

Paul A. Underwood, *The Kariye Djami*. 3 Volumes. *Bolingen Series*, LXX. Pantheon Books, 1966.

The publication of Kariye Djami, the former monastery of the Chora, is the final achievement of long years of hard and careful work, to the credit of two important American Institutions: the Byzantine Institute and the Dumbarton Oaks Center for Byzantine Studies.

The direction of the work of cleaning and restoring the mosaics and frescoes was entrusted to the late Professor Paul Underwood, who is the author of the book presented here. This eagerly awaited publication is a masterpiece of scholarly presentation and is at the same time beautifully produced.

It appears in three volumes. Volume I is a historical introduction and description of the mosaics and frescoes, while volumes 2 and 3 contain plates of the mosaics and frescoes of the church. A fourth volume under the title "Studies in the Art of Kariye Djami" is expected to be published soon. In the historical introduction, pp. 3-24 a short history of the monastery and the church is given with all the available information since its foundation, which, according to the earliest structural evidence, belongs to the sixth century. Even if the early history of the church is somewhat confusing, its later history is much clearer, so that parts of the present building can be dated with certainty from the beginning of the fourteenth century. The detailed description of the fourteenth century structure offers a clear picture of the part played by Theodoros Metochites, the last *ktetor* of the church.

In the first volume, Part one, *Mosaics*, pp. 27-183, deals with the mosaic decoration of the church and is divided into sections on the following topics: 1) The program and layout, pp. 27-38. The discussion, on the pp. 27-28, about the dedication of the church to Christ, to the Virgin, or to both leads to the conclusion that "the whole iconographical program was to pay equal homage to both," and on pp. 33-34 the close relationship of the iconographical scheme with the structure is studied. Here an interesting problem is discussed, that is, whether the painters and builders had worked out a plan together in order to provide room for the extensive representation of the narrative scenes. In fact in many instances this could be true, p. 35. 2) Dedicatory and devotional panels; in this section pp. 39-48 are described the panels of: Christ Pantocrator (Jesus Christ, the dwelling place of the living); the Virgin Blachernitissa and Angels (the Mother of God, the dwelling place of

the uncontainable); the enthroned Christ and the donor; St. Peter and St. Paul; the Deisis in the inner narthex. Concerning this last panel the author draws attention to the unusual way of representing the Deisis, which normally includes St. John the Forerunner. Here Christ is represented as a standing figure bearing the inscription *Chalkitis*. The Virgin intercedes on behalf of two royal figures portrayed in the lower area of the panel. John the Baptist is omitted. This Deisis is, "at the same time a commemorative panel, the two royal figures representing Isaak Comnenus, son of Alexius Comnenus, and Melane of Paleologian descent, both of whom were connected with the church at different times." This lower area with the two figures was discovered during the recent cleaning, while the upper area depicting Christ and the Virgin was already known. 3) The Genealogy of Christ, pp. 49-59, is represented in the two fluted domes at the end bays of the inner narthex with Christ in a medallion in the center of the southern dome and the Virgin in the northern dome. 4) The Cycle of the Life of the Virgin, pp. 60-85. 5) The cycle of the Infancy of Christ, pp. 86-107. 6) The Cycle of Christ's Ministry, pp. 108-151. 7) Portraits of Saints, pp. 152-163. 8). Of the mosaics in the nave, pp. 164-171, remain only those of Christ and the Virgin Hodegetria in the piers of the templon and the Dormition of the Virgin on the west wall. 9) The Technique of the Mosaics, pp. 172-183. In this chapter there is a most interesting and convincing discussion on the way the artists executed the mosaics on the wall on top of the previously painted figures. The idea that mosaics were prepared first in studios and then applied onto the wall surfaces does not seem to be the case in Kariye Djami or elsewhere (see footnotes on p. 172), where evidence of a preliminary painting was discovered. This chapter is also most informative in the materials used; coat of plaster, setting bed, tesserae of stone, glass, metallic glass and colors.

Part two of the same volume, *The Frescoes*, pp. 187-301, deals with the uncovering and cleaning of the parecclesion of Kariye Djami, which was a major event for the studies of Palaeologan art in Constantinople; they are the first wall paintings of the early fourteenth century discovered in the capital. Mosaic work was known besides that in Kariye Djami. It was found in St. Mary Pammakaristos (Fetije Djami) and in the church of St. Theodore Tyro (Kilisse Djami). There were, however, no frescoes. Good fortune may in the future present us with more. However, this fine specimen of outstanding quality is extremely useful as a work of Constantinopolitan art for comparison studies with those

of peripheral centers both inside and outside the Empire. Of the fresco paintings of the Kariye Djami, in the parecclesion, the pastophoria, and the passageways, those of the parecclesion are the most important. They, too, were executed under the patronage of Theodore Metochites and can be dated from 1320-1, i.e. after the mosaic decoration was completed (p. 188). The presence of four wall tombs as well as four other tombs, and the themes of the iconographic motifs led Mr. Underwood to the conclusion that this parecclesion was meant to be a mortuary chapel. Indeed, as one follows the discussion on pp. 188-189 there seems to be no doubt about this. Again here, as in the narthex of the church, the iconographical scheme is devoted to Christ and the Virgin with the difference that the selected themes pertain to the redemptive powers of Christ and the Virgin, which are so suitable for a mortuary chapel. Crowning all these themes connected with life after death, the powerful Anastasis in the eastern apse glorifies the defeat of Hades and the resurrection to eternal life.

The frescoes are dealt with under the following headings : Themes of Resurrection and Judgement, pp. 192-212. The Compositions of the Dome, pp. 213-223. Old Testament Prefigurations of the Virgin, pp. 223-239. Medaillon Portraits in the Arches, pp. 240-243. Portraits on the Walls, pp. 244-261. The Paintings of the Pastophoria, pp. 262-266. The painted Ornaments in the Passageways, pp. 267-268. The Sepulchral Monuments, pp. 269-299.

These sepulchral monuments are a very important find and most interesting from the point of view of their decoration, "because they comprise the only group of sepulchral monuments of the Byzantine nobility thus far discovered in Constantinople, which still retain the essential elements of their decoration and thus illustrate the type of monument and its iconography, that formerly existed in many of the monastic churches in the city." The text is enriched with plans and sections of the church and the parecclesion, as well as with an iconographical index.

The publication of Kariye Djami is a landmark in the studies of Palaeologan art in Constantinople. Apart from the beautifully preserved ensemble of mosaics in the narthexes, the frescoes of the parecclesion, are the only fourteenth century examples of wall paintings in Constantinople discovered thus far, and the group of sepulchral monuments with their ornamentation is considered a unique example in the city.

Professor Underwood has presented all this exciting material in an

admirable way. He has provided an extremely valuable aid to those interested in Byzantine art, especially that of the fourteenth century. His methodical and detailed description is outstanding and a model for future publications. Outstanding also are the analysis and the interpretation of the themes and the layout, and the central theological ideas of the painters in Kariye Djami. He has written an excellent book about an excellent work of art, and it is extremely painful to know that this brilliant scholar won't be any more with us.

Institute for Balkan Studies

LOUISA SYNDICA-LAOURDAS

N. J. Pantazopoulos, *Church and Law in the Balkan Peninsula During the Ottoman Rule*. Institute for Balkan Studies, N° 92, Thessaloniki, 1967. Pp. 126.

During the Ottoman rule there were three powers exercising authority in the Balkans: The Ottoman State, the Ecumenical Patriarchate of Constantinople, and later the "political associations" of the occupied, that is, the communities. Each power had its own conception of law. The State enforced the Ottoman Law, the Church applied the Roman-Byzantine, and the communities strived for the survival and the enforcement of the Folk Law.

This state of things inspired the author to write the present study which is unique in the bibliography on the Balkans. He divides his work in the following chapters: political-religious jurisdiction of the Church, judicial jurisdiction, legislative jurisdiction and internal and external antithesis of Ecclesiastical and Turkish as well as Folk Law.

The author begins with the examination of the political-religious jurisdiction, starting with the Byzantine period. In the *Epanagogue*, published by the Emperor Basil the First, — which, as it is commonly believed, has never been valid, — the fields of authority of the Emperor and the Patriarch are definitely separated. After the Fall of Constantinople the jurisdiction of the Patriarch had been increased through privileges granted by the Sultan Mohamed. This was due not only to religious reasons but also to political ones. These privileges expanded the existing political authority of the Patriarch and made him an *Ethnarch*, that is, political leader of all the Christians of the Empire. An essential