This book is of great value as regards the originality and the novelty of the subject. It introduces for the first time a new concept in Byzantine studies, and a tool for research of sacred space. The author demonstrates the thesis that sacred space in Byzantium is a performative chorale space. Byzantine chorography is the inscription of sacred space by the mystical dance. Chorography is intimately associated with Hierotopy in spirit and vocation, for both aim to contribute to uncovering the apparatus and the process, by which sacred space was created in Byzantium. The originality of Isar’s Chorography stands in unveiling and enforcing an important paradigm in the Byzantine studies, which has deep roots in ancient practices. However, the Byzantine reflects a unique ontology, a new vision of the mode of being, creation and imagination in Byzantium. Its ontology is contained in the very title of the book: “the Dance of Adam.” This dance alone gives ontological meaning to the Byzantine subject, to the whole Byzantine. In this choral equation, Adam stands for the humanity all-embracing. The book reads from an interdisciplinary perspective, incorporating anthropological, theological, and performative aspects.

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Chorography (from khŏros; “place” + -graphein, “writing”) is a term deriving from the writings of the ancient geographer Ptolemy. In his text of the Geographia (second century CE), Ptolemy writes that geography is the study of the entire world or large sections or countries of it, while chorography is the study of its smaller parts--provinces, regions, cities, or ports. Ptolemy implicitly would include the making of views (not simply maps of small regions) in this category, since he claims that chorography requires the skills of a draftsman or artist rather than those of a... Xopos (dance), the art of...