

Medieval Cyprus: Studies In Art, Architecture, And History In Memory Of Doula Mouriki

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Nancy Patterson Ševčenko and Christopher Moss (eds.), *Medieval Cyprus: Studies in Art, Architecture and History in Memory of Doula Mouriki*. Department of Art and Archaeology Program in Hellenic Studies, Princeton University, in association with Princeton University Press, 1999. Pp. 306.

This lavish volume commemorates the work of Doula Mouriki through a collection of articles focusing on the art and architecture of Cyprus between the Early Christian period and the Turkish Conquest of 1570. As such the volume as a whole is both broader (chronologically) and narrower (in terms of its concentration on art and architecture with just a single historical contribution) than the title suggests.

Commencing with a brief preface referring to Professor Mouriki's stellar career and long association with the Department of Art and Archaeology at Princeton, the introduction then outlines the scope of the papers, which were presented at the conference in Princeton in 1994. The papers are then summarised under the sections Early Medieval Cyprus, Byzantine Cyprus, and Lusignan and Venetian Cyprus. This is followed by a tribute by Charalambos Bouras, to 'The Scholarly Work of Doula Mouriki, Her Academic Career in Greece, and Her Role in Promoting Byzantine Studies'. Professor Bouras observes (page 12) that Doula Mouriki 'for the first time created detailed works of synthesis for a wide range of historical periods and artistic styles by assembling scattered and undervalued materials into a series of exemplary books and monographs'. His appreciation is accompanied by a photograph of Doula Mouriki with Kurt Weitzmann, a very personal visual reminder of her rôle and contribution to the major tradition of art history established by Weitzmann at Princeton which Doula Mouriki subsequently developed and made her own during her working life at the National Technical University of Athens, following her subsequent work with Manolis Chatzidakis. Next follows a bibliography of her work, spanning the period between 1963-1995, which covers an immense range, including detailed studies of manuscript illumination, icon painting, the fresco painting of Byzantium, Georgia and, of course, Cyprus. Amongst her most groundbreaking work one need only mention her monograph on the mosaics of Nea Moni on Chios, Palaeologan art, fresco painting in Greece and the icon painting of Sinai and Cyprus.

Distinguished scholars have contributed articles on their particular areas of interest, acknowledging the influence of Doula Mouriki in their studies. Vera von Falkenhausen considers 'Bishops and Monks in the Hagiography of Byzantine Cyprus', while Charalambos Bakirtzis 'Early Christian Rock-Cut Tombs at Hagios Georgios, Peyia, Cyprus' demonstrates pagan-Christian coexistence. Susan Boyd 'Champléu Production in Early Byzantine Cyprus' mentions nine separate sites, considers a range of designs and tentatively postulates a common workshop production. Slobodan Ćurčić's 'Byzantine Architecture on Cyprus: An Introduction to the Problem of the Genesis of a Regional Style' points to the growth of an architecture between 700-1000 which relies on ever increasing mass and solidity, as a response, he suggests, to earthquakes in the area.

The Section on Middle Byzantine and Early Lusignan Cyprus opens with the article of Henry Maguire on 'Abaton and Oikonomia: St. Neophytos and the

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