

Chapter 1 : First steps of the Virgin Mary with St. Anne, Kariye Camii | Monastic Matrix

*The Art of the Kariye Camii [Robert Ousterhout] on calendrierdelascience.com *FREE* shipping on qualifying offers. A touchstone of Byzantine artistic achievement, the church now known as the Kariye Camii in Istanbul preserves impressive cycles of mosaic and fresco.*

Happily, the Kariye caught and held my interest. In fact, the Kariye proved to be the perfect blind date, possessing both beauty and brains. As I quickly discovered, the dazzling spectacle of its mosaics and frescoes was balanced by a coherent architectural framework and by firm intellectual underpinnings. As sophisticated and erudite as a contemporary work of Byzantine literature, the Kariye is structured like a vast epic poem. Theodore Metochites, famously depicted above the entrance in his big hat, was not only a powerful politician and the greatest scholar of his age, but he was also fabulously wealthy – the ideal patron for a project like the Kariye. More importantly, he was fortunate to find artists capable of translating his vision into built form. The hothouse conditions Metochites provided led to one of the most experimental periods of Byzantine art. If the word originality can be applied to the Byzantine, the Kariye is as original as it gets. As the art historian Otto Demus once commented, at first glance the art of the Kariye seems to have no acknowledged canons, as if the artists preferred the abnormal to the normal, the distorted to the regular, the chaotic to the harmonious. It is the Byzantine equivalent of Postmodernism, breaking all the rules, but doing so in such a delightful way that we barely notice. As the key monument of late Byzantine art and architecture, there is absolutely nothing that can compare with it in Istanbul, or anywhere else for that matter. Ten years after my first encounter, I was still in love with the Kariye. Our relationship had survived the dissertation, the revisions and, finally, the publication of the monograph. Then, after 25 years, I celebrated our silver anniversary with the publication of a second book. To be sure, I have been involved in a variety of other projects, but I keep coming back to the Kariye. With its intricate architectural settings and its wealth of decoration, with each visit I seem to discover something new. On my last, for example, I started noticing the trees, how and where they are represented: Byzantine poets loved this kind of comparison. Words and images work together. Guidebooks are quick to point out the contemporaneity of the Kariye with the work of Giotto – as if we needed the Italian Renaissance to appreciate Byzantine art. There is certainly a similar power and sense of life in both, but the Byzantine artist worked differently from his Italian counterpart. Giotto developed an early system of perspective, so that his scenes appear as if viewed through a window, in a space beyond the picture plane. In contrast, for the Byzantine artist, pictorial space and the space occupied by the viewer were one and the same. As a consequence, the scenes at the Kariye have a greater sense of immediacy and are thus more emotionally compelling. What is more, the setting for the art is not the flat walls of a big anonymous box the typical Italian church, but rather a series of small, tightly interlocking spaces, in which architectural form and decoration are perfectly fitted together. We are led – personally, experientially – from one space to the next by the narrative, by the gestures of the figures and by the visual and thematic connections between the scenes. Where else can we walk through the midst of the Last Judgment, with the scroll of heaven rolled up above our heads, flanked by the blessed and the damned? The Kariye owes its preservation to the vagaries of history. After the Ottoman conquest in 1453, however, the centre shifted back to the end of the peninsula, to Topkapi Palace, and the Chora church became an all-but-forgotten neighbourhood mosque. Through the early Ottoman centuries, its decoration remained uncovered and, in fact, was never completely covered. The frescoes were whitewashed, some of the lower mosaics were removed, but the dome mosaics remained visible, and some of the wall panels were covered with wooden doors – to be opened to visitors for a small tip. When the Byzantine Institute of America undertook its extensive programme of cleaning and consolidation between 1958 and 1963, the surviving mosaics and frescoes were discovered to be in pristine condition. Both the Kariye and I are older than when we first met. Crowds of visitors have also raised the level of humidity inside the building, which may be compounded by the lush garden planted close to its foundations, as well as by leaks in the roof and windows. The results are all too visible: For example, Theophanes the Hymnographer is represented below the dome in the parekklesion. His meaningful gesture, which served visually to connect these several elements of the

composition, is now all but invisible. A similar cloud of bloom obscures the Daughter of Jairus, raised from the dead by the hand of Christ, as well as the figure of Satan bound and gagged in the great fresco of the Anastasis the Resurrection which forms the visual termination of the parekklesion. Within the mosaics, protective covers of Perspex have created micro-environments in which the humidity is concentrated, causing the setting plaster to crumble. What is to be done? First, a careful evaluation of the building, its mosaics and frescoes, is required, followed by a comprehensive programme of conservation, regular monitoring, and possibly the installation of climate controls. In France, the Lascaux caves, with their famous prehistoric paintings, have been closed to tourism and the interior environment sealed, controlled and carefully monitored. Even the scientists are allowed only limited access. We love them just as much in their old age. But they require periodic check-ups and regular care " and occasionally treatment by specialists and prescription medicines. I am still in love with the Kariye Camii, but right now it needs urgent medical attention. Tel

Chapter 2 : Overview | Exhibition | Restoring Byzantium

The Kariye Camii, with its glorious mosaics and frescoes, holds an important place in the hearts of many lovers of old Istanbul. This is the first book devoted to its mosaics and frescoes. In it Ousterhout explains in fascinating detail how they should be interpreted.

Is it a mosque? Is it a museum? It too is now a museum and makes a wonderful showcase for the mosaics and frescoes of 14th century Byzantium. Aya Sofya and the Chora Museum feature on most tourist itineraries. Sergius and Bacchus and was commissioned by the Emperor Justinian in , five years before work began on the much larger Hagia Sophia. Its rather plain outside gives no hint at the beauty of the interior where a two-story colonnade runs round an octagonal hall beneath an exquisite dome. The columns still retain their beautifully carved Byzantine capitals, some of them still showing off the initials of Justinian and his wife Theodora. Sergius and Bacchus, Roman soldiers who had been martyred for espousing Christianity, were said to have appeared to the Emperor Anastasius in a dream, pleading for Justinian, who faced execution for plotting against him, hence his enthusiasm for building a church in their honor as soon as he succeeded to the throne. Sergius, Bacchus In the 16th century, the Church of Sts. Sergius and Bacchus was converted into a mosque and acquired not just a minaret but also a courtyard with cells opening off it which now serve as craft workshops. Recently the mosque was comprehensively restored. Opinions vary as to the end result. This gem of a building deserves to receive many more visitors than currently cross its threshold. It appears to have started life in the 12th century as the Church of the Joyous Mother of God but had a side chapel added in the 14th century. This was embellished with mosaics that are only less impressive than those in the Chora Museum because there are fewer of them; the Pantocrator in the dome, for example, is breathtakingly beautiful and completely intact. To find it, you need walk only a short distance from the Chora Museum. Zeyrek Camii has a magnificent location on a bluff overlooking the Golden Horn. However, until recently it stood in a very poor neighborhood and was in an advanced state of dereliction, its magnificent mosaic floor hidden away beneath shabby carpets. All that is about to change, though, as the entire complex of two churches and a chapel is currently undergoing restoration. Once the covers come off, hopefully by the start of next year, the Zeyrek Camii is likely to scoop up far more visitors. Dating back in part to the 10th century, this is one of the oldest religious structures to survive in the city, and stands right beside busy Vatan Caddesi, but how many people ever pause to look at it and wonder at its complicated history, let alone hang around until prayer time in the hope of sneaking a look inside? The cute little Church of the Myrelaion a. Bodrum Camii also dates back to the 10th century and can be found tucked away in the back streets of Laleli amid the cheap clothing emporia. Most people walk straight past it without giving it a second glance. This probably started life in the 10th century as the Church of St. Theodosia whose feast day was May 29, the very day on which it became obvious that Constantinople would not be able to hold out against the forces of Sultan Mehmet the Conqueror. When the Ottomans rode up to the church, they found the flowers still in place, hence the name they gave to the building when they converted it into a mosque. A short walk deeper into the Zeyrek backstreets should bring you to the slightly smaller 11th century Church of St. Savior Pantepotes Christ the All Seeing. If you press on into Vefa, you should be able to find a mosque that actually acknowledges its heritage in its name; the Kilise Camii Church Mosque seems to have started life between the 10th and 12th centuries as the Church of St. Theodore, but probably acquired the mosaics in its narthex during the 14th century since they bear some resemblance to those in the Chora Museum. The walls of the church were once covered with frescoes showing the life of St. These have, however, been removed to the Archeological Museum, where sadly they are not currently on display.

Chapter 3 : Kariye Camii mosaics – ArS Artistic Adventure of Mankind

The Art of the Kariye Camii has 7 ratings and 0 reviews. This illustrated guide traces the Kariye Camii's history and provides a scene-by-scene guide to.

Art History through millennia and beyond Tag: More than architecture, painting was the truly national art of the Byzantine Empire: Byzantine domes and walls were covered with polychrome mosaic decorations, or with frescoes and paintings. Thus, this Byzantine repertoire was quite fixed, because not only the composition of each scene was organized following the Christian liturgy, but also the place a particular painting should occupy inside a church was clearly defined. I am the light of the world. This figure was sometimes replaced by that of the Virgin seated on a throne with the Child in her arms. Inside the Church at each side, scenes from the Old Testament were placed in sequence in order to facilitate the teaching of the Holy Book to the congregation. The Hand of God, detail of the fresco at the apse of St. The wall at the end of the church, inside the facade, was the perfect place for the representation of the Judgment Day, and on the side walls of the smaller naves was the procession of the saints of the Greek church, each one of them with their particular features. The Holy Fathers and Priests were represented with the long robes wore by Byzantine priests, while the Apostles still wore the toga of the ancient Greek philosophers: This is the classic repertoire of early Byzantine art previous to the iconoclastic controversy. In such initial period the theological element dominated over the pious or devotional; in subsequent periods, Byzantine art gave more importance to episodes related to the Gospel and even to the lives of the saints. Detail of a mosaic in the Arian Baptistry of Ravenna Italy. The detail shows the Hetoimasia or empty throne with cushion, crux gemmata and cloth, here flanked by Saints Peter and Paul. The iconoclastic doctrine arose in the eighth century led by the emperor Leo III. Iconoclasm was politically supported by Jews and Muslims enlisted in Byzantine armies. The icons were destroyed, and the frescoes and mosaics of the churches were blanched. But being a people so used to decorative profusion as the Byzantines were, they could not remain indefinitely with their monuments totally devoided of symbols and figures. It was then when Byzantine scholars made use of old artistic themes that could be adopted without scandalizing the iconoclasts. And it was then when these scholars proposed these themes to the artists and even invented new ones. The theme most profusely represented was that of the Throne, called Hetoimasia, an empty imperial chair on which the opened Book of Scriptures was placed. Artists return to represent sheep going to the Fountain of Life, the Mountain of the Paradise with the four rivers of living water, images of Virtues and Vices, or simply beautiful gardens. Mosaic with the Presentation of the Virgin in the Temple. After the iconoclastic controversy, with the pictorial revival followed the repression, artists were eager to restore and reproduce ancient icons. The mosaics were then released from their lime shrouds and the frescoes were restored. But artists no longer painted with the same hieratic and theological style of previous times: In addition, new topics appeared more intimate and personal. Before the iconoclastic period, Mary was portrayed accompanying the Precursor already in Majesty, and interceding for sinners. After the iconoclasts, Mary was represented praying at the foot of the Cross, when Jesus was still alive after having accomplished his sacrifice and Redemption. Crucified and dying, He opens his eyes to hear the prayers both of his Mother and his beloved Disciple. The favorite subjects were the saints of the Greek church like: John Chrysostom, and the two Gregory, although Eastern and Egyptian martyrs and confessors were also represented, but less often. After the iconoclastic persecution anecdotal elements were added to compositions, as well as secondary figures and troupes which filled scenes. The figures were elongated and twisted. Thus, the Byzantine religious painting experienced a true renaissance during the fourteenth century, as can be seen in the frescoes decorating the Peribleptos Monastery at Mystras Greece , or in the temple of Kariye-Camii in Constantinople now Istanbul with its majestic representation of the Descent into Limbo. The mosaics inside of the Kariye Camii and its two narthex were also painted in the early fourteenth century. From the Greek, meaning resurrection. John the Baptist, and sometimes other saints and angels. A type of side chapel found in Byzantine architecture.

Get this from a library! The art of the Kariye Camii. [Robert G Ousterhout] -- "A touchstone of Byzantine artistic achievement, the church now known as the Kariye Camii in Istanbul preserves impressive cycles of mosaic and fresco, for which it is justifiably famous.

Inner narthex, on the arch between the second and third bays. The original church and monastery on the site of Kariye Camii, also called Church of Christ in Chora, were built beyond the Constantinian Walls and prior to the construction of the Theodosian Walls. The present building dates to the eleventh century. Maria Ducaina founded the church between and and Isaac Comnenus remodeled the building in In the fourteenth century, Theodore Metochites renovated the building, creating the church which visitors can now see today. An exonarthex and a narthex precede the church. A parekklesion is located to the south and a two-story passageway to the north. A dome with a high drum covers the central area of the church. Two small domes carried on lower drums sit above the first and fourth bays of the narthex and a third dome sits above the westernmost bay of the parekklesion. Smaller cupolas are found above the chapels. The nave of the church is cruciform in plan. The naos opens into a deep bema, which is extended by an extra bay that steps in slightly to a wide apse. Mosaics, marble, and fresco decorate the church and adjoining structures. Scholars have categorized the mosaics into seven distinct groups: Dedicatory and devotional panels in the inner and outer narthexes. The Ancestry of Christ in the domes of the inner narthex. The cycle of the Life of the Blessed Virgin Mary in the first three bays of the inner narthex. The cycle of the Infancy of Christ in the lunettes of the outer narthex. Mosaics in the nave. The image of the first steps of the Virgin comes from the cycle of the Life of the Blessed Virgin as narrated by the Apocryphal Gospel of St. James also known as the Protevangelium. The cycle begins at the northern end of the narthex. Anne, the meeting of Joachim and Anne at the golden gate in Jerusalem, the birth of the Virgin, the first steps of the Virgin, the Virgin blessed by Priests, the Virgin caressed by her parents, the Virgin entrusted to Joseph, Joseph taking the Virgin into his house, the annunciation to the Virgin, Joseph taking his leave of the Virgin, and Joseph reproaching the Virgin. The story continues in the outer narthex with the cycle of the Infancy of Christ. Although scholarly literature abounds on the cult of St. Anne in the West, scholars have paid little attention to devotion to St. Anne in the East. Gerstel suggests that like in the West, in the East devotees associated St. Anne with childbearing and fertility. The lives of Christ and the Virgin are set parallel in the two narthexes. The parekklesion apse depicts the Anastasis with Christ raising both Adam and Eve- an unusual choice since typically Christ raises Adam while Eve stands by. Maria Ducaina, the mother-in-law of Alexius I Comnenus, commissioned the original structure of the present building. Two centuries later Theodore Metochites renovated and redecorated the building once again. Metochites was a diplomat and a government official as well as a theologian, philosopher, astronomer, poet, and patron of the arts. He was born and educated in Constantinople. After his family was banished to Nicea, Metochites pursued a scholarly life. His erudite success led him to be included in the imperial retinue, where he eventually was named Great Logothete, the highest court dignity, during the reign of Andronicus II Palaeologus. His surviving work amounts to approximately nineteen hundred folios, although because of his obscure style and distinctive vocabulary most of his works remain unpublished. His career and intellectual activity in Constantinople came to an abrupt end when Andronicus III usurped the throne in Andronicus III stripped Metochites of his power and possessions and sent him into exile. Metochites returned to Constantinople in on the condition that he would retire as a monk to the Monastery of the Chora. His image is preserved above the main entrance to the naos. Here, Metochites presents his church to the Enthroned Christ. In the early 20th century, Feodor Shmit studied the building and mosaics of Kariye Camii. In , the building was secularized and became a museum under the jurisdiction of the Ayasofya Museum. Starting in and lasting through the s, the Byzantine Institute of America and the Dumbarton Oaks Field Committee undertook limited excavation of the building and cleaned and conserved the mosaics, frescoes, and building structure.

A touchstone of Byzantine artistic achievement, the church now known as the Kariye Camii in Istanbul preserves impressive cycles of mosaic and fresco, for which it is justifiably famous.

Their energy leaves Giotto looking staid. But they are now in danger of turning to dust. The powerful pictures on these pages are from a new book by Robert Ousterhout, who fell in love with the church twenty-five years ago. Here he makes a passionate case for preserving this fourteenth-century masterpiece. When I first set foot in the Kariye Camii years ago, I fell in love. Happily, the Kariye caught and held my interest. In fact, the Kariye proved to be the perfect blind date, possessing both beauty and brains. As I quickly discovered, the dazzling spectacle of its mosaics and frescoes was balanced by a coherent architectural framework and by firm intellectual underpinnings. As sophisticated and erudite as a contemporary work of Byzantine literature, the Kariye is structured like a vast epic poem. Theodore Metochites, famously depicted above the entrance in his big hat, was not only a powerful politician and the greatest scholar of his age, but he was also fabulously wealthy – the ideal patron for a project like the Kariye. More importantly, he was fortunate to find artists capable of translating his vision into built form. The hothouse conditions Metochites provided led to one of the most experimental periods of Byzantine art. If the word originality can be applied to the Byzantine, the Kariye is as original as it gets. As the art historian Otto Demus once commented, at first glance the art of the Kariye seems to have no acknowledged canons, as if the artists preferred the abnormal to the normal, the distorted to the regular, the chaotic to the harmonious. It is the Byzantine equivalent of Postmodernism, breaking all the rules, but doing so in such a delightful way that we barely notice. As the key monument of late Byzantine art and architecture, there is absolutely nothing that can compare with it in Istanbul, or anywhere else for that matter. Ten years after my first encounter, I was still in love with the Kariye. Our relationship had survived the dissertation, the revisions and, finally, the publication of the monograph. Then, after twenty-five years, I celebrated our silver anniversary with the publication of a second book. To be sure, I have been involved in a variety of other projects, but I keep coming back to the Kariye. With its intricate architectural settings and its wealth of decoration, with each visit I seem to discover something new. On my last, for example, I started noticing the trees, how and where they are represented: Byzantine poets loved this kind of comparison. Words and images work together. Guidebooks are quick to point out the contemporaneity of the Kariye with the work of Giotto – as if we needed the Italian Renaissance to appreciate Byzantine art. There is certainly a similar power and sense of life in both, but the Byzantine artist worked differently from his Italian counterpart. Giotto developed an early system of perspective, so that his scenes appear as if viewed through a window, in a space beyond the picture plane. In contrast, for the Byzantine artist, pictorial space and the space occupied by the viewer were one and the same. As a consequence, the scenes at the Kariye have a greater sense of immediacy and are thus more emotionally compelling. What is more, the setting for the art is not the flat walls of a big anonymous box the typical Italian church, but rather a series of small, tightly interlocking spaces, in which architectural form and decoration are perfectly fitted together. We are led – personally, experientially – from one space to the next by the narrative, by the gestures of the figures and by the visual and thematic connections between the scenes. The Byzantine artist did not attempt to create an artificial space through the science of perspective; instead, he created three-dimensional representations that come to life as we interact with them. Where else can we walk through the midst of the Last Judgment, with the scroll of heaven rolled up above our heads, flanked by the blessed and the damned? The Kariye owes its preservation to the vagaries of history. After the Ottoman conquest in 1453, however, the centre shifted back to the end of the peninsula, to Topkapi Palace, and the Chora church became an all-but-forgotten neighbourhood mosque. Through the early Ottoman centuries, its decoration remained uncovered and, in fact, was never completely covered. The frescoes were whitewashed, some of the lower mosaics were removed, but the dome mosaics remained visible, and some of the wall panels were covered with wooden doors – to be opened to visitors for a small tip. When the Byzantine Institute of America undertook its extensive programme of cleaning and consolidation between 1958 and 1961, the surviving mosaics and frescoes were discovered to be in pristine condition. Both the Kariye

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Chapter 6 : Kariye Museum | museum, Istanbul, Turkey | calendrierdelascience.com

The Church of the Holy Saviour in Chora (Greek: Ἁγίου Σωτήρος ἐν Χορᾷ Ἁγίας Ἐλισάβετ, Ἁγίας Ἐλισάβετ... Ἁγίας Ἐλισάβετ, Ἁγίας Ἐλισάβετ Ἁγίας Ἐλισάβετ, Turkish: Kariye Mâzesi, Kariye Camii, Kariye Kilisesi) is a medieval Byzantine Greek Orthodox church preserved as the Chora Museum in the Edirnekapı neighborhood of Istanbul.

Sketch maps of the interior and ground plot of the Chora Church Rear view of Chora Church The Chora Church was originally built as part of a monastery complex outside the walls of Constantinople , to the south of the Golden Horn. The original church on this site was built in the early 4th century, and stood outside of the 4th century walls of Constantine the Great. The majority of the fabric of the current building dates from 1106, when Maria Dukaina, the mother-in-law of Alexius I Comnenus , rebuilt the Chora Church as an inscribed cross or quincunx: Early in the 12th century, the church suffered a partial collapse, perhaps due to an earthquake. However, it was only after the third phase of building, two centuries after, that the church as it stands today was completed. The powerful Byzantine statesman Theodore Metochites endowed the church with many of its fine mosaics and frescos. The mosaic-work is the finest example of the Palaeologian Renaissance. The artists remain unknown. However, he was allowed to return to the city two years later, and lived out the last two years of his life as a monk in his Chora Church. During the last siege of Constantinople in 1453, the Icon of the Theotokos Hodegetria , considered the protector of the City, was brought to Chora in order to assist the defenders against the assault of the Ottomans. Due to the prohibition against iconic images in Islam , the mosaics and frescoes were covered behind a layer of plaster. This and frequent earthquakes in the region have taken their toll on the artwork. From that time on, the building ceased to be a functioning mosque. Interior[edit] The Chora Church is not as large as some of the other surviving Byzantine churches of Istanbul it covers The building divides into three main areas: The building has six domes: Mosaic of enthroned Christ with Theodore Metochites presenting a model of his church Narthex[edit] The main, west door of the Chora Church opens into the narthex. It divides north-south into the exonarthex and esonarthex. Saint Peter mosaic The exonarthex or outer narthex is the first part of the church that one enters. It is a transverse corridor, 4 m wide and 23 m long, which is partially open on its eastern length into the parallel esonarthex. The southern end of the exonarthex opens out through the esonarthex forming a western ante-chamber to the parecclesion. The mosaics that decorate the exonarthex include:

Chapter 7 : The Architecture of the Kariye Camii in Istanbul - Robert G. Ousterhout - Google Books

The Miriam and Ira D. Wallach Art Gallery presents an exhibition featuring the scholarly rediscovery and restoration of one of the most impressive Byzantine monuments to survive in the modern city of Istanbul: the church of the Chora Monastery, better known by its Turkish name Kariye Camii. Founded.

Chapter 8 : Cornucopia Magazine : The Art of the Kariye Camii

The Kariye Camii: An Introduction ROBERT G. OUSTERHOUT History ORIGINALLY THE MAIN CHURCH of the Chora monastery, the building now known as the Kariye.

Chapter 9 : Chora Church - Wikipedia

Posts about Kariye Camii mosaics written by carolinarh. Image of Christ Pantocrator from the Deesis mosaic at the south part of the upper gallery of Hagia Sophia in Istanbul (Turkey), ca. beginning XIIIth century, one of the most sublime mosaic works of Byzantine art.