The façade of the church is carefully curved and divided into nine compartments by vertical pilasters and horizontal cornices. In the lowest register there are three monumental niches with pyramidal shaped arches, which spring from the capitals on the pilasters. Each niche is double recessed and has an opening at ground level. The rectangular doorway on the right opens into the narthex and then into the church. The two doorways alongside open into a large vaulted chamber which adjoins the church. In the second register there were six smaller arched niches, which were not carried. The niches are double recessed and the arches are semicircular, while the niches below. The niches open into chambers above the church. In the third, or upper, register there are largely vertical arches. It was also elaborated with blind arched niches. Rodley has suggested that there were four niches to each story (Cave Monasteries in Byzantine Cappadocia, 57).

The central aisle is borne on wooden columns, which are also used for the side aisles. The arcade divides the central nave from the aisles, and each carried a row of four or five columns. The columns have bases, the arches and the arches above. There is a complete inscription of the south-west panel, which is in capital letters. Above the senators stairs which are raised because the entrance is at a higher level. The shape of the nave and the northern nave is oval. The area of the cross has also increased. It was directly from the innards, without the interference of traces.
90. Göreme 14, Aynali Kilise
Area: Göreme
[Arts of Cappadocia, plan 4 Göreme no. 14]

1. Dating
Rodley has classified the church as a courtyard monastery [Cave Monasteries in Byzantine Cappadocia, 56-63]. Although conceding that it is difficult, if not impossible, to date a Cappadocian church by its geometric decoration, nevertheless she has suggested that the decoration in Göreme 14 is more elaborate than most. She has drawn parallels with the geometric decoration and the solid apse screen in Göreme 14 and the nearby churches, Göreme 20 St Barbara, Göreme 21 St Catherine, and 25, two of which, Göreme 20 and 21, are placed in the Yılanlı group of churches and dated in the second half of the eleventh century. Rodley has suggested that this is also appropriate for Göreme 14. For the dating of the Yılanlı Group of churches see Göreme 28 Yılanlı Kilise (cat. 113).
Rodley's argument is more convincing than the suggestion offered by Thierry, who described the decoration as 'popular' painting, which she attributed to the tenth and eleventh centuries [Arts of Cappadocia, 203]. In this church it is possible to leave stylistic analyses aside. Because the church has a solid apse screen, the most likely date for its excavation is the eleventh century.

2. Peculiarities of Façade (Plate 90.1)
The façade of the church is carefully carved and divided into nine compartments by vertical pilasters and horizontal cornices.
In the lowest register there are three monumental niches with horseshoe shaped arches, which spring from slab capitals on the pilasters. Each niche is double recessed and has an opening at ground level. The rectangular doorway on the left opens into the narthex and then into the church. The two doorways alongside open into a barrel vaulted chamber which adjoins the church.
In the second register there were six smaller arched niches of which five are extant. The niches are double recessed and the arches are horseshoe shaped, mimicking the niches below. The niches open into chambers above the church.
The third, or upper, register has largely eroded. It was also articulated with blind arched niches. Rodley has suggested that there were four niches in each bay [Cave Monasteries in Byzantine Cappadocia, 57].

3. Interior
a) Architectural type
The doorway opens from the narthex into the north west bay of the church.
The church has a basilical plan. There are two apses, at the east end of the central and south aisles (orientation 145°). At the east end of the north aisle there is a niche.
[Jerphanion thought that there were three apses in the church but acknowledged that his description was based on notes by Gransault, Les églises rupestres de Cappadoce, I i 50.]
The central aisle is barrel vaulted and the side aisles have flat ceilings. The arcades dividing the central aisle from the side aisles are each carried on two columns and two pilasters. The columns have heavy slab capitals and sit on square bases, with the exception of the south west column which is broken.
Apart from the western arches which are truncated because the columns are close to the west wall, the arcade arches are horseshoe shaped.
The shape of the apse arch of the central apse is stilted. The arch of the south apse is also stilted. It rises directly from the intrados without the intervention of cornices.
b) apsidal arrangement - east end arrangement

The east end of each aisle will be considered in turn. On the east wall there is a continuous bench which juts around the engaged piers either side of the central apse.

Central apse, central aisle (Plate 90.2, 90.3, 90.4)

There is a slab moulding which forms a rectangular frame around the apse opening. The height of the frame is the same as the crown of the arcade arches in the naos. The apse arch is horseshoe shaped. The apse screen has broken but sufficient fragmentary evidence is extant, particularly on the south side of the apse, to enable an reconstruction of the screen. It is suggested that there were two lateral keyhole shaped openings and a central arched doorway into the apse.

Elevation

![Elevation drawing]

Scale

| 0 | 0.5 | 1 | 2m |

Fig. 90.1

Göreme 14, reconstruction of apse screen, central apse

The apse is horseshoe shaped in plan. The bema is effectively two steps above the naos floor; the lower step is the bench along the east wall. There is an additional step in the naos and another cut into the bema. The altar was attached to the centre of the back wall of the apse. It has been removed but a scar remains on the face of the ledge which runs around the wall. The ledge is narrow and too high to have been a synthronon. At its north end there is a small flat backed niche. At its south end there is a flat backed niche which is a seat. In the north corner of the apse there is a well.

Because of the scale of Rodley's plan of the church, details of the apses are lost and in places inaccurate [Cave Monasteries in Byzantine Cappadocia, fig. 11 reproduced as fig. 90.4]. Accordingly, the two apses have been redrawn.
Niche, north aisle (Plate 90.5)
There is a double recessed niche in the east wall. The outer niche has a wide arch, rising above small cornices. The bench along the east wall forms a ledge across the niche. The inner niche is cut above the bench. Its arch is irregularly cut but roughly wide in shape. The niche is flat backed.

South apse, south aisle (Plate 90.6)
The south apse is small. It is cut directly into the east wall and has no moulding or cornices to relieve the plain appearance.
The apse arch is stilted (1.95m high).
The only liturgical furnishing is an altar which has been cut away on the north and south sides, creating ledges. The ledges, however, are too narrow and irregularly cut to have any obvious function, except perhaps to hold small objects, such as candles or lamps.
The bench along the east wall is the same height as the bema, most of which is covered by the altar. Including the bench, there are two steps from the naos to the bema.
There is no screen separating the apse from the naos.
c) **Free-standing liturgical furniture**

None.

d) **Architectural features of lateral walls (Plates 90.7, 90.8)**

Benches are attached to all walls of the naos. The benches are divided by pilasters which articulate the walls. The pilasters are intersected by slab cornices at the same height as the capitals on the columns. Along the walls there is a painted, rather than relief, cornice. The pilasters are clearly decorative elements on the lateral walls as they stop short of the flat ceiling over the side aisles.

On the north wall there is an arched doorway connecting the narthex and the naos. The arch rises above small cornices on the intrados. The crown of the doorway is the height of the painted cornice along the walls of the naos. There is a painted cornice over the doorway which frames the opening and is higher than the cornice along the walls. Above it is a painted gable. On either side of the doorway there are pilasters which stop short of the ceiling. The decoration mimics the façade of a masonry-built edifice.

e) **West wall of naos** (*Plate 90.7*)

There is a relief slab cornice along the west wall which contrasts with the painted cornices on the other walls.

The pilasters from which the western arcade arches rise are carved only above the cornice. Below the cornice the wall is undecorated.

There is a bench along the wall which has been roughly cut for a rectangular doorway, displaced slightly to the north. The doorway was a secondary excavation.
**f) narthex (Plates 90.9, 90.10)**

The narthex is small and has a free cross plan. [The narthex is marked as chamber 6 in fig. 90.4.] Over the crossing there is a dome cut directly into the flat ceiling beneath which there are four pendentives.

The cross arms of the narthex are shallow and barrel vaulted. The doorway between the narthex and the church is arched. Opposite the doorway to the church is another doorway, which leads outside. Between these doorways, in the east wall of the narthex, there is an arched entrance to a square chamber [chamber 7 in fig. 90.4]. (See (h) below.) Adjacent to the doorway into the square chamber, there is a round backed niche. [This is not marked in Rodley’s plan, Cave Monasteries in Byzantine Cappadocia, fig. 11 reproduced as fig. 90.4.]

**g) ceiling/vault (Plates 90.2, 90.5, 90.7)**

The vault over the central aisle rises directly from the aisle arcades. There are two wide bands of painted decoration along the vault. There are circular motifs painted along the crown of the vault but there are no bosses.

There is a carved cornice on the west wall but elsewhere it is painted cornice.

**h) additional chambers (arcosolia/funerary chambers) (Plate 90.11)**

There is a number of chambers associated with Göreme 14.

Opening from the narthex there is a square chamber which was probably a funerary chamber. It has a flat ceiling. There are benches along the east and south walls and an arcosolium in the north wall. There is a flat backed niche in the east wall.

A large barrel vaulted chamber is to the west of the church (plate 90.11). It may be entered from the exterior courtyard or through the roughly cut doorway in the west wall of the church. It has a painted relief cornice along the lateral walls above which the vault rises. The vault has two transverse ribs and the walls are articulated with pilasters.

There are three bosses in the vault.

Both the painted and sculptural decorations are similar to the decorations in the church, suggesting that the hall was excavated at the same time as the church and should be similarly dated.

A second barrel vaulted chamber opens from the first and also opens to the courtyard. It is smaller but decorated with painted cornices.

There are other chambers adjacent to the church but they are likely to be secondary excavations. Those at ground level are not connected directly with either the church or the two barrel vaulted chambers, nor are they as well carved.

Above the church there is a series of irregularly carved chambers, entered from an irregular chamber excavated into the south wall of the large barrel vaulted chamber.

### 4. Bibliography

Grishin ph. B29

Jerphanion, *Les églises rupestres de Cappadoce*, I i 49-50; plan plate 27

Rodley, *Cave Monasteries of Byzantine Cappadocia*, 56-63, plan fig. 11

Wallace, ph. 86/13/4-9; 88/11/24-32

### 5. Figures, Charts

Fig. 90.1. Göreme 14, Aynali Kilise, reconstruction of apse screen, central apse

Fig. 90.2. Göreme 14, Aynali Kilise, central apse

Fig. 90.3. Göreme 14, Aynali Kilise, south apse

Fig. 90.4. Göreme 14, Aynali Kilise [after Rodley]

Chart 90. Chart of Liturgical Furnishings: Göreme 14, Aynali Kilise

### 6. Plates
90.2. Göreme 14, Aynali Kilise, central apse (1986)
90.3. Göreme 14, Aynali Kilise, central apse, detail of ledge (1986)
90.4. Göreme 14, Aynali Kilise, central apse, detail of bema and niche (1986)
90.5. Göreme 14, Aynali Kilise, north aisle, east wall (1988)
90.6. Göreme 14, Aynali Kilise, south apse (1988)
90.7. Göreme 14, Aynali Kilise, west wall (1988)
90.8. Göreme 14, Aynali Kilise, north wall, doorway to narthex (1986)
90.9. Göreme 14, Aynali Kilise, narthex, doorway to church (1988)
90.10. Göreme 14, Aynali Kilise, narthex, niche, doorway to tomb chamber (1988)
90.11. Göreme 14, Aynali Kilise, barrel vaulted chamber (1986)
Fig. 90.4. Göreme 14, Aynah Kilise [after Rodley]
<table>
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<td>ledge 1.44/3.9/0.21</td>
<td>2.2/2.8</td>
<td>attached 0.96/0.87/?</td>
<td>solid 2.21/2.2/0.35</td>
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<td>C apse</td>
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<td>N wall A/S</td>
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</table>
Plate 90.1. Göreme 14, Aynali Kilise, exterior (1988)
Plate 90.2. Göreme 14, Aynalı Kilise, central apse (1986)
Plate 90.3. Göreme 14, Aynah Kilise, central apse, detail of ledge (1986)
Plate 90.4. Göreme 14, Aynali Kilise, central apse, detail of bema and niche (1986)
Plate 90.5. Göreme 14, Aynali Kilise, north aisle, east wall (1988)
Plate 90.6. Göreme 14, Aynalı Kilise, south apse (1988)
Plate 90.7. Göreme 14, Aynali Kilise, west wall (1988)
Plate 90.8. Göreme 14, Aynah Kilise, north wall, doorway to narthex (1986)
Plate 90.9. Göreme 14, Aynali Kilise, narthex, doorway to church (1988)
Plate 90.10. Göreme 14, Aynali Kilise, narthex, niche, doorway to tomb chamber (1988)
91. Göreme 14a
Aynali Kilise

The church is located on the northern end of a ridge approximately 100m. to the east of Göreme 14. [See map 5.] On the basis of architectural details, the most likely date for the church appears to be the eighth or ninth century. Church 14a in this period are not known to have been located on the east side of Çavuşin 1969. The church called Göreme 14a which has the fewest details of Göreme 14b is the same as in Çavuşin. It is probable that further investigation will show that this church is an early 12th. However, it is acknowledged that the possibility that the church is any later than Göreme 14b and 12th. (previously mentioned.)
91. Göreme 14a
Area: Göreme

The church is located on the northern face of a ridge approximately 100m to the west of Göreme 14. [See map 5.] On the basis of architectural details, the most likely date for the church appears to be the eighth or ninth century. Churches from this period are not frequently located in Göreme. Yet a nearby church identified as Göreme 15b has also been attributed to the same period [Arts of Cappadocia, 203]. The church called Göreme 14a matches the few known details of Göreme 15b, except in location. It is probable that further investigation will show that this church is Göreme 15b. However, in acknowledgement of the possibility that two churches may exist, Göreme 14a and 15b, it is separately catalogued.

1. **Dating**

   The carving in the church has been carefully undertaken, accentuating architectonic detailing in particular on the pilasters and capitals. These effects are vaguely reminiscent of sculptural details in the basilica Durmuş Kadir Kilisesi Avılar (cat. 59). Durmuş Kadir Kilisesi cannot be securely dated. It is suggested above that its present attribution to the sixth or seventh century may be open to challenge by a later date. Göreme 14a has features which link it with churches which are attributed to the iconoclastic period. The vertical east wall of the apse has been associated with a small number of churches which have been attributed to the iconoclastic period (see Göreme 4b cat. 78). Among the Göreme churches which are located nearby, the wide apse arch and its heavy appearance is associated with churches attributed to the tenth century (such as Göreme 10 (cat. 83) and Göreme 11 (cat. 86)). The repeating pilasters articulating the walls recall the organization of the Göreme 7 Tokali Kilise New Church. However, in Göreme 14a there is an absence of horseshoe shaped arches, which are found in the ninth and tenth century churches.

   In the light of this evidence, it is tentatively proposed that Göreme 14a may be attributed to the iconoclastic period or the early post-iconoclastic period (eighth to ninth century).

2. **Peculiarities of Façade (Plate 91.1)**

   The church is excavated into a rounded rock. It has suffered considerable damage. It is no longer possible to accurately describe the entrance into the church, although it is unlikely that a narthex existed.

   The church is entered through a doorway in the north wall.

3. **Interior**

   a) **architectural type**

   The church has a barrel vaulted naos and a single apse (orientation 76⁰).

   The barrel vault rises above a slab cornice.

   The apse arch is wide and rises directly above the chancel slabs.
There is a bench situated on the east wall. Above this bench on the north wall there are three thin blind keyhole shaped niches. The north wall contains a small window. The west wall contains a small window. The west wall contains a small window. The west wall contains a small window.

There are three niches in the north wall of the apse, of which two are shallow flat backed niches and probably part of the original excavation. The centre niche is probably a secondary excavation.

Two holes have been gouged into the side of the apse and each drains into a well in the naos. The well on the north side appears to be better carved than the well on the south side, which has a spout feeding it and is probably a secondary excavation.
d) architectural features of lateral walls (Plate 91.2)
There are benches along three walls of the naos. Behind the bench on the south wall there are three blind keyhole shaped niches. The arches of the niches are semi-circular and serve to decorate the wall, although they may have marked the positions of seats on the bench. The north wall probably had three similar blind niches. At the east end there is a flat backed niche cut into the back wall of the blind niche. The inner niche is flat backed. The doorway into the church was cut at the west end of the north wall.

e) west wall of naos (Plate 91.3)
There is a bench attached to the west wall and three blind keyhole shaped niches, a similar arrangement to the south wall. The pilasters between the blind niches have slab capitals. Above the capitals there are vertical risers, which meet a slab cornice along the west wall. Above the cornice is the lunette. Between the lunette and the vault there is another cornice.

f) narthex
None.

g) ceiling/vault
The vault rises above a slab cornice along the lateral walls of the church. There is a cornice along the west wall. Across the vault there was a transverse rib.

h) additional chambers (arcosolia/funerary chambers) (Plate 91.1)
There is an arched opening to the right of the entrance to the church. This may have been an arcosolium.

4. Bibliography
The church has not been published.
Wallace, ph. 88/11/33-34

5. Figures, Charts
Fig. 91.1. Göreme 14a
Chart 91. Chart of Liturgical Furnishings: Göreme 14a

6. Plates
91.2. Göreme 14a, apse (1988)
91.3. Göreme 14a, west wall (1988)
### Chart 91: Chart of Liturgical Furnishings:

Göreme 14a

<table>
<thead>
<tr>
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<td>Göreme 14a apse</td>
<td>N niche fl/b 0.6 ab. bema/0.77/0.5/0.08</td>
<td>1.77/1.9</td>
<td>?</td>
<td>low slabs</td>
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<td>bema =1step</td>
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<td>?</td>
<td>?</td>
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<td></td>
<td>niche bet C&amp;S fl/b 0.76 ab. bema/0.35/0.23/0.27?2ndary</td>
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<td>?</td>
<td>?</td>
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<td>naos N wall E end</td>
<td>double recessed niche k/hole niche 1.47/0.54/0.08</td>
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<td>?</td>
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</tr>
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<td>naos N S &amp; W walls</td>
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<td>naos 3.42L x 2.62W</td>
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Plate 91.1. Göreme 14a, exterior (1988)
Plate 91.2. Göreme 14a, apse (1988)
Plate 91.3. Göreme 14a, west wall (1988)

The church is approximately 50 metres east of Göreme 16 and near map 21.

1. Date

Although the church has an irregular plan which, when taken as a whole, does not assist in dating the monument, the doorway has a semicircular arch with a door on either side which is reminiscent of Macedonian ones. The dating may be assessed through the lintels and may be dated to the second or third century.

2. Peculiarities of Facade (Plate 92.1, 92.2)
92. Göreme 14b
Area: Göreme

The church is approximately 50m north of Göreme 14a [see map 5].

1. **Dating**
Although the church has an irregular plan which taken as a whole does not assist in
dating the monument, the narthex has a small free cross plan with a dome on
rudimentary pendentives over the crossing and may be attributed to the ninth or tenth
century.

2. **Peculiarities of Façade (Plate 92.1, 92.2)**
The church is carved into an isolated two peaked cone.
The doorway is a rectangular opening set behind an arched vestibule. There is a grave
cut into the floor of the vestibule.
The doorway opens into the east wall of the narthex. There is a high sill separating the
narthex floor from the vestibule floor.

3. **Interior**
   a) **architectural type**
The church opens from the north wall of the free cross plan narthex. The church is
transversely barrel vaulted. At its east end there is a barrel vaulted apse (orientation
90°). The west end of the naos has a longitudinal barrel vault.
b) **apsidal arrangement- east end arrangement (Plate 92.3)**
The apse is rectangular in plan. The apse arch is wide and irregularly cut. The naos floor and the bema are at the same height. There is no screen separating the apse from the naos. Instead toward the east end of the naos, the north wall diverges and has a short return wall in front of the apse. There is no separation of the apse from the naos on the south side. There is a seat on the south wall of the apse and the altar is attached to the back wall of the apse. Both the seat and the altar are rounded ledges, which seemingly protrude into the apsidal space.

c) **free-standing liturgical furniture**
None.

d) **architectural features of lateral walls (Plates 92.3, 92.4)**
There is a flat backed niche at the east end of the north wall. The south wall of the naos opens into the north arm of the narthex.

e) **west wall of naos**
The west end of the naos has a longitudinal barrel vault.
f) narthex (Plate 92.4)
The narthex has a free cross plan. There is a dome on pendentives over the crossing and barrel vaults over the short cross arms. There are slab cornices on the return walls of the narthex above which the vaults rise. The east arm of the narthex opens to the exterior vestibule and the north arm opens into the church.

g) ceiling/vault
There are cornices in the narthex but not in the church. The barrel vault over the church is a continuation of the vault over the north arm of the narthex.

h) additional chambers (arcosolia/funerary chambers) (Plate 92.2)
There is a grave cut into the floor of the vestibule. Since this makes access into the narthex difficult it was probably secondary.

4. Bibliography
The church has not been published.
Wallace, ph. 88/11/36-37; 88/12/0-2

5. Figures, Charts
Fig. 92.1. Göreme 14b
Chart 92. Chart of Liturgical Furnishings: Göreme 14b

6. Plates
92.2. Göreme 14b, exterior, detail (1988)
92.3. Göreme 14b, view toward naos, north wall, and apse (1988)
92.4. Göreme 14b, narthex, west arm and naos, north wall (1988)
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<td>Göreme 14b apse</td>
<td>S seat round 0.31/0.59/0.31</td>
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<td></td>
<td></td>
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<td></td>
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<td></td>
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</tr>
<tr>
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<td></td>
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<td></td>
<td>naos 2.13L x 1.18W</td>
<td></td>
</tr>
<tr>
<td>E end</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>narthex</td>
<td>N wall opens to naos 2.13L x 1.18W</td>
<td>S wall</td>
<td>E wall opens to vestibule</td>
<td></td>
</tr>
<tr>
<td>vestibule</td>
<td>doorway 1.3/0.83/0.7</td>
<td></td>
<td>floor grave 1.8/0.43/0.46</td>
<td></td>
</tr>
</tbody>
</table>
Plate 92.2. Göreme 14b, exterior, detail (1988)
Plate 92.3. Göreme 14b, view toward naos, north wall, and apse (1988)
Plate 92.4. Göreme 14b, narthex, west arm and naos, north wall (1988)

The church was incorrectly located by Rendelston, who was working from notes compiled by Gysi. In 1948, É. de Coigny published an article on the site, and in 1950 he published a plan of the church.

The cycle of paintings has been identified as a late 10th-century work, and attributed to the last period of the Fatimid caliphate in Egypt. The paintings were rediscovered by a German team in 1975 and have been studied in detail since then.
The church was incorrectly located by Jerphanion, who was working from notes compiled by Gransault \[Les églises rupestres de Cappadoce, I i 145\]. Its position has been corrected by scholars who have since examined the church.

1. **Dating**

The cycle of paintings has been identified as archaic and attributed to the beginning of the tenth century \[Jerphanion, Les églises rupestres de Cappadoce, I i 146; Restle, Byzantine Wall Painting of Asia Minor, I 192; Jolivet-Lévy, La peinture byzantine en Cappadoce, II 294\]. In a brief note on the church Thierry attributed the paintings from the end of the ninth to the beginning of the tenth century \['Quelques églises inédites en Cappadoce', Journal des Savants (1965) 625-627\]. The most detailed study of the church was undertaken by Schiemenz, who has supported Thierry’s attribution \['Verschollene Malereien in Goreme: Die "archaische Kapelle bei Elmali Kilise" und die Muttergottes zwischen Engeln’, Orientalia Christiana Periodica 34 (1968) 70-96\].

2. **Peculiarities of Façade (Plate 93.1)**

The façade of the church has weathered. It is possible that there were blind keyhole shaped niches either side of the rectangular doorway. Above the doorway there is a blind horseshoe shaped niche.

There is vertical moulding framing the façade, perhaps an indication that there was a vestibule in front of the doorway to the church.

3. **Interior**

a) **architectural type**

The church has a single barrel vaulted naos, an apse and two absidioles (orientation 120°).

The barrel vault rises above a two step overhanging cornice.

The apse arch is horseshoe shaped and rises above slab cornices on the intrados.
The church had decoration on all walls and furnishings, including the apse arch intrados, the chancel slabs, altar, apse walls and the absidioles. Much of the painting has been lost.

_**Apse**_

The apse is horseshoe shaped in plan. The apse arch is horseshoe shaped, rising above cornices on the intrados. There is a painted cornice in the apse at the same height as the cornices on the intrados. The bema is two steps above the naos floor. The lower step is a bench along the east wall. The upper step is shallow.
There are rectangular chancel slabs framing the entrance to the apse. The altar is trapezoidal in shape attached to the centre of the back wall of the apse and surmounted by a blind keyhole shaped niche. There is a curved bench from the south side of the altar to the south corner of the apse. Absidioles
There are two absidioles either side of the apse and their measurements match each other closely. The absidioles are semi-circular. The openings are keyhole shaped with a semi-circular shaped arch rising above small cornices on the intrados. The altar is set back slightly (0.13-0.15m) from the front edge of the bema.

c) free-standing liturgical furniture
None.

d) architectural features of lateral walls (Plates 93.3, 93.4)
There is a two stepped overhanging cornice along the north and south walls. There are benches along the north and south walls. At the east end of the north wall there is a flat backed niche above the bench and adjacent to the north absidiole. In 1986 the crown of a small arch was visible at the west end of the south wall. In 1988 it was covered with soil. Given its position it may have been a font. This cannot, however, be confirmed unless excavations are undertaken in the church.

e) west wall of naos (Plate 93.4)
There is a slab cornice along the west wall dividing the lunette (which has partially collapsed) from the wall below. The naos has a considerable volume of soil pressed against the west wall, obscuring the bench if one existed. The doorway into the church is to the north of the centre of the west wall.

f) narthex
None.

g) ceiling/vault
The vault rises above a two stepped cornice on the north and south walls of the naos. The lower cornice is a slab cornice, the upper cornice is a deep overhanging cornice (0.33m wide). Both are painted with ornamental patterns. The slab cornice also runs along the west wall and on the east wall above the absidiole arches and across the intrados of the apse arch. In the apse the cornice is painted rather than sculptured.

h) additional chambers (arcosolia/funerary chambers)
There are two graves cut into the east end of the benches in the naos. In his plan of the church, Schiemenz marked two bench graves in the bench attached to the north wall, one in the east wall bench and three in the south wall bench. Not all of these graves were visible when I examined the church. There may have been a vestibule in front of the church. Various chambers are located near the church including two refectories and two further churches (Göreme 15c and Göreme 15d, cats. 95, 96). Refectories (Plate 93.1) There are two refectories near the church, one directly above it (the entrance to the refectory is visible in the upper left of plate 93.1) and a second located to the south.
Because of their furnishings which include rock-cut tables and benches the refectories may be attributed to the eleventh century. Neither was recorded by Rodley in her survey of refectory monasteries [Cave Monasteries in Byzantine Cappadocia, 151-183].

4. Bibliography
Grishin ph. Cf7; B40
Jerphanion, Les églises rupestres de Cappadoce, I i 145-146
Jolivet-Lévy, La peinture byzantine en Cappadoce, II 291-294
Restle, Byzantine Wall Painting in Asia Minor, I 192 [LXXVI]
Schiemenz, 'Verschollene Malereien in Göreme: Die "archaische Kapelle bei Elmali Kilise" und die Muttergottes zwischen Engeln', Orientalia Christiana Periodica 34 (1968) 70-96
Wallace, ph. 86/16/2-30; 88/3/28-31

5. Figures, Charts
Fig. 93.1. Göreme 15a
Chart 93. Chart of Liturgical Furnishings: Göreme 15a

6. Plates
93.2. Göreme 15a, apse, north absidiole and north wall (1988)
93.3. Göreme 15a, east wall (1986)
93.4. Göreme 15a, west wall (1988)
### Chart 93. Chart of Liturgical Furnishings:

**Göreme 15a**

<table>
<thead>
<tr>
<th></th>
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</thead>
<tbody>
<tr>
<td>Göreme 15a apse</td>
<td>C niche fl/b ab. altar 0.57/0.28/0.03</td>
<td>1.28/2.0</td>
<td>attached trapezoidal</td>
<td>low slabs 0.99/0.34/0.31</td>
</tr>
<tr>
<td></td>
<td>S bench 0.38/1.08/0.27</td>
<td></td>
<td></td>
<td>bema 0.86/0.57-0.77/0.59 = 2 steps=1 bench</td>
</tr>
<tr>
<td>N absidiole</td>
<td>outer niche k/hole 2.01/0.71/0.13</td>
<td>0.7/0.45</td>
<td>attached</td>
<td>~0.9/0.7/0.32</td>
</tr>
<tr>
<td>S absidiole</td>
<td>outer niche k/hole 2.02/0.71/0.15</td>
<td>0.7/0.56</td>
<td>attached</td>
<td>~0.9/0.7/0.41</td>
</tr>
<tr>
<td>naos N wall E end</td>
<td>niche fl/b 0.93 ab. bench/0.46/0.57/0.27</td>
<td></td>
<td></td>
<td>naos 3.55L x 3.53-3.6W</td>
</tr>
<tr>
<td>naos N&amp;S walls</td>
<td>benches ~0.3W</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>naos W wall</td>
<td>doorway ?/0.71/0.81</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Plate 93.1. Göreme 15a, exterior (1986)
Plate 93.2. Göreme 15a, apse, north absidiole and north wall (1988)
Plate 93.3. Göreme 15a, east wall (1986)
Plate 93.4. Göreme 15a, west wall (1988)

Apart from a short note by Thierry, recording a church with a single room and tentatively dating it from the eighth to tenth century, the church has not been published (Acts of Cappadocia, 203).

This note records the church which has been identified above as Object 14a (cat. 91). However, the location of Göreme 14a is near to the location of Göreme 15a (Acts of Cappadocia, plan 4, Göreme no. 184). For this reason Göreme 15a is separately catalogued, although it is probable that further investigation will show that the church in Göreme 15a, the position of which is in question incorrectly located.
Apart from a short note by Thierry, recording a church with a single naos and tentatively dating it from the eighth to ninth century, the church has not been published [Arts of Cappadocia, 203]. This brief record fits the church which has been identified above as Göreme 14a (cat. 91). However, the location of Göreme 14a is east of the location of Göreme 15b [Arts of Cappadocia, plan 4 Göreme no. 15b]. For this reason Göreme 14a is separately catalogued, although it is probable that further investigation will show that the church is Göreme 15b, the position of which is at present incorrectly located.
95. Göreme 15c
Area: Göreme

The church has not been published. It is approximately 50m south of Göreme 15a [see map 5].

1. **Dating**
For the dating of the church the architecture needs to be considered. The church has a transversely barrel vaulted naos with pilasters which articulate the walls. There is a single apse and one of two absidioles is extant. Although the church mimics the transverse naos and some details of Göreme 7 Tokali Kilise New Church, it seems unlikely that the same team carved both churches as Göreme 15c lacks the refinement of Tokali Kilise. In particular, the pilasters along the naos walls in Göreme 15c have wide arches (rather than horseshoe shaped arches) rising above heavy slab capitals. Nevertheless, the parallels cannot be ignored as they seem significant in an otherwise simply-planned church. On this basis, Göreme 15c may be tentatively attributed to the same period as the New Church, i.e. the third quarter of the tenth century. [Epstein did not find this church, although she was searching for churches whose plans reflected the impact of the transverse barrel vaulted plan of Tokali Kilise (Tokali Kilise, 12-13).]

2. **Peculiarities of Façade (Plate 95.1)**
The north side of the church was lost when the rock face collapsed. There is a doorway in the west wall of the church. It is possible that this was the entrance to the church and that there were no openings in the north wall of the church.

3. **Interior**
   a) **architectural type**
The church has a single naos which has a transverse barrel vault. Along the east wall there is a single apse and one absidiole. The north absidiole has been lost along with the north wall. The vault rises above an overhanging cornice. The apse arch is wide.
b) **apsidal arrangement- east end arrangement (Plate 95.2)**

**Apse**
The apse is semi-circular in plan.
The apse arch is wide. There are no cornices.
There is a bench along the east wall of the naos one of two steps from the naos to the bema.
The chancel slabs have broken.
The altar is attached to the centre of the back wall and in the south corner there is a seat protruding into the apse. There are no niches in the apse.

**South absidiole**
The absidiole is level with the bench along the east wall (ie. lower than the apse).
It is a flat backed niche with an arched opening.
The front face of the altar has been recessed, creating a mushroom shaped opening as if there were low slabs framing the opening.

**North absidiole**
The north absidiole has been largely lost. A fragment of the absidiole arch remains indicating that it may have had a similar arrangement to the south absidiole. It was probably shallower.

c) **free-standing liturgical furniture**
None.
d) architectural features of lateral walls (Plate 95.3)
Most of the north wall has been lost. One arched niche, which was probably a seat, has survived in the western end of the wall. It is possible that there were three niches along the wall.
On the south wall there is a bench behind which is a blind arcade. It is three arched, carried on two pilasters. This arrangement probably divided the bench into three seats. The pilasters have slab capitals. The arches and capitals are painted with a zig-zag decoration.
In a secondary excavation, an arcosolium has cut through the two western niches. There is a slab cornice along the south wall, dividing the lunette from the arcade.

e) west wall of naos
The west wall has two arched niches, each of which was probably a seat. Between the niches there is a rectangular doorway.

f) narthex
None.

g) ceiling/vault
There is an overhanging cornice on the east and west walls and a slab cornice on the south wall.

h) additional chambers (arcosolia/funerary chambers)
A number of chambers is located near Göreme 15c but the purpose of most cannot be speculated upon. [For the chamber see the description in the entry for Göreme 15a (cat. 93).]

4. Bibliography
The church has not been published.
Grishin ph.B40
Wallace, ph. 86/16/31

5. Figures, Charts
Fig. 95.1. Göreme 15c
Chart 95. Chart of Liturgical Furnishings: Göreme 15c

6. Plates
95.1. Göreme 15c, exterior (1986)
95.2. Göreme 15c, east wall (1986)
95.3. Göreme 15c, south wall (1986)
Chart 95.  
*Chart of Liturgical Furnishings:*

Göreme 15c

<table>
<thead>
<tr>
<th></th>
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</tr>
</thead>
<tbody>
<tr>
<td>Göreme 15c apse</td>
<td>S seat 0.48/0.44/0.7</td>
<td>1.44/1.6</td>
<td>attached 0.94/0.57-0.73/0.62</td>
<td>low slabs broken</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>bema 0.47</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>= 2 steps=1 bench</td>
<td></td>
</tr>
<tr>
<td>S absidiole</td>
<td>none</td>
<td>0.92/0.54</td>
<td>attached 0.98/0.36/0.5</td>
<td>low slabs</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>recessed face</td>
<td>bema 0.27</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>= 1 step=1 bench</td>
</tr>
<tr>
<td>naos E wall</td>
<td>bench 0.27/3.7(broken)/0.3</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>naos S wall</td>
<td>bench 0.27/3.3/0.3</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>1 niche a/c=seat + a/s</td>
<td></td>
<td>(originally 3 niches a/c)</td>
<td></td>
</tr>
<tr>
<td>naos W wall</td>
<td>2 niches a/c=seats+ doorway</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>naos N wall</td>
<td>niche a/c=seat</td>
<td></td>
<td></td>
<td>naos 3.3L x 4.4W</td>
</tr>
<tr>
<td></td>
<td>(originally ?3 niches a/c)</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Plate 95.1. Göreme 15c, exterior (1986)
Plate 95.2. Göreme 15c, east wall (1986)
Plate 95.3. Göreme 15c, south wall (1986)

Göreme 15c is approximately 50m north of Göreme 15a on the opposite side of the modern road which leads from Ortahisar to the Göreme Open Air Museum (see map 2).

During
Unfortunately apart from two spolia, a short section of the south wall, and the north and corner of the nave, the church has largely disappeared. Nevertheless, sufficient archaeological evidence has survived to indicate that it was probably interpreted on the plan of Göreme 75 or at Kilise Tunel Church. In this situation, it was attributed to the same period, i.e. the third quarter of the tenth century. Barrington did not locate this church, although she was searching for churches where plans of church of the Impact of the
96. Göreme 15d
Area: Göreme

Göreme 15d is approximately 50m north of Göreme 15a on the opposite side of the modern road which leads from Ortahisar to the Göreme Open Air Museum [see map 5].

1. **Dating**

Unfortunately apart from two apses, a short return of the south wall and the north west corner of the naos, the church has largely disappeared. Nevertheless, sufficient archaeological evidence has survived to indicate this church was probably patterned on the plan of Göreme 7 Tokalıl Kilise New Church. It may, therefore, be attributed to the same period, i.e. the third quarter of the tenth century. Epstein did not locate this church, although she was searching for churches whose plans reflected the impact of the transverse barrel vaulted plan of Tokalıl Kilise [Tokalıl Kilise, 12-13].

2. **Peculiarities of Façade**

The façade has been lost.

3. **Interior**
   a) **architectural type**

It is probable that the church had a single naos which was transversely barrel vaulted. There are two apses (orientation 84°). It is likely that there were three. The naos walls have keyhole shaped niches. It is probable that there were blind arcades along three walls (north, south and west) of the naos.
b) *apsidal arrangement- east end arrangement* (Plate 96.1)
The deeper apse is identified as the central apse. It is horseshoe shaped in plan. The apse arch is also horseshoe shaped, rising above cornices. The apse has an altar attached to the back wall of the apse and a seat with an armrest in the south corner. It is likely that there were low chancel slabs at the entrance to the apse. The south apse is similarly planned, although the apse arch appears to be wider than the arch of the north apse. However, this may be due to subsidence. The altar is attached to the back wall of the apse. In the south corner of the apse there is a seat which is surmounted by a backrest, a flat backed keyhole shaped niche. The seat has an armrest on the east side.

c) *free-standing liturgical furniture*
None.

---

Fig. 96.1
Göreme 15d
d) architectural features of lateral walls
There is a keyhole shaped niche at the east end of the south wall. A similar niche has survived in the west end of the north wall. It is likely that both the north and south walls were arcaded. There may have been benches along the walls and the niches probably marked seats on the benches.

e) west wall of naos
There are two keyhole shaped niche openings in the north end of the west wall. The west wall may have been arcaded. The doorway into the church was probably cut into the west wall.

f) narthex
None.

g) ceiling/vault
Lost.

h) additional chambers (arcosolia/funerary chambers)
None.

4. Bibliography
The church has not been published.
Wallace, ph. 88/12/2

5. Figures, Charts
Fig. 96.1. Göreme 15d
Chart 96. Chart of Liturgical Furnishings: Göreme 15d

6. Plates
96.1. Göreme 15d, east wall (1988)
Chart 96. *Chart of Liturgical Furnishings:*

Göreme 15d

<table>
<thead>
<tr>
<th></th>
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</thead>
<tbody>
<tr>
<td>Göreme 15d C apse</td>
<td>S seat</td>
<td>1.15/1.7</td>
<td>attached</td>
<td>?low slabs</td>
</tr>
<tr>
<td>S apse</td>
<td>S seat +</td>
<td>1.2/1.4</td>
<td>attached</td>
<td>?low slabs</td>
</tr>
<tr>
<td></td>
<td>S niche fl/b=backrest</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>naos N&amp;S walls</td>
<td>niches fl/b=?seats</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>?bench</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>naos W wall</td>
<td>2 niches fl/b=?seats</td>
<td></td>
<td></td>
<td>naos E wall 3.7</td>
</tr>
<tr>
<td></td>
<td>?bench</td>
<td></td>
<td></td>
<td>(from C to S apse)</td>
</tr>
</tbody>
</table>
Plate 96.1. Göreme 15d, east wall (1988)

The paintings in Göreme 16 were inspired by both the archaic programme and elements of the decorations in the Column Churches. They have been attributed to the eleventh century by Berghahn (Late antique murals in Cappadocia, 189-194). Other scholars have suggested the tenth to eleventh century. Bernaume, Wall Painting in Asia Minor, 120, 'The frescoes of Cappadocia, 1975', Kerzman has noted that while the church is smaller, its transeptal barrel vaulted nave resembles Göreme 7. Tekeço, Kalkan, Pierpont, and Kerzman (in an article, however, in Göreme 16, 1988) claim having a date
97. Göreme 16
Area: Göreme
[Arts of Cappadocia, plan 4 Göreme no. 16]

1. Dating
The paintings in Göreme 16 were inspired by both the archaic programmes and elements of the decorations in the Column Churches. They have been attributed to the eleventh century by Jerphanion [Les églises rupestres de Cappadoce, Iii 495]. Other scholars have supported this attribution [Restle, Byzantine Wall Painting in Asia Minor, I 40; Thierry, Arts of Cappadocia, 203]. Jerphanion has noted that while the church is smaller, its transverse barrel vaulted naos resembles Göreme 7 Tokali Kilise New Church. There is no arcading, however, in Göreme 16. Rather than having a close influence, Tokali Kilise may perhaps be best regarded as a distant model for Göreme 16, the excavation of which probably occurred in the eleventh century, rather than the tenth.

2. Peculiarities of Façade (Plate 97.1)
More than half the church was lost when the ridge in which it is carved, collapsed. There is no sign of the façade of the church or indeed its entrance. [Restle’s plan shows an entrance in the west wall, which cannot be supported by the archaeological evidence, Byzantine Wall Painting in Asia Minor, III plan XV.]

3. Interior
a) Architectural type
The church has a transverse barrel vault over the naos and had three apses, of which a section of the central apse and the south apse have survived. The barrel vault rises above a slab cornice. The apse arches rise above slab cornices.
There are two extant apses, joined by an arched opening.

Central apse
The apse is semi-circular in plan. The apse arch is wide. It rises above a slab capital on a pillar which sits on a chancel slab. The pillar divides the central apse from the south apse. The face of the arch has a recessed moulding. There is a chancel slab on the south side of the apse. The north side of the apse has disappeared. On the south side of the apse there is a keyhole shaped opening, connecting the apses. Since the arched opening has painting which uses the same palette as the apse, it was part of the original excavation. There was, therefore, no seat on the south side of the apse. The north side of the apse has been lost but it may have had a seat. There is fill in the apse and no other liturgical furnishings are visible.

South apse
The south apse is horseshoe shaped in plan. The apse arch is slightly horseshoe shaped, rising above slab capitals, which are carried on a pillar and a pilaster. The face of the arch has a recessed moulding. The bema was probably one step above the naos.
The chancel slab on the south side of the apse has been damaged. The slab on the north side is contiguous with the chancel slab on the south side of the central apse. A line is scored into the slab, marking out a rectangle on the face of the joint chancel slab. There is a bench joining the south side of the altar to the back of the chancel slab. This is omitted from the earlier plans.

**Arched opening**
The keyhole shaped opening between the two apses has a horseshoe shaped arch which rises from a cornice on the east side (at the same height as the cornices in the apses) and the pillar capital on the west side. There is a recessed moulding on the face of the arch. There is a ledge across the opening, forming a sill which separates the apses.

c) **free-standing liturgical furniture**
None.

d) **architectural features of lateral walls**
There is a bench along the south wall which is omitted from the earlier plans. The lunette on the south wall is above a slab cornice, slightly lower than the cornice along the east and west walls. The lunette is separated from the vault by a slab moulding.

e) **west wall of naos**
There is a bench along the west wall which is omitted from the earlier plans.

f) **narthex**
None.

g) **ceiling/vault**
The naos vault and the apse vaults rise above slab cornices. There are also slab cornices along the south wall, below the lunette and across the pillar on the east wall. The pillar has slab capitals above which the apse arches rise.

h) **additional chambers (arcosolia/funerary chambers)**
There are no chambers in the immediate vicinity of Göreme 16. However, the church and Göreme 17 are associated with one of the Göreme Park refectories, located between the two churches. [See Rodley, *Cave Monasteries of Byzantine Cappadocia*, 179-181.] For the description of the refectory see Göreme 17 (cat. 98).

4. **Bibliography**
Grishin ph. f2 (79); A25
Jerphanion, *Les églises rupestres de Cappadoce*, I ii 492-495, plan plate 136
Jolivet-Lévy, *La peinture byzantine en Cappadoce*, II 294-296
Restle, *Byzantine Wall Painting in Asia Minor*, I 121-122; II plan XV
Wallace, ph. 86/14/32-33

5. **Figures, Charts**
Fig. 97.1. Göreme 16
Chart 97. Chart of Liturgical Furnishings: Göreme 16

6. **Plates**
97.2. Göreme 16, south apse and arched opening to central apse (1986)
Göreme 16

<table>
<thead>
<tr>
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<tbody>
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<td>bema=?1step</td>
</tr>
<tr>
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<td>S bench</td>
<td>1.05/1.00</td>
<td>attached</td>
<td>low slabs</td>
</tr>
<tr>
<td></td>
<td></td>
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<td>trapezoidal</td>
<td>0.74/0.19/0.25</td>
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<td>joint slab bet.</td>
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<td>C&amp;S apses</td>
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<td></td>
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<tr>
<td>arched opening</td>
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<td>1.45H/0.52W</td>
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<td>naos S&amp;W walls</td>
<td>benches</td>
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</table>
Plate 97.2. Göreme 16, south apse and arched opening to central apse (1986)
98. Göreme 17, Kızlar Kilisesi
Area: Göreme
[Arts of Cappadocia, plan 4 Göreme no. 17]

1. **Dating**

The church has eight inscriptions, five of which are dated [Jerphanion, *Les églises rupestres de Cappadoce*, I i 489-491]. The inscribed dates (1055, 1058, 1065, 1074, 1129) indicate that the middle of the eleventh century may be considered the *terminus ad quem* for the excavation of the church. Epstein has suggested that Göreme 17 belongs with the Yılantzı Group of churches, attributed to the second half of the eleventh century ['Rock-cut chapels in Göreme valley, Cappadocia: The Yilanlı Group and the Column Churches', *CArch* 24 (1975) 131]. The Yilanlı Group is characterized by its painting, including panel painting. Jerphanion, however, commented on the single panel painting on the north wall, suggesting that it bore no relationship to paintings of the eleventh century [Les églises rupestres de Cappadoce, I ii 491]. Perhaps the relationship of Göreme 17 with the Yilanlı Group is too uncertain to provide evidence for dating the excavation of the church. [For the dating of the Yilanlı Group of churches see Göreme 28 Yilanlı Kilise (cat. 113).]

Jerphanion observed that the shallow domes over the bays of the cross arms are cut into barrel vaults, as if the domes were cut after the initial excavation [Les églises rupestres de Cappadoce, I ii 489]. They may show less confidence with the Column Church plan, indicating that Göreme 17 was excavated before the middle of the eleventh century. Furthermore, Jerphanion has remarked that the columns with tapering block capitals reminded him of Göreme 29 Kılıçlar Kilise. The rock-cut columns in Göreme 29 have since been replaced with concrete ones. If factors such as these are taken into consideration, Göreme 17 could be attributed to the tenth century. However because of the solid apse screen with lateral openings attribution before the eleventh century is inappropriate.

2. **Peculiarities of Façade (Plate 98.1)**

The church does not open directly to the exterior. A passageway (approximately 15m long) opens near Göreme 16, leading from the north side of the Kızlar Kalesi ('tooth rock') to a barrel vaulted narthex. There is a rectangular doorway in the east wall of the narthex which opens into the west wall of the church. Two chambers open from the passageway; to the right there is a chamber and to the left there is a large tomb chamber. There is a track across the passageway where a millstone could be rolled, securing the church if required.

3. **Interior**

a) **architectural type**

The church has an inscribed cross plan with four columns. There are three apses. Over the central bay there is a dome with pendentives. There are calottes carved into vaults over the cross arms. With the exception of the north east bay, which has a flat ceiling, the corner bays are covered calottes. There is a solid apse screen in front of the central apse, surmounted by a semi-circular open lunette. The side apses have wide arches.
Plan

- north apse
- south apse
- altar
- central apse
- seat (higher than ledges)
- seat (lower than ledges)
- ledges
- seat
- bench
- niche
- steps
- pilaster
- broken wall
- naos
- narthex

Scale

Key

- Indicates different levels between ledges and seats
- Barrel vault with calotte cut into crown of vault

Fig. 98.1
Göreme 17, Kizlar Kilisesi
b) apsidal arrangement - east end arrangement
Central apse (Plates 98.2, 98.3)
The apse is horseshoe shaped in plan. The solid apse screen is irregularly carved. The open lunette above the solid screen is semi-circular. The screen has a central keyhole shaped opening, surmounted by a horseshoe shaped arch. There are four lateral openings which are also keyhole shaped. These are arranged in vertical pairs on either side of the doorway. The slabs below the lateral openings are each carved with a relief cross set within a rectangular frame. The altar is set within ledges and may be described as detached. The face of the altar has a relief cross, in a rectangular frame, similar to the decoration on the face of the solid apse screen. There is a cornice in the apse above which the vault rises. The bema is two steps above the naos floor, one of which is a bench below the solid apse screen. There are two low ledges on the north and south sides of the altar. The ledge behind the altar and the seat in the south corner are higher than the side ledges.

North apse (Plates 98.4, 98.5)
The apse is horseshoe shaped in plan and has a stilted apse arch. The apse opening is mushroom shaped. The bema is three steps above the naos floor. The central step is a narrow bench in front of the apse. Each chancel slab is carved with a simple relief cross. The altar is attached to the centre of the back wall of the apse. There is a ledge on the north side of the altar and a seat on the south side of the apse.

South apse (Plates 98.6)
The apse is horseshoe shaped in plan and has a stilted apse arch. The apse opening is mushroom shaped. The bema is four steps above the naos floor. The third step is a bench in front of the apse. There are ledges on the north and south sides of the altar. In the south corner of the apse there is a seat which is lower than the ledges.

c) free-standing liturgical furniture
None.

d) architectural features of lateral walls (Plate 98.5)
There are benches along the north and south walls of the naos. They jut around the pilasters which articulate the walls. At the east and west ends of the north wall there are small round backed niches, cut into the pilasters.

e) west wall of naos (Plate 98.7)
There are benches along the north and south ends of the west wall between the pilasters. In the centre of the west wall there is a rectangular doorway, leading to the narthex. The doorway has a heavy roll moulding. Either side of the doorway, there are blind keyhole shaped niches.

f) narthex (Plate 98.1)
The narthex is a barrel vaulted chamber. Its vault rises above a slab cornice along the east and west walls. The south wall has partially broken and opens to a view of the Göreme Open Air Museum. In spite of the number of graves cut in the floor of the narthex, the church was not included in the survey undertaken by Teteriatnikov ['Burial
The doorway from the narthex to the church has a triple roll moulding. Above the lintel there is a recessed tympanum.

g) ceiling/vault (Plate 98.2)
Only the central apse has a cornice.
In the naos, the columns and the pilasters have tapering block capitals from which horseshoe shaped arches spring.
Only the central dome has pendentives. There are calottes over the corner bays, except the north east corner bay which has a flat ceiling. The cross arms are vaulted and have calottes which cut into the crown of the vault.

h) additional chambers (arcosolia/funerary chambers)
There are two chambers which open from the passageway, one of which is a tomb chamber (see 2 above).
In the narthex there is a number of floor graves, the exact number of which cannot be determined because they are badly damaged.

Refectory
The church has been associated with one of the Göreme Park refectories which is located between it and Göreme 16.
Rock-cut furnishings located in the left hand side of the chamber include a free-standing table, an attached bench along one wall and a section of free-standing bench in front of the table. At the head of the table there is a recessed niche. In the wall behind the attached bench there are two further niches. [For further discussion see the text, chapter five.]

4. Bibliography
Grishin ph. B37
Jerphanion, Les églises rupestres de Cappadoce, I ii 488-491
Restle, Byzantine Wall Painting in Asia Minor, I 122-123
Wallace, ph. 86/15/1-15

5. Figures, Charts
Fig. 98.1. Göreme 17, Kızlar Kilisesi
Chart 98. Chart of Liturgical Furnishings: Göreme 17, Kızlar Kilisesi

6. Plates
98.1. Göreme 17, Kızlar Kilisesi, narthex, doorway to church and passageway (1986)
98.2. Göreme 17, Kızlar Kilisesi, central apse (1986)
98.3. Göreme 17, Kızlar Kilisesi, central apse, detail of solid apse screen (1986)
98.4. Göreme 17, Kızlar Kilisesi, north apse (1986)
98.5. Göreme 17, Kızlar Kilisesi, north apse, detail of chancel slab and north wall, niche (1986)
98.6. Göreme 17, Kızlar Kilisesi, south apse (1986)
98.7. Göreme 17, Kızlar Kilisesi, west wall from central apse (1986)
<table>
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<tr>
<td></td>
<td>C ledge behind altar</td>
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<td></td>
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<td>low slabs</td>
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<td>0.97/0.33/0.27</td>
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<td>niche r/b 0.87 ab bench/</td>
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<td>niche r/b 0.54 ab. floor/</td>
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<td>benches</td>
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<td></td>
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</tr>
<tr>
<td>narthex E wall</td>
<td>rectangular doorway to</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>church 1.85H/1.1W</td>
<td></td>
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</tr>
</tbody>
</table>
Plate 98.1. Göreme 17, Kızlar Kilisesi, narthex, doorway to church and passageway (1986)
Plate 98.2. Göreme 17, Kızlar Kilisesi, central apse (1986)
Plate 98.3. Göreme 17, Kızlar Kilisesi, central apse, detail of solid apse screen (1986)
Plate 98.4. Göreme 17, Kızlar Kilisesi, north apse (1986)
Plate 98.5. Göreme 17, Kızlar Kilisesi, north apse, detail of chancel slab and north wall, niche (1986)
Plate 98.6. Göreme 17, Kızlar Kilisesi, south apse (1986)
Plate 98.7. Göreme 17, Kızlar Kilisesi, west wall from central apse (1986)

Assi Göreme

During the course of fieldwork, Göreme 17, the church above Göreme 17, was inaccessible. It is one of the group of churches described incorrectly described by Scheidgen and remains to be fully investigated (Nachweis in Göreme, Archäologisches Museum, 1986). The following information is based on the survey of the church and adjacent structures.

1. The interior of the church is divided into two areas:
   a) The main area. It is 2.5m high and 4.5m wide. The entrance is 2.8m high. The door is 1.5m wide. The nave In the main area are three windows on the west wall and two on the south wall.
   b) The side area. It is 2.5m high and 2.5m wide. The entrance is 2.0m high. The door is 1.5m wide. There are three windows on the west wall and two on the south wall.

2. The church is approximately square in shape. It was used as a prayer hall.
99. Göreme 17a
Area: Göreme

During the course of fieldwork, Göreme 17a, the church above Göreme 17, was inaccessible. It is one of the group of Göreme churches incompletely described by Schiemenz and remains to be fully investigated ['Nachlese in Göreme', *Archäologischer Anzeiger* 87 (1972) 307-314].

The following brief catalogue is drawn from descriptions of the church by Schiemenz and Jolivet-Lévy [*La peinture byzantine en Cappadoce*, II 296-297]. In her rapid survey of the Göreme churches, Rodley also drew on Schiemenz for a brief note on Göreme 17a [*Cave Monasteries of Byzantine Cappadocia*, 181].

1. **Dating**

   The paintings in the church have been compared with the panel paintings of the Yilanli Group of churches. Göreme 17a has been attributed, therefore, to the same period, the second half of the eleventh century [Schiemenz, 'Nachlese in Göreme', *Archäologischer Anzeiger* 87 (1972) 307-314]. For the dating of the Yilanli Group of churches see Göreme 28 Yilanli Kilise (cat. 113).

2. **Interior**
   a) **architectural type**

   The church has a single naos (3.85m x 3.73m) which is barrel vaulted and a single apse.

   b) **apsidal arrangement-east end arrangement**

   The apse is semi-circular in plan (chord: 1.15m; depth: 2m). The apse vault is 2.15 - 2.3m high.

   The bema is two steps above the naos (0.5m).

   The altar is attached to the centre of the back wall of the apse.

   In the south corner there is a seat.

   c) **narthex**

   The church is entered from the narthex which has five floor graves and one arcosolium.

   It was omitted from the survey undertaken by Teteriatnikov ['Burial Places in Cappadocian Churches', *Greek Orthodox Theological Review* 29 (1984) 141-157].

3. **Bibliography**

   Jolivet-Lévy, *La peinture byzantine en Cappadoce*, II 296-297

   Schiemenz, 'Nachlese in Göreme', *Archäologischer Anzeiger* 87 (1972) 307-314
100. Göreme 17b
Area: Göreme

I have not examined this church which is next to Göreme 17a. The following note is drawn from Schiemenz' description ['Nachlese in Göreme', ArchäologischerAnzeiger 87 (1972) 307-314]. The church has been incompletely described and remains to be fully investigated. Rodley also drew on Schiemenz for her brief note on Göreme 17b [Cave Monasteries of Byzantine Cappadocia, 181].

1. Dating
The church has a free cross plan similar to Göreme 21 which has been identified as one of the Yılanlı group of churches. It is likely that Göreme 17b may also be identified with this group and attributed to the same period, i.e. the second half of the eleventh century. For the dating of the Yılanlı Group of churches see Göreme 28 Yılanlı Kilise (cat. 113).

2. Interior
   a) architectural type
The church has a free cross plan with a dome over the crossing. There is a single apse.

3. Bibliography
Schiemenz, 'Nachlese in Göreme', ArchäologischerAnzeiger 87 (1972) 307-314
101. Göreme 18, St Basil
Area: Göreme

[Arts of Cappadocia, plan 4 Göreme no. 18]

According to the list in Arts of Cappadocia, the church has no particular name. Nevertheless, in the Göreme Open Air Museum, a sign in front of the church indicates that at least locally the church is referred to as St Basil because of the painting of the saint on the north wall of the naos.

1. Dating
Jerphanion drew attention to parallels between the painting in Göreme 18 and the Column Churches (Les églises rupestres de Cappadoce, I ii 487). Epstein has analyzed the similarities in more detail, concluding that Göreme 18 in fact belongs with the Yılanlı Group of churches, attributed the the second half of the eleventh century [‘Rock-cut chapels in Göreme Valley, Cappadocia: The Yılanlı Group and the Column Churches’, CArch 24 (1975) 115-116]. For the dating of the Yılanlı Group of churches see Göreme 28 Yılanlı Kilise (cat. 113). The transverse barrel vaulted naos may reflect the impact of the plan of Göreme 7 Tokalı Kilise New Church. Although there is an arcade on the west wall, the church lacks the blind arcading which is characteristic of Tokalı Kilise New Church.

2. Peculiarities of Façade (Plates 101.1, 101.2)
The church is carved into a ridge along the north side of the Göreme Open Air Museum. To the left of the church there is a deep arcosolium. To the right there is a rectangular recessed entry leading into a refectory. Further on, past the refectory, there are two chambers. The entrance into Göreme 18 is a keyhole shaped doorway. The doorway opens into the north end of the narthex. Above the doorway there is a rectangular window. To the right of the window the façade has collapsed, exposing the north end of the narthex to the weather.

3. Interior
a) Architectural type
The church has two transverse chambers, a rectangular narthex covered with a flat ceiling and a naos covered with a barrel vault. There are three apses (orientation 83°). There is a four arched arcade separating the narthex from the naos. It is carried on three piers. The arcade arches are irregular, springing from slab capitals. The vault over the naos rises above an irregularly carved slab cornice which is decorated with a geometric pattern. The north and south apse openings are keyhole shaped. The arch of the central apse has been damaged, but it was probably horseshoe shaped.
b) apsidal arrangement- east end arrangement (Plates 101.3, 101.4, 101.5, 101.6)

There are three apses. The central apse is closer to the south apse than the north apse. The wall between the central and north apses has partly collapsed. It is possible that this occurred as the church was being excavated and the apsidal arrangement was reorganized to take account of the damage.
The apses are each two steps above the naos floor. The first step is a bench which runs along the east wall of the naos. In front of the north and south apses there is a step cut into the bench. Each apse has an altar attached to the centre of the back wall of the apse. **Central apse (Plate 101.4)** The central apse is the largest. It was damaged when part of the apse arch and the naos vault in front of the apse collapsed. It is horseshoe shaped in plan. There is a boss in the centre of the apse vault. There were probably low chancel slabs framing the entrance to the apse but these have been lost. There is a seat in the south corner of the apse. There is a small crudely cut niche above the trapezoidal shaped altar. It is probably a secondary excavation. **North apse (Plate 101.3)** The north apse has a keyhole shaped opening with sloping walls above which the horseshoe shaped arch rises. The apse opening is narrowest at the point above which the arch rises. The apse is irregularly carved and only approximately horseshoe shaped in plan. The altar is a ledge across the width of the apse. In the south corner there is a round backed niche behind a seat. **South apse (Plates 101.5, 101.6)** The south apse has a keyhole shaped opening with vertical walls above which the horseshoe shaped arch rises. The apse is horseshoe shaped in plan. There is a boss in the vault. The altar is a ledge across the width of the apse. In the south corner there is a shallow round backed niche behind a seat.

c) free-standing liturgical furniture
None.

d) architectural features of lateral walls (Plates 101.3, 101.6)
There are benches along the four walls of the naos. At the east end of the north wall there is a small flat backed niche above the bench. At the east end of the south wall there is an arcosolium located above the bench. The ledge of the arcosolium has been excavated for a grave. There is a ridge around the grave, probably for a wooden lid.

e) west wall of naos (Plate 101.7)
The west wall of the naos is open to the narthex. The four arched arcade has three arches which are open as arched doorways from the narthex to the naos. The arch at the north end of the arcade is a window, which allows a view of the naos but not a direct passageway into it. The arched openings of the arcade are irregularly cut. Three have horseshoe shaped arches, while the fourth, at the south end, has a wide arch. The pillars taper from the slab capitals to the naos floor. A slab cornice runs along the west wall above the arches.

f) narthex (Plate 101.8)
The narthex is narrower and longer than the naos. It has a flat ceiling. There are benches along the west and south walls. The bench along the south wall is punctuated with rectangular graves, each with a lid ridge. Behind the south bench there is an arcosolium with two graves.
g) **ceiling/vault**
The barrel vault over the naos rises from a slab cornice on the east and west walls. There is a boss in the south end of the vault in front of the arcosolium in the south wall. Above the cornice which runs along the north and south walls are lunettes which have arched slab mouldings separating them from the vault.

h) **additional chambers (arcosolia/funerary chambers)**
There are two arcosolia in Göreme 18, one in the naos and one in the narthex. In addition the floor of the narthex is cut with parallel graves. There are smaller graves cut into the bench along the west wall of the narthex. Outside the church, there is a deep arcosolium to the east of the doorway.

**Refectory (Plate 101.1)**
To the left of the entrance to Göreme 18 lies a refectory, which has a rock-cut table on the left hand side of the chamber, an attached bench and a section of free-standing bench. There is a recessed niche at the head of the table and two blind niches above the attached bench on the lateral wall of the chamber.

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4. **Bibliography**
Grishin ph. f2(79), A23, A24, B37
Jerphanion, *Les églises rupestres de Cappadoce*, I ii 486-487
Jolivet-Lévy, *La peinture byzantine en Cappadoce*, II 297-298
Restle, *Byzantine Wall Painting in Asia Minor*, I 123-124
Rodley, *Cave Monasteries of Byzantine Cappadocia*, 177-178
Wallace, ph. 86/15/16-18; 86/16/24-25

5. **Figures, Charts**
Fig. 101.1. Göreme 18
Chart 101. Chart of Liturgical Furnishings: Göreme 18

6. **Plates**
101.1. Göreme 18, site (1986)
101.2. Göreme 18, exterior (1986)
101.3. Göreme 18, east wall (1986)
101.4. Göreme 18, central apse (1986)
101.5. Göreme 18, south apse (1986)
101.6. Göreme 18, east and south walls (1986)
101.7. Göreme 18, west wall (1986)
## Chart 101. Chart of Liturgical Furnishings:

**Göreme 18**

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</tr>
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<tr>
<td></td>
<td>doorways a/c+ window a/c</td>
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<tr>
<td>nartex</td>
<td>W &amp; S walls benches</td>
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<tr>
<td></td>
<td>S wall arcosolium</td>
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Plate 101.1. Göreme 18, site (1986)
Plate 101.2. Göreme 18, exterior (1986)
Plate 101.3. Göreme 18, east wall (1986)
Plate 101.4. Göreme 18, central apse (1986)
Plate 101.5. Göreme 18, south apse (1986)
Plate 101.6. Göreme 18, east and south walls (1986)
Plate 101.7. Göreme 18, west wall (1986)
102. Göreme 19, Elmali Kilise  
Area: Göreme  
[Arts of Cappadocia, plan 4 Göreme no. 19]

1. Dating  
Göreme 19 is one of the Column Churches identified by Jerphanion [Les églises rupestres de Cappadoce, I ii 377-392]. The group comprises Elmali Kilise, Çarkılı Kilise and Karanlık Kilise (Göreme 19, 22 and 23). Other churches have been added to this group on the basis of stylistic and iconographic analysis. [For Göreme 20, see Epstein, 'Rock-cut chapels in Göreme Valley, Cappadocia: The Yılanlı Group and the Column Churches', CArch 24 (1975) 121; for Göreme 16 and 25, see Rodley, Cave Monasteries of Byzantine Cappadocia, 183.] The dating of the churches and the sequence in which their painting was undertaken remains controversial. Epstein has reconsidered an earlier opinion in which she attributed the churches to the first half of the eleventh century [Rock-cut chapels in Göreme Valley, Cappadocia: The Yılanlı Group and the Column Churches', CArch 24 (1975) 115]. Her revised opinion, that the churches may be attributed to the mid-eleventh century ['The Fresco Decoration of the Column Churches', CArch 29 (1980) 28] supports Jerphanion's dating. Nevertheless, the sequence of excavation remains unsettled. Epstein has identified Karanlık Kilise as the progenitor of the group, followed by Göreme 22 and 19. Jerphanion placed the churches in the order Göreme 23, 19, 22. With respect to the dating of the group, other scholars have largely agreed with Jerphanion. [See Thierry, 'L'art monumental byzantin en Asie Mineure du Xle siècle au XVe', DOP 29 (1975) 87; Cormack, 'Byzantine Cappadocia: the Archaic Group of Wall-Paintings', JBAA 30 (1967) 36.] However, Lafontaine-Dosogne proposed the churches were excavated in the twelfth century ['Nouvelles notes cappadociennes', Byz 33 (1963) 132]. In his discussion of the churches Restie has analyzed the repertoire of ornamental motifs and undertaken a stylistic analysis of the paintings [Byzantine Wall Painting in Asia Minor, I 56-64]. These studies led him to conclude that the painting in the churches should be dated later than the eleventh century [cf. Thierry, DOP 29 (1975) 87 n. 68]. Whereas once Restie was prepared to date the paintings in the Column Churches to the fifteenth or sixteenth centuries [see his review of Budde, Göreme. Höhlenkirchen in Kappadokien (Düsseldorf 1958) in BZ (1959) 401], his revised opinion has moved the attributions to the end of the twelfth and the beginning of the thirteenth century. He has offered the sequence Göreme 22, 19, 23 and attributed the painting in Elmali Kilise to about 1190-1200, while he has placed the decoration of the two other churches from the second half of the twelfth century (Göreme 22) to early in the thirteenth century (Göreme 23, about 1200-1210).

2. Peculiarities of Façade (Plates 102.1, 102.6)  
The rectangular doorway is in the west wall of the church. On the façade, either side of the doorway, there are blind niches. It is possible that there was a narthex located in front of the church. At present the church must be entered through the north wall because the ground outside the original entrance has fallen away. The second entrance is a later opening into the church as it interrupts the decoration on the wall. The present entrance is a rectangular doorway surmounted by a recessed lunette. This leads into a tunnel, which in turn opens into an unroofed space. In the south wall of this space there is a short tunnel which opens into the church. [The modern entrance into the church was excavated after 1927, Jerphanion, Les églises rupestres de Cappadoce, I ii 431.]

3. Interior
a) **architectural type**

The church has an inscribed cross plan and three apses (orientation 40°). There are four columns with tapering block capitals above which wide arches rise, separating the bays. Each bay is covered with a dome on pendentives. There was a tall screen across the central apse with a horseshoe shaped lunette above it. The side apses have keyhole shaped openings.

b) **apsidal arrangement - east end arrangement (Plates 102.2, 102.3, 102.4)**

The apses are semi-circular in plan. Along the east wall there is a bench which adjoins the bema of each apse. In front of the central apse there is a small step on the naos floor, while in front of the side apses there is a small step cut into the bench. Each apse is the same height as the bench and two steps above the naos floor.

All have altars attached to the centre of the east wall. There is a painted cornice in each, which divides the vault from the wall. The painting is arranged in two tiers, the lower tier finishing below the table of the altar.

**Central apse (Plate 102.2)**

The central apse opens directly from the east cross arm of the naos. The apse screen has been broken but apparently had a keyhole shaped opening (1.83m high, 0.82m wide) in a solid screen surmounted by an open lunette. There were no lateral openings in the screen.

There is a seat with an armrest on the east side in the south corner of the apse. There is a niche excavated behind the seat, providing a short backrest.

**North apse (Plate 102.3)**

The north apse opens directly from the north east corner bay. It has a keyhole shaped opening (2.1m high, 0.83m wide) which is framed by a taller keyhole shaped blind niche. The intrados of the arched opening has broken but most of the horseshoe shaped arch has survived. The apse opening was not formed by low chancel slabs as Rodley mistakenly thought [Cave Monasteries of Byzantine Cappadocia, 176].

On the south wall of the apse there is a seat which joins the altar. Opposite the seat, in the north wall, there is a flat backed niche.

**South apse (Plate 102.4)**

The south apse opens directly from the south east corner bay. It has a keyhole shaped opening (2.2m high, 0.88m wide) which is framed by a taller keyhole shaped blind niche. The arch is horseshoe shaped and springs from a point 1.46m above the bema.

There is a seat on the south wall of the apse.
Apse screen, central apse

Apse screen, north and south apses

Scale

\[ \frac{1}{4} \quad 1 \quad 2 \quad 4 \quad 8 \quad 16 \quad 32 \quad 64 \quad 128 \quad 256 \quad 512 \quad 1024 \quad 2048 \]

0 0.5 1 2m

Fig. 102.1

Göreme 19, Elmali Kilise, reconstruction of apse screens

c) **free-standing liturgical furniture**
None.

d) **architectural features of lateral walls**
Shallow pilasters articulate the lateral walls. The arches which frame the bays spring from slab capitals on the pilasters and tapering capitals on the columns. The pilasters sit behind benches on the north and south walls.

There are blind arched niches at the east and west ends of the south wall.

e) **west wall of naos (Plate 102.5)**
On the west wall the arrangement of the bench and shallow pilasters is the same as that found on the north and south walls.

The doorway into the church is cut in the west cross arm of the naos. It is rectangular and cuts into the bench so that the step into the naos is not too high.

There is a blind arched niche at the south end of the wall.

f) **narthex**
Jerphanion has suggested that there was a narthex at the west end of the church [Les églises rupestres de Cappadoce, I ii 431]. It has not survived.

g) **ceiling/vault**
The central bay of the naos is covered with a dome on a narrow drum, sitting above four pendentives. The other bays are similar. Arches which separate the bays spring from tapering block capitals on the columns and slab capitals on the pilasters.

h) **additional chambers (arcosolia/funerary chambers)**

The loss of the entrance to the church has destroyed any additional chambers which may have existed to the west of the church. The relationship of the church to the chamber and tunnel which now provide access to the church is not clear and, indeed, may not have existed.

**Göreme Necropolis 6 (Plates 102.1, 102.7)**

Although Thierry has described a painted vault in the valley below Göreme 19, it has no clear relationship to the church ['Découvertes à la nécropole de Göreme (Cappadoce)', *CRAI* (1984) 664-666].

### Bibliography


Grishin ph. f10(76), A18, A20, C13

Jerphanion, *Les églises rupestres de Cappadoce*, I ii 431-454; plan plate 95

Jolivet-Lévy, *La peinture byzantine en Cappadoce*, II 299-302

Restle, *Byzantine Wall Painting in Asia Minor*, I 124-125; III plan XVIII

Rodley, *Cave Monasteries of Byzantine Cappadocia*, 176-177

Wallace, ph. 86/15/19-25

### Figures, Charts

Fig. 102.1. Göreme 19, Elmali Kilise, apsidal screen, reconstruction, central apse and apse opening, north and south apses

Fig. 102.2. Göreme 19, Elmali Kilise [after Restle]

Chart 102. Chart of Liturgical Furnishings: Göreme 19, Elmali Kilise

### Plates


102.2. Göreme 19, Elmali Kilise, central apse (1986)

102.3. Göreme 19, Elmali Kilise, north apse (1986)

102.4. Göreme 19, Elmali Kilise, south apse (1986)

102.5. Göreme 19, Elmali Kilise, west wall (1986)

102.6. Göreme 19, Elmali Kilise, modern entrance leading into the church (1986)

102.7. Göreme Necropolis 6, graffiti (1988)
Fig. 102.2. Göreme 19, Elmali Kilise [after Restle]
### Chart 102. Chart of Liturgical Furnishings:

Göreme 19, Elmali Kilise

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<tr>
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</tr>
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<td>attached 0.91/0.68/0.41</td>
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<tr>
<td></td>
<td>S end niche a/c</td>
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</tbody>
</table>
Plate 102.1. Göreme 19, Elmali Kilise, façade from below (1988)
Plate 102.2. Göreme 19, Elmali Kilise, central apse (1986)
Plate 102.3. Göreme 19, Elmali Kilise, north apse (1986)
Plate 102.4. Göreme 19, Elmali Kilise, south apse (1986)
Plate 102.5. Göreme 19, Elmali Kilise, west wall (1986)
Plate 102.6. Göreme 19, Elmali Kilise, modern entrance leading into the church (1986)
Plate 102.7. Göreme Necropolis 6, graffiti (1988)

Although the church is compared, similarly, with Çanlı Kilise, one of the Column Churches, its dedication is to the Virgin Mary. Although the church is directly related to the later half of the eleventh century (Deposition of the Virgin) and is thought to be of eleventh-century date, the church has been described in the nineteenth century as a late Hellenistic monument. Indeed, it may be a late Hellenistic monument. The church has been described in the late Hellenistic period, and this is a period of the development of the church in the area. The church has been described as a late Hellenistic monument. However, it may be a late Hellenistic monument.
103. Göreme 20, St Barbara, Tahtalı Kilise
Area: Göreme
[Arts of Cappadocia, plan 4 Göreme no. 20]

1. **Dating**
Although the church can be compared, architecturally, with Göreme 22 Çarıklı Kilise, one of the Column Churches, its decoration relates to the Yılanlı Group of churches which is attributed to the second half of the eleventh century [Jerphanion, *Les églises rupestres de Cappadoce*, I ii 484; Epstein, 'Rock-cut chapels in Göreme Valley, Cappadocia: The Yilanlı Group and the Column Churches', CArch 24 (1975) 117, 122]. Because of this the church has been described as transitional, providing a link between the two eleventh-century groups of churches identified in Göreme. Indeed Epstein has suggested that Göreme 20 was modelled on Göreme 22, an unfinished inscribed cross plan church, because the latter church was a venerated pilgrimage site. Accordingly, the excavation of the church should be attributed to the middle of the eleventh century and its decoration in the second half of the century. [For the dating of the Column Churches see Göreme 19 (cat. 102); for the dating of the Yilanlı Group of churches see Göreme 28 Yılanlı Kilise (cat. 113).]

2. **Peculiarities of Façade (Plate 103.1)**
The doorway into the church is rectangular, surmounted by a recessed lunette. It opens into the south wall of the church. There are two blind keyhole shaped niches either side of the doorway. The present façade of the church may have been the north wall of a narthex, for there are short return walls at each end of the façade and a number of floor graves in front of it, in what would have been the floor of the narthex. To the left of the entrance there is an arcosolium with two graves, in front of which there is a number of floor graves. There is a painting of a saint on the back wall of the arcosolium. To the right of the entrance there is a rectangular cavity, which was also an arcosolium. This was enclosed in a chamber which had a number of floor graves.

3. **Interior**
a) **architectural type**
The church has an abbreviated inscribed cross plan with two columns, seven bays and three apses (orientation 90°). It follows the plan of Göreme 22 which was probably designed as an inscribed cross plan but not completely excavated. In Göreme 20, the north west and south west bays of the inscribed cross plan have not been excavated, nor does it appear likely that they were to be excavated as there are cornices and benches along the west walls of the north and south cross arms of the naos. There are barrel vaults over the north, south and west cross arms, a dome over the crossing and the three eastern bays. The domed vaults sit above pendentives. The arches which separate the bays are carried on two columns and wall pilasters. There was a solid apse screen with lateral openings in the central apse. The lunette above was horseshoe shaped. The side apses have mushroom shaped openings.
b) **apsidal arrangement - east end arrangement**

There are three apses. Each apse is semi-circular in plan. There is a bench along the east wall which forms one of two steps up to each bema. The bench in front of the north apse has largely eroded.

Each apse has an altar attached to the centre of the east wall and a seat in the south side. The altars are set within low ledges. Their arrangement differs slightly in each apse.

**Central apse (Plates 103.2, 103.3)**

The solid screen in front of the central apse can be reconstructed from the broken architectural members on the intrados. It has a central opening. Whether this was arched, as shown in Epstein’s reconstruction or keyhole shaped can no longer be determined. However, the two lateral openings were keyhole shaped and not arched as
indicated by Epstein ['Rock-cut chapels in Göreme Valley, Cappadocia: The Yilanlı Group and the Column Churches', *CArch* 24 (1975) fig. 7]. The slabs which formed the lower part of the screen have carved relief crosses in rectangular frames. The face of the altar may have had a similar decoration but it is too eroded for this to be determined. There are no cornices in the apse.

The seat in the south corner has a flat backed niche behind it, as a backrest. In the north wall there is a small flat backed niche, whose lower ledge protrudes beyond the face of the apse wall. Jerphanion must have identified it as a seat because he mistakenly thought that there were two seats in the apse [Les églises rupestres de Cappadoce, I ii 484].

**North apse (Plate 103.4)**
The apse arch is wide, rising directly above the chancel slabs.
The seat in the south of the apse is a ledge which joins to and is lower than the ledge next to the altar.
There is a flat backed niche in the north wall. It may be secondary.
There is a circular aperture cut into the face of the bema. Although it may have had a commemorative function, the aperture is isolated and not connected to the bema of the apse.

**South apse (Plate 103.5)**
The apse arch is wide, rising directly above the chancel slabs.
The seat in the south of the apse is a ledge which joins to and is lower than the ledge next to the altar. It has a shallow niche behind it, as a backrest.

c) **free-standing liturgical furniture**
None.

d) **architectural features of lateral walls**
Between the pilasters which articulate the walls, there are benches along the north, south and east walls of the naos. (The bench along the east wall of the north east bay has largely eroded. There is no bench in the west cross arm.)
At the east end of the north wall there is a flat backed niche above the bench. The doorway into the church opens into the south wall.

e) **west wall of naos**
The west wall of the naos is divided between three bays. At the north and south ends of the wall there is a bench. The central bay opens to the west cross arm. There are two deep wells dug into the floor of the west cross arm.

f) **narthex**
In all likelihood there was a narthex preceding the church. A number of graves are cut into the floor. The church has, however, been omitted from the study by Teteriatnikov ['Burial Places in Cappadocian Churches', *Greek Orthodox Theological Review* 29 (1984) 141-157].
To the left and the right of the entrance into the church there are arcosolia and floor graves. It is likely that these were part of two funerary chambers opening from the narthex.

g) **ceiling/vault**
Both the columns and pilasters have tapering block capitals. There are wide arches springing from the capitals across the bays, except between the central bay and the north, south and west cross arms. The barrel vaults over these cross arms open directly from the central bay.
There are slab cornices on the north, south and west walls of the naos.
h) additional chambers (arcosolia/funerary chambers)

It has been suggested above (f) that there were two funerary chambers which opened from a narthex. Both the chambers and the narthex had floor graves. In the west end of the church there are two wells, which may have had a commemorative function. As noted above, Epstein has suggested that the church was modelled on Göreme 22 because of its importance as a pilgrimage church. If this is so, the wells may have been associated with a reliquary function.

Refectory

Rodley has associated the church with a refectory to the south [Cave Monasteries of Byzantine Cappadocia, 173-176]. This relationship is supported by the present study. [See discussion in the text, chapter five.]

The refectory is almost buried under deep deposits. All that is visible of its furnishings is a niche recessed in one of the short walls of the chamber. Rodley has presumed that the table and benches lie under the accumulated soil.

4. Bibliography

Epstein, 'Rock-cut chapels in Göreme Valley, Cappadocia: The Yılanlı Group and the Column Churches', CArch 24 (1975) 115-135
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Jerphanion, Les églises rupestres de Cappadoce, I ii 484-486
Jolivet-Lévy, La peinture byzantine en Cappadoce, II 302-303
Restle, Byzantine Wall Painting in Asia Minor, I 126 [XIX]
Rodley, Cave Monasteries of Byzantine Cappadocia, 174-176
Wallace, ph. 86/15/26-29

5. Figures, Charts

Fig. 103.1. Göreme 20, St Barbara
Chart 103. Chart of Liturgical Furnishings: Göreme 20, St Barbara

6. Plates

103.1. Göreme 20, St Barbara, exterior (1986)
103.2. Göreme 20, St Barbara, central apse (1986)
103.3. Göreme 20, St Barbara, central apse, detail (1986)
103.4. Göreme 20, St Barbara, north apse (1986)
103.5. Göreme 20, St Barbara, south apse (1986)
**Chart 103. Chart of Liturgical Furnishings:**

Göreme 20, St Barbara

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<td>niche fl/b 0.92 ab.bench/0.45/0.55/0.29</td>
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<tr>
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<tr>
<td>naos</td>
<td>2 wells</td>
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<td></td>
<td>naos ~5 x ~5.5</td>
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Plate 103.1. Göreme 20, St Barbara, exterior (1986)
Plate 103.2. Göreme 20, St Barbara, central apse (1986)
Plate 103.3. Göreme 20, St Barbara, central apse, detail (1986)
Plate 103.4. Göreme 20, St Barbara, north apse (1986)
Plate 103.5. Göreme 20, St Barbara, south apse (1986)

1. Dating

On account of its decoration the church has been included in the Yılahı Group of churches, culminating in the second half of the eleventh century. [See Schenkel, "Zur chronologie und kunstgeschichte der väesten küsteneifern in anatolien," in "Jahrbücher für Geschichte und Urgeschichte des Mittelalters," 83 (1970) 251-271.]

2. The façade

The façade is divided into three sections, which are separated by a pilaster with Ionic capitals. A lunette with an architrave above it and a small recessed medallion between them encloses a small rectangular door, which is approached by a short flight of steps. There is a niche in the façade above the door, which may have been a niche for an image of St Barbara, but this is uncertain. There is another niche on the right side of the façade, but this cannot be seen.

3. The apse

The apse is rounded at the back, but it has been heavily damaged. The altar is on the right side, and there is a small niche at the back of the apse. The altar is on a raised platform (9 ft 7 in high, 6 ft 1 in wide). It is not a chancel arch.

Along the east wall of the church, in front of the altar, there was a bema, which has been largely lost. It is likely that the bema was two steps above the nave floor. The altar was attached to the centre of the back wall of the apse. It too has been lost. Around the apse there is a mosaic border (9 ft 7 in high, 6 ft 1 in wide). It is not a mosaic border.
1. **Dating**

On account of its decoration the church has been included in the Yilanli Group of churches, attributed to the second half of the eleventh century. [See Schiemenz, 'Zur chronologie der kappadokischen felsenmalerei', *Archäologischer Anzeiger* 85 (1970/1) 253-273; Epstein, 'Rock-cut chapels in Göreme Valley, Cappadocia: The Yilanli Group and the Column Churches', *CArch* 24 (1975) 115-135.] For the dating of the Yilanli Group of churches see Göreme 28 Yilanli Kilise (cat. 113).

2. **Peculiarities of Facade (Plates 104.1)**

To the right of the church entrance there is a rock-cut stairway leading to two chambers above the church. The façade of the church has three keyhole shaped niches set within a rectangular frame. A rectangular doorway has been cut in the central niche. Each niche has a double recessed horseshoe shaped arch. Although there is a carved relief cross within a medallion in each of the horseshoe shaped arches, each cross is different. The doorway which opens from the narthex to the naos is also surmounted by a horseshoe shaped lunette which has a relief cross within a medallion, similar to the cross over the doorway into the narthex. There is a flat backed niche carved into the lower part of the left hand façade niche. This may have been a secondary arcosolium.

3. **Interior**

   a) **architectural type**

   Göreme 21 has two adjoining free cross plans, the first of which is identified as the narthex, the second as the naos of the church. There is a singleapse. There are domes over the crossings of both chambers. The narthex dome has four ribs and a central boss. The naos dome rises above a drum which is carved with blind niches. The cross arms in both the narthex and the naos are barrel vaulted. The solid apse screen has a central arched entrance and two lateral keyhole shaped openings. The lunette above the screen is horseshoe shaped. It rises behind two corbels. There are similar corbels on each end wall. See (g) below.

   b) **apsidal arrangement- east end arrangement (Plate 104.3)**

   The apse is semi-circular in plan. Apart from the altar, the liturgical furnishings are not marked on either Restle's or Jerphanion's plans of the church [Restle, *Byzantine Wall Painting in Asia Minor*, I plan XX reproduced as fig. 104.2; Jerphanion, *Les églises rupestres de Cappadoce*, plate 43]. The apse of the church is therefore redrawn. The apse screen is solid. It has a central opening and two flanking lateral apertures. The lateral openings are arched, rising above capitals on pillars. The screen is, therefore, more sophisticated architectonically than some screens in which the openings are simply punched into a solid wall. The pillar on the left hand side of the screen has broken. The slabs of the screen have a rectangular moulding. Along the east wall of the church, in front of the screen, there was a bench, which has been largely lost. It is likely that the bema was two steps above the naos floor. The altar was attached to the centre of the back wall of the apse. It too has been lost. Around the apse there is a narrow ledge (0.72m high, 0.16m wide). It is not a synthronon.
There is a seat in the south corner of the apse which has a flat backed niche as a backrest. It is lower than the ledge. Above the backrest there is an image of the Mandylion. In the north wall of the apse there is a flat backed niche which opens directly above the ledge.

Placemat

Fig. 104.1
Göreme 21, St Catherine, apse

Key
probable position of bench around naos


c) free-standing liturgical furniture
None.

d) architectural features of lateral walls (Plate 104.2)
It is likely that there was a bench around the naos. There is a small flat backed niche in the north wall of the east arm. [This is not marked on the earlier plans.]
There are two floor graves, one in each of the north and west arms of the naos.

e) west wall of naos
The doorway between the narthex and the naos is cut in the west wall and has two small floor graves cut in its sill.

f) narthex (Plate 104.2)
The narthex has a free cross plan. It has a central dome and barrel vaults over the cross arms. There are nine graves in the floor of the narthex and two arcosolia in the end walls of the north and south arms. Each arcosolium has two graves.

g) ceiling/vault (Plate 104.3)
Along the return walls of the naos there is a flat cornice above which the barrel vaults rise. On the end walls of the cross arms there are two corbels where the vaults meet.

h) additional chambers (arcosolia/funerary chambers)
The relationship of the nearby chambers to the church is not clear. Indeed, the chambers directly above the church are roughly cut and likely to post-date the church.

4. **Bibliography**
Grishin ph. f9 (79); A25
Jerphanion, *Les églises rupestres de Cappadoce*, I ii 474-478
Jolivet-Lévy, *La peinture byzantine en Cappadoce*, II 303-305
Restle, *Byzantine Wall Painting in Asia Minor*, I 126-127, plan XX
Rodley, *Cave Monasteries of Byzantine Cappadocia*, 181-182
Wallace, ph. 86/15/30-31; 86/16/17

5. **Figures, Charts**
Fig. 104.1. Göreme 21, St Catherine, apse
Fig. 104.2. Göreme 21, St Catherine [after Restle]
Chart 104. Chart of Liturgical Furnishings: Göreme 21, St Catherine

6. **Plates**
104.1. Göreme 21, St Catherine, exterior (1986)
104.2. Göreme 21, St Catherine, doorway from narthex to church (1986)
10.4.3. Göreme 21, St Catherine, apse (1986)
Göreme 21, St Catherine [after Restle]

**Fig. 104.2. Göreme 21, St Catherine [after Restle]**
<table>
<thead>
<tr>
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<td>solid 2.1/2.38/0.35</td>
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<tr>
<td></td>
<td>ledge around apse</td>
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<tr>
<td></td>
<td>?on all walls</td>
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</tr>
<tr>
<td>narthex</td>
<td>arcosolia</td>
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<td></td>
<td></td>
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<tr>
<td>N&amp;S arms</td>
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</table>
Plate 104.1. Göreme 21, St Catherine, exterior (1986)
Plate 104.2. G"oreme 21, St Catherine, doorway from narthex to church (1986)
Plate 104.3. Göreme 21, St Catherine, apse (1986)

The church has been mentioned by scholars but has not been published in any detail. Gurovich has drawn a composite plan of the Göreme Park churches in which Göreme 21 is shown. The church, with additions c. 9th century, has been identified as the St George Church by S. Butcher and J. F. Healey. The facade is c. 9th century and was perhaps restored twice, in the tenth and eleventh centuries respectively. The interior is c. 9th century, although it is not certain whether the decoration II. The decoration of the nave and the eastern part of the church is of the eleventh century. The decoration of the cupola is of the eleventh century. The frescoes above the main entrance show the Virgin and Child, in the apse st. George is shown. The easternmost window is aediculic, with the Virgin and Child in the roundel.
105. Göreme 21a
Area: Göreme
[Arts of Cappadocia, plan 4 Göreme no. 21a]

The church has been mentioned by scholars but has not been published in any detail. Giovannini has drawn a contour plan of the Göreme Park churches in which Göreme 21a is shown as a small free cross plan church preceded by a narthex [Arts of Cappadocia 79 fig. 28]. Rodley has also identified a small free cross plan church with Göreme 21a [Cave Monasteries in Byzantine Cappadocia, 182]. However, Thierry has listed the church, describing it as single aisled [Arts of Cappadocia, 203]. It seems likely that Thierry's description of the architectural type of the church is mistaken. The church described below has been identified as Göreme 21a on the basis of its free cross plan.

1. **Dating**
Because of the 'large funerary narthex' in Göreme 21a Rodley included it with the Yilanlı Group of churches [Cave Monasteries in Byzantine Cappadocia, 183]. Since the common characteristic of the Yilanlı Group is their decoration and not their architectural organization, this seems an inadequate basis on which to classify and date Göreme 21a. Additionally the 'funerary narthex' is not a characteristic which is peculiar to the eleventh century. [For example, see Durmuş Kadir Kilisesi Avcılar (cat. 59).] There is some painting in the church but it is reserved for the dome, pendentives and arches at the crossing. The painting does not greatly assist the dating of the church. Thierry has described it as 'popular', attributing it to the tenth and eleventh centuries [Arts of Cappadocia, 203]. While the small free cross plan may be dated from the tenth century, the solid apse screen in the church is characteristic of eleventh century churches, including many of the Column Churches and the Yilanlı Group of churches. On this basis, Göreme 21a may be attributed to the eleventh century.

2. **Peculiarities of Façade (Plate 105.1)**
The church has a grill gate, securing its entrance. However it may be entered from a passageway to the right of the entrance. The façade has three keyhole shaped niches set in a recessed rectangular frame. The outer niches are blind. A rectangular doorway has been cut into the central niche. The arch of the niche forms a horseshoe shaped lunette above the doorway which opens into the narthex.

3. **Interior**
   a) **architectural type**
The church is preceded by a narthex which is covered with a barrel vault. The doorway from the narthex opens into the north wall of the church which has a free cross plan. There is a single apse (orientation 40° according to Giovannini, Arts of Cappadocia 79 fig 28). There is a dome on pendentives over the crossing. The lunette above the apse screen has collapsed. It was horseshoe shaped.
The apse is horseshoe shaped in plan. The apse screen has been broken but it can be accurately reconstructed from the archaeological evidence. It was a solid screen, punctuated with a central opening (possibly keyhole shaped) and two lateral keyhole shaped openings. The lunette above the screen was horseshoe shaped.
There are two steps from the naos to the bema. The altar, the top of which projects beyond the base, is attached to the centre of the back wall of the apse. The surface of the altar is recessed, possibly for an altar board. On either side of the altar there are small ledges. There is an irregularly shaped ledge, a seat, in the south corner of the apse.

c) free-standing liturgical furniture
None.

d) architectural features of lateral walls
In the north wall of the east cross arm there is a small flat backed niche. There is a bench around the four walls of naos, including the north wall of the north arm immediately in front of the doorway. Above the doorway there is a painted cross within a lozenge shaped frame.

e) west wall of naos
Apart from the attached bench there are no other liturgical furnishings on the west wall.

f) narthex (Plate 105.2)
The narthex has a longitudinal barrel vault, rising above an overhanging cornice. There is a number of graves cut in the floor and in the east wall there is an arcosolium with two graves.

g) ceiling/vault
The barrel vaults of the cross arms rise above a narrow cornice.

h) additional chambers (arcosolia/funerary chambers)
There are floor graves and an arcosolium in the narthex. To the west of the church there is a passageway which opens into a rectangular chamber and then into the narthex. Its purpose is unclear.

4. Bibliography
The church has not been published.
Grishin ph. B39
Wallace, ph. 86/16/16, 18

5. Figures, Charts
Fig. 105.1. Göreme 21a
Fig. 105.2. Göreme 21a, reconstruction of apse screen
Chart 105. Chart of Liturgical Furnishings: Göreme 21a

6. Plates
105.2. Göreme 21a, doorway from narthex to church (1986)
105.3. Göreme 21a, apse (1986)
### Chart 105.  
*Chart of Liturgical Furnishings:*

**Göreme 21a**

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<tbody>
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<td></td>
<td>slabs 1.07/0.57/¬0.2</td>
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<tr>
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<tr>
<td>N wall</td>
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</tr>
<tr>
<td>N arm</td>
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<td>benches on all walls 0.35H/¬0.3W</td>
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Plate 105.1. Göreme 21a, exterior (1986)
Plate 105.2. Göreme 21a, doorway from narthex to church (1986)
1. **Dating**

Thierry has tentatively dated the decoration of the church to the tenth or eleventh century [Arts of Cappadocia 203]. Rodley has briefly discussed the church which she included with the refectory monasteries [Cave Monasteries of Byzantine Cappadocia, 181, 183]. She added Göreme 21b to the Yılanlı Group of churches because the decoration in the church is similar to the linear decoration in Göreme 20 and the plan of the church is similar to Göreme 27, another member of the group. However, as noted above the Yılanlı Group of churches is characterized by its decoration which focuses on isolated panels, rather than architectural motifs. The problem with dating the church on this basis is discussed above (see Göreme 21a cat. 105). For the dating of the Yılanlı Group of churches see Göreme 28 Yılanlı Kilise (cat. 113).

In some details, such as the arrangement of the side apses behind benches which run around the naos, the church resembles the free cross plan church Göreme 1a, which has been attributed to the tenth century. Accordingly, a tenth century dating for Göreme 21b cannot be excluded.

Most of the Göreme churches in the Göreme Open Air Museum are arranged in a semi-circle, from Göreme 19 on the western side to Göreme 22 on the eastern side. [The order of the churches is as follows: Göreme 19, 28, 27, 25, 24, 23, 21, 21a, 22, see Arts of Cappadocia, 79 fig. 28.] Göreme 21b and Göreme 21c are isolated, in a spur at the mouth of the semi-circle opposite the pinnacle Kızlar Kalesi in which are located Göreme 17 Kızlar Kilisesi and Göreme 16. Therefore, although Göreme 21b and Göreme 21c are numbered and integrated with the sequence of the Column Churches and the Yılanlı Group of churches, there is little evidence to support their inclusion with the eleventh-century churches. Indeed for Göreme 21b the architectural evidence points to the tenth rather than the eleventh century for its excavation.

2. **Peculiarities of Façade (Plate 106.1)**

The doorway into Göreme 21b is above the the entrance to Göreme 21c. The rectangular doorway opens directly into the church. Above it there is a recessed horseshoe shaped lunette. The façade is framed with a rectangular moulding. There is a number of graves cut into the sill of the doorway and to the left there is an arcosolium which has partially collapsed.

3. **Interior**

a) **architectural type**

Giovannini has shown Göreme 21b as a free cross plan church with a single apse (orientation 140° [after Giovanni, Arts of Cappadocia 79 fig. 28]) in a schematic representation of the churches in the Göreme Open Air Museum. However, because of the scale of the plan [1cm=7.5m] the side apses are not shown and details cannot be read from the drawing.

The church has three apses. There is a dome on pendentives over the crossing and barrel vaults over the cross arms. The apse arch of the central apse is wide, springing directly above the chancel slabs.
b) apsidal arrangement - east end arrangement

Central apse (Plate 106.2)
The central apse is semi-circular in plan and the apse arch is wide. There is a painted rather than a relief cornice in the apse.
The bema is four steps above the naos. The lowest step protrudes into the naos. The second step is a bench along the east wall. The third step is between the chancel slabs. The chancel slabs are painted with a banded decoration below which there is a gable design surmounting a painted cross.
The altar is attached to the centre of the back wall of the apse. It is not decorated.
There is a seat in the south corner.
In the north wall there is a small flat backed niche.

North and south apses (Plates 106.3, 106.4)
The south apse is larger but the north and south apses have a number of common details. Each is almost filled with an altar, leaving no room for apse screens. However, each has a small bema so they are identified as apses rather than absidioles.
The side apses are semi-circular in plan and the apse arches are also semi-circular. The face of the central apse arch is painted with a banded decoration and a cross is painted on the vault. The arch of the south apse rises above slab cornices. There are no cornices in the north apse.

c) **free-standing liturgical furniture**
None.

d) **architectural features of lateral walls (Plate 106.4)**
There is a bench around the naos. In the south wall of the south cross arm there is an arcosolium with one grave. At the west end of the grave there is a painted cross. The arch of the arcosolium has a banded decoration similar to that found elsewhere in the church, suggesting that its excavation was undertaken at the same time as the excavation of the church.

e) **west wall of naos**
The doorway leading into the church is in the west wall of the west arm. There is no bench in front of the doorway.

f) **narthex**
None. However, it is possible that a narthex, or at least a vestibule, existed in front of the church.

g) **ceiling/vault (Plate 106.4)**
The barrel vaults over the cross arms rise above a rectangular cornice which circuits the naos. There is a variety of motifs painted on the cornice. The dome over the crossing is decorated with four painted ribs and a central circular motif in which there is a painted cross.

h) **additional chambers (arcosolia/funerary chambers)**
There is an arcosolium in the south arm of the naos, floor graves in front of the doorway into the church and a partially collapsed arcosolium in the façade of the church.

**Refectory**
There is a refectory which opens from the adjacent face of the spur in which the entrance to the church is located. However, the refectory is attributed to the eleventh century because of its rock-cut furnishings. Therefore it has been associated with two eleventh-century churches, Göreme 21 and 21a, both of which have solid apse screens. [For discussion see the text, chapter five.]
The doorway into the chamber is set in a moulded frame. The refectory has an attached bench, a free-standing table and a section of free-standing bench on the left hand side of the chamber. At the head of the table there is a recessed niche.

4. **Bibliography**
The church has been incompletely published.
Grishin ph. f11(79), A24, B38
Rodley, *Cave Monasteries of Byzantine Cappadocia*, 181.
Wallace, ph. 86/15/34-35

5. **Figures, Charts**
Fig. 106.1. Göreme 21b
Chart 106. Chart of Liturgical Furnishings: Göreme 21b

6. Plates
106.2. Göreme 21b, central apse (1986)
106.3. Göreme 21b, north apse (1986)
106.4. Göreme 21b, south arm with south apse and arcosolium (1986)
## Chart 106. Chart of Liturgical Furnishings:

Göreme 21b

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<td>south apse</td>
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<td>S wall arcosolium behind bench</td>
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<tr>
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<td>W wall doorway c floor graves</td>
<td>naos -3.5L x 4.5W</td>
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</table>
Plate 106.1. Göreme 21b, exterior (1986)
Plate 106.2. Göreme 21b, central apse (1986)
Plate 106.3. Göreme 21b, north apse (1986)
Plate 106.4. Göreme 21b, south arm with south apse and arcosolium (1986)
107. Göreme 21c
Area: Göreme
[Arts of Cappadocia, plan 4 Göreme no. 21c]

1. Dating
Thierry has tentatively dated the decoration of the church to the tenth or eleventh century [Arts of Cappadocia 203]. Rodley mentioned Göreme 21c and included it with the Yilanli Group of churches because of its 'large funerary narthex'. [Cave Monasteries of Byzantine Cappadocia, 182. Her description is brief and has some inaccuracies.] The problem with dating the church on this basis is discussed above [see Göreme 21a cat. 105].
The church is roughly cut and shows none of the architectural sophistication of the eleventh century Column Churches or Yilanli Group of churches. It may be more appropriate to consider it in context with Göreme 21b and to attribute it to the tenth century.
Nevertheless, it must be acknowledged that the three keyhole niches on the façade of Göreme 21c closely repeat the organization of the façades of Göreme 21 St Catherine and 21a, both of which have been attributed to the eleventh century. For all that the architectural organization of the church does not have characteristics such as a solid apse screen to support its later excavation. Moreover, the apses of Göreme 21 and 21c are both decorated with paintings of the Deesis. The decoration of the apse in Göreme 21c is badly damaged. In her analysis of apsidal programs, Jolivet-Lévy found that the Deesis began to dominate the decoration of the apse from the beginning of the eleventh century [La peinture byzantine en Cappadoce, 98-132]. However, an initial examination of the two apsidal decorations shows that the painting in Göreme 21c lacks the confidence which is evident in the painting in Göreme 21. Further, the spatial organization of the figures is not handled as efficiently and the drapery has less plasticity.
Accordingly, despite the similarities in the façades and the choice of subject painted in the apse, it is tentatively suggested that the excavation of Göreme 21c belongs to the tenth century, while its decoration may be attributed to the eleventh.

2. Peculiarities of Façade (Plate 107.1)
The façade of the church has a rectangular slab moulding within which there are three keyhole shaped niches. The outer niches are blind and the right hand niche is incompletely carved. The central keyhole shaped niche is opened for a doorway leading into the narthex. In contrast to Göreme 21 and 21a, the lunette above the doorway is open rather than blind. Crosses within circular motifs decorate the lintel of the façade above the niches.
Newly-constructed masonry steps lead up to the doorway.

3. Interior
a) architectural type
The church has a barrel vaulted naos and a single apse (orientation 70° [after Giovannini, Arts of Cappadocia 79 fig. 28]).
A transverse rectangular narthex precedes the naos. The narthex has a flat ceiling. There is a rectangular doorway from the narthex, opening into the west wall of the naos. The vault over the naos rises above an overhanging cornice.
The apse opening is keyhole shaped.
b) **apsidal arrangement - east end arrangement (Plate 107.3)**

The apse is horseshoe shaped in plan. The apse arch is also horseshoe shaped. It rises directly above the chancel slabs, forming a keyhole shaped opening.
The bema is two steps above the naos floor. The lower step is a bench along the east wall. The apse is screened from the naos by narrow slabs. The altar is attached to the centre of the back wall of the apse. In the south corner of the apse there is a seat with an arm rest on the east side. A shallow round backed niche, which has largely eroded, forms a backrest to the seat.

c) free-standing liturgical furniture
None.

d) architectural features of lateral walls (Plate 107.3)
There are benches along all walls of the naos, including the east wall [cf. Rodley, Cave Monasteries in Byzantine Cappadocia, 182]. At the east end of the north wall there is a small flat backed niche located above the bench.

e) west wall of naos
The rectangular doorway leading from the narthex to the church is in the west wall.

f) narthex (Plate 107.2)
The narthex has doorways in its west wall (keyhole shaped approximately 2m high) and east wall (rectangular approximately 1.5m high). It is covered with a flat ceiling. There are seven graves in the floor of the narthex. In the east wall of the narthex there is an arcosolium which has three graves [cf. Rodley, Cave Monasteries in Byzantine Cappadocia, 182]. There is another arcosolium in the north wall. In the east wall of the narthex there are two keyhole shaped niches either side of the doorway.

g) ceiling/vault
The barrel vault rises above an overhanging cornice. It is elliptical in section. Painted on the vault are three medallions with cufic inscriptions.

h) additional chambers (arcosolia/funerary chambers)
There are two arcosolia with four graves carved in the narthex walls. In addition there are seven graves in the floor.

4. Bibliography
The church has not been published.
Grishin ph. A24; B38
Wallace, ph. 86/15/33; 86/16/26

5. Figures, Charts
Fig. 107.1. Goreme 21c
Chart 107. Chart of Liturgical Furnishings: Goreme 21c

6. Plates
107.2. Goreme 21c, narthex and doorway to church (1986)
107.3. Goreme 21c, apse, east wall, east end of north wall (1986)
Chart 107. Chart of Liturgical Furnishings:

Göreme 21c

<table>
<thead>
<tr>
<th></th>
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</thead>
<tbody>
<tr>
<td>Göreme 21c apse</td>
<td>S seat 0.48/0.54 (incl. armrest)/0.31</td>
<td>1.19/1.7</td>
<td>attached 0.93/0.61-0.75/0.7</td>
<td>low slabs 1.13/0.18/~0.3</td>
</tr>
<tr>
<td></td>
<td>S niche r/b =backrest 0.95 above seat</td>
<td></td>
<td>S niche r/b =backrest 0.95 above seat</td>
<td>bema 0.46=2 steps=1 bench</td>
</tr>
<tr>
<td>naos N wall</td>
<td>niche fl/b 1.04 ab. bench/0.41/0.47/0.3</td>
<td></td>
<td>naos N wall bench/0.41/0.47/0.3</td>
<td>naos ~4L x ~3W</td>
</tr>
<tr>
<td>E end</td>
<td>naos N S E &amp; W walls benches ~0.37H/~0.3W</td>
<td></td>
<td>naos N S E &amp; W walls benches ~0.37H/~0.3W</td>
<td>naos ~4L x ~3W</td>
</tr>
<tr>
<td>narthex E wall</td>
<td>2 k/hole niches+arcosolium</td>
<td></td>
<td>narthex E wall 2 k/hole niches+arcosolium</td>
<td>narthex E wall 2 k/hole niches+arcosolium</td>
</tr>
<tr>
<td>narthex N wall</td>
<td>arcosolium</td>
<td></td>
<td>narthex N wall arcosolium</td>
<td>narthex N wall arcosolium</td>
</tr>
</tbody>
</table>
Plate 107.2. Göreme 21c, narthex and doorway to church (1986)
Plate 107.3. Göreme 21c, apse, east wall, east end of north wall (1986)

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1. Dating

Göreme 22 is one of the three Column Churches identified as a group by Jerphanion and attributed to the middle of the eleventh century (Jerphanion rapport de Cappadoce, I ii 377-392). As far as the sequence of excavation of the three Column Churches is concerned, Jerphanion placed Göreme 22 last. Epstein placed it second and Hoste claimed it was the progenitor of the group. Beside, Byzantine Wall Painting in Aya Mina, I 36-64; Epstein, Rock-cut chapels in Göreme Valley, Cappadocia: The Yiğitli Group and the Çavuşen Churches, JCar 34 (1975), 251. For a fuller discussion of the stratigraphy of the churches see Göreme 19ALEC Kilise (cat. 102).

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...walls were decorated (as shown in plate 122). The first chapel on the north-western side had three arches, the central being higher than the others. The north, south and west arms are covered with barrel vaults. There are three apses (section 63).

There was a solid stone screen across the central aisle with a semi-circular shaped niche in its centre. The side aisles have unshaped niches. Jerphanion observed that there were traces of half-length niches joined to the central aisle screen and arcades with columns in front of the niches in the side aisles (Les églises ruines de Cappadoce, I ii-157).

b) Special arrangement: east and arrangement

Central apse (Plates 108.2, 108.5)

The central apse is semi-circular in plan. The side screen has been lost but can be reconstructed. (See Epstein, Rock-cut chapels in Göreme Valley, Cappadocia: The
108. Gōreme 22, Çarklı Kilise, Church with the Sandal Imprint
Area: Gōreme
[Arts of Cappadocia, plan 4 Gōreme no. 22]

1. Dating
Gōreme 22 is one of the three Column Churches identified as a group by Jerphanion and attributed to the middle of the eleventh century [Les églises rupestres de Cappadoce, I ii 377-392]. As far as the sequence of excavation of the three Column Churches is concerned, Jerphanion placed Gōreme 22 last, Epstein placed it second and Restle claimed it was the progenitor of the group [Restle, Byzantine Wall Painting in Asia Minor, I 56-64; Epstein, ‘Rock-cut chapels in Gōreme Valley, Cappadocia: The Yilanh Group and the Column Churches’, CArch 24 (1975) 121]. For a fuller discussion of the attribution of the churches see Gōreme 19 Elmalı Kilise (cat. 102).

2. Peculiarities of Façade (Plate 108.1)
Gōreme 22 is part of a two storey excavation. The church is above a number of chambers at ground level. It is probable that there was a vestibule in front of the church but this has collapsed, leaving the entrance about three metres above the ground and accessible only by a metal ladder. The façades of the church and the chamber below are now exposed to view.

The lower façade has a frieze of blind keyhole shaped niches, separated by a pilaster into two groups of four. Below the frieze are two rectangular doorways, one of which leads into a refectory and the other into a rectangular chamber.

The façade of the church is decorated with three keyhole shaped niches. The outer niches are blind and separated by the rectangular doorway, leading into the church. Above the doorway there is a horseshoe shaped lunette. There is a rectangular cornice between the façade wall and the flat ceiling of the vestibule.

3. Interior
a) architectural type
Although one of the Column Churches, Çarklı Kilise has an abbreviated inscribed cross plan. Epstein suggested that the excavation of the church was incomplete ['Rock-cut chapels in Gōreme Valley, Cappadocia: The Yilanh Group and the Column Churches', CArch 24 (1975) 122] while Rodley considered that an error of judgement occurred during the excavation of the church [Cave Monasteries in Byzantine Cappadocia, 164].

The church is entered from the north side. It has two columns (modern replacements), instead of four, and seven bays, instead of nine. When Jerphanion visited the church, the arches separating the crossing from the bays were suspended as the rock-cut columns were broken [Les églises rupestres de Cappadoce, plate 125]. There are domes on pendentives over the eastern bays and the crossing. The north, south and west arms are covered with barrel vaults.

There are three apses (orientation 62°).
There was a solid apse screen across the central apse with a semi-circular shaped lunette above it. The side apses have mushroom shaped openings. Jerphanion observed that there were vestiges of half length saints painted on the central apse screen and medallions with saints in busts on the chancel slabs of the side apses [Les églises rupestres de Cappadoce, I ii 457].

b) apsidal arrangement- east end arrangement
Central apse (Plates 108.2, 108.5)
The central apse is semi-circular in plan. The apse screen has broken but can be reconstructed. [See Epstein, 'Rock-cut chapels in Gōreme Valley, Cappadocia: The
Yilanh Group and the Column Churches', CArch 24 (1975) fig. 8.] It had a central opening, possibly arched as indicated by Epstein. There were no lateral openings. The face of the screen was framed with a slab moulding. There is a painted cornice in the apse, dividing the vault from the wall and separating the painting into two tiers.

The bema is two steps above the naos. The lower step is a bench along the east wall. The altar is attached to the wall of the apse. It is not centrally located but displaced toward the south [cf. the plans by Jerphanion, Les églises rupestres de Cappadoce, plate 95; Restle, Byzantine Wall Painting in Asia Minor, III plan XXI reproduced as fig. 108.1; Rodley, Cave Monasteries of Byzantine Cappadocia, fig. 31]. The painted cornice under the second tier of decoration in the apse runs around the apse wall, rising to clear the altar table. There is a simple painted cross on the face of the altar.

In the south corner of the apse there is a seat which has an armrest on the east side. On the east wall between the north and central apses there is a slender pilaster, rising from a triangular base, above which springs an arch which separates the domed vaults in the eastern bays. It is likely that a similar pilaster existed between the south and central apse.

North apse (Plate 108.3, 108.5)
The north apse is semi-circular in plan. It has a semi-circular arch, rising directly above the chancel slabs which are now largely broken. It is possible that there is a flat moulding which frames the slabs but they are too damaged to see.

The bema is two steps above the naos. The lower step is a bench along the east wall.

The altar is attached to the centre of the back wall of the apse. The face of the altar has a simple painted cross within a rectangular frame.

In the south corner of the apse there is a seat.

South apse (Plate 108.4)
The three apses are not in a straight line. The south apse is set back further than the other apses.

The south apse is semi-circular in plan. It has a semi-circular arch, rising directly above the chancel slabs. There is a flat moulding on the face of the slabs.

The bema is two steps above the naos. The lower step is a bench along the east wall.

The altar is attached to the centre of the back wall of the apse. Its table is badly pitted.

The face of the altar has a simple painted cross within a rectangular frame.

In the south corner of the apse there is a rounded seat.

c) free-standing liturgical furniture

None.

d) architectural features of lateral walls

The doorway opens into the north wall of the church.

There are benches along the north and south walls but not in front of the doorway.

e) west wall of naos

There are two separate benches along the west walls of the naos, on the west walls of the north west and south west bays. There are no benches in the west arm [cf. the plans by Jerphanion, Les églises rupestres de Cappadoce, plate 95 and Rodley, Cave Monasteries of Byzantine Cappadocia, fig. 31].

f) narthex

None but it is probable that a vestibule preceded the church.

g) ceiling/vault
There are no cornices. The domes sit above pendentives. The barrel vaults rise directly from the walls of the naos. However, there is a painted cornice which visually divides the vaults from the walls.

h) additional chambers (arcosolia/funerary chambers)
There are two floor graves in the church, in the west arm and in front of the doorway. There is a number of chambers associated with the church. Some of these have been described above (see 2). [For a complete description of the chambers see Rodley, Cave Monasteries of Byzantine Cappadocia, 162-167.]

Refectory
Underneath the church there is a refectory which opens from what is presumed to be a vestibule in front of the two storey structure. The refectory has rock-cut furnishings on the left hand side of the chamber, including an attached bench and free-standing table and bench. At each end of the table there is a recessed niche excavated in the wall. Another niche, which is shallower and not as wide, is located to the right of the niche at the far end of the chamber, which has a painting of the Last Supper on its back wall.

4. Bibliography
Grishin ph. fl4(76); A14; A16; B38; B39
Jerphanion, Les églises rupestres de Cappadoce, I ii 455-473; plan plate 95
Jolivet-Lévy, La peinture byzantine en Cappadoce, II 305-307
Restle, Byzantine Wall Painting in Asia Minor, I 58-60; III plan XXI
Rodley, Cave Monasteries of Byzantine Cappadocia, 162-167; plan fig. 31
Wallace, ph. 86/16/11-15

5. Figures, Charts
Fig. 108.1. Goreme 22, Çarklı Kilise [after Restle]
Chart 108. Chart of Liturgical Furnishings: Goreme 22, Çarklı Kilise

6. Plates
108.2. Goreme 22, Çarklı Kilise, central apse (1986)
108.5. Goreme 22, Çarklı Kilise, east wall between central and north apse (1986)
Fig. 108.1. Göreme 22, Çanklı Kilise [after Restle]
<table>
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<td>solid 2.25/2.25/ 0.2</td>
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<td></td>
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<td>bema ~0.52</td>
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<td></td>
<td></td>
<td>=2 steps=1 bench</td>
</tr>
<tr>
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<td>1.35/1.27 (2.18H)</td>
<td>attached 1.1/0.61/0.48</td>
<td>low slabs 1.1/0.8/0.2</td>
</tr>
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<td></td>
<td></td>
<td>bema ~0.53</td>
</tr>
<tr>
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<td></td>
<td></td>
<td></td>
<td>=2 steps=1 bench</td>
</tr>
<tr>
<td>S apse</td>
<td>S seat 0.47/0.63/0.23</td>
<td>~1.45/1.3 (2.25H)</td>
<td>attached 1.0/0.5/0.76/0.5</td>
<td>low slabs 1.1/0.4/0.16</td>
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<td></td>
<td></td>
<td>=2 steps=1 bench</td>
</tr>
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<tr>
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</tr>
<tr>
<td>naos</td>
<td>2 floor graves</td>
<td></td>
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</tr>
</tbody>
</table>
Plate 108.2. Göreme 22, Çarıklı Kilise, central apse (1986)
Plate 108.3. Göreme 22, Çarkslı Kilise, north apse (1986)
Plate 108.4. Göreme 22, Çanklı Kilise, south apse (1986)
Plate 108.5. Göreme 22, Çarklı Kilise, east wall between central and north apse (1986)
109. Göreme 22a
Area: Göreme

Göreme 22a has been described by Schiemenz ['Nachlese in Göreme', *Archäologischer Anzeiger* 87 (1972) 314-318]. It is excavated in a cone between Kızlar Kalesi, in which is located Göreme 17 Kızlar Kilise, and Göreme 22 Çanklı Kilise. Unfortunately Schiemenz has given no indication of the position of the church with regard to Göreme 34a or 34b, both of which also lie between Göreme 17 and 22. I have been unable to locate the church and the following brief catalogue is drawn from descriptions of the church by Schiemenz and Jolivet-Lévy [*La peinture byzantine en Cappadoce*, II 307-308].

1. **Dating**
The paintings in the church have been related to the paintings in the Yılanlı Group of churches, attributed to the second half of the eleventh century. [See A.W. Epstein, 'Rock-cut chapels in Göreme Valley, Cappadocia: The Yılanlı Group and the Column Churches', *CArch* 24 (1975) 115-121.] However, Schiemenz considered that the paintings should be dated in the twelfth century ['Nachlese in Göreme', *Archäologischer Anzeiger* 87 (1972) 318]. For the dating of the Yilanlı Group of churches see Göreme 28 Yilanlı Kilise (cat. 113).

2. **Interior**
a) **architectural type**
The church has a free cross plan and a single apse. There is a dome over the crossing.

b) **apsidal arrangement - east end arrangement**
There is a small niche in the north side of the apse. Jolivet-Lévy has mentioned neither altar nor seat in the apse. Fragments of painting in the apse include an archangel and part of a throne which Jolivet-Lévy has suggested may have been of an image of the Theotokos with archangels.

3. **Bibliography**
The church has not been fully published.
Jolivet-Lévy, *La peinture byzantine en Cappadoce*, II 307-308
Schiemenz, 'Nachlese in Göreme', *Archäologischer Anzeiger* 87 (1972) 314-318
110. Göreme 23, Karanlık Kilise, the Dark Church
Area: Göreme
[Arts of Cappadocia, plan 4 Göreme no. 23]

1. **Dating**

Göreme 23 is one of the three Column Churches identified as a group by Jerphanion and attributed to the middle of the eleventh century [Les églises rupestres de Cappadoce, I ii 377-392]. As far as the sequence of excavation of the three Column Churches is concerned, Jerphanion and Epstein regarded Göreme 23 as the progenitor of the group. They did not agree on the sequence of excavation of the other churches Göreme 19 Elmali Kilise and Göreme 22 Çarıkil Kilise. [See Epstein, ‘Rock-cut chapels in Göreme Valley, Cappadocia: The Yılanlı Group and the Column Churches’, CArch 24 (1975) 121]. Restle considered that Göreme 23 was the last of the Column Churches to be excavated [Byzantine Wall Painting in Asia Minor, I 56-64]. For a fuller discussion of the attribution of the Column Churches see Göreme 19 Elmali Kilise (cat.102).

2. **Peculiarities of Façade (Plate 110.1)**

Göreme 23 is part of a two storey excavation. At ground level there are three main doorways which open from a vestibule. Each doorway is a rectangular opening within a moulded arched frame. The doorways in the south wall open to a large rectangular room and a refectory. The doorway on the east wall opens to the staircase, leading to the narthex and church above. There is a fourth doorway which is in the west end of the south wall. It is rectangular and without moulding. It opens into a square chamber.

The façade of the vestibule is articulated with two pilasters, dividing the wall into three sections. In the upper level of the wall there is a frieze of blind keyhole shaped niches, arranged in groups of two to four which are separated by pilasters. The vestibule was covered with a flat ceiling which meets a double slab cornice. There is a second cornice underneath the frieze of niches. The northern ends of the east and west walls terminate in pilasters which Rodley took as an indication that the vestibule was always open fronted [Cave Monasteries of Byzantine Cappadocia, 50].

A twisting staircase leads from the vestibule to the narthex from where a rectangular doorway in the east wall of the narthex opens into the west wall of the church. The image of the Annunciation is painted above the doorway in the narthex.

3. **Interior**

**a) architectural type**

The church has an inscribed cross plan. There are four columns and nine bays. With the exceptions of the north, south and west arms which are barrel vaulted, the bays are covered with domes. Only one of the original columns is intact.

There are three apses in the east wall (orientation 90° [after Restle]). There was a solid apse screen surmounted by a horseshoe shaped arch in front of the central apse. The openings to the side apses are keyhole shaped.

**b) apsidal arrangement- east end arrangement (Plates 110.2, 110.3, 110.4)**

Unfortunately only the plan drawn by Rodley shows all the furnishings in the apses. However, because of the scale of this plan, the details are illegible [Cave Monasteries of Byzantine Cappadocia, fig. 9a]. Therefore the apse arrangement has been redrawn. With the exception of the apse furnishings, Restle's plan is accurate [Byzantine Wall Painting in Asia Minor, III plan XXII reproduced as fig. 110.2].
The apses are separated from each other by two engaged columns either side of the central apse. The columns sit on rectangular bases.
Along the east wall there is a bench which is divided into three. There is no separation in floor level between the bench and the bema. [Measurements on the chart show two dimensions: one to the apse opening, the second to the edge of the bench.]

Plan

![Plan diagram]

Scale

| 0 | 0.5 | 1 | 2m |

Fig. 110.1
Göreme 23, Karanlık Kilise, apses

Central apse (Plate 110.2)
The apse is semi-circular in plan.
The solid screen has been broken but can be readily reconstructed. It is likely that it had a central arched opening and lateral keyhole openings. [See Epstein, 'Rock-cut chapels in Göreme Valley, Cappadocia: The Yilani Group and the Column Churches', CArch 24 (1975) fig. 11.]
There are two steps leading from the naos to the bema. The steps are flanked by seats. A rounded altar is attached to the centre of the back wall of the apse. The table overhangs the base of the altar.
In the south corner there is a seat with an armrest on the east side. This is omitted from Restle's plan (see fig. 110.2).
In the north wall there is an arched opening, leading to the north apse.

North apse (Plate 110.3)
The apse is horseshoe shaped in plan. The apse opening is keyhole shaped. There is no screen in front of the apse.
The bema is two steps above the naos floor. The lower step is cut into the bench in front of the apse.
A rounded altar is attached to the back wall of the apse. It is displaced north of centre rather than the central location indicated by Restle (see fig. 110.2). In the south wall there is a flat backed niche between the altar and the arched opening.

South apse (Plate 110.4)
The south apse is horseshoe shaped in plan. The apse opening is keyhole shaped. There is no screen in front of the apse.
The bema is two steps above the naos floor. The lower step is cut into the bench in front of the apse. A rounded altar is attached to the centre of the back wall. There is a flat backed niche in the north wall and in the south corner there is a seat which has an armrest on each side. Both the niche and seat are omitted from Restle’s plan (see fig. 110.2).

c) free-standing liturgical furniture
None.

d) architectural features of lateral walls
Pilasters and engaged columns articulate the lateral walls, dividing each into three sections. In addition there are engaged columns in the four corners of the naos. There are benches along each wall, jutting around the pilasters and columns.

e) west wall of naos
There are two pilasters on the west wall. Like the north and south walls, the west wall has a bench which juts around the pilasters. The bench is interrupted by the doorway which is flanked by seats.

f) narthex (Plate 110.5)
The narthex lies at an oblique angle to the church. It has a longitudinal barrel vault, rising above an overhanging cornice. The rock-cut stairs from ground level open into the north wall of the narthex. In the lunette above the opening there are three blind horseshoe shaped niches. In the west wall there is a small arched window which provides light for the narthex and an indirect light source for the church. Along the south wall there is a bench behind which there is a horseshoe shaped opening into a tomb chamber (see (h) below). In the lunette above the opening there are three blind horseshoe shaped niches. The doorway into the church is in the east wall of the narthex.

g) ceiling/vault
There are domes on pendentives over the three eastern bays, the two outer western bays and the central bay. Arches, which separate the bays, spring directly from the pilasters and engaged columns to the capitals of the columns in the naos. Only one column remains intact and it has a capital, which is painted with tendril decoration and surmounted by a slab abacus. With the exception of the east arm, the cross arms are barrel vaulted.

h) additional chambers (arcosolia/funerary chambers) (Plate 110.5)
Opening from the south wall of the narthex, there is a square tomb chamber. It is covered with a dome on pendentives, carried on three wall arches and the entrance arch. There are two graves cut into the floor of the chamber. [Restle’s plan indicates three graves in the floor, see fig. 110.2.]

Refectory (Göreme 24)
One of the chambers leading off the vestibule is a refectory which was numbered as Göreme 24 by Jerphanion [Les églises rupestres de Cappadoce, I i 47]. In her investigation of Göreme 23 and the nearby chambers, Rodley identified the complex as part of a courtyard monastery. She has drawn attention to stylistic similarities which suggest that there was a close relationship between the structures ranged around the courtyard [Cave Monasteries of Byzantine Cappadocia, 48-50]. Because it has a
refectory, Göreme 23 could also be classified as a refectory monastery. [See the discussion in the text, chapters five and six.]
The refectory has rock-cut furnishings on the left hand side of the chamber, including an attached bench and free-standing table and bench. The ends of the table are within semi-circular extensions to the chamber. Adjacent to the head of the table there is a blind niche.

4. Bibliography
Grishin ph. f2 (76); f7 (79); A16 Jerphanion, Les églises rupestres de Cappadoce, I ii 393-430; plan plate 95 Jolivet-Lévy, La peinture byzantine en Cappadoce, II 308-311 Restle, Byzantine Wall Painting in Asia Minor, I 63-64; III plan XXII Rodley, Cave Monasteries of Byzantine Cappadocia, 48-56 Wallace, ph. 86/14/27-29; 86/16/19

5. Figures, Charts
Fig. 110.1. Göreme 23, Karanlık Kilise, apses
Fig. 110.2. Göreme 23, Karanlık Kilise [after Restle]
Chart 110. Chart of Liturgical Furnishings: Göreme 23, Karanlık Kilise

6. Plates
110.2. Göreme 23, Karanlık Kilise, central apse (1986)
110.3. Göreme 23, Karanlık Kilise, north apse (1986)
110.4. Göreme 23, Karanlık Kilise, south apse (1986)
110.5. Göreme 23, Karanlık Kilise, narthex, tomb chamber (1986)
Fig. 110.2. Göreme 23, Karanlık Kilise [after Restle]
<table>
<thead>
<tr>
<th></th>
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</tr>
</thead>
<tbody>
<tr>
<td>Goreme 23 C apse</td>
<td>S seat 0.41/0.6(0.45 inside armrest)/0.37</td>
<td>1.79/1.65</td>
<td>attached</td>
<td>solid</td>
</tr>
<tr>
<td></td>
<td></td>
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<td>0.96/0.72/0.58</td>
<td>1.9/0.63/~0.5</td>
</tr>
<tr>
<td></td>
<td>N opening a/c to N apse</td>
<td>2.25 (to bema edge)</td>
<td></td>
<td>slabs</td>
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<td></td>
<td></td>
<td></td>
<td>1.1/0.63/~0.5</td>
</tr>
<tr>
<td>N apse</td>
<td>S niche fl/b 0.45/0.47/0.31</td>
<td>0.65/1.3 (to screen)</td>
<td>attached</td>
<td>k/hole 1.52H</td>
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<td></td>
<td></td>
<td>0.98/0.64/0.48</td>
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</tr>
<tr>
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<td>1.78 (to bema edge)</td>
<td>bema 0.47</td>
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</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>= 2 steps=1 bench</td>
<td></td>
</tr>
<tr>
<td>S apse</td>
<td>N niche fl/b 1.19 ab. floor/0.4/0.4/0.28</td>
<td>1.4/1.44 (to screen)</td>
<td>attached</td>
<td>k/hole 1.46H</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>0.97/0.58/0.72</td>
<td></td>
</tr>
<tr>
<td></td>
<td>S seat 0.55/0.54 (0.4 inside armrests)/0.32</td>
<td>1.98 (to bema edge)</td>
<td>bema 0.47</td>
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</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>= 2 steps=1 bench</td>
<td></td>
</tr>
<tr>
<td>naos E wall</td>
<td>2 seats in front of C apse</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>ea. seat- 0.5/0.55 (0.43 inside armrests)/0.39</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>naos walls</td>
<td>benches ~0.5H/~0.4D</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>naos W wall</td>
<td>2 seats either side of doorway</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>ea. seat- ~0.5/~0.5 (~0.4 inside armrests)/~0.4</td>
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<td></td>
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</tr>
<tr>
<td>narthex S wall</td>
<td>bench+tomb chamber</td>
<td></td>
<td></td>
<td></td>
</tr>
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</table>
Plate 110.2. Göreme 23, Karanlık Kilise, central apse (1986)
Plate 110.3. Göreme 23, Karanlık Kilise, north apse (1986)
Plate 110.4. Göreme 23, Karanlık Kilise, south apse (1986)
Plate 110.5. Göreme 23, Karanlık Kilise, narthex, tomb chamber (1986)
111. Göreme 25
Area: Göreme
[Arts of Cappadocia, plan 4 Göreme no. 25]

1. **Dating**

Göreme 25 has an inscribed cross plan and other similarities with the Column Churches. These parallels were first noticed by Jerphanion [Les églises rupestres de Cappadoce, I ii 479]. However, because the church lacks a fully developed iconographic programme, Jerphanion's description and consideration of its place among the Göreme churches was abbreviated.

Rodley has classified the church as part of a refectory monastery because there are two refectories among the chambers underneath the church [Cave Monasteries of Byzantine Cappadocia, 167-170, 183]. Unfortunately her description of the church lacks detailed observations. All the same she felt that the 'proportions and details' of the church reflected the plan of the Column Churches.

Thierry's tentative dating of the church from the tenth to the eleventh century based on the decorations of the church and their identification as 'popular' style paintings [Arts of Cappadocia, 203] must be discounted on the basis of the architectural and liturgical planning of the church.

Because of the solid apse screen in the church the most likely date for its excavation is the eleventh century. Further, the configuration of the apse screen in the church and the altar table which overhangs the base of the altar are similar to the types of furnishings found in Göreme 23, which is attributed to the middle of the eleventh century. For a fuller discussion of the attribution of the Column Churches see Göreme 19 Elmali Kilise (cat. 102).

2. **Peculiarities of Façade (Plates 111.1, 111.2)**

The entrance to Göreme 25 is at the top of a set of rock-cut stairs, past a rectangular façade which has two doorways, one of which opens to a refectory.

The façade of the church is also rectangular. The vestibule in front of the church was probably always open fronted. It has a flat ceiling. There is a number of graves cut in its floor.

The entrance into the church is keyhole shaped and is flanked by keyhole shaped niches either side. Above the doorway there is a freize with seven blind keyhole shaped niches. There is a flat cornice, separating the freize and the ceiling of the vestibule and a second cornice, separating the freize from the entrance and its flanking niches.

The entrance opens into a narthex which has a rectangular doorway surmounted by a blind lunette in its east wall, opening into the west wall of the church.

3. **Interior**

a) **Architectural Type**

The church has an inscribed cross plan. There are two different decorations in the church. One is geometric (zig-zag and checker board). It follows the architectural structure of the church in the arches, domes and lunettes. The second decoration uses a cross-medallion on the exterior façade, in the narthex and in the naos of the church.

There are domes over the crossing and the corner bays. The cross arms are barrel vaulted. There are no cornices in the cross arms but two horizontal painted lines mark the point from which the vaults spring.

Arches rise from tapering block capitals on the four columns to pilasters, which articulate the lateral walls.
Fig. 111.1
Göreme 25 vestibule

Plan

N

keyhole shaped niche

north apse

central apse

south apse

seat

seat

naos

narthex

bench

bench

Scale

0 0.5 1 2m

Fig. 111.1
Göreme 25
There are three apses (Jerphanion: orientation 120°).
There is a solid apse screen surmounted by an open horseshoe shaped lunette in front of the central apse.
The north apse has a keyhole shaped opening, while the south apse has a mushroom shaped opening.

b) apsidal arrangement- east end arrangement
There is no separation between the bench attached to the east wall and the bemata of the adjacent apses.
Central apse (Plates 111.3, 111.4, 111.5)
The central apse is semi-circular in plan.
The solid apse screen has a central arched keyhole shaped opening and two lateral openings which are also keyhole shaped. The upper section of the screen is painted in a checker board pattern. The lower slabs of the screen are also painted, each with a Greek cross in a circular medallion surrounded by a geometric zig-zag border. The face of the slabs is recessed and has a rectangular slab frame.
The bema is two steps above the naos floor. The first step is cut into a bench along the east wall.
The altar is attached to the centre of the back wall of the apse. The table of the altar (0.1m deep) overhangs the base of the altar.
In the north wall there is a round backed keyhole shaped niche.
In the south corner there is a seat with an armrest on the east side.
North apse (Plate 111.6)
The north apse is horseshoe shaped in plan. It has a keyhole shaped opening which is framed by a blind keyhole shaped niche. There is no screen in front of the apse.
Corners on the intrados mark the point from which the arch of the apse opening springs.
The bema is two steps above the naos floor. The first step is cut into the bench along the east wall of the naos.
There is no altar in the apse. There are, however, three niches, only one of which was noticed by Rodley [Cave Monasteries of Byzantine Cappadocia, 169].
In the centre of the back wall there is a round backed keyhole shaped niche. There is a similar niche in the north wall.
In the south wall there is a flat backed keyhole shaped niche. It is lower than the other niches and was probably a seat.
South apse (Plate 111.7)
The south apse is horseshoe shaped in plan.
There are narrow slabs in front of the entrance to the apse. The apse arch is horseshoe shaped, rising above cornels on the intrados.
The bema is two steps above the naos floor. The first step is cut into the bench along the east wall of the naos.
There is an altar attached to the centre of the back wall of the apse.
In the north wall there is a round backed niche.
In the south corner of the apse there is a seat.

c) free-standing liturgical furniture
None.

d) architectural features of lateral walls
There are benches attached to the four walls of the naos. Pilasters articulate the lateral walls, forming keyhole shaped arches between the pilasters. The lunette inside the arches has a cross-medallion.
e) west wall of naos
The doorway from the narthex opens in the west wall of the church.

f) narthex (Plate 111.2)
The narthex has a small free cross plan [cf. Rodley, Cave Monasteries of Byzantine Cappadocia, 169]. It has a dome on pendentives over the crossing and shallow barrel vaults over the cross arms.
There are benches along the four walls of the narthex.
There is a grave cut into the floor of the narthex.
Painting in the narthex focusses on cross-medallions in the lunettes and the dome, and geometric decoration which emphasizes the structural lines of the chamber.

g) ceiling/vault
The dome over the crossing of the naos sits above pendentives.
The four columns are carefully carved. Each has a tapering block capital and a slab abacus. The bases of the columns resemble inverted bulbous capitals. Each is cut from a cube, whose edges are trimmed on four sides to fit a circular shaft, underneath which is a rectangular slab base.

h) additional chambers (arcosolia/ funerary chambers)
In the narthex there is one floor grave.
Other graves are cut into the floor of the exterior vestibule.
A number of chambers appear to be associated with Göreme 25. Immediately below the church there is a chamber and a refectory. At ground level there is a second refectory and a chamber, which opens into a further chamber.

Refectories
The refectory which is closer to the entrance to the church has rock-cut furnishings on the right hand side of the chamber, including an attached bench and free-standing table and bench. The furnishings extend half way along the length of the refectory. In the wall adjacent to the end of the table there are two blind niches. The head of the table is in a semi-circular space.
To the west of the church there is a second refectory which has rock-cut furnishings on the left hand side of the chamber, including an attached bench and free-standing table and bench. The table overhangs its base. The free-standing bench is almost destroyed.
The head of the table is in a semi-circular space. On the wall adjacent to the semi-circular niche there are two blind niches.

4. Bibliography
Grishin ph. B38
Jerphanion, Les églises rupestres de Cappadoce, I i 479
Rodley, Cave Monasteries of Byzantine Cappadocia, 167-170
Wallace, ph. 86/15/36-37; 86/16/1-6 & 20

5. Figures, Charts
Fig. 111.1. Göreme 25
Chart 111. Chart of Liturgical Furnishings: Göreme 25

6. Plates
111.2. Göreme 25, doorway from narthex to church (1986)
111.3. Göreme 25, central apse (1986)
111.4. Göreme 25, central apse, altar (1986)
111.5. Göreme 25, central apse, seat (1986)
<table>
<thead>
<tr>
<th>Location</th>
<th>Description</th>
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<td>1986</td>
</tr>
<tr>
<td>Göreme 25</td>
<td>South Apse</td>
<td>1986</td>
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</tbody>
</table>

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**Chart of Liturgical Furnishings:**

**Göreme 25**

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<tr>
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<tr>
<td>Göreme 25</td>
<td></td>
<td></td>
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<td></td>
</tr>
<tr>
<td>C apse</td>
<td>N niche r/b 1.0 ab. bema/</td>
<td>2.25/1.9</td>
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<td>solid</td>
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<tr>
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<td>0.64/0.43/0.28</td>
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<td>0.92/0.69/0.64</td>
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</tr>
<tr>
<td></td>
<td>S seat 0.5/0.58 (0.46 inside</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>armrest)/0.33</td>
<td></td>
<td>0.92/0.7/0.3</td>
<td></td>
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<tr>
<td></td>
<td></td>
<td></td>
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<td></td>
</tr>
<tr>
<td>N apse</td>
<td>C niche r/b 0.91 ab. bema/</td>
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<td>k/hole</td>
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<tr>
<td></td>
<td>0.91/0.61/0.4</td>
<td></td>
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<td>corbel~1.9H</td>
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<td></td>
<td>N niche r/b 1.06 ab. bema/</td>
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<td></td>
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<td>0.55/0.39/0.24</td>
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<td></td>
</tr>
<tr>
<td></td>
<td>S niche fl/b=seat 0.46 ab.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>bema/1.23/0.47/0.29</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>S apse</td>
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<td>attached</td>
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<td>trapezoidal</td>
<td>1.0/0.15/0.21</td>
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<td></td>
<td>bema ~0.4</td>
</tr>
<tr>
<td></td>
<td>=2 steps= 1 bench</td>
<td></td>
<td></td>
<td>=2 steps=1 bench</td>
</tr>
<tr>
<td>naos</td>
<td>benches on all walls</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>~0.4H/0.4W</td>
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<td></td>
<td></td>
</tr>
<tr>
<td>naos</td>
<td>doorway 1.7H/0.78W</td>
<td></td>
<td></td>
<td>naos <del>5.5L x</del>5W</td>
</tr>
<tr>
<td>W wall</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>narthex</td>
<td>benches on all walls</td>
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<td></td>
</tr>
<tr>
<td></td>
<td>1 floor grave</td>
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Plate 111.1. Göreme 25, exterior (1986)
Plate 111.2. Göreme 25, doorway from narthex to church (1986)
Plate 111.3. Göreme 25, central apse (1986)
Plate 111.4. Göreme 25, central apse, altar (1986)
Plate 111.5. Göreme 25, central apse, seat (1986)
Plate 111.6. Göreme 25, north apse (1986)
Plate 11.7. Göreme 25, south apse (1986)

The south entrance of the church is on the left side. The church has a single nave and a typical dome over the sanctuary. The entrance is surmounted by a blind arcade of two semi-circular arches, while the nave is open to the sides. The interior of the church is very narrow and the dome is very high. The decoration is limited to the arches over the entrance and the arches over the nave. The church is well preserved, despite the lack of conservation work.
112. Göreme 27
Area: Göreme
[Arts of Cappadocia, plan 4 Göreme no. 27]

1. **Dating**
Epstein has included Göreme 27 with the Yilanli Group of churches, attributed to the second half of the eleventh century ['Rock-cut chapels in Göreme Valley, Cappadocia: The Yilanli Group and the Column Churches', *CArch* 24 (1975) 116]. Although Jerphanion did not identify the Yilanli Group as a separate development among the Göreme churches, he first noted similarities between Göreme 27 and the churches numbered 21 (St Catherine), 25, 10 (St Daniel) and 20 (St Barbara), which, with the exception of Göreme 25, have since been grouped together with Göreme 28 Yilanlı Kilise, which lends its name to the group. In particular, Jerphanion drew attention to parallels between the panel paintings in Göreme 27 and Göreme 10 and 20 [Les églises rupestres de Cappadoce, I ii 480-481]. For the dating of the Yilanlı Group of churches see Göreme 28 Yilanlı Kilise (cat. 113).

Because of the refectory near the church, Rodley has included Göreme 27 among the refectory monasteries in Göreme [Cave Monasteries of Byzantine Cappadocia, 170-172].

2. **Peculiarities of Façade (Plate 112.1)**
A set of rock-cut stairs leads to the entrance to Göreme 27. The façade is undecorated. [Rodley has observed that Jerphanion confused the entrance to Göreme 25 with Göreme 27, see Cave Monasteries of Byzantine Cappadocia, 172 n.32 and Jerphanion, Les églises rupestres de Cappadoce, I ii 483, fig.49.]
The doorway into the narthex is an arched opening. To the right of the doorway there is a rectangular cavity. Adjacent to the doorway there is an opening to an irregular cavity. The doorway from the narthex to the church is rectangular and surmounted by a blind semi-circular lunette. The simple decoration painted in red on the lunette consists of two circles either side of a splayed arm cross. There is a floor grave cut into the sill of the doorway.

3. **Interior**

a) **architectural type**
The narthex in front of the church has a longitudinal barrel vault. The doorway in its east wall opens into the west arm of the church. The church has a free cross plan. There is a dome on rudimentary pendentives over the crossing. The cross arms are covered with barrel vaults which rise above slab cornices. There are three apses. The central apse opens from the east arm. The side apses open from the east end of the north and south arms. There is a solid apse screen surmounted by an open horseshoe shaped lunette in front of the central apse. The lunette rises above a slab cornice at each end of the screen. The openings to the side apses are keyhole shaped.

b) **apsidal arrangement- east end arrangement** (Plates 112.3, 112.4, 112.5)
Jerphanion's plan [Les églises rupestres de Cappadoce, plate 136, reproduced as fig. 112.3] is an accurate plan of the church but, apart from the altars, he has neglected the furnishings in the apses. Accordingly a plan of each is drawn.

*Central apse (Plate 112.3)*
The central apse is horseshoe shaped in plan. A solid screen separates it from the naos. The opening in the screen is keyhole shaped and the two lateral openings are also keyhole shaped. There is a vertical slab moulding on each side of the screen.
The bema is two steps above the naos floor. The first step is cut into a bench which runs around the east arm of the naos. The altar is attached to the centre of the back wall of the apse. In the south corner there is a seat. There are no niches in either the apse or the east arm of the naos.

**Plan, apse**

```
  altar
  bema
  seat

step

east arm of naos
```

**Elevation, apse screen**

```
  shaded areas represent openings in screen
```

Scale

![Scale diagram](0 0.5 1 2m)

Fig. 112.1
Göreme 27, central apse

_North and south apses (Plates 112.4, 112.5)_

The north and south apses are horseshoe shaped in plan. The apse openings are keyhole shaped and punched directly in the east wall of the north and south arms. There is no moulding around the openings but above them there are slab cornices, from which barrel vaults over the cross arms rise. There are no screens separating the side apses from the naos. Each bema is two steps above the naos floor. The first step is cut into the bench in front of each apse. Each apse has an altar attached to the centre of the back wall and a seat on the south side. There are no niches in either apse or in the naos walls adjacent to the apses.
c) **free-standing liturgical furniture**
None.

d) **architectural features of lateral walls**
There is a bench along all walls of the naos, except the west wall of the west arm, which opens to the narthex.
In the north arm of the naos there is a small window which allows light into the church. [This is not marked on Jerphanion's plan.]

e) **west wall of naos**
The rectangular doorway from the narthex to the naos opens in the west wall of the west arm.

f) **narthex (Plates 112.2, 112.6)**
The narthex is a longitudinal chamber. It is covered with a barrel vault which rises above an overhanging cornice.
The floor of the narthex is densely cut with graves. There are three arcosolia, two in the west wall and one in the south. Each is covered with a barrel vault which rises above a slab cornice. The west wall arcosolia are smaller than the south arcosolium. Each has a number of individual graves. In addition, there are arched wall niches, above the cornices in the vault of the south arcosolium.

g) **ceiling/vault**
There is a slab cornice along the return walls of the naos above which the barrel vaults rise. The cornice continues across the end walls of the cross arms, dividing the lunette from the wall below. Cornices are not found in the apses.
The dome over the crossing sits on a shallow drum over pendentives which are roughly carved.

h) **additional chambers (arcosolia/funerary chambers)**
The narthex is packed with floor graves and has three arcosolia, described above (f). In addition, there is a small arcosolium in the east wall and a floor grave in the sill of the doorway leading to the church.

A number of chambers, including a refectory, are located near Göreme 27. [For a short description of the other chambers see *Cave Monasteries of Byzantine Cappadocia*, 170-172.]

**Refectory**

The refectory lies to the east of the church. It has rock-cut furnishings in the right hand side of the chamber, including an attached bench and free-standing table and bench. The free-standing bench is almost completely destroyed. At the head of the table there is a recessed niche and in the lateral wall behind the bench a second niche. A free-standing pier is located toward the back of the chamber.

4. **Bibliography**

Grishin ph. B39

Jerphanion, *Les églises rupestres de Cappadoce*, I ii 480-481; plan plate 136

Jolivet-Lévy, *La peinture byzantine en Cappadoce*, II 312-313

Rodley, *Cave Monasteries of Byzantine Cappadocia*, 170-172

Wallace, ph. 86/16/7-10

5. **Figures, Charts**

Fig. 112.1. Göreme 27, central apse, plan and elevation

Fig. 112.2. Göreme 27, north and south apses

Fig. 112.3. Göreme 27 [after Jerphanion]

Chart 112. Chart of Liturgical Furnishings: Göreme 27

6. **Plates**


112.2. Göreme 27, doorway from narthex to church (1986)

112.3. Göreme 27, central apse (1986)

112.4. Göreme 27, north apse (1986)

112.5. Göreme 27, south apse (1986)

Fig. 112.3. Göreme 27 [after Jerphanion]
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<td>W wall 2 a/s</td>
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<td>S wall 1 a/s c wall niches</td>
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Plate 112.1. Göreme 27, exterior (1986)
Plate 112.2. Göreme 27, doorway from narthex to church (1986)
Plate 112.3. Göreme 27, central apse (1986)
Plate 112.4. Göreme 27, north apse (1986)
Plate 112.5. Göreme 27, south apse (1986)
Plate 112.6. Göreme 27, narthex, arcosolia (1986)

During
Göreme-27-Vatnak-Kilise gives its name to the Vatnak Group of Göreme churches. The identification of the group is based on the style, context and organization of their decorations, which depend on the artist's preference rather than a continuous schema.

Verification of the dating of the churches in the second half of the eleventh century ([Les églises rupestres de Cappadoce, II, 481-483. II 1, 672]). Recent research has supported this conclusion ([Cennani, N. Giovanni, loc. cit.].

The Vatnak Churches of Cappadocia, Greek Mitropolia, 116. 2, 672.)

The church is rectangular and built in front of the church. Above the opening there are arched doors, which may indicate that the façade was to be decorated with arched mosaics, like the façade to the west of the church. The vestibule has a rectangular doorway in the back wall, opening directly into the church. Although the vestibule is not in front of the church, a number of fresco graves is outside it, suggesting that it is an independent chamber, possibly the entrance to the church.

To the north of the church there is a rectangular narthex, which has largely disappeared. This was probably an open frontal vestibule. Three arched niches on the façade decorate the façade. The central niche probably had a rectangular carving, leading into a rectangular chamber which in turn opens into a narthex.
113. Göreme 28, St Onouphrios, Yilanlı Kilise
Area: Göreme
[Arts of Cappadocia, plan 4 Göreme no. 28]

1. Dating
Göreme 28 Yilanlı Kilise gives its name to the Yilanlı Group of Göreme churches. The identification of the group is based on the style, content and organization of their decoration, which depends on isolated panels rather than a continuous scheme. Jerphanion attributed the painting of the churches to the second half of the eleventh century [Les églises rupestres de Cappadoce, I ii 481-483; II ii 422]. Recent research has supported his opinion [Epstein, 'Rock-cut chapels in Göreme Valley, Cappadocia: The Yilanlı Group and the Column Churches', CArch 24 (1975) 115-35; Schiemenz, 'Zur chronologie der Kappadokischen Felsmalereien', Archäologischer Anzeiger 85 (1970/1) 253-273]. Restle has dated the painting in the church around 1070 [Byzantine Wall Painting in Asia Minor, I 52-53; III plan XXIII].

In spite of the fact that the churches are grouped because of common characteristics in their decoration, Rodley has frequently alluded to a uniformity in the organization of their liturgical furnishings, in particular the solid apse screens in the churches. However, not all of the churches have solid apse screens. Indeed, Yilanlı Kilise does not have an apse screen at all. [Rodley has acknowledged architectural diversity among the group of churches but claimed for them 'uniformity of carving style and architectural detail', Cave Monasteries of Byzantine Cappadocia, 183.] What they do seem to have in common is a narthex in addition to their decoration.

Seventeen churches have been attributed to the group. Epstein proposed the group included Göreme 28, 10, 17, 18, 20, 21 and 27 ['Rock-cut chapels in Göreme Valley, Cappadocia: The Yilanlı Group and the Column Churches', CArch 24 (1975) 115-35]. To these Schiemenz added Göreme 11a, 17a and 22a ['Zur chronologie der Kappadokischen Felsmalereien', Archäologischer Anzeiger 85 (1970/1) 253-273; 'Nachlese in Göreme', Archäologischer Anzeiger 87 (1972) 307-318]. Rodley has further increased the group with Göreme 12, 14, 17b, 21a, 21b, 21c and 21d [Cave Monasteries of Byzantine Cappadocia, 182-183]. The church which Rodley numbered as Göreme 21d has already been identified as Göreme 34b (see cat. 122). Although including Göreme 22a in the group, Schiemenz has suggested its decoration should be attributed to the twelfth century.

It is possible that Göreme 31 should be included with the Yilanlı Group of churches bringing the number in the group to seventeen [see Göreme 31 (cat. 116)].

2. Peculiarities of Façade (Plate 113.1)
There is a rectangular vestibule in front of the church. Above the opening there are incised lines, which may indicate that the façade was to be decorated with arched niches, like the façade to the west of the church. The vestibule has a rectangular doorway in the back wall, opening directly into the church. Although the vestibule is open fronted, a number of floor graves lie outside it, suggesting that in all likelihood there was a chamber in front of the vestibule. To the west of the church there is a recessed rectangular façade, which has largely collapsed. This was probably an open fronted vestibule. Three keyhole shaped niches decorate the façade. The central niche probably had a rectangular opening, leading into a rectangular chamber which in turn opens into a refectory.

3. Interior
a) architectural type
The church has a single transverse naos which is barrel vaulted. There is a single apse (orientation 92°). In the east wall, to the north of the apse, there is an incised outline of
an apse opening, indicating that a second apse (or absidiole) was planned for the church. (See plate 113.3.) Further, an arched incised line in the wall to the south of the apse indicates that a third apse (or absidiole) was also planned for excavation. At the south end of the church there is a rectangular chamber covered with a flat ceiling. The south wall of the chamber had a triple arched arcade, opening into a second chamber which is also covered with a flat ceiling. Epstein's plan ['Rock-cut chapels in Goreme Valley, Cappadocia: The Yilanli Group and the Column Churches', CArch 24 (1975) fig. 5 reproduced as fig. 113.2] is accurate except for the apsidal development, indicating a central apse and a proposed north apse. Since there are incisions in the east wall for two flanking apses (or absidioles), the plan of the church should show either the single apse arrangement which exists, or the proposed triple apsidal arrangement. The central apse opening is keyhole shaped. The outline of the north apse (or absidiole) is also keyhole shaped. The outline of the south apse (or absidiole) is insufficient to determine its planned shape but most likely it was also to be keyhole shaped.

Elevation

![Elevation diagram]

Scale

| 0 | 0.5 | 1 | 2m |

Key

- excavated apse opening
- outline of apse opening
- incised in wall

Fig. 113.1
Göreme 28, Yilanli Kilise, east wall

b) **apsidal arrangement- east end arrangement (Plates 113.2, 113.3)**

There is a single apse which is semi-circular in plan. It has a horseshoe shaped arch, rising above small corbels on the intrados. The bema is one step above the naos floor. The step is cut into a bench which runs along the east wall of the naos and into the first chamber at the south end of the naos. There is no screen separating the apse from the naos. The altar is attached to the centre of the back wall of the apse. In the south corner there is a seat. There are no niches in the apse.

c) **free-standing liturgical furniture**

None.

d) **architectural features of lateral walls (Plate 113.4)**

There are benches along the north, east and west walls of the naos. In the east end of the north wall there is a flat backed niche above the bench.
Also in the north wall is the doorway which opens over the bench in the naos. The benches in the naos continue along the east and west walls of the chamber. The south wall opens into a chamber, one step above the naos floor. Behind the step there is a floor grave. There was a triple arched arcade carried on two pillars in the south wall of the chamber. This opens into a second chamber, smaller than the first. There are no benches or other furnishings in the second chamber. Both chambers have flat ceilings.

e) west wall of naos
There is a doorway in the west wall, opening into the vestibule in front of the refectory.

f) narthex
The vestibule in front of the church may have been a narthex. There is a grave cut into the floor of the vestibule in front of the doorway into the naos and two niches, one to the right alongside the doorway and the other in the wall to the left. The second niche is larger and was probably an arcosolium.

g) ceiling/vault
The barrel vault rises above an overhanging cornice.

h) additional chambers (arcosolia/ funerary chambers) (Plate 113.4)
There is a floor grave in the first chamber, opening from the south wall of the naos and a floor grave and probably an arcosolium in the vestibule. There are other graves in front of the vestibule.
Above the church and refectory there are small rectangular openings which may have been associated with the church.

Refectory.
Because of the refectory near Göreme 28, Rodley has included the church among the group of refectory monasteries which she identified [Cave Monasteries of Byzantine Cappadocia, 172-173].
The refectory is located to the west of the church. It has rock-cut furnishings on the left hand side of the chamber, including an attached bench and free-standing table and bench. The free-standing bench is almost completely destroyed. There is a recessed niche at the head of the table.

4. Bibliography
Epstein, ‘Rock-cut chapels in Göreme Valley, Cappadocia: The Yilanlı Group and the Column Churches’, CArch 24 (1975) 115-35; plan fig. 5
Grishin ph. f10 (79); A25
Jerphanion, Les églises rupestres de Cappadoce, I ii 481-483
Jolivet-Lévy, La peinture byzantine en Cappadoce, II 313-314
Restle, Byzantine Wall Painting in Asia Minor, I 130-131; II plan XXIII
Rodley, Cave Monasteries of Byzantine Cappadocia, 172-173
Wallace, ph. 86/16/21-23

5. Figures, Charts
Fig. 113.1. Göreme 28, Yilanlı Kilise, east wall
Fig. 113.2. Göreme 28, Yilanlı Kilise [after Epstein]
Chart 113. Chart of Liturgical Furnishings: Göreme 28, Yilanlı Kilise

6. Plates
113.2. Göreme 28, Yilanlı Kilise, apse (1986)
113.3. Göreme 28, Yılanlı Kilise, incised outline of north apse (or absidiole) (1986)
113.4. Göreme 28, Yılanlı Kilise, south chambers (1986)
Fig. 113.2. Göreme 28, Yılanlı Kilise [after Epstein]
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Plate 113.2. Göreme 28, Yılanlı Kilise, apse (1986)
Plate 113.3. Göreme 28, Yılanlı Kilise, incised outline of north apse (or absidiole) (1986)
Plate 113.4. Göreme 28, Yılanlı Kilise, south chambers (1986)

During the 5th century, the church may have served as a royal mausoleum for the Sassanian dynasty.

The church is oriented with the main entrance on the west and a side entrance on the north.

The room is divided into three fairly equal chambers by three transverse arches that rise from corbels.

The room is divided into three fairly equal chambers by three transverse arches that rise from corbels.
Göreme 29, Kılıçlar Kilise
Area: Göreme
[Arts of Cappadocia, plan 4 Göreme no. 29]

1. Dating
It has been suggested that Göreme 29 Kılıçlar Kilise provides the link for the transference of the inscribed cross plan from Constantinople to Cappadocia at the end of the ninth or the beginning of the tenth century. Architectural organization of the church provides one method by which the church may be dated, relating the plan to early metropolitan examples of the inscribed cross plan, such as the Nea Ekklesia, dedicated in 880 and known only from documentary sources, the north church of Constantine Lips or Fenari İsa Camii (907) and the Myrelaion or Bodrum Camii (920-922). The painting in the church provides a second tool for dating. Scholars have generally agreed that the first layer of painting belongs to the archaic cycles and the second to the eleventh century. Restle has identified areas of repainting which may be associated with the eleventh century painting in Göreme 23 [Byzantine Wall Painting in Asia Minor, 1 18-22, 132-134]. Further, he has elaborated on the parallels between the first layer of painting in the church and Constantinopolitan manuscript illuminations, particularly those in the Paris Gregory, B.N. gr. 510 (880-882). Restle's redating of the church to c.900 is more widely accepted than Jerphanion's attribution, in which the church was placed to the end of the tenth century, in part because of the inscribed cross plan which Jerphanion placed in context with the later column churches [Les églises rupestres de Cappadoce, II ii 418]. For the most recent study on the church see Cave, The Byzantine Wall Paintings of Kılıçlar Kilise: Aspects of Monumental Decoration in Cappadocia (unpublished PhD dissertation, Pennsylvania 1984).

2. Peculiarities of Façade (Plate 114.1)
The collapse of the façade of Göreme 29 and 29a has opened up the naos of Göreme 29a and taken with it the small free cross plan naorthex in front of Göreme 29. The narthex had a small dome on a shallow moulded drum and barrel vaults over the cross arms. There are irregularities in the barrel vault over the east arm. At the east end of the east arm of the narthex there is a rectangular doorway, opening into the west wall of the naos of the church. The doorway has been widened. Above the doorway there is a horseshoe shaped lunette. Between the doorway and the lunette there is a slab cornice. A second slab cornice outlines the arch of the lunette and the architrave of the doorway.

3. Interior a) architectural type
The church has an inscribed cross plan. There are three apses (orientation 105°). The excavation of the church seems to be tentative as it lacks symmetry. (For example the distance from the eastern pair of columns to the east wall of the naos is 0.8m and 0.72m, while the distance from the western pair to the west wall is 1.4m and 1.23m.) The four columns support a central dome on primitive pendentives. There are domes over the eastern corner bays and flat ceilings over the western corner bays. The cross arms are barrel vaulted. A short barrel vaulted extension of the west arm joins the naos to the narthex. The barrel vaults rise above tapering cornices. The arches, which rise above the columns and separate the bays, spring from tapering capitals. The arch of the opening of the central apse is horseshoe shaped, rising above capitals on the intrados. The side apses have semi-circular arches, springing from high capitals.
b) **apsidal arrangement - east end arrangement**

**Central apse (Plates 114.2, 114.3, 114.4)**

The central apse is semi-circular in plan. The horseshoe shaped apse arch rises above cornices which are at the level of the capitals on the columns in the naos. The cornice in the apse is the same height as the cornice on the intrados.

The bema is two steps above the naos floor. The lower step is cut into a bench in front of the apse.

Chancel slabs, now largely broken, separate the bema from the naos. They are slightly recessed behind the front edge of the bema.

The altar has also suffered considerable damage. It is attached to the centre of the back wall of the apse. Above the altar there is a flat backed niche which was probably as wide as the altar.

In both the north and south corners of the apse there are seats. Each has an armrest on the east side and is surmounted by a round backed niche which forms a backrest. Cave has erroneously identified a synthronon in the apse [The Byzantine Wall Paintings of Kılıçar Kilise: Aspects of Monumental Decoration in Cappadocia, 10]. There is a ledge around the apse wall but it is insufficiently wide for a synthronon.

The backrests and the front faces of the seats were painted as were the chancel slabs. The altar has lost its decoration, if indeed it had any.

**North and south apses (Plates 114.5, 114.6)**

The north and south apses are alike.

Both are horseshoe shaped in plan. The apse arches rise above cornices which are at the level of the capitals on the columns in the naos. Within the apses there are no cornices but painted lines separate the vaults from the walls below.

It seems unlikely that either apse had a screen separating the bema from the naos. Each bema is two steps above the naos floor. The first step is cut into a bench in front of the apse.

Each apse has an altar attached to the centre of the back wall of the apse. The wall decoration finished 0.67m above the altar in the north apse and 0.52m above the altar in the south apse.

There are no other furnishings in either apse.

c) **free-standing liturgical furniture**

None.

d) **architectural features of lateral walls (Plates 114.2, 114.7)**

At the east end of the north wall adjacent to the north apse there is a flat backed niche above the bench which runs along the north wall.

There are benches along all walls of the naos. They are interrupted by pilasters which articulate the walls and carry the arches from the four columns.

e) **west wall of naos (Plate 114.8)**

On the west walls of the north west and south west bays there are benches, terminating in pilasters. In the centre of the west wall there is an extension of the west arm. The extension has a barrel vault which rises above a tapering cornice and an overhanging cornice on the west wall. The doorway opening into the narthex is in the west wall.

f) **narthex (Plate 114.1)**

With the collapse of the façade of the church, the narthex has been largely lost. It had a small free cross plan. (See 2 above.)

g) **ceiling/vault**
Apart from the cornice in the extension of the west arm of the naos there are none on the walls of the naos. The arches which spring from the columns and wall pilasters rise above tapering capitals on the columns and simple tapering capitals on the pilasters. There is a slab cornice in the central apse.

There are four corbels around the drum of the central dome.

h) additional chambers (arcosolia/funerary chambers)
There are no arcosolia or floor graves in the church. The small adjacent church, classified as Göreme 29a, is described below (cat. 115). Rodley has identified the group of chambers in the vicinity of the church as Kılıçlar Monastery, a courtyard monastery. She has tentatively associated Göreme 29 with the development [Cave Monasteries of Byzantine Cappadocia, 39-45, fig. 7]. However, she has also proposed that the monastic chambers were contemporary with Göreme 29a and dated them accordingly in the eleventh century. Under these circumstances, it is difficult to identify Göreme 29 as a monastic church because until the eleventh century it apparently was an isolated monument.

Refectory (Plate 116.1)
Jerphanion identified a number of chambers, including a refectory (Göreme 30), near Göreme 29 Kılıçlar Kilise [Les églises rupestres de Cappadoce, I i 254]. The entrance to the refectory may have been blocked since the site was visited by Jerphanion as there is no refectory among the group of chambers about 50m north-north-west of the church. The refectory is described (after Jerphanion) in the entry for Göreme 31 (cat.116). For discussion see the text, chapter five.

4. Bibliography
Grishin ph. f13 (76); f34 (79); B31; C6
Jerphanion, Les églises rupestres de Cappadoce, I i 199-242; plan plate 43
Jolivet-Lévy, La peinture byzantine en Cappadoce, II 314-318
Restle, Byzantine Wall Painting in Asia Minor, I 131-134; III plan XXIV
Rodley, Cave Monasteries of Byzantine Cappadocia, 43
Wallace, ph. 86/13/20-36; 88/3/10-13

5. Figures, Charts
Fig. 114.1. Göreme 29, Kılıçlar Kilise [after Restle]
Chart 114. Chart of Liturgical Furnishings: Göreme 29, Kılıçlar Kilise

6. Plates
114.2. Göreme 29, Kılıçlar Kilise, central apse (1986)
114.3. Göreme 29, Kılıçlar Kilise, central apse, detail (1986)
114.4. Göreme 29, Kılıçlar Kilise, central apse, detail (1986)
114.5. Göreme 29, Kılıçlar Kilise, north apse (1986)
114.7. Göreme 29, Kılıçlar Kilise, view along east wall to north wall (1986)
114.8. Göreme 29, Kılıçlar Kilise, west wall (1986)
Fig. 114.1. Göreme 29, Kılıçlar Kilise [after Restle]
Göreme 29, Kılıçlar Kilise

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<tr>
<td></td>
<td>naos W wall doorway ~2.15/1.34/0.69</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>naos 5.2-4.9L x 5.1-4.8W</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Plate 114.1. Göreme 29, Kılıçlar Kilise and Göreme 29a, exterior (1986)
Plate 114.2. Göreme 29, Kılıçlar Kilise, central apse (1986)
Plate 114.3. Göreme 29, Kılıçlar Kilise, central apse, detail (1986)
Plate 114.4. Göreme 29, Kılıçlar Kilise, central apse, detail (1986)
Plate 114.5. Göreme 29, Kılıçlar Kilise, north apse (1986)
Plate 114.6. Göreme 29, Kıhlçlar Kilise, south apse (1986)
Plate 114.7. Göreme 29, Kılıçlar Kilise, view along east wall to north wall (1986)
Plate 114.8. Göreme 29, Kılıçlar Kilise, west wall (1986)

In his brief description of Göreme 29, American suggested that the patrons in the church were a family from the central portion of the city who commissioned the icon to be painted in the mid-12th century. It is likely that the church was constructed in the early 13th century and not the late 12th century as suggested in the document. The church was actually built in the 12th century, as evidenced by the iconography on the north wall.
115. Göreme 29a
Area: Göreme
[Arts of Cappadocia, plan 4 Göreme no. 29a]

1. **Dating**

In his brief description of Göreme 29a, Jerphanion suggested that the paintings in the church were undertaken in the eleventh century, at the same time and by the same hand which painted the Virgin in the narthex of Göreme 29 Kılıçlar Kilise [Les églises rupestres de Cappadoce, I i 200, 242]. Jolivet-Lévy has suggested that the paintings should be attributed to the end of the tenth century [La peinture byzantine en Cappadoce, II 319], while Rodley has proposed that the painting in Göreme 29a is the work of the painter who decorated Göreme 33, which she attributed to the eleventh century [Cave Monasteries in Byzantine Cappadocia, 43-44]. However, there is no certainty that the dating of Göreme 33, which is discussed below, is the eleventh century. Rodley's attribution of the painting in Göreme 29a and the excavation of the nearby monastic complex to the eleventh century needs to be further considered. It is indeed difficult to see how the free cross narthex of Göreme 29 and the free cross church Göreme 29a, could have been carved separately from Göreme 29 Kılıçlar Kilise since both free cross plans relate to the space in front of Göreme 29. Furthermore, small free cross plans are characteristic of the tenth century. Accordingly it is tentatively suggested that while Göreme 29a may have been painted at a later date, it was excavated in the tenth, rather than the eleventh century. As observed above, Jolivet-Lévy has preferred to place the painting of the church in the tenth century as well.

2. **Peculiarities of Façade (Plate 114.1)**

The façade and most of the church have been lost. Only the east, north and south arms of the church survive in fragmentary condition.

3. **Interior**
   a) **architectural type**

   The church has a free cross plan covered with a dome over the crossing. There is a single apse (orientation 105°).

   Although the church is small, the dome sat on four pendentives between the arched vaults of the cross arms.

   The vaults over the cross arms rise above slab cornices on the return walls.

   The arch of the apse opening is horseshoe shaped, rising above slab cornices on the intrados.
b) apsidal arrangement - east end arrangement (Plates 115.1, 115.2)
The apse is horseshoe shaped in plan. The apse opening was mushroom shaped with low chancel slabs which have largely broken. There is a cornice on the east wall and the intrados of the apse arch but not inside the apse. The bema is two steps above the naos floor. Jerphanion’s plan shows the altar as free-standing [Les églises rupestres de Cappadoce, plate 43]. It is in fact detached as the upper section of the altar is free but its base is part of a ledge around the apse wall. [The ledge is omitted from Jerphanion’s plan.] There is a recess carved in the table of the altar which opens to a circular aperture in the face of the altar. Whether its excavation belongs to the same period of the church it is not possible to determine. The purpose of the ledge is unclear as it is much narrower than benches which are identified as seats. However, the seat in the south corner of the apse is also narrower than most apsidal seats. The ledge stops short on the north side where there is a niche carved into the wall [not shown on Jerphanion’s plan]. The south end of the bench abuts the wall of the apse and forms a seat. There is a round backed niche carved into the wall, creating a backrest for the seat which has an armrest on the east side.

c) free-standing liturgical furniture
None.
d) architectural features of lateral walls
Only the south arm and a part of the north arm of the church have survived. Probably both had benches along their end walls.

e) west wall of naos
This has been lost.

f) narthex
None.

g) ceiling/vault
There is a dome on pendentives over the crossing. The barrel vaults of the cross arms rise above slab cornices.

h) additional chambers (arcosolia/funerary chambers)
There are no funerary chambers adjacent to the church.
For other chambers in the vicinity refer to the entry for Göreme 29 Kılıçlar Kilise (cat. 114).

4. Bibliography
Grishin ph. f20 (79)
Jerphanion, Les églises rupestres de Cappadoce, I i 200-201; plan plate 43
Jolivet-Lévy, La peinture byzantine en Cappadoce, II 318-319
Rodley, Cave Monasteries of Byzantine Cappadocia, 43-45
Wallace, ph. 86/16/35-36; 88/3/14

5. Figures, Charts
Fig 115.1. Göreme 29a
Chart 115. Chart of Liturgical Furnishings: Göreme 29a

6. Plates
115.1. Göreme 29a, apse, south wall (1986)
115.2. Göreme 29a, apse, north wall (1986)
Chart 115.  *Chart of Liturgical Furnishings:*

Göreme 29a

<table>
<thead>
<tr>
<th></th>
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</tr>
</thead>
<tbody>
<tr>
<td>Göreme 29a apse</td>
<td>N ledge 0.57/0.66/−0.2</td>
<td>1.33/−1.6</td>
<td>detached 0.87/0.5/0.53</td>
<td>low slabs 0.82/−0.4/−0.3</td>
</tr>
<tr>
<td></td>
<td>S ledge 0.53/0.53/−0.25</td>
<td></td>
<td></td>
<td>bema 0.4 =2steps</td>
</tr>
<tr>
<td></td>
<td>N niche r/b 1.02 ab. bema/0.54/0.6/0.27</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>S seat 0.52/0.62 (0.48 inside armrest)/0.27</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>niche r/b behind seat 0.82H</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>naos</td>
<td>bench on S wall</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>? bench on N wall</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Plate 115.1. Göreme 29a, apse, south wall (1986)
Plate 115.2. Göreme 29a, apse, north wall (1986)

The church is located above Göreme 31a (pls. 119, 120). Although small and largely hidden when discovered by Johannes, its rich decoration has not been overlooked by others. 

Johannes described the decoration to the left in the upper section of the north wall as follows:

"The apse of Göreme 31a is visible in the church. The north wall of Göreme 29a and 31a is not visible in the church. I observed a tabernacle wall which may contain a rock-cut church but was not visible in the church. The following description is compiled from additional chambers (also see summary chambers).

There was an inscription with three lines on the north wall of the church. The other church, the church of the Virginity of Göreme 31, was described by Klug in his book "The Churches of Cappadocia" (in press)."
116. Göreme 31
Area: Göreme
[Arts of Cappadocia, plan 4 Göreme no. 31]

The church is located above Göreme 31a (cat. 117). Although the church had largely eroded when discovered by Jerphanion and he mentioned it only briefly, it is nevertheless important to catalogue the monument as it has not been located since it was investigated by Jerphanion [Les églises rupestres de Cappadoce, I i 255-258]. Jerphanion described the location of the church in the upper section of the rock cone above Göreme 31a. The entrance to Göreme 31a is visible in plate 116.1 to the left of Göreme 29 and 29a [cf. plate 114.1]. Around the location which Jerphanion indicated, I observed a masonry wall which may obscure a rock-cut church but I was unable to determine what lay behind the wall. The following catalogue is compiled from Jerphanion's notes.

1.  **Dating**
Jerphanion described the paintings which he found in the narthex and the church. He did not date the paintings but drew comparisons with Göreme 10 St Daniel, one of the Yılanlı Group of churches, and Göreme 29a. On this basis the most likely date for the painting in Göreme 31 is the eleventh century, although the tenth century cannot be excluded. Thierry has attributed the paintings to the eleventh century [Arts of Cappadocia, 203].

2.  **Peculiarities of Façade (Plate 116.1)**
A general view of the area (plate 116.1) is reproduced from Jerphanion, Les églises rupestres de Cappadoce, plate 9.
A rectangular doorway opened into the narthex in front of the church.

3.  **Interior**
a)  **architectural type**
The narthex had a longitudinal barrel vault and adjoined the naos of the church. In the south wall of the narthex there was an arcosolium with three graves. The naos opening from the narthex was approximately 3m wide and covered with a barrel vault. Only the west wall had survived with a painting of a Last Supper on the lunette over the doorway.

b)  **apsidal arrangement- east end arrangement**
The apse was lost.

c)  **narthex**
Jerphanion described the narthex in some detail because it and the arcosolium in its south wall were painted with the figures of various standing saints. [See Jerphanion, Les églises rupestres de Cappadoce, I i 255-258 and plate 59.]

d)  **additional chambers (arcosolia/ funerary chambers)**
There was an arcosolium with three graves in the narthex.
The other churches in the vicinity of Göreme 31 are Göreme 29 Kılıçlar Kilise and 29a (cat. 114 and 115), Göreme 31a (cat. 117) and a refectory identified as Göreme 30 by Jerphanion. Because the church may be attributed to the eleventh century it is proposed that it was possibly linked with the refectory which is attributed to the eleventh century on account of its rock-cut furnishings. For further discussion see the text, chapter five. Refectory (Göreme 30) (Plate 116.1)
The refectory has not been located since Jerphanion identified it and it is described from his observations [Les églises rupestres de Cappadoce, I i 48, I ii 254 and plate 25]. The opening to the refectory is visible in Jerphanion's plate 9 reproduced as plate 116.1. The refectory had rock-cut furnishings in the left hand side of the chamber, including an attached bench and free-standing table. There was a flat backed niche at the head of the table. Adjacent to it was a second niche.

4. Bibliography
The church has not been fully published.
Jerphanion, Les églises rupestres de Cappadoce, I i 255-258

5. Plates
116.1. Göreme 31 and 31a, exterior [after Jerphanion]
Plate 116.1. Göreme 31 and 31a, exterior [after Jerphanion]

The church lies below (Plate 31) and to the left of Church 29 Köşkleri Kilise. It had not been fully published. During excavation the church was visited only briefly. While the catalogue below is incomplete, it does add to the sparse information already given by Jerphanion (Les églises rupestres de Cappadoce 81, 1979).

During the only painting now visible in the church is enough to demonstrate. When Jerphanion discovered the church he noted that on the east wall of the nave there were badly damaged paintings to which he compared the paintings in the nearby Church 29 Köşkleri Kilise and the arches criss of paintings (Les églises rupestres de Cappadoce 81, 1979).
The church lies below Göreme 31 and to the left of Göreme 29 Kılıçlar Kilise. It has not been fully published. During fieldwork the church was visited only briefly. While the catalogue below is incomplete, it does add to the scant information already given by Jerphanion [Les églises rupestres de Cappadoce, I i 254-255].

1. **Dating**
The only painting now visible in the church is a rough linear decoration. When Jerphanion discovered the church he noted that on the east wall of the naos there were badly damaged paintings which he compared with the paintings in the nearby Göreme 29 Kılıçlar Kilise and the archaic cycles of paintings [Les églises rupestres de Cappadoce, I i 254]. Accordingly it is tentatively suggested that the church was excavated and painted in the tenth century.

2. **Peculiarities of Façade (Plate 116.1)**
The entrance to the church is in the saddle of the rock spur in which are located Göreme 29 and 29a, to the right, and an open fronted chamber, to the left, surmounted by a double pointed cone.
There is a rectangular doorway which opens into the naos of the church. The doorway is set in the back wall of what is now an open fronted vestibule.

3. **Interior**
   a) **architectural type**
The church has a single naos and a single apse. The naos is covered with a flat ceiling.
b) **apsidal arrangement - east end arrangement**

The apse is semi-circular in plan. Because there is debris in the naos and the apse, some observations could not be made. There is probably a bench along the east wall in front of the apse, forming the lower of two steps from the naos floor to the bema. There are low slabs separating the bema from the naos. The altar is attached to the centre of the back wall. Above the altar there is a small keyhole shaped niche. In the south wall of the apse there is a flat backed niche which was probably a seat.

c) **free-standing liturgical furniture**

None.

d) **architectural features of lateral walls**

There are benches along the north and south walls. At the east end of the north wall there is a flat backed niche above the bench.
At the west end of the same wall there is an arcosolium. A second arcosolium is carved into the west end of the south wall. Both have linear decoration. There is a cross painted on the back wall of the arcosolium in the south wall.

A third arcosolium carved into the east end of the south wall cuts in behind the apse and is likely to be a secondary excavation. It is not decorated in the same way as the other arcosolia.

e) west wall of naos
   There is a bench along the west wall. The doorway into the naos opens in the west wall.

f) narthex
   The chamber preceding the church is open fronted. It is not possible to determine if it was a narthex.

g) ceiling/vault
   The naos is covered with a flat ceiling.

h) additional chambers (arcosolia/funerary chambers)
   There are three arcosolia in the naos. Other chambers in the vicinity of the church are described above. [See Göreme 29 Kılıçlar Kilise and 31(cat. 114 and 116).]

4. Bibliography
   The church has not been fully published. Jerphanion, *Les églises rupestres de Cappadoce*, I i 254-255

5. Figures, Charts
   Fig. 117.1. Göreme 31a
   Chart 117. Chart of Liturgical Furnishings: Göreme 31a

6. Plates
   See 116.1 Göreme 31 and 31a [after Jerphanion]
Chart of Liturgical Furnishings:

Göreme 31a

<table>
<thead>
<tr>
<th></th>
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</tr>
</thead>
<tbody>
<tr>
<td>Göreme 31a apse</td>
<td>C niche k/hole 0.15 ab.</td>
<td>~1.3/~1.4 (2.02H)</td>
<td>attached</td>
<td>low slabs</td>
</tr>
<tr>
<td></td>
<td>altar/ 0.58/0.34/0.07</td>
<td></td>
<td>trapezoidal</td>
<td></td>
</tr>
<tr>
<td>S niche fl/b=seat 0.5 ab.</td>
<td>~0.95/0.5-0.6/0.42</td>
<td>0.95/0.48/0.3</td>
<td>bema</td>
<td>?2steps=1bench</td>
</tr>
<tr>
<td></td>
<td>bema/0.53/0.5/0.3</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>naos N wall E end</td>
<td>niche fl/b 1.0 ab. bench/</td>
<td>naos benches on all walls</td>
<td></td>
<td>naos ~4.5L x ~3W</td>
</tr>
<tr>
<td></td>
<td>0.53/0.5/0.3</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>naos W wall</td>
<td>doorway 1.67H/0.86W</td>
<td>naos ~4.5L x ~3W</td>
<td>naos ~4.5L x ~3W</td>
<td></td>
</tr>
</tbody>
</table>
118. Göreme 32
Area: Göreme
[Arts of Cappadocia plan 4, Göreme 32]

1. Dating
Jerphanion briefly described the church [Les églises rupestres de Cappadoce, I i 260-261]. He attributed the paintings to the eleventh century, remarking on the iconographic influence of the programmes and painting techniques in the Column Churches, particularly Göreme 19 Elmali Kilise and Göreme 22 Çanklı Kilise. For the dating of the Column Churches see Göreme 19 Elmali Kilise (cat. 102). The solid apse screen supports the excavation of the church in the eleventh century.

2. Peculiarities of Façade (Plates 118.1, 118.2)
The church is in an isolated two pointed cone. The narthex is excavated under one point and the church under the other. It is accessible today through the apse which has collapsed, and through the narthex whose façade has eroded. The façade was originally decorated with blind keyhole shaped niches, one of which has partly survived. Possibly there were three niches, the central one opening into the narthex. A rectangular doorway surmounted by a horseshoe shaped lunette opens into the south arm of the church. There are two steps from the narthex to the naos.

3. Interior
a) architectural type
The church has an inscribed cross plan and a single apse (orientation 132°). The apse has collapsed, taking with it the east wall of the north east bay. There were four columns, two of which have broken. Barrels vaults, rising from slab cornices, cover the cross arms and flat ceilings cover the corner bays. Horseshoe shaped arches which separate the corner bays from the other bays of the naos spring from slab capitals on the columns. There is a dome on rudimentary pendentives over the crossing. The apse had a solid screen surmounted by an open horseshoe shaped lunette.
Fig. 118.1 Goreme 32

b) **apsidal arrangement - east end arrangement** *(Plates 118.3, 118.4, 118.5)*

There is a single apse.

The bema is two steps above the naos floor.

The apse screen has broken but can be reconstructed. It had two lateral openings and a central opening, probably arched.
Most of the apse furnishings have disappeared with the apse. However, in the south wall there is a flat backed niche which was probably a seat. In the north wall there is a small flat backed niche.

c) *Free-standing liturgical furniture*
None.

d) *Architectural features of lateral walls (Plate 118.5)*
There is a bench along all walls of the naos.
The doorway from the naos to the narthex is in the south wall of the church. The naos is two steps below the narthex.
The corner bays are separated from the cross arms of the naos by horseshoe shaped arched openings, springing from capitals on the columns to the naos walls. In the south west corner bay there is a font.

e) *West wall of naos*
There is a panel painting (a military saint) on the west wall.

f) *Narthex (Plate 118.2)*
The narthex is approximately square and covered with a flat ceiling. It has a number of floor graves, one arcosolium in the west wall and a larger one in the east wall. The exterior walls of the larger arcosolium have collapsed.

g) *Ceiling/vault (Plates 118.5, 118.6)*
The vaults over the cross arms and the crossing of the naos spring from slab cornices along the return walls of the cross arms.
The flat ceilings over the corner bays are approximately the same height as the cornices. The dome over the crossing is truncated and has painted ribs which divide it into eight segments. There are four rudimentary pendentives below the dome.

h) additional chambers (arcosolia/funerary chambers)
There are arcosolia and floor graves in the narthex.

4. Bibliography
Grishin ph. f21 (79); A45; B40
Jérphanion, Les églises rupestres de Cappadoce, I i 260-261
Jolivet-Lévy, La peinture byzantine en Cappadoce, II 320
Wallace, ph.86/17/1-2; 88/3/8-9

5. Figures, Charts
Fig. 118.1. Göreme 32
Fig. 118.2. Göreme 32, reconstruction of apse screen
Chart 118. Chart of Liturgical Furnishings: Göreme 32

6. Plates
118.1. Göreme 32, site (1986)
118.2. Göreme 32, exterior (1986)
118.3. Göreme 32, apse (1988)
118.4. Göreme 32, apse, detail south wall, seat (1986)
118.5. Göreme 32, apse, detail north wall, naos, north east corner bay (1986)
### Chart 118. Chart of Liturgical Furnishings

**Göreme 32**

<table>
<thead>
<tr>
<th></th>
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<tbody>
<tr>
<td>Göreme 32</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>apse</td>
<td>S niche fl/b = seat 0.57 ab.</td>
<td>~2/?</td>
<td>lost</td>
<td>solid</td>
</tr>
<tr>
<td></td>
<td>bema/ 1.26/?broken/0.29</td>
<td>collapsed</td>
<td>2.15/2/-0.13</td>
<td></td>
</tr>
<tr>
<td></td>
<td>N niche fl/b 1.13 ab. bema/</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>0.5/-0.5/0.23</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>naos</td>
<td>benches on all walls</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>0.32H/-0.26W</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>naos</td>
<td>font</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>SW bay</td>
<td>naos ~4L x ~4W</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>narthex</td>
<td>E wall arcosolium (~2D)</td>
<td>narthex <del>2L x</del>2W</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>W wall arcosolium</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Plate 118.1. Göreme 32, site (1986)
Plate 118.2. Göreme 32, exterior (1986)
Plate 118.3. Göreme 32, apse (1988)
Plate 118.4. Göreme 32, apse, detail south wall, seat (1986)
Plate 118.5. Göreme 32, apse, detail north wall, naos, north east corner bay (1986)
The church, one of a number of chambers and churches in the vicinity of Öğrenme 29, Kizilca Kilise, has been rechristenised by Jeppesen, although not identified as Öğrenme 52a (Les églises rayonnantes de Cappadoce, 11.259). However, the church is close to Öğrenme 52 type. Arts of Cappadocia, plan 6, Öğrenme 52 and described by Jeppesen in the context of the Kizilca Valley chamber. Öğrenme 29 (Kizilca Kilise), 29a, 30, 31, 32 and 33 (Kizilca Kilise) (To this list Öğrenme 91a has been added. See cat. 117, above.) Like Öğrenme 32, Öğrenme 52a is located near the source of Öğrenme chamber numbered 6a, 40 and 46 but in order to respect Jeppesen's classification of Öğrenme (1986).
119. Göreme 32a
Area: Göreme

The church, one of a number of chambers and churches in the vicinity of Göreme 29 Kılıçlar Kilise, has been mentioned by Jerphanion, although not identified as Göreme 32a [Les églises rupestres de Cappadoce, I i 259]. However, the church is close to Göreme 32 [see Arts of Cappadocia, plan 4, Göreme 32] and described by Jerphanion in the context of the Kılıçlar Valley churches, Göreme 29 (Kılıçlar Kilise), 29a, 30, 31, 32 and 33 (Kılıçlar Küşlik). (To this list Göreme 31a has been added. See cat. 117 above.) Like Göreme 32, Göreme 32a is located near the series of Göreme churches numbered 4a, 4b and 4c but in order to respect Jerphanion's identification of Göreme 32, the church is coded as Göreme 32a.

1. Dating
The transverse vaulting of the narthex may reflect the influence of Göreme 7 Tokalı Kilise New Church but the longitudinal vaulting of the naos does not. Nevertheless, the naos has triple arched blind arcades along the north and south walls like the New Church. Accordingly, a tenth century date cannot be excluded for Göreme 32a. Jerphanion has noted that the apses are excavated in the longer wall of the naos, an arrangement which would also parallel the New Church. In fact, the naos is almost square.

Apart from a sparse and rough linear decoration, there is no painting in the church to assist the dating of the monument. In the narthex there is a panel painting of a military saint, possibly St George. [Cf. Jerphanion, Les églises rupestres de Cappadoce, I i 259. Gransault identified the saint as St Theodore.] This image may have been painted in the eleventh century, when a vaulted chamber, possibly an arcosolium, was excavated in the north wall of the naos and one or two arcosolia were excavated in the narthex.

2. Peculiarities of Facade (Plate 119.1)
The church is excavated out of two contiguous cones, one of which has a prominent rock cap, while the other is gable shaped. The entrance to the narthex is in the gable shaped cone.
The entrance to the narthex is in a rectangular façade outlined with a slab moulding. The doorway is an arched opening on the face of which there is an incised moulding. The arch is wide and springs from cornices.

3. Interior
a) Architectural type
The doorway opens into the north wall of the narthex, which is covered with a transverse barrel vault.

From the narthex a rectangular doorway opens in the west wall of the naos. The naos is covered with a longitudinal barrel vault, which rises above a narrow cornice. There is an arched chamber in the north wall of the naos, a secondary excavation which has cut through the blind arcade on the wall.

There are three apses (orientation 80° [after Jerphanion]).
The openings to the apses are mushroom shaped.
b) **apsidal arrangement - east end arrangement (Plate 119.2)**
The apses are horseshoe shaped in plan. The central apse is deeper and taller than the two side apses and its bema is higher than the side apses. The liturgical furnishings are similar in the three apses but their apse screens are different. The apse opening of the central apse has a wide arch, while the openings to
the side apses are slightly horseshoe shaped. Each arch, rising directly above chancel slabs, has an incised moulding on the face. Each apse has an altar, attached to the centre of the east wall and a seat in the south corner. In addition, the central apse has an arched window cut into the apse wall, above the altar.

The vault of the central apse is flattened and a line around it mimics a cornice. The bema of the central apse is three steps above the naos floor, while the side apses are two steps above the naos. There is a bench along the east wall which forms one of these steps.

c) free-standing liturgical furniture
None.

d) architectural features of lateral walls (Plate 119.3)
There is a narrow cornice along the north and south walls. On each lateral wall there is a bench behind which there is a triple arched arcade. Each arched niche is keyhole shaped, rising above cornices on the intrados. These niches were probably seats. The face of each has an incised moulding like the apse arches. At the east end of the north wall, adjacent to the north apse, there is a flat backed niche. It is keyhole shaped with narrow cornices on the intrados of the arch and an incised moulding on the face of the niche. There is a secondary excavation on the north wall. Behind the arches of the north arcade, a vaulted chamber, now largely collapsed, has been excavated. The purpose of the chamber is no longer clear. Jerphanion suggested that it was an arcosolium [Les églises rupestres de Cappadoce, I i 259]. In the back wall of the central arched niche of the south arcade there is a grooved line, possibly the beginning of the excavation of a chamber behind the south wall. It is unlikely that there is sufficient rock behind the south wall for the excavation of a large chamber, a problem which may have occurred to the mason, after incising the wall.

e) west wall of naos
The rectangular doorway in the west wall of the naos is wide and surmounted by a lunette which is framed with an incised moulding. A rough cut on the lintel of the doorway is probably secondary. Rough and irregular carving on the jambs of the doorway suggest that at some time there was a barrier which closed the naos from the narthex.

f) narthex
The narthex has a transverse barrel vault, rising above an irregular slab cornice. In the south end of the narthex there is a vaulted arcosolium which has two graves. There is a boss in the vault. At the south end of the west wall there is another arcosolium. It is roughly cut, intersecting the cornice above it, and has a single grave. At the north end of the east wall of the narthex, adjacent to the opening leading into the naos, there is a flat backed niche. At the opposite end of the east wall, on the other side of the opening, adjacent to the arcosolium in the south wall, there is a painted panel, with an image, possibly of St George.

g) ceiling/vault
The longitudinal barrel vault rises above a narrow cornice on the north and south walls. There are two bosses in the naos vault. The vault in the narthex also rises above a narrow cornice.

h) additional chambers (arcosolia/funerary chambers)
The vaulted chamber opening from the north wall of the naos may have been a funerary chamber. On the south side of the naos there is a floor grave. The arcosolia in the narthex are described above (f).

4. Bibliography
The church has not been fully published.
Grishin ph. A45, B25
Jerphanion, *Les églises rupestres de Cappadoce*, I i 259
Wallace, ph. 86/11/29-31

5. Figures, Charts
Fig. 119.1. Göreme 32a
Chart 119. Chart of Liturgical Furnishings: Göreme 32a

6. Plates
119.2. Göreme 32a, east wall (1986)
119.3. Göreme 32a, north apse and naos, north wall, niche and arcosolium (1986)
<table>
<thead>
<tr>
<th></th>
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<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Göreme 32a C apse</td>
<td>C niche fl/b =window ab. altar</td>
<td>1.56/2.2</td>
<td>attached 1.12/0.6/0.65</td>
<td>low slabs 1.2/?/?</td>
</tr>
<tr>
<td></td>
<td>S seat ~0.6/~0.4/~0.3</td>
<td></td>
<td></td>
<td>bema = 3 steps=1 bench</td>
</tr>
<tr>
<td>N apse</td>
<td>S seat ~0.6/~0.4/~0.3</td>
<td>1.03/1.1</td>
<td>attached ~0.8/~0.4/~0.3</td>
<td>low slabs ~0.6/~0.25/0.15</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>bema</td>
<td>= 2 steps=1 bench</td>
</tr>
<tr>
<td>S apse</td>
<td>S seat 0.57/0.35/0.3</td>
<td>1.04/1.0</td>
<td>attached 0.77/0.32-0.45/0.3</td>
<td>low slabs ~0.6/0.24/0.13</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>bema</td>
<td>= 2 steps=1 bench</td>
</tr>
<tr>
<td>naos N S &amp;E walls</td>
<td></td>
<td></td>
<td></td>
<td>benches</td>
</tr>
<tr>
<td>naos N wall</td>
<td>k/hole niche fl/b 0.97 ab. bench/ 0.88/0.64/0.36</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>naos N&amp;S walls</td>
<td>3-arched arcades ea. niche a/c=seat(total 6 naos seats)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>naos N wall</td>
<td>vaulted chamber (?arcosolium)</td>
<td></td>
<td>naos ~4.5L x ~4W</td>
<td></td>
</tr>
<tr>
<td>narthex</td>
<td>S arcosolium</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>W arcosolium(?secondary)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>E niche fl/b</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Plate 119.1. Göreme 32a, exterior (1986)
Plate 119.2. Göreme 32a, east wall (1986)
Plate 119.3. Göreme 32a, north apse and naos, north wall, niche and arcosolium (1986)

Arts of Cappadocia, plan 4, Göreme 33

2. Plate

In dating Göreme 33, consideration should be given to both the architectural organization and the paintings in the church.

In her recent study of Göreme 23, Vivian Taylor-Killeen, British Museum, notes that Göreme 33 "...illustrates aspects of the [New Church] under [Tessera Köşk], II. In particular, the special way in which the most ancient restoration of the nave influenced the architectural organization of the New Church, although the vaulting of the niche was already in place by this time."

Today the church is entered from a basement chamber behind the naos. Two roughly square openings in the east wall of the basement chamber lead into the west wall of the church.

3. Plate

29. Architectural type

The naos has two piers; shafts, shafts height nearly matched. The north side is wider than the south side. At the east end of the church show is an arcaded naos, as in the nave. Opening from the naos, above the door, there are three small niches, the north and central open, open into the north side, while the south niche is closed off with the north side.
1. **Dating**

In dating Göreme 33, consideration should be given to both the architectural organization and the paintings in the church. In her recent study of Göreme 7 Tokali Kilise, Epstein pointed out that Göreme 33 'assumes aspects of the [New Church] model' [Tokali Kilise, 12]. In particular, the apsidal passageway and the blind arcades on the south and west walls of the naos reflect the architectural organization of the New Church, although the vaulting of the apsidal passageway is different. On this basis a mid-tenth century date may be considered for the excavation of Göreme 33. As far as the decoration of the church is concerned, Restle has drawn comparisons between the painting in Göreme 33 and St Barbara Soğanlı Dere, dated by inscription to 1006 or 1021. Accordingly, Restle suggested that the paintings in Göreme 33 were undertaken around 1030-1040, shortly after those in St Barbara [Byzantine Wall Painting in Asia Minor, I 50]. In his concluding remarks on the church, Jerphanion suggested that the painting in Göreme 33 should be attributed to the second half of the eleventh century, after the decoration in the Column Churches [Les églises rupestres de Cappadoce, II ii 422-424]. Jolivet-Lévy has considered these various opinions and attributed the paintings to the eleventh century, while admitting that their classification is difficult [La peinture byzantine en Cappadoce, II, 322]. Leaving aside the decoration, the question of the excavation of the church has not been resolved, as to date the architectural organization has been inadequately considered. Yet it may provide a *terminus a quo* for the excavation of the church and the nearby chambers. Its relationship to Göreme 7 Tokali Kilise New Church needs further consideration, in particular with regard to the apsidal passageway, which Jerphanion identified as an ikonostasis [Les églises rupestres de Cappadoce, I i 56]. Restle has also identified the 'pillared arcade' as a templon [Byzantine Wall Painting in Asia Minor, I 134]. The identification of the arcade of the apsidal passageway is discussed in the text, chapter four.

2. **Peculiarities of Façade (Plate 120.1)**

The church is in a precarious position. Indeed Schwartzbaum has suggested that a 'fair-sized mountain' needs to be stabilized in order to save it [The Conservation of the Mural Paintings in the Rock-Cut Churches of Göreme, in Epstein, Tokali Kilise, 53]. Access to the church today follows a different and less precarious route from that taken by Jerphanion [Les églises rupestres de Cappadoce, I i 243]. The original rectangular entrance, opening in the north wall, had apparently collapsed into the valley below even before Jerphanion visited the church. Probably there were chambers in front of the entrance. From below, alongside the series of chambers which lead toward the church, a façade with blind keyhole shaped niches may be seen. Today the church is entered from a funerary chamber behind the naos. Two rough openings in the east wall of the funerary chamber lead into the west wall of the church.

3. **Interior**

a) **architectural type**

The naos has two parallel aisles, each longitudinally vaulted. The north aisle is wider than the south aisle. At the east end of the church there is an elevated apsidal passageway. Opening from the passageway, there are three apses. Two apses, the north and central apse, open from the north aisle, while the south apse is aligned with the south aisle.
The apsidal passageway is separated from the naos by an arcade, which was carried on five columns, of which two remain, and two wall pilasters. The passageway is covered with three barrel vaults, which run longitudinally in the same direction as the vaults over the naos. Each of the vaults opens in front of an apse. At each end of the passageway there is a niche.

Large cracks fracture the walls and vaults of the church, particularly at the east end. The steps from the naos to the north apse are broken, while the wall underneath the south end of the apsidal passageway has collapsed, exposing a chamber underneath the east end of the church. The south apse has largely fallen into the valley below. There is a three arched blind arcade on the south wall of the naos and there was a five arched blind arcade on the west wall.

The arch of the central apse opening is slightly horseshoe shaped. The opening of the north apse is keyhole shaped. The opening of the south apse has been damaged.

b) apsidal arrangement - east end arrangement

**Central apse (Plates 120.3, 120.4)**

The central apse is semi-circular in plan. There is decoration to the height of the altar table.

The apse opening is badly damaged. Probably the apse arch rose above wide slab cornices on the intrados. The tall slabs separating the apse from the apsidal passageway have been broken.

The bema of the apse is level with the apsidal passageway.

There is a trapezoidal shaped altar attached to the centre of the back wall. On either side of the altar there are small ledges (0.15m above the bema). These may have been for lamps. There is a ledge across the face of the altar.

There is a seat in the south corner.

In the north wall of the apse there is a rough hole, opening into the south apse. Because it interrupts the decoration in the apse, it was probably a secondary excavation.

**North apse (Plate 120.5)**

The north apse is semi-circular in plan. The decoration in the apse extends to the bema.

The arch of the apse opening is horseshoe shaped, rising above narrow cornices on the intrados. There is no screen separating the apse from the apsidal passageway.

The bema of the apse is level with the apsidal passageway.

The altar is trapezoidal in shape and attached to the centre of the back wall.

There is a seat in the south corner of the apse. Above the seat is the hole (mentioned above) which opens into the central apse. This opening interrupts the decoration in the apse and is unlikely to be part of the original excavation.

**South apse (Plate 120.6)**

The south apse has largely disappeared.

There is little evidence of the apse opening, although it is likely that it was similar to the opening in front of the north apse.

The bema and the apsidal passageway in front of the south apse are one step higher than the central and north sections of the apsidal passageway and the north and south apses. The steps leading from the naos to the apsidal passageway in front of the south apse have collapsed.

The altar has been lost. It is likely that it was attached to the back wall of the apse.

In the south wall of the apse there is a keyhole shaped niche, probably a seat.

**Apsidal passageway (Plates 120.2, 120.6, 120.7, 120.8)**

The apsidal passageway was separated from the naos by a five arched arcade and joined to it by three flights of steps. There are four steps from the naos floor to the apsidal passageway in front of the central apse. Those in front of the south apse have almost completely collapsed, while those leading to the north apse are substantially broken.
At each end of the apsidal passageway, there is a keyhole shaped niche, probably a seat. Each was painted. In contrast to a similar arcade in Göreme 7 Tokali Kilise New Church, the arched openings of the arcade in Göreme 33 are open, rather than closed with chancel slabs. The floor of the apsidal arcade is the same level as the bema of the adjacent apse. The separation of the naos from the apses is effected, therefore, by the arcade of the apsidal passageway, in addition to the screens framing the apse openings. The function of the arcade is addressed in the text, see chapter four.

c) free-standing liturgical furniture
None.

d) architectural features of lateral walls
There is a keyhole shaped niche, probably a seat, at the east end of the north wall. Alongside the niche is a rectangular doorway. On the south wall of the naos, there is a blind three arched arcade. The arches of the arcade spring from capitals on pilasters. Two of the arched niches were probably seats. The arched niche at the east end opens to a ledge at the same height as the apsidal passageway.

e) west wall of naos
There was a blind five arched arcade on the west wall. It was damaged when the secondary openings were cut from the funerary chamber into the naos. A slab cornice divides the arcade in the west wall of the north aisle from the lunette above. In the lunette there are two blind arched niches.

f) narthex
None.

g) ceiling/vault
The vault over the north aisle rises above an overhanging cornice on the north wall. The vault over the south aisle rises above a two stepped overhanging cornice on the south wall. The two vaults come together in a flat rib. There are three barrel vaults over the apsidal passageway. They run longitudinally in the same direction as the barrel vaults over the naos.

h) additional chambers (arcosolia/funerary chambers)
The funerary chamber behind the west wall of the church is covered with a transverse barrel vault. The chamber is divided into two sections, which correspond to the widths of the aisles of the naos.

4. Bibliography
Grishin ph. fl2(76); B30; B31 Jerphanion, Les églises rupestres de Cappadoce, I i 243-253; plan plate 43 Jolivet-Lévy, La Peinture Byzantine en Cappadoce, II 320-322 Restle, Byzantine Wall Painting in Asia Minor, I 134-135; II, plan XXV Wallace, ph. 86/13/11-19

5. Figures, Charts
Fig. 120.1. Göreme 33, Kılıçlar Küşlük [after Restle]
Chart 120. Chart of Liturgical Furnishings: Göreme 33, Kılıçlar Küşlük
6. *Plates*

120.1. Göreme 33, Kılıçlar Küślük, site (1986)
120.2. Göreme 33, Kılıçlar Küślük, east wall, apsidal passageway and apses (1986)
120.3. Göreme 33, Kılıçlar Küślük, central apse (1986)
120.4. Göreme 33, Kılıçlar Küślük, central apse, detail (1986)
120.5. Göreme 33, Kılıçlar Küślük, north apse (1986)
120.6. Göreme 33, Kılıçlar Küślük, apsidal passageway, north wall, niche adjacent to north apse (1986)
120.7. Göreme 33, Kılıçlar Küślük, south apse, niche, and apsidal passageway, south wall, niche adjacent to south apse (1986)
120.8. Göreme 33, Kılıçlar Küślük, apsidal passageway, view to naos (1986)
Fig. 120.1. Göreme 33, Kılıçlar Küşlük [after Restle]
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</thead>
<tbody>
<tr>
<td>Göreme 33</td>
<td>S seat 0.52/0.4/?</td>
<td>~1.1/~1.9</td>
<td>attached 1.03/0.97-0.64/0.67</td>
<td>tall slabs 1.36/?/0.42</td>
</tr>
<tr>
<td>C apse</td>
<td></td>
<td></td>
<td></td>
<td>bema ~0.9 =4steps</td>
</tr>
<tr>
<td></td>
<td>2 ledges 0.15H flanking altar</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>N apse</td>
<td>S seat 0.57/0.56/0.35</td>
<td>0.83/1.78</td>
<td>attached 0.95/0.84-0.58/0.7</td>
<td>k/hole cornices 1.34H</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>bema ~0.9 =4steps</td>
</tr>
<tr>
<td>S apse</td>
<td>S niche=?seat 0.52 ab. bema/0.9/0.5/0.25</td>
<td>~0.8/~1.3</td>
<td>?</td>
<td>?</td>
</tr>
<tr>
<td>apsidal passage</td>
<td>N niche fl/b 0.47 ab. bema/1.34/0.46/0.35</td>
<td>passage 1.16W</td>
<td>?screen</td>
<td></td>
</tr>
<tr>
<td></td>
<td>S niche fl/b 0.3 ab. bema/1.26/0.57/0.13</td>
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<tr>
<td>naos</td>
<td>N wall 1 niche a/c=?seat +doorway 1.83H/0.88W</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>S wall 2 niches a/c=?seats E niche a/c</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>W wall 5 niches a/c=?seats</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>funerary chamber</td>
<td></td>
<td></td>
<td></td>
<td>behind W wall naos</td>
</tr>
</tbody>
</table>
Plate 120.1. Göreme 33, Kılıçlar Küşlük, site (1986)
Plate 120.2. Göreme 33, Kiliçlar Küşlük, east wall, apsidal passageway and apses (1986)
Plate 120.3. Göreme 33, Kılıçlar Küślük, central apse (1986)
Plate 120.4. Göreme 33, Kılıçlar Küşlük, central apse, detail (1986)
Plate 120.5. Göreme 33, Kılıçlar Küşlük, north apse (1986)
Plate 120.6. Göreme 33, Kılıçlar Küşlük, apsidal passageway, north wall, niche adjacent to north apse (1986)
Plate 120.7. Göreme 33, Kiliclar Kusluk, south apse, niche, and apsidal passageway, south wall, niche adjacent to south apse (1986)
121. Göreme 34a
Area: Göreme
[Arts of Cappadocia, plan 4, Göreme 34a]

1. **Dating**
The church has been included in Thierry's catalogue and the 'poor decoration' in it attributed to the tenth century [Arts of Cappadocia, 203].

2. **Peculiarities of Façade (Plate 1121.1)**
The entrance to the church was probably a rectangular opening. While the opening has been badly damaged, the façade of the church has survived. Above the opening there is a rectangular freize, carved with a series of parallel lines. There is a slab moulding around the façade.
To the right of the entrance, there is an arched opening. It is likely that this was the entrance into the narthex.

3. **Interior**
   a) **architectural type**
The church is full of debris which obscures all liturgical furnishings and much of the architectural organization. The church was preceded by a narthex which has collapsed. The narthex was entered from the south side. It was probably covered with a flat ceiling.
The doorway from the narthex into the church opens into the west wall of the naos. The church has a free cross plan and a single apse. There is a dome over the crossing. The naos is approximately 4m wide and 6m long (including the apse).

4. **Bibliography**
The church has not been published.
Wallace, ph. 86/16/27

5. **Plates**
121.1. Göreme 34a, exterior (1986)
Plate 121.1. Göreme 34a, exterior (1986)

The church has been included in Thiers's catalogue under the heading "church of the eleventh century" (Thiers 1986: 201). There is some debate about the church's date, but it is generally given a date of the eleventh century: Göreme 34a (Thiers 1986: 203-204). It is located at the bottom of the rock shelter and is visible from the entrance. The church has a unique architectural style, with distinctive features such as the stone carved angels and the decorated entrance.
122. Göreme 34b
Area: Göreme
[Arts of Cappadocia, plan 4, Göreme 34b]

1. Dating
The church has been included in Thierry's catalogue and the painting attributed to the eleventh century [Arts of Cappadocia, 203]. Rodley has noted the church but she has mistakenly given it a new number, Göreme 21d [Cave Monasteries of Byzantine Cappadocia, 182, 183]. Because the church has a free cross plan, Rodley included it with the Yılanlı Group of churches. As noted above, the Yilanlı Group is classified by its painting rather than its architectural type. Rodley's identification of the church with the Yilanlı Group needs, therefore, to be further considered. For the dating of the Yilanlı Group of churches see Göreme 28 Yilanlı Kilise (cat. 113).

2. Peculiarities of Façade (Plate 122.1)
There is a rectangular opening into the church. A plain moulding frames the entrance.

3. Interior
a) architectural type
The church has a free cross plan, covered with a dome over the crossing. There is a single apse.

b) apsidal arrangement - east end arrangement (Plate 122.2)
Deposits in the apse obscure most of its furnishings. A small niche is in the centre of the back wall above the altar. In the south wall of the apse there is a niche, only the top of which can be seen. This may have been a seat. In the north wall of the east cross arm there is a niche, adjacent to the apse.

c) free-standing liturgical furniture
None.

d) architectural features of lateral walls
Deposits in the naos are deep and obscure any furnishings which may be attached to or excavated in the lateral walls.

e) west wall of naos
The doorway is in the west arm of the church.

f) narthex
None.

g) ceiling/vault (Plate 122.2)
The vaults over the cross arms rise above a slab cornice on the return walls.

h) additional chambers (arcosolia/funerary chambers)
None.

4. Bibliography
The church has not been published.
Grishin ph. B39

5. Plates
122.1. Göreme 34b, exterior (1986)
122.2. Göreme 34b, naos (1986)
Plate 122.1. Göreme 34b, exterior (1986)
Plate 122.2. Göreme 34b, naos (1986)

Possibly this was a small vestibule in front of the doorway but it has been lost. If instead it existed, view the doorway from the side open to the valley floor below.

b) **Spurial arrangement, south-west entrance area** (Plate 122.3, fig. 123-A-132a)

On the east wall, opposite the entrance, in a niche on a recessed shelf. The niche has a slab capital above which is the door opening the apsidal niche. The apsidal niche is therefore double recut. There is a strange prayer niche above the niche. On the east wall, in front of the apsidal niche there is a bench. Each bench is cut out above the niche. There are no apsidal niches in either niche.
123. Göreme Necropolis 5, Lower Church
Area: Göreme

For the location of the church see Thierry, Découvertes à la nécropoles de Göreme (Cappadoce), CRAI (1984) fig.2. With the exception of Göreme Necropolis 1, the Göreme Necropolis monuments are located south of the modern road which runs through Göreme. Numbers 2, 3, 4 and 5 are excavated into cones on the east flank of the ridge in which Göreme 2b, 2c and 2d are excavated. For a view of the site see plate 123.1. From Göreme Necropolis 5 the view across the valley is directly toward Göreme 7 Tokali Kilise.

Göreme Necropolis 5 has two churches which are described separately. For the Lower Church see cat. 123; for the Upper Church cat. 124. The tombs in Necropolis 3 and 4 are described under the heading additional chambers (h) with the Necropolis 5 Lower Church.

Thierry has considered the Necropolis monuments separately from the Göreme churches [Découvertes à la nécropoles de Göreme (Cappadoce), CRAI (1984) 656-691]. In the present study they have been integrated into the catalogue of churches and described with the church to which they are adjacent (under the heading additional chambers (h)). For the tomb and refectory in Göreme Necropolis 1 see Göreme 3 (cat. 71); for the tomb in Göreme Necropolis 2 see Göreme 2d (cat. 69); for the painted vault under Göreme Necropolis 6 see Göreme 19 (cat. 102).

1. **Dating**
Thierry has not considered the date of the Lower Church separately from the Upper Church, which she has attributed to the middle of the eleventh century, on the basis of its painted decoration [Découvertes à la nécropoles de Göreme (Cappadoce), CRAI (1984) 656-691]. However, there is little evidence to confirm that the Upper and Lower Churches were excavated at the same time. At least for the Lower Church, the architectural evidence, particularly the blind arcades which articulate the walls of the naos, points more convincingly to its excavation in the tenth century. For the question of dating the Necropolis tomb chambers see (h) below.

2. **Peculiarities of Facade (Plate 123.2)**
The cone in which the churches are excavated has light coloured striations running through cream rock.
The doorway into the church is rectangular. It is in the north wall of the church. Possibly there was a small vestibule in front of the doorway but it has been lost, if indeed it existed. Now the doorway from the naos opens to the valley floor below.

3. **Interior**
a) **architectural type**
The church has a single naos which is longitudinally barrel vaulted. There are two apses (orientation 120°).
The apse arches are wide. Neither has cornices on the intrados.

b) **apsidal arrangement - east end arrangement (Plates 123.3, 123.4, 123.5)**
On the east wall, separating the apses, there is a pilaster on a rectangular base. The pilaster has a slab capital above which arches rise, framing the apsidal arches. The apse arches are therefore double recessed. There is an overhanging cornice above the arches. On the east wall in front of the apses there is a bench. Each bema is one step above the bench.
There are no apse screens in either apse.
North apse (Plate 123.4)
The north apse is semi-circular in plan. The altar is trapezoidal in shape and attached to the centre of the back wall of the apse. Above the altar there is a keyhole shaped niche. 

On the north side of the altar there is a ledge. This may have been a seat. South apse (Plate 123.5)
The south apse is semi-circular in plan. The altar is trapezoidal in shape and attached to the centre of the back wall. Above the altar there is a keyhole shaped niche. There is a small ledge adjoining the north side of the altar. There is a second ledge on the east wall to the right of the apse opening. It is not large enough for a seat.

c) free-standing liturgical furniture
None.

d) architectural features of lateral walls (Plates 123.6, 123.7)
On the north wall there is an arcade of four double recessed keyhole shaped niches behind a bench, which runs along the wall. The niche at the east end has a second niche carved inside it. Working from the east end, the second and fourth niches were probably seats, while the third niche has been enlarged for the doorway. There is a similar blind arcade on the south wall. It has four double recessed keyhole shaped niches which are also behind a bench.

e) west wall of naos
The west wall has been damaged at the north end. There is a three arched blind arcade on the west wall, consisting of three double recessed keyhole shaped niches. Since there is no bench along the wall and the niches are shallow it is unlikely that they were seats. Above the arcade there is an overhanging cornice surmounted by a lunette.

f) narthex
None.

g) ceiling/vault
The longitudinal barrel vault rises above an overhanging cornice.

h) additional chambers (arcosolia/funerary chambers)
In the naos of the church there are four floor graves. Additionally, in the bench along the south wall there are two small graves. Göreme Necropolis Monuments

Nearby, there are two rocks, Göreme Necropolis 3 and 4, each of which apparently has funerary chambers. Thierry has suggested that these tombs, along with those in Göreme Necropolis 2, were antique sites taken over by the Christians who moved into the area [Découvertes à la nécropoles de Göreme (Cappadoce), CRAI (1984) 656-659]. Nearby tombs which have been attributed to Roman occupation of the area are in the village of Avcilar. [For the dating of the rock-cut tombs see the text, chapter five.]

Comparisons between the façades of Göreme Necropolis chambers the façades of the tombs in Avcilar demonstrate that the carving in the Necropolis structures is much simplified. In addition, none of the Avcilar tombs has 'figurative' sculpture on the façade. Until further research is undertaken at the site, the possibility that the Necropolis tombs are medieval monuments cannot be excluded. Many of the larger funerary chambers have rectangular openings set in the back wall of rectangular open fronted vestibules. Two such vestibules are excavated in the façade of
Necropolis 3, resembling the openings found in Necropolis 2 and 4. On this basis, a common date may need to be considered for the chambers.
As far as the paintings in Göreme Necropolis 2 funerary chamber are concerned, Thierry suggested that they may be attributed to the tenth century ["Découvertes à la nécropoles de Göreme (Cappadoce)", *CRAI* (1984) 676-677]. [See Göreme 2d (cat. 69).]

**Göreme Necropolis 4 (Plates 123.8, 123.9)**
[See Thierry, *Découvertes à la nécropoles de Göreme (Cappadoce)*, *CRAI* (1984) 663-664 and fig. 7.]
This rock is approximately 50m north west of Göreme Necropolis 5.
The façade of one chamber has a 'figure' carved into the wall adjacent to the rectangular opening. The 'figure' resembles one carved alongside the entrance to a tomb chamber in Necropolis 2 [see cat. 69].
 Adjacent to this chamber there is an irregularly shaped chamber which has an elevated platform at one end. Between the chamber and the platform there is an arched opening (plate 123.9).
The floor of the chamber has a number of cavities, not all of which are graves. In addition, shallow arcosolia are cut into the walls.

**Göreme Necropolis 3 (Plate 123.10)**
[See Thierry, *Découvertes à la nécropoles de Göreme (Cappadoce)*, *CRAI* (1984) 663 and fig. 6.]
Necropolis 3 has seven tombs. It is in a group of cones, approximately 50m north of Necropolis 4. Two of the chambers have rectangular openings set in open-fronted vestibules.

4. **Bibliography**
Grishin ph. CI3
Thierry, *Découvertes à la nécropoles de Göreme (Cappadoce)*, *CRAI* (1984) 656-691; plan, fig. 11
Wallace, ph. 88/9/25-30; 88/10/1-2; 88/10/11-12

5. **Figures, Charts**
Fig. 123.1. Göreme Necropolis 5, Lower Church [after Thierry]
Chart 123. Chart of Liturgical Furnishings: Göreme Necropolis 5, Lower Church

6. **Plates**
123.1. Göreme Necropolis, site (1988)
123.2. Göreme Necropolis 5, exterior (1988)
123.3. Göreme Necropolis 5, Lower Church, apses (1988)
123.4. Göreme Necropolis 5, Lower Church, north apse and naos, north wall (1988)
123.5. Göreme Necropolis 5, Lower Church, south apse (1988)
123.6. Göreme Necropolis 5, Lower Church, naos, north wall (1988)
123.7. Göreme Necropolis 5, Lower Church, naos, south wall (1988)
123.8. Göreme Necropolis 4, funerary chamber, façade with sculpture (1988)
123.9. Göreme Necropolis 4, funerary chamber (1988)
Fig. 123.1. Göreme Necropolis 5, Lower Church [after Thierry]
## Chart of Liturgical Furnishings

**Göreme Necropolis 5, Lower Church**

<table>
<thead>
<tr>
<th></th>
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</thead>
<tbody>
<tr>
<td>Göreme Necrop 5</td>
<td>C niche k/hole fl/b ab. altar/ 0.46/0.25/0.06</td>
<td>1.2/1.1</td>
<td>attached trapezoidal</td>
<td>none</td>
</tr>
<tr>
<td>Lower Ch. N apse</td>
<td>N ledge =?seat attached altar/0.35/0.33/0.28</td>
<td>0.91/0.38-0.56/0.51</td>
<td>= 2 steps=1 bench</td>
<td></td>
</tr>
<tr>
<td></td>
<td>S apse C niche k/hole fl/b ab altar/ 0.57/0.28/0.06</td>
<td>1.25/1.2</td>
<td>attached trapezoidal</td>
<td>none</td>
</tr>
<tr>
<td></td>
<td>N ledge attached altar/ 0.45/0.21/0.18</td>
<td>0.91/0.43-0.59/0.57</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>S ledge at apse opening/ 0.35/0.27/0.27</td>
<td></td>
<td>= 2 steps=1 bench</td>
<td></td>
</tr>
<tr>
<td>naos E wall</td>
<td>bench 0.2/3.68/0.6</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>naos N wall</td>
<td>inner niche fl/b 1.07 ab. bench/ 0.6/0.7/0.24</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>naos W wall</td>
<td>4-arched arcade 1st niche a/c with inner niche</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>2nd+4th niche a/c ~1.7/0.6-0.8/0.15</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>3rd niche= rectangular doorway 1.75/0.8/1.1</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>bench 0.25/4.4/0.46 (to back of arcade)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>naos S wall</td>
<td>4-arched arcade</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>ea. niche a/c1.84-1.94/0.92-0.95/0.15-0.2</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>bench ~0.37/4.9/0.44 (to back of arcade)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>naos W wall</td>
<td>3-arched arcade 0.36-0.42 ab. floor (no bench)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>ea. niche a/c 1.76/0.85-0.89/0.13-0.15</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>naos 4.4-4.9L x 3.36-3.68W</td>
<td></td>
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</tbody>
</table>
Plate 123.1. Göreme Necropolis, site (1988)
Plate 123.2. Göreme Necropolis 5, exterior (1988)
Plate 123.3. Göreme Necropolis 5, Lower Church, apses (1988)
Plate 123.4. Göreme Necropolis 5, Lower Church, north apse and naos, north wall (1988)
Plate 123.5. Göreme Necropolis 5, Lower Church, south apse (1988)
Plate 123.6. Göreme Necropolis 5, Lower Church, naos, north wall (1988)
Plate 123.7. Göreme Necropolis 5, Lower Church, naos, south wall (1988)
Plate 123.8. Göreme Necropolis 4, funerary chamber, façade with sculpture (1988)
Plate 123.9. Göreme Necropolis 4, funerary chamber (1988)
Plate 123.10. Goreme Necropolis 3, exterior (1988)
124. Göreme Necropolis 5, Upper Church
Area: Göreme

There are two churches excavated in Göreme Necropolis 5, identified as the Lower and Upper Churches. The location of the Göreme Necropolis 5 Upper Church is described above (see cat. 123). Without adequate climbing equipment, I was unable to enter the church to take measurements.

1. **Dating**

After considering the paintings in the church (lunettes, dome and wall paintings), Thierry has concluded that they may be attributed to the middle of the eleventh century ["Découvertes à la nécropoles de Göreme (Cappadoce)", *CRAI* (1984) 687, 691].

2. **Peculiarities of Façade (Plates 123.2, 124.1)**

The pathway leading to the church has weathered so that the entrance is now joined to the rock escarpment by a narrow ridge. There is a single rectangular doorway, opening into the west arm of the naos. Only part of the façade has been carved. To the right of the doorway, there is a shallow recessed rectangular panel and above the lintel there is a second, smaller, panel. There is a grave carved into the threshold of the doorway.

3. **Interior**

**a) Architectural Type**

The church is small and has a free cross plan. According to Thierry its dimensions are 2.3m wide x 3.2m long, including the apse. There is a single apse (orientation 90° [after Thierry]). There is a dome on rudimentary pendentives over the crossing and barrel vaults over the cross arms. The apse arch is wide.

**b) Apsidal Arrangement- East End Arrangement (Plate 124.2)**

The apse opens from the east cross arm, not directly from the naos as indicated in Thierry’s plan ["Découvertes à la nécropoles de Göreme (Cappadoce)", *CRAI* (1984) fig. 12 reproduced as fig. 124.1]. The apse is semi-circular in plan. Much of the apse has collapsed, taking with it some of the liturgical furnishings. The bema is raised above the naos floor, possibly by one step. There is no screen, nor any evidence that one existed. The altar has been lost but was probably attached to the back wall. There is a rough niche in the north wall of the east arm of the naos adjacent to the apse. It was, originally, smaller. The frame around the niche is still visible. On the south side of the apse there is a seat.

**c) Free-Standing Liturgical Furniture**

None.

**d) Architectural Features of Lateral Walls**

There are benches across the north and south arms of the naos.

**e) West Wall of Naos**

The doorway opens in the west wall.

**f) Narthex**

None.
g)  *ceiling/vault (Plate 124.3)*
Over the crossing there is a dome which sits above a narrow drum, below which there are four rudimentary pendentives. The inner surface of the dome is articulated with four ribs. Each rib has a capital and sits on a rectangular base. In the centre of the dome there is a damaged knob of rock, possibly the remains of a boss rather than a vault key as suggested by Thierry. Two of the panels in the dome have paintings. The barrel vaults over the cross arms rise behind a projecting slab cornice which is on the return and end walls of the naos.

h)  *additional chambers (arcosolia/funerary chambers)*
There are no graves in the naos but one is located in the threshold of the doorway of the church. There is an inscription in the church, an invocation which is attributed to a person named Sophia. [For a transcription see 'Découvertes à la nécropoles de Göreme (Cappadoce)', *CRAI* (1984) 683-684.]
Other nearby chambers, including funerary chambers in Necropolis 3 and 4, are described above (cat. 123).

4.  **Bibliography**
Grishin ph. C13
Thierry, 'Découvertes à la nécropoles de Göreme (Cappadoce)', *CRAI* (1984) 683-687; plan, fig. 12
Wallace, ph. 88/10/30

5.  **Figures, Charts**
Fig. 124.1. Göreme Necropolis 5, Upper Church [after Thierry]
Chart 124. Chart of Liturgical Furnishings: Göreme Necropolis 5, Upper Church

6.  **Plates**
124.2. Göreme Necropolis 5, Upper Church, apse, north wall and naos, east arm (1988)
124.3. Göreme Necropolis 5, Upper Church, dome (1988)
Fig. 124.1. Göreme Necropolis 5, Upper Church [after Thierry]
### Chart 124. Chart of Liturgical Furnishings

**Göreme Necropolis 5, Upper Church**

<table>
<thead>
<tr>
<th></th>
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</thead>
<tbody>
<tr>
<td>Göreme Necropolis 5</td>
<td>S seat</td>
<td>~1.7/~1.2 [Th]</td>
<td>?attached</td>
<td>none</td>
</tr>
<tr>
<td>Upper ch apse</td>
<td></td>
<td></td>
<td></td>
<td>bema ?1step</td>
</tr>
<tr>
<td>naos E arm</td>
<td></td>
<td></td>
<td>N niche adjacent to apse</td>
<td></td>
</tr>
<tr>
<td>naos N&amp;S arms</td>
<td></td>
<td></td>
<td>benches</td>
<td></td>
</tr>
<tr>
<td>naos W arm</td>
<td></td>
<td></td>
<td>doorway</td>
<td>naos 3.2L (incl apse) x 2.3W [Th]</td>
</tr>
</tbody>
</table>
Plate 124.1. Göreme Necropolis 5, Upper Church, entrance (1988)
Plate 124.2. Göreme Necropolis 5, Upper Church, apse, north wall and naos, east arm (1988)
Plate 124.3. Göreme Necropolis 5, Upper Church, dome (1988)