμφραζόμενα του κειμένου αλλά και της εικαστικής αφήγησης. Έτσι, τα βιβλία επιστρατεύονται ως ένα μέσο επικοινωνίας ανάμεσα στη Μαρία και τον αναγνώστη του χειρογράφου, ως συνδετικός κρίκος ανάμεσα στο κείμενο και την εικόνα, και τέλος αλληροφικά, ως αναπαραστάσεις του κοσμικού όρου Ενσαρκωμένος Λόγος, δηλαδή ως εικαστικές αποδόσεις του μυστηρίου της Ενσάρκωσης. Εξίσου δελεαστική είναι η υπόθεση ότι οι απεικονίσεις της Παναγίας με ένα βιβλίο στο χέρι αντικατοπτρίζουν και απηχούν το ιδιαίτερο ενδιαφέρον της παραλήπτριας του κώδικα, της σεβαστοκρατόρισσας Ειρήνης, μιας γυναίκας δηλαδή που υπήρξε παραγγελιοδότρια έχοντας την ιδιαίτερη ενδιαφέροντα για την Κωνσταντινούπολη του 12ου αιώνα, και γι' αυτό το λόγο ίσως και να την ενδιέφερε να υπογραμμισθεί η εγγραμματοσύνη της Παρθένου.