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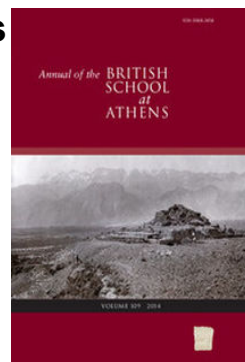
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## III.—Mediaeval Churches: The Churches of Western Mani

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## LACONIA.

### III.—THE CHURCHES OF WESTERN MANI.<sup>1</sup>

(PLATES XI—XVIII.)

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#### CHURCHES IN LOWER MANI. (Fig. 1.)

THE villages of lower and upper Boularioi lie on the hill-side above the modern port of Gerolimena. Above the upper village stands the church of Hagios Strategos (Pls. XI, XII). It is in three parts, the church proper, the narthex, and a small domed porch. The church belongs to the two-columned type of the later Byzantine school, in which the central dome rests upon two columns to the west and upon the dividing walls of the eastern chapels to the east. Internally it is not very accurately or squarely built, but widens rather to the east: it measures about 16 ft. in breadth by 18 ft. long, with walls of about 2 ft. 9 in. in thickness, and terminates in the usual three eastern apses, semicircular both inside and out.

The shafts supporting the dome are old classic columns re-used, and are much too slender for the Roman Ionic capitals which surmount them. At the springing level the dome vaults are tied with slender marble beams carved with a stiff leaf scroll and with twisted bosses. The church is covered throughout with semicircular barrel vaults over both the high cross arms and the angle compartments, where they run parallel to the

<sup>1</sup> The materials for these notes were gathered in two journeys, the first through Upper Mani from Areopolis to Kalamata in 1906 as a student of the British School at Athens, the second in 1909 from Gerolimena to Kalamata on behalf of the Byzantine Fund. I have to thank Mr. G. Dickins for the photographs of a capital from Platsa. The inscriptions have been read by Mr. R. M. Dawkins, who made a journey to Mani for this purpose. His contributions are enclosed in square brackets.

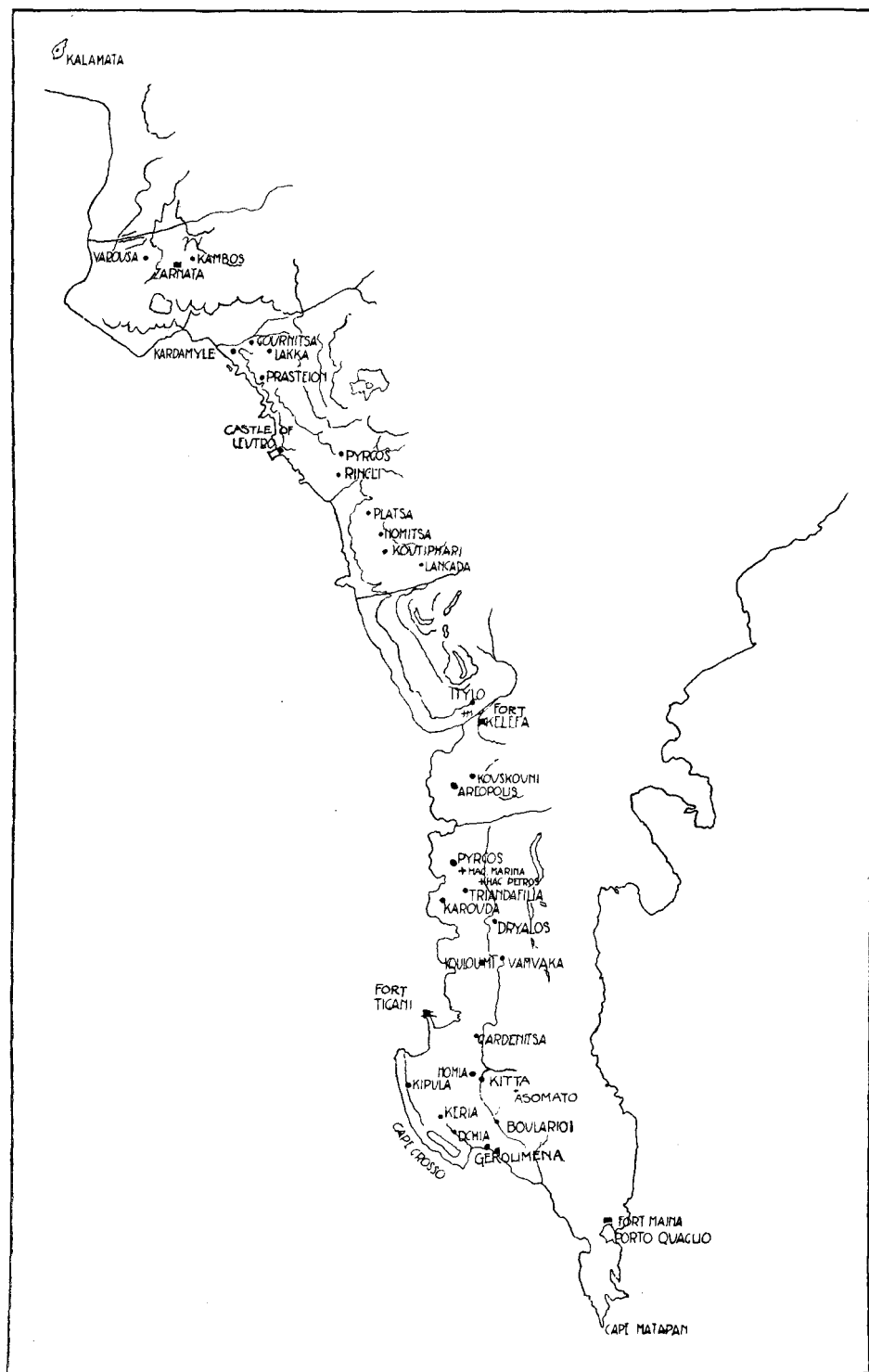


FIG. 1.—MAP OF WESTERN MANI.

main axis. This method is peculiar; groined vaults, the usual covering for the angle compartments, are not used in Mani. The dome stands on a high drum, circular inside and octagonal outside, pierced on the square sides by small windows. Above these was originally a flat dentil cornice, of which only a fragment now remains. The roof is very ruinous, but was probably from the first covered with thin slate-like slabs of the local stone.

The narthex is of the full breadth of the church and 7 ft. 7 in. deep, covered with a transverse barrel vault, across which the western barrel vault of the church is carried at a higher level, a system, so far as I know, peculiar to Mani. On the ground at either side are low coffers formed of stone slabs and probably intended for bones. The slab on the south side is carved with three crosses; on the north side are two slabs, one with two very crudely carved animals, the other with an interlacing panel and rosettes.

In contrast to the rudeness of this carving is the marble Eikonostasis (Pl. XVI), of which the greater part still remains. At each side of the three eastern arches are slender octagonal marble shafts, set upon high square posts with projecting door-stops terminating in interlaced knobs. Upon the shafts are splayed lintels carved with interlacing scrolls, arcades, pierced bosses, and grotesque animals. In the centre bay are two such lintels, the lower chipped away all but a delicate bead string, the upper with a double splay. The side bays have only one lintel, similar to the upper lintel of the central bay. The whole Eikonostasis and the tie-beams of the vault are of a greyish white marble and very delicately carved. The sketch from Asomato on the same plate, shows a richer shaft of the same traditional pattern.

In front of the narthex is a square porch measuring externally 12 ft. by 15 ft. and covered by a low semicircular dome, drumless inside and originally pierced by seven windows corresponding to seven sides of a low external drum. The eighth side butts upon the western gable. The drum has little circular shafts let into the angles and a flat dentil cornice like the central dome. The porch is entered on the west by a large door spanned by a brick arch in two courses, and has a double arched opening on each side with brick arches, strongly projecting splayed capitals and octagonal shafts. Above the western door is a later belfry.

The church is built of oblong blocks of stone with thin red tiles in both horizontal and vertical joints. The masonry has been much disturbed,



but, where perfect, is of good quality. The springing line of the west door arch is marked by a double course of tiles, and round the arch is a dentil band. The same ornament is used between the side arches of the porch and in the cornices, but, save for this, there is no decoration. The masonry is of the same character from the ground upwards, excepting at the east end, where the apses stand upon a podium of large rubble.

About a mile and three-quarters from the promontory of Tigani, in Gardenitsa, is a church dedicated to Our Saviour (H. Soter) (Pls. XI, XII.). In plan and structure it is identical with Boularioi and is of very nearly the same size, measuring 16 ft. 9 in. long by 19 ft. 9 in. broad, with a narthex 7 ft. 4 in. in depth. The porch is considerably smaller, only some 8 feet square inside, and the internal proportions are very low.

The western side of the dome rests on two square piers with cubical capitals. The square of the dome is slightly larger than the breadth of the cross arms, so that above each support is a small re-entering angle; an earthenware pot is built in at the base of each pendentive, and the dome arches are tied with marble beams. As at Boularioi, the longitudinal barrel vault of the church is carried across the transverse vault of the narthex. In the Eikonostasis are one or two Byzantine slabs with interlacing panels of the usual form. The apses show three sides of a hexagon to the outside and are each pierced with a small window. The porch is similar in design to that at Boularioi, save that the double-arched side openings do not extend to the floor level, but are treated as windows, and that the dome is windowless and without the external drum. The lower part of the walls is built of large stones irregularly coursed and interspersed with bricks. The angles are formed with large upright marble slabs and on the north side are three large *Tau* crosses made of similar slabs. Here and there are old stones re-used, some from classic buildings, some carved with rough Byzantine ornament. Above this podium is more regular masonry of squared blocks of brown limestone with bricks in the joints. The windows are brick, arched; the walls and gable have still a much broken brick dentil cornice and in the north gable are traces of a brick fret. The dome is octagonal outside with eight windows, over which the cornice is carried in a series of arches forming the typical arched cornice of the later Byzantine school. At the angles are circular shafts without capitals or bases and recessed deeply into the masonry. The apses are carefully

built with brick and stone. At about two-thirds of the height from the ground is a dentil band and in the two courses between this and the cornice, are cut brick ornaments of the type found at Salona, St. Luke in Stiris,<sup>1</sup> and other churches of the eleventh century, to which date Gardenitsa may be assigned.

Boularioi and Gardenitsa are the only churches in Mani which have domed porches, but attached to the little cell church of H. Georgios at Drialos, between Pyrgos and Vamvaka, is a barrel-vaulted structure which has some affinity to these porches (Pls. XI, XII). The church itself is a rude cell 12 ft. by 19 ft. long and is quite modern. On its southern side is a building 17 ft. long by 13 ft. wide outside, having to east and west openings with stone arches and brick dentil archivolts. At the south end is a double-arched door with a central column treated in a similar manner and with the brick dentil course continued across the end wall. Above is a belfry, broken at the top, built of brick and stone with bands of brick patterning, dentils, diamonds, and squares. The masonry of the walls is of stone and irregular.

The orientation—north and south—will not allow us to regard this as an entrance porch such as those at Boularioi and Gardenitsa. At the modern church of Triandafilia there is, however, a large southern porch, and the porch of H. Georgios may have occupied this position in some more important church than the present little cell. Its date, to judge by the masonry, is late fourteenth or fifteenth century.

The church of H. Nikolaos at Ochia (Pl. XII), a little to the north of Gerolimena, closely resembles Gardenitsa in plan and in the technique of its brick and stone masonry. It has no stone podium with crosses, and the walls from the ground are of carefully squared stones with bricks in both vertical and horizontal joints. On either side of the door is a short length of brick fret (Pl. XVI) surmounted by two courses of brick and a projecting brick dentil course, a common decoration, of which examples may be cited at Manolas and at the church at Areia in Argolis.<sup>2</sup> On the lintel of the west door are three rosettes, and over it a slightly horseshoed stone arch, above which in the gable is a small window lighting the narthex. The church has originally had a deep brick band beneath the eaves, but this is now plastered up and the pattern, if any, is unrecogniz-

<sup>1</sup> See Schultz and Barnsley, *The Church of St. Luke in Stiris*.

<sup>2</sup> A. Struck, 'Vier Byzantinische Kirchen der Argolis,' *Ath. Mitt.* xxxiv, 210 ff.

able. In the north gable are the remains of a two light window with brick arches and a central marble shaft. The dome is octagonal with an arched cornice; on each side is a window, those on the square sides filled in with flatly carved marble slabs, those on the diagonal sides probably originally open, though now built up with rubble.

At each angle is a slender octagonal shaft with a small square capital surmounted by a boldly projecting gargoyle. These are in the form of grotesque animals, from whose open mouths the water spouts in very Gothic fashion. At the south-western angle is a square tower in receding stories,

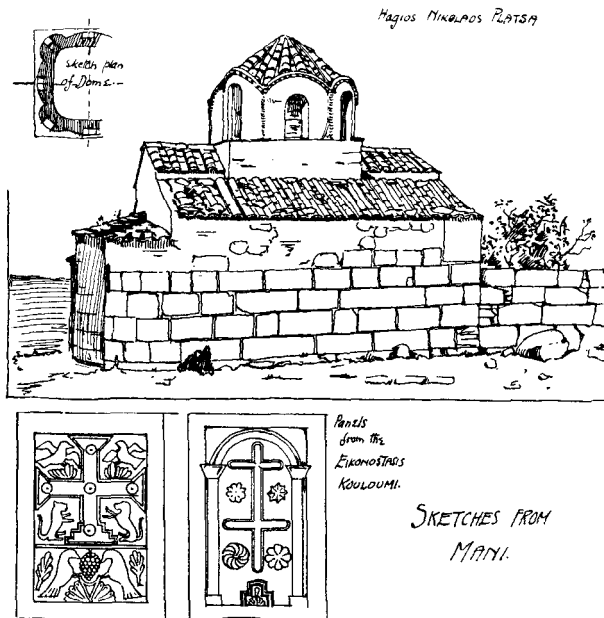


FIG. 2.—SKETCHES FROM MANI.

surmounted by a pyramidal roof which should be compared with those at Areopolis and Kardamyle. The date of its erection (1861) is given on a stone built into the south side. The interior of the church is low in proportion, with marble tie-beams to the dome arches (Pl. XIII). The original Eikonostasis has disappeared, and upon the rough wall which takes its place is an elaborate but coarsely carved cross similar to that at Itylo (see below). The paintings are late and are much damaged.

The church of S. Michael (*Ἁγιος ταξιάρχης*) at Kouloumi is also of the two-columned type but has been almost rebuilt. Fig. 2 shows two panels of the Eikonostasis; they are good examples of the rude carving found in every church in Lower Mani, low and flat in relief with well-known Byzantine subjects very conventionally treated: the design showing two birds pecking at grapes is typical.

In the little village of Vamvaka above Kouloumi is a two-columned church with a narthex, H. Theodoros. Excepting at the eastern end the lower part of the wall is of rubble, and the upper part is carefully built of squared brown limestone with bricks in all the joints. The windows are arched in brick (Pl. XVI) ; that in the south gable is double with a highly stilted covering arch, and over it, in the apex of the gable, is a faience pot. The dome is octagonal with an arched cornice and with windows on the square sides only. The diagonal sides are of brick and stone masonry with a coloured faience pot in the centre of the arched top, and a slight ornamentation with upright bricks is used to fill out the squared masonry to the circular line of the arched cornice.

[On the lower face of the western of the four marble tie-beams of the dome arches is the following inscription. I have divided the words.

+MN̄ KE T8 Δ8ΛΟΥ C8 ΛΕΟΝΤΟΣ ΑΜΑ CHNBH8 K̄ ΤΟΝ  
ΤΕΚΝΟΝ ΑΥΤ8· ΤΟΥ ΠΟΘ8 ΠΟΛ8 ΚΤΗΣΑΜΕΝ8 Τ8C ΚΟCΜΗΤΕC  
| C Τ8ΤΟΥC ΗΨΑΛΟΝΤΕC ΕΥΧΕCΘΕ ΗΠΕΡ ΑΥΤ8 ΑΜΗ ΓΕΝΗΤΟ  
ΚΕ· ΕΤΕΛΝΟΘΗCΑ ΔΕ· ΧΗΡΥ ΝΗΚΤΗ ΜΑΡΜΑΡΑ· MN̄ ΑΥΓ8C̄  
Ᾱ ΙΓ̄ Ε† 3Φ̄ΠΓ̄ +

*i.e.* corrected and accented :—

+ Μν(ήσ)θ(ητι) Κ(ύρι)ε τοῦ δούλου σου Λέοντος ἄμα συμβίου κα(ὶ)  
τῶν τέκνων αὐτοῦ· τοῦ πόθου πολ(λ)οῦ κτησαμένου τοὺς κοσμήτες | <σ>  
τούτους· οἱ ψάλ(λ)οντες εὔχεσθε ὑπὲρ αὐτοῦ· ἀμῆ(ν) γένοιτο Κ(ύρι)ε.  
Ἐτελειώθησα(ν) δὲ χειρὶ Νικ(η)τῇ μαρμαρᾶ· μνη(ὸς) Αὐγούστου ἰνδ(ικτιῶν)ος  
ιγ' ἔτο(υς) εϕπγ'.

The date reads 6583 or, in western chronology, 1075 A.D.

Modern Greek forms are *κοσμήτες* for the acc. pl. of *κοσμήτης*, 'entablature,' instead of *κοσμήτας* (the nom. would also end in *-ες*), *Νικητή* as gen. of *Νικητής*, and *μαρμαράς*, the modern word for a stonemason.

Before *πόθου πολ(λ)οῦ* it is possible that *ἀπό* should be supplied, but I prefer to regard it as an example of the confusion of the gen. and dat., of which examples are seen below in the parallel use of the two cases in the probably slightly later<sup>1</sup> inscription at Koutiphari (*ἄμα συμβίου καὶ τέκνοις αὐτοῦ*), and again at Hagia Marina at Pyrgos (*τῷ σῷ δούλῳ Νικητῇ καὶ παντὸς τοῦ οἴκου αὐτοῦ*).

The modern Greek use of the gen. for the dat. of the indirect object, a result of this confusion, also appears in the Hagia Marina inscriptions (*δὸς αὐτοῦ ἄνεσιν*).

Whoever has seen a Greek congregation crossing themselves at the words in the Gospel *Μνήσθητί μου Κύριε ὅταν ἔλθῃς ἐν τῇ βασιλείᾳ σου*, will feel the effective appropriateness of the formula *Μνήσθητι Κύριε τοῦ δούλου σου* in these memorial inscriptions.

On the north end of the lintel of the west door, on the middle of which is a cross between two peacocks, is the following inscription in the same lettering and style as the one above.

+ ΜΝΗΣΘΗΤΗ ΚΕ ΤΟΝ Ο | ΔΥΛΟ ΘΕΟΔΩΡΟ ΠΡ | Κ ΚΑΛΗΣ  
ΤΥ ΚΤΗΣΑΜΕΝΥ ΤΗΝ ΑΓΙΑΝ ΜΟΝΗΝ Τ . . ΤΗ.

*i.e.* *Μνήσθητι Κ(ύρι)ε τῶν σῶ(ν) δούλ(ω)ν Θεοδώρου πρ(εσβυτέρου) κ(αί) Καλῆς τοῦ κτησαμένου τὴν ἁγίαν μονὴν τ[αύ]τη(ν).*

ΠΡ is written as a monogram, and a break in the stone has destroyed two letters of *ταύτην*.

We learn from this inscription that whilst Leo dedicated the entablatures inside the church, the monastery as a whole was founded by this Theodore in honour of his patron saint.

On the inner face of each jamb of the door is a foliated cross in relief, and the one on the southern jamb has above it the letters Π, Υ and originally a letter in each angle, of which only those in the left angles are legible. These are ϕ, ϕ. The whole was therefore Π . Υ . ϕ . (?) . ϕ . (?) . being no doubt the initials of some pious formula applicable to the cross, such as Τ(οῦτο) Τ(ὸ ξύλον) Δ(αίμονες) Φ(ρίττουσι) or 'Ε(κ Θεοῦ) 'Ε(δόθη) Ε(ῦρημα) 'Ε(λένη). Both of these jambs have been built in upside down. This foliated cross occurs several times on the building, and one on the

<sup>1</sup> On the supposition that Leo Maselis, who is the father of Sampatios, is the same man as this Leo.

outer face of the north jamb has the usual letters  $\overline{\text{IC}} \overline{\text{XC}} \overline{\text{N}}(\iota) \overline{\text{K}}(\tilde{\alpha})$  in the angles.

Built into the west wall upside down, is a marble irregularly inscribed (Leake, *Morea*, iii, No. 41 ; Le Bas-Foucart, 278 *g*):—

ΔΙΟΦΑΝΤΕ ΧΑΙΡΕ

ΑΥΓΗ ΧΑΙΡΕ

ΕΠΙΤΕΥΞΙ ΧΑΙΡΕ]

Our last example of the two-columned plan is the curious little mountain church of Asomato (Pl. XI). It stands high among the bare hills above Kitta close to a well of clear water, one of the few springs between Gerolimena and Pyrgos. Internally it measures 20 ft. 6 in. broad by about 19 ft. 6 in. long, slightly larger than either Gardenitsa or Boularioi. The eastern apses are circular both inside and out, and to the west is a small square barrel-vaulted narthex. The central dome stands on four piers, between the eastern pair of which is the Eikonostasis ; the plan thus stands between the usual two-columned type and the four-columned type of such churches as Kitta (see below). The dome arches are set back about 9 inches from the face of the piers, as at Gardenitsa, and had originally marble tie-beams. On the outside the drum of the dome is octagonal with plumb sides pierced with window openings, of which only one, that to the east, is pierced through ; inside, the diameter is 7 ft. 9 in. at the top of the pendentives and lessens to 6 ft. 3 in. at the springing of the dome. The construction of this is peculiar : two stone arches, formed of large slabs, have first been thrown across, meeting at the crown ; the spaces between have then been filled in with long slabs wedged up with smaller fragments (Pl. XIII). The whole church is built of thin split stones, for the local stone splits readily into long thin posts and slabs and these have been used without further preparation. Mortar is used in the walls, but, if ever used, has long ago been washed completely out of the vaults, and light comes in freely through the chinks of the dome. There are no tiles nor cut stones and the church has evidently been built of the local material, with, as is shown by the dome construction, a very sparing use of wood centering. As it stands at present there is not a scrap of wood in the church and one feature alone is not of local manufacture, the Eikonostasis (Pl. XVI), which is of greyish white marble, of the type

found at Boularioi but more elaborately carved, and must have been imported.

The next group we have to consider includes churches in which the central dome is supported on four columns, between the eastern pair of which [is] the Eikonostasis. It is differentiated from the two-columned type by the fact that, in the latter, the eastern dome supports are the antae of the walls between the eastern chapels, whilst in the churches we are considering these are independent shafts. The only example of this class in Lower Mani is the church of SS. Sergius and Bacchus at Kitta; in Upper Mani are two more, the Transfiguration (H. Metamorphosis) at Koutiphari and H. Demetrios at Platsa.

The Church of SS. Sergius and Bacchus, popularly called H. Georgios or, still more often, Tourloté (*ἡ Τουρλωτή*), from the dome (*τροῦλος*) by which it is surmounted, lies about half a mile to the north of Kitta (Pls. XI, XIV and Fig. 3). It is an exact square in plan, 16 ft. 5 in. broad by 16 ft. 7 in. long internally, with walls 2 ft. 3 in. thick. The eastern apses show each three sides of a hexagon to the outside, and are semicircular inside. The vaulting is similar to the previous examples, the arms of the cross are barrel-vaulted and the angle compartments at the lower level have longitudinal barrel vaults. The four shafts supporting the dome are octagonal, 1 ft. 9 in. in diameter, and are surmounted by well carved cubical capitals of distinctly original type (Pl. XVI) and probably of local workmanship. The flat outlined carving of the flowers on each face and the simple volutes resemble the panels from Kouloumi in technique, although infinitely superior in design. The photograph (Pl. XIII) shows the carved marble tie-beams and string-course at the springing of the dome arches, and the chequered sill-course to the drum. At the bottom of the pendentives are the holes in which earthenware pots were placed, a usual and traditional construction adopted either from some theory of acoustics or to lighten the masonry at this point. There seem to have been longitudinal tie-beams above the capitals also, but these are now gone. The church had originally no narthex, but part of a wall and vault of rough masonry at the west end show where one has been added in later times (Pl. XI).

The masonry is carefully worked and is more elaborate here than in any other church in Mani. The lower part of the wall forms a podium of large squared blocks of brown limestone and white marble, forming on the

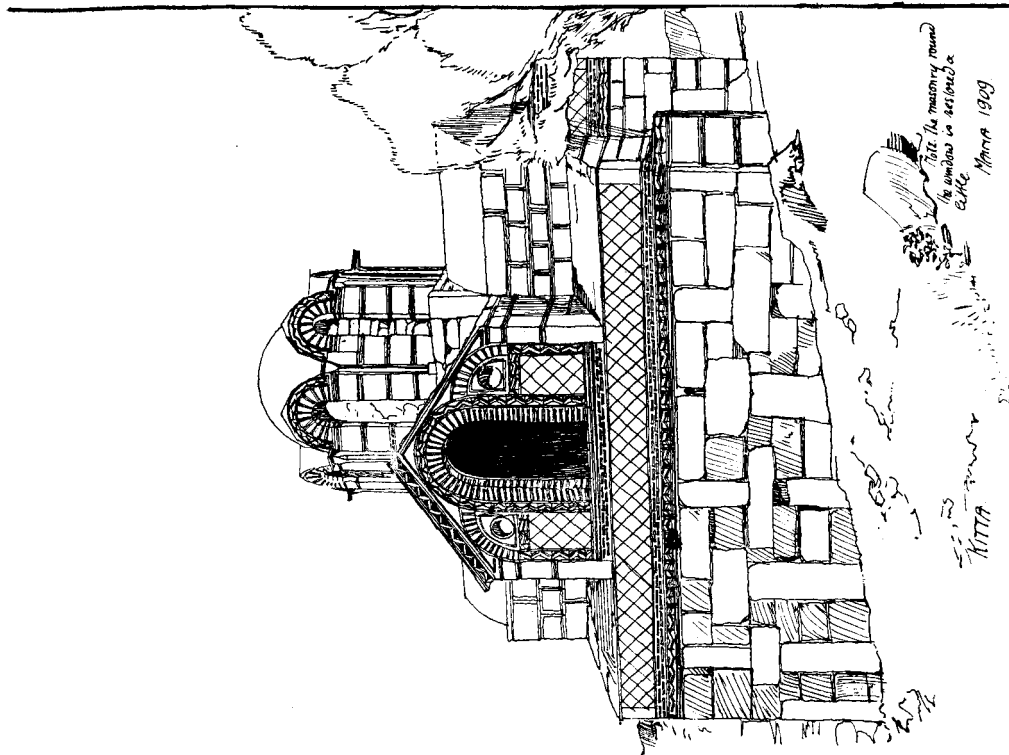
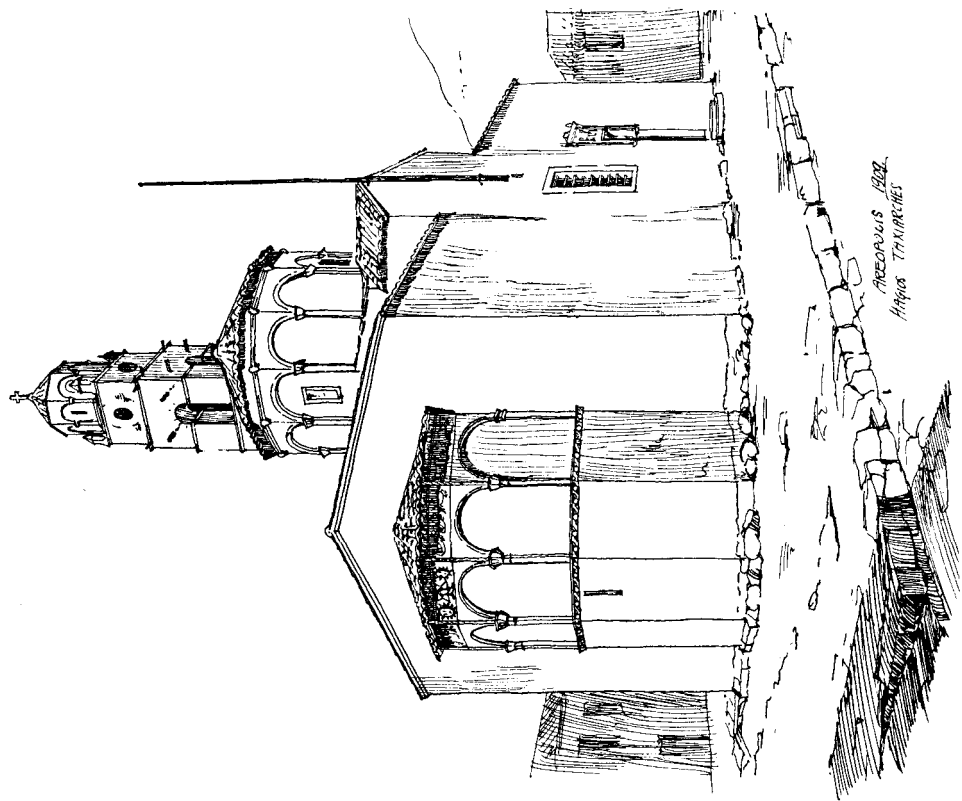


FIG. 3.—H. GEORGIOS, KITTA, FROM THE SOUTH.



H. TAXIARCHES, AREOPOLIS.



south side three large crosses with two *Tau* crosses between them. Above this is a dentil band of one course of bricks laid anglewise, with very thick mortar joints; next come two courses of brick laid in thick mortar beds and breaking joint. Above this the wall is faced with a broad band of small square tiles set diagonally (resembling the Roman *opus reticulatum*). This band reaches to the dentil cornice under the eaves of the low angle compartments. In each gable is a large window, flanked on either side by half arches filled with diagonal tiling and with faience pots in the angles. The angles and side walls are of stone. The dome is octagonal with octagonal angle shafts and splayed block capitals and is pierced with eight windows. The masonry is brick and stone with brick arches to the windows and an arched dentil cornice. The roofs were of thin stone slabs, but these have mostly fallen off.

The west door has a strongly horseshoed arch, and on the lintel is an inscription broken in the middle by two square rosettes.

[On the north half of the lintel :—

+ κέ βωηθι σων δουλον γαιωργη|ων των μαρασηατην αμα συν|βηου  
και των τεκνων αυτου

and on the south half :—

των κτησαντα τον πασεπτων ναων τον α|γγων μαρτυρων σεργιου  
και βαχου|και του αγιου γεωργιου μετα πω|λου πωθο(υ) και μωκτου+

in a running minuscule hand with very faulty spelling and without accents. I have separated the words. Corrected it would run :—

+ Κ(ύρι)ε βοήθει σὸν δοῦλον Γεώργιον τὸν Μαρασιάτην ἅμα συμβίου  
καὶ τῶν τέκνων αὐτοῦ, τὸν κτίσαντα τὸν π(ά)νσεπτον ναὸν τῶν ἁγίων  
μαρτύρων Σεργίου καὶ Βά(κ)χου καὶ τοῦ ἁγίου Γεωργίου μετὰ πολ(λ)οῦ  
πόθου καὶ μόχθου +

The epithet *Μαρασιάτης* finds its explanation in the fact that the locality in which the church stands is called Marase (ἡ *Μαράση*), and it may be supposed that the George of Marase, who built the church, had property there, and added the second dedication to his own patron S. George.

The curious spelling *μώκτου* for *μόχθου* arises from the fact that in the common modern pronunciation *χθ* and *κτ* are both pronounced *χτ*, and in this way a scribe accustomed to pronounce e.g. *ἐχτρός* and *ὀχτώ* but write *ἐχθρός* and *ὀκτώ*, might very well not know in any given case

whether he ought to write his unliturgical pronunciation  $\chi\tau$  as  $\chi\theta$  or  $\kappa\tau$ , and would thus be liable to write  $\kappa\tau$  for  $\chi\theta$  and  $\chi\theta$  for  $\kappa\tau$ .]

We may now pass to the true four-columned churches, in which the dome is supported on four columns, as in the previous class, but in which the Sanctuary occupies an additional bay to the east; the body of the church is therefore a square, with the dome and its four columns in the centre. This is the commonest of all late Byzantine plans. H. Taxiarches at Karouda is typical (Pl. XI). Internally this church measures 22 ft. 6 in. by 22 ft. 6 in.,—an exact square including the Sanctuary, so that the 'aisles' are much wider than the longitudinal divisions; the church, in fact, would seem to have been set out as though for a building of the previous type. The apses are hexagonal and the construction and vaulting are similar to Gardenitsa or Boularioi. As is usual in Mani the proportions are low. In the centre of the floor are remains of an oblong marble pavement with a border of white and dark marble inlaid in feathered and diamond patterns. The door on the south side is a later insertion.

Externally the lower part of the walls is built of very large slabs of marble (Pl. XII); one on the west front measures some 11 ft. long by 15 in. deep. Above this podium a brick dentil course marks the commencement of the brick and stone masonry, which is similar to that of Kitta and of distinctly fine quality. The western door has reeded marble jambs and a carved lintel (Fig. 4), the most delicate piece of carving in the district. Over the lintel is a brick arch in two rings, and on either side of the door are stone brackets to support a wooden porch. The windows in the narthex gables and dome are double with a central octagonal shaft, the arches are of brick and very highly stilted and in the spandrels are coloured faience bowls. Over the west end is a modern belfry, to accommodate which part of the west gable has been taken down and rebuilt. The paintings are much later in date than the church and are fairly perfect. The lower part of the walls have a range of full-length figures of prophets and saints continued round the whole church commencing with S. Michael on the left-hand side of the Eikonostasis. This is the usual position in Greece for the Eikon of the saint to whom the church is dedicated, and in many of the later churches, at Platsa and elsewhere, a shallow arched niche is formed in the wall for it. The shrines at Geraki<sup>1</sup> are more elaborate but serve the same

<sup>1</sup> A. J. B. Wace, 'Frankish Sculptures at Geraki and Parori,' *B.S.A.* xi. p. 143, Fig. 4. *Id.* xi. p. 142, Fig. 2, H. Paraskevè, Geraki. *Id.* xii. Pl. IV., Shrine in S. George, Geraki.

purpose. Above this range of saints the walls and vaults are covered with small pictures of martyrdoms and of scenes from the life of Our Lord. In the lower part of the apse is the Divine Liturgy, above is a range of angels and in the semi-dome, the Virgin and Child. In the east barrel vault, above the altar, is Christ in Glory. The general scheme is typical of the Maniote churches and may be compared with the scheme of the late churches as exemplified by Itylo (see below). It corresponds in general to the directions given in the 'Byzantine Guide to Painting.'

Of the same type but slightly larger, 21 ft. broad by 27 ft. long, is H. Joannes at Keria (Pl. XI), close to Ochia. This church is remark-

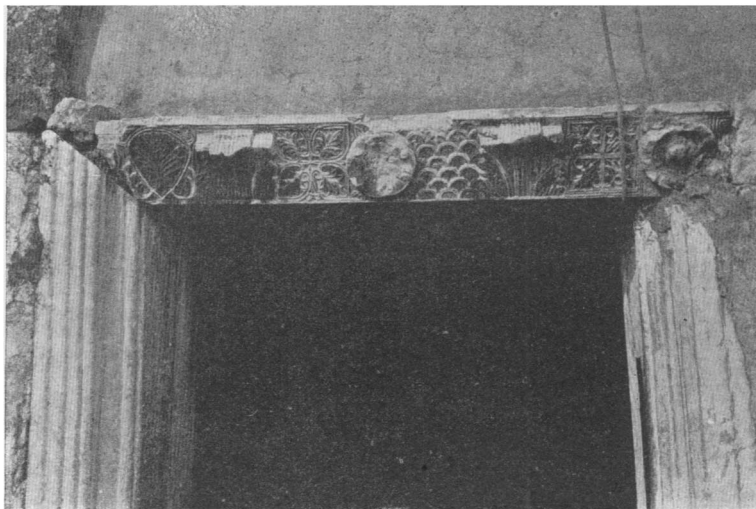


FIG. 4.—H. TAXIARCHES, KAROUDA. WEST DOOR.

able for the large number of old stones, both classic and Byzantine, re-used in its walls. The west wall in particular is almost built of Byzantine slabs with interlacing designs, scraps of carved string courses, classic plinths, and Ionic capitals, and in front of the church are several classic shafts set upright in the ground. On each side of the west door are brackets to support a porch as at Karouda, and, in the gable are a number of faience bowls. Internally the lintels of the old Eikonostasis remain, carved with patterns similar to those at Boularioi; the plaster has been largely broken away and what painting remains is modern and very poor. Classic shafts with Ionic bases as capitals have been re-used under the dome.

A short distance to the south of Pyrgos is the church of H. Marina, standing alone on the hillside. The plan and construction are as in the preceding two examples and the masonry is of brick and stone, carefully built, with a dentil course round the building at the cornice level. The dome is octagonal with angle shafts and has four windows set on the square sides. The window recesses on the diagonal sides have faience bowls in the arches. The arched cornice is of stone and the roofing of tiles. The windows on the north and south gables were originally double; they are now built up, but the dentil course of the large containing arch shows their position. The narthex and west front have been rebuilt on the old lines and with the usual belfry. On the marble ties to the dome arches, are three inscriptions:—

[On the east beam:—

ΑΡΧΗΣΤΡΑΤΗΓΕ ΤΩΝ ΑΝΟ ΔΥΝΑΜΕΩΝ ΣΚΕΠΕ ΦΡΟΥΡΙ  
ΦΥΛΑΤΤΕ ΕΥΣΤΡΑΤΙΩ ΤΩ ΚΥΛΩΡΑ ΑΜΗΝ ΓΕΝΙΤΩ ΚΕ.

*i.e.*—'Αρχιστράτηγε τῶν ἄνω δυνάμεων σκέπε φρούρει φύλαττε Εὐ-  
στράτιο(ν) τὸ(ν) Κυλουργᾶ· ἀμὴν γένοιτο, Κ(ύρι)ε.

The words 'Αρχιστράτηγε τῶν ἄνω δυνάμεων are taken, I am informed, from the service at the feast of the archangels Michael and Gabriel held on Nov. 8th., and are thus appropriate to the name Eustratios. Σκέπε φρούρει φύλαττε is another liturgical phrase used at the feast of the Purification of the Virgin on Feb. 2nd (ἡ Ὑπαπαντή).

On the west beam:—

ΚΕ ΒΟΗΘΗ ΤΟΝ ΔΟΥΛΟΝ ΣΟΥ ΘΕΟΔΩΡΟΝ ΤΟΝ ΚΥΛΩΝΡΑ  
ΚΑΙ ΔΩΣ ΑΥΤῸ ΑΝΕΧΗΝ ΕΝ ΗΜΕΡΑΙΣ.

*i.e.*—Κ(ύρι)ε βοήθει τοῦ δούλου σου Θεοδώρου τοῦ Κυλουργᾶ, καὶ δὸς αὐτοῦ ἄνεσιν ἐν ἡμέραις.

It is just possible that there may have been a word after ἡμέραις. Αὐτοῦ would be expected. The phrase δὸς αὐτοῦ κ.τ.λ. is also a reminiscence of the liturgy.

On the north beam:—

ΚΕ ΒΟΗΘΗ ΤΩ ΣΩ ΔΟΥΛῶ ΝΙΚΗΤῇ ΚΩ ΚΕ ΠΑΝΤΟΣ ΤΟΝ  
ΗΚΟΝ ΑΥΤΟΥ ΑΜΗΝ ΓΕΝΙΤΟ ΚΕ +

*i.e.*—Κ(ύρι)ε βοήθει τῷ σῷ δούλῳ Νικητῇ Κο(υ)λουργᾶ καὶ παντὸς τοῦ οἴκου αὐτοῦ· ἀμὴν γένοιτο, Κ(ύρι)ε +

The *Κω* after *Νικητῆ* may be the beginning of *Κουλουρά* spelled with *ω* instead of *ου*, though such a spelling would be unusual. The name would be natural here, both because the other two inscriptions in the church celebrate members of this family and also because without it *Niketes* is left without a surname. The name *Νικητικός* is, I believe, unknown. The surname *Koulouras* still survives in the district. The confusion of the gen. and dat. has been mentioned above in connexion with the *Koutiphari* inscription.

A confusion of the two phrases *Κύριε βοήθει τὸν δοῦλόν σου* and *Μνήσθητι Κύριε τοῦ δούλου σου* may be responsible for the gen. after *βοηθῶ*.

In the originals the words in these three inscriptions are not divided.]

Further to the south, about a mile from *Pyrgos*, is the church of *H. Petros* (Pls. XI, XIV). In plan it is a Greek cross, 21 ft. 10 in. across the arms from north to south, and 24 ft. from the west wall to the chord of the apse. The arms are 10 ft. broad internally, and the walls about 2 ft. thick. The eastern arm terminates in a single large apse 8 ft. 3 in. across, circular inside and hexagonal outside. There are no side chapels or altars, but on the east side of the north arm is a small niche. The central square is covered by a dome on a high drum, the arches under which are set back from the supporting piers as at *Gardenitsa* and *Asomato*. The dome is octagonal externally, built of good brick and stone masonry, but without the usual angle shafts. The four cardinal sides are pierced with windows, and in the four diagonal sides are glazed bowls. The cornice is arched. The general masonry is brick and stone—not very regular, and without dentil bands or cornices. Only round the horseshoe arch of the west door is a line of dentil.

The cruciform plan is not common in Greece, but examples may be cited at *Manolas*,<sup>1</sup> *H. Nikolaos, Methana*, *H. Nikolaos, Platani*,<sup>1</sup> with circular ends to the arms, and *H. Soter, Plataniti*,<sup>2</sup> where the cross form shows internally only at the ground level. It is by no means uncommon in Asia Minor and occurs at *Binbirkilissi*, and in the rock-cut tombs of *Tal Gerome*. It is possible that our present example was a baptistery, as there is still a rude stone basin lying in the south arm. The floor of the north and south arms is unpaved and rough, but I could hear of no burials having taken place. In

<sup>1</sup> G. Lampakes, *Mémoire sur les Antiquités Chrétiennes de la Grèce*, Athènes, 1902.

<sup>2</sup> Struck, *Ath. Mitt.* xxxiv. 191 ff.

date the church is probably later than Karouda or Kitta, if one may judge by the less careful masonry.

The church of the Panagia at Nomia (Pl. XI) to the west of Kitta originally consisted of three cells set side by side and covered by barrel vaults and divided into bays by transverse arches. In its present ruined state it is difficult to say how far they extended westwards—the present length of the wall outside is 42 ft. At the time this church was visited, a new church was actually being built round and over the old one, which was later to be pulled down. To make way for the new walls, the two side cells had been pulled down and even their foundations rooted out. A few fragments of a good marble Eikonostasis were lying on the ground.

The cell form is almost universal in modern village churches, but can be traced back to at least the thirteenth century, the date of the Geraki churches, and the system of setting three cells side by side is found again in H. Georgios at Geraki and in H. Nikolaos at Platsa.

#### UPPER MANI.

The mediaeval churches on the western coast of Upper Mani are concentrated in the group of little villages round Koutiphari. At Itylo is one—the church of Our Saviour, but from Itylo to Langada is a very deserted stretch. From Platsa northwards to Kardamyle is a richer country, but all the churches seem to have been modernised. The group of churches about Kardamyle belong to the eighteenth century and require separate treatment.

The church of the H. Anargyroi ('the holy Penniless Ones,' *i.e.* SS. Cosmas and Damian, physicians who took no fees), which lies below Koumani near the village spring (Pls. XIV, XV), is square in plan, with a large central dome carried on four wall arches, which form four short cross arms. It measures 14 ft. 6 in. broad by 16 ft. 7 in. long inside, the walls are from 2 ft. 9 in. to 3 ft. thick. The central dome is about 12 ft. by 10 ft. 6 in. and, as is very commonly the case, is not set on a true square; the eastern end is at present square, with three little niches, but the whole east wall is of later build, and an apse may be confidently assumed as the original termination. The masonry externally is rough and the whole building has evidently been pulled about and extensively repaired. The entrance door has originally been

very lofty, with a stone arch having a small bowtell moulding on the edge; this is enclosed in a square frame of brick, with a diamond diaper pattern. Above, in the apex of the gable, is a triangular patch of similar brick diapering. The belfry is of better stone than the walls, with bands of brick dentil between courses of cut masonry. The dome is octagonal externally with a window on each face, arched cornice and angle shafts, and is of cut stone with treble tile courses. The form of the plan is found at the church of the Archangels, Syge,<sup>1</sup> and at Plataniti in Argolis,<sup>2</sup> and may be compared with such churches as SS. Peter and Mark, the Diaconissa and the Sangackdar Djamissi at Constantinople, all of which show a simple, short-armed cross internally. The type is most common in the Basilian Renaissance: Syge is assigned to 780 A.D. (on the evidence of a doubtful inscription), Struck dates Plataniti as tenth or eleventh century, and the Constantinople churches belong probably to the ninth or tenth century. The very battered state of our example makes it difficult to date, but judging by the type of the brickwork, it might belong to the thirteenth century. The plan is very uncommon in Greece.

The number of small churches in this neighbourhood is very great; in Platsa alone are twelve or thirteen, and they are dotted everywhere over the countryside and in the villages. They are all oblong, barrel-vaulted cells, very small, and terminating in semicircular apses, and all seem to have been built in the seventeenth or eighteenth century to judge by their bad masonry and coarse painting. Beyond the evidence they give of the great revival of religious feeling and of church building in these late times, they are of no importance.

The Church of H. Nikolaos at Platsa is the only simple-cell church which we need consider (Pl. XV). In plan it consists of three cells set side by side, the centre 10 ft., the side cells 8 ft. broad, communicating with one another by three doors in the intervening walls. To the east the church terminates in three apses, semicircular both inside and outside and occupying the full breadth of the cells, so that there is no return of the east wall until above the apsidal roofs. Three doors on the west communicate with a large courtyard enclosed in later walls. At some later time a dome has been placed over the centre cell, resting on piers which partly block up the doors between the chapels and, apparently in order to lessen the spread of the pendentives, the dome is internally a square with

<sup>1</sup> F. W. Hasluck, 'Bithynica,' *B.S.A.* xiii. p. 295, Fig. 6

<sup>2</sup> Struck, *op. cit.*

rounded angles, and externally circular with projecting lobes at the angles; the form thus has a certain resemblance to an octagon with convex lobed sides. On each side is a window, but these are all built up, plastered and painted on the inside, and the church has no light excepting that which enters by the western doors. The walls are built of large square blocks of brown limestone for two-thirds of their height, and above that of

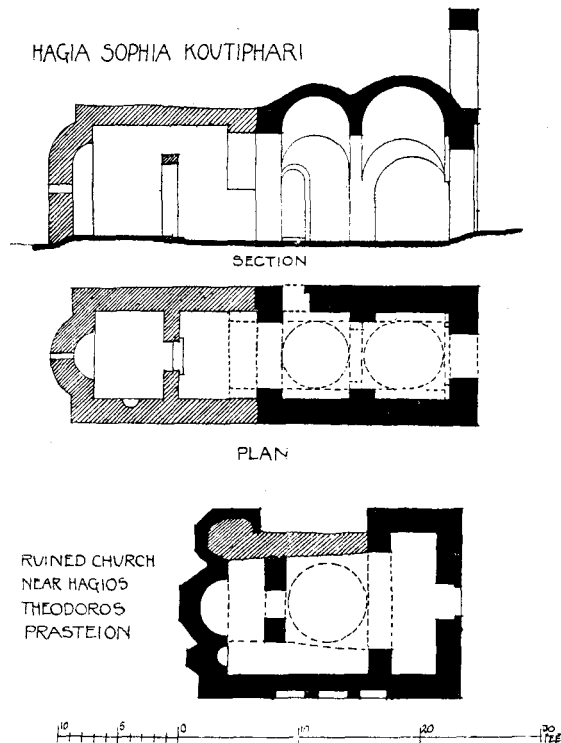


FIG. 5.—PLAN OF H. SOPHIA AND OF H. THEODOROS.

smaller and less carefully laid stones. The dome is plastered over with mortar externally and has a dentil band in the cornice. This arrangement of three cells is found again in the thirteenth-century church at Geraki. The church is mainly interesting for the structural form of the central dome.

At Koutiphari are the remains of a curious little church dedicated to the Divine Wisdom (H. Sophia) (Pl. XIV and Fig. 5). At present it is a



long cell, measuring internally 29 ft. by 7 ft. 3 in. broad, but the entire eastern half is modern. The western half consists of two bays covered by drumless domes resting on wall arches and pilasters, with one door to the west and a second small door on the south side. The masonry of the exterior is very much broken, but the old arch of the door still remains above the later patching; it has a narrow stone archivolt with slight drafted margins, surrounded by a brick dentil course which is continued as a string-course across the front at the springing level; the arch is framed in a square by a brick band of two courses, with a wedge or feather pattern between, which has been partly cut away in order to allow of the belfry being built. The belfry is of brick and stone with a diamond pattern about halfway up and stone arches framed in brick dentils, and is very similar to those at the H. Anargyroi or at Drialos. The few fragments of brickwork would seem to indicate a date in the thirteenth century, about the same time as the H. Anargyroi, but the plan is quite peculiar.

[The lintel of the gateway in the wall which encloses the church is formed by a piece of a marble beam built in upside down and broken at both ends. From its appearance it originally formed the upper part of an Eikonostasis, and similar fragments are now in this position in the church. It is decorated with a rudely cut pattern in relief of a waving branch, on the alternately placed leaves of which is the following inscription divided according to the leaves, upon which the letters are arranged with a good deal of inevitable irregularity. The words are not separated, and some accents are omitted.

..... NH | ΚΕ ΤΩ ΔΩΛΩ | ΟΥ ΟΑΝΠΑ|ΤΗΣ ΗΟ ΛΕ|ΟΝΤΟΟ  
 ΤΩ | ΜΑΟΕΛΗ· | ΑΜΑ ΟΗΒΗΩ | Κ ΤΕΚΝΗΟ | ΑΥΤΩ ΤΩ ΠΟ|

At the beginning no more than the first leaf has been lost, but at the end a long piece must be lacking, as is indicated by the position upon the projecting carved face of the marble, above the inscribed band, of two raised bosses, the position of which was no doubt originally symmetrical.

The lintel of the church of Hagia Trias, close by, is formed of a similar marble decorated with the same pattern, with lettering of the same character arranged on the leaves. The inscription runs :—

..... ΝΩ ΤΟ|Ν ΑΓΙΟ ΝΑΟΝ ΤΩΤΟ· Η ΥΑΛΟΝΤΕΟ | ΔΗΑ ΤΩ  
 ΟΝ ΕΥΧΕ|ΟΕ ΑΥΤΩΟ ΝΙΚΤΙ | Κ ΕΝ ΙΜΕΡΑ

The stone is broken at the beginning but complete at the end.

A comparison with the inscription from Vamvaka shows that these two fragments are respectively the beginning and end of a very similar formula, and that *πο* must be the first syllable of *πόθου* or *πο(λ)λοῦ*, and *νου* the end of *κτησαμένου*. Further, as the two pieces are of the same material, and are found, but not *in situ*, in buildings only a few yards apart, whilst the measurements of the inscribed band and the style of lettering upon each are identical, it is certain that they are the two ends of what was originally one block. The waving branch pattern shews that the missing middle piece consisted of an odd number of leaves and of a part of the leaf containing the letters *νου*. Leaving out the more crowded leaves at the end with 10–13 letters each, we find that each leaf contains 7–8 letters. There is also room for 3 more letters on the broken leaf. If therefore we restore one complete leaf between the two ends, we may supply not less than 10, probably 11, but quite possibly as many as 16 letters. The words *πό[θου πολ(λ)οῦ κτησαμέ]νου* taken from the Vamvaka inscription give 13 letters and therefore may be proposed as a restoration. The only difficulty is the accent on *νοῦ*. The probable explanation is that as the rest of the leaf, now lost, had *αμε*, the preceding letters of *κτησαμένου*, the accent, generally written very far forward, passed under the hands of a stonemason to the succeeding syllable, and that he had just enough scholarship to change it from acute to circumflex. In the same way *αυτοῦς* on the stone looks like *αυτοῦς*.

The whole, with the spelling corrected, will run :—

[Μ]νή(σθητι) Κ(ύρι)ε τοῦ δούλου σου Σαμπατίου υἱοῦ Λέοντος τοῦ Μασελη ἅμα συ(μ)βίου καὶ τέκνοις αὐτοῦ· τοῦ πό[θου πολ(λ)οῦ κτησαμέ]νου τὸν ἅγιο(ν) ναὸν τοῦτο(ν)· οἱ ψάλ(λ)οντες διὰ τὸ(ν) Θ(εὸ)ν εὐχέσθε αὐτοῦς νυκτὶ καὶ ἐν ἡμέρᾳ.

The confusion of the gen. and dat. in *ἅμα συμβίου καὶ τέκνοις* has already been noticed in connection with the Vamvaka inscription.

The surname Maselás survived until recently at Koutiphari, and the name Sampatios, not used, so far as I know, elsewhere in Greece or at all events very rare, is common in Mani. This Leo is probably the same as the Leo of the Vamvaka inscription, and the Eikonostasis must be part of an earlier church. The present church of H. Sophia, Mr. Traquair remarks, is certainly much later than that at Vamvaka. The last words

mean, 'Ye who sing to God, bless them by night and day.' The  $\mu\epsilon$  in  $\eta\mu\acute{\epsilon}\rho\alpha$  is written with a curious ligature, but no other reading is possible.]

The cell plan is not one well adapted for architectural display and required elaboration in churches of any pretensions. The simplest addition is that shown in H. Paraskevè at Platsa (Pls. XIV, XV), where the barrel vault is crossed by a transverse barrel at a higher level, forming internally a slight transept and externally a high cross gable. The church is quite small (7 ft. 6 in. broad by 15 ft. 6 in. long internally) and terminates in a semi-circular apse. In the cross gable ends are narrow windows with brick arches, and over the west door are three niches in the form of a gable window with flanking half arches. The west door has a stone arch with a brick dentil architrave. The walls are divided into three horizontal bands by a brick dentil course and a band of brick crosses forming a diamond frieze. The masonry is rough with bricks used irregularly. The vaulting scheme is found in H. Paraskevè and other thirteenth-century churches at Geraki, and is exactly that of the narthex of a two- or four-columned church. This church probably belongs to the thirteenth century.

In the church of H. Elias at Alysola near Koutiphari (Pl. XV) the transverse barrel is narrow, only rises slightly above the main vault, and is surmounted in the centre by a small dome 3 ft. 4 in. across. The church is oblong, measuring 10 ft. 11 in. broad by 13 ft. 9 in. long and terminates in a single large apse, hexagonal outside and flanked inside by two little niches; above the west door is a triple arched window in brick. The masonry is of large cut stones with brick in all the joints and is very much finer than that of the previous examples in this district.

In the same class may be placed the ruined church near H. Theodoros at Prasteion (Fig. 5). Internally it measures 17 ft. long by 12 ft. broad and is divided into three bays by bold pilasters; over the centre bay is a small drum dome. At the east end are three hexagonal apses. The walls are built in the same manner as those of H. Paraskevè at Platsa with a decorated brick frieze of the same pattern, and on the south side is a triple brick niche, similar to that over the door of H. Paraskevè.

The next example, the church of the Dekoulos monastery at Itylo (Pls. XIV, XV), shows the cell type with a central dome. Internally it measures 13 ft. 6 in. broad by 31 ft. long, and terminates in three semicircular apses, of which the centre one is furnished with stone seats behind the altar. The church is divided into three bays by

strong pilasters supporting a wall arcade. The wall arches of the central bay rise to the same height as the nave vault, forming two low gables externally, and on the square thus formed is the dome with a high windowless drum, like the apses circular both inside and outside. The churches of Mani are not remarkable for their lighting, but the Dekoulos church at Itylo is the worst lit of all. There are but two small windows, 6 in. broad by 2ft. high, and a small door at the south-west angle; beyond this nothing. Externally the church is plastered, with roofs of thin stone slabs. The dome has a blind arcade, of which each alternate arch is supported by a plain corbel; those between rest on slender square shafts (Pl. XVII). Internally the painting of the church is perfect, but so dark is it, that it was not possible to make out the subjects fully. The west wall is filled with a representation of the Last Judgement. At the top is the Crucifixion, below it Our Saviour in a glory surrounded by the saints, on His right-hand side, still lower down, are the souls of the virtuous rising in balloon-like circles of cloud, whilst at the left-hand bottom corner the mouth of hell, a gaping monster, is open to receive the damned, whom devils with pitchforks are hurrying into it. Above hell is shown the Resurrection, the earth with open graves, and the sea giving up its dead. Round the church, in the lower part of the wall, is a range of full-length saints, on the left-hand side of the Eikonostasis S. Michael, then Gabriel and others. Above them is a second range of half-length figures, and above that, in the north dome arch, the Ascension of the Virgin, the Death of the Virgin, and scenes from the life of Christ. Over all is Christ in Glory, crowned and holding a scroll, surrounded by saints. In the north-west bay above the two ranges of saints are small martyrdoms and, above them, two large figures of saints. Above the wall arches, but below the springing of the vault, are various scenes from the life of Christ:—the Entombment, the women at the Tomb, the Ascension, Our Lord at the well and healing the blind. On the dome arch of the south wall are martyrdoms, and above them in the tympanum of the arch, the Virgin and Child.

The western bay of the vault is filled with two concentric circular zones (Pl. XIII). In the centre is Christ enthroned, round him a ring of angelic powers, and outside all the signs of the zodiac. The subject is common in the very late (seventeenth century) Byzantine churches and evidently represents Christ as the centre of the universe. With this idea the zodiacal signs are constantly used in church decoration, as at Areopolis

(see below). In the pendentives of the dome are the four Evangelists, in the dome ranges of saints, with the head of Christ in a glory at top. The apse has, above the saints, the Holy Supper and, in the semidome, the Virgin and Child. Round the apse, at the floor level, are two large serpents. The signs of the Zodiac are referred to in the Byzantine Guide in the directions for representing 'The illusive seasons of this life,' but the subject, as represented here, is not given, although in many respects the scheme is that of the Guide.

Above the door is an inscription painted on the plaster:—

[+ 'Ανηγέρθη ἐκ βάθρου γῆς καὶ ἀνηστορή|θι οὗτος ὁ θεῖος καὶ πάνσεπτος  
ναὸς τῆς κυ|ρίας Θεοτόκου Ζωοδόχου Πυγῆς· καὶ τοῦ ἐν ἁγίοις πατρὸς ἡ|μῶν  
Νικολάου, καὶ ἁγίου Παντελεήμονος· | ἐν τοποθεσίᾳ Καρίδι· ὁ ὁποῖος ναὸς  
καὶ ὄλλον | τὸ μοναστήριον ἀνικδομήθι· διὰ ἐξόδου καὶ συν|δρομῆς, καὶ  
κόπου· παρὰ τοῦ θεοφιλεστάτου ἐπισκό|που Κυρίου Δανιὴλ Μαΐνης, καὶ τοῦ  
αὐταδέλφου αὐτοῦ | προτοσυγγέλου Νικηφόρου, υἱῶν τοῦ ποτὲ Γεωργίου |  
Ντεκούλου· Μιχελί· ιατροῦ· εἰς βοηθείαν αὐτῶν καὶ ψυ|χηκὴν σωτηρίαν·  
ἐν ἔτει σωτηρίῳ·. . . αψξέ' | μηνὶ Μαρτίῳ | διὰ χειρὸς καμοῦ 'Α|ναγνώστου  
Διμαγγε|λαῖα ἐκ Κου|τύφαρι.

The original, of which I have preserved the spelling, and only divided the words and expanded the abbreviations, is in capital letters of the forms ϜΒΓΔΕΖΗΘΙΚΛΜΝΞΟΠΡCTYΦΧΨΩ with Ϝ and Ψ. The last words from *μηνὶ μαρτίῳ* onwards are in minuscules. Only a few common abbreviations are used, and the tachygraphic signs for *-ας* and *-αν*.

The monastery is still inhabited by the descendants of the George Dekoulou Micheli, the Physician of the inscription, and the buildings and land are their family property. According to their family tradition, this George had four sons: two laymen, from one of whom the present owners, John and his son Demetrios, claim descent, and two clerics, the bishop Daniel of Maina and the protosynkellos Nikephoros, recorded by the inscription as the builders of the church and monastery. These two are said to have gone to Constantinople, where the Patriarch gave them permission to found the monastery of the Zoödochos Pege, and gave it the name Dekoulou. This name, which belongs properly to the monastery, the members of the family have since borne in addition to their own original family name Micheli, and in the inscription it is given also to their father George the Physician. From it the monastery is popularly called

τοῦ Ντεκούλου or τοῦ Ντεκουλιάνου (*of the man of Dekoulou*) or τῶν Ντεκουλέων τὸ μοναστήρι from the form Ντεκουλέας with the local termination of family names -έας. This story of the founding of the monastery may be taken as substantially true, but there is no reason why the Patriarch should have given it an Italian name, and as a proper name in Italian, Dekoulou is more than improbable. The truth probably is that as the church was dedicated to the Ζωοδόχος Πηγή, some one who knew Italian gave the monastery the irreverent nickname of Ντε Κούλος, punning on the identity of pronunciation of Πυγή and Πηγή.

At Koutiphari I was told that the family name Demangeleas (Δημαγγελέας) still survives, and also the fame of the painter Anagnostes Demangeleas.]

The date, 1765 A.D., was just five years previous to Orloff's landing at Itylo. Pouqueville says 'When in the month of April 1770 the Russian fleet anchored in the bay of Oetylos, its commanders were received with transports by the bishops of Lacedaemon and of Chariopolis. . . . The attempt was a complete failure.'

The special glory of the church is, however, the great carved and gilt wood Eikonostasis (Pl. XVIII) surmounted by a floriated cross and eikons. It is of the usual late design and shows a curious mingling of Byzantine Gothic and French Renaissance features. The columns of the lower part are square to the top of the first string-course, 3 ft. 5 in. high; above this they are circular, with high foliated bases and elongated Corinthian capitals. Between them, in the bays not occupied by the doors, are painted eikons, both above and below. The doors have arched infillings with pierced cusps formed by interlacing leaflets; the centre has an ogee point, the sides are semicircular. In the gates to the great door the ogee form is used again for the small arches of the panelling; in the lower panels cusped, in the upper, broken in a very Venetian manner. Above the shafts is a range of cusped segmental arches separated by the brackets which carry the first great cornice. Above this again is a range of eikons and twisted columns which support an arcade with cherubs' heads carved in the tympana. Over this is the upper cornice, a broad carved band crowned with a pierced and interlaced cresting. Every inch is elaborately carved and gilt, with touches of vermillion in the shadows: the motives are mainly classic, leaf and tongue, or egg and tongue bands; and, for the two main cornices, acanthus scrolls mingled with rose, vine, and

other foliage, twisted bosses and grotesque animals. Above all is the great floriated cross flanked by two dragons, from whose mouths rise the side eikons. Here the ornamentation clearly shows the influence of the French Renaissance of Louis XV, which has probably come to this remote monastery through Turkish sources, for the luscious lines of the later French work appealed strongly to the Turk, and to this day the bazars of Constantinople are full of French silverware of this style. Of the same type as the Dekoulos church at Itylo are H. Nikolaos at Langada and H. Basilios at Koutiphari. Both are in very bad repair and unimportant; they probably belong to the same date—the middle of the eighteenth century.

In Upper Mani are only two churches of the two-columned plan, H. Soter at Itylo and H. Joannes at Platsa. Neither is of great importance.

H. Soter at Itylo stands by the side of the winding road which zigzags up the cliff from the harbour to the town. It has no narthex, but in its place an arcaded loggia is thrown across the road, on top of which is the belfry. The masonry is rough, of squared stones with tiles irregularly placed; the dome is octagonal, with little gargoyles and angle shafts, and has an arched cornice.

H. Joannes at Platsa (Pl. XV) is noticeable for its length, 24 ft., in comparison to its breadth of 18 ft. Internally the dome is carried on two columns, one octagonal, the other a classic shaft re-used. There is but one apse which shows five sides of a decagon to the outside; the place of the secondary apses is taken by niches in the eastern wall, which do not show to the outside. The angle compartments are covered by half barrel vaults, a method quite peculiar to this building, and the proportions are unusually lofty. The dome is octagonal externally, with a flat cornice, and all the roofs are tile covered (Pl. XVII). The masonry is of stone with a few bricks, and very poor. This building and the previous one are quite late and probably belong to the fifteenth or sixteenth century.

The church of the Transfiguration (H. Metamorphosis) at Koutiphari (Pl. XV) is an example of the four-columned type with no extra bay to the east. It is a small church, measuring only 13 ft. 9 in. long by 12 ft. 6 in. broad internally, with walls 1 ft. 10 in. thick, and has been a good deal pulled about. The dome is about 4 ft. 6 inches in diameter and is supported on four octagonal piers with square cubical capitals, carved with low flat reliefs on all four sides. The subjects in some cases are the

usual Byzantine motives, in others rude and singular grotesques. The cross with leaves at the angles, peacocks drinking from a bowl or pecking at a conventional vine tree, and interlaced or spiral rosettes are used, but along with them are fighting cocks, a man killing a stag, a cock ploughing



FIG. 6.—A CAPITAL FROM PLATSA.

with two foxes, a man and his dog attacking a bearlike monster (Fig. 6),<sup>1</sup> and a griffin with a rabbit in his mouth. The church otherwise is not of great interest ; the Eikonostasis has a carved cornice with a stone central

<sup>1</sup> The photographs are from a similar capital, also from Platsa.



arch, but this seems a later patchwork. The dome is tied with marble beams as in the churches of Lower Mani. The great eastern apse shows three sides of a hexagon to the outside, the two side apses are flat segments of circles.

The eastern end of H. Demetrios (Pls. XV, XVII) a little to the east of Platsa, is apparently the Sanctuary of a church of this type; the remainder has fallen and been replaced by a barrel-vaulted cell. Save that here all three apses are hexagonal outside and that the Eikonostasis has entirely disappeared, it is the same as the church of the Transfiguration, but is a little broader. The piers are octagonal with cubical capitals carved, as in the Metamorphosis, with grotesque subjects. The central apse has a double arched window. The masonry externally is of good brick and stone, carefully built and with a dentil course at about half the height. Inside are the remains of a marble floor with an inlaid border, much damaged. The fine character of the masonry makes an early date probable, and I should assign it to the eleventh century, the one remnant in Upper Mani of the early churches.

There now remain for consideration a number of churches in and around Kardamyle, the northern port of Mani, and with these should be included the eighteenth-century churches at Areopolis and Kouskouni. These churches were all built during the Turkish domination, and show the same admixture of styles that we have already noticed in the Eikonostasis at Itylo. They bear witness to the fact that, in Upper Mani at any rate, the eighteenth century was a time of prosperity and of religious activity. Elsewhere in Greece we find paintings executed in this period, of a higher technique than had been attained in the centuries immediately before, but in no other district do we find complete churches of the eighteenth century, elaborate in detail, fully and carefully finished.

The church of H. Taxiarches (Pl. XV and Fig. 3), at Areopolis, was built by the Mavromichaeli family in 1798 (the date is over the north doorway). In plan it is a cell church similar to the Dekoulos church at Itylo, 16 ft. 8 in. broad by 48 ft. long internally, with wall arches on the sides and a dome set on a cross vault over the centre. The sketch (Fig. 3) shows the manner in which the cross vault is thrown between the spandrels of the nave vault, a scheme midway between H. Elias at Alysola and the Dekoulos church at Itylo. Externally the apse shows five sides of a dodecagon; it has a high

podium, above which is a shallow wall arcade with angle pilasters, from the capitals of which, between the arches, small circular angle shafts spring to the moulded cornice. Round the top of the apse and formed into panels by the angle shafts, is a frieze sculptured with the signs of the Zodiac in crude and bold relief (Fig. 7), with a cherubim head flanked by two suns in the centre bay. The pilaster capitals are carved with large rosettes and leaves, and a rosette and leaf ornament is used on the cornice and string-course. This ornament, indeed, is repeated on every string-course, both internal and external, throughout the building. The windows and doors are square-headed with dressed stone reveals: the two doors north



FIG. 7.—H. TAXIARCHES, AREOPOLIS: THE APSE.

and south are surmounted by carved panels of archangels and saints, evidently selected for their warlike qualities, and above the south door is a hand in blessing and a dove, framed in a trefoil arch (Fig. 8). In the centre of the panel over the north door is a rude coat of arms carried on the breast of a double-headed displayed eagle; the coat is quarterly first per pale (1) barry, (2) some indeterminate bearing, second a lion rampant, (3) bendy within a bordure as first; over all a shield surmounted by a crown.

On a label below is the date 1798, OXT 19, and a little Latin cross.<sup>1</sup> At the south-western corner is a square tower rising in diminishing stories with arched openings on each storey to an octagonal lantern flanked by four rude pinnacles. The church is whitewashed inside and outside.

On the hill to the east of Areopolis, in the village of Kouskouni, is a very rudely built little cell church with a belfry (Fig. 9) which must be of about the same date as H. Taxiarches. In design it is an elaboration of the little bellcotes universal in Mani and, like the towers, is in a series of



FIG. 8.—H. TAXIARCHES, AREOPOLIS: PANEL OVER THE S. DOOR.

receding stages with a set-back above the string-course at each sill or arch level. The bells are hung in a double-arched opening in the second storey, and from the string-course above this, the gable slopes back in four stages to a cross at the summit. The string-courses are carved with incised wave mouldings, semicircles and circles. The voussoirs of the bell arches have six-pointed stars set in circles, and on the stones on either side are rudely carved birds, angels, pots and rosettes. The mouldings are very simple, but neither here nor in any of these late churches are they distinctively Byzantine. In Areopolis are other buildings, churches and private

<sup>1</sup> After the T of OXT there is an abbreviation mark. The spelling 'Οχτῶβριος reflects the popular pronunciation of 'Οκτῶβριος.

houses, of the same style. These two examples will serve to show its peculiarities.

KOUSKOUNI NEAR AREOPOLIS  
LOWER MANI GREECE

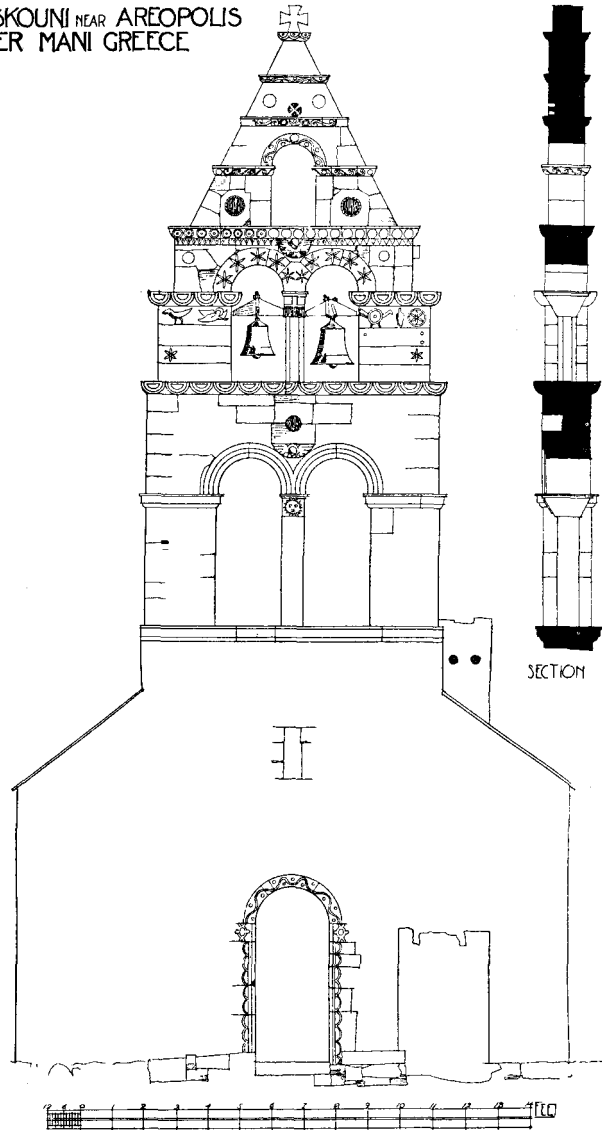


FIG. 9.—BELFRY AT KOUSKOUNI.

Within the ruined walls of the Venetian castle at Kardamyle is a

church (Pl. XII) of about the same size and of the same plan and construction as H. Taxiarches at Areopolis. It is built with large squared blocks of a fine brown limestone quarried in the neighbouring hills. The dome is octagonal outside with round angle shafts and a flat moulded cornice, and is divided into two stages by a bowtell string-course. In the upper stage each face is divided into two panels by a central shaft of the same section as those at the angles. At the south-western angle is a small square bell-tower on a high battered base rising to the height of the moulded wall cornice; above this the tower rises in diminishing stories with arched openings on all four faces, and terminates in a high-pointed roof of stone. The string-courses and voussoirs are elaborately carved with circles and rosettes of the same type as those at Kouskouni, and the conical roof is covered with sunk circles containing six-pointed stars. The door on the south side has pilasters with sunk panels, rude Renaissance impost capitals and a semicircular moulded arch. Above are three niches and a small carved panel of the Holy Roman eagle. The character of the carving is well shown in the photograph of a window beside the door (Pl. XVII); the sill is an old fragment re-used, but the jambs and the stones of the pointed arch are of the same date as the church. In the spandrils are birds pecking at flowers which spring from a chalice and, at the apex, the eagle surmounted by a crown. The carving is delicately worked in white marble.

From Kardamyle the hills rise in great crags split by deep ravines, to Mount Elias. On the westernmost peaks, overlooking the port, stand two churches, of which one, that at Gounitsa, is illustrated (Pl. XVII). It is two-columned in plan, built of the local brown limestone with moulded cornices and without bricks. The dome is twelve-sided and has narrow moulded windows, alternately covered with semicircular arches and with Turkish ogee-arched lintels set in square frames. Above the windows are little circular openings. The roof is in two receding stories with tile roofs; the cornice of the upper stage is moulded and has a little saw-toothed ornament; the three apses are hexagonal to the outside. In the interior is a carved wood Eikonostasis of the Itylo pattern, but very coarse.

On the summit of the neighbouring cliff is a church of the same type, and above Prasteion, some three miles to the south, a third, dedicated to the Death of the Virgin (*ἡ Κοίμησις τῆς Θεοτόκου*). [This church forms part of the buildings of the monastery of S. Theodore, now used as a farm.

The actual church of S. Theodore lies a few yards to the west. In the Eikonostasis of the church of the Koimesis is a portrait (Pl. XIII) of the founder Isaías, with an inscription in the same lettering as the one from Itylo. In the original spelling it runs :—

+ ὁ παρομιόθεις Ἰσαΐας μυραῖος καὶ πρωτοσύγγελος | τῆς μεγάλης ἐκκλησίας | εἰδὸς τοῦ ποταῖ δεσπότου Κυ[ρίου Θε]οδοσίου ἐκ χώρας Πρωαστει[ου] | καὶ κτήτωρ τῆς | ἀγίας μονῆς | ταύτης.

The only abbreviations used are the usual one for *καί* and the tachygraphic sign for *ει* in the spelling *εἰδὸς* for *υἱός*. For the opening words compare the inscription at Mistra on a portrait of Manuel Palaiologos, ὁ παρόμιος μανου[ῆ]λ ὁ πα]λαιόλόγος, which also has the same misplaced rough breathing which we have here on *παρομοιωθείς* and *Θεοδοσίου*.<sup>1</sup>

*Μυραῖος* being coupled with *πρωτοσύγκελλος* is apparently an ecclesiastical title or office, but I cannot find the word.<sup>2</sup> As, however, ἡ μεγάλη ἐκκλησία refers to the church of the Patriarchate at Constantinople, which now replaces St. Sophia, Isaías would seem to have been at one time an official of this church, and as further τὸ ἅγιον μῦρον (the chrism of the Greek church) is consecrated only at the Patriarchate, the title *Myraios* is probably to be connected with this. The translation will then be : ‘The likeness of Isaías, Myraios and Protosynkellos of the Great Church, son of the sometime bishop Lord Theodosios of Proasteion, and founder of this holy monastery.’]

The painting is technically far in advance of the usual stiff Byzantine work and represents an elderly man with a red beard and moustache leaning on a pastoral staff, with a book and rosary in his left hand.

[On the pages of the open book is the monastic sentiment, Μακάριος ὁ ἔχων τὴν μακαρίαν ἀγάπην καὶ τὴν ἀγίαν υπακοὴν ἕως θανάτου, written in capital letters tailing off into minuscules where the space ran short.

A gable-topped stele, evidently from the grave of a yeoman of the Roman period, serves to mark the centre of the floor. Below the pediment are the words ΚΛΕΩΝ ΧΑΕΡΕ, and the field has a carving in low relief of a pruning-hook and what seems to be a stoppered flask hung from a peg by a cord, as if their owner had put them aside.]

The building material of the district is the brown limestone of which the hills are composed. It can be quarried on the surface and is cut

<sup>1</sup> Millet, *B.C.H.* xxiii, p. 21.

<sup>2</sup> See p. 213, below.

from the hills in square blocks, which are built without further dressing into the walls. The entire town of Prasteion is of this material, and this solidity of construction gives it a very different appearance from the usual ramshackle Greek village. In the centre of the town, a church is at present being built on a scale which shows that the building traditions of the country are not yet dead, and at the north-eastern angle stands the tower of the older church (Pl. XVII). This is of the same type as Kardamyle but is much superior to it in dignity and design. There are five stages to the conical roof; the lowest is an open arcade, above this are three stories with double arched openings on each face and a small central window above; the fifth stage has only a single light. At each sill and springing level the tower is set back above a rosetted string-course, the set-backs increasing as the tower rises so as to form a perceptible entasis.

In these buildings we have a natural traditional local style, based on the old Byzantine school and influenced by Italy from the West and by Turkey from the East. The structure and plan are Byzantine; at Kardamyle, however, the excellence of the local stone has banished brick, and with it the Byzantine decorative detail, substituting in its place circular shafts and bowtell mouldings, whilst as a result of the intense Maniote pride in their church bells, which we are told sounded in Mani when silent elsewhere throughout Greece, we find the elaborate bellcote of Kouskouni and the belltowers of Areopolis and Prasteion.

#### HISTORICAL AND GENERAL CONCLUSIONS.

The earliest churches of Mani are those in the southern part from Gerolimena to Pyrgos. In this district there are few modern churches and the construction and detail of the old examples point to a period of architectural activity from the tenth to the end of the twelfth century.

We are told that Mani was not converted to Christianity until the reign of Basil the Macedonian,<sup>1</sup> a reign marked both by great missionary activity and by a revival of art and architecture, and no churches need be looked for earlier in date than the ninth century. Vamvaka (1075 A.D.) is the only dated church in the district and with it may be grouped the churches at Kitta and Karouda. These churches have no old Byzantine stones built into their walls, and are therefore probably the first churches

<sup>1</sup> Finlay, *History of Greece* i, p. 305.

erected on the sites. They have a high external podium of large stones, at Kitta with a decoration of crosses, and fine stone masonry with bricks in both vertical and horizontal joints in the upper part. The door arches are slightly horseshoed, the dome cornices are arched, and the apses hexagonal on the outside, characteristics which would assign them to the tenth, eleventh, or twelfth centuries. Kitta stands out as the finest old church in Mani. The diamond patterning on the exterior and the carved capitals under the dome are exceptionally fine, and the whole church is very accurately and carefully built. The church at Gardenitsa is very similar in technique but is more roughly built; in its walls are fragments of an older church, and in the apse, a few cut brick ornaments of the type associated elsewhere with the eleventh, twelfth, and thirteenth centuries.

At H. Marina, Pyrgos, H. Nikolaos, Ochia, and H. Petros, Pyrgos, the podium is wanting. The masonry is well built with bricks and these churches belong probably to the twelfth century.

Boularioi is remarkable for the circular form of the apses externally and the flat cornice to the domes. In both these respects it resembles the church of S. John in Trullo at Constantinople, a church not mentioned until late in history, and perhaps of the eleventh or twelfth century. The flat cornice is usual in the larger Greek churches of the thirteenth century (Daphni, Monemvasia). Asomato has also round apses and a flat cornice, but is so exceptional that it is not possible to give it a definite date.

Maina was a town of considerable importance in the time of Constantine Porphyrogenitus and the district seems to have enjoyed some prosperity until the Frankish invasion. This period corresponds to the architectural style of the churches, and we may conclude that after 1248, when William Villehardouin conquered Mani, but little building was done in Lower Mani. In Upper Mani, the eastern end of H. Demetrios at Platsa belongs to the same period.

The characteristics of the early style may be shortly summarised:—

The groined vault is not used, the angle compartments being covered by longitudinal barrel vaults.

The longitudinal barrel vault of the western cross arm is carried across the narthex. The usual method is to carry the west wall up to the vaults, and completely separate the narthex from the church. The Mani narthex and church are under one roof.

In construction wood is almost unknown, and stone lintels and beams



are used in its place. The dome of Asomato is designed to do away with scaffolding and the carved marble tie-rods are substitutes for metal or wood. Almost all the churches have the four beams to the dome and Kitta had additional beams at the capital level.

It seems probable that many of the carved details were imported; they are of a greyish-white marble resembling the Proconnesian. At the same time the typical late Corinthian capital is not found, and the marble tie-beams and the capitals of Kitta are peculiar to Mani and were probably made locally. Such work as the lintel of the west door at Karouda agrees closely with Byzantine work elsewhere and is, almost certainly, imported.

The domed porches of Boularioi and Gardenitsa are an interesting Maniote addition. I do not know of any other examples, though the church at Manolas in Elis has a large domed porch or narthex on three sides of the western cross arm.

In plan two-columned churches predominate;<sup>1</sup> the four-columned plan without the Sanctuary bay is found at Kitta and, in Upper Mani, at H. Demetrios, Platsa, and the Transfiguration, Koutiphari. If Kitta was built in the ninth century, the plan can hardly be a modification of the two- or four-columned type, but all three should be considered as simultaneous developments from the cross plan of the Basilian Renaissance (S. Mary Diaconissa, Constantinople). The Kitta plan seems to be peculiar to Mani. The four-columned plan is used at Keria, Karouda, and H. Marina.

Upper Mani is a much richer country than the land of the Kakouvouliotes, and on account of its foreign trade was both more attractive to the conqueror and easier to hold than the rocky district south of Areopolis. Probably owing to this the early churches have been destroyed. The name of Leo on the displaced stone at H. Sophia, Koutiphari, remains to tell us that a man who was probably the son of the founder of Vamvaka in 1075 A.D. was alive also in the northern district, but the east end of H. Demetrios at Platsa is the only fragment left which can be assigned to his time. The other four-columned church, the Transfiguration at Koutiphari, is probably later. The remaining churches are comparatively roughly built and of late date, probably thirteenth or fourteenth century. They show the gradual evolution of the domed cell church, such as Itylo, from the simple barrel-vaulted cell. As intervening forms we have the crossbarrelled cell at

<sup>1</sup> Boularioi, Gardenitsa, Ochia, Kouloumi, Vamvaka, Asomato.

H. Paraskevè, Platsa, and the crossbarrelled cell with a small dome at H. Elias, Abysola. The barrel-vaulted and domed church is one of the typical late forms in Greece ; in Constantinople it is not uncommon and occurs in the Bogdan Serai, S. Thekla, and the side church of the Monastery of the Chora, all probably as late as the fourteenth century. The churches of the eighteenth century at Areopolis and Kardamyle are of the same type as H. Elias, Abysola.

The very small size of these thirteenth century churches is remarkable, and this is a further point of resemblance to the Geraki churches. The later churches are all much larger.

The trade in carved marbles would naturally stop with the Latin conquest and we find no imported stones in Upper Mani ; the carving is rude but very vigorous, and evidently native to the soil.

During the Venetian domination in the seventeenth century Northern Mani enjoyed some degree of prosperity and had considerable foreign trade. Subsequently Mani became practically independent and was governed by its hereditary chiefs, who were given the title of Bey by the Turks. They seem to have exercised a very limited authority, for the country was rent by small wars and family blood feuds. The latter are still said to exist, and in Lower Mani the people still build mediaeval keeps, but this is now perhaps only a proud tradition. With the eighteenth century begins a building period ; the Dekoulos church at Itylo is dated 1765, and from then almost to the present day the Maniotes have developed a local architecture. We meet with many evidences of a great renaissance of church building and painting throughout Greece in the eighteenth century, but nowhere did it produce buildings which can be compared with the churches of Prasteion and Kardamyle.

RAMSAY TRAQUAIR.

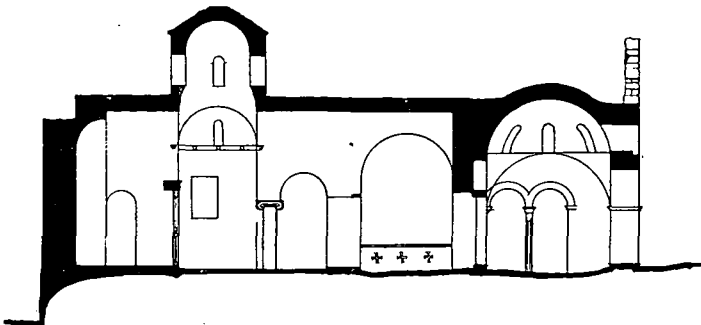
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NOTE.—Canon F. E. Brightman suggests that the word *Μυραῖος* may be the ethnic from Myra in Lycia, though the usual form seems to be *Μυρεύς*. Otherwise he agrees in thinking that 'it is equivalent to a title among the *ὀφφίκια* of the Great Church—which certainly is the patriarchal church of Constantinople—viz. *ὁ μυροδότης*, whose function is defined as *ἵνα ὑποκρατῇ τὸ ἅγιον Μύρον (Εὐχολόγιον τὸ μέγα*, Venice, 1869, pp. 686, 691), i.e. to hold the *ἁγγεῖον* containing the chrism of confirmation when the Patriarch administers baptisms in the Great Church.'—[R. M. D.]

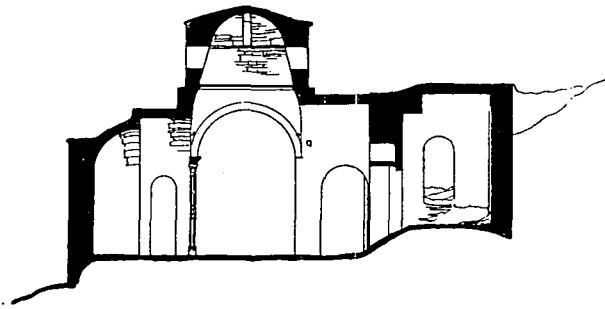
BOULARIOI

ASOMATO NEAR BOULARIOI

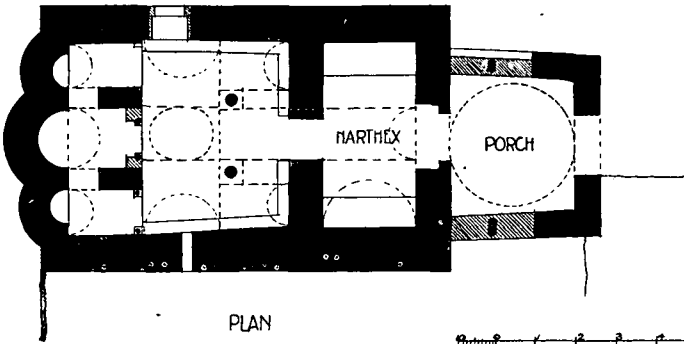
LOWER MANI GREECE



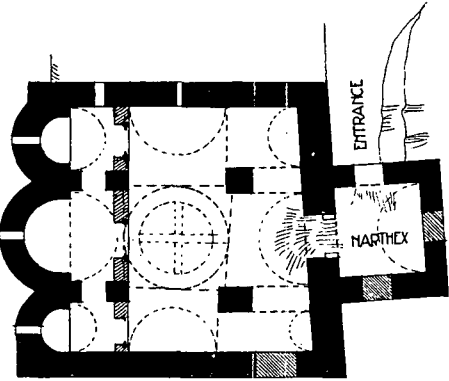
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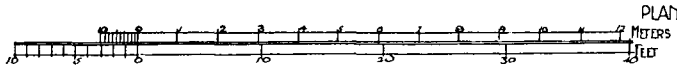
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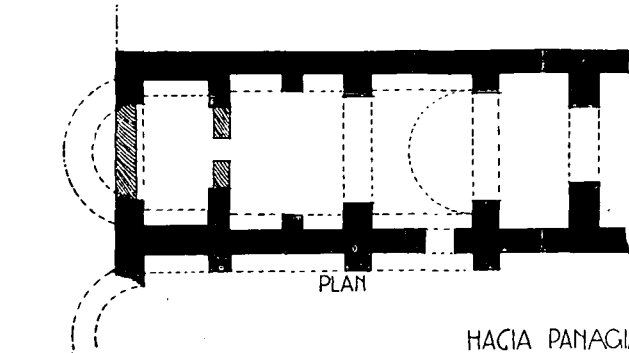
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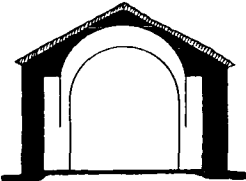
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HAGIOS STRATEGOS

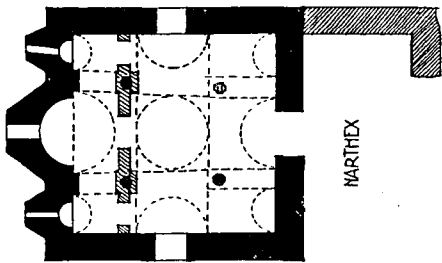


PLAN



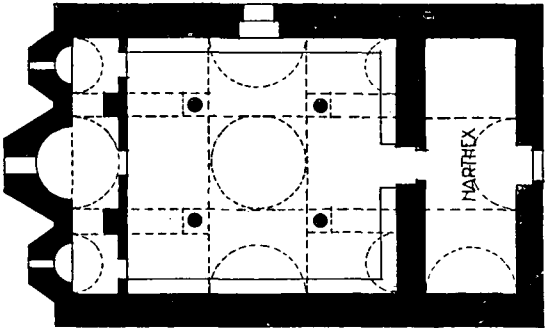
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HAGIA PANAGIA, NOMIA



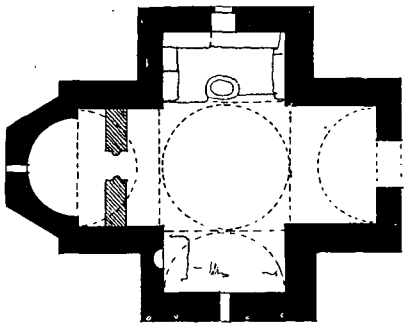
NARTHEX

HAGIOS GEORGIOS KITTA.

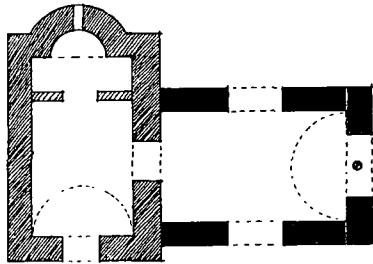


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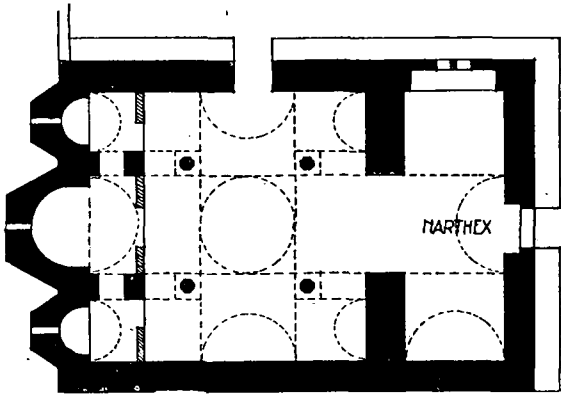
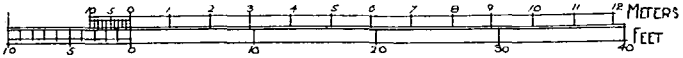
HAGIOS IOANNES KERIA.



HAGIOS PETROS. PYRCOS

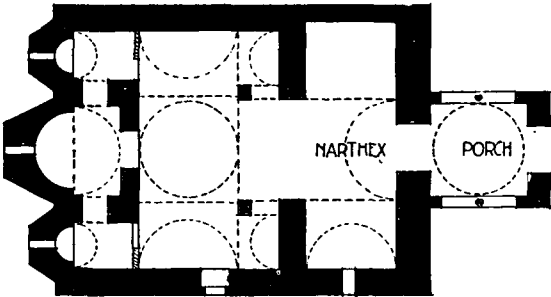


HAGIOS GEORGIOS. DRIALOS



NARTHEX

HAGIOS TAXIARCHES. KAROVDA



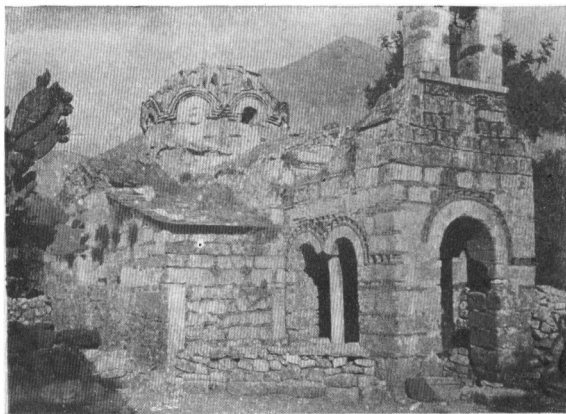
NARTHEX

PORCH

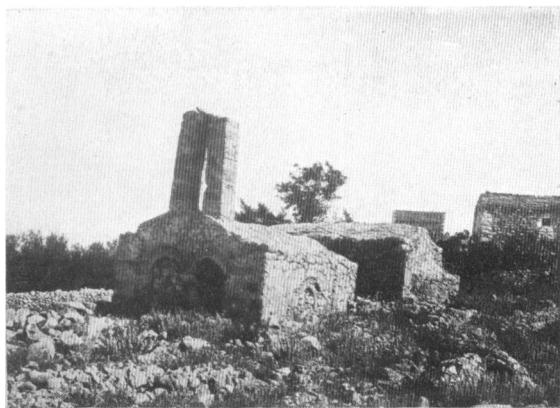
HAGIOS SOTER CARDENIZA



H. STEATEGOS, BOULARIOI, FROM THE S.W.



H. SOTER, GARDENITSA, FROM THE N.W.



H. GEORGIOS, DRIALOS, FROM THE S.E.



H. NIKOLAOS, OCHIA, FROM THE N.W.



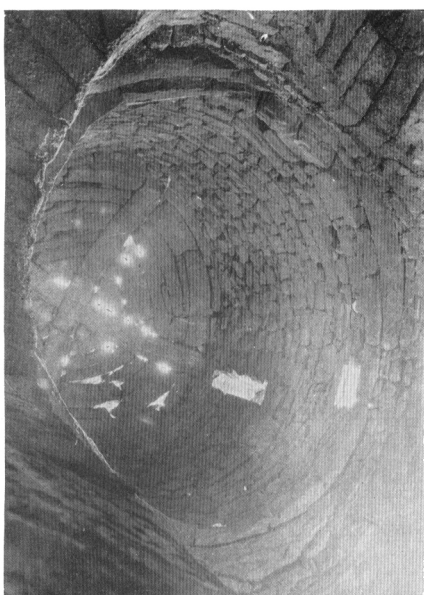
H. TAXIARCHES, KAROUDA, FROM THE S.W.



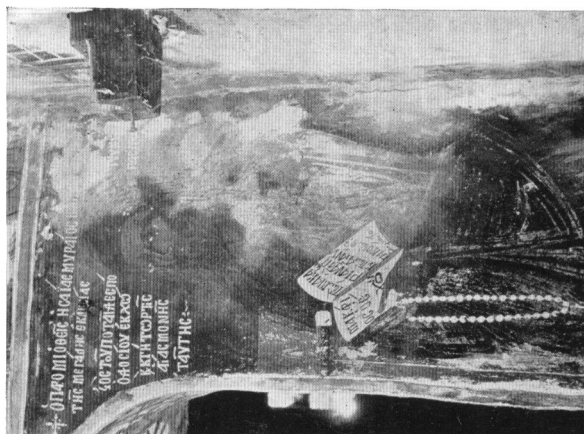
CHURCH AT KARDAMYLE, FROM THE S.W.



DEROULOS CHURCH, ITYLO, PAINTING OF THE WEST VAULT.



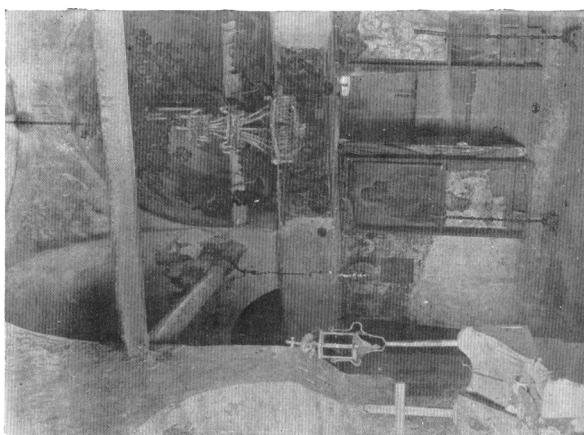
ASOMATO, THE DOME.



PORTRAIT IN THE EIKONOSTASIS,  
KOIMESIS, PRASTEION.

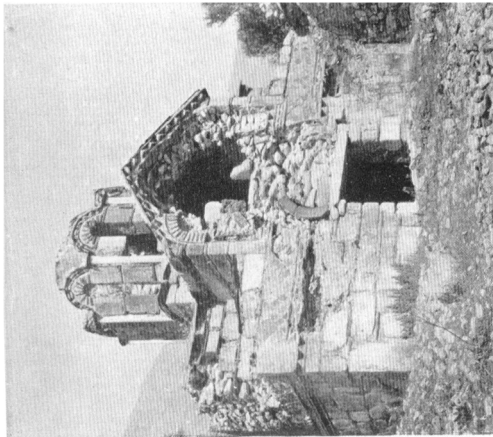


H. GEORGIOS, KITIA, THE DOME.

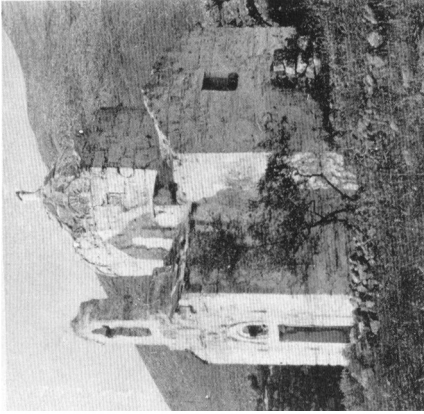


H. NIKOLAOS, OCHLIA, INTERIOR.

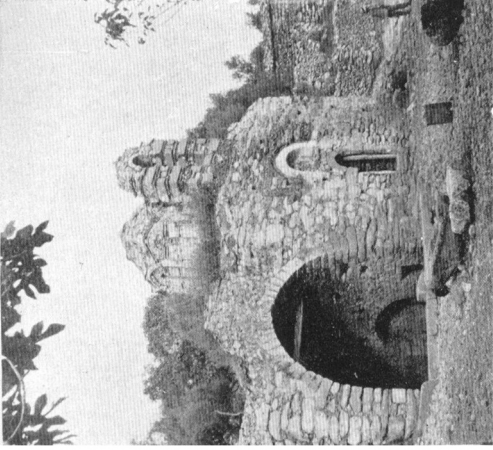
THE CHURCHES OF WESTERN MANT : INTERIORS OF THE CHURCHES.



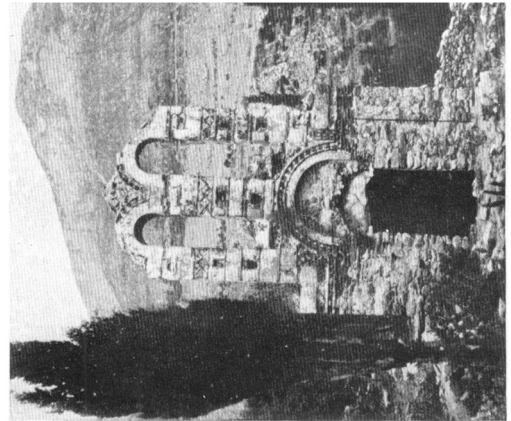
H. GEORGIOS, KITTA, FROM THE N.W.



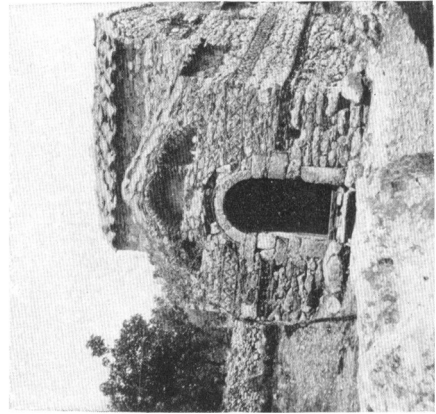
H. PETROS, NEAR PYRGOS.



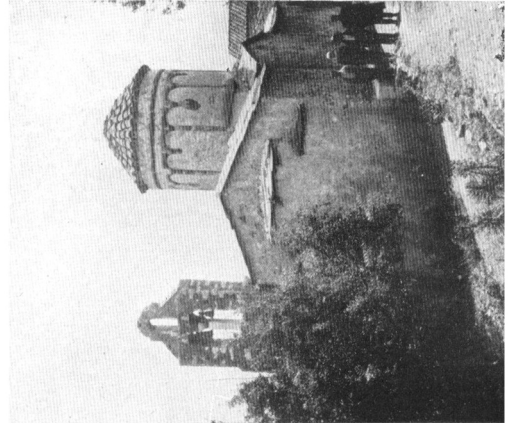
H. ANARGYROI, KOUMANI, FROM THE N.W.



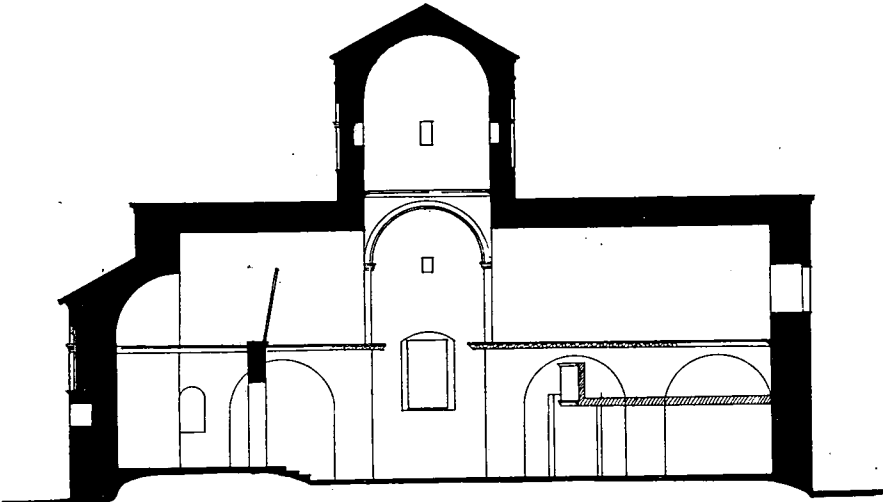
H. SOPHIA, KOUTIPHARI, FROM THE W.



H. PARASKEVÈ, PLATSA, FROM THE W.

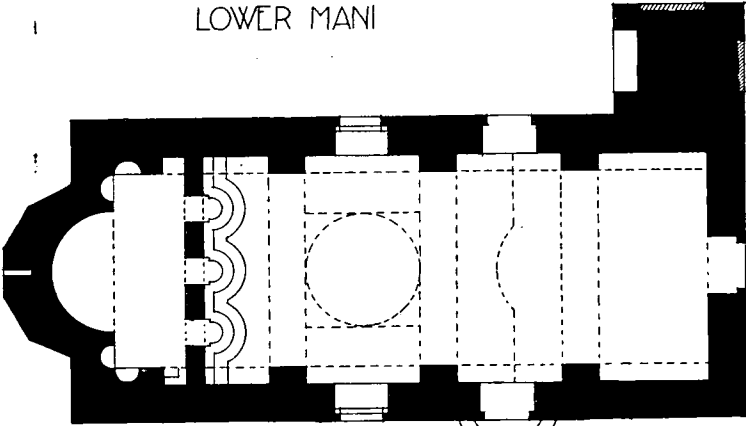


DEKOULOS CHURCH, ITIULO, FROM THE S.E.

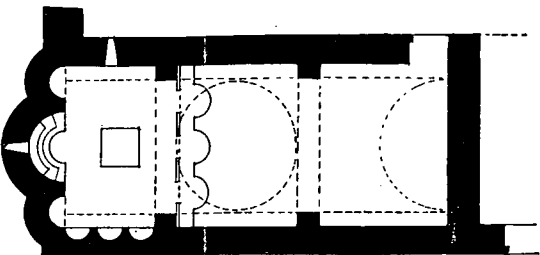
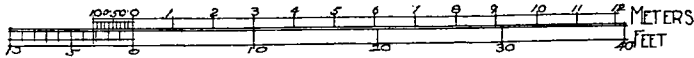


SECTION

HAGIOS TAXIARCHES, AREOPOLIS.  
LOWER MANI

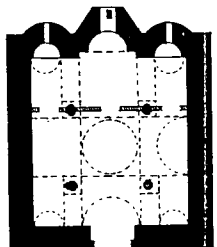


PLAN

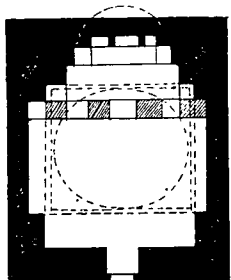


MONASTERY CHVRCH, ITYLO.

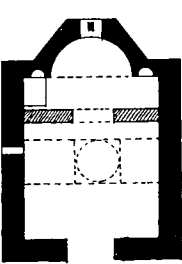
UPPER MANI



METAMORPHOSIS TOU SOTEROS.  
KOUTIPHARI

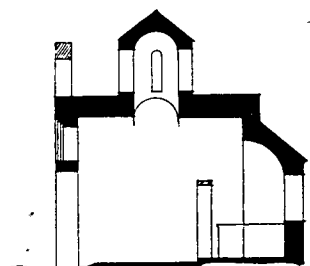


HAGIOI ANARGYROI, KOUMANI NEAR KOUTIPHARI

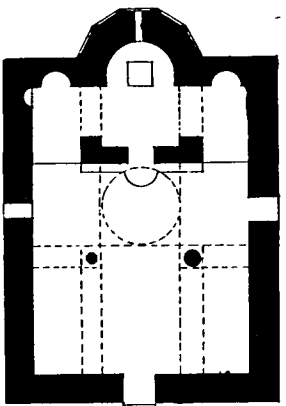


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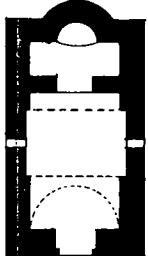
HAGIOS ELIAS, ABYSOLA NEAR KOUTIPHARI



SECTION

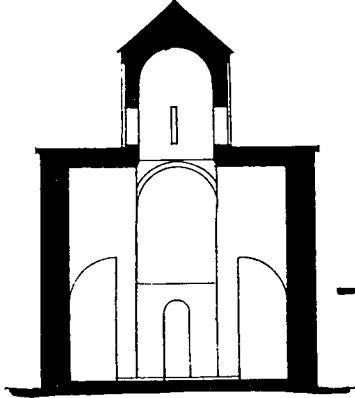


PLAN



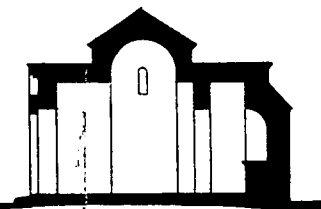
PLAN

HAGIA PARASKEVE

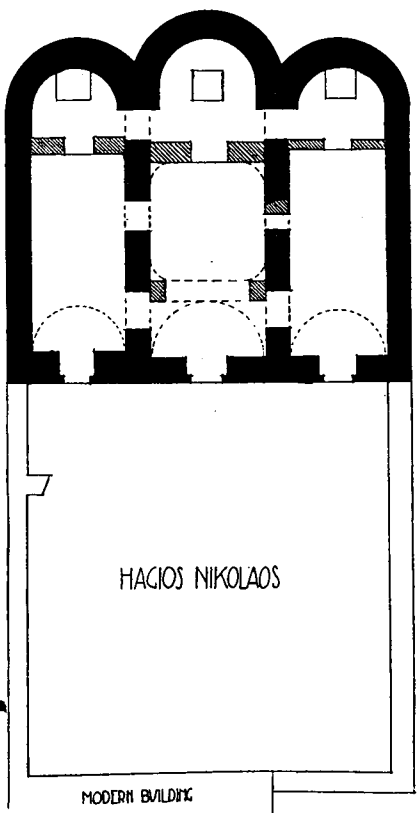


SECTION

HAGIOS IOANNES

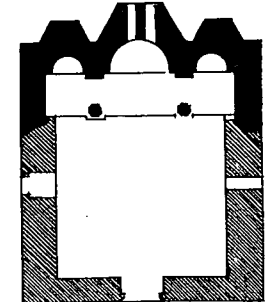


SECTION



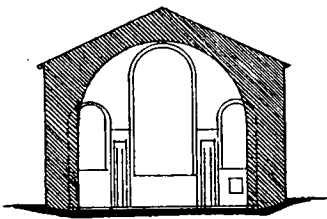
HAGIOS NIKOLAOS

MODERN BUILDING

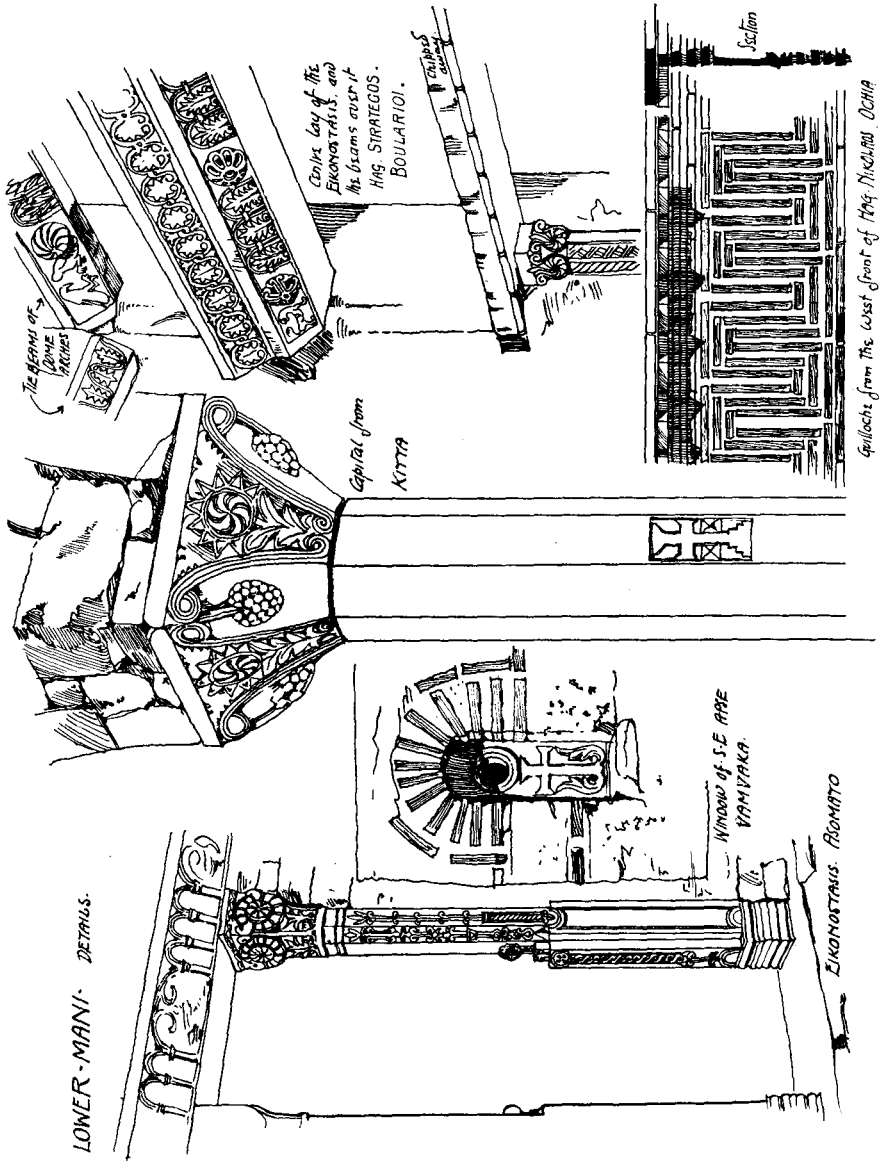


PLAN

HAGIOS DEMETRIOS

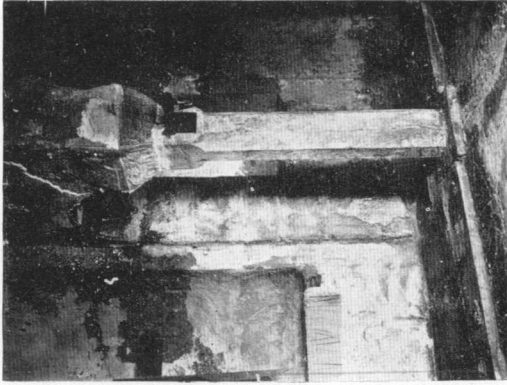


SECTION

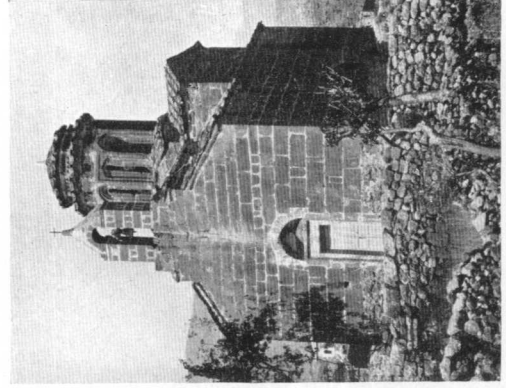


THE CHURCHES OF WESTERN MANI: DETAILS OF DECORATION.

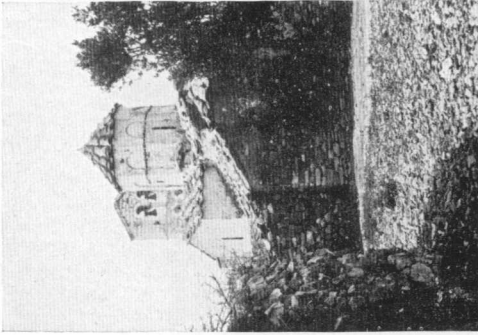




H. DEMETRIOS, PLATSA, E. END.



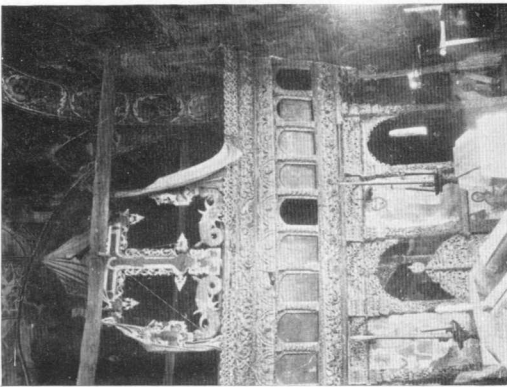
CHURCH AT GOUNTISA, FROM THE S.W.



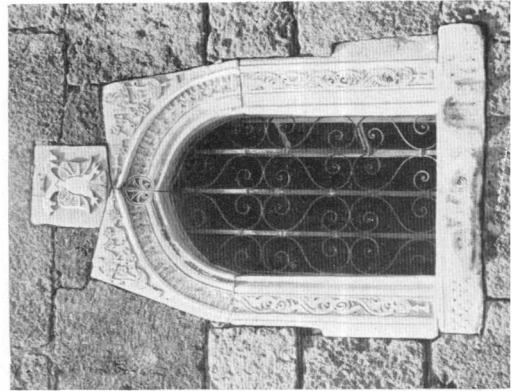
H. JOANNES, PLATSA, FROM THE S.E.



TOWER, PRASTEION.

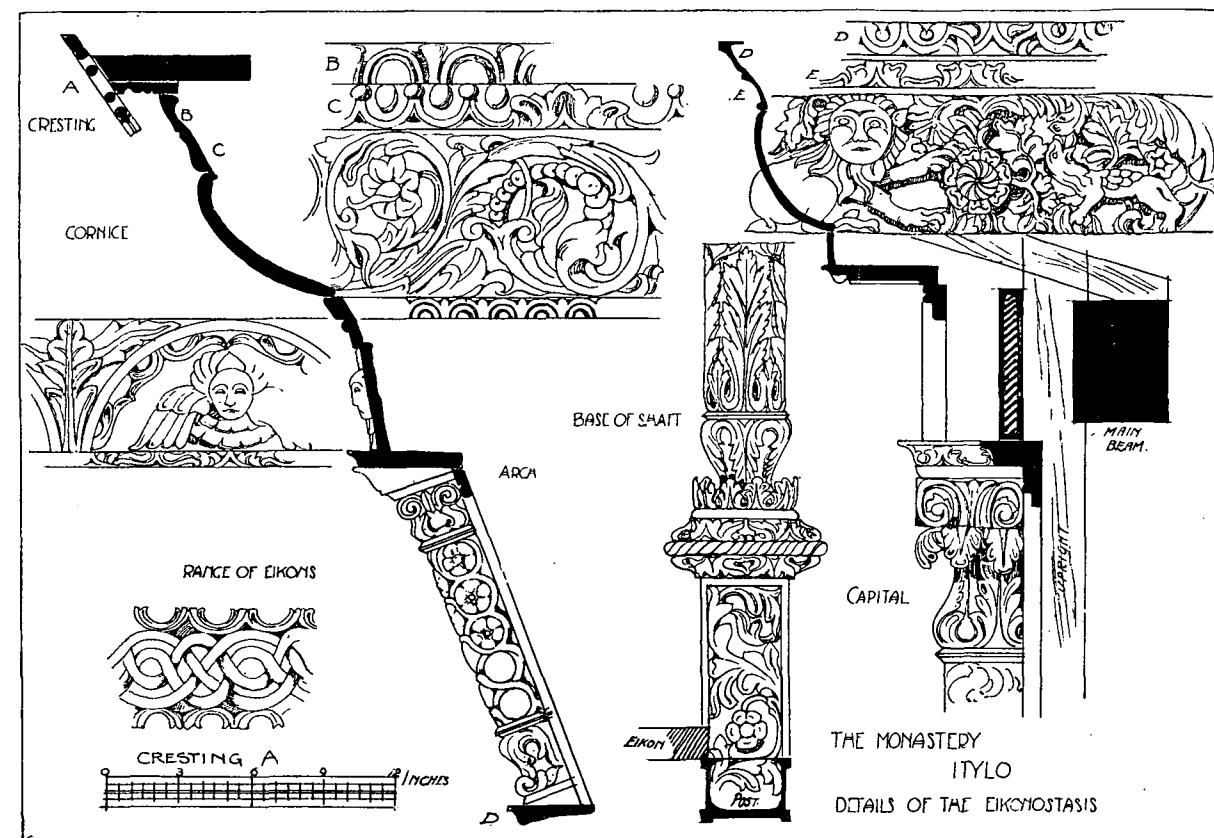
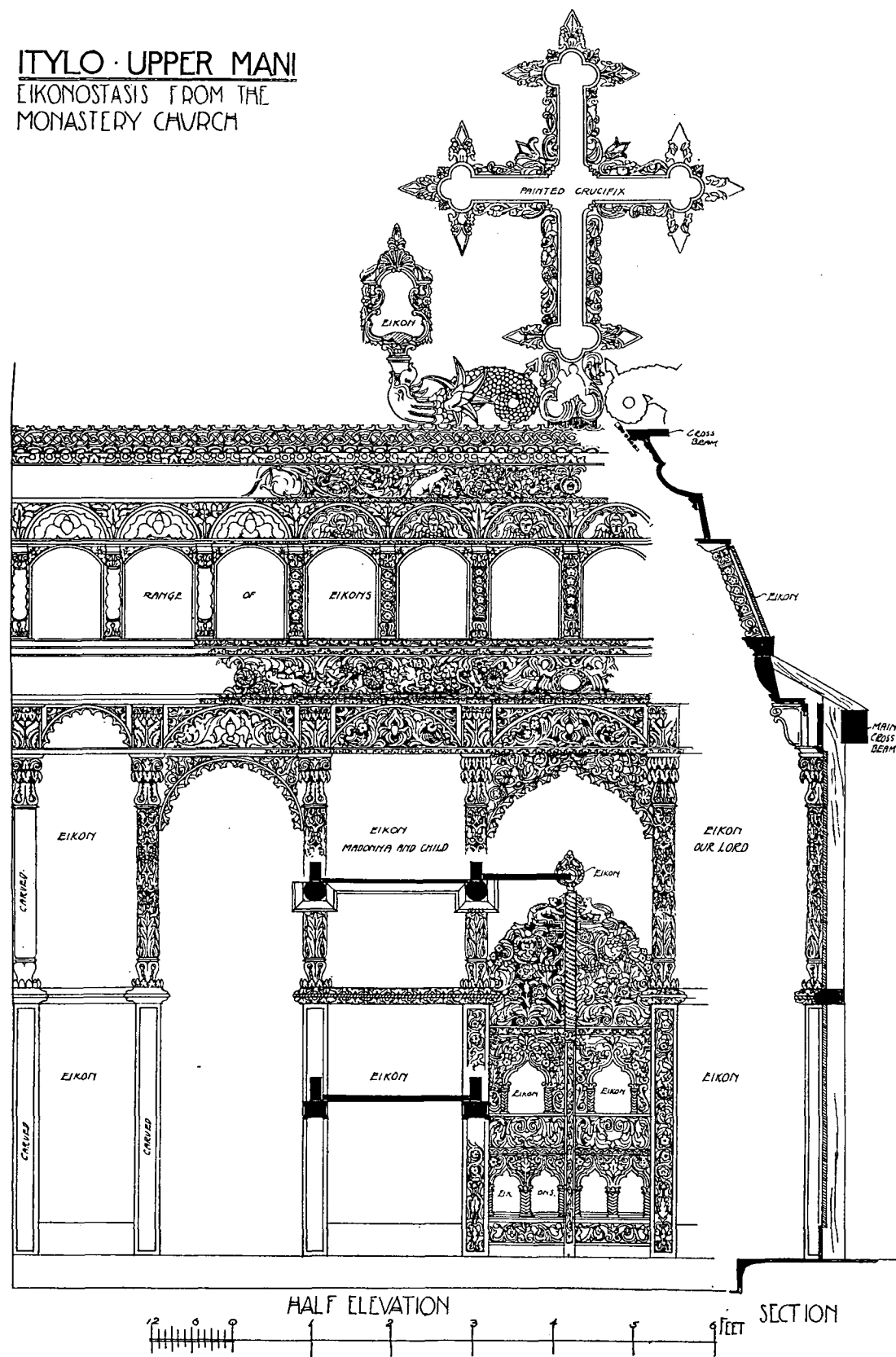


DEKOULOS CHURCH, ITYLO. INTERIOR.



KARDAMYLE, WINDOW IN THE CHURCH.

ITYLO · UPPER MANI  
EIKONOSTASIS FROM THE  
MONASTERY CHURCH



THE CHURCHES OF WESTERN MANI:  
EIKONOSTASIS IN THE CHURCH OF THE DEKOULOS MONASTERY.