

work of an anonymous hymnographer, following the sounds and metres of the Akathistos Hymn. The few hymnological and metrical observations noted here are intended to improve the "Service", which is reprinted in Mr. Papoulidis' book from the older work on St. Makarios by V. Skouteris (Athens, 1957), pp. 61-77:

- 1) p. 78, 3rd stanza: perhaps *ὀδμαῖς* for *δομαῖς*.
- 2) p. 80: *Α΄ Κάθισμα* for *Ἀντίφωνον*.
- 3) p. 80: *ὕπωπιάζω* seems better attested than *ὕποπιάζω* (see *prosimium* 3 of the *Μέγας Ἑσπερινός*).
- 4) p. 81: the *Gloria* is perhaps side one's, not side two's—according to the manuscript?
- 5) 81, 1st hymn to Poverty: *στοιχειούμενος* for *στοιχιούμενος*.
- 6) p. 86, 3rd hymn, ode 1: *εἰκόνι* for *εἰκόνει*.
- 7) p. 91, 1st hymn, ode 5, canon 2: *μήνιγγι* for *μήνυγγι*.
- 8) p. 91, 2nd hymn, ode 5, canon 2: *Ἐγειραι* for *Ἐγειρε*.
- 9) pp. 93 and 102: *δρηξ* for *δρωξ*.
- 10) p. 96, Hymn to the Virgin, ode 8, canon 2: *μονογενοῦς σου Υἱοῦ* for *μονογενοῦς Υἱοῦ*.

A few small oversights are obviously typographical errors and are not worth mentioning here. However, I do not want to miss the chance of stressing the correct ecclesiastical position that the author himself underlines in setting out the accounts of the life of St. Makarios. So, if the gentle reader will allow me, I shall end this brief presentation with a short excerpt from a letter of the Saint's to the head of the Great Church of Christ, the Ecumenical Patriarch Sophronios II (1774-1780): "So even I seek nothing in this matter except that it be offered pleasantly and in love and that I should not be ordered to do something that I would gladly do for the sake of my submission to the Mother Church, but am unable to do because of the ancient and canonical decision of the Holy Fathers. This makes me become indolent as regards the most holy commands, not because I am obstinate, nor because I wish for a diocese of my own—God forbid! I neither seek it, nor wish it ever to be sought—but so that I may not fall under the censure of the holy canons; and this ties my hands, and I cannot write the act of resignation you ask of me, either so that I may not submit with it the matters of the most holy, or so that I may not arm against myself the terrible accuser, to punish me continually all my days. Therefore I heartily beseech you, on my knees before my Mother Church, to consider my pains and labours, to remember my difficulties and vicissitudes, my griefs and sufferings, and, allowing me to enjoy every forgiveness, to permit me to rest with peaceful and undisturbed mind" (pp. 115-116).

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Stylios Pelekanidis, *Σύνταγμα τῶν Παλαιοχριστιανικῶν ψηφιδωτῶν δαπέδων τῆς Ἑλλάδος. I. Νησιωτικῆ Ἑλλάδος* [Corpus of Early Christian Floor Mosaics in Greece. Vol. I. Greek Islands], Thessaloniki, Center for Byzantine Studies, 1974, pp. 188 + 141 Pl. + 14 drawings.

This work is the first volume of the *Monumenta Byzantina* of the Center for Byzantine Studies at Thessaloniki and comprises the first part of a corpus of all mosaics in Greece of the early Christian period. There is a short preface outlining the history and purpose of the work although nowhere does the author directly state the date range of the material to be covered. However from the corpus itself it becomes obvious that the period is the fourth to sev-

enth centuries, the mosaics coming mainly from the numerous basilicas known from this period (thus again illustrating the distorting factor of Christianity in Late Roman archaeology). One problem of these mosaics is the lack of independent dating criteria and so the author is forced to accept a stylistic chronology, dating individual pieces to within fifty years.

The preface is followed by a short introduction on the place and role of the mosaic in the churches of the period and then a discussion of the main groups of designs. These are split into the four obvious groups; depictions of humans, animals, vegetation and geometric patterns. The latter are further divided into border and panel designs. It is perhaps this section of the book that is somewhat disappointing as little attempt is made to analyse the material although certain distinctive styles are noted both chronologically—e.g. the development of the clematis from the fifth to sixth centuries—and geographically—e.g. the common border motif of linked semicircles in Crete. However by providing us with this corpus and particularly with the indices of designs the author has made such work much easier in the future.

The corpus itself includes mosaics from 149 sites, profusely illustrated with 141 plates and a further 14 figures of various geometric designs. The reviewer's own work in this field has been limited to Crete and so detailed criticism will be confined to this section of 30 sites. The list omits only one site of major importance; this is the basilica at Kantanos in the Chania Nome which was published by V. Theophanides in *AE* 1942-4, p. 31 as an "early 3c Praetorium". This interpretation was based on one reused inscription but the plan and photographs make it perfectly clear that this was a basilica with very similar mosaics to those at Basilica A at Chersonisos. There is also a further unpublished mosaic at Suia where a fragment with a fine ivy leaf design can be seen in a late Roman building now as a pig sty on the edge of the village by the sea. The style and workmanship is very similar to the mosaics of Basilica A here. Apart from these omissions there are a few points of comparatively minor importance; the site at Matala (no. 93) has never been proved to be a basilica and so the mosaics here might be earlier; also there is a further reference to them in "Descrizione dell'Isola di Candia" 1538 published by E. Falkener in the Museum of Classical Antiquities II p. 287 (London 1860). The mosaics from the site at Olus (no. 96) seem to belong to an earlier church than the one now visible and probably do date to the 4c as do the capitals from this primary phase. The site no. 102 is here published under Episkopi as in the published references but in fact local informants assured me that the site is below the hill of ancient Lappa, modern Argyropolis. The mosaics from site 104 as Meskla seem to me to be earlier, possibly 4c. In note 50 p. 123 it should be noted that the motif of the lion attacking the stag is found on another Cretan mosaic of this period in the narthex of Chersonisos Basilica A as illustrated in this volume on plate 82a. The site at Aptera probably deserves to emerge from a footnote n. 52 p. 124 to a full entrance as the mosaics were uncovered more recently than 1630, see *Kret Chron* XII 1958 p. 468-9.

More generally the author does seem perhaps a little too ready to follow the original excavators dating which can lead to the obscuring of certain more general points. On Crete for instance mosaics 103, 87, 85 and 105 are variously dated "5c", "late 5/early 6c", late 5c and mid to late 6c. All these are very similar in details of design and may well form a group from one workshop or school. However by keeping to the original proposed dates which, as the author himself points out in the preface, are generally based on stylistic grounds and can only be accurate to within about 50 years, this group cannot easily be detected in this volume. In fact given the problems in dating all these dated could just be the same, i.e. c525-550! Another less important general point is that the bibliography which as the author states is amazingly comprehensive is made difficult to use by that very fact. It would have been more use-

ful to have indicated which were the main accounts and which merely repeated brief summaries in various languages.

Most of the illustrations are of reasonable to good quality but the geometric figures are unnecessarily large and could easily have been reduced without losing their clarity, thus enabling either more to be included or a reduction in costs. There seems to be very few misprints and these are mainly confined to mere details in the foreign bibliographies that will cause no problem to the reader, although Prof. J.M.C. Toynbee might well be surprised by her gender in note 14 p. 18! However apart from these few rather minor criticisms we must be grateful to the author and his collaborator for producing this extremely useful work which clearly illustrates the wealth and piety of the inhabitants of the islands of Early Christian Greece.

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I. F. SANDERS

- 1) John T.A. Koumoulides, *Report on the Christian Monuments and Antiquities in the Township of Aghia in Thessaly, Greece*, Muncie, Indiana 1973, pp. 12 + 2 maps + 63 figures.
- 2) John T.A. Koumoulides and Christopher Walter, *Byzantine and Post-Byzantine Monuments at Aghia in Thessaly, Greece: The Art and Architecture of the Monastery of Saint Panteleimon*, London 1975, pp. 20 + 2 maps + 24 drawings and plans + 38 figures.

1) In his sober report Professor Koumoulides presents the efforts undertaken during four summer seasons (1969-1972) in the district of Aghia, Thessaly, devoted to the Christian monuments of that area. During the course of study of the area of Aghia Professor Koumoulides and his staff came upon valuable neolithic and ancient finds which are also recorded in the report, besides the main project being the description of the christian monuments. Thus the illustrations in this report evidence the seriousness of the work in registering ancient, christian monuments and religious items. Extremely important is the work of conservation of the Monastery of Saint Panteleimon which highlights the strenuous and persistent efforts of the group, as the buildings of the Monastery were in bad condition. The project was supported by funds by the Ball State University and other donors who embraced it with generosity.

It was a remarkable work of dedication that which was undertaken by Professor Koumoulides and his staff.

The second publication under review, that is the art and architecture of the monastery of Saint Panteleimon, is a most welcome addition to the growing literature of post-byzantine christian art.

The Foreword by Sir Steven Runciman is a short valuable evaluation of the religious art of the post-byzantine period, which the more it is studied the more it reveals the flourishing of the christian traditional art during the ottoman rule.

The Preface by Prof. Koumoulides presents the district of Aghia in its historical context, its culture and the importance of the Monastery of Saint Panteleimon in architecture and in art.

Professor Walter's study of the architecture and iconography of the monastery complex is an excellent systematic work (pp. 1-20). From the inscriptions in various parts of its church dedicated to the Virgin, the author traces the origins from the middle of the 16th cent., with additions and renovations up to the beginning of the 18th cent., and with paintings which, even though undated, prove to be of the 19th cent. according to their style.