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BYZANTINE CAPPADOCIA

Ed. by Tomoyuki Masuda

This book is the result of the symposium on Byzantine Cappadocia, held in Tokyo in 2016, to which Prof. C. Jolivet-Lévy, a leading expert of Cappadocian studies, was a prominent invitee. Through her analysis of graffiti inscribed in the rock-cut churches, Prof. Jolivet-Lévy presented new research possibilities on how the murals were accepted by the Byzantines in later periods. As for the middle and later Cappadocian history, the careers and family relationships of Nikephoros Diogenes, the Laskaris brothers, Manuel and Michael, and Melias the Armenian are discussed in detail.

However, the majority of the articles in the book are concerned with the iconography and the decoration program of Cappadocian churches, the arranging of the various themes in the complex three-dimensional space of the churches; the Byzantines express complex connotations that cannot be achieved with a single image. In the New Church of Tokalı Kilise in Göreme, for instance, why is the Virgin Eleousa placed in the niche between the Prothesis and the main apse? In its Narthex, why is the Ascension of Christ combined with Christ and the Twelve Apostles in an unnatural way? Why are the figures of the 40 Martyrs of Sebaste surrounding the high walls of the Naos? Why is it that in the scene of the Wedding at Cana, only Christ's right hand is depicted on the vertically adjacent wall? Answers to these questions are given within the three-dimensional space of the New Church of Tokalı Kilise. Although Cappadocian wall paintings have traditionally been treated as archaeological material, this is the first study to focus on the issue of the decoration program. This publication contains the largest number of color photographs available today on Cappadocian fresco paintings.

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Byzantine Cappadocia, ed. by Tomoyuki Masuda, **2022**, ISBN: 978-94-90387-10-5, Bound, 24x17 cm., **472 pp.** (336 pp. text plus **190** illustrations mostly in full colour). **Price: EUR 250**



Karabaş Kilisesi, Nativity, Midwife



Nikephoros Phokas' Church, Çavuşin, Ascension



New Tokalı Kilise, Crucifixion