



Theotokos Panachrantos or Lips monastery (Fenari Isa Camii)

Summary :

Fenari İsa Camii, a complex of two churches, is all that have survived of the Lips Monastery. It was established by the patrikios Constantine Lips, who built what is now the north church and inaugurated it in 907. The south church was commissioned in the late 13th century by the empress Theodora, widow of Michael VIII, as a part of her reinstatement of the monastery. Theodora's *typikon* for the monastery has survived.

Date

June 907 (dedication of the Theotokos Church)
before 1294-1301 (Church of St. John the Baptist)
early 14th c. (the perambulatory)

Geographical Location

Constantinople, Istanbul

Topographical Location

On the north side of the modern Adnan Menderes Caddesi (Vatan Caddesi)

1. History

Lips Monastery, located in central-west [Constantinople](#), in the Lykos valley, was founded by the [patrikios](#) Constantine Lips.¹ Constantine, who fell in battle against the [Bulgarians](#) in 917, was a dignitary at the court of emperors [Leo VI](#) (886-912) and Constantine VII (905-959).² The [monastery](#) he founded may have been just a restoration of an older foundation.³ The church, however – the only original structure that survives today – was Constantine's own commission.⁴ The church was dedicated to the Mother of God "Πανάχραντος"⁵ and inaugurated in 907, on a ceremony attended by Leo VI himself.⁶ Nothing else is known of the monastery, except that it may have had a [hospital](#) (*ξενών*) attached to it.⁷

Some time after the death of the emperor [Michael VIII Palaiologos](#) in 1282, his widow [Theodora](#) undertook the restoration of the monastery. She instituted a female community and issued a [typikon](#) for it, drawn up some time between 1294 and 1301.⁸ The *typikon* fixes the number of nuns to fifty. Thirty of them were supposed to perform daily prayers and services in the church, while the remaining twenty were in charge of the household duties.⁹ A twelve-bed hospital, with its own paid staff, was built next to the monastery for the treatment of the laywomen.¹⁰ To the south side of Constantine's church, Theodora attached a second church, dedicated to the *Prodromos*, St. John the Baptist. Built before the *typikon* was issued,¹¹ it was primarily envisaged as a [mausoleum](#) of the [Palaiologan dynasty](#). Besides Theodora, who died in 1303 as nun Eugenia,¹² her mother, daughter, sons [Andronikos II](#) (d. 1332) and Constantine (d. 1306) were buried there.¹³ In order to provide additional burial sites for family members, a long [exonarthex](#) (or perambulatory) was added to the existing churches probably in the early 14th century.¹⁴ In the late 14th century Lips monastery was described by the historian Georgios Sphrantzes as one of the larger nunneries in Constantinople.¹⁵ The emperor's attendance in celebration of the patronal feast of the Birth of the Virgin was prescribed by both the *typikon* and the imperial protocol.¹⁶ The last mention of the monastery before the [fall of Constantinople](#) was made by an anonymous [Russian traveler](#), who visited the city in the second quarter of the 15th century.¹⁷

2. Afterlife

It seems that [after 1453](#) the monastery came into the possession of the Fenari family. Around 1460-1480, Alaeddin Ali Fenari converted the south church into a [mescid](#).¹⁸ The interior wall decorations were probably just plastered and whitewashed.¹⁹ A great fire, which swept through the city in 1633, left the building seriously damaged.²⁰ Three years later, after removing the remaining interior decoration and rebuilding the domes and structural supports, the [Grand Vizier](#) Bayram Paşa restored the *mescid* as a *camii*, a



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regular mosque, and put the former north church to use as a **tekke**.²¹ The building was damaged again in fire of 1782 and 1917, after the latter remaining roofless and in ruins. Such a state made possible archaeological excavations and survey of the structure in 1929, led by Theodore Macridy.²² New excavations inside the building, followed by conservation works on its exterior, were undertaken in 1960s by the Byzantine Institute and Dumbarton Oaks. The building has been returned to use as a mosque.

3. The North Church (The Theotokos Church)

The north church consists of a **naos**, a tripartite sanctuary to the east, and a **narthex** to the west. The *naos* was a **cross-in-square** structure. The four columns that used to support **vaults** are missing, but three column bases have remained in their original positions. In the central bay there was a **dome**, which collapsed or was seriously damaged in one of the fires and was replaced by the present one.²³ The north and south vaulted arms of the cross-in-square core terminate in huge triple windows on the north and south façades. The east arm extends further beyond the core, into a vaulted **bema**, ending at the east with an **apse**, triple-faceted on the outside. The bema is flanked with **prothesis** and **diakonikon**, each designed as a tiny quatrefoil, with three lobes hollowed out in the wall masses and the eastern one projecting outside into a triple-faceted apse. Both outside and inside, the walls of the church were sheathed with **marble slabs**.²⁴

The three-bay *narthex* terminates at its narrow sides in shallow concave **niches**. The central outer door was originally preceded by a **porch**.²⁵ There is a staircase tower attached on the south side of the *narthex*. The stairs were probably wooden²⁶ and provided access to the second floor of the *narthex*, which functioned as a **gallery**.²⁷ On this level, there are four diminutive **pareklēsia**, accommodated in the corners of the building, between the vaults of the *naos*, and carefully integrated into the overall design. They were reached presumably by exterior walkways on corbels.²⁸ Each of the chapels consists of a quatrefoil chamber, inscribed into the wall masses. An ideal reconstruction of the church features domes elevated on **drums** above these chapels, but the evidence for drums is not very clear.²⁹

Two additional single-naved *pareklēsia*, flanking the *prothesis* and *diakonikon*, were built integrally with the church. The north one does not exist anymore and only remains of its apse has been attested.³⁰ The triple-faceted apse and eastern bay of the south *pareklēsion* have partly survived incorporated into the north aisle of the Prodromos Church.

4. The South Church (The Prodromos Church) and the Perambulatory

When the empress Theodora restored the monastery, the north church was left virtually untouched and another church was built against its south façade. It was laid out on the so-called "ambulatory church plan".³¹ Its central core, a simple domed square bay, is enveloped on three sides by an **ambulatory**.³² The east side of the domed core extends into the *bema* with an apse, seven-faceted on the outside. The marble floor of the *bema* has been preserved.³³ The rest of the floor in the *naos* was paved in the **opus sectile** technique.³⁴ The walls and vaults were covered with mosaics.³⁵ The ambulatory is lower than the domed core and the *bema*, providing the access of light into the central space of the *naos* through triple-windows on three sides of the square core. The *naos* is preceded by a *narthex*, originally covered by a dome.³⁶ The *narthex* and the ambulatory were filled with tombs, leaving the central domed core to function as the main liturgical space.

Probably shortly after the church was built, the space allotted for burials was used up.³⁷ In order to provide extra space, a perambulatory was added, enveloping the entire west front of the two churches and the south side of the south church.³⁸ The tombs were placed in **arcosolia**, built along the outer walls of the perambulatory. The interior was painted with frescoes, as suggested by fragments preserved in the westernmost *arcosolium* of the perambulatory's south arm.³⁹ The façades, in their rhythm of stepped **pilasters** and doors, closely follow those of the two churches.

5. Sculptural Decoration



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The north church provides probably the largest and the most outstanding collection of Middle Byzantine [sculptural decoration](#) in Constantinople.⁴⁰ Original decorated window mullions, leveled [cornices](#), corbels are still found *in situ*. The ornamental repertory consisted of foliage, palmettes, fantastic plants, [rosettes](#), crosses, peacocks, and eagles.⁴¹ These provided inspiration for similarly decorated mullions and cornices for the south church, but they are simpler and less precise in carving.⁴²

A great number of fragments of ornamentally carved slabs, cornices, archivolt, sculptured eagles, inlaid plaques, and glazed tiles were found in the excavations of 1929 and 1960s. Among these, there was a complete 10th-century inlaid icon of St. Eudokia.⁴³ The glazed tiles, with painted floral and geometric ornaments, also belong to the 10th century and were probably used as borders and frames.⁴⁴ A group of fragments with sculptured [busts](#) of the Apostles belonged to an archivolt, probably carved for one of the *arcosolia*.⁴⁵

6. Evaluation

Lips Monastery is one of the most important surviving Byzantine monuments in Constantinople. The Theotokos Church, the earliest surviving example of the cross-in-square type in Constantinople, is close to the [Myrelaion](#) church in plan. However, its organization is more complex and architectural decoration richer. Its multiple-chapel solution has been essential in the study of subsidiary chapels, their liturgical function, and role in the overall design of a church. In this respect, it has often been related to the [Nea Ekklēsia](#). The preserved elements of the church's decoration provide an idea of the quality and range of the [Macedonian Renaissance](#) decorative art employed in a building belonging to the highest social stratum. The small number of surviving monuments from this period makes it even more important.

The empress Theodora chose Lips Monastery for her family's mausoleum perhaps because of its proximity to the [Holy Apostles](#). The addition of the Prodromos Church seems to have been inspired by the complex of the [Pantokrator Monastery](#), the dynastic mausoleum of the [Komnēnoi](#). Its ambulatory church plan evokes the design of the Pantokrator's *heroon*. However, the architecture of Theodora's church has its own value. That especially applies to the sculptural modeling of its apses and playful brickwork ornamentation, which put the eastern side of the church in stark contrast to that of its north neighbor. Furthermore, the situation in which survive both the *typikon* and the actual church to which it applies, makes Lips Monastery important for the study of Late Byzantine church planning in regard to liturgical and funerary practices.

1. Cutler A. - Kazhdan A., "Lips", in A. Kazhdan (ed.), *The Oxford Dictionary of Byzantium* 2 (New York - Oxford 1991) 1232-1233 and Cutler A. - Talbot A.-M., "Lips Monastery", in A. Kazhdan (ed.), *The Oxford Dictionary of Byzantium* 2 (New York - Oxford 1991)1233; Thomas J. - Hero A. C., *Byzantine Monastic Foundation Documents. A Complete Translation of Surviving Founders' Typika and Testaments* (Washington DC 2000) 1254.

2. On Constantine Lips, see Macridy T., "The Monastery of Lips and the Burials of the Palaeologi", *Dumbarton Oaks Papers* 18 (1964) 256; Mango C. - Hawkins E. J. W., "Additional Notes on the Monastery of Lips", *Dumbarton Oaks Papers* 18 (1964) 299-300; Cutler A. - Kazhdan A., "Lips", in A. Kazhdan (ed.), *The Oxford Dictionary of Byzantium* 2 (New York - Oxford 1991) 1232; and Marinis V., *The Monastery tou Libos: Architecture, Sculpture, and Liturgical Planning in Middle and Late Byzantine Constantinople* (PhD Diss., University of Illinois at Urbana-Champaign 2005) 23-27, 29-31.

3. The renovation of the monastery is vaguely implied by the words of Scylitzes "τὴν καινοουργηθεῖσαν παρ' αὐτοῦ μονήν". Macridy T., "The Monastery of Lips and the Burials of the Palaeologi", *Dumbarton Oaks Papers* 18 (1964) 255 accepted this thesis and elaborated it further on the following pages of his study. Although the excavations of the 1960s yielded no evidence for existence of remains of earlier structures below the present church, Megaw A. H. S., "The Original Form of the Theotokos Church of Constantine Lips", *Dumbarton Oaks Papers* 18 (1964) 280 leaves the possibility open.

4. As shown by Megaw A. H. S., "The Original Form of the Theotokos Church of Constantine Lips", *Dumbarton Oaks Papers* 18 (1964) 280 ff.



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5. A fragmentarily preserved verse inscription, carved on a cornice that runs along the exterior of the three central apses, mentions a certain Constantine, who dedicated the church to the Mother of God "Πανάχραντος". For the fullest reconstruction of the inscription's text, see Mango C. - Hawkins E. J. W., "Additional Notes on the Monastery of Lips", *Dumbarton Oaks Papers* 18 (1964) 300-301. Macridy T., "The Monastery of Lips and the Burials of the Palaeologi", *Dumbarton Oaks Papers* 18 (1964) 259 also described the central door lintel with three discs bearing monograms, one of which he read as "Constantine".
6. Συνεχισταί Θεοφάνους, *Χρονογραφία*, Bekker I. (ed.), *Theophanes Continuatus* (Bonn 1838) p. 371, 12-18. Macridy T., "The Monastery of Lips and the Burials of the Palaeologi", *Dumbarton Oaks Papers* 18 (1964) 256, n. 17; Gerstel S. E., "Saint Eudokia and the Imperial Household of Leo VI", *The Art Bulletin* 79 (1997) 706, n. 61. For the date of the inauguration of the monastery, see Mango C. - Hawkins E. J. W., "Additional Notes on the Monastery of Lips", *Dumbarton Oaks Papers* 18 (1964) 300.
7. Πάτρια Κωνσταντινουπόλεως, Preger Th. (ed.), *Scriptores originum Constantinopolitanarum* (Leipzig 1901; repr. New York 1975) p. 289. This source, however, is not considered reliable; see Thomas J. - Hero A. C., *Byzantine Monastic Foundation Documents. A Complete Translation of Surviving Founders' Typika and Testaments* (Washington DC 2000) 1254 and Cutler A. - Kazhdan A., "Lips", in A. Kazhdan (ed.), *The Oxford Dictionary of Byzantium* 2 (New York - Oxford 1991) 1232.
8. The *typikon* has been preserved in a luxury codex, *British Library Additional 22748* (14th c.), which is probably its original version; cf. Talbot A.-M., "Empress Theodora Palaiologina, Wife of Michael VIII", *Dumbarton Oaks Papers* 46 (1992) 301. The Greek text of the *typikon* was published by Delehay H., *Deux typica byzantins de l'époque des Paléologues* (Brussels 1921) 106-136. An English translation with notes is in Thomas J. - Hero A. C., *Byzantine Monastic Foundation Documents. A Complete Translation of Surviving Founders' Typika and Testaments* (Washington DC 2000) 1265-1286. For the date when the *typikon* was written, see Talbot A.-M., "Empress Theodora Palaiologina, Wife of Michael VIII", *Dumbarton Oaks Papers* 46 (1992) 299.
9. *Typikon*, article 4, Thomas J. - Hero A. C., *Byzantine Monastic Foundation Documents. A Complete Translation of Surviving Founders' Typika and Testaments* (Washington DC 2000) 1267.
10. *Typikon*, articles 1 and 50, Thomas J. - Hero A. C., *Byzantine Monastic Foundation Documents. A Complete Translation of Surviving Founders' Typika and Testaments* (Washington DC 2000) 1265, 1281.
11. Mango C., *Byzantine Architecture* (New York 1976) 266.
12. Talbot A.-M., "Empress Theodora Palaiologina, Wife of Michael VIII", *Dumbarton Oaks Papers* 46 (1992) 302, n. 67.
13. Theodora prescribed in the *typikon*, article 42, Thomas J. - Hero A. C., *Byzantine Monastic Foundation Documents. A Complete Translation of Surviving Founders' Typika and Testaments* (Washington DC 2000) 1278 a place in the Church of St. John for her own and her mother's tomb and mentioned that her daughter had already been buried in the same church. In the same article she made allowances for her children and grandchildren to be buried in the church if they express a desire to do so. For the burials of Andronikos II and his brother Constantine, see Thomas J. - Hero A. C., *Byzantine Monastic Foundation Documents. A Complete Translation of Surviving Founders' Typika and Testaments* (Washington DC 2000) 1254-1255, n. 9.
14. See Macridy T., "The Monastery of Lips and the Burials of the Palaeologi", *Dumbarton Oaks Papers* 18 (1964) 270 (n. 57), and Marinis V., *The Monastery tou Libos: Architecture, Sculpture, and Liturgical Planning in Middle and Late Byzantine Constantinople* (PhD Diss., University of Illinois at Urbana-Champaign 2005) 22. Remnants of a wall painting were discovered in the westernmost *arcosolium* by Mango C. - Hawkins E. J. W., "Additional Finds at Fenari Isa Camii, Istanbul", *Dumbarton Oaks Papers* 22 (1968) 178, who dated it to ca. 1320.
15. Cf. Cutler A. - Talbot A.-M., "Lips Monastery", in A. Kazhdan (ed.), *The Oxford Dictionary of Byzantium* 2 (New York - Oxford 1991) 1233.
16. *Typikon*, articles 37 and 39, Thomas J. - Hero A. C., *Byzantine Monastic Foundation Documents. A Complete Translation of Surviving Founders' Typika and Testaments* (Washington DC 2000) 1276-1277; Ψευδο-Κωδινός, *Περί των οφφικίων*, Verpeaux J. (ed.), *Pseudo-Kodinos, Traité des offices* (Le monde byzantin 1, Paris 1966) p. 242, 15-17.
17. Majeska G., *Russian Travelers to Constantinople in the Fourteenth and Fifteenth Centuries* (Washington DC 1984) 310-311.
18. Macridy T., "The Monastery of Lips and the Burials of the Palaeologi", *Dumbarton Oaks Papers* 18 (1964) 253; Thomas J. - Hero A. C., *Byzantine*



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Monastic Foundation Documents. A Complete Translation of Surviving Founders' Typika and Testaments (Washington DC 2000) 1255. The tombs located in the former Church of St. John were opened and cleared of human remains, as prescribed by Islamic laws pertaining to the establishment of a mosque.

19. Macridy T., "The Monastery of Lips and the Burials of the Palaeologi", *Dumbarton Oaks Papers* 18 (1964) 253.
20. Macridy T., "The Monastery of Lips and the Burials of the Palaeologi", *Dumbarton Oaks Papers* 18 (1964) 253-54; Thomas J. - Hero A. C., *Byzantine Monastic Foundation Documents. A Complete Translation of Surviving Founders' Typika and Testaments* (Washington DC 2000) 1255.
21. Macridy T., "The Monastery of Lips and the Burials of the Palaeologi", *Dumbarton Oaks Papers* 18 (1964) 253-54; Thomas J. - Hero A. C., *Byzantine Monastic Foundation Documents. A Complete Translation of Surviving Founders' Typika and Testaments* (Washington DC 2000) 1255.
22. Macridy T., "The Monastery of Lips and the Burials of the Palaeologi", *Dumbarton Oaks Papers* 18 (1964) 251 (Mango's comments).
23. The subdivision of the preserved dome cornice, marked with six eagles, suggests that the original drum was pierced by either six or twelve windows: cf. Mango C. - Hawkins E. J. W., "Additional Notes on the Monastery of Lips", *Dumbarton Oaks Papers* 18 (1964) 306-307.
24. Megaw A. H. S., "The Original Form of the Theotokos Church of Constantine Lips", *Dumbarton Oaks Papers* 18 (1964) 288; Mango C. - Hawkins E. J. W., "Additional Notes on the Monastery of Lips", *Dumbarton Oaks Papers* 18 (1964) 306.
25. The foundations of this porch were recorded within both surveys, of 1929 and 1960s. For an ideal reconstruction, see Megaw A. H. S., "The Original Form of the Theotokos Church of Constantine Lips", *Dumbarton Oaks Papers* 18 (1964) 295.
26. Megaw A. H. S., "The Original Form of the Theotokos Church of Constantine Lips", *Dumbarton Oaks Papers* 18 (1964) 294-95.
27. The gallery communicates visually with the *naos* through a triple arcade; cf. Krautheimer R., *Early Christian and Byzantine Architecture* (New Haven - London 1986) 358-359.
28. Megaw A. H. S., "The Original Form of the Theotokos Church of Constantine Lips", *Dumbarton Oaks Papers* 18 (1964) 290-291. In a series of articles, Nikolai Brunov reconstructed the church as having additional aisles along each lateral side: cf. Brunov N., "Zum Problem des Kreuzkuppelsystems", *Jahrbuch der Österreichischen Byzantinistik* 16 (1967) 245-261 and Брунов Н., "К вопросу о средневековой архитектуре Константинополя", *Византийский временник* 28 (1968) 159-191. According to him, the roof terraces on top of these aisles provided access to the second-floor *pareklēsia*. For the most recent discussion of the problem whether there were outer aisles or not, see Marinis V., *The Monastery tou Libos: Architecture, Sculpture, and Liturgical Planning in Middle and Late Byzantine Constantinople* (PhD Diss., University of Illinois at Urbana-Champaign 2005) 8, 44-58.
29. Megaw A. H. S., "The Original Form of the Theotokos Church of Constantine Lips", *Dumbarton Oaks Papers* 18 (1964) 292. At each of the two eastern chapels, Megaw saw "remains of a substantial stone foundation of octagonal form standing on the pendentives", which he considered the base of a drum. However, published and unpublished photographs, taken during the survey, show no evidence whatsoever regarding the stone foundation reported by Megaw. Cf. also Marinis V., *The Monastery tou Libos: Architecture, Sculpture, and Liturgical Planning in Middle and Late Byzantine Constantinople* (PhD Diss., University of Illinois at Urbana-Champaign 2005) 62-63, who does not see a reason for domes to be placed over the antechambers of the western chapels instead over their sanctuary areas.
30. Megaw A. H. S., "The Original Form of the Theotokos Church of Constantine Lips", *Dumbarton Oaks Papers* 18 (1964) 286.
31. This plan, known from Early Byzantine times on, was revived in Middle Byzantine architecture (e.g. the core of the Pammakaristos Church). Whether it had survived or was revived again in the 13th century remains open; cf. Krautheimer R., *Early Christian and Byzantine Architecture* (New Haven - London 1986) 417, 423.
32. Originally, between the four corner piers there were three pairs of columns, which were part of triple arcades opening to the ambulatory. Four out of six column bases were found by Macridy under the Ottoman floor; Macridy T., "The Monastery of Lips and the Burials of the Palaeologi", *Dumbarton Oaks Papers* 18 (1964) 265-266. Original triple arcades were filled up in one of the several Ottoman reconstructions of the building, but their steep arches are still discernable: Macridy T., "The Monastery of Lips and the Burials of the



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Palaeologi", *Dumbarton Oaks Papers* 18 (1964) 266. The present dome is also the result of a rebuilding (*ibidem*).

33. Macridy T., "The Monastery of Lips and the Burials of the Palaeologi", *Dumbarton Oaks Papers* 18 (1964) 266. One can still see the holes where the legs of the altar table were fixed, as well as the slots for a marble *templon*.

34. Only two fragments remain: Macridy T., "The Monastery of Lips and the Burials of the Palaeologi", *Dumbarton Oaks Papers* 18 (1964) 267.

35. There are remnants of mosaic decoration in the *arcosolia* of the ambulatory's south arm: Macridy T., "The Monastery of Lips and the Burials of the Palaeologi", *Dumbarton Oaks Papers* 18 (1964) 267.

36. Macridy T., "The Monastery of Lips and the Burials of the Palaeologi", *Dumbarton Oaks Papers* 18 (1964) 265.

37. The perambulatory was not built integrally with the south church, as the joint of their eastern walls demonstrates: cf. Macridy T., "The Monastery of Lips and the Burials of the Palaeologi", *Dumbarton Oaks Papers* 18 (1964) 267.

38. The present rough finish of the perambulatory's northwest corner suggests that originally it may have enveloped the complex on the north side as well. See Megaw A. H. S., "The Original Form of the Theotokos Church of Constantine Lips", *Dumbarton Oaks Papers* 18 (1964) 287-88.

39. Macridy T., "The Monastery of Lips and the Burials of the Palaeologi", *Dumbarton Oaks Papers* 18 (1964) 268; Mango C.- Hawkins E. J. W., "Additional Finds at Fenari Isa Camii, Istanbul", *Dumbarton Oaks Papers* 22 (1968) 177-178.

40. Mango C. - Hawkins E. J. W., "Additional Notes on the Monastery of Lips", *Dumbarton Oaks Papers* 18 (1964) 304.

41. See Macridy T., "The Monastery of Lips and the Burials of the Palaeologi", *Dumbarton Oaks Papers* 18 (1964) *passim*, and Mango C. - Hawkins E. J. W., "Additional Notes on the Monastery of Lips", *Dumbarton Oaks Papers* 18 (1964) *passim*.

42. See Mango C. - Hawkins E. J. W., "Additional Notes on the Monastery of Lips", *Dumbarton Oaks Papers* 18 (1964) 309-310.

43. Macridy T., "The Monastery of Lips and the Burials of the Palaeologi", *Dumbarton Oaks Papers* 18 (1964) 273-75. For a possible historical context of this icon, see Gerstel S. E., "Saint Eudokia and the Imperial Household of Leo VI", *The Art Bulletin* 79 (1997) 699-707.

44. Mango C. - Hawkins E. J. W., "Additional Notes on the Monastery of Lips", *Dumbarton Oaks Papers* 18 (1964) 310-11; Mango M. M., "Polychrome Tiles Found at Istanbul: Typology, Chronology, and Function", in Gerstel S. E. - Lauffenburger J. A. (eds.), *A Lost Art Rediscovered: The Architectural Ceramics of Byzantium* (Baltimore 2001) 13-41.

45. Macridy T., "The Monastery of Lips and the Burials of the Palaeologi", *Dumbarton Oaks Papers* 18 (1964) 252 (Mango's comments). Both the archivolt and the inlaid icon of St. Eudokia are now in the Istanbul Archaeological Museum.

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Glossary :

	ambulatory (byz. arch.) A continuous passage that envelops the <i>naos</i> or the centrally planned core of a structure. In a cross-domed church, where the dome is supported on
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four masonry piers and between each pair of piers two columns are inserted, the ambulatory is formed by the lateral aisles and western part of the church. Later on, an ambulatory could also envelop a cross-in-square core. During the Palaeologan period, ambulatories, usually serving as funerary chambers, were added to many middle-Byzantine churches of Constantinople.

anta or pilaster, the

A shallow rectangular feature projecting from a wall, having a capital and a base and architecturally treated as a column.

apse

An arched structure or a semi-circular end of a wall. In byzantine architecture it means the semicircular, usually barrel-vaulted, niche at the east end of a basilica. The side aisles of a basilica may also end in an apse, but it is always in the central apse where the altar is placed. It was separated from the main church by a barrier, the templon, or the iconostasis. Its ground plan on the external side could be semicircular, rectangular or polygonal.

arcosolium

(lat.) A tomb carved out of a wall (solium) with an arched niche (arcus) above it.

bema

The area at east end of the naos in Byzantine churches, containing the altar, also referred to as the presbetry or hierateion (sanctuary). In these area take place the Holy Eucharist.

bust, the

The depiction of the head and the bust in sculpture. It often stands on a small square base. The lowest part of the portrait sometimes bears spikenard's leaves decoration.

cornice

1. (Antiq. and Byz.) Member of the entablature or the architrave that projects in the elevation of a secular or religious building. As a horizontal member it may run along a wall. The cornice may also be the projecting part of the roof, protecting the building from rain.
2. (Byz. archit.) Decorative architectural element used to articulate the walls of a church, both on the inside and on the outside, by marking the division between the vertical wall and the spring of the vaults. It usually bears painted or sculptural decoration of vegetal or geometric motifs.

cross-in-square church

Type of church in which four barrel-vaulted bays form a greek cross; the central square of their intersection is domed. The cross is inscribed into the square ground plan by means of four corner bays.

diakonikon

An auxiliary chamber of the church, also known in early years as *skeuophylakion*, which could be a separate building attached to the church. There were kept the sacred vessels but sometimes also the offerings of the faithful, the archive or library. In Byzantine churches the diakonikon becomes the sacristy to the south of the Bema, corresponding to the prothesis to the north, and forming along with them the triple sanctuary. It usually has an apse projecting to the east.

dome

A characteristic element of Byzantine architecture. The dome is a hemispherical vault on a circular wall (drum) usually pierced by windows. The domed church emerges in the Early Byzantine years and its various types gradually prevail, while they are expanded in the Balkans and in Russia.

drum

The cylindrical parts of stone or marble, of which a column is built up.

exonarthex (outer narthex)

The transverse vestibule or portico preceding the narthex of the church.

gallery

The upper level of a house where the women resided. In ecclesiastical architecture it is the corridor above the aisles and narthex of a church, from where women attended the Liturgy. Originally (in the Byzantine period) the gallery, having a special entrance, was used exclusively by the emperor and the members of the royal family.

grand vizier

Highest government official in the Ottoman Empire, second only to the Sultan. Before the 19th century he led the Ottoman army to war, when the Sultan could not go. He had vast administrative, legislative and judiciary responsibilities. During the reforms of the 19th century the office became even more important, as the grand vizier became in fact the head of the Ottoman government, very similar to the prime minister.

marble revetment


The facing of a wall with slabs of marble

mausoleum



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A type of large-scale burial monument, named after the tomb of Mausolus, satrap of Caria.

 [mescid](#)


(Turkish) a mosque without a pulpit.

 [naos \(nave\)](#)

The main part of the temple, between the *narthex* and the *bema*. It was the place where the congregation took part in the liturgy.

 [narthex](#)

A portico or a rectangular entrance-hall, parallel with the west end of an early Christian basilica or church.

 [niche](#)

Semi-circular recess on the surface of the wall.

 [opus sectile, the](#)


Technique of floor or wall decoration. Thin pieces of polychrome marble are carved or joined so that a decorative motif could be depicted.

 [parekklesion](#)


A chapel of small dimensions attached to a foundation or a larger church. Byzantine chapels were often used a burial places.

 [patrikios](#)

(from lat. *patricius*) Higher title of honour, placed, according to the "*Tactika*" of the 9th and the 10th centuries, between *anthypatos* and *protospatharios*. It was given to the most important governors and generals. Gradually, however, it fell into disuse and from the 12th century did not exist any more.

 [porch](#)

The covered space at the front of a gate on the building's entrance or a stoa.

 [prothesis](#)


In ecclesiastical architecture, the sacristy to the north of the sanctuary. Usually it has an apse projecting to the east. It is the chamber where the eucharistic elements were prepared (*Proskomide*) before the Communion.

 [rosette, the](#)

An ornament with a generally circular combination of parts resembling a flower or plant.

 [tekke](#)


Lodge for the members of a religious order (dervishes).

 [typikon](#)

Foundation document of a monastery compiling the rules regarding its administrative organization and liturgic rituals, as well as the comportment inside a cenobitic monastery.

The monastic typika could also include the biography (*vita*) of the monastery founder along with a catalogue of the movable or immovable property of the monastery. They constitute an important source for the study of the monastic life, while at the same time they shed light on many aspects of the Byzantine society.

The liturgical typika were calendars with instructions for each day's services, liturgical books with rules arranging the celebration rituals.

 [vault](#)

A semi-cylindrical roof.

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Maisano R. (ed.), *Giorgio Sfranze, Cronaca* (Copus Fontium Historiae Byzantinae 29, Roma 1990) p. 12, 22-24.

Quotations

The foundation of Lips monastery (907), as described in a contemporary chronicle:

Ἰουνίῳ δὲ μηνὶ προσεκληθῆ Λέων ὁ βασιλεὺς παρὰ Κωνσταντίνου τοῦ Λιβῶς ἐν τῇ μονῇ αὐτοῦ πλησίον τῶν ἁγίων ἀποστόλων



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του τὰ ἐγκαίνια ἐπιτελέσαι καὶ ἀριστήσαι. καὶ γέγονεν ἄνεμος ὁ λεγόμενος Λίψ, φυσήσας ἕως τρίτου σφοδρῶς, συσσεισας καὶ οἰκήματα καὶ ἐκκλησίας, ὥστε πάντας φεύγειν ἐν τόποις ὑπαίθροις, λέγοντας συντέλειαν εἶναι κοσμικήν, εἰ μὴ ἡ τοῦ θεοῦ φιλανθρωπία δι' ὄμβρων ἔστησεν τὴν τοιαύτην καταγίδα.

Bekker I. (επιμ.), *Theophanes Continuatus* (CSHB, Bonn 1838) σελ. 371, 12-18.

A 14th-century source on court ceremonial refers to the participation of the emperor in a religious festival held at Lips monastery:

Κατὰ τὴν ἑορτὴν τῶν Γενεσίων τῆς Θεοτόκου ἀπέρχεται εἰς τὴν σεβασμίαν μονὴν τὴν τοῦ Λιβός.

Verpeaux J. (επιμ.), *Pseudo-Kodinos, Traité des offices* (Le monde byzantin 1, Paris 1966) σελ. 242, 15-17.

A 15th-century Byzantine historian refers to Lips monastery:

Τοῦ δ' αὐτοῦ θανάτου γενομένου περὶ τὸ ἔαρ καὶ τὸ θέρος καὶ εἰς τὴν Πόλιν, ἐν μηνὶ αὐγούστῳ ἀπέθανε καὶ ἡ δέσποινα κυρὰ Ἄννα ἢ ἀπὸ τῆς Ῥωσσίας λοιμώδει νόσῳ, καὶ ἐτάφη ἐν τῇ τοῦ Λιβός μονῇ.

Maisano R. (επιμ.), *Giorgio Sfranze, Cronaca* (CFHB 29, Roma 1990) σελ. 12, 22-24.

Chronological Table

June 907: Inauguration of the monastery and the Theotokos Church by Constantine Lips; emperor Leo VI present

917: Constantine Lips dies in combat

late 13th c.: Church of St. John the Baptist built by the Empress Theodora

ca. 1294-1301: Typikon for the monastery drawn up by Theodora

1303: Theodora died as nun Eugenia; she is buried in the south church

early 14th c.: Perambulatory attached to the two churches

1417: The last recorded burial at Lips monastery: burial of Anna, bride of John VIII Palaiologos

ca. 1460-1480: Church of St. John converted into a *mescid* by Alaeddin Ali Fenari

1633: The building is damaged in a great fire that swept through the city

1636: The *mescid* is restored as a regular mosque by the Grand Vizier Bayram Paşa; the north church is converted into a *tekke* for dervishes

1782: The building is severely damaged by another fire

1847-1848: The building is repaired

1917: The structure is left in ruins after yet another fire

1929: Theodore Macridy makes a field research of the monument

1960-1964: Field research and conservation works by the Byzantine Institute and Dumbarton Oaks