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CHARLES TAUSS PAPERS AND RECORDS
OF THE KARIYE CAMII MUSEUM
PROJECT, CA. 1955-1990S



Prepared by ICFA Staff
August 3, 2015

CHARLES TAUSS PAPERS AND RECORDS OF THE KARIYE MUSEUM PROJECT, CA.
1955-1990s

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Repository: Image Collections and Fieldwork Archives,
Dumbarton Oaks Research Library and Collection, Washington, D.C.

Location: ICFA Stacks

Identifier: MS.BZ.011

Name of Creator(s): Tauss, Charles Francis, 1927-2000
Spitz, Betty Sara, 1933-2011

Title: Charles Tauss Papers and Records of the Kariye Museum Project, ca.
1955-1990s

Inclusive Date: ca. 1955-1990s (bulk dates: 1985 and 1989)

Language(s): English, Turkish

Quantity: 1 box of papers; 1 box of approximately 70 black and white photographs
and 670 color photographs; 1 album of 24 color photographs; 1 box of
approximately 126 negative film strips; 1 box of 31 slides

SCOPE AND CONTENT

This collection primarily contains administrative and photographic documentation for the wall painting conservation conducted by Charles Tauss and his assistant Betty Spitz at the Kariye Camii¹ in Istanbul between 1984 and 1989, by permission of the Directorate of the Hagia Sophia Museum.² The conservation work is referred to as the “Kariye Museum Project” (KMP), a name used for identifying the project for fundraising and promotional purposes. The collection consists of administrative and fundraising correspondence, conservation and meeting notes, newspaper clippings, photographic documentation, and related publications and ephemera. In addition to the work at the Kariye Camii, the collection materials also reference proposed work at the Hagia Sophia Museum to clean and conserve mosaics in the eastern arch, which were partially uncovered during building restoration work in 1989. Some records refer to conserving wall paintings at St. Euphemia, but the nature of the work is not defined.

The collection also includes Tauss’s master’s thesis, “The Church of Christ in Chora (Kariyeh Djami): Notes on the Parecclesion,” for his graduate degree at the Yale University School of Art in 1955. The thesis is partly informed by his experience working for the Byzantine Institute as a painting conservator, conducting fieldwork at Kariye Camii in the 1950s. Also included is Tauss’s personal black and white photography, mostly depicting sites in Istanbul from 1961 and 1975, and later color photography of the interior of his Bronx apartment in the 1980s-1990s.

HISTORICAL NOTE

Charles Francis Tauss was born on March 10, 1927 in New York City.³ He served in the U.S. Army of the Occupation in France and Germany circa 1945, designing graphics for military projects and rendering architectural drawings for the Air Force Headquarters in Weisbaden, Germany.⁴ He studied art at The Cooper Union⁵ and then entered a graduate program at the Yale University School of Art in the 1950s, where he studied painting and art history.⁶ Tauss was a student of the influential painter and color theorist Josef Albers and subsequently worked for Albers as a studio assistant.⁷ During his studies, Tauss received a fellowship in art conservation at the Yale University Art Gallery and also worked in the conservation department of the Metropolitan Museum of Art.⁸ Tauss was hired by the Byzantine Institute in 1954, and he

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worked with Carroll Wales and Constantine Tsaousis to conserve the wall paintings at Kariye Camii in Istanbul, under the direction of Ernest Hawkins and Paul Underwood.⁹ Tauss simultaneously completed his degree in 1955 and continued the fieldwork seasons in Istanbul until 1956.¹⁰ His master's thesis, "The Church of Christ in Chora (Kariyeh Djami): Notes on the Parecclesion," was partly informed by his work with the Byzantine Institute in regards to the analysis of the original wall painting technique and chemistry, as well as cleaning and restoration techniques.¹¹

Beginning in 1961, Tauss became the studio assistant to Josef Albers. After Albers' death in 1976, Tauss continued as the painting conservator for the Josef and Anni Albers Foundation in Bethany, Connecticut, until 1982.¹² Over the years, Tauss intermittently traveled throughout eastern Europe and the Mediterranean region, working as an art consultant specializing in Byzantine art. Tauss was also a conservation consultant to Princeton University, the University of Toronto, and various private collections. His credentials include the Institute of Museum Services Certificate and the American Institute for Conservation of Historic and Artistic Works Fellow Certificate. Tauss continued to establish himself as a painter and sculptor, exhibiting in galleries, and also acquired artworks for his own collection.¹³

Tauss returned to Istanbul on multiple occasions throughout his life. In October 1984, Tauss was asked by his friend, Şinasi Başeğmez, the curator of the Hagia Sophia and the Kariye Camii Museums, to examine the present condition of the wall paintings at the Kariye Camii. Roughly thirty years after the conservation campaign by the Byzantine Institute in the 1950s, a whitish, crystallizing layer of salt deposits had formed on the interior walls, spreading over the wall paintings due to the moisture and lack of air circulation in the building.¹⁴ Previously in 1980, an Italian conservation team led by Paolo Mora examined the wall paintings and provided a report on their physical condition and recommendations for their treatment.¹⁵ The Director of the Hagia Sophia Museum, Erdem Yücel, who oversaw the Kariye Camii, and Başeğmez asked Tauss to undertake conservation of a section of wall paintings during his 1984 visit. Tauss completed the restoration of the Virgin Eleousa wall painting in the parekklesion of Kariye Camii, convincing Yücel and Başeğmez that he was capable of restoring the rest of the wall paintings. Tauss was asked to return the next year, since a portion of the funding was guaranteed by Çelik Gülersoy, General Director of the Touring and Automobile Association of Turkey and by the Directorate of the Hagia Sophia Museum, for the fieldwork season September 26 to October 19, 1985.

As the work was being done voluntarily, Tauss and his assistant Betty Spitz also raised private funds in the United States to cover the project budget, which included expenses for tools, cleaning solvents, photography, scaffolds, and air freight. They solicited donations for the "Kariye Museum Project" (the name used to identify the conservation project and for the purpose of raising funds), through the Cultural Council Foundation in New York in 1985 and the New York Foundation for the Arts in 1989. A *New York Times* article, "2 Americans Salvaging Byzantine Art," published on October 26, 1985, suggests that the conservation work was to continue in 1986, but there are no verifying records.¹⁶ While Tauss and Spitz visited Istanbul in 1987 and were in contact with the Hagia Sophia Museum and prospective funders in 1988, there are no records of additional conservation work being done in those years. Indeed, correspondence between Tauss and the museum Director suggests that the work was halted.¹⁷

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The next official fieldwork season was September 16 to October 7, 1989. Başeğmez had retired from the Museum, but still acted as a museum consultant and continued to oversee the project. It is not clear whether Tauss and Spitz continued any physical work on the wall paintings during this season, or how close they were to finishing the project. Their time was spent examining the condition of the wall paintings at the Kariye Camii and studying other Byzantine sites in Istanbul. Also at this time, the Hagia Sophia Museum was undergoing building restoration in the east side of the dome. Mosaics were partially uncovered in the eastern arch. Tauss and Cyril Mango, who was in Istanbul at the time, confirmed that the mosaics dated from the time of John V Palaiologos, ca. 1355 and had not been uncovered since the Fossati restoration in the 19th century. Tauss also consulted with conservators from the Austrian Academy of Sciences, who were working on the mosaics in the Great Palace Mosaic Museum in Istanbul at the time. Tauss developed a proposal and budget for the conservation of the Hagia Sophia mosaics, but the project funding never came to fruition.

Though the mosaic discovery seemed to sideline the “Kariye Museum Project” in 1989, Tauss and Spitz still provided recommendations to the Museum administration for preventative care, including repairs to the roof, a redesign of the garden, and temperature and humidity controls to decrease the level of moisture in the Kariye Camii building. There is no evidence that the “Kariye Museum Project” was completed. In the late 1980s, Tauss’s health began to decline, but he continued to make art for the rest of his life. On July 30, 2000, Charles Tauss passed away in New York City.¹⁸

ADMINISTRATIVE INFORMATION

Acquisition information

Natalia Teteriatnikov, former Curator of Byzantine Photograph and Fieldwork Archives (now ICFA) received the collection in 2002 from the Estate of Charles Tauss through the administrator of the estate, Betty Spitz. A Deed of Gift first administered by Teteriatnikov was revised by Sheila Klos, Head Librarian of the Dumbarton Oaks Research Library, and was signed by Spitz on September 16, 2002.

Processing Information

This collection was initially processed by Gerri Schaad and the staff of the Image Collections and Fieldwork Archives in 2008. The finding aid was updated by Rona Razon, Archivist, in November 2010. Negatives and slides were moved to cold storage for preservation purposes in Fall 2012 and Fall 2014 (accession numbers: 2012.0069.0001-.0118 and 2014.0006.0001-.0037) by ICFA Departmental Assistant Jessica Cebra.

Previously the collection was divided into two series: Records and Correspondence, and Photographs and Negatives. The “Kariye Museum Project” notes, correspondence, and other paper-based materials from the 1980s were grouped together with Tauss’s 1955 Master’s thesis. Additionally, all of Tauss’s photographs, negatives, and slides were grouped together despite dating from different time periods and their varying subject matter. It is not known whether the physical arrangement of the collection had any relation to how Tauss originally kept his files.

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Based on chronology and an understanding of why the materials were created, Cebra created two new subgroups in order to separate and prioritize the bulk of the materials: Papers of the “Kariye Museum Project” and Personal Documents.

Two series were created for the first subgroup. The first series, Administrative Records, comprises three subseries: Correspondence and Fundraising, Conservation and Meeting Notes, and Related Publications and Postcards. The second series contains photographic documentation of the “Kariye Museum Project.” Two series were also created for the second subgroup. The first series, Master’s Thesis, comprises a copy of his graduate degree thesis and copies of the accompanying illustrations. Although the thesis shares the topic of Kariye Camii and most likely informed conservation techniques during the 1980s “Kariye Museum Project,” it was created much earlier in Tauss’s life and thus relates more closely to the fieldwork project with the Byzantine Institute in the 1950s. The second series consists of Tauss’s personal photography not related to the “Kariye Museum Project” years. The collection title was also changed from *Charles Tauss Papers and Photographs* to *Charles Tauss Papers and Records of the Kariye Museum Project, ca.1955-1990s*.

Collection assessment, research, physical arrangement, and re-housing were completed by Cebra in Fall 2014. The finding aid was edited and finalized by Cebra, Rona Razon, Shalimar White (Manager of ICFA), and Fani Gargova (Byzantine Research Associate) in May 2015.

Condition on Access and Use

Access to the materials is unrestricted, with the exception of photographic materials in cold storage, which are not accessible. For publication use, researchers must obtain permission from the Image Collections and Fieldwork Archives at Dumbarton Oaks.

Physical Access

Appointment is required for access because researcher space is limited: <http://www.doaks.org/icfa-appointment-request-form>. For research queries, contact the staff of Image Collections and Fieldwork Archives (icfa@doaks.org).

Preferred Citation

Charles Tauss Papers and Records of the Kariye Museum Project, ca.1955-1990s, PH.BZ.011, Image Collections and Fieldwork Archives, Dumbarton Oaks, Trustees for Harvard University, Washington, D.C.

Use the following preferred citation for the photographic materials in Subgroup 01, Series 02, and Subgroup 02, Series 02, Box 04 and 05: Donation by Estate of Charles Tauss, Charles Tauss Papers and Records of the Kariye Museum Project, ca.1955-1990s, PH.BZ.011, Image Collections and Fieldwork Archives, Dumbarton Oaks, Trustees for Harvard University, Washington, D.C.

INDEX TERMS

Names

Arpat, Attila¹⁹
Başgömez, Şinasi²⁰

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Berzobohaty, Peter²¹
Eren, Esin²²
Gülersoy, Çelik²³
Hawkins, Ernest²⁴
Kamm, Henry²⁵
Kamm, Nicholas²⁶
Mango, Cyril A.²⁷
Mango, Marlia Mundell²⁸
Mora, Paolo²⁹
Podgorscheck, Claudia³⁰
Soy, Mussafer³¹
Spitz, Betty³²
Tauss, Charles³³
Ural, Cansel³⁴
Yücel, Erdem³⁵

Corporate Bodies

American Express Foundation³⁶
Cultural Council Foundation (New York City Department of Cultural Affairs)³⁷
General Directorate for Hagia Sophia Museum³⁸
Loews Foundation³⁹
New York Foundation for the Arts⁴⁰
Philip Morris International⁴¹
Reader's Digest Association⁴²
Rudin Foundation⁴³
Shubert Foundation⁴⁴
The New York Times⁴⁵
Touring and Automobile Association of Turkey⁴⁶

Places

Istanbul, Turkey⁴⁷
Aya İrini Kilisesi; Sent İren Kilisesi;⁴⁸ Hagia Eirene;⁴⁹ Saint Irene⁵⁰
Fener;⁵¹ Phanar
Büyük Saray Mozaikleri Müzesi;⁵² Great Palace Mosaic Museum
Hagia Sophia;⁵³ Ayasofya Müzesi; Saint Sophia
İstanbul Arkeoloji Müzeleri; Istanbul Archaeological Museums⁵⁴
Kariye Camii;⁵⁵ Kariye Müzesi; Kariye Museum; Kahriye Camisi; Kariye Djami;
Kariyeh Djami; Chora Museum; Chora Monastery⁵⁶
Land Walls⁵⁷
Yedikule; Yedikule Hisarı;⁵⁸ Golden Gate; Porta Aurea⁵⁹

Subjects

Architecture⁶⁰
Byzantine⁶¹
Conservation⁶²
Fieldwork⁶³

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Fund raising⁶⁴
Mosaic⁶⁵
Negative⁶⁶
Palaiologos, John V;⁶⁷ John V Paleologos; John V Paleologus
Photograph⁶⁸
Preventive conservation⁶⁹
Restoration⁷⁰
Scaffold⁷¹
Slide⁷²
Wall painting⁷³

COLLECTION ARRANGEMENT

SUBGROUP 01 PAPERS OF THE “KARIYE MUSEUM PROJECT,” 1984-1989

Comprises the majority of the collection and includes the papers created by the initiation, planning, execution, and documentation of the “Kariye Museum Project.” The bulk dates for Subgroup 1 are 1985 and 1989. The materials are divided into two (2) series, the first consisting of administrative materials such as correspondence, planning documents, press materials and news clippings, conservation and meeting notes, budget and fundraising documents, and related publications and ephemera. The second series consists of the photographic documentation of the project including photographic prints, negatives, and slides. A portion of the materials in this subgroup also describe and document the partially uncovered mosaics in the eastern arch of Hagia Sophia in 1989 and Tauss’s notes for planning their conservation.

SERIES 01 ADMINISTRATIVE RECORDS, 1984-1989

Divided into three (3) subseries. The first subseries includes the correspondence about technical and planning information, as well as project fundraising information for the “Kariye Museum Project.” The second subseries comprises the technical notes of the conservation work, often in the form of meeting minutes or notes. The third subseries includes publications about Kariye Camii and other collected ephemera, such as postcards depicting Kariye Camii, Hagia Sophia and other scenes of Istanbul. A portion of the materials in this series describe the partially uncovered mosaics in the eastern arch of Hagia Sophia.

SUBSERIES 01 CORRESPONDENCE AND FUNDRAISING, 1984-1989

Contains administrative correspondence between Charles Tauss, Betty Spitz, the Directors of the Hagia Sophia Museum and other staff, and Şinasi Başıoğlu, the curator and later consultant to the Hagia Sophia and Kariye Camii museums. There is additional correspondence with potential fund contributors, staff at *The New York Times* regarding coverage of the project, and Ernest Hawkins regarding technical aspects of the conservation work. All correspondence dates from 1984 to 1989. Some of the 1989 correspondence refers to the partially uncovered mosaics in the eastern arch of Hagia Sophia.

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SUBSERIES 02 CONSERVATION AND MEETING NOTES, 1984-1989

Contains meeting minutes or notes that were created to report on the daily work at Kariye Camii and to document the discussions between Tauss, Spitz, Başımeç, and other specialists and authorities regarding the technical aspects of the conservation work, the logistics and budget needs of the project, and other concerns and recommendations regarding preventative care of the Kariye Camii. Some of the 1989 notes refer to the partially uncovered mosaics in the eastern arch of Hagia Sophia.

SUBSERIES 03 RELATED PUBLICATIONS AND POSTCARDS, CA.1980s

Consists of souvenir booklets and other texts about Kariye Camii, and also souvenir postcards and ephemera depicting Kariye Camii, Hagia Sophia, and other scenes of Istanbul.

SERIES 02 PHOTOGRAPHIC DOCUMENTATION, 1985, 1989

Compiles the photographic documentation of the "Kariye Museum Project," the partially uncovered mosaics in the eastern arch in Hagia Sophia from the top of the scaffolding, and other sites throughout Istanbul including the Great Palace Mosaic Museum and the city walls. There are also photographs of Charles Tauss, Betty Spitz, Şinasi Başımeç, Cyril Mango, and Marlia Mundell Mango. The materials consist of color photographic prints, negatives, and slides.

SUBGROUP 02 PERSONAL DOCUMENTS, CA. 1955-1990s

Contains Tauss's personal papers that are not directly related to the "Kariye Museum Project." Subgroup 02 is divided into two (2) series. Series 01 includes Tauss's master's thesis from when he was a student at the Yale University School of Art; Series 02 contains images of objects in museums, monuments in Istanbul, and some photographs of Tauss's apartment in Bronx, New York.

SERIES 01 MASTER'S THESIS, 1955

Consists of one typed copy of Tauss's master's thesis entitled "The Church of Christ in Chora (Kariyeh Djami): Notes on the Parecclesion," written in 1955 while Tauss was a student at the Yale University School of Art. Series 01 also includes the original drawings by Tauss to illustrate the thesis and Photostat copies of the drawings that are pasted into the thesis pages.

SERIES 02 PHOTOGRAPHS, 1961, 1975, CA. 1980s-1990s

Contains three (3) rolls of 15 mm black and white negatives from 1961 and 1975, depicting interior scenes and objects in museums in Boston, New York, and at Yale University; these images do not have corresponding prints. Also depicted are scenes and monuments around Istanbul; these images have corresponding prints in Box 5. Series 02 also contains one (1) roll of 35 mm color negatives depicting the interior of Tauss's apartment in the Bronx; these images do not have corresponding prints.

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COLLECTION INVENTORY AND DESCRIPTION

SUBGROUP 01 PAPERS OF THE “KARIYE MUSEUM PROJECT”, 1984-1989

SERIES 01 ADMINISTRATIVE RECORDS, 1984-1989

SUBSERIES 01 CORRESPONDENCE AND FUNDRAISING, 1984-1989

Box 01 “Kariye Museum Project” Administrative Records

Folder 001 Correspondence with Stephen Halsey of American Express, and Şinasi Başeğmez, 1984

Original folder title: “American Express” and “Correspondence from Sinasi Basegmez, 12-28-1984.” Folder contains:

- A letter from Stephen Halsey, President of American Express Foundation, to John Stinchombe, First Vice President of American Express International Banking Corporation, September 7, 1984, regarding Spitz’s arrival to Istanbul and offering assistance if needed. It also includes an envelope addressed to Betty Spitz, and a business card for Stephen Halsey.
- A New Year’s greeting card in French from Şinasi Başeğmez to Tauss, [December 28, 1984], regarding Çelik Gülersoy and funding for the continuation of the conservation work at Kariye Camii. It also includes an envelope addressed to Tauss.

Folder 002 Correspondence between Hagia Sophia Museum and Charles Tauss, 1985

Original folder title: “Kariye Museum 1985.” Folder contains correspondence between Erdem Yücel (Director of the Hagia Sophia Museum), Şinasi Başeğmez, and Tauss, including Yücel’s request for Tauss to continue the conservation work and other planning and logistical information for the project such as diagrams and material lists.

Materials include:

- Letter from Charles Tauss to Şinasi Başeğmez on January 17, 1985.
- Letter from Erdem Yücel to Charles Tauss on May 25, 1985 and a duplicate copy.
- Letter from Charles Tauss to Erdem Yücel on July 29, 1985 and five sheets of original hand drawn diagrams of the required scaffolds and steps for conservation work.
- Letter from Erdem Yücel to Charles Tauss on July 31, 1985 and a copy of the letter from Yücel to Tauss, May 25, 1985.
- Letter from Charles Tauss to Erdem Yücel on August 9, 1985 and a copy of the letter from Tauss to Yücel, July 29, 1985.
- Letter from Charles Tauss to Erdem Yücel on September 9, 1985.

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Folder 003 Correspondence between Ernest Hawkins and Charles Tauss, 1985

Original folder title: "Kariye Museum 1985." Folder contains a handwritten and a typed version of a letter from Ernest Hawkins to Tauss, November 14, 1985, and Tauss' reply on November 30, 1985, regarding technical information about the physical structure of Kariye Camii and the state of the wall paintings. It also includes a color photograph of Hawkins' wife, Hilda, in their garden in England, and an envelope.

Folder 004 Correspondence with various supporters of the "Kariye Museum Project," 1985-1986

Original folder title: "Various Correspondence re: Supporters 1985-1989." Folder contains correspondence with Betty Spitz, Charles Tauss, and various organizations regarding current and potential funding of the "Kariye Museum Project."

Materials include:

- Copy of letter from Gerald Schoenfeld, Chairman of Shubert Foundation, to Barnabas McHenry, Chairman, Reader's Digest, July 26, 1985.
- Copy of letter from Betty Spitz to Karl Katz, Special Consultant for Film & Television, Metropolitan Museum of Art, July 29, 1985.
- Copy of letter from Betty Spitz to William Macomber, President of the Metropolitan Museum of Art, July 31, 1985. Letter also includes one typed sheet of the budget for conservation work for the 1985 fieldwork season.
- Copy of handwritten letter from Charles Tauss to William Macomber, August 1, 1985.
- Two (2) copies of a letter from Karl Katz to Barnabas McHenry, August 5, 1985.
- Copy of letter from Betty Spitz to William Macomber, August 6, 1985. Letter also includes a small note about Macomber hosting a private reception and an exhibit tour at the Metropolitan Museum of Art.
- Two (2) copies of a letter from Betty Spitz to Barnabas McHenry, August 6, 1985.
- Copy of letter from William Macomber to Barnabas McHenry, August 7, 1985.
- Letter from William Macomber to Charles Tauss, August 8, 1985.
- Copy of letter from Betty Spitz to Barnabas McHenry, August 30, 1985.
- Letter from Daniel Peur, Office of the Dean, Yale University, to Charles Tauss, September 19, 1985.
- Copy of letter from Barnabas McHenry to Halsey M. North, Executive Director, Cultural Council Foundation, September 26, 1985.

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- Copy of letter from Betty Spitz to William Macomber, November 6, 1985.
- Copy of letter from Betty Spitz to Philippe de Montebello, Director of the Metropolitan Museum of Art, February 6, 1986.

Folder 005 “Kariye Museum Project” Fundraising and Press Materials, 1985

Original folder title: “Presentation folder for Kariye Museum Project.” Folder contains various materials provided to the press and potential funders to inform them about the conservation work and the history of Kariye Camii.

Materials include:

- Two (2) copies of typed project overview and budget, Summer 1985. One copy includes Tauss’ curriculum vitae.
- Copies of newspaper articles: “Treasure at the Kariye Camii,” *Güneş*, October 2, 1985; and “2 Americans Salvaging Byzantine Art,” *The New York Times*, October 26, 1985.
- Three (3) 8” x 10” black and white photographs used by *The New York Times* for reporting on the conservation work by Tauss and Spitz in 1985. Images depict: Tauss and Spitz in front of a wall painting; Başeğmez and Tauss inside Kariye Camii; and exterior view of Kariye Camii. The photographer is Nicholas Kamm.
- Handwritten draft of “The Letterhead” and a copy of the letter from Erdem Yücel to Tauss, May 25, 1985.
- Copy of excerpts from Thomas Mathews, *Byzantine Churches of Istanbul*, 1976.⁷⁴

Folder 006 Curriculum Vitae for Charles Tauss, ca. 1985

Original folder title: “Curriculum Vitae.” Folder contains both handwritten and typed versions of Tauss’ curriculum vitae. Note that the contents of each curriculum vitae are not identical.

Folder 007 Notes and Correspondence with American Express, 1985

Original folder title: “American Express.” Folder contains Spitz’s personal notes, notes from meetings, and correspondence with Stephen Halsey and Elie Baroudi of American Express International Banking Corporation. Contents illustrate the potential contribution of funds to the “Kariye Museum Project.”

Materials include:

- Typed notes by Spitz, August 28, 1985.
- Two (2) copies of a letter from Spitz to Halsey, August 30, 1985.
- Notes for a meeting with Elie Baroudi, October 1, 1985. Also include a business card for Elie Baroudi, First Vice President & General Manager, American Express International Corporation, Istanbul.

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- Typed notes by Spitz, October 9, 1985. Notes also include a hotel message that states: “please call Mr. Elli Barudi.”
- Notes from a meeting with Başığmez, October 11, 1985.
- Two (2) copies of typed letter from Spitz to Halsey, November 12, 1985.

Folder 008 Correspondence with *The New York Times*, 1985-1986

Original folder title: “NY Times.” Folder contains correspondence between Betty Spitz and editors and other staff of *The New York Times*, including correspondent Henry Kamm, who visited Istanbul to report on the “Kariye Museum Project.” Kamm’s son Nicholas provided the photographs for the news article.

Materials include:

- Letter from Len Harris to Fred Hechinger of *The New York Times*, July 16, 1985. Letter also includes a “While you were out” message for Betty Spitz from Len Harris, dated August 6, 1985.
- Copy of letter from Spitz to Tom Wallace of *The New York Times*, September 3, 1985.
- Copy of letter from Tauss to Henry Kamm, September 4, 1985.
- Copy of letter from Spitz to Henry Kamm, November 12, 1985.
- Letter from Henry Kamm to Spitz, December 16, 1985.
- Copy of letter from Spitz to Nicholas Kamm, June 23, 1986.

Folder 009 Correspondence from Şinasi Başığmez to Charles Tauss, 1988

Original folder title: “Kariye Museum 1988.” Folder contains a letter to Tauss from Başığmez, February 16, 1988, regarding a publication Başığmez was preparing at the time⁷⁵ and the upcoming work at Kariye Camii, and a New Year’s greeting card in French from Başığmez, December 24, 1988.

Folder 010 Correspondence with Philip Morris International, 1988-1989

Original folder title: “Various Contributors to KMP 1985-1989.” Folder contains correspondence with Philip Morris International regarding their contribution of funds to the “Kariye Museum Project.”

Materials include:

- Letter from George Weissman, Director Emeritus of Philip Morris, to Betty Spitz, February 5, 1988. Also includes a copy of letter from IRS to the New York Foundation for the Arts, dated September 28, 1971, stating that they are tax exempt as a non-profit organization.
- Copy of letter from Betty Spitz to George Weissman, July 7, 1988.
- Copy of letter from Betty Spitz to Robert Kaplan, Manager of Public Affairs for Philip Morris, July 8, 1988.

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- Letter from Andrew Whist, Senior Vice President of Philip Morris International, to Betty Spitz, July 8, 1988. Also includes a copy of a check in the amount of \$5,000.
- Two (2) drafts of a letter from Betty Spitz to George Weissman, June 2 and June 5, 1989. Also includes a copy of letter from Başımeş to Tauss, May 17, 1989.
- Copy of letter from Betty Spitz to Robert Kaplan, June 13, 1989.
- Copy of letter from Betty Spitz to George Weissman, August 10, 1989.
- Copy of letter from Betty Spitz to Robert Kaplan, October 24, 1989.

Folder 011 Correspondence with Rudin Foundation, 1988-1989

Original folder title: "Various Contributors to KMP 1985-1989." Folder contains letter correspondence between Betty Spitz and Lewis Rudin regarding the contribution of funds to the "Kariye Museum Project."

Materials include:

- Copy of letter from Betty Spitz to Lewis Rudin, August 12, 1988.
- Copy of letter from Lewis Rudin to Betty Spitz, September 15, 1988. Also includes a copy of a check in the amount of \$1,000.
- Copy of letter from Betty Spitz to Lewis Rudin, May 31, 1989.
- Letter from Lewis Rudin to Betty Spitz, June 19, 1989.
- Copy of letter from Betty Spitz to Lewis Rudin, June 21, 1989.

Folder 012 Correspondence between Hagia Sophia Museum and Charles Tauss, 1989

Original folder title: "Correspondence, re: Kariye Camii and Hagia Sophia conservation work, 1989." Folder contains correspondence between Cansel Ural, the new director of the Hagia Sophia Museum, Şinasi Başımeş, and Charles Tauss regarding his return to Istanbul to finish the conservation work at the Kariye Camii, and potential work at Hagia Sophia to conserve the mosaics.

Materials include:

- Letters from Şinasi Başımeş, curator emeritus and consultant for the Hagia Sophia Museum, and Cansel Ural, Director of the Hagia Sophia Museum, to Tauss, May 17, 1989 and September 5, 1989.
- Letter from Tauss to Başımeş, August 23, 1989.
- Copy of letter from Cansel Ural to Tauss, September 5, 1989.
- Handwritten draft of letter from Tauss to "Altın Atık" (Altan Akad?),⁷⁶ General Manager of the Ministry of Culture, ca. 1989.
- Copy of handwritten letter from Tauss to Cansel Ural, September 9, 1989.
- Copy of handwritten letter from Tauss to Şinasi Başımeş, September 10, 1989. Also includes copies of Tauss' professional credentials from

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the Institute of Museum Services, and the American Institute for
Conservation of Historic and Artistic Works.

Folder 013 Correspondence with various supporters of the “Kariye Museum Project,” 1989

Original folder title: “Various Contributors to KMP 1985-1989.” Folder contains correspondence between Betty Spitz and various organizations regarding funding of the “Kariye Museum Project,” as well as possible work at Hagia Sophia.

Materials include:

- Copy of letter from Betty Spitz to Barnabas McHenry, June 2, 1989.
- Also includes a copy of letter from Şinasi Başıoğlu to Tauss, May 17, 1989.
- Letter from Barnabas McHenry to Betty Spitz, June 13, 1989.
- Copy of letter from Betty Spitz to Barnabas McHenry, June 26, 1989.
- Letter from the office of Preston Robert Tisch, President of Loews Corporation, to Betty Spitz, July 27, 1989.
- Copy of letter from Betty Spitz to Barnabas McHenry, October 26, 1989.
- Copy of letter from Betty Spitz to Karl Katz, November 20, 1989.

Folder 014 Correspondence from Charles Tauss to Şinasi Başıoğlu, 1989

Original folder title: “Correspondence Hagia Sophia Mosaics 1989.” Folder contains a copy of a handwritten letter from Charles Tauss to Şinasi Başıoğlu, December 5, 1989.

SUBSERIES 02 CONSERVATION AND MEETING NOTES, 1984-1989

Folder 015 Notes on Conservation of the Kariye Camii, 1984

Original folder title: “1984 Notes Kariye Camii, Hagia Sophia.” Folder contains typed notes from meetings about the technical aspects of the conservation work and the environmental problems of the building. Folder also includes loose handwritten lists of materials and sketches.

Materials include:

- Meeting notes, October 5, 1984, with handwritten annotations about technical aspects of the Kariye Camii Museum Project. Meeting attendees: Charles Tauss, Şinasi Başıoğlu, and Mussafer Soy.
- Meeting notes, October 9, 1984, about the conservation of the Virgin Eleousa panel in Kariye Camii. Meeting attendees: Şinasi Başıoğlu, Charles Tauss, and Betty Spitz.
- Handwritten note, October 15, 1984, about a meeting at Hagia Sophia to see the baptistery. Meeting attendees: Şinasi Başıoğlu, Charles Tauss, and Mussafer Soy.

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- Same meeting notes as above, October 15, 1984, but contains more information.
- Meeting notes, October 16, 1984, about carrying forward the Kariye Camii conservation work and logistics. Meeting attendees: Şinasi Başıoğlu, Charles Tauss, and Attila Arpat.
- Notes, October 16, 1984, illustrating Tauss' personal concerns regarding the technical problems of conserving the wall paintings and the proposed work.
- A call for applications document, November 5, 1984. This document is likely for the purpose of finding a student assistant for Tauss, which was mentioned in the previous meeting notes from October 16, 1984.

Folder 016 Notes on conservation carried out in the Kariye Camii, 1985

Original folder title: "1985 Notes on Conservation in Paraccesion of Kariye Museum." Folder contains a daily work journal from September 28 through October 13, 1985. Folder also includes loose handwritten lists of materials, Turkish phrases, and sketches, some dated July 1985.

Folder 017 Notes on visit to Istanbul and proposed conservation work at Hagia Sophia Museum, 1989

Original folder title: "Notes on trip to Istanbul, Sept.-Oct. 1989." Folder contains a daily work journal summarizing the activities of Tauss and Spitz between September 9 and October 6, 1989. Folder also includes notes about the discovery of the mosaics in the eastern arch in Hagia Sophia and the proposed conservation work.

Folder 018 Paolo Mora's proposed plan for the conservation of the wall paintings in the Kariye Camii, 1981

Contains a copy of a typed report, in Turkish, by conservator Paolo Mora, dated 1981.

Folder 019 Preliminary plans for the conservation of the Hagia Sophia mosaics, 1989

Original folder title: "Notes, [October 13] 1989." Folder contains handwritten notes about the proposed conservation work for the recently uncovered mosaics in the eastern arch of Hagia Sophia. Folder also includes a sketch of the scaffolding and proposed elevator.

Folder 020 Additional handwritten notes, ca. 1980s

Contains loose notes with addresses for conservators Claudia Podgorscheck and Peter Berzobohaty of the Austrian Academy of Sciences and for Byzantine

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scholar Cyril Mango. Also contains other handwritten notes describing photographs of sites in Istanbul from 1987 that are not in the collection.

SUBSERIES 03 RELATED PUBLICATIONS AND POSTCARDS, CA.1980s

Folder 021 Newspaper articles about the “Kariye Museum Project,” 1985

Contains original newsprint articles:

- Henry Kamm, “2 Americans Salvaging Byzantine Art,” *The New York Times* (October 26, 1985): 13.
- Makbule Batur, “Kariye Camii’ndeki hazine (Treasures in Kariye Mosque),” *Güneş* (October 2, 1985).

Folder 022 Kariye Camii Publications

Contains two (2) books:

- Kariye Mosque: The Old Hora Monastery [sic], Güzel Sanatlar Matbaası, Turkey, 1979.
- Gülersoy, Çelik. Kariye (Chora), İstanbul Kitaplığı, Turkey, 1983.

Folder 023 Additional Printed Materials

Contains printed materials relating to the subjects of Kariye Camii and Turkey.

Materials include:

- Pamphlet: “Turkish-American Cooperation in Archaeology, Anatolia Through the Ages.”
- Copy of newspaper article: Joseph Haff, “Great Art Lines Mosque’s Walls,” *The New York Times*, July 28, 1956.
- Copy of extract: Thomas Mathews, *The Byzantine Churches of Istanbul*⁷⁷
- Copy of extract: Two (2) unidentified guidebooks about Turkey.
Note: These pages were given to Tauss by Cyril Mango in 1989, who suggested that Tauss should help him with a project in Midyat, Turkey.

Folder 024 Kariye Camii postcards

Contains fifteen (15) postcards and two (2) postcard booklets depicting the exterior and mosaics of Kariye Camii. One postcard is written to Tauss from “Lisa”⁷⁸ in 1980.

Folder 025 Hagia Sophia postcards and ephemera

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Contains twelve (12) postcards depicting the interior, exterior, and mosaics of Hagia Sophia and one (1) travel advertisement depicting an aerial view of Hagia Sophia.

Folder 026 Istanbul postcards

Contains six (6) postcards depicting scenes of Istanbul, including the exterior of Aya İrini. One postcard is written to Tauss from Clio Popadopulo in 1962.⁷⁹

SERIES 02 PHOTOGRAPHIC DOCUMENTATION, 1985, 1989

Box 02 Photographs, 1985-1989

Note: All negatives and slides have been moved to ICFA's cold storage for preservation purposes.

For these materials use preferred citation: *Donation by Estate of Charles Tauss, Charles Tauss Papers and Records of the Kariye Museum Project, ca.1955-1990s, PH.BZ.011, Image Collections and Fieldwork Archives, Dumbarton Oaks, Trustees for Harvard University, Washington, D.C.*

Roll 001 Contains twenty-six (26) 3.5" x 5" color photographs dated October 1985. Images depict interior views of Kariye Camii, mostly the wall paintings and sculpture. 1985

Note: There are no corresponding negatives for these prints.

Roll 002 Contains twenty-nine (29) 3.5" x 5" color photographs dated October 1985. Images depict interior views of Kariye Camii, mostly the wall paintings. 1985

Note: There are no corresponding negatives for these prints.

Roll 003 Contains thirty-five (35) 3.5" x 5" color photographs dated October 1985. Images depict interior views of Kariye Camii, mostly the wall paintings. 1985

Note: There are no corresponding negatives for these prints.

Roll 004 Contains forty-one (41) 3.5" x 5" color photographs dated October 1985. Images depict interior views of Kariye Camii, mostly the wall paintings. 1985

Note: There are no corresponding negatives for these prints.

Roll 005 Contains twenty-four (24) 3.5" x 5" color photographs dated October 1985. Images depict the exterior of Kariye Camii, the garden, and night views of Istanbul. 1985

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Note: There are no corresponding negatives for these prints.

Roll 006 Contains twenty-six (26) 3.5" x 5" color photographs dated October 1985. Images depict the exterior of Kariye Camii and the surrounding environment, and interior views of the wall paintings, scaffolding used for conservation work, and some details of the floor and cistern cover. 1985

Note: There are no corresponding negatives for these prints.

Roll 007 Original envelope title: "Istanbul October 1985 / #5 / Kariye Camii and Hagia Sophia." Contains twenty-two (22) 3.5" x 5" color photographs; the corresponding negatives are dated October 1985. Images depict the exterior of Kariye Camii, the interior with Betty Spitz on the scaffolding, the cistern with the lid removed, and interior views of Hagia Sophia. 1985

Note: Accession numbers for the negatives include: 2014.0006.0009 - .0018.

Roll 008 Original envelope title: "Istanbul October 1985 / #6." Contains sixteen (16) 3.5" x 5" color photographs; the corresponding negatives are dated October 1985. Images depict the interior of Hagia Sophia, and the exterior of the Archaeological Museum, including the imperial sarcophagi. 1985

Note: Accession numbers for the negatives include: 2014.0006.0019 - .0026.

Roll 009 Original envelope title: "Original Charles / Ayasofya for Cyril." Contains thirty-six (36) 3.5" x 5" color photographs; the corresponding negatives are dated September 1989. Images depict details of uncovered mosaics in the eastern arch of Hagia Sophia and interior views from atop the scaffolding. 1989

Note: Accession numbers for the negatives include: 2014.0006.0027 - .0036.

Roll 010 Contains thirty-two (32) 3.5" x 5" color photographs; corresponding negative envelope dated [September 19] 1989. Images depict uncovered mosaics in the eastern arch of Hagia Sophia. These photographs are duplicates of Roll 9. 1989

Note: Accession numbers for the negatives include: 2014.0006.0027 - .0036.

Roll 011 Contains two (2) 3.5" x 5" color photographs; the corresponding negative is dated September 1989. Images depict the scaffolding in the eastern arch of Hagia Sophia. 1989

Note: Accession number for the negative includes: 2014.0006.0037.

Roll 012 Contains twenty-nine (29) 3.5" x 5" color photographs; the corresponding negatives are dated [September 22] 1989. Images depict: the exterior of Fatih Camii; group photos of Tauss, Spitz, Başgömez, and a colleague drinking tea

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outside Hagia Sophia; a portrait of Tauss outside Hagia Sophia; the cemetery of Süleymaniye Camii; Topkapi Sarayi Imperial Gate and surroundings; and Tauss with Claudia Podgorscheck of the Austrian Academy of Sciences,⁸⁰ who was conserving the Great Palace Mosaic Museum at the time. 1989

Note: Accession numbers for the negatives include: 2012.0069.0111-.0118.

Roll 013 Contains twelve (12) 3.5" x 5" color photographs; the corresponding negatives are dated [September 22] 1989. Images depict Tauss with Claudia Podgorscheck of the Austrian Academy of Sciences, who was conserving the Great Palace Museum mosaics at the time.

Note: Accession numbers for the negatives include: 2012.0069.0111-.0118.

Roll 014 Contains twenty-five (25) 3.5" x 5" color photographs dated [September 25] 1989. Images depict interior and exterior of Kariye Camii, Tauss guiding the students of Şinasi Başeğmez, and unidentified scenes in Istanbul. 1989

Note: There are no corresponding negatives for these prints.

Roll 015 Contains twenty-six (26) 3.5" x 5" color photographs dated September 26-27, 1989. Images depict interior details of Hagia Sophia. 1989

Note: There are no corresponding negatives for these prints.

Roll 016 Contains five (5) 3.5" x 5" color photographs; the corresponding negatives are dated [September 28] 1989 - [October 1] 1989. Images depict Charles Tauss and Betty Spitz at Yedikule, Istanbul city walls, and the outside area of Kariye Camii. 1989

Note: Accession numbers for the negatives include: 2012.0069.0093-.0102.

Roll 17: Contains twenty-eight (28) 3.5" x 5" color photographs; the corresponding negatives are dated [September 28] 1989. Images depict Istanbul city walls, Yedikule and vegetable gardens along the walls. 1989

Note: Accession numbers for the negatives include: 2012.0069.0093-.0102.

Roll 018 Contains thirty-seven (37) 3.5" x 5" color photographs; the corresponding negatives are dated [September 28] 1989. Images depict Istanbul city walls and vegetable gardens along the walls. 1989

Note: Accession numbers for the negatives include: 2012.0069.0073-.0082.

Roll 019 Contains twelve (12) 3.5" x 5" color photographs; the corresponding negatives are dated September 28-29, 1989. Images depict: views of Istanbul; Çemberlitaş;

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exterior of Hagia Sophia from a distance; Ottoman textiles in a museum; and Başımev and Tauss sitting. 1989

Note: Accession numbers for the negatives include: 2012.0069.0083-.0092.

Roll 020 Contains twenty-four (24) 3.5" x 5" color photographs; the corresponding negatives are dated [October 1] 1989. Images depict tombs outside Archaeological Museum, exterior views of Kariye Camii, and the Istanbul city walls. 1989

Note: Accession numbers for the negatives include: 2012.0069.0001-.0010.

Roll 021 Contains forty-two (42) 3.5" x 5" color photographs; the corresponding negatives are dated [October 2] 1989. Images depict wall painting and architectural details of Kariye Camii and exterior of Aya İrini. Includes 2 images likely depicting the subway in Istanbul. 1989

Note: Accession numbers for the negatives include: 2012.0069.0011-.0020.

Roll 022 Contains twenty-five (25) 3.5" x 5" color photographs; the corresponding negatives are dated [October 3] 1989. Images depict uncovered mosaics in the eastern arch in Hagia Sophia and two (2) images of architectural ruins possibly in the Hagia Sophia garden, or Aya İrini complex. 1989

Note: Accession numbers for the negatives include: 2012.0069.0111-.0118.

Roll 023 Contains twenty-four (24) 3.5" x 5" color photographs; the corresponding negatives are dated [October 3] 1989. Images depict the uncovered mosaics in the eastern arch in Hagia Sophia and a few interior views with the scaffolding. 1989

Note: Accession numbers for the negatives include: 2012.0069.0111-.0118.

Roll 24: Contains twenty-three (23) 3.5" x 5" color photographs; the corresponding negatives are dated [October 3] 1989. Images depict uncovered mosaics in the eastern arch in Hagia Sophia and two (2) images of architectural ruins possibly in the Hagia Sophia garden, or Aya İrini complex. Mostly duplicates of Roll 22. 1989

Note: Accession numbers for the negatives include: 2012.0069.0111-.0118.

Roll 025 Contains twenty-one (21) 3.5" x 5" color photographs; the corresponding negatives are dated [October 3] 1989. Images depict the uncovered mosaics in the eastern arch in Hagia Sophia and images of Cyril Mango, Marlia Mundell Mango, Şinasi Başımev, and Betty Spitz. Some prints have black ink residue; see Roll 26 for better quality prints. 1989

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Note: Accession numbers for the negatives include: 2012.0069.0103-.0110.

Roll 026 Contains thirty-six (36) 3.5" x 5" color photographs; the corresponding negatives are dated [October 3] 1989. Images depict the uncovered mosaics in the eastern arch in Hagia Sophia and a few interior views, as well as images of Cyril Mango, Marlia Mundell Mango, Şinasi Başıoğlu, and Betty Spitz. Many are duplicative of Roll 25. 1989

Note: Accession numbers for the negatives include: 2012.0069.0103-.0110.

Roll 027 Contains twelve (12) 3.5" x 5" color photographs dated [October 7] 1989. Images depict details of mosaics in the Great Palace Mosaic Museum and the interior of Hagia Sophia with scaffolding. Betty Spitz appears in one (1) image. 1989

Note: There are no corresponding negatives for these prints.

Box 03 Photo album, 1985

One (1) 12.5" x 13" brown photo album containing twenty-four (24) 3.5" x 5" color photographs, mostly duplicates of the photographs in Box 2. Depicts the wall paintings in Kariye Camii.

Box 04⁸¹ Slides, ca. 1980s

Contains thirty-one (31) 35 mm slides depicting the wall paintings in Kariye Camii.

Note: Accession numbers for the slides include: 2012.0069.0021-.0051.

SUBGROUP 02 PERSONAL DOCUMENTS, CA. 1955-1990s

SERIES 01 MASTER'S THESIS, 1955

Cont. Box 01 Personal Papers

Folder 027 Thesis: Tauss, Charles, "The Church of Christ in Chora (Kariye Djami), Notes on the Parecclesion," March 10, 1955

Contains a typed manuscript of Charles Tauss's thesis for his Master's degree at Yale University, School of Fine Arts, Department of Design. Photostats of Tauss's illustrations are pasted onto some pages.

Folder 028 Thesis illustrations, 1955

Original folder title: "Drawings done for MFA Paper on Kariye Djami, 1955"
Contains the original drawings by Tauss used to illustrate his master's thesis.

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Folder also includes negative photostats of the drawings and a receipt for the photostats.

SERIES 02 PHOTOGRAPHS, 1961, 1975, CA. 1980s-1990s

Box 05 Photographs, 1961, 1975, ca. 1980s-1990s

Note: All negatives have been moved to ICFA's cold storage for preservation.

For these materials use preferred citation: *Donation by Estate of Charles Tauss, Charles Tauss Papers and Records of the Kariye Museum Project, ca.1955-1990s, PH.BZ.011, Image Collections and Fieldwork Archives, Dumbarton Oaks, Trustees for Harvard University, Washington, D.C.*

Roll 028 Contains one (1) roll of black and white 15 mm Minox negative film. Images are dated 1961, and they depict interiors of museums in New York, Boston, and Yale University. 1961

Note: There are no corresponding photographic prints. Accession numbers for the negatives include: 2012.0069.0052-.0061.

Roll 029 Original envelope title: "1. / Constantinople May 1975 / the walls, at Medanyi, Kariye Camii, Hagia Sophia / mosaics, Dondolo, St. Irene, arch, mus. Outside" Contains twenty-nine (29) 3" x 4" black and white photographs. Images depict various scenes of Istanbul in 1975, including: the city walls at Meydanı; the exterior with imperial sarcophagi at the Istanbul Archaeological Museums; the Imperial gallery in Hagia Sophia; the exterior of Kariye Camii; and the atrium of Aya İrini. 1975

Note: Accession numbers for the corresponding negatives include:
2014.0006.0001-.0004.

Roll 030 Original envelope title: "6 / Istanbul, May 1975 – Byz Sculpture at the / Archaeological Museum. Byz houses modern. The / Kariye Camii, the Land Walls- north of Tekfur Saray / and north of the Edirne Gate, old houses of the Phanar dist." Contains thirty-nine (39) 3" x 4" black and white photographs. Images depict various scenes of Istanbul in 1975, including: museum objects in the Archaeological Museum; interior views of Kariye Camii (including one with Betty Spitz); Istanbul land walls; and "Greek or Turkish" houses in the Fener district. 1975

Note: Accession numbers for the corresponding negatives include:
2014.0006.0005-.0008.

Roll 031 Contains one (1) roll of 35 mm color negative film that depicts the interior and contents of Tauss's Bronx apartment, ca.1980s-1990s

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Note: Accession numbers for the negatives include: 2012.0069.0062-0072.

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- Kamm, Henry. "2 Americans Salvaging Byzantine Art." *The New York Times* (October 26, 1985): 13.
- Kariye Mosque: The Old Hora Monastery*. Istanbul: Güzel Sanatlar Matbaası, 1979.
- Tauss, Charles. "The Church of Christ in Chora (Kariyeh Djami): Notes on the Parecclesion." Master's thesis, Yale University School of Art, 1955.
- Underwood, Paul A. *The Kariye Djami*. Bollingen Series 70. New York: Bollingen Foundation, 1966.
- _____. "First Preliminary Report on the Restoration of the Frescoes in the Kariye Camii at Istanbul by the Byzantine Institute 1952-1954." *Dumbarton Oaks Papers* 9/10 (1955-1956): 253-288.

RELATED ARCHIVAL MATERIALS

- Byzantine Institute and Dumbarton Oaks Fieldwork Records and Papers ca. 1920s-2000s*, MS.BZ.004. Image Collections and Fieldwork Archives. Dumbarton Oaks, Washington, D.C. <http://atom.doaks.org/atom/index.php/byzantine-institute-and-dumbarton-oaks-fieldwork-records-and-papers>.
- Charles Tauss Papers (1961-1982)*. The Josef and Anni Albers Foundation, Bethany, CT. <http://albersfoundation.org/resources/archives/other-papers/>.

ENDNOTES

- ¹ Also known as the Chora Museum: <http://kariye.muze.gov.tr/en>. The museum is referred to as the Kariye Museum throughout the collection materials.
- ² The Directorate of the Hagia Sophia Museum is the authoritative body for the Hagia Sophia Museum, Kariye Museum, Great Palace Mosaic Museum, and the Fethiye Museum.
- ³ "Charles Tauss, 1927-2000," artist page on Papillon Gallery website, accessed October 31, 2014, http://www.papillongallery.com/tauss_charles.htm.
- ⁴ Charles Tauss, "Concise Curriculum Vitae," typed, date unknown, Subgroup 01, Series 01, Subseries 01, Box 01, Folder 006. This curriculum vitae states that Tauss was abroad for one year in the U.S. Army. However, the artist profile on the Papillon Gallery website states that he served from 1945-1947: http://www.papillongallery.com/tauss_charles.htm.
- ⁵ Charles Tauss, "Curriculum Vitae," handwritten, date unknown, Subgroup 01, Series 01, Subseries 01, Box 01, Folder 006.
- ⁶ Ibid.
- ⁷ Ibid. See also the description for the *Charles Tauss Papers* at The Josef and Anni Albers Foundation, "Archives: Other Papers," The Josef and Anni Albers Foundation website, accessed October 31, 2014, <http://albersfoundation.org/resources/archives/other-papers/>.
- ⁸ Charles Tauss, "Curriculum Vitae."
- ⁹ Paul A. Underwood, "First Preliminary Report on the Restoration of the Frescoes in the Kariye Camii at Istanbul by the Byzantine Institute 1952-1954," *Dumbarton Oaks Papers* 9/10 (1955-1956): 256.
- ¹⁰ Correspondence between Ernest Hawkins of the Byzantine Institute and John Thacher of Dumbarton Oaks suggests that Tauss was still working for the Byzantine Institute in Istanbul until 1956, but there are no verifying

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records. Correspondence between Ernest Hawkins and John Thacher, 1953-1957, MS.BZ.004-01-01-04-139, *Byzantine Institute and Dumbarton Oaks Fieldwork Records and Papers*, Image Collections and Fieldwork Archives, Dumbarton Oaks, Washington, D.C.

¹¹ Charles Tauss, "The Church of Christ in Chora (Kariyeh Djami): Notes on the Parecclesion," (master's thesis, Yale University School of Art, 1955). Subgroup 02, Series 01, Box 01, Folder 027.

¹² "Archives: Other Papers," The Josef and Anni Albers Foundation website.

¹³ Charles Tauss, "Curriculum Vitae."

¹⁴ Henry Kamm, "2 Americans Salvaging Byzantine Art," *The New York Times* (October 26, 1985): 13. See also Subgroup 01, Series 01, Subseries 01 and 02 for more information about the physical condition of the wall paintings.

¹⁵ Paolo Mora, Conservation report, ca. 1981, Subgroup 01, Series 01, Subseries 02, Box 01, Folder 018.

¹⁶ Kamm, "2 Americans Salvaging Byzantine Art."

¹⁷ Cansel Ural to Charles Tauss, 1989, Subgroup 01, Series 01, Subseries 01, Folder 012. According to the letter, Tauss had personal setbacks and could not continue the work at the time.

¹⁸ Marc Tauss, "C.F.T. Suite," Marc Tauss website, accessed October 31, 2014,

http://marctausssphotography.com/section/223284_C_F_T_Suite.html. Marc Tauss, Charles Tauss's nephew, is a photographer, who took photographs of his uncle's apartment in the Bronx, New York after his death in 2000.

¹⁹ Architect and professor at Istanbul Technical University.

²⁰ Curator Emeritus and Consultant for Hagia Sophia Museum. See also: <http://viaf.org/viaf/71544123>.

²¹ Conservator for the Austrian Academy of Sciences, who worked on a joint project with the Directorate General of Monuments and Museums in Turkey to conserve the Great Palace floor mosaics in 1989. See also

<http://viaf.org/viaf/62207031>.

²² Assistant Director of Hagia Sophia Museum in 1989.

²³ General Director, Touring and Automobile Association of Turkey. See also <http://viaf.org/viaf/51709858>.

²⁴ Field Director for the Byzantine Institute and Dumbarton Oaks. Lee Sorensen, "Hawkins, Ernest J[oseph] W[eaver]," *Dictionary of Art Historians*, accessed November 2, 2014,

<https://dictionaryofarthistorians.org/hawkinse.htm>. See also: <http://viaf.org/viaf/204289117>.

²⁵ Foreign Correspondent for *The New York Times*. Kamm was based in Athens, Greece, when he reported on the "Kariye Museum Project." Kamm, "2 Americans Salvaging Byzantine Art." See also: <http://viaf.org/viaf/21385780>.

²⁶ Photojournalist and son of Henry Kamm, whose photographs were published in the article: Kamm, "2 Americans Salvaging Byzantine Art."

²⁷ Byzantine Scholar. See: <http://viaf.org/viaf/24604755>.

²⁸ Byzantine Scholar. See: <http://viaf.org/viaf/51709316>.

²⁹ Italian conservator hired by the Hagia Sophia Museum to report on the condition of the wall paintings at Kariye Camii and to make recommendations for their conservation, ca. 1981. See also: <http://viaf.org/viaf/240661603>.

³⁰ Conservator for the Austrian Academy of Sciences, who worked on a joint project with the Directorate General of Monuments and Museums in Turkey to conserve the Great Palace floor mosaics (1983-1997), ca. 1989.

³¹ Staff at Hagia Sophia Museum.

³² Tauss's conservation assistant and fundraising partner for the "Kariye Museum Project," Spitz was a close friend and administrator of Tauss's estate.

³³ See: <http://atom.doaks.org/icaatom/index.php/tauss-charles>

³⁴ Director of Hagia Sophia Museum in 1989.

³⁵ Director of Hagia Sophia Museum in 1985. See also: <http://viaf.org/viaf/26061026>.

³⁶ Philanthropic entity of the American Express International Banking Corporation that funds cultural preservation projects, with whom Tauss and Spitz negotiated for funding the "Kariye Museum Project." See:

<http://about.americanexpress.com/csr/>.

³⁷ Non-profit organization where contributions to the "Kariye Museum Project" fund were made in 1985. See: <http://www.nyc.gov/html/dcla/html/home/home.shtml>.

³⁸ Authority overseeing the Hagia Sophia Museum complex. See: <http://ayasofyamuzesi.gov.tr/en>.

³⁹ Non-profit and philanthropic entity of the Loews Corporation. See: <http://www.loews.com/>

⁴⁰ Non-profit organization where contributions to the "Kariye Museum Project" fund were made in 1989. See: <https://www.nyfa.org/>.

⁴¹ International tobacco company that contributed funds to the "Kariye Museum Project." See: <http://www.pmi.com/eng/pages/homepage.aspx>.

⁴² Global media company that contributed funds to the "Kariye Museum Project." See: <http://www.rda.com/>.

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- ⁴³ Philanthropic entity of the New York City real estate company Rudin Management Company that contributed funds to the “Kariye Museum Project.” See: <http://www.rudin.com/about.html>.
- ⁴⁴ Philanthropic organization supporting the performing arts. Betty Spitz was the executive assistant to the chairman of the Shubert Foundation, Gerald Schoenfeld. See: <http://www.shubertfoundation.org/>.
- ⁴⁵ American daily newspaper that reported on the “Kariye Museum Project.” See: <http://www.nytimes.com/>.
- ⁴⁶ Turkish association that renovated cultural, touristic, and recreational sites and contributed funds to the “Kariye Museum Project.” See: <http://www.turing.org.tr/>.
- ⁴⁷ For variant, see TGN: <http://vocab.getty.edu/tgn/7002473>.
- ⁴⁸ Marcell Restle, *Reclams Kunstführer: Istanbul, Bursa, Edirne, Iznik : Baudenkmäler Und Museen* (Stuttgart: Reclam, 1976), 226.
- ⁴⁹ Wolfgang Müller-Wiener, *Bildlexikon Zur Topographie Istanbul: Byzantion, Konstantinupolis, Istanbul Bis Zum Beginn D. 17. Jh.* (Tübingen: Wasmuth, 1977), 112.
- ⁵⁰ For other variants see LCNAF: <http://id.loc.gov/authorities/names/nr88007132>.
- ⁵¹ <http://vocab.getty.edu/tgn/1004458>.
- ⁵² Unit of the Hagia Sophia Museum that contains mosaics of the Roman era. See: <http://ayasofyamuzesi.gov.tr/en/museum-great-palace-mosaics>.
- ⁵³ See CONA: <http://www.getty.edu/cona/CONAFullSubject.aspx?subid=700000141>.
- ⁵⁴ For variants, see the LCNAF: <http://id.loc.gov/authorities/names/n82137186.html>.
- ⁵⁵ <http://id.loc.gov/authorities/names/n87873179.html>.
- ⁵⁶ *The Oxford Dictionary of Byzantium*, s.v. “Chora Monastery,” by Anthony Cutler and Alice-Mary Talbot, <http://www.oxfordreference.com/view/10.1093/acref/9780195046526.001.0001/acref-9780195046526-e-1033>.
- ⁵⁷ *The Oxford Dictionary of Byzantium*, s.v. “Constantinople, Monuments of,” by Cyril Mango, <http://www.oxfordreference.com/view/10.1093/acref/9780195046526.001.0001/acref-9780195046526-e-1228>.
- ⁵⁸ Müller-Wiener, *Bildlexikon Zur Topographie Istanbul*, 339.
- ⁵⁹ *The Oxford Dictionary of Byzantium*, s.v. “Golden Gate,” by Cyril Mango, <http://www.oxfordreference.com/view/10.1093/acref/9780195046526.001.0001/acref-9780195046526-e-2118>.
- ⁶⁰ <http://vocab.getty.edu/aat/300263552>.
- ⁶¹ <http://vocab.getty.edu/aat/300020669>.
- ⁶² <http://vocab.getty.edu/aat/300054238>.
- ⁶³ <http://vocab.getty.edu/aat/300077463>.
- ⁶⁴ <http://vocab.getty.edu/aat/300069835>.
- ⁶⁵ <http://vocab.getty.edu/aat/300015342>.
- ⁶⁶ <http://vocab.getty.edu/aat/300127173>.
- ⁶⁷ *The Oxford Dictionary of Byzantium*, “John V. Palaiologos,” by Alice-Mary Talbot and Anthony Cutler, <http://www.oxfordreference.com/view/10.1093/acref/9780195046526.001.0001/acref-9780195046526-e-2599>.
- ⁶⁸ <http://vocab.getty.edu/aat/300127104>.
- ⁶⁹ <http://vocab.getty.edu/aat/300229399>.
- ⁷⁰ <http://vocab.getty.edu/aat/300053742>.
- ⁷¹ <http://vocab.getty.edu/aat/300022259>.
- ⁷² <http://vocab.getty.edu/aat/300128371>.
- ⁷³ <http://vocab.getty.edu/aat/300033644>.
- ⁷⁴ Mathews, Thomas F., *The Byzantine Churches of Istanbul: A Photographic Survey* (University Park, PA: Pennsylvania State University Press, 1976).
- ⁷⁵ The publication that Başeğmez refers to in this letter is his book: *Icons: Selected Icons from Hagia Sophia Museum*, published in 1989 by Yapı Kredi Publications in Istanbul.
- ⁷⁶ Tauss was instructed by Cansel Ural to write a consulate application letter to Altan Akad, the General Manager of the Ministry of Culture. This is likely Tauss’ draft of the letter, mistakenly addressed to “Altın Atik.”
- ⁷⁷ Mathews, *Byzantine Churches of Istanbul*.
- ⁷⁸ No further information about this person is known.
- ⁷⁹ No further information about this person is known.
- ⁸⁰ In Tauss’s notes, he refers to the Austrian Academy of Sciences as the Austrian Institute.
- ⁸¹ Cold Storage Box #F-129.