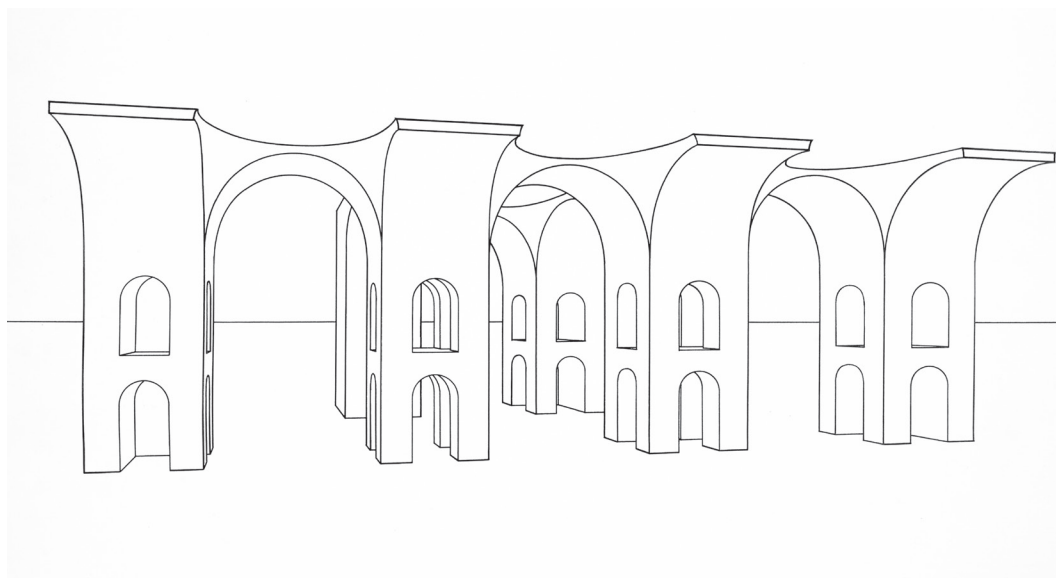


# *The Holy Apostles*

## *Visualizing a Lost Monument*



*The Underwood Drawings*  
*from the Image Collections and Fieldwork Archives*

Dumbarton Oaks | April 2015

This booklet was produced in conjunction with the symposium  
“The Holy Apostles”  
held at Dumbarton Oaks Research Library and Collection, April 24–26, 2015.

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Collections and Fieldwork Archives, Dumbarton Oaks Research Library and Collection,  
Trustees for Harvard University, Washington, D.C.

Photographs of collection materials by Megan Cook.

Cover image: Partial section through the main building, MS.BZ.019-BF.F.1993.F2820,  
black felt-tip pen on artist board, 57.79 cm x 73.66 cm (22 3/4 in. x 29 in.)

With thanks to the entire team at Image Collections and Fieldwork Archives, particularly  
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If you would like more information, please visit our online exhibit at  
[www.doaks.org/holy-apostles](http://www.doaks.org/holy-apostles)

# Foreword

Margaret Mullett and Robert Ousterhout

*The Holy Apostles: Visualizing a Lost Monument* was conceived and curated by Fani Gargova and Beatrice Daskas on the occasion of the Spring Symposium on the Holy Apostles in Byzantium, April 24–26, 2015, in the approach to the seventy-fifth anniversary of Dumbarton Oaks. The exhibition celebrates the collaborative research of three scholars from the early years of Byzantine Studies at Dumbarton Oaks: the art historian Albert M. Friend, the philologist Glanville Downey, and the architectural historian Paul A. Underwood. This was an early project in terms both of Dumbarton Oaks, founded in 1940, and of its interdisciplinary collaboration of humanities research. The ultimate aim of the research was to reconstruct the church of the Holy Apostles in Constantinople, as rebuilt under Emperor Justinian I in the sixth century and decorated with mosaics under Basil I in the ninth. Long since destroyed, the mausoleum church of the Byzantine emperors is well known from historical accounts, evocative descriptions, manuscript illuminations, and architectural imitations, most notably San Marco in Venice.

The outcome of the project was never published, nor was the symposium that was held on the subject in 1948. Found within the Dumbarton Oaks Archives and the Image Collections and Fieldwork Archives are the notebooks and sketches of the instigator and director, Friend, the translations of Downey, and the lectures, as well as architectural and iconographic reconstruction drawings, of Underwood. Using additional materials found in other archives—in the Österreichische Nationalbibliothek in Vienna, Princeton, Harvard, the Smithsonian, and the Universities of Texas and Indiana—the story of the collaboration may be pieced together. The exhibition represents archival research by James Carder, Beatrice Daskas, Fani Gargova, Margaret Mullett, and Robert Ousterhout, with the help of Sarah Bassett in Bloomington, Indiana, and Glenn Peers in Austin, Texas. The drawings of Underwood from the Image Collections and Fieldwork Archives cannot all be displayed on the wall, so we offer them in a booklet, which can be used in the symposium, at the exhibition, and after the event.

# The Thinking Eye, the Mind that Sees

## The Church of the Holy Apostles at Constantinople through the Scholarly Gaze

Beatrice Daskas

The Holy Apostles was one of the earliest foundations of Constantinople. According to Eusebius of Caesarea, the first structure—a mausoleum destined to house Constantine’s own mortal remains—was completed by the time of the emperor’s death, in 337. It was most probably under the empire of Constantine’s son Constantius (r. 337–361) that the church of the Holy Apostles was added as a cruciform, timber-roofed basilica. In the middle of the sixth century, the basilica was replaced by a second magnificent edifice, meant to celebrate the glory of Justinian I (r. 527–565). As Procopius of Caesarea records, the new plan kept the shape of a cross and was crowned by five domes, one on top of each of the arms and another at their intersection. On the occasion of this renovation, a new layout for the imperial tombs was also envisaged, since by then the church had become the official burial place of Byzantine rulers.



From that time onward, the splendid forms of the Holy Apostles found echoes in sumptuous architectural copies, such as the basilica of San Marco in Venice; or in manuscript illumination, as in the *Menologion of Basil II*. But most importantly, it found reflections in the literary space of visually evocative rhetorical descriptions (*ekphraseis*). It is by way of these texts, notably the tenth-century poem of Constantine the Rhodian and the early thirteenth-century description of the orator Nicholas Mesarites, that the image of the Holy Apostles was able to resist the oblivion of centuries and to reemerge into the modern scholarly imagination.

In the first half of the tenth century, the visual language of the Rhodian conveys the continued sense of fascination that the monument evoked:

The most mighty House of the Apostles  
rises from the earth and stands forth shining  
like a new firmament of stars  
formed of five stars, welded together.

During the middle Byzantine period, the freshly renovated Holy Apostles shone brightly, like a precious reliquary in the spiritual landscape of Constantinople, with its profile standing above the fourth of the city's seven hills. As pilgrims' and travelers' accounts report, it housed the remains of the Apostles Timothy and Andrew, the evangelist Luke, and the church fathers John Chrysostom and Gregory of Nazianzos, as well as fragments of the column of the Flagellation of Christ.

Since the mid-nineteenth century, numerous hypotheses of reconstruction have been proposed, based either upon textual evidence or comparative architectural material, such as that at San Marco in Venice, the Fatih mosque in Constantinople, and the church of St. John in Ephesos. The research initiative of the team of scholars at Dumbarton Oaks remains by far the most systematic and comprehensive attempt. Underwood was at the beginning of his career as a Byzantinist when he joined his former university mentor, Friend, and the classical philologist Downey in the ambitious project of understanding the appearance and decorative program of the Holy Apostles, through the investigation of numerous textual sources, visual reflections, and architectural copies. While Downey set the

foundations of the project by working closely with the heterogeneous textual documentation available, Friend built upon his extensive knowledge of manuscript illumination and iconography to envision the decoration of the building. And Underwood's background in architecture was essential to the endeavor. For him, drawing was the scientific means by which to conceptualize his own view of the church. It was thus that the architectural and decorative forms of the building could be detailed, the accuracy of insights assured, and an overall impression of the building sharpened.

In the following pages, the famous Constantinopolitan monument is revived through the eyes of these scholars, in a set of unpublished architectural plans and designs housed in the Image Collections and Fieldwork Archives of Dumbarton Oaks. Formed with the skill of the mind and words as their building materials, these reconstructions convert literary and pictorial suggestions into a visual reality, so that the building may stand vividly before the eyes of the contemporary beholder as if it had never disappeared.

# The Holy Apostles Project at Dumbarton Oaks

Fani Gargova

The drawings reproduced in this booklet are the outcome of a truly collaborative project in the early years of Dumbarton Oaks. While they were all produced by Underwood, the ideas that made them possible were shared by Underwood, Friend, and Downey. The ultimate goal of the project was a comprehensive three-part publication on the Holy Apostles that would present the architecture, the mosaic decoration, and the relevant texts that describe the monument.

Friend was appointed to be in charge of research at Dumbarton Oaks in 1945. He succeeded Wilhelm Koehler, who had initiated a project to create a catalog of early Christian and Byzantine monuments, and had assigned art historical Junior Fellows to compile visual material and philological Junior Fellows to assemble associated texts. When Friend inherited these projects, referred to as the Research Archive and the Fontes, respectively, he opted to shift to a more focused approach instead of continuing Koehler's broad scope. He initiated specific projects on the Church of Sion in Jerusalem and the Holy Apostles in Constantinople. As Friend explained in a lecture prepared for the 1947 symposium on Byzantine Art and Scholarship, the projects, "started in war time, have to do

with churches which were so completely destroyed in the Middle Ages that the first-hand investigation of the sites, impossible under present conditions, would play but a secondary part in their restoration.”

For the Holy Apostles project, Friend chose to work with Downey and Underwood, two young Junior Fellows at Dumbarton Oaks, originally from Princeton. As part of the Fontes project, Downey had already established a complete textual apparatus for the Holy Apostles. Underwood was brought on board for his training in both architecture and archaeology, but especially because of his draftsmanship. A reconstruction project of this scope seemed feasible only if scholars from three different backgrounds, and with an openness to more than their own specialization, could work together.

The project began as early as 1945. By 1946, a smaller case study had been finalized that would exemplify their approach: a reconstruction drawing of the central dome of the Nea Ekklesia of Basil I (r. 867–886), another important lost Constantinopolitan church, replete with all details of its iconographic program (see p. 40, fig. 22). It was exhibited during the Dumbarton Oaks symposium on Hagia Sophia, in 1946. This drawing was executed by Underwood, based on the description found in the tenth homily of the ninth-century Constantinopolitan patriarch Photios, following Downey’s interpretation of the text and Friend’s understanding of the iconography. The approach was a clear success and paved the way for institutional support of the larger Holy Apostles project.

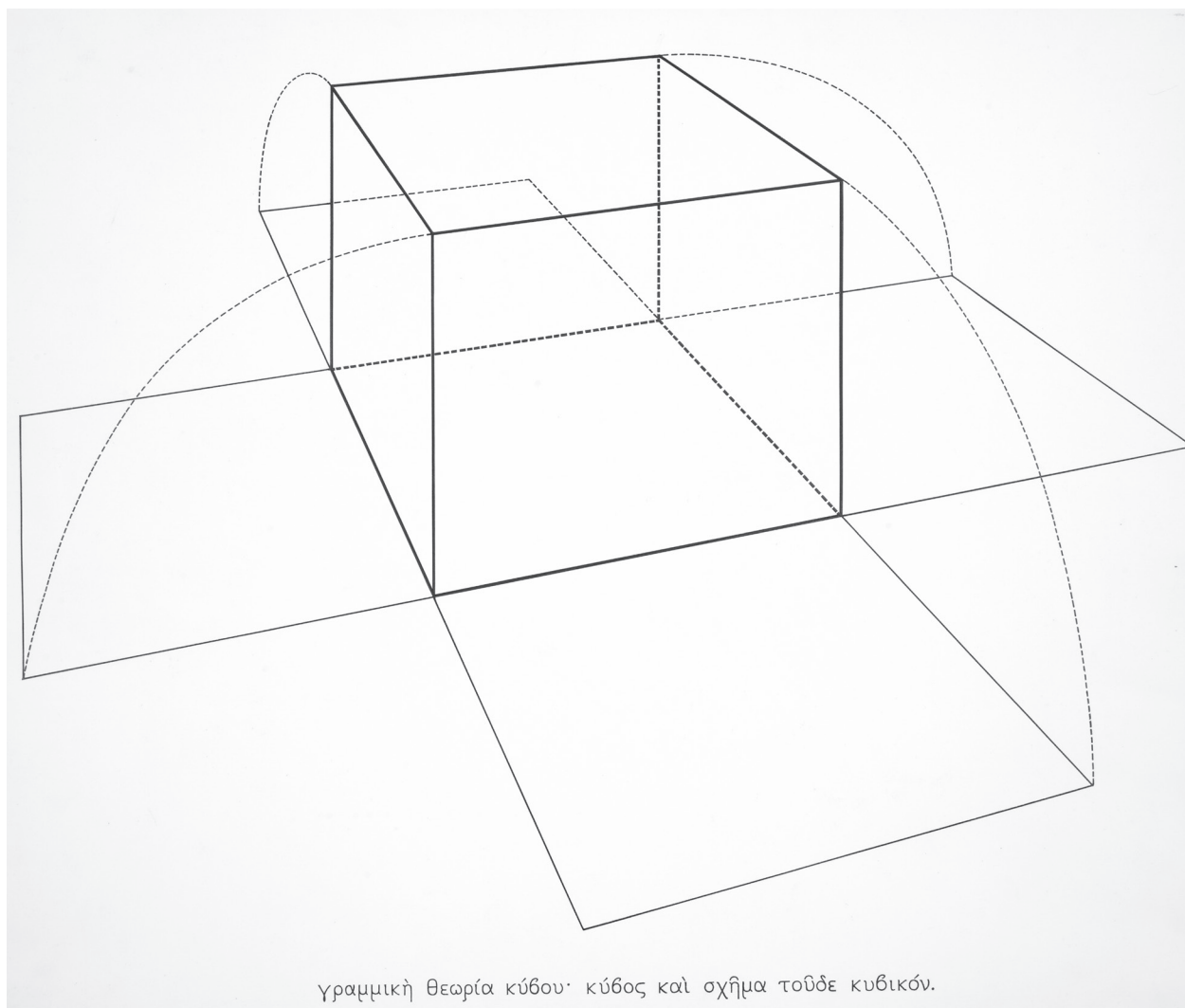
By the summer of 1947, Downey had completed the majority of the translations and editions of the two most important texts, by the Rhodian and Mesarites. The steady progress of the project and the logical thematic progression from the cathedral of Hagia Sophia to the imperial mausoleum of the Holy Apostles, led Sirarpie Der Nersessian, who was by that time a member of the Board of Scholars, to propose that the next symposium, in 1948, should be devoted to the Holy Apostles.

The papers that Downey, Underwood, and Friend gave during this symposium provide a glimpse of the direction and focus of their project. Downey spoke about the literary evidence and Underwood presented his drawings of the geometry of the space, rendered according to Downey’s translation of the Rhodian, as well as more detailed drawings of the interior and a ground plan of the entire complex based on Mesarites and other sources. His

two papers provide a visual tour through the texts and his understanding of them. Friend gave two talks on the mosaics, dating them to the time of Emperor Basil I and detailing their iconography. It is unclear which versions of the dome drawings were shown at this time. Additional papers were given, on ninth-century mosaic decoration by the symposiarch, Der Nersessian, and on the intellectual background, by Francis Dvornik and Milton Anastos.

It is certain that Downey had finalized his translations and editions of both the Rhodian and Mesarites by 1949 and was ready to have them published. Underwood's manuscript on the architecture was also in an almost final form, but he left the project to succeed Thomas Whittemore as the fieldwork director of the Byzantine Institute, and to continue the conservation and restoration of Hagia Sophia and Kariye Camii in Istanbul. Underwood communicated with Friend, who continued work on his part of the project, and he sent sketches of different versions of the mosaic decoration of the domes. Friend presented the project a few more times in the early 1950s, but he had not finished his volume of the planned joint publication when he died, in 1956. Downey eventually managed to publish Mesarites' text in 1957, and Underwood saw his drawing of the Nea Ekklesia dome materialized through the mosaic decoration in the newly built Saint Sophia Cathedral in Washington, D.C.

When Underwood died in 1968, the possibility of publishing the results of the project, begun more than two decades earlier, was ultimately dismissed by the publications committee of Dumbarton Oaks. Underwood's meticulously executed drawings synthesized the knowledge and ideas of all three scholars, but never received the attention they clearly deserved. In this booklet, prepared to accompany the on-site and online exhibitions, we are hoping to redress that oversight.



γραμματική θεωρία κύβου· κύβος και σχήμα τούδε κυβικόν.

FIG. 1

*Unfolding of the cube*

MS.BZ.019-BF.F.1993.F2819

Black felt-tip pen on artist board

57.79 cm x 73.66 cm (22 3/4 in. x 29 in.)

# Developing a Cruciform Building from a Cube

Fani Gargova

Underwood prepared a series of drawings for his architectural study of the Holy Apostles that illustrate the geometry on which the building was based. He began with an abstract notion of a cube, which is unfolded to form the four arms of the cruciform church; this derives from the detailed description of the basic geometry as presented in the poem by the Rhodian. Underwood prepared the drawings while Downey was working on the translation of the poem. The two scholars worked side by side to make sense of those difficult passages of the poem, and the best way to do so was by visualizing what seemed very abstract in the words of the Rhodian. Underwood states that they “attempt to recreate, in graphic terms, the imagery of the poet. . . . By adding, in a series of drawings, each successive element, as it is introduced, the drawings will finally grow into a representation of the Church as a whole.” The method of collaboration is evident in the inclusion of the original passages in the drawings. Figure 1 shows the first step of developing the form of the church, by taking one side of the cube as the central square and unfolding its four vertical sides to form a cross as the basis of the ground plan. Figure 2 builds upon the unfolding of the cube by drawing it again on one side of a transparent sheet of paper. On the other side of the paper

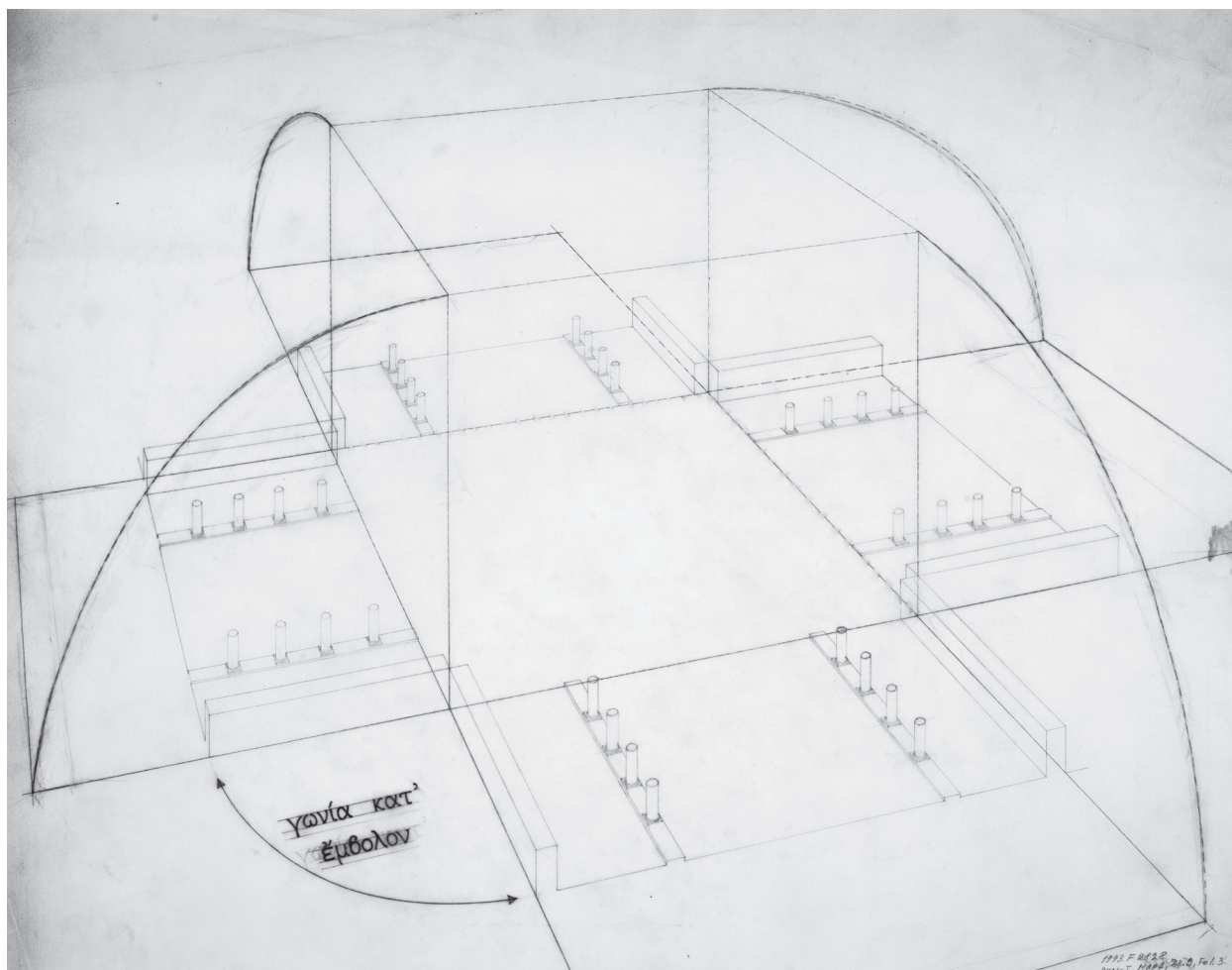


FIG. 2

*Unfolding of the cube overlaid with partial  
ground-level section*

MS.BZ.019-BF.F.1993.F2828

Graphite on transparent paper

47.31 cm x 57.94 cm (18 5/8 in. x 22 13/16 in.)



is a horizontal section of the building that displays the cross arms each with a pair of facing colonnades. This drawing is based on a passage by the Rhodian that builds on the notion of gonia (angles) and marks the transition from a geometrical understanding of the space to the actual elements of the architecture. Figure 3 is a visualization of the gonia passage alone.

After developing the cross shape out of the cube and describing four facing colonnades springing from the central square, the Rhodian continues his description of the building by developing the structural elements and thus the three-dimensional cubic volume of the building. He introduces four piers that are placed on the corners of the central square. Those, according to the Rhodian, are four-legged, have the form of covered colonnades, and support the central sphere and arches. In figure 4, based on Downey's translation, Underwood envisions those piers as being pierced on both axes, thus enabling a continuous colonnade to envelop the entire building. The arched openings are also repeated on a second level, suggesting that the colonnade was reflected in the gallery. Figure 5 shows a sketch of a section through the ground level. Figure 6 visualizes a passage from the Rhodian that envisions cross-shaped vaults within each cluster pier. The whole vault is formed by the arches meeting, or "clasping with their fingers," at the crown. Within this schematic drawing, Underwood repeats the form of the cross three times: the openings of the piers, the springing of the arches, and the overall plan of the church. The last drawing, figure 7, is the first drawing to present the entirety of the floor plan of the church, including the completed arms and outer bays of the building. The themes of "joining pieces together" and the number four, which appear throughout the text of the Rhodian, are also visually emphasized in Underwood's drawing by the solid black delineation of the main static components of the building.

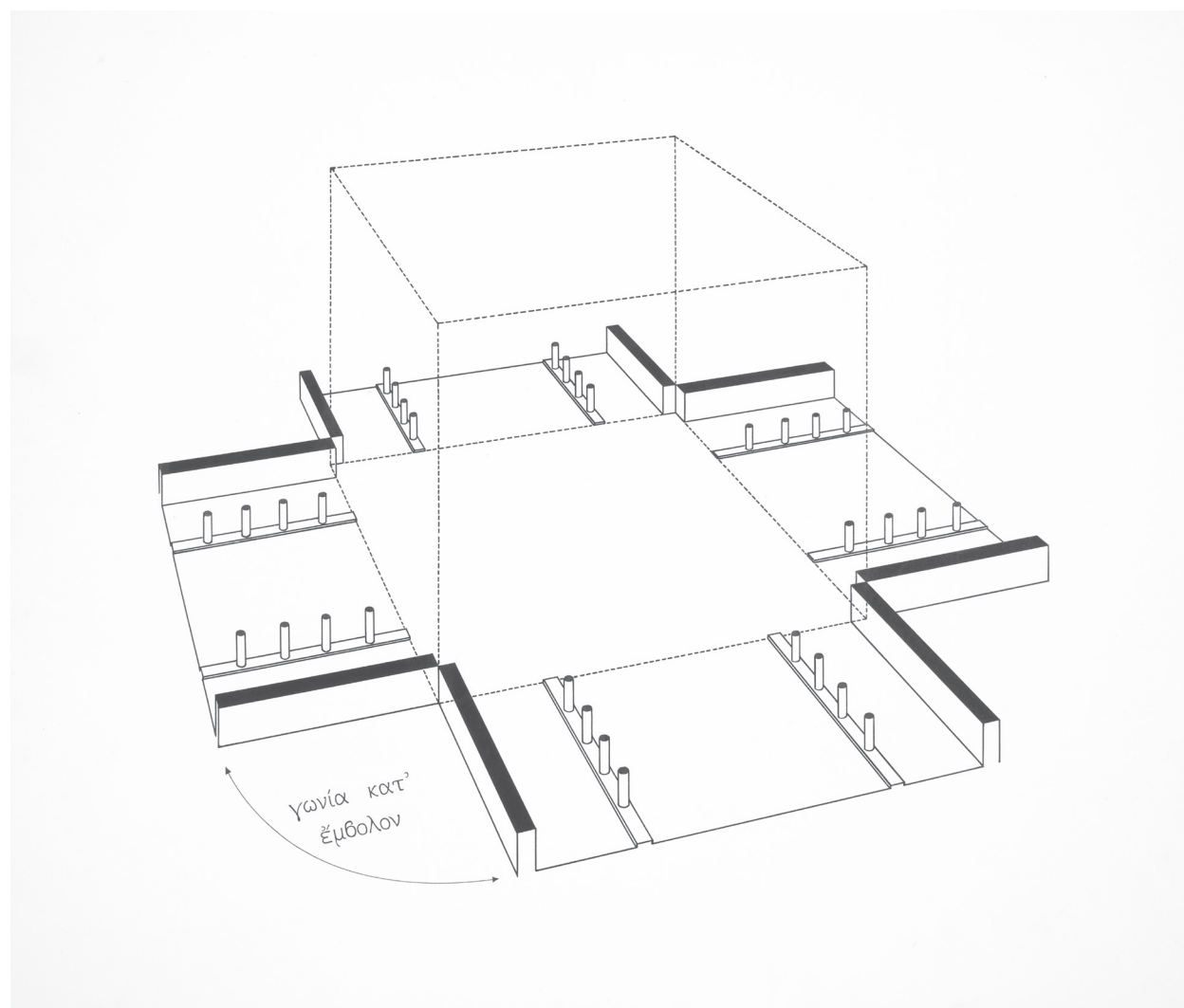


FIG. 3

*Partial ground-level section*

MS.BZ.019-BF.F.1993.F2818

Black felt-tip pen on artist board

57.79 cm x 73.66 cm (22 3/4 in. x 29 in.)

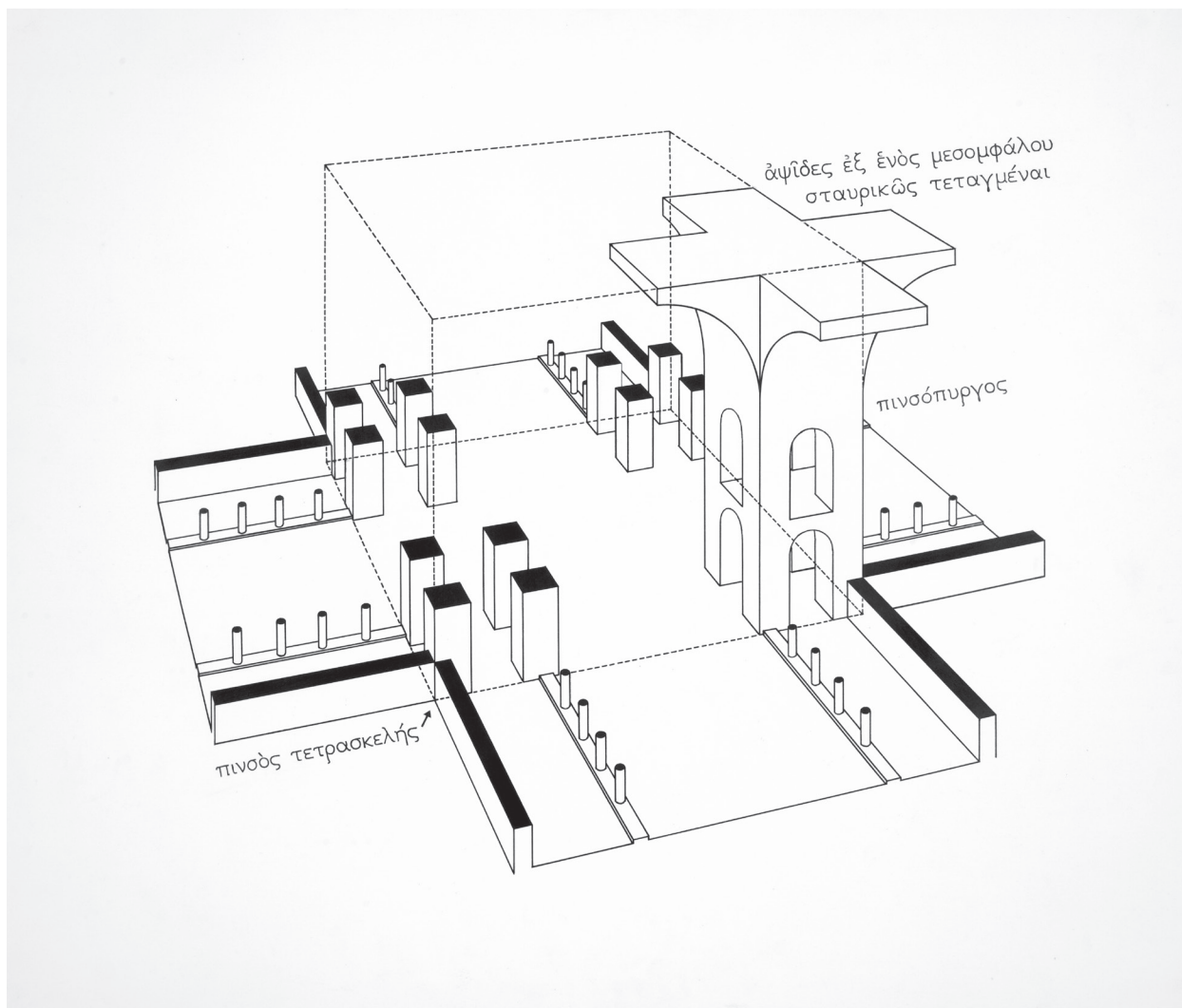


FIG. 4

*Partial ground-level section with piers*

MS.BZ.019-BF.F.1993.F2817

Black felt-tip pen on artist board

57.31 cm x 73.66 cm (22 9/16 in. x 29 in.)

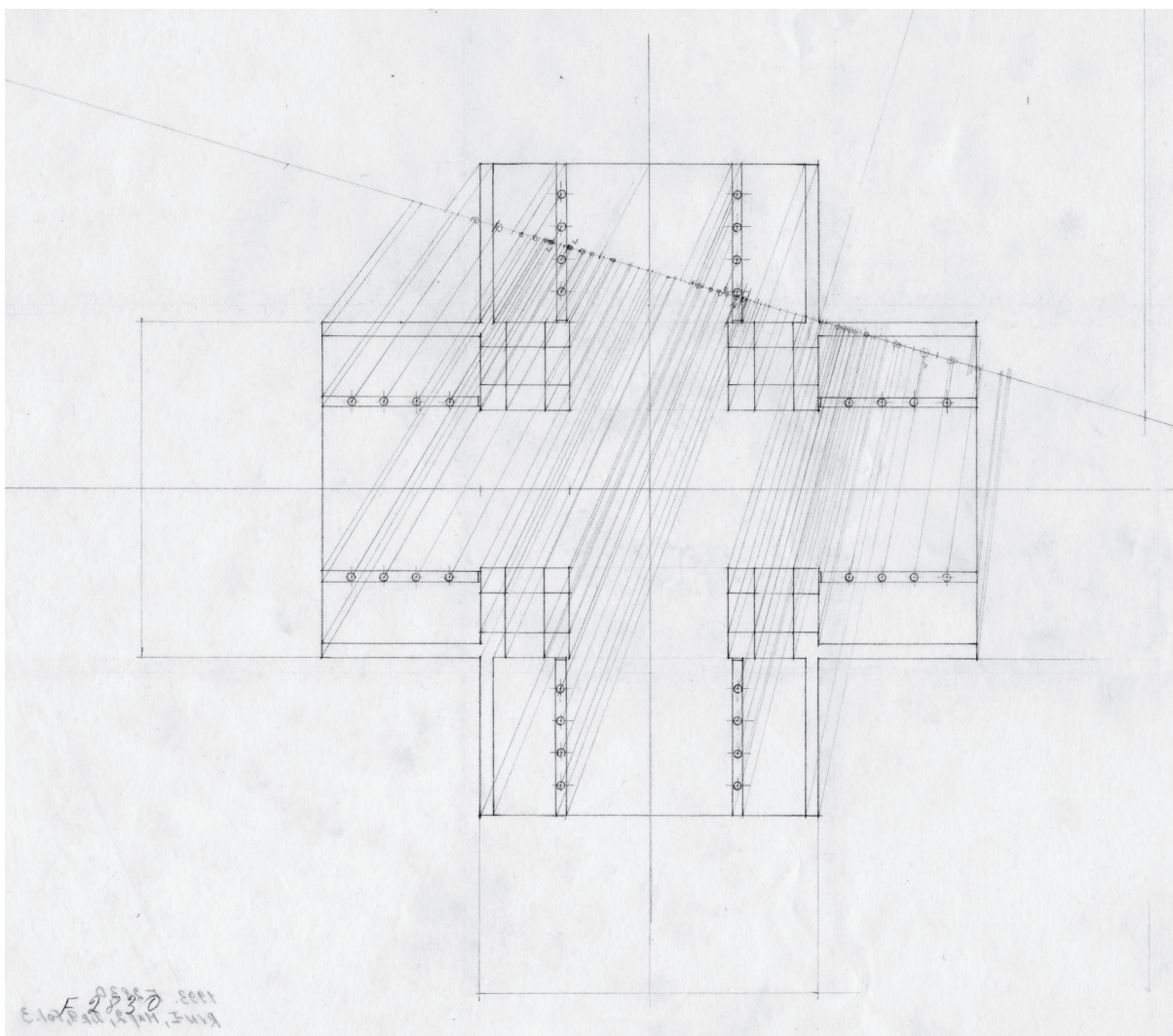


FIG. 5

*Partial ground plan sketch*

MS.BZ.019-BF.F.1993.F2830

Graphite on transparent paper

29.21 cm x 30.8 cm (11 1/2 in. x 12 1/8 in.)

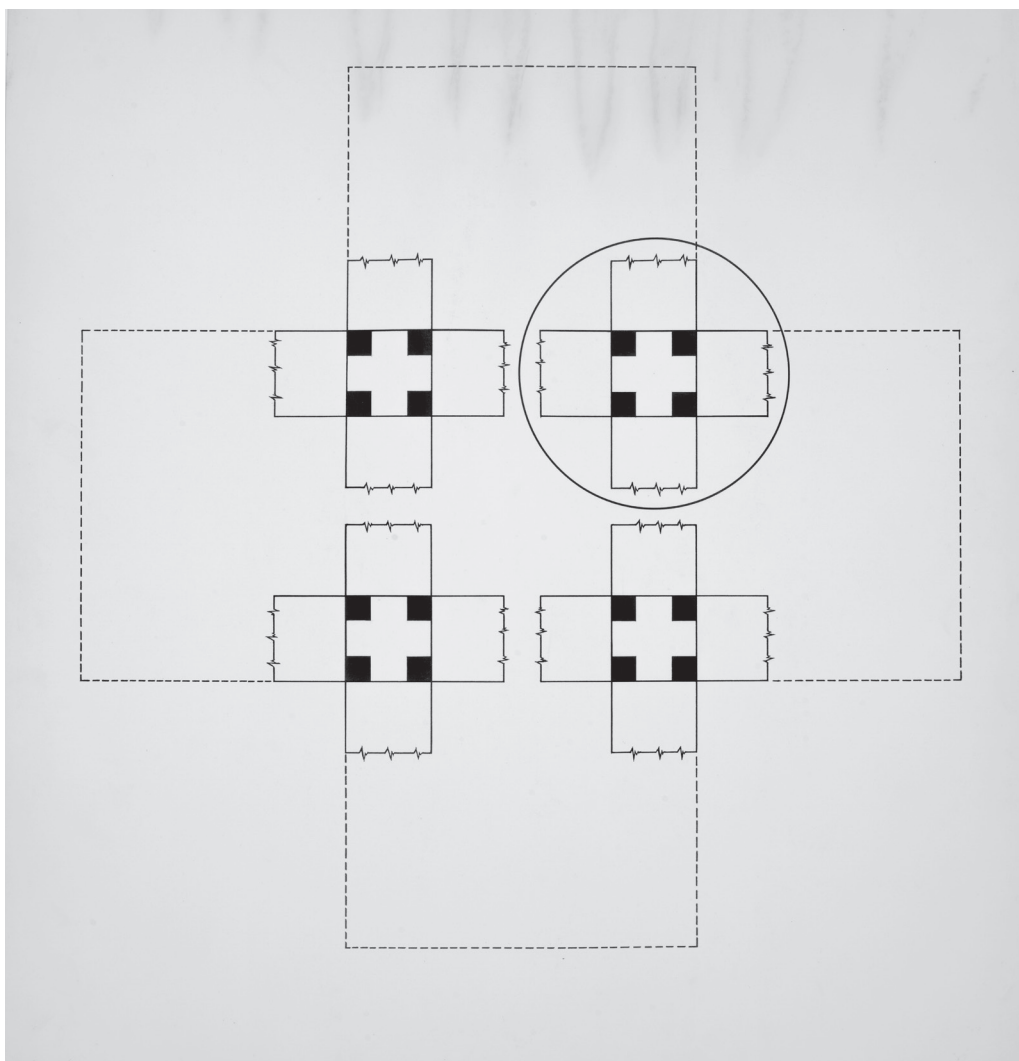


FIG. 6

*Unfolding of the cube with repetitive  
cross-shaped elements*

MS.BZ.019-BF.F.1993.F2821

Black felt-tip pen on artist board

57.79 cm x 73.66 cm (22 3/4 in. x 29 in.)

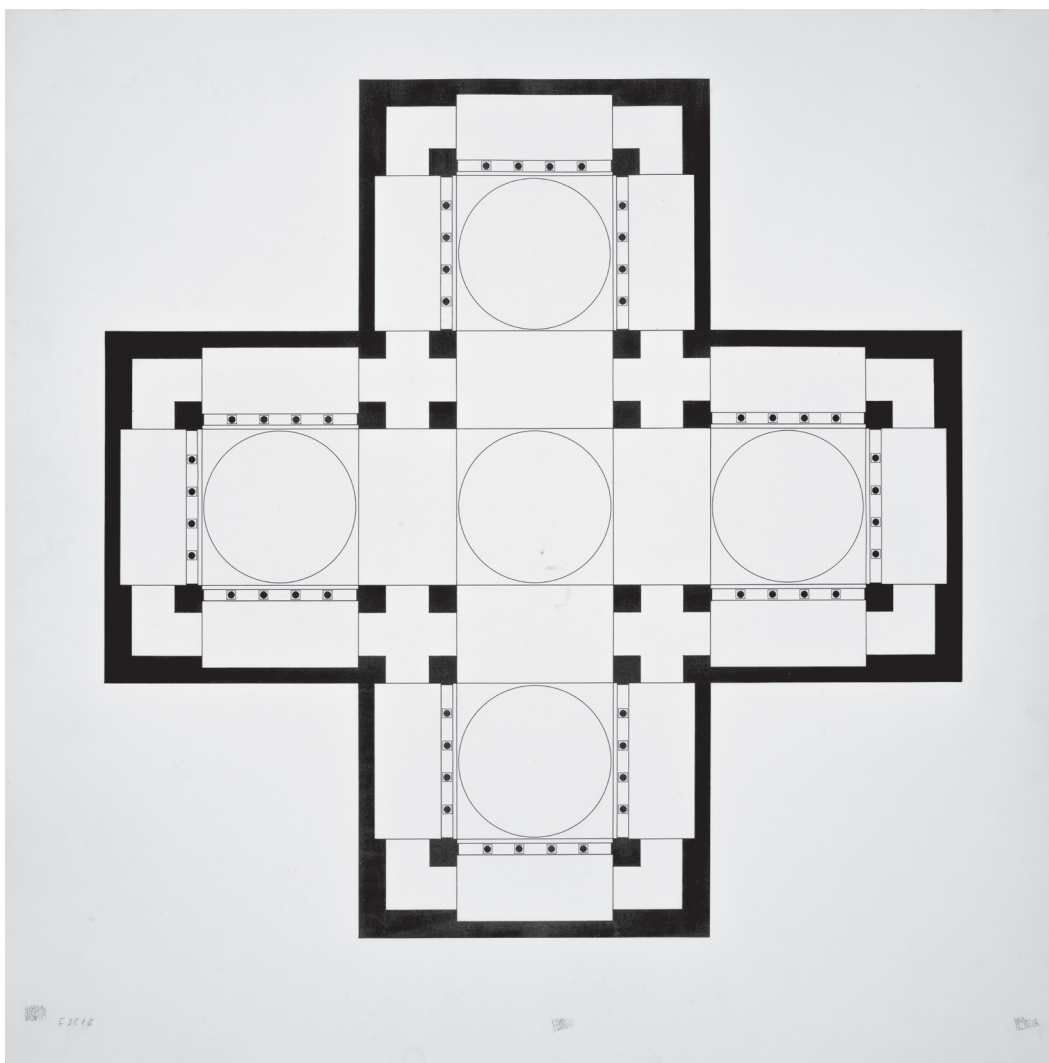


FIG. 7

*Ground plan of the main church*

MS.BZ.019-BF.F.1993.F2816

Black felt-tip pen on artist board

61.91 cm x 57.94 cm (24 3/8 in. x 22 13/16 in.)

# The Ground Plans

Beatrice Daskas

The architectural plan of the Holy Apostles, as it existed from the sixth century onward, was reconstructed on the basis of surviving textual records, for no archaeological survey has ever been allowed on its site, occupied since the middle of the fifteenth century by the Fatih mosque. The Rhodian credits the construction to Anthemios of Tralles and Isidore the Younger, the famous architects of Justinian's Hagia Sophia. Although very dubious, this statement bears witness to the importance of the Holy Apostles in the eyes of the later Byzantines.

The size and proportions of the main building and its annexes have been indirectly established through comparison with parallel architectural structures. In the plan (fig. 9), five building phases are supposed and exhibit the gradual growth of the complex by way of accretion around the central shrine. The plan in figure 8 is significantly smaller and differs only in displaying the location of the Mese (main street) and in not having an outer narthex.

The main body of the church presents a cruciform plan of significant length, which stretches along its longitudinal axis into a vestibule (the narthex) at the west entrance, preceded by an open court (the atrium) with colonnaded porticoes. The inner space of



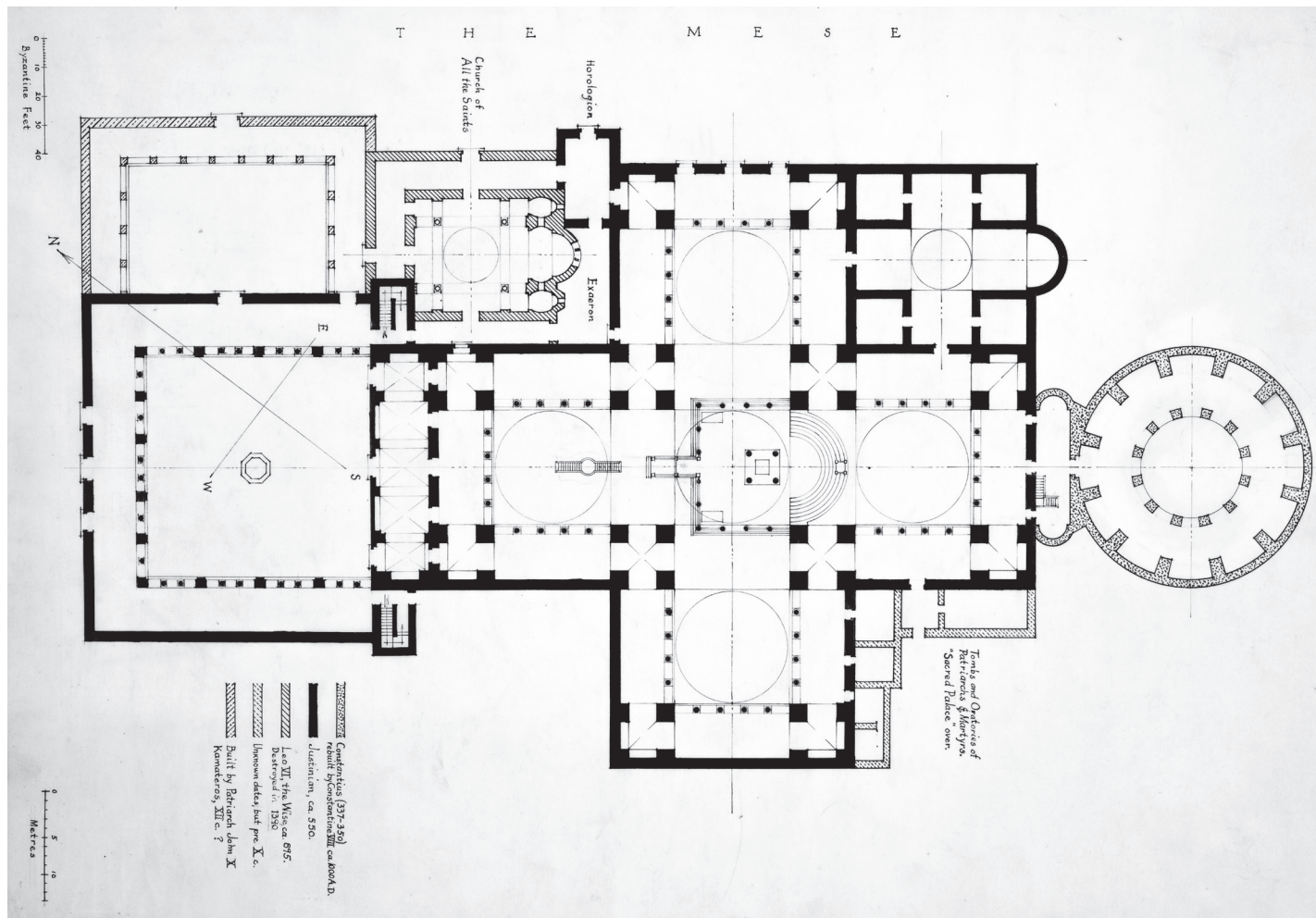


FIG. 8

*Preparatory ground plan of the Holy Apostles complex*

MS.BZ.019-BF.F.1993.F2831

Black felt-tip pen and fine-tip black ink pen on transparent  
paper taped on artist board

63.98 cm x 37.78 cm (25 3/16 in. x 14 7/8 in.)



the church is articulated into five equal bays. These are generated by the repetition into the side aisles of the central unit that is delineated by four pierced angular piers and consists of a dome set over a large square. A colonnade envelops the cross, joining the bays together. Of the five domes, the central and major one covers the sanctuary, the space that belongs to the clergy in which the altar is placed. Behind the altar is set a semicircular stepped bench (the *synthronon*) surmounted by the throne reserved for the highest ecclesiastical authority. Farther west from the sanctuary, on the longitudinal axis, is a raised pathway (the *solea*) that leads to a pulpit (the *ambo*).

The plans also include other parts of the church, on which textual references that describe ceremonies taking place within the Holy Apostles complex are very eloquent. It has been hypothesized that the middle Byzantine church of All the Saints, of a typical cross-in-square type, was situated alongside and to the northwest of the main shrine. The identification and setting of the imperial burials has been a matter of conspicuous discussion. The mausoleum of Constantine was located against the eastern arm of the cross, reconstructed as a centrally planned building to follow the model of surviving late antique imperial mausolea. The internal space provides a possible layout for the emperor's burial: twelve repositories or cenotaphs set in a circle surrounding the emperor's tomb. The mausoleum (the so-called *heroon*) of Justinian is presented as a cruciform building connected to the north of the eastern arm of the church.

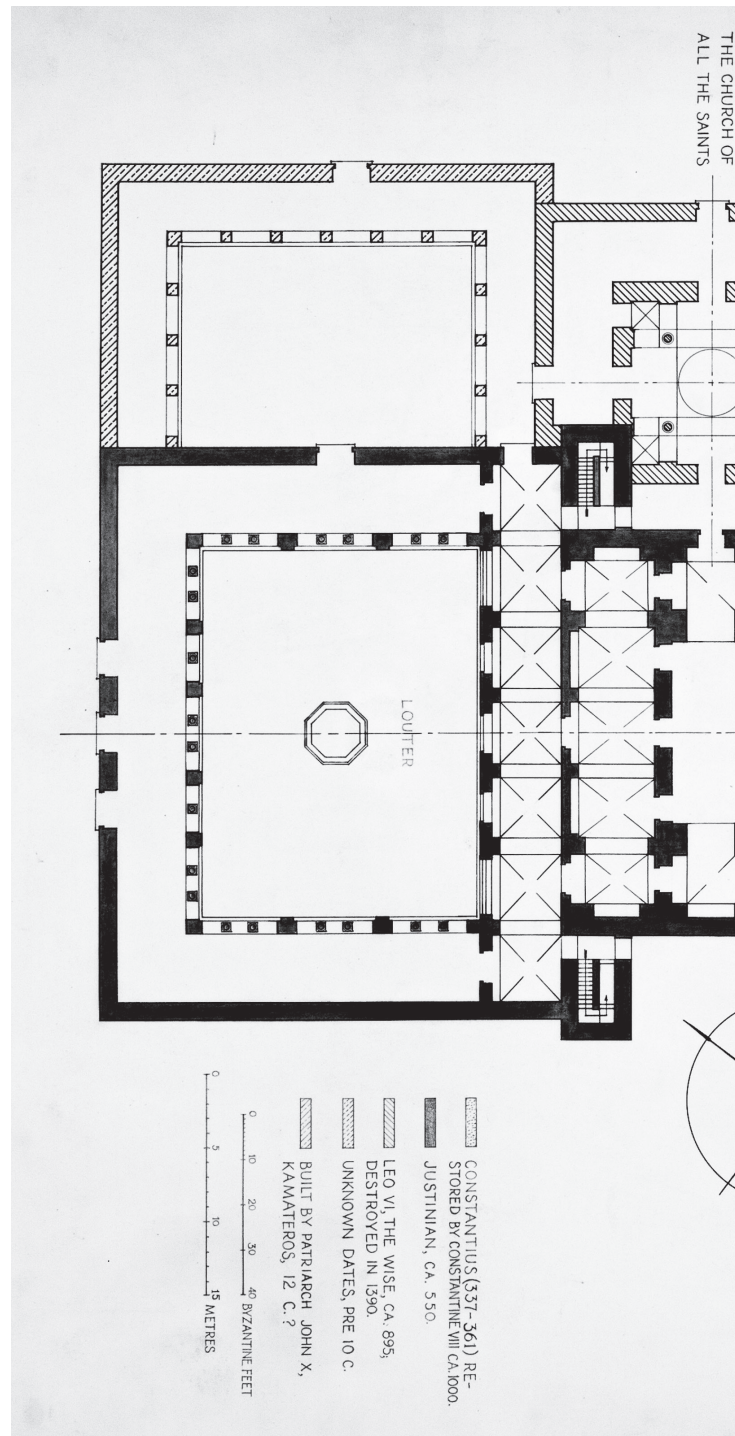


FIG. 9

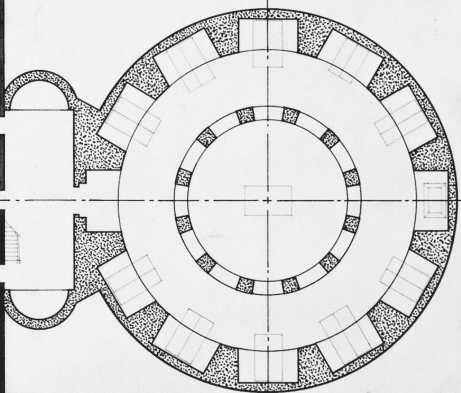
*Large publication-quality ground plan of the complex*

MS.BZ.019-BF.F.1993.F2825

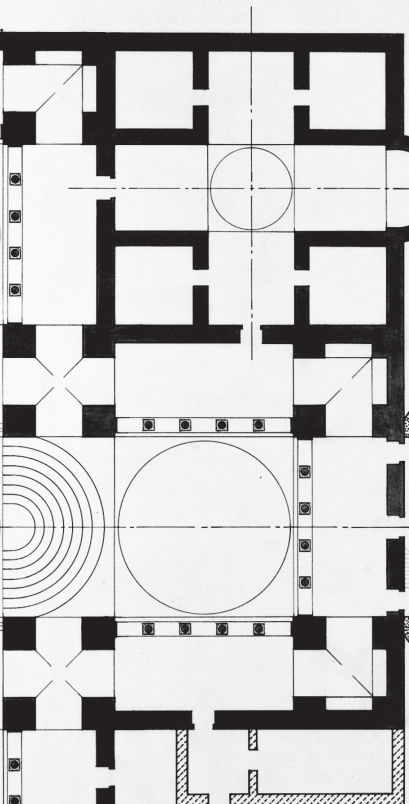
Graphite and fine-tip black ink pen on artist board

101.76 cm x 68.74 cm (40 1/16 in. x 27 1/16 in.)

THE MAUSOLEUM OF CONSTANTINE



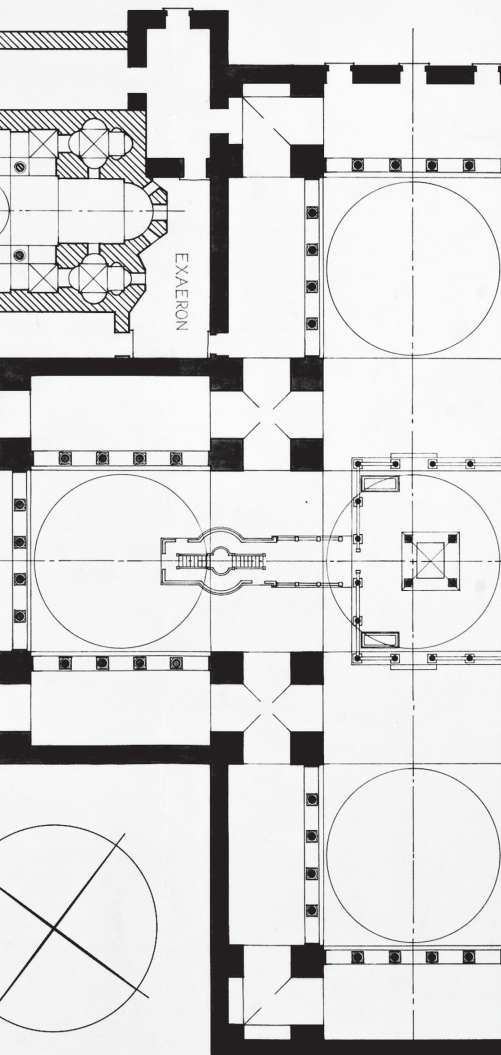
THE HERON  
OF JUSTINIAN



TOMBS AND ORATORIES OF  
PATRIARCHS AND MARTYRS?  
"SACRED PALACE" OVER ?



HOROLOGION



EXAERON





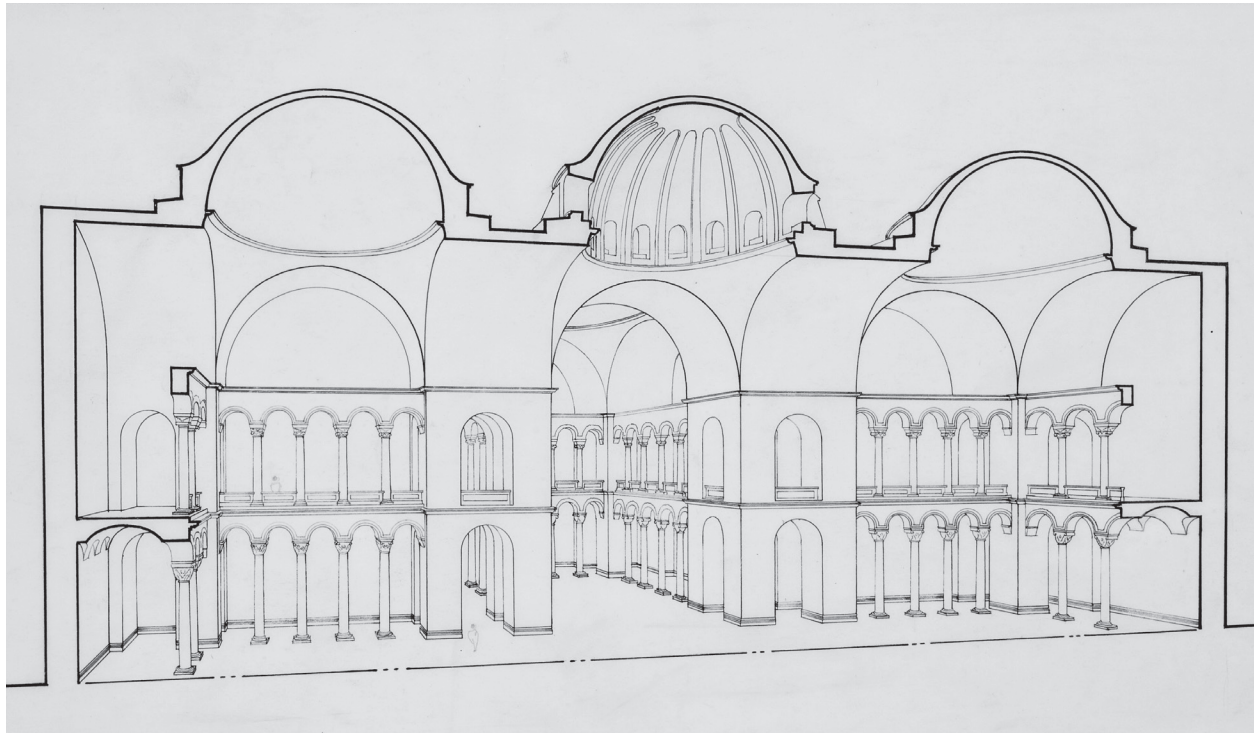


FIG. 10

*Axonometric section through the center of the church*

MS.BZ.019-BF.F.1993.F2829

Graphite, black felt-tip pen, and fine-tip

black ink pen on transparent paper

32.07 cm x 49.85 cm (12 5/8 in. x 19 5/8 in.)

## Sections through the Building

Fani Gargova

Underwood's section drawings of the building are almost exclusively based on the Rhodian's description of the Holy Apostles, specifically the parts that detail the unfolding of the cube. By closely following Downey's translations, Underwood elaborates upon what the text identifies as notions of vaults, spheres, and a multitude of arches that bind the piers together and form the base of the domes. The cover image of this booklet illustrates this process by highlighting, in a minimalist fashion, the skeleton of the church, and the piers, arches, and pendentives as they appear throughout the building. Underwood concludes from the textual evidence that there is no doubt that all arms bore a dome and that the central dome dominated the others. Figure 10 envisions the central dome as a ribbed dome pierced by windows, while the other domes are blind and slightly flattened. This drawing also finally shows the entirety of the building with all its architectural components, including the colonnades of four columns each on two levels with capitals that seem to resemble the combination of cubic and ionic impost capitals at Hagia Sophia. Underwood omits all information about the material and decoration of the building. Figure 11 is a combined drawing of half of the ground plan overlaid by what looks to be the foundations of pillars. The lower part of the drawing shows the western arm of the church with its marble revetment, mosaic decoration of biblical scenes in the arches, saints in the tympanum above the colonnades, people representing the tribes and tongues in the pendentives, and the Pentecost scene in the dome, with rays descending on the apostles.

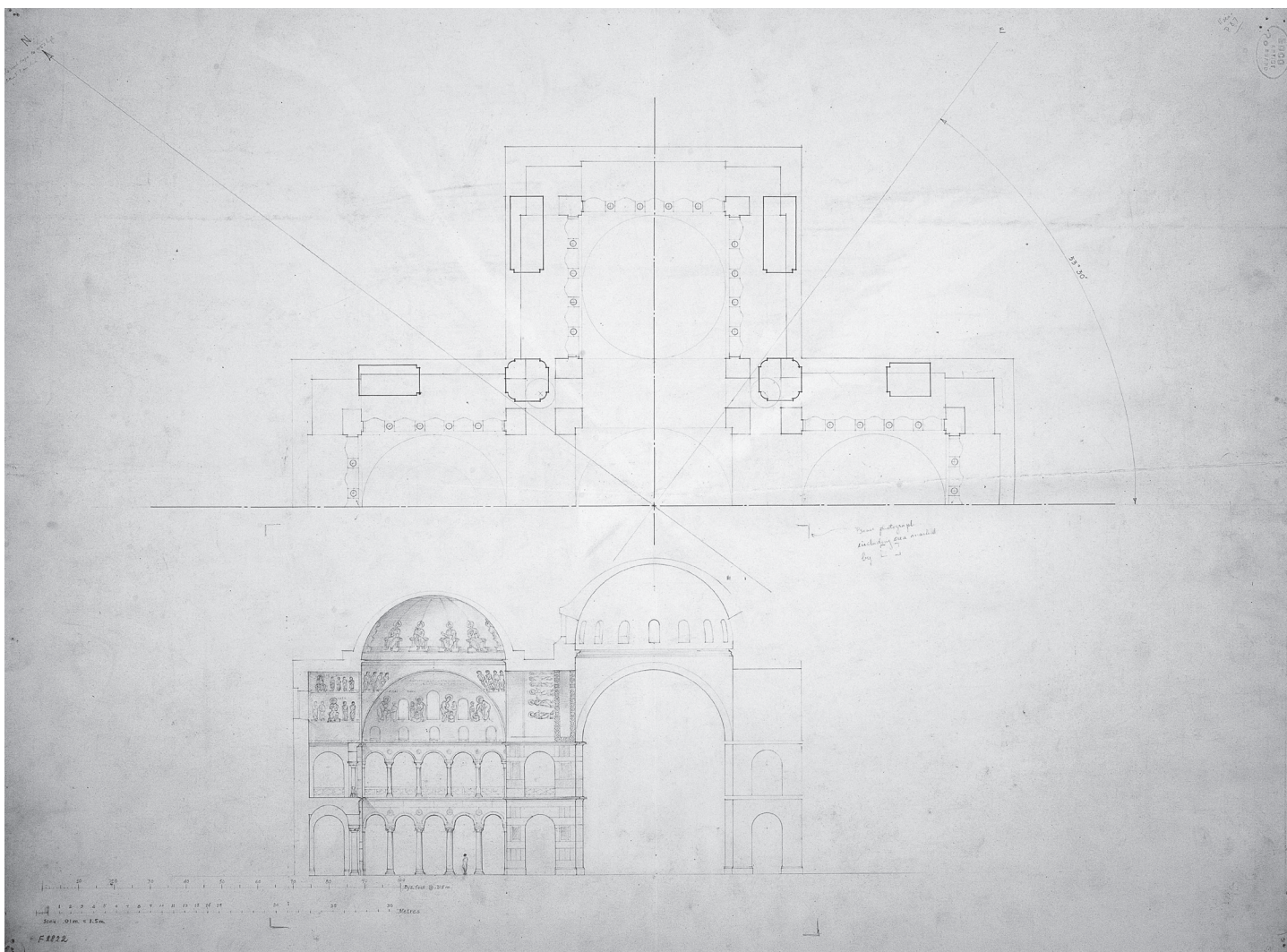


FIG. 11

*Half ground plan of the main church, and elevation of central and western domes with representation of the Pentecost*

MS.BZ.019-BF.F.1993.F2822

Graphite and red felt-tip pen on artist board

55.88 cm x 76.2 cm (22 in. x 30 in.)

# The Domes

Beatrice Daskas

The splendid decoration of the Holy Apostles survives only in the words of the Rhodian and Mesarites. From them we learn that the magnificent building erected at the time of Justinian was lavishly embellished with sumptuous mosaics, credited to the artist Eulalios, the only Byzantine painter to enjoy a fame similar to that of the greatest painters and sculptors of the Classical Age. Of the two extant sources, Mesarites' description, although fragmentary, is particularly detailed in evoking the riches of the figurative microcosm that adorn the walls and vaults of the church: as the author paints his overflowing frieze of words, sacred history is brought to life in our mind's eye, in a stream of glowing colors and prodigious resplendence. For this reason, his text has nurtured scholarly imagination and inspired a number of reconstructions of the church's decorative program.

The following set of drawings suggests an iconographic layout for the upper parts of the building and, in particular, its five domes. They show how the team of scholars interpreted the information derived from the Rhodian and Mesarites in order to recreate an image of the church's lost mosaics consistent with a middle Byzantine style. And with the aid of comparative visual material drawn from monumental painting and manuscript

illumination, their perception of the domes is projected onto a series of consecutive designs that gradually unfold the features and style of the church's mosaic adornment. Middle Byzantine iconographic norms allowed the scholars to craft a meaningful space, in which the representation of the church's decoration, freely inspired by surviving examples of the time, could take a plausible shape.

The first drawing depicts the central dome—heaven in the church's symbolic microcosm—dominated by the figure of Christ, the focal point of the entire decorative program of the building (fig. 12). “Leaning and gazing out as though from the rim of heaven,” as Mesarites describes, Christ “is depicted as far as the navel,” with his right hand blessing and the left holding the Gospel book. The type described, Christ *Pantokrator*, is a standard element in Byzantine monumental decoration and it usually figures at the core of the composition, surrounded by the heavenly court—here the Virgin, the Archangels, and the twelve Apostles. Underwood also prepared a second solution for the central dome (fig. 13). In it, he picks up a rare variation upon a nearly identical scheme, usually reserved for other iconographic contexts, in which the figure of the Pantokrator is seated on a throne.

For the dome crowning the northern arm of the church, the reconstruction envisages the scene of the *Metamorphosis*, or Transfiguration (figs. 14 and 15), depicting the gospel episode in which the divine nature of Christ is revealed to the Apostles on Mount Tabor. Once again, the moment is recounted in the visual prose of Mesarites: in the midst of “a cloud of light . . . more brilliant than the sun” the figure of Christ rises up from the edge of the sacred mountain, shedding his glory upon his disciples, who prostrate themselves on the ground, “covering their faces with their hands, as they look without protection on the unbearable strength of the light.” According to Byzantine iconographic prototypes, Moses and Elijah stand on either side of the Savior as witnesses of Christ's transfigured form, with the disciples below. By seizing the moments that precede and follow Christ's metamorphosis, the reconstruction in figure 15 adds some narrative development to the scene in order to adapt the composition to the rather unusual spatial layout of the dome.

The eastern dome of the church contained the scene of the *Anastasis*, or Resurrection, an episode that the Byzantine tradition develops into the iconographic theme of Christ's descent into hell (figs. 16 and 17). The two main texts do not mention this scene, so the



scholars' reconstruction is inspired by Byzantine pictorial examples. The image depicts Christ raising up the souls of the righteous from hell. Represented on either side of him are the open tombs, from which he prepares to lift the souls of Adam, Eve, and the kings and prophets of the Old Testament; and he treads on the personified Hades, while the shattered gates of hell, keys, bolts, and broken chains are scattered around the cavern of the underworld. While most of the features are reconstructed according to the canonical Byzantine repertoire, some details found on this dome are fine elaborations of the scholarly imagination: this is the case for the lengthy series of souls of kings, which seems to echo the function of the Holy Apostles as an imperial burial place.

The scene of the *Analepsis*, or Ascension (figs. 18 and 19), is set in the southern dome, depicting the moment of Christ's ascent into heaven after the resurrection. Here, again, the solution adopted for the composition follows the Byzantine iconography: into a halo of trinitarian light held up by two angels, the unarmed and unthreatening Christ is seated on the celestial arch and is escorted into heaven with his court—the Virgin, the Archangels, the Apostles—standing in a circle around him. The pictorial prototype selected for this scene is the late ninth-century mosaic of the dome of the church of Hagia Sophia in Thessalonike.

To complete the iconographic cycle in the dome above the western arm of the lost Constantinopolitan church, the team of scholars imagined, on the grounds of a rather problematic passage of Mesarites' description, the scene of the Pentecost (figs. 20 and 21). The depiction commemorates the descent of the Holy Spirit over the Apostles: the rays of the Holy Spirit, represented in the form of a dove, stream down from a celestial disk, in which the empty throne of the *Hetoimasia* is depicted, and brush the heads of the Apostles who are seated in the wide band around the central medallion. Similar examples are found in middle Byzantine monumental painting, in the mosaics of the katholikon (main monastic church) of Hosios Loukas in central Greece (eleventh century), and in the rich decorative cycle of San Marco in Venice.



FIG. 12

*Central dome with depiction of Christ  
Pantokrator surrounded by the heavenly court*

MS.BZ.019-BF.F.1993.F2815

Graphite on artist board

61.91 cm x 57.79 cm (24 3/8 in. x 22 3/4 in.)



FIG. 13

*Central dome with depiction of enthroned Christ  
Pantokrator surrounded by the heavenly court*

MS.BZ.019-BF.F.1993.F2832

Graphite on transparent paper adhered to cardboard

35.88 cm x 45.72 cm (14 1/8 in. x 18 in.)



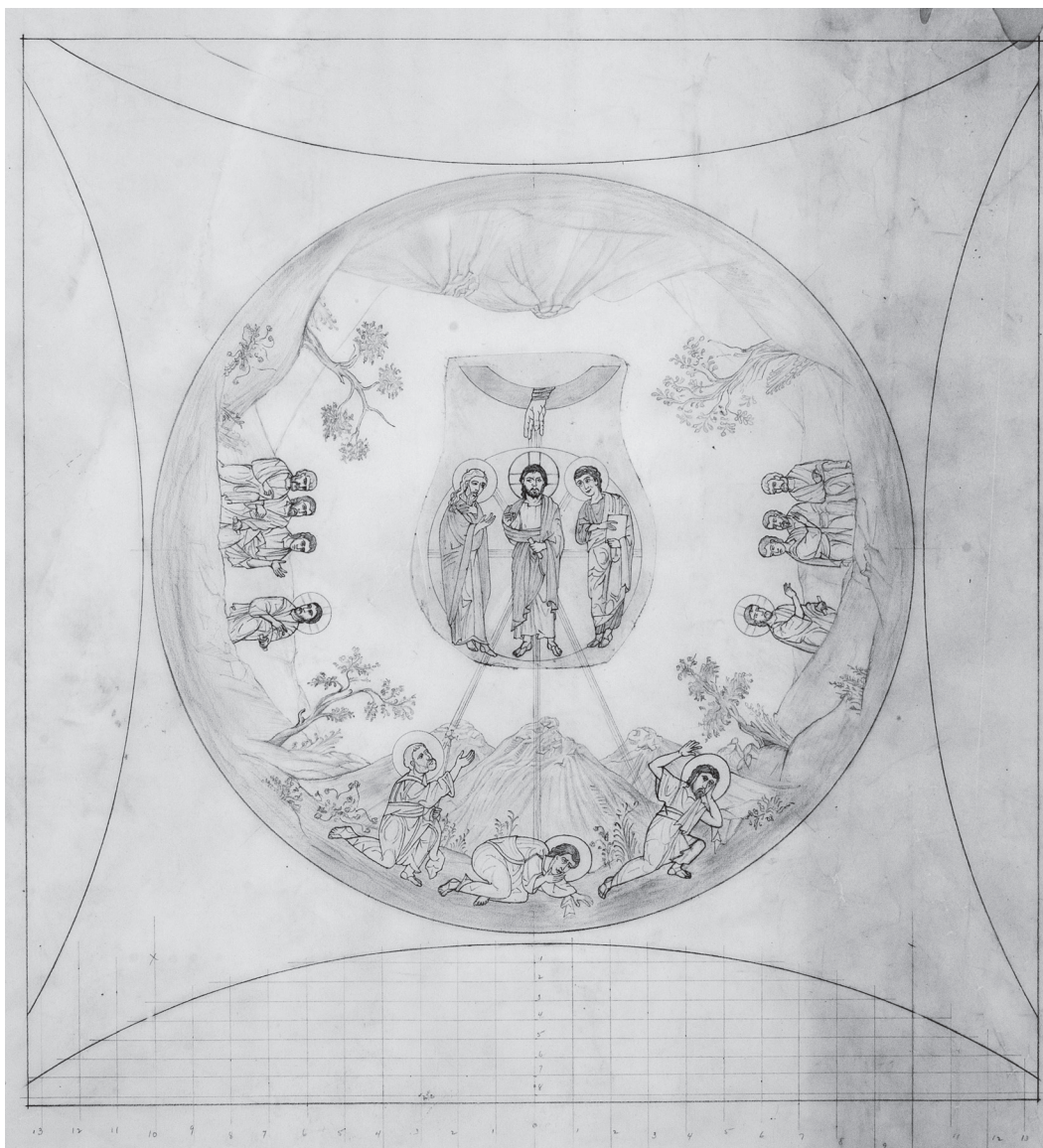


FIG. 14

*Northern dome with depiction of the  
Metamorphosis with two preceding scenes*

MS.BZ.019-BF.F.1993.F2813

Graphite on transparent paper

57.47 cm x 57.79 cm (22 5/8 in. x 22 3/4 in.)



FIG. 15

*Northern dome with depiction of the Metamorphosis  
with two preceding scenes and one following*

MS.BZ.019-BF.F.1993.F2812

Graphite on transparent paper

52.23 cm x 50.01 cm (20 9/16 in. x 19 11/16 in.)



FIG. 16

*Eastern dome with depiction of the Anastasis*

MS.BZ.019-BF.F.1993.F2810

Graphite on transparent paper

54.13 cm x 50.01 cm (21 5/16 in. x 19 11/16 in.)



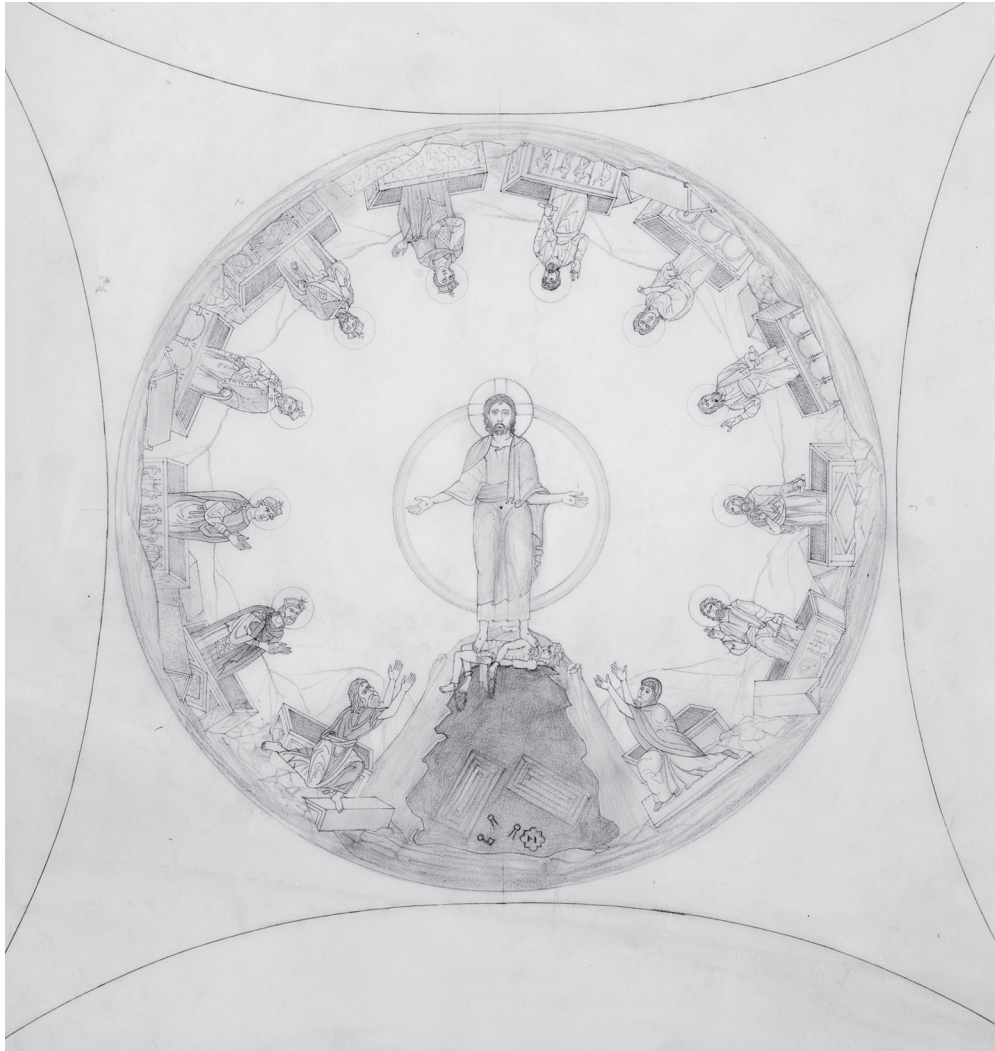


FIG. 17

*Eastern dome with depiction of the Anastasis*

MS.BZ.019-BF.F.1993.F2811

Graphite on transparent paper

48.26 cm x 57.15 cm (19 in. x 22 1/2 in.)



FIG. 18

*Southern dome with depiction of the Analepsis (sketch)*

MS.BZ.019-03-01-055\_005

Black and white reprographic print

(original is not preserved)

20.3 cm x 25.4 cm (8 in. x 10 in.)



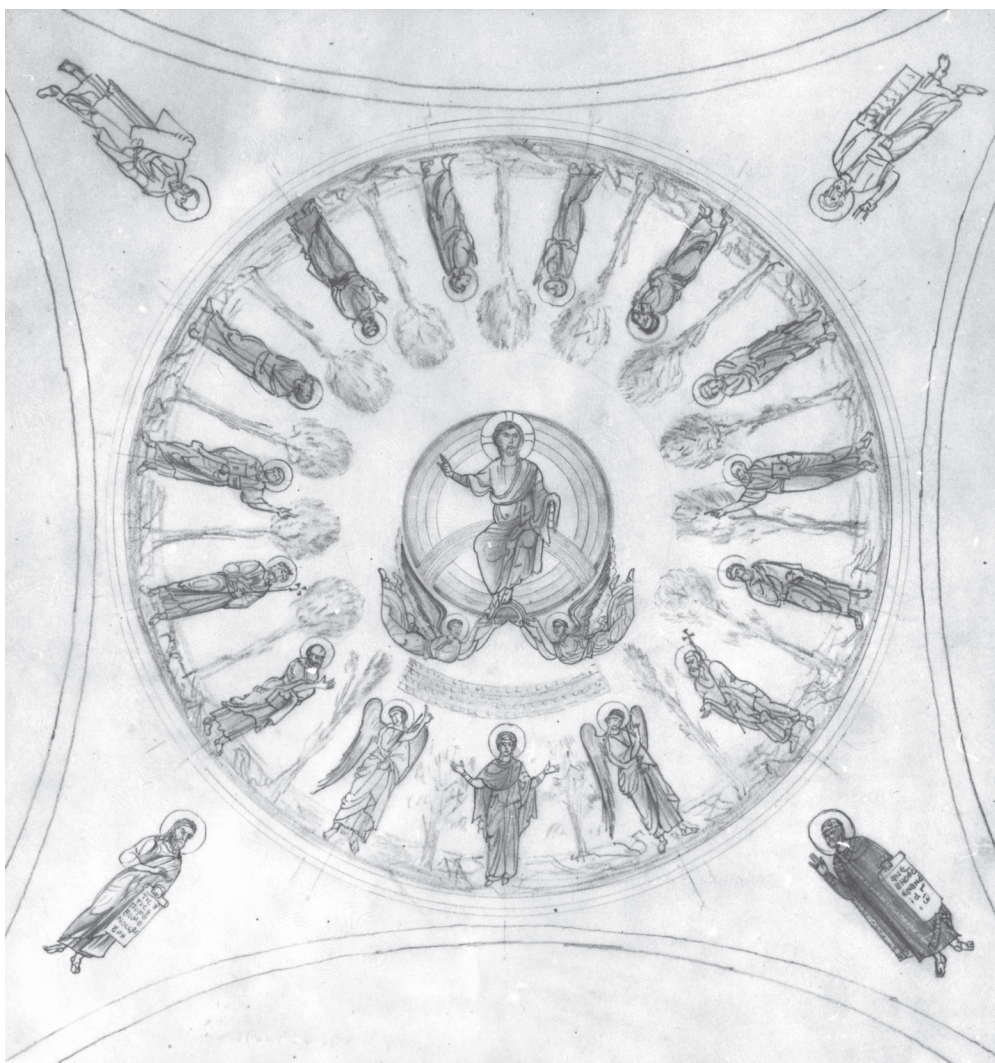


FIG. 19

*Southern dome with depiction of the Analepsis*

MS.BZ.019-03-01-054\_008

Black and white reprographic print

(original is not preserved)

20.3 cm x 21.15 cm (8 in. x 8 5/16 in.)

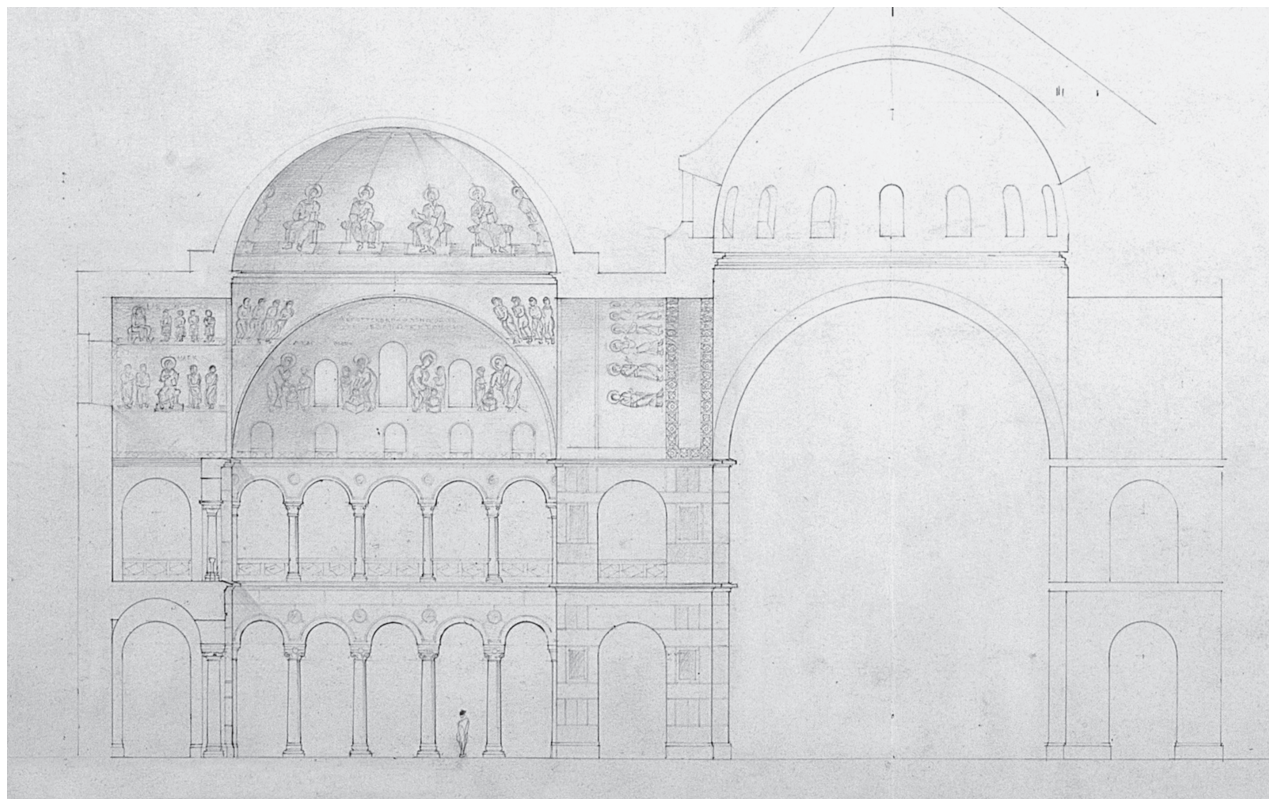


FIG. 20

*Detail of elevation of the central dome and western  
dome with depiction of the Pentecost*

Detail of MS.BZ.019-BF.F.1993.F2822

Graphite and red felt-tip pen on artist board

55.88 cm x 76.2 cm (22 in. x 30 in.)



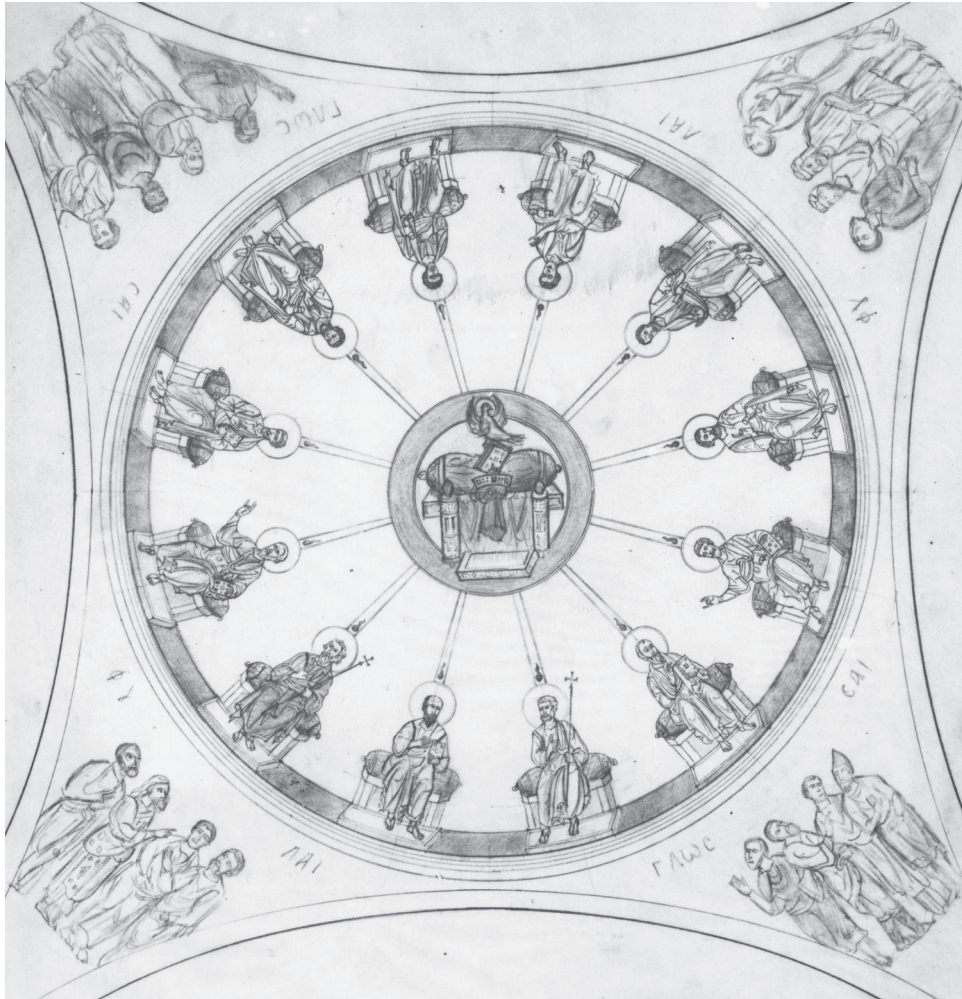


FIG. 21

*Western dome with depiction of the Pentecost*

MS.BZ.019-03-01-055\_009

Black and white reprographic print

(original is not preserved)

20.2 cm x 21.2 cm (7 15/16 in. x 8 3/8 in.)



FIG. 22

*Central dome of the Nea Ekklesia*

MS.BZ.019-BF.F.1993.F2814

Graphite on artist board

73.66 cm x 57.79 cm (29 in. x 22 3/4 in.)

# The Nea Ekklesia

Beatrice Daskas

One of the series of reconstruction drawings by Underwood (fig. 22) refers to the dome of the Nea Ekklesia (New Church), the lost Constantinopolitan church founded by Basil I. The church was once located in the southern area of the Great Palace, and is now known only through literary sources, as is its major counterpart, the Holy Apostles.

Underwood's drawing of the design was displayed at the 1946 Dumbarton Oaks Symposium dedicated to Hagia Sophia. The few handwritten notes that accompany the drawing disclose the working method of the team, which was based upon the meticulous scrutiny of textual evidence and "controlled"—in Underwood's own words—"by the comparison of parallel monuments."

The iconographic layout of the dome, crafted through the combination of motifs drawn from middle Byzantine manuscript illumination and monumental painting, is based upon a description found in Photios's tenth homily. Today his text is almost unanimously accepted as referring, rather, to the palatine chapel dedicated to the Virgin of the Pharos, built at the very end of the Iconoclastic controversy by Basil's predecessor, Michael III (r. 842–867). In the absence of any archaeological remains whatsoever, the words of the patriarch supply the imagination of scholars with an impression of the central dome's decoration: "On the very ceiling is painted, in colored mosaic cubes, a man-like figure bearing the traits of Christ. Thou mightest say He is overseeing the earth, and devising its orderly arrangement and government. . . . In the concave segments next to the summit of the hemisphere, a throng of angels is pictured, escorting our Common Lord." This very image served as the basis for the dome mosaic in Saint Sophia Cathedral in Washington, D.C., when Underwood suggested that it should be used to create an iconographic program close to post-iconoclastic ninth-century examples from Constantinople.







DUMBARTON OAKS

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