

Hellenistic, Byzantine and Gothic Influences in Orthodox Churches Located in North Cyprus

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ABSTRACT

Cyprus was one of the early apostolic places visited by the close circle of Christ in the attempts to convert the people in the Near Eastern countries to Christianity. Since the time of Emperor Constantine's acceptance of Christianity and legalizing it as the formal religion of the Roman Empire in 313 A.D. a great church building activity began in all its provinces including Cyprus. Contrary to the early periods of Latin eras that restricted opportunities for the Orthodox Church activity, Cyprus Orthodox churches managed to regain more privileged status at times when relations with the Byzantine Empire were better in the diplomatic sense. The conditions for the Greek Orthodox community became better but in particular during the Ottoman period in the 18th and 19th centuries. Since Ottoman administration favoured "millet" system, the Orthodox leader was given the autonomy and responsibility to organize things in the island for the non-Moslem communities (Aymes, 2014:25). Thus, during these times there was an increase of its financial means and estates which resulted with a wide scale of restoration and church building activity. The newly restored and built churches in urban as well as rural areas during the 18th and 19th centuries grew up in size and effective churches were constructed usually on the site of the ancient ones. Thus, the Orthodox church buildings in Cyprus grew in size and visual quality such as Hellenistic, Byzantine and Gothic architectural elements such as Hellenistic pediments and Ionic columns, Byzantine barrel vaults, Gothic ribbed vaults and dome structure. At the same time, the façades and particularly the bell towers as well as the interior furnishing elements were ornamented with Hellenistic scroll motifs, Byzantine ornamental elements and Gothic ornamental elements to express their

religious beliefs and national identity based on myths, a parallel trend to follow up the Neoclassic style which is already used universally.

The thesis topic selected is to study some architectural characteristics of the Orthodox churches in North Cyprus. Orthodox churches that were built during the Latin era (1192-1489) and are claimed to have been of Orthodox origin, in particular the ones at urban centres, have Gothic architectural elements besides the Byzantine Orthodox characteristics and more vernacular characteristics in the rural areas, while those built during the Ottoman period (1571-1878) starting from mid-eighteenth century to the end of 19th century and those built during the British period (1878-1960) in both urban and rural areas are showing an eclectic characteristic, which is a combination of Hellenistic, Byzantine and Gothic styles.

Eighteenth century is the time of the rising of national ideas worldwide to emphasize on the ethnic identity as well as emphasizing the aesthetic value of ancient art that originated in Greek lands by using Hellenistic style pediments, Ionic capitals, ornamentations and Byzantine style vault and dome structures, ornamentation in Orthodox churches. However, adopting Gothic style in addition to these creates some questions whether it is a competitive mood to show the similar grand scale and ornamentation manner of the Latin monuments or to recall their ethnic past possibly of those Latin Christians, who were forced to change their religion so as they could continue their existence in Cyprus.

The aim of the research is to find out the reason for the adoption of the universally accepted Gothic style for the Orthodox buildings during the Middle Age, as well as the reason for emphasizing the Hellenistic, Byzantine as well as Gothic elements for

the Orthodox churches built in the late 18th and 19th centuries in the North Cyprus. It is a curious matter to see the integration of the Gothic and Byzantine styles in the Orthodox churches built in the public centres in Lefkoşa and Gazimağusa during the Latin period, such as St. Nicholas Church (Nicosia) or St. George the Greek (Famagusta). Both buildings bear a competitive manner with the Latin churches when their locations, spatial organisation and ornamentation skin are considered while the same competitive mood is perceived on the late 18th century and 19th century church buildings in rural areas in Cyprus, the churches in Dip Karpaz (Rizokarpaso) and Akdoğan (Lysi) being two important examples.

In the thesis study qualitative research method is followed. The important step of this methodology will be based on data collection which includes literature review and site survey. The data collection process will include: literature review relevant to the topic; finding site plans, available old pictures, plans and section drawings from archives and libraries relevant to the buildings to be analysed; site visits where recordings of the characteristics of each building will be kept in a systematic way and preparing an album for each building consisting of personal sketch drawings and photography. The last step is thesis writing which would include a theoretical part to explain the historical background of aimed study and analysis of some cases to support the hypothesis of the thesis.

Main subject will be the Orthodox churches in Cyprus that were built in two different eras and locations, one in the Latin period, mainly in the 14th and 15th centuries in the urban centres and the other one in rural areas built in the late 18th and 19th centuries which contained Hellenistic, Byzantine as well as Gothic elements alongside the

vernacular Orthodox characteristics. Examples for the case study will be limited to the ones in North Cyprus, and seven churches were selected to explain Hellenistic, Byzantine and Gothic influences which are located in the urban centres and rural areas. Aim of the renovation of churches to show the strong characteristic of Orthodox like Gothic cathedrals and idea of the Greek community that union with Greece.

Keywords: Byzantine, Cyprus Architecture, Gothic, Hellenistic, Latin, Orthodox.

ÖZ

Kıbrıs, Hz. İsa'nın yolunu izleyen havarileri tarafından Hıristiyanlığı yayma amacı ile Yakın Doğu ülkeleri arasında ilk ziyaret ettiği yerlerden biri olmuştur. İmparator Konstantin'in Hıristiyanlığı kabulü sonrası ve büyük ölçekte kilise inşa etme etkinliği Kıbrıs da dâhil olmak üzere bütün eyaletlerde MS 313 yılında Roma İmparatorluğu'nun yasal olarak Hıristiyanlığı resmi din ilan etmesi ile başlamıştır. Haçlı seferleri sonucu başlayan Latin döneminin erken devresinde Ortodoks kiliselerinin faaliyetleri için fırsatlar kısıtlı olmuş, daha sonra Bizans İmparatorluğu ile diplomatik ilişkilerin iyileşmesi bağlamında Ortodoks kiliseleri daha iyi koşullara kavuşmuştur. Ortodoks Kilisesi, adada Osmanlı döneminde Osmanlı Millet sistemi politikası çerçevesinde Rum Ortodoks Cemiyetinin özerklik kazanması söz konusu olmuşsa da, kilise yapıları ancak 18. ve 19. yüzyıllarda en ihtişamlı zamanına kavuşmuştur. Böylece, bu yüzyıllar boyunca, adada bulunan özellikle kırsal alandaki haçvari plana sahip süsleme unsurları az olan ve harap durumda olan kiliseler yerlerini finansal boyutlarca yüksek ve büyük ölçekte tasarlanan kiliselere bırakmıştır. Bu yeni yapılan kiliseler dinsel ve eğitsel etkinliklerin de odağı olmuş ve milli bir birliğin ve dayanışmanın öncülüğünü yapmışlardır. Kentsel ve kırsal alanlarda bulunan kiliseler eklemelerle yenilenmiş veya yeniden inşa edilmiş ve kilise boyutları büyütülerek görsel ve de yapısal açıdan Helenistik, Bizans ve Gotik mimari üslupları ile kaliteleri artırılmıştır. Böylece, Kıbrıs'taki Ortodoks kiliselerinin boyutları büyümüş ve aynı zamanda kendi inançları ile birlikte milli kimliklerini ifade eden; Helenistik alınlık, İyonik kolon, Bizans tonozu ve kubbe yapıları, Gotik yapısal sistem, süsleme kompozisyonu ve bezeme unsurları ile görsel zenginlik kazanmıştır.

Seçilen tez konusu Kuzey Kıbrıs'ta iki ayrı dönemdeki Ortodoks kiliselerini mimari üslup açısından incelemektedir. Latin döneminde (1192-1489) inşa edilen ve Ortodoks kökenli olduğu iddia edilen ve özellikle kent merkezlerinde olan bazı kiliseler, Gotik mimari üsluptaki plan şemaları ve bezeme tasarımları yönü ile Bizans / Ortodoks üslubu etkileri de içermektedir. Bu dönemlerde, kırsal alanlarda ise geleneksel mimari tarzında, küçük ölçekte kiliseler yapıldığı görülmektedir. Osmanlı döneminde (1571-1878), özellikle 18. yy ve 19. yy' da ise kent merkezlerine paralel, kırsal alanlarda da büyük ölçekte kiliseler yapılmaya başlanmış, Helenistik, Bizans ve Gotik süslemeleri ile ihtişamları artırılmak istenmiştir. Kentsel ve kırsal alanlarda bulunan büyük ölçekli kiliseler 19. yy başlarında ve İngiliz döneminde (1878-1960) de yapılmaya devam edilmiş ve Helenistik, Bizans ve Gotik mimari üsluplarının yeni bir sentezi ile tasarlanmıştır.

On sekizinci yüzyılda Ortodoks kiliseleri, alınlık, İyonik kolon gibi Helenistik öğelerde ve Bizans mimarisi tarzında tonoz, kubbe gibi yapı elemanları ve iç tasarım ve bezeme unsurları kullanmış ve etnik kimliği de vurgulayarak dünyada yaygın olan ulusçuluk akımının adada da ivme kazanmasına neden olmuştur. Bu tasarımların yanı sıra, 15. yüzyılda kent merkezlerinde Gotik üslupta yapılan büyük ölçekteki Ortodoks kiliseleri ve 18. ve 19. yüzyıllarda ve Gotik üslubun özellikle geometrik şemasını yüzeylerde kullanarak yaratılan zengin bezeme tasarımı da Ortodoks kiliselerinin batılılaşma süreci olarak ifade edilebilir.

Bu tarihsel gelişim, Rum Ortodoks kiliselerinin Lüzinyan Krallığı döneminde ve daha sonra da Osmanlı döneminde büyük ölçekteki Gotik katedraller ile rekabetçi bir ruh hali ile yaratılmış olabileceği gibi çeşitli sorular akla gelmektedir. Ayrıca, Latin

eserlerinde bulunan bezeme unsurlarının ise Kıbrıs'ta varlıklarını devam ettirebilmeleri için din değiştirmek zorunda bırakılan Latin Hıristiyanlar tarafından kendi etnik geçmişlerini anlatmak için de tasarlanmış olabileceği düşünülmüştür.

Araştırmanın amacı, Kıbrıs'ın Kuzey kesiminde bulunan ve Ortaçağ dönemi boyunca Ortodoks kiliselerinde evrensel olarak kabul edilen Gotik üslubu benimsenmesinin yanı sıra, Helenistik, Bizans ve Gotik üsluplarının geç 18. ve 19. yüzyıllarda Ortodoks kiliselerinde vurgulanmasının nedenini bulmaktır. Böylece, Latin döneminde Lefkoşa ve Gazimağusa kent merkezlerine inşa edilen Aziz Nicholas Kilisesi (Bedesten) (Lefkoşa) ve Aziz George Rum Kilisesi (Gazimağusa) gibi Ortodoks kiliselerinin, Gotik ve Bizans üsluplarıyla birleşim nedenlerinin incelenmesi amaçlanmıştır. Her iki bina, Latin kiliseleri ile rekabet edercesine bir ihtişam sergilemektedir. On sekizinci ve 19. yüzyıllarda Kıbrıs'ın kırsal kesimlerinde inşa edilen kilise binaları da aynı rekabetçi ruhu taşıdığı izlenmektedir. Dip Karpaz (Rizo Karpaso) ve Akdoğan (Lysi) kiliseleri kırsal kesimlerde yer alan Ortodoks kiliseleri için iki önemli örnektir.

Tez çalışmasında metot olarak nitel araştırma yöntemleri takip edilecektir. Bu metodolojinin önemli adımı literatür ve saha araştırmasını içeren veri toplamaya dayalı olacaktır. Veri toplama sürecindeki içerikler konu ile ilgili literatür incelenmesi, bulunabilen alan planları, tespit edinilebilen mevcut eski resimler, analiz edilecek binaların plan ve kesitlerini arşivlerden ve kütüphanelerden bulma, alan ziyaretleri sırasında her binanın özelliklerini sistematik bir şekilde kaydetme ve her binanın kişisel skeç çizimlerini ve fotoğraflarını içeren görsel tablolar

hazırlanmasından ibarettir. Tez yazımındaki son kısım ise çalışmayı amaçladığımız kiliselerin tarihsel arka planlarını ve analizlerini kuramsal çerçevede incelemektir.

Bu tezin hedeflenen sonucu, özellikle Kuzey Kıbrıs kentlerinde 14. ve 15. yüzyıllarda Latin döneminde inşa edilen Ortodoks kiliseleri ve kırsal alanlarda 18. ve 19. yüzyıllarda inşa edilmiş Helenistik, Bizans ve Gotik üsluplarını içeren Ortodoks kiliseleri olacaktır. Vaka çalışmaları, Kuzey Kıbrıs'ın kent merkezlerinde ve kırsal alanlarında bulunan yedi adet Ortodoks kiliseleri ile sınırlı olacaktır. Sonuç olarak yeniden inşa edilen bu tür Ortodoks kiliselerinin, Gotik katedralleri örnek alarak güçlü bir mimari tarz yaratmak eğilimini yansıttığı, Rum Ortodoks toplumunun adaya hâkim olma ve etnik kökenlerini vurgulama yönündeki gayretleri ve o yıllarda adada batılılaşma hareketinin başlamış olduğu gerçeklerini yansıttığını açığa çıkarmaktır.

Anahtar Kelimeler: Bizans, Kıbrıs Mimarisi, Gotik, Helenistik, Latin, Ortodoks.

DEDICATED TO MY FAMILY

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Chapter 1

INTRODUCTION

The topic selected is to study architectural characteristics of the Orthodox churches in North Cyprus that bear a variety of stylistic characteristics that could be defined as eclectic style.

Cyprus has a multi ethnic and religious identity. Cyprus, first inhabited by people coming from the coastal regions of Syria and Anatolia during in the Neolithic and Bronze ages, was then ruled by dominant powers of Mediterranean, such as Hittites, Phoenicians, Assyrians, Egyptians, Persians, Macedonians, Romans, Byzantines, Muslim Arabs, Crusaders, British (Richard the Lionheart), Lusignans, Genoese, Venetians, Ottoman Empire, and British. This multi-ethnic character is reflected in the cultural heritage of the island. Entirely some of these ages left special cultural identities on the island and among these, the Greeks and Turks are the two significant communities living on the island that continued their own culture although they reflect both the influences of the past cultures living on the island and the places they have originally come from. In northern part of Cyprus, there are several churches since the earliest attempt of church building during Roman times. Some of these, mainly the ones remained from ancient period and early Byzantine eras, are in ruins while most of the churches of later periods were subjected to several alterations. BBC News explained the number of churches after the Cyprus Peace Operation. There are more than 500 churches which are under the control of Turkish Republic

of Northern Cyprus. Some have been destroyed, many ransacked - icons and frescoes have disappeared (BBC News, 2002).

Since Cyprus was under the Eastern Roman Empire authorities, it spontaneously continued under the sovereignty of Byzantine Empire until the conquest of the island by Richard the Lion-heart during the 3rd Crusade Expedition (Hill, 1949, Vol: 1: 257-329). In 1192, Latin Church was established in Cyprus and Orthodox Sees were removed to rural areas as they lost their privileged positions (Hackett, 1901:82 – Hunt, 1982:194) until the Ottoman conquest.

In 1754, more authority was given to the Archbishop of the Orthodox Church to collect taxes from the Greek community, which increased the power of the Orthodox Church. Then, government took over this privilege from the Archbishop of Orthodox church in mid-19th century (Hunt, 1982:299). In 1878, after the Ottoman Rule, the colonial period opened another problematic era for the communities living in Cyprus which created many events and a new architectural style that has emphasised on the nationalistic ideas (Yıldız, 2007:200-201).

Orthodox churches in Cyprus usually were designed in the shape of the Orthodox cross, with a central dome rising on pendentives and corners were covered with barrel vaults. Their characteristics followed the Middle Byzantine period style, and usually Orthodox churches were built on the existing ruins of the ones remained from Byzantine period. The plan of the Orthodox churches can be simply defined as *quincunx* (cross-in-square) buildings supported by heavy piers, domed-octagon plans, small Greek-cross structures, a cross plan with an elongated west arm or a nave covered along its main axis by three domes in succession, and flanked by

barrel-vaulted aisles, which in turn are pierced by crossed arms (Krautheimer, 1986:401). The characteristics of atrium, nave, apse, dome, roof, altar, arches, portals and windows, ornamentation such as paintings, mosaics and carvings as well as their acoustic and lightening properties are significant elements to distinguish the Orthodox churches from other ones (Fletcher, 1948:210-216).

The other important type of buildings in the so-called Gothic style, a universal style that was introduced to the island in the medieval era by the Crusader States and is also expected to impact the local Orthodox style. Cyprus has very fine example of precious Gothic elements, similar to those countries once invaded by the Crusaders, Jerusalem, such as Acre, Tyre, etc. However, although Gothic style in Cyprus bears similarity with the French style, all building are totally different from each other and bear more resemblance with those in the Crusade lands (Jeffrey, 1918:11-102). Also, it could be said for the characteristics of Medieval Orthodox churches that rather than following the Byzantine style of Constantinople (İstanbul) or Greece, they show Anatolian influences (Krautheimer, 1986:401) while mid-18th century churches will attempt to adopt the formerly said styles.

Nicosia, Famagusta, Kyrenia and Morphou districts are the most significant places in the northern part of the island that have unique heritage of Gothic and Orthodox monuments. Many Latin buildings in medieval period were renovated, and functions were changed during the Ottoman era. Latin churches were converted to mosques by Ottoman Empire in 1571 or neglected while some of them, like Bellapais Monastery and its church or Antiphonitis (Kalorka) Church were given to the Orthodox society by the Ottoman governors, survived in modified conditions (Jeffrey, 1918:336).

Orthodox churches, moreover, imitated the Gothic ornamentations, perhaps with a desire to create a competitive mood. The fashion of adopting Gothic style which is thought to have started in the urban centre churches, like St. Nicholas in Lekoşa (Nicosia) and St. George the Greek in Gazimağusa (Famagusta) during the 14th and 15th centuries then was suddenly revived in the late 18th century and Gothic architecture and ornamentations were integrated with other styles, mainly Hellenistic and Byzantine styles. Thus, in late 18th and 19th centuries Gothic style was adapted to Orthodox churches while Hellenistic and Byzantine ornamental elements were dominant in the expression of national identity. In architectural history, this combination of different styles in one monument can be named eclectic style (Yıldız, 2011:265-267). Gothic arches, construction of lights, huge structures, wide windows, spacious openings, flying buttresses, bell towers, gargoyles, sculptures and ornamentations are the significant Gothic elements of churches that inspired the Orthodox churches built in the 2nd half of the 18th century and in the 19th century. On the other hand, Hellenistic and Byzantine architectural inspirations were the most effective styles on the buildings constructed in the second half of the 18th and 19th centuries in Cyprus.

1.1 Aim of the Research

The aim of the research is to see how the Hellenistic, Byzantine and universally accepted Gothic styles have been adopted for the Orthodox churches in Latin period (1192-1489) as well as the Ottoman period (1571-1878). Also, try to find out how the Orthodox Church again used a mixture of Hellenistic, Byzantine and Gothic elements, into the churches built in the late 18th and 19th century churches. For this reason, in this study, it is intended to answer questions. Main question will explain the reason of the adopting Hellenistic, Byzantine and Gothic influences. Why

Orthodox churches were built or renovated with a mixture of Hellenistic, Gothic and Byzantine styles in the 18th and 19th centuries?, What could be the reasons for these imitations?, Is this based on the stylistic trends in the western countries or a local choice?, Why did they prefer dome structures over the roof covering while they designed the bell towers with more Gothic and Byzantine ornamental elements? Thus this thesis will intend to establish some theoretical aspects to explain the reasons lying behind the choice and taste for the adoption of the Gothic architectural as well as ornamental elements for the design of the Orthodox buildings in the Medieval period and the reason for the selection of a combination of Hellenistic, Byzantine and Gothic styles in the late 18th century and 19th century buildings.

1.2 Problem Statement

This thesis aims to survey and analyse churches built by the Orthodox community of Cyprus during the Latin and Ottoman periods with some elements bearing Hellenistic, Byzantine and Gothic influences. Some churches, that were built during the Latin era and are claimed to have been of Orthodox origin, have Gothic architectural and ornamentation besides the Byzantine as well as Ancient Hellenistic characteristics. Although it could be considered to have been affected from the Latin's that introduced the Gothic fashion that became the universal style, and the universally accepted Neo-Classic style. It is interesting to see a somehow similar trend in the late 18th century and 19th century churches built by the Orthodox society with Gothic characteristics which was in a way mixed up with Hellenistic and Byzantine architectural and ornamental elements as if they aimed a competitive mood regarding the size and ornaments of St. Sophia Cathedral (Nicosia) or St. Nicholas Cathedral (Famagusta).

It is a curious matter to see Gothic style in the Orthodox churches built in the urban centres during the Latin period, such as St. Nicholas Church (Nicosia), St. George the Greek (Famagusta) that almost displayed a competitive manner with the Latin churches when their size and ornamentation are considered. In 18th and 19th centuries rural churches reveal another interesting fact with the adaptation of Gothic elements into the rural churches alongside the Hellenistic and Byzantine architectural elements, and furthermore, the size and plan showing a competitive mood with the Latin Cathedrals.

As it has been described in the introduction, Orthodox churches in rural areas until the 18th century followed a certain vernacular style which was rather simple, based on mainly cross-in-square plan, with Byzantine style paintings in the interiors while no ornamentation were made on the exterior (Yıldız, 2011:265). However, the sudden change of styles by adopting the Gothic as well as the Hellenistic and Byzantine styles in the newly built or renovated churches, particularly in larger scales, during the Ottoman period in the late 18th century and 19th century in rural areas is an important issue which creates questions for the reason of such adaptations as well as the source of wealth and knowledge.

1.3 Methodology of the Research

Methodology will be based on qualitative research method, and data collection method will focus on the published works relevant to the concerned periods (Byzantine, Lusignan, Ottoman Rule and British Colonial Rule) and monuments. The data process consist of: the site survey, literature review, obtaining site plans, keeping personal notes and sketches, personal drawings and photographs, finding available old pictures from archives and libraries. Interpretive method is made for the

analysis of the selected cases by comparing the collected data which are the archival material and the photographic material obtained during personal site visits.

Each case study is explained with these steps; location of the churches with site plans, construction dates, justifying the reason of selecting these case studies due to its architectural stylistic character, architectural styles, plans (orientation, relationship with its environment), architectural characteristics (form, material, construction techniques of each part described: walls, openings, roof covering and bell towers), architectural ornamentations, interior design characteristics (spatial organization, light source for the interior, details of interior ornament).

The aim of the data collection will help to understand, give meaning to the material collected and analyse the general characteristics of such churches so as to come to some theoretical conclusions for the socio-economic conditions and the religious understanding that created new stylistic trends in the periods concerned.

1.4 Limitation of the Study

In this thesis, main subject will be the Orthodox churches that were built in Cyprus during the Latin period, mainly in 14th and 15th centuries in the urban centres and those rural ones built in the late 18th and 19th centuries which contained Hellenistic, Byzantine as well as Gothic elements alongside the Orthodox characteristics. Examples for the case study will be limited to the ones in North Cyprus.

It is aimed to analyse mainly St. Nicholas Church (Bedesten) in Lefkoşa (Nicosia) built originally in the 5th century and reconstructed in the 12th century, St. Mamas Church in Güzelyurt (Morphou) (12th century), St. George the Greek in Gazimağusa

(Famagusta) (14th century), St. Synesios Church in Dip Karpaz (Rizo Karpaso) (18th century), Blessed Virgin Mary Church in Akdoğan (Lysi) (19th century), St. George Church in Değirmenlik (Kythrea) (19th century) and St. George Church in Mormenekşe (Limnia) (19th century) for case studies. Also, focus will be the domes, vaults, and structural elements, such as arches or post and lintel construction techniques for the openings, bell towers and the ornamental elements found on all these elements.

1.5 Focus of the Study

The main focus will be to understand the reason of adopting Hellenistic, Byzantine and Gothic elements in churches of two different eras, one in Lusignan Kingdom while the other will be the last quarter of the Ottoman Rule in Cyprus. The styles of churches, domes, ornamentations, and their meanings will be discussed. For selected topic, St. Nicholas Church (Bedesten) Lefkoşa (Nicosia), St. Mamas Church in Güzelyurt (Morphou), St. George the Greek in Gazimağusa (Famagusta) for the Medieval period, while St. Synesios in Dip Karpaz (Rizo Karpaso), Blessed Virgin Mary Church in Akdoğan (Lysi), St. George Church in Değirmenlik (Kythrea) and St. George Church in Mormenekşe (Limnia) in the 18th century churches will be selected as the case studies.

Mainly St Sophia Cathedral (Selimiye Mosque) in Lefkoşa (Nicosia), St. Nicholas Cathedral (Lala Mustafa Paşa Mosque) in Gazimağusa (Famagusta), St. Prokopious Church in Sınırüstü (Syngrasi) and St. Nikolaus Church in Gazimağusa (Famagusta) as well as churches in Crusader lands in addition to some examples from Istanbul and Greece will be dealt for the comparative attempts with main cases.

Chapter 2

A HISTORICAL BACKGROUND OF CHRISTIANITY IN CYPRUS

Cyprus is considered as the island where the famous goddess of beauty, Aphrodite was born. It is considered as a part of the Hellenistic Empire (325-30 B.C.) founded by Alexander the Great and above all, one of the five apostolic lands in the Levant since it was visited by St. Paul in the company of Barnabas and Mark. A glance of its chronology also reveals other identities such as “Greek Island”, “Orthodox Island”, “Byzantine Province”, “Latin Cyprus”, “Ottoman Cyprus”, “British Cyprus”, which created a complicated political and estate ownership problems as well as the rich cultural heritage of culture that also included architectural stylistic varieties.

Strategically, Cyprus is located on an important trade route in the Mediterranean Sea and also important for world heritage of different historical places, for these reasons, it managed by different civilizations. Cyprus, moreover, was symbolized the power of Eastern Mediterranean trade, and kings of the different periods conquered island to gain this power and they desired to respect from the others. On the other hand, all these civilizations left many settlements, historical areas and religious places around of the island. Cyprus was one of the early apostolic places visited by close circle of Christ in the attempts to introduce the people in the Near Eastern countries with Christianity. Since the island is located at a close distance to the Holy Land, St. Paul who was accompanied by St. Barnabas, originally a Jewish person from Cyprus who accepted Christianity, included this island to the itinerary of their missionary tours

(Fig.2.1) that were performed so as to spread Christianity (Hunt, 1982:137). Although the Roman pro-consul in Paphos accepted this religion in c. 45-47 A.D. along with some other citizens, Christianity remained a secretly practiced religion until Emperor Constantine legalised Christianity as the formal religion of the Roman Empire in 313 A.D.

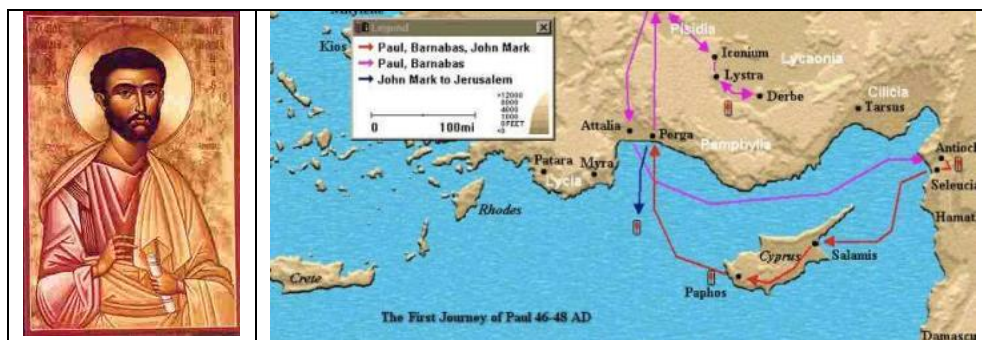


Figure 2.1. i. St. Barnabas (URL 1) and ii. Pathway of the Travels of the Apostles St. Barnabas and St. Paul (URL 2).

As Cyprus was related with Egypt, upon the conquest of Egypt by Alexander the Great, the king of the Macedon, Cyprus directly became a part of Macedon Empire. Also Hunt (1982/1994:98) described the beginning of the Hellenism in these sentences, apart from a short period in the second century, she remained in Ptolemaic hands, usually as part of the Egyptian kingdom, although occasionally independent, for two and a half centuries; the city kingdoms ceased to exist and Cyprus was part of the large Hellenistic state of Egypt. During Hellenistic period, Cyprus lost its power and island became a multicultural island. As Hunt (1982/1994:109) described this multicultural island, in the Hellenistic period, Cyprus lost her independence and consequently her culture became more cosmopolitan. However, as we have seen, the Cypriot character was not entirely suppressed. After that, in 58 BC (Hunt, 1982/1994:98), Cyprus was an extension of Rome, although this period would not be

too long. Soon after, Cyprus finally became a part of Roman Empire in 30 BC (Hunt, 1982/1994:109). Even though, local customs and traditions survived in the island.

Roman Empire suffered so much in the 3rd century due to attacks by Goths, Franks and others. Competitions for the inheritance of the throne of the Imperial Rome on one hand and the growth of Christianity on the other hand also changed existing social codes and attitudes (Cormack, 2000:1). Economic crisis led to a drastic inflation and due to bureaucracy, senators and officers demanded bribes from the citizens that led to several conflicts between the citizens and particularly the ones who accepted Christianity (Boardman, Griffin, Murray, 1995:808). Meanwhile, Emperor Constantine built the new capital of the Roman Empire on the site of the Greek city of Byzantium and he named after himself 'Constantinoupolis' (Ware, 1999:18-19). The Roman Empire was divided into East and West, and Cyprus, together with south-east Asia Minor, Syria and Palestine, went to the Diocese of the East (Hunt, 1982/1994:125) while the western Empire will completely come to an end by the barbaric invasions in 476 AD (Boardman, Griffin & Murray, 1995:811). Further events, after the death of the Byzantine king Constantine, founder of the Eastern Byzantine Emperor at the Bosphorus, led this impressive Empire to have been divided between his three sons, Constantine (II.), Constantius (II.), and Constans (Hackett, 1901:10-11). Also, Hackett (1901:10-11) described the location of Cyprus to belong to the sovereignty after this division of the East and the second prince was assigned as the Emperor of this part, Cyprus being part of this. After the inauguration of Constantinople in AD 330 and Constantine the Great's recognition of Christianity, the old Roman world came to an end, and Cyprus, like the whole of the Eastern Roman Empire entered the Byzantine era (Hunt, 1982/1994:135). For this

reason, Cyprus became an important part of the Byzantine Empire and in the 4th century Byzantine influences started to be seen in the island.

Cyprus, according to many scholars, is considered as the Church of Barnabas, companion of Apostle Paul. As it is a common belief, Christianity owes its spreading to the world to St Paul who managed to introduce the new religion to both Jews and heathens living in the Hellenised cities of Greece, along the coast of Asia Minor and in Rome (Krautheimer & Ćurčić, 1986:24), which included Cyprus as well. According to Acts 11-13, Barnabas, a Cypriot Jew, guided Paul to the island, which was under the Roman rule and converted the Roman proconsul Sergius Paulus in A.D. 45 which is thought to increase the number of converts in the island (Hill, Vol. I, 1949:247). Discovery of the relics of his body and an ancient copy of Mathew's Gospel in a tomb attributed to Barnabas in 488, enabled the Cyprus church which was until then dependent on the Antioch Church to gain an independent status from Emperor Zeno. Thus, Anthemios, metropolitan of Cyprus, was granted with a sceptre and the right to sign documents in cinnabar (red ink) and to wear a purple *mandyas* on ceremonial occasions, all these being privileges enjoyed by the archbishops of Cyprus to this day (Parry, Melling et al., 2002:147). There are other legends also that made Cyprus an important Byzantine province since the beginning of Christianity. According to one legend, Constantine's mother Helena who went to Jerusalem for pilgrimage purpose and found on Mountain Olympia the true crosses on which Christ was nailed, paid a visit to Cyprus on her way back home and built a church called Holy Cross for which she donated the pieces of the Holy Cross (Dawkins (ed. & tr.), 1902/1932:7).

During the period of Byzantine Empire, the Orthodox Church was formed, with its doctrine defined at Councils convened by the Emperor. Thus the Orthodox faith depends on the definitions of the seven Oecumenical Councils, the last being at Nicaea (İzник) in 787. Other eastern churches, mainly Jacobite Church, Nestorian Church, Coptic Church and Armenian Church, split from the Orthodox Church after particular councils. There are several reasons for these splitting. One of these is iconoclasm movement that took place twice in Byzantine Empire in the 8th and 9th centuries which was rejected by the Western Church (Cormack, 2000:86-102). Although iconoclasm movement happened in Cyprus earlier than this movement during the time of Bishop Epiphanius of Salamis who did not favour human images in the church, the island became a refuge place for the icon painters who escaped from persecution from Constantinople in the 8th and 9th centuries (Parry, Melling at all, 2002:241,147). The schism of the Orthodox and Latin Churches, declared in 1054, finally brought the separation of these two churches and the problems became worse with the beginning of Crusade Expeditions in 1099 (Cormack, 2000:5). Thus, Orthodox Church carried on its traditions and dogmas that were began to be formed since the 2nd century until today. Accordingly, the communities were led by a bishop who was elected by the local church, consecrated by neighbouring bishops, and thus standing in a tradition of authority going back to the apostles. Although Emperors ruled the inhabited world (*oikoumene*) in imitation of God's rule of the cosmos, they had no right to define Orthodoxy, but rather accept its doctrines that were set up at Seven Oecumenical Councils. The veneration of the icons has become one of the distinctive features of the Orthodox Church. The bread and wine in the Eucharist are considered to become at the consecration the true and real Body and Blood of Christ. Monasteries then became highly influential as it was believed that they provide

undistracted commitment to ascetic struggle (Cormack, 2000:5; Parry, Melling at al., 2002:100).

Cyprus, a province of the Byzantine Empire (330-1191), entered into the dominion of the Latin Crusaders States in 1192 when Manuel I Komnenos, Byzantine governor of Cilicia, proclaimed himself as Emperor in Cyprus and caused the invasion of Cyprus by Richard I of England due to his insulting manners. Afterwards, Lusignans who bought the island from Richard I, established the Kingdom of Cyprus (1192-1489) that led to the dominance of the Latin Catholic Church in the island. Although until 1260, the Cypriot Greeks were allowed their own archbishop and thirteen bishops, they continuously lost their wealth, power and land. With the imposition of a new constitution on the Cyprus Church in 1260 by Rome, the Greek seats and bishops were reduced to four and placed them under the authority of Rome Catholic hierarchy (Parry, Melling et al., 2002:148).

With the fall of Constantinople in 1453, the Christian Empire of Byzantium finally vanished, and the Empire's Christians became subject of the Ottoman Empire which put the Cypriot Orthodox into worse condition. Then Greek Orthodox Church still remained under humiliating subjection under the Venetian rule (1489-1570) until the Ottoman Empire took Cyprus (Parry, Melling et al. 2002:148).

After the Byzantine, Latin or Frankish period started in Cyprus. Richard the Lionheart, who was the commander of the fourth Crusade, conquered Constantinople in 1192 from the Eastern Byzantine Empire, and Cyprus became a part of fourth Crusade. However, this Crusade period continued until 1192 which began the Lusignan period in Cyprus (Hunt, 1982:175). Hackett (1901:69) mentioned about the

conquest of the island by Richard and Guy de Lusignan. After this conquest, Cyprus became a part of the Latin world, and Frankish ethnical and national identities started to develop in the settlements as well as in the religious places. This Frankish period started with Richard the Lionheart in 1191, continued for a rather short period with the Templars Chivalry who decided to give up. Then, it had a long period as an independent state, as the kingdom Cyprus and finally lasted as a province dependent on Venetian Republic. The Templars (1191-1192), Lusignan Dynasty (1192-1489), and Venetians (1489-1571) (Hunt, 1982/1994:175). This Frankish period continued till the Ottoman conquest of the island among these Frankish rulers, the Lusignans had the longest time to rule; they stayed 297 years in the island. Cyprus had a brilliant history during the Lusignan Kingdom, because kings and queens conducted the island in the welfare, and preferred to have a cosmopolitan society from those nations who contributed to the Crusade expeditions and in particular, the navigating, trading Italian republicans like Genoese, Venetians, Catalans, Pisans and Syrians (Yıldız, 2007:164). This brilliant history was continued almost three hundred years. During Crusader State, Cyprus was the fairest, the richest, and the most durable (Gunnis, 1936:16). Famagusta had an important harbour for international trade, and this city also had brilliant days during the Lusignan period. Thus, this increasing the wealth and luxury of its citizens were realized by the Western people, especially in the fourteenth century, and evoked the amazement of all Western visitors (Gunnis, 1936:16).

During the Venetian period (1489-1571), Greek community wrote a letter to Shehzade Selim who was the son of Süleyman the magnificent of the Ottoman Empire to ask for help to as to be saved from the Venetian rulers. Selim II sends an

ambassador to the island to check out the problems of the Greek community. After the ambassador observations, Selim II convinced his father Kanuni Sultan Süleyman king of the Ottoman Empire to conquer Cyprus, but this conquest was realised during the era of Selim II, named under the saved Greek community (Excerpta Cypria, 1908:89) by the consent of Sheyh'ül Islam Ebusuad Efendi who approved the importance to get the island since the Venetians were threatened the native Greeks, local as well as the safety of the Islamic navigators in the Mediterranean (Yıldız, 1995:521).

Ottoman attacks were started in the 1570, and they conquered almost all cities except Famagusta. Finally, in 1571, Cyprus completely became an important part of the Ottoman Empire. Cobham (1909/1971:63) described the part of the conquest in a very briefly: Mustafa Pasha, General for Selim II, began on July 24, 1570, by sending a detachment of 500 horsemen to cut off the supplies of the city, while he himself continued the siege of Nicosia. Upon the fall of that he sent to demand the surrender of the town and fortress of Famagusta.

Ottomans granted independence to the non-Moslem society and Hunt (1982/1994:227-228) mentioned rights of the non-Moslems in the island, the assumption of political rights and duties by religious leaders was a characteristic of the Ottoman Empire. It was an essential part of their political theory. Although, these non-Moslem communities were not safe for the Ottomans, but they always were aware of these conditions, so they took some precautions. The largest of them in the Empire was the one that consisted of all Orthodox Christians. This united not only Greeks, though they formed the majority (Hunt, 1982/1994:228-229).

In 1878, Cyprus entered in the new cultural era with British Colonial period. Turks did not gain respect in the island, because according to British Colonial, Greek community should be more respectful compared to Turks. For this, reason, Greek community had been several opportunities during the British period. The British Administrators introduces new changes and revitalization in some part of the island (Yıldız, 2007:205). Greek community was very strong and powerful during the colonial period. Community used these positions to increase their safety and dominance in the island. Thus, Cyprus was accepted British Colonial style and traditions. Education, art, and style shaped with Victorian sovereign. Cyprus culture was shaped according to British and Greek traditions until 1974 Cyprus Peace Operation.

From 1974 to today, Cyprus history developed with two different cultures. Turks immigrated to northern, and Greeks immigrated to southern parts of the island. Thus, Cyprus was divided two different parts; Turkish Republic of Northern Cyprus and Republic of Cyprus. These two different cultures have been their culture and history. In the northern part, some historical places renovated and adaptive re-use functions, but Turkish identity is the main culture. However, in the southern part, these places still are using with same position.

Chapter 3

A BRIEF SURVEY OF ORTHODOX CHURCH STYLES AND ORTHODOX CHURCHES IN CYPRUS

3.1 Church Building during the Roman Empire Era and Early Churches in Cyprus

3.1.1 Church Building during the Pre-Christian Roman Era and First Churches in Cyprus

In terms of architecture, as described in Mark (14:15); and Luke (22:12), the first church was the ‘large upper room’ where Christ’s celebration of the Passover with His disciples at the Last Supper was the moment of the Institution as described also in the Communion of the Apostles, and the ‘upper room’ where the Apostles met after the Resurrection and ‘were constantly devoting themselves to prayer’ (Acts 1: 13-14). In St. Paul’s Epistles, there are references to ‘churches in Greece and Asia Minor, both in the sense of community of the faithful, and houses where they met. All that is required is a place big enough for a gathering of people, and the early churches were house-churches (Murray & Murray, 2004:115).

Until the fourth century, the earliest Christian worship must have taken place in buildings not designed for the purpose. These were usually house church so called *domus*. A third century example discovered and excavated in the Roman garrison town of Dura Europos on the Euphrates River as well as some documents reveals such purpose built churches to have been constructed (Parry, Melling et al, 2002:43).

Although Acts mentions about Cyprus expedition of the apostles Paul and Barnabas very briefly which lacks any information about their activities and formation of any church, a certain Alexander, a Cypriot monk, in his encomium on Barnabas, asserts that the Apostles founded churches in various parts of Cyprus, appointing to them such of their disciples as were pre-eminent for their zeal and courage, but as Hackett states, Paul and Barnabas met a person called Heraklion, whose name was changed to Herakleides and he was consecrated first bishop of the island and placed in charge of the congregation, whose place of meeting was in a cave near the city of Tamassos. Barnabas on his second visit to the island met Herakleon in Salamis and urged him to build churches everywhere and to ordain ministers for them (Hackett, 1901:4-5). Some rock cut niches in Kyrenia also gives evidence of some of the early churches in Cyprus. A quarry site close to the new harbour are the remains of rock-cut chapels called Chrysocava where Christian worshippers would meet together secretly, and where, it is thought, martyrs were buried (Hanworth, 1993:71).

3.1.2 Church Building during the Early Christian Roman Era and Churches in Cyprus

During the rest of twenty four years of the life of Constantine that followed his acceptance of Christianity with the edict of Milan in 313 AD, the Church became as the dominant religious power within the Roman Empire (Krautheimer, 1986:39). Christianity under Constantine had to leave the old *domus* style community houses, and found a new architectural style which was rather complicated to provide needs for the masses and other functions that were performed in the urban centres of the Empire which gave way to the planning of constructing architecture of higher order, public in character, resplendent in material, and spacious in layout.

Thus, instead of adapting the old pagan temples, the public and official architecture were taken as samples the basilica. However, the Roman basilica which was the public hall in the form was so much changed to meet the needs of the Church. One of the first of these was the Basilica of Maxentius which was designed as a huge vaulted nave flanked by niches, resembling a *thermae* hall (Krautheimer, 1986:39).

Thus, since the time of Constantine, Roman period was the beginning to build huge and impressive monuments in parallel to the socio-economic, socio-politic growth of the empire as well as development of new technologies and increase of available sources due to the enlargement of its territories. Therefore, all the new monuments were examples to show these new styles, technical solutions for construction techniques, and diversified building materials. (Whittow, 1990:18). The Romans accepted the main architectural characteristics of Ancient Greek architecture to create a new architectural style with their own additions, so did the Christian Romans of the 4th century who wanted to show their wealth and position by building monasteries, hospitals, old peoples' homes, orphanages and, above all, churches (Whittow, 1990:18).

The Romans' creative intelligence was mostly completely expressed in architecture the art in which their special talents for organisation and planning could find a natural outlet (Honour – Fleming, 199:166). Roman architects developed their own style starting from the Hellenistic Empire. Most important features were the Five Classical Orders of Architecture, which were the Doric, Ionic and Corinthian columns of the Greeks in addition to the Tuscan style of the Etruscans and the Composite (Fig.3.1) which is their own creation while the vault and dome

construction originated from the Mesopotamian culture as well as the locally made *tholos* structures. However, the columns were mostly ornamentation in the Roman architecture and did not have supporting function. The post-and-lintel construction was harmoniously combined with the wall architecture developed by the Romans (Honour – Fleming, 1991:168).

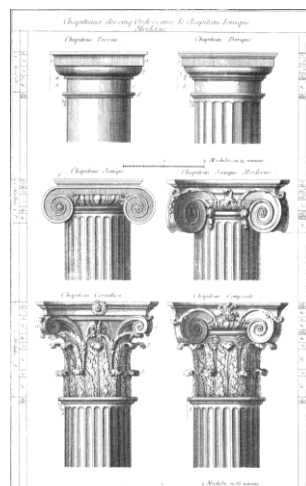


Figure 3.1. Types of Columns (URL 3).

Religious places were built in basilica style consisting a nave and aisle separated by an order of composite columns and covered with thatched wooden roof or stone barrel vaults, St. Epiphanius Basilica or Soli Basilica being two such examples. The architecture and art of Roman Cyprus is marked by a mixture of local and foreign styles and trends that also characterised the art and architecture of the Hellenistic period (Hunt, 1982/1994:128). Romans prior to the adoption of Christianity, believed in the God's who were immortal and believed to be the parts of the forces of nature, like trees, streams, sea, the sun and the moon as well as the emperors themselves, as the guardians of people, state, navigators, craftsmanship, soldiers or their homes. According to this belief, they built temples dedicated to Gods, mainly Jupiter, Juno, Apollo, Venus, Minerva, Neptune or Emperors like Calligula (Gaius Julius Caesar

Germanicus) or Octavious (Augustus Ceasar). Also they represented them with sculptured images either in the form of human-beings or animals like an ox for Jupiter, a sheep for Juno and a horse for Mars (Kamara, 1996:20-21). First Roman temple in Cyprus was built for the goddess of Aphrodite in the capital city of Paphos. Augustus who was the first Roman Empire of the Cyprus, won the control of island, and each of religious places were built dedicated to the gods and Emperor Augustus as well as his family. Before the Late Roman period, St. Barnabas and St. Paul came to Cyprus to give preaching about Christianity. After the spread of Christianity, Cyprus accepted this faith, and “St. Barnabas was the founder of the Church in Cyprus” (Hunt, 1982/1994:142), in the first century. Cyprus was a transition of the architectural characteristics of Eastern Byzantine Empire. Most important characteristics are barrel vaults, and dome structures, St. Barnabas near Salamis, St. Lazarus at Larnaca, and St. Paraskevi at Yeroskipos (Hunt, 1982/1994:144) was the first religious places which were with Byzantine style in Cyprus.

The standard type of basilica built during the era of Constantine was the timber-roofed, in rectangular form, on an east/west axis; its central nave flanked by one or more aisles each side. The aisles are roofed at a lower level than the nave, permitting windows to be placed in the upper nave, permitting windows to illuminate the interior. The altar is in a projection at the east end, usually an apse, sometimes flanked by lateral apses or small rooms terminating the aisles. To the west, the narthex may open to an atrium. There may be galleries above the aisles and narthex (Parry, Melling et al, 2002:42).

There were some centralised schemes based on the circle, square, equal-armed cross or other regular polygon built during the fourth century. The shrine church of St Babylas near Antioch was cruciform. In fact some of these centralised churches were *martyria*, burial places or shrines of martyrs, a Christian adaptation of the ancient centralised form of *mausolea*. It is assumed by some scholars that there is no rigid correlation of architectural form and function of the Byzantine context (Parry, Melling et al, 2002:44) while some others suggest that the cross-in-square design was evolved, to become particularly important in Byzantine church building, which is the main topic in this thesis, where it became almost universal shape (Murray & Murray, 2004:115).

A mid-fourth century programme of building by Constantine I produced great basilicas, notably at the holy places of Palestine, such as the Church of the Nativity in Bethlehem and the Holy Sepulchre in Jerusalem. Basilicas in this group had a pair of aisles on each side of the nave and appended structures to house the shrine site itself. Similar large basilicas were built in Constantinople and Rome. However, regional variations of proportions, fabric and ornament occurred which recalls the development of local traditions (Parry, Melling et al, 2002:42).

During the Late Roman Empire that Christianity was accepted as the Empire's formal religion, Romans extended their architectural identities from Rome, capital city, to all parts of its Empire which included the Eastern provinces. The Byzantine, or Eastern Roman Empire, began with the foundation of Constantinople in AD 324 and ended with the conquest by the Ottoman Turks in 1453 (Curl, 1999:114). Constantinople located in Byzantium, originally an old Greek trading colony, was

founded and Bosphorus, so called also as The Golden Horn, was selected as the capital of the Roman Empire by Constantine, the first Christian Emperor. The new capital was also symbolized as the new Christian basis of the Roman state (Janson, 1977:193). Also, when Constantinople was founded, every effort was made to create a new Rome in the East. Thus, when the Roman Emperor Constantine established his new Imperial and administrative capitals on the Bosphorus, the seeds were sown for a division of the Empire into Eastern and Western parts (Curl, 1999:114).

In the 9th century, Roman Empire had been divided to Eastern Byzantine and Western Catholic churches. Compared to the Western Catholic churches, Eastern Byzantine churches were more conservative with history, and Constantinople was became the capital of the Eastern Byzantine Empire. Icons and Saints were apparent in the historical monuments (Murray, 2004:75). Orthodox churches had been shaped and developed in the Eastern Byzantine Empire, after a while Eastern Byzantine Empire called Byzantine (Binnes, 2002:3). An edict issued by the Emperor Leo III in 730 ordered the destruction of all images that showed Christ, the Virgin Mary, saints or angels in human form. The defeat of Iconoclasm was officially proclaimed in 843. From this time onwards orthodoxy was to be the key concept in Byzantine art, through the doctrinal differences between the Orthodox Church of Constantinople and the Catholic Church of Rome did not develop into a schism until the eleventh century (Honour – Fleming, 1991:282, 283). According to Byzantine artists, concept of Orthodox started with Iconoclastic period that looking 6th century structures. Orthodox exactly adapted Byzantine art, and Orthodox regulated with strict conventions of Byzantine characteristic (Honour – Fleming, 1991:286). Thus, “Byzantine architecture that started with Justinian”, who ruled after Constantine,

(Krautheimer, 1965/1986:204) enabled in particular the religious buildings to develop its own characteristics. Consequently, Byzantine architectural identities were widespread throughout its provinces during that period, and religious buildings were constructed to symbolize their beliefs and architectural styles.

After the downfall of the Roman Empire, Byzantine architectural characteristics were to continue the Roman architecture, and these new creations had been in Asia Minor. Therefore, Constantinople, as the new capital city the Byzantine Empire, became the main place to exhibit their architectural characteristics. Although, there is not much remained from the early architectural examples of churches in Constantinople and other centres like Nicomedia Alexandria, there are more remains in Rome, Milan and Trier, in terms of architecture and document (Krautheimer, 1965/1986:69). It is likely that during this time that Christian architecture was evolving and not yet standardised, Christians in Cyprus also had started to build the imposing basilicas which the official religion then required of local bishoprics in the middle of the 4th century. Thus, Cyprus church architecture of this era showed a great deal of originality and independence, as has been emphasised by the excavators of Soloi, so that each basilica had its own individual features (Hanworth, 1993:74). The Church of Lamboussa (the Roman successor of Lapithos) and Basilica A at Soloi (the earliest of two superimposed churches at that city) each had a nave with a pair of double aisles on either side. St. Epiphanius in Constantia (Salamis) also planned in the basilica form, but here two further row very narrow aisles were added later on that formed a total of three aisles on each side. So, these mid to late 4th century basilicas were large hall like structures, of several aisles separated by columns. With their order of columns separating the nave from the aisles, they followed a short-lived

scheme which is related to Constantine the Great's first basilicas. The floor of all these basilicas are richly ornamented with mosaics with designed in geometric patterns and animal figures, the swan of Soloi being the most famous one (Hanworth, 1993:74). There are two important Early Byzantine churches in the Karpas district which were constructed in the 6th century. First one is Panagia Kanakaris at Ltyhrankomi (Boltaşlı). Church has mosaics of Virgin and child with archangels and apostles. Second important monument is Panagia Kyra in Livadia (Sazlıköy), and church was ornamented with more fragmentary mosaic of the Virgin (Hanworth, 1993:81, 82).

3.2 Byzantine Style Architecture and Byzantine Churches in Cyprus

When there was a complete brake between Eastern Roman Empire that became to be cited as the Byzantine Empire not only as governmental matters but also different philosophies in religious doctrines, Byzantine architecture formed their stylistic preferences to domed structures. Therefore, the typical Byzantine architectural style could be categorized with rounded arches, cruciform shapes, and spherical domes that also include several windows at the lower parts of the dome. Buildings were designed symmetrically and well-proportioned spaces for functional plans. In the Roman and Byzantine periods, drum-supported style was usual type for constructing the dome structures (Çakmak, et.al, 2008:695). During the Byzantine period, Justinian's designers improved a complicated style to supply a perfect passage from the square plan type of churches to pendentives or squinches (Fig.3.2).

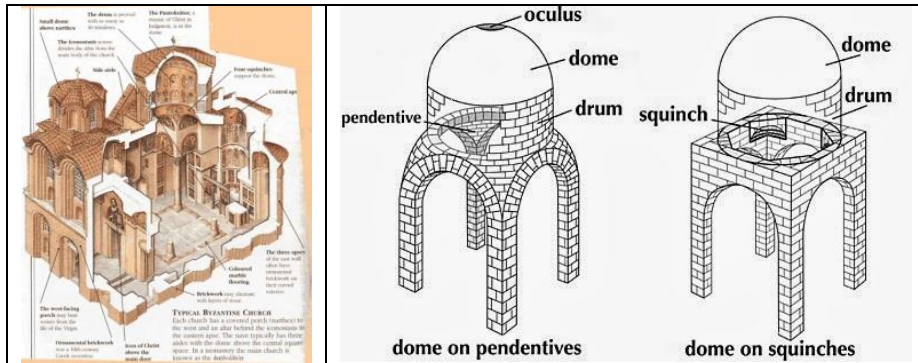


Figure 3.2. i. Typical Byzantine Church (URL 4) and ii. Pendentive and Squinch Dome (URL 5).

Hagia Sophia (Holy Wisdom) Church was a significant Byzantine style church, and it was constructed between 532-37 in Istanbul during the Justinian architectural period. Also, Hagia Sophia is reflecting a Late Roman architectural style. Church designed by the scientist and mathematicians Anthemios of Tralles and Isidorus of Miletus (Curl, 1999:115). After the Ottoman conquest, the church was transformed into a mosque, and now, it is a museum. Brick was used to main material for the dome structures like supporting buttresses. Hagia Sophia was constructed with combination of basilica style and centralize building plan with a great dome structure which is supported with piers, pendentives (Fig.3.3), four gigantic size buttresses, and two semi domes.

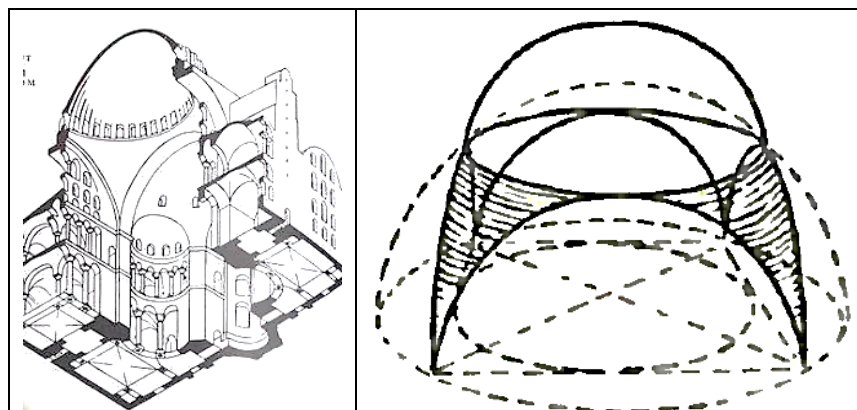


Figure 3.3. Constantinople, Hagia Sophia, 532-37. i. Isometric View (©Krauthaimer, 1986:208) and ii. Diagram Showing Circle Developed from Square by Means of Pendentives (©Fletcher, 1948:199).

Cyprus has very rich Byzantine monuments, and it is possible that a number of architects and artists arrived from Constantinople, bringing with them the current artistic fashions of the capital. They tended to build churches that were comparatively small, all with a centralised dome, a form that allowed for a number of variants (Hunt, 1982/1994:166) because, churches built in Cyprus had similar characteristics with the ones in Constantinople. There are sometimes lateral openings in the wall of the single apse. It would seem that Epiphanius brought some ideas of church-planning with him when he came to Cyprus (Megaw, 1974:62). Salamis was a capital of the Eastern Roman Empire, but Famagusta selected a capital city so inhabitants moved to there, and new religious buildings and settlements were built in the Byzantine period. The loss of Acre, the last stronghold in the Holy Land gave a chance for Famagusta to be the leading harbour city for the Crusade States in 1291. Thus, this resulted with a great scale of building activity movement in Famagusta until the Genoese occupation (Hill, 1949-52:257-329). Some churches survive until today due to renovations or in ruins conditions. Byzantine style is mainly characterized by the dome and the cruciform shape, round arches, and circular windows. Buildings are formal and symmetrical with compact and functional plans (Papadatos & Gatanos, 1997). Although, Byzantine architecture maintained the Roman identity, however, after a while, they created their national characteristics. Thus, Byzantine churches used these structural elements to represent their architectural characteristics.

At the beginning of the 5th century, a central nave one aisle on each side became the dominant norm in Cyprus church building. Ayios Philon at Carpasia and Ayias Trias in Dip Karpaz (Yialousa) are such examples with a nave and a single aisle at each

side. The floors of Ayias Trias is ornamented with *tserrea* mosaic in abstracted vegetal and geometric designs as well as some inscriptions while the floors of Ayos Phion are covered with opus sectile mosaics consisting of coloured marble pieces cut in geometrical shapes (Hanworth, 1993:74). Roman, Byzantine architectural approaches were very effective styles for create large and impressive structures. They were guide for different periods to use different constructional techniques. By 800 AD the Byzantine church had begun to take its characteristic form of a dome resting on four columns placed in a square. The interiors were outfitted with more sumptuous mosaics. An early example of the domical or Greek-cross church is Koimesis in Nicea (Izник) from the 8th century (Ching, Jarzombek, Prakash, 2007:316).

Churches were built with cruciform shape, and they had a dome structures with four columns. Dome church was very widespread in 9th century and each church was built with centralized dome structure. These dome structures were raised on drum walls pierced with windows. These features were general characteristics of Middle Byzantine architecture in Cyprus. Arches were built with semi-circular shape in the cross in square churches in Cyprus. Other type of arches which was called ovigal type used in the Late Byzantine architecture in the Constantinople. Semi-circular arches were most common style in the Cyprus churches. Typical Byzantine windows usually designed with round arches and they were divided into two or three lights which were narrow and long (Ousterhout, 1999:156). Rose window was the most common window for Byzantine style. These windows also used in the Gothic churches, however, the first users were the Byzantine churches. The rose window, an ocular opening ornamented by carved stone tracery, has traditionally been

understood as a hallmark of the Gothic style created during its formative stage and hence exclusive to it (Johnson, et al., 2012:143). However, examples from different countries show their existence earlier than the ones in European countries (Trkulja, 2012:143). These rose windows had various styles and sizes. In addition, architectural ornamentation was very important for the Byzantine style, and geometry of the ornaments were controlling and very serious. All these ornaments first drawn to the sketch templates, after that they were built for these religious places (Fig.3.4). Sculptures in the churches were organized with stucco and gypsum materials.



Figure 3.4. Ornamentation Motifs in Byzantine Style (©Owen, 1856: Plate, XXVII, XXIX, XXIX* and XXX).

Mostly in Byzantine architecture plans were constructed with geometrical dimensions, and Yiannis (2003:3) described that in the cross-in-square and related plans, the geometric interplay of the spatial units around the domed core compensated for the loss of effects dependent on large dimensions. The most characteristics wall construction in Byzantine buildings was formed by alternating bands of brick and stone (Ousterhout, 1999:169). Cyprus is significant case of inspirations of Byzantine style such as Orthodox cathedrals, and churches.

Churches constructed with cruciform shape and they had a dome structures with four columns. These features were general characteristics of Middle Byzantine architecture in Cyprus. Planning and construction style of the churches were ornamented and built according to growing of the Byzantium population. Cross in square church was the most common type of the Byzantine Empire in the 9th century. Also, this type of church was used in the around of the Cyprus. This system was used also in Orthodox churches; the pyramidal system of spaces in the cross-in-square church lent itself to an expression of the hierarchical system of Orthodox belief. The common church type and a standard system of ornamentation seem to have been developed simultaneously (Ousterhout, 1999:23) (Fig.3.5).

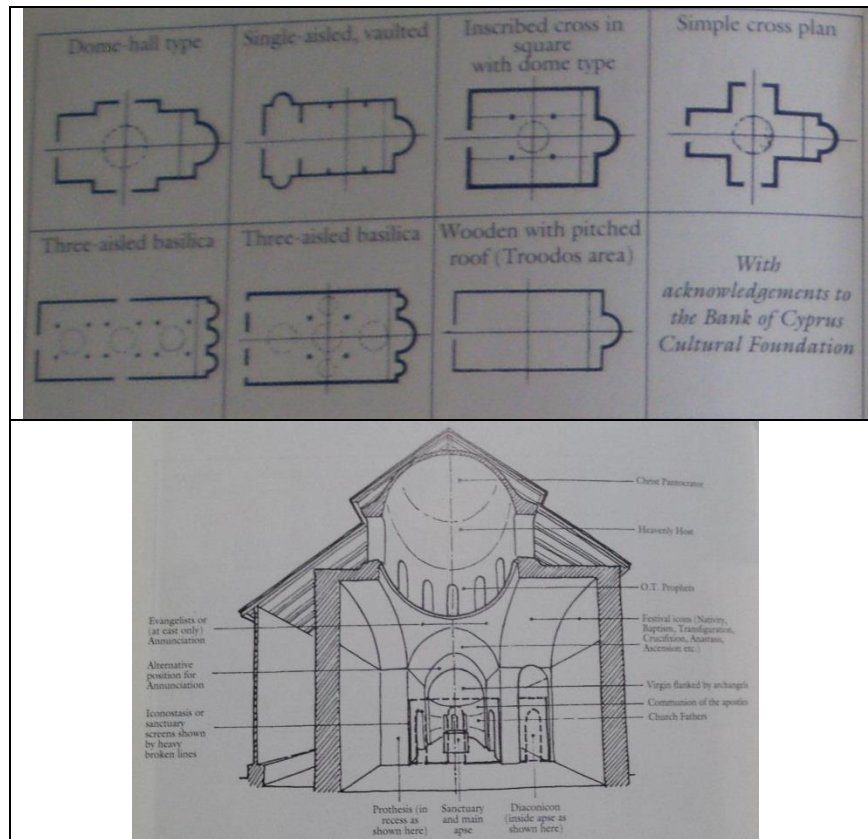


Figure 3.5. The Plans of Typical Cyprus Orthodox Churches (©Parthog, 1995:276).

As mentioned before, Cyprus adopted Eastern Byzantine architectural characteristics, and historical monuments were designed according to eastern identity. However, in 867, Armenian kingdom was divided and Byzantine Empire remained close relations with Armenians (Krautheimer, 1986:321). This condition also affected Cyprus, and concept of the church was divided into three parts, Orthodox, Armenian, and Latin. After these divisions, Orthodox style was used to historical monuments in the Cyprus.

Orthodox churches were built in urban centres and rural areas of the island during the Eastern Byzantine sovereignty (Hackett, 1901:82). These large size churches were constructed with basilica style and longitudinal axes match the basilica's dimensions. Archbishop and bishops had a dominance authority on the inhabitants, because

according to them, Archbishop and bishops were ambassadors between God and human. Orthodox architectural styles were used in the Eastern part of Roman Empire, which was named as Byzantine. Roman and Catholic architectural styles were used in the Western part of Roman Empire for Western churches. After this division, Byzantine and Orthodox styles were established as maintenance of Roman Empire architectural style (Yıldız, 2007: 200).

Since Byzantine Empire followed Orthodox Church, then the Orthodox churches in other countries also followed the style originally developed in Byzantine Empire. For the Orthodox churches the central area covered by the dome was included in a considerably larger square, of which the four divisions, to the east, west, north and south, were carried up higher in the vaulting and roof system than the four corners, forming in this way a sort of nave and transept. Sometimes the central space was square, sometimes octagonal, or at least there were eight piers supporting the dome instead of four, and the nave and transepts were narrower in proportion (Chisholm (Ed), 1910:908). Orthodox churches usually have pendentive domes resting on a circular or a polygonal drum and the intersection apses are covered with barrel vaults. The high circular or polygonal drum wall below the vault or dome enabled several openings for the illumination of the interior (Yıldız, 2007:200). Cyprus churches were built stone, brick, stucco, and lime mortar, because these architectural materials were main constructional elements of churches. Stone was used for vault construction, and Byzantine style had different vaulting systems, these were barrel, Groin and domical vaults (Ousterhout, 1999:208).

The load of the dome structure was heavy to the barrel vaults of the church, so dome structures were designed with several windows to reduce the load. Also, pendentive types of dome structures were useful according to squinches. Squinches were used for the Byzantine style in Constantinople, however, these types of dome structure were not able to distribute the load in an equally, so pendentives were started to use Orthodox churches with some opening to reduce the barrel vault load bearings.

Altar was designed to the east because of the architectural type, and windows bringing the light interior and this light called as a God's sun. According to their faiths, this light showed them a right way of life, and protected all of the bad things. Byzantine arch type was used to identify these windows. These types of windows are not too wide and tall. However, windows were not enough to bring the light interior. Portals were designed at the west along of the narthex. This architectural identity is sometimes ignored in the small churches, and the nave has a pulpit on the North wall, often approached by a movable step-ladder or steps cut in a thickness of the wall (Gunnis, 1936:23). Sandstone was main constructional elements of churches, and Cyprus has a unique colour of the sandstone. Generally Orthodox / Byzantine elements could be explained in the features (Table.3.1).

Table 3.1. General Architectural Features of Orthodox / Byzantine Churches

Orthodox / Byzantine Features		
Basilica form	Aisle	Drum walls
Cruciform form	Dome on pendentive and squinches	Four columns
Cross-in-square form	Ornamental Elements	Icon
Atrium	Barrel, groin and domical vault	Iconostasis
Narthex	Stone, brick, stucco, lime mortar	Painting
Nave	Round arch	Mosaics
Central apse	Altar	Acoustic

St. Nikolaos Church in the Walled City of Famagusta is one of the best examples to identify public churches during the Orthodox era. This church is located 50 meters away of east side of Ay. Zoni Church. St. Nikolaos Church was constructed in the 15th century with Byzantine characteristics. A small double aisled church, it is ruined, and all that remains is the east end, with two semi-circular apses and the greater part of the south nave, originally covered by two small domes (Gunnis, 1936:97). The small windows appropriate to the climate, the flat lines of gable and cornice and a small belfry at one side are all characteristic of the Cypriot village style, of which this little church must have been a remarkably pleasing example (Jeffrey, 1918:155) (Fig.3.6).



Figure 3.6. Famagusta, Ayios Nikolaos Church c.15th Century. Architectural Characteristics (©G. Pirlanta).

In the public areas, Orthodox parish churches are located in the centres of a living quarter, and they were designed in square shape with dome structures. Dome is located in the centre of the churches. This structure was important for their religious beliefs, because dome geometry is symbolizing the universe. Also, it is symbolizing part of the God's heaven. In the Christian culture a dome resting on a high drum symbolizes God's lantern (Yıldız, 2007:200). Corners were covered with barrel vaults, and this is an important national identity of Orthodox churches.

St. Prokopious Church in Sınırüstü (Syngrasi) is also an important example of Orthodox style which is located at the rural area. This church is representing purely 13th century Byzantine architecture. It was designed in cruciform shape (Fig.3.7). The apse retains its original coloured marble floor, and the seats in the bema are reminiscent of the arrangement of an eleventh century basilica. In the apse, too, are kept a small portion of a well cut inscription of the Byzantine period, and two Corinthian capitals (Gunnis, 1936:434).



Figure 3.7. Syngrasi, Ayios Prokopious Church, c.13th Century. Architectural Characteristic (©G. Pirlanta).

In the rural areas, the typical Orthodox churches were designed in square or rectangular plan with dome structures are located above the central and nave bays. The aisle apse and narthex are covered with the barrel vaults. Usually there are no any columns to use ornamented for capitals. Sometimes columns from an earlier church are inserted into the walls, as it can be seen in St. Barnabas Church. These kinds of churches are located in the rural areas of the Byzantine period.

During those years, Orthodox churches were designed on certain iconography, and they symbolized certain stories from the Bible or related to the lives of Saints. Symbol of the founder was also added in the ornamentation at the Orthodox

churches. These symbols were not too much as two at the exterior façade. However, floral ornamentations are sometimes used for the capitals in the interior. Also, the “cathedra” (throne for the Archbishop or bishops) was ornamented with animal figures. Most importantly, ornamentations at the capitals of the churches, that were used commonly in the Orthodox churches showed the wealth and power.

3.2.1 Latin Churches during Byzantine Period

In the Byzantine period, Orthodox churches were the most dominant in the island; however, first Latin Church is located in the southern part of the Cyprus. The ship which contained King Richard's sister, Queen Dowager of Sicily, and his fiancé, Berengaria, daughter of the King of Navarre, was driven by the storm towards Limasol, and gained the roads, but was refused entrance to the port, and had to anchor in the open roadstead (Green, 1914:16). Richard the Lionheart came to the island to save his fiancé and sister, since their ship was kidnapped near the coast of Amathus in Cyprus (Newman, 1940:99). For this reason, Richard arrived to Amathus and he not only saved his fiancé and sisters, but also conquered the island. There was already a Latin Church present in Amathus where trade colonies from Europe were staying in the southern part of Cyprus. This is the church where Richard got married with his fiancé (Jeffrey, 1926/1973:70-102). Thus, people formed most important corporations of merchants, engaged in the flourishing commerce of the Levant; like the members of the chartered Levant companies within strongly walled enclosures of *fondacci*, within each of which was a Latin church of some importance (Jeffrey, 1926/1973:70).

This first Latin Church was given the signal of beginnings of the Latin period; however, this church was only appealed to Latin part of the island. As mentioned

before, Cyprus has an important way of the Eastern Mediterranean trade in a geographical condition, according to this, Latin part of the world desired to gain this opportunity for their wealth of the kingdoms. According to this reason, Latin churches became dominance, and Cyprus became a part of the Lusignan period in 1192.

3.3 Gothic Style and Church Building during the Lusignan Period in Cyprus

Gothic style was initiated in the early 12th century in France with some structural improvements made in the Romanesque style constructions. At the start, about 1150, this area was small indeed. It embraced only the province known as the Ile-de-France (that is, Paris and vicinity), the royal domain of the French kings. A hundred years later, most of Europe had “gone Gothic,” from Sicily to Iceland, with only a few Romanesque pockets left here and there; through the Crusaders, the new style had even been introduced to the Near East (Janson, 1977:283). This new architectural style had a chance to improve new structural system for historical monuments. Gothic cathedrals were became an important religious places in the French. The amazing achievement of French architects in the early twelfth century was to create a system in which structure, construction and visually expressive form became indistinguishable in the Gothic cathedral, the buildings as symbol of an all-embracing religious faith (Honour – Fleming, 1991:342).

Gothic architecture was based on Romanesque architecture, and historical monuments were designed with combination of Romanesque and Gothic architectural system. They took the Roman basilica as a model for the new churches. Transepts were usually added, and the church partaking more and more of a well-

defined cross on plan. The fully-developed Gothic art of the thirteenth century was the style which had been slowly developing itself throughout Europe as a necessary sequence of Romanesque art, and is mainly recognized because of the introduction and use in door and windows, arcades, vaulting and ornamentation of the pointed arch which, indeed, is so characteristic as to give a suggestion of height coinciding with the aspiring tendency of the style and its connection with the religious enthusiasm of the period. The Gothic architects, developing still further the principles of Romanesque architecture, had to employ the materials at hand according to their nature, and to seek for those laws of elasticity and equilibrium which were substituted for those of inert stability as practised by the Greeks and Romans. In the Middle Ages it was the constructional features themselves to which an attractive form was given, and in this particular, the architecture of this period stands in close relation to Greek art (Fletcher, 1948:225-271).

Gothic style seemed to derive from France and it called French style, because its architectural elements were sophisticated according to the Byzantine elements. Besides, they renovated some Romanesque churches with Gothic style. Yet none of the individual elements that entered into its design is really new; the pilgrimage choir plan, the pointed arch, the ribbed groined vault, are familiar to us from the various regional schools of the French Romanesque (Janson, 1977:285). Notre Dame Cathedral in Paris is precious example of the French Gothic style, and the plan is typical in having a wide central nave with double aisles, transepts of small projection (being practically in a line with the side aisles), and the *chevet* arrangement with its double aisles and exterior chapels (Fletcher, 1948:368).

In the late twelfth century Gothic architectural that showed a revival style has changed the classical grammar of columns, lintels, pediments and round arches into a visual language of slender colonettes, buttresses, pointed arches and vaulting, giving rise to vast interior spaces. The art of Gothic was a combination of colour, known as polychromy, in both the plastic and the pictorial arts. These arts were reflection of its style, and religious places were shaped according to these visual characteristics. The focal point of Gothic art was the cathedral as the physical manifestation of the Medieval Christian faith. Thus, coloured glass windows in the interiors are symbolizing the part of the heaven according to religious beliefs. In these window arts, colours were selected to reflect the power of God and its sacred spaces which is heaven (Aldrich, 1994:12-17). Churches were built with Gothic arches and these style were came from the France, because in the twelfth century these type of arches were identified the main characteristics of the Gothic cathedrals, masons in northern France had begun to experiment with breaking the continuous arc of a circle, the basis of the round arch, into two intersecting arcs, thereby creating a pointed arch (Aldrich, 1994:24).

Aldrich (1994:13-34) described the interior of the Gothic cathedrals in general, Gothic cathedral interiors are organized around a system of colonettes rise continuously from the nave piers to the springing of the vaulted ceiling, marking out the lines of support of the roof. Cathedral furniture's were designed with the material of oak, because this material was dominant in those years, and it was easy to get a shape. Literature, artistic creations like painting and sculpture and music were the most affected areas to reveal this new fashion. The Gothic style showed its fast improvements in Northern European Medieval civilization, in which important

developments were achieved in the fields of architecture, sculpture and manuscript illumination, as well as literature, theology and philosophy.

Lusignans almost stayed three hundred years in the Cyprus (1192-1489), and it had an impressive period in its cultural heritage. As mentioned before, the starting point of the Lusignan period in the island begun with the Richard who was conquered Constantinople by the Fourth Crusade in 1204 (Hunt, 1982/1994:175). After this conquest, new ecclesiastical identity started at the island and first Latin Church was established in the Limassol, however, this church had no a power to change ethnic identity of the Cyprus, but it was the beginning point of a new period. In the Latin period, official language was French; however, Greek language was used. However, Latin inhabitants preferred to use combination of French and Italian words in the island, but common language was blended with Greek and French-Italian in the island.

In the twelfth century, Lusignans built the religious places and Latin Church became a dominant factor according to the Orthodox churches and Greek Orthodox bishops were not incorporate into this community, so Greek community started to lose their powers, and Latin churches became an important parts of the island. During this period, buildings were built with impressive effect and Hunt (1982/1994:220) described the magnificent structures, the buildings of the Frankish period make the biggest impression on the visitor to Cyprus. The walls of Nicosia and Famagusta, the Gothic cathedrals in the two cities, the mountain top castles of the Pentadaktylos range and the great sea-girt castle of Kyrenia (Fig.3.8).



Figure 3.8. Visual Examples of Frankish Period from Famagusta and Nicosia (©G. Pirlanta), (URL 6).

There are great Gothic examples from 1209 to 1280 such as St. Sophia Cathedral in Nicosia, St. Nicholas Church in Nicosia, St. Nicholas Cathedral in Famagusta, and St. George the Latin Church in Famagusta. These churches were built with Gothic fine arts, and these products were signal of the new architectural identity. In the first

Gothic period in Cyprus the proportions of the buildings are good but rather squat; the ornamentation is applied soberly but in a grand style (Enlart, 1987:35). The most important identity of the Gothic period is Rose windows. These styles were started to use during the Carolingian period in the thirteenth century, and are common all and Europe from the 11th century onwards (Murray, 2004:497). Enlart (1987:34) mentioned about the similarities between Cyprus and French cathedrals, from roughly the middle of the thirteenth century until about 1350, Gothic art in Cyprus draws its inspiration from models in Champagne, and to some extent in the south of France.

In these structures workmanships and design principles were important value, and these structures reflected the fashion of the island in an aesthetical way, the evidence from Western Europe in the Gothic period is much more detailed, but considering the vastly different scale of projects of the East and West, it would be misleading to reconstruct a Byzantine workshop on a Western model (Ousterhout, 1999:51). Also, this style was not match with the Cypriot churches. They were built with different style that's why Gothic style in Cyprus is more than different from French types.

St. Sophia (Holy Wisdom) Cathedral in Nicosia was built in the Lusignan period in the Cyprus. Cathedral lies on the site of an earlier one of the Greek Orthodox rite (Hanworth, 1993:105). Second important Gothic Cathedral was built in the 14th century in Famagusta during Hugh IV region. For the construction of the cathedral new men probably came out especially from Europe, bringing with them all the latest ideas of this, the *Rayonnant* style (Hanworth, 1993:106). In the fourteenth century,

Cyprus had a necessary part of the trade in the medieval period, and western visitors came to work or stayed in the island.

Latin churches had been dominant in the public areas; their sizes, architectural identities, construction types, and materials were started the new era for Cyprus during the Lusignan period, and Cyprus was brought into effect whereby the Latin Church took over administration of the dioceses from the Greek Orthodox bishops (Hunt, 1982/1994:180). Also, the first Latin Cathedral in Nicosia was built in the public area to reflect the wealth of the Lusignan kingdom. Lusignans left many important monuments in around of the island; all this monuments were built in the public areas, in the abbey of Bellapaise, in the cathedrals of Nicosia and Famagusta, and in the castle of St. Hilarion, Buffavento, and Kantara, it could boast rarely beautiful examples of Medieval architecture (Gunnis, 1936:16).

Gothic architecture could be defined as a system consisting on arches, ribs, flying buttresses, and foliated stone traceries inside the windows mouldings that provide a better structure for allowing main light such as Gothic Rose windows in the Cyprus monuments (Enlart, 1987:41). Rose windows were strong characteristics of Gothic style, but these kind of opening also used in the Byzantine churches, and this movement in the Gothic period was started to use at thirteenth century.

Vaulting systems in Gothic period were constructed with rib system and with pointed arches to the Cyprus monuments. Also, Romanesque time windows were narrow, due to this; in the Gothic period, windows were designed tall (Fletcher, 1948:363), because churches or cathedral needed more light to the interior. According to Abbot Suger's theory, these windows are bringing the God's light to the interior of the

Gothic churches (Duby, 1983:100). These tall windows decreased the loads of the vaulting system. Lusignans did not prefer to use dome structures into Cyprus churches and cathedrals while dome structures decreased the loads as well.

The history of portal features started in the thirteenth century from France with Notre Dame Cathedral. In the thirteenth century and mid-fourteenth century portal built with solid tympana and jambs with eight slight colonettes with great arches. Especially, a solid tympanum was ornamented without ornamentation during the Romanesque period. However, the revolution of the portals began thirteenth century in France with Gothic architectural inspiration. During this revolution, Gothic portals were developments at the same category with French in 1400. However, in 1400, these progresses were gone back, and these were built with solid tympana's (Enlart, 1987:41-42). Mouldings sometimes colonettes were used to the projecting jambs. Also, in the earlier period, colonettes designing were heavier than the other ornamentation.

Portals are representing the wealth and richness of the religious places, so decorations and ornamentations were used in these places. Also, revolution of the Gothic portals had important identities during the years, and Enlart (1987:41-42) mentioned about this evolution of the Gothic portals in an example around of the public areas of island; at Nicosia Cathedral the thirteenth century portals have solid tympana and projecting jams with colonettes corresponding to the arches. At Famagusta Cathedral after 1311 the projections have been changed into grooved mouldings, the colonettes into rounded fillets and the solid tympana pierced with open tracery. At about the same time St. Sophia and St. Nicholas in Nicosia have

portals with splayed jambs. Sculptures and human mask did not use in each church around of the world, while these type of ornaments were used in the France cathedrals. The fourth stage of the Gothic period, ornamentation style inspired from Renaissance, so the huge sculptures gave way to more proportional ones. When the Lusignans king conquered the island of Cyprus, their kingdom lived in the cities and they built their religious places with Gothic style.

Last quarter of the fourteenth century and beginning of the fifteenth century there was a return to the structural designs and ornamentations of the Romanesque period while at the same time all sorts of fourteenth century motifs remained in use and grew progressively more degenerate (Enlart, 1987:34) (Fig.3.9).

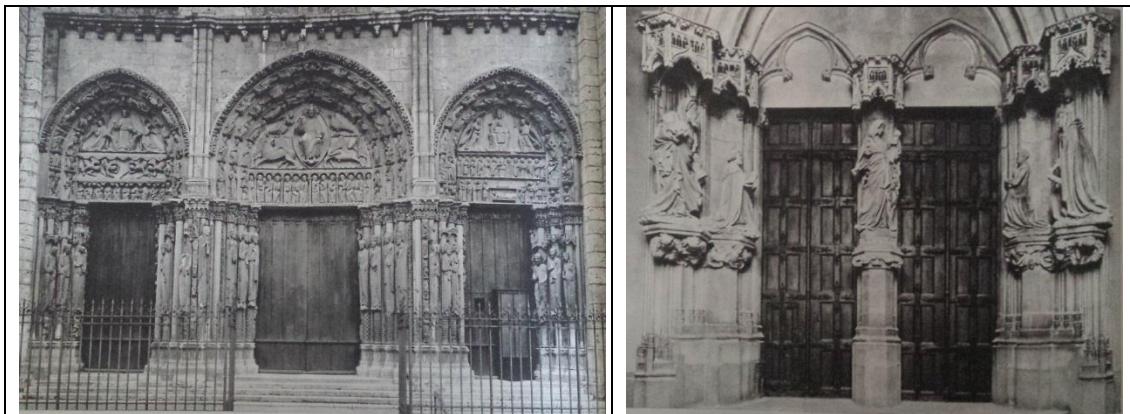


Figure 3.9. Visual Examples of Gothic Architecture (©Janson, 1977:308,316).

The stone work of the sculptures and ornamentations are significant features of Gothic architecture. Floral and foliar ornaments, sculptures, human masks used to identify the portals, for this reason, they are organised based on a geometry, and around the archivolts and pediments. It is noteworthy that in the Gothic buildings of Cyprus, as in France sculpture was often executed *in situ*. The vine, the main source of Cyprus's wealth, is a frequent motif but the oak, which is very rare there, is even

more common (Enlart, 1987:43). Unfortunately, ornaments which are located in the Cyprus churches or cathedrals copied from the France style, but France Gothic and Cyprus Gothic are not parallel style. Cyprus imitated the style of the France and they adapted it according to their lifestyle. St. Sophia Cathedral in Nicosia, Bellapais Monastery in Kyrenia, and St. Nicholas Cathedral in Famagusta are specific examples of Gothic architecture in Cyprus. In the 13th century, Cypriot architects adapted the “motif of rosette diapers aligned in grooves” which was the common architectural characteristics of “Northern France” in the twelfth century and Normandy and Flanders (Enlart, 1987:47) in the thirteenth century. In addition, foliar motifs were more dominance of the Gothic portals and capitals of the Cyprus and Northern France. Also, these motifs were designed in a strong systematic way of design.

Cyprus influenced from all of these cultures and it had many national identities of different cultures. In contrast, religious places gained more importance during Byzantine and Lusignan periods. In Byzantine period, Orthodox churches were built with cross-in-square type and this style was not only used in the island. Scholars have been consistent in suggesting that the south Italian cross-in-square churches found direct inspiration, not in the architecture of Constantinople, but in that of the Byzantine provinces. Greece, Cyprus, Macedonia, Crete, and Asia Minor have all been cited as providing closer architectural parallels than buildings from the capital (Krautheimer, 1986:403; Bergman, 1991:438-39).

Latin’s who invaded some cities in the Holy Land, including Cyprus, did not demolish the Orthodox churches. However, although they respected them, they have

looted the treasuries of some of these churches (such areas like Cyprus); they did not develop any policy to encourage their renovation. During the Byzantine Empire official language was Greek, because Byzantine Empire was a continuation of Roman, and Roman also was based on Ancient Greek style. These Orthodox churches then were increased during the years in the rural areas. Orthodox churches are combination the national identity of Constantinople while, Latin's were inspired of the Western style.

During the Lusignan sovereignty, Greek community was not happy because of the heavy taxation in the island, because they were accepted second class people, so their taxes were more than Lusignans. Lusignan kingdom gave them chance to leave the island; otherwise, if they want to stay, they should accept the heavy taxation (Hunt, 1982/1994:215). Some of Greek inhabitants preferred to stay in the island. However, their rights were getting lower, so churches became neglected. In addition, Lusignans preferred to public areas to build their religious places, because Lusignans were more dominant the Orthodox community, and Orthodox churches stayed in the rural areas. For this reason, public areas used only by the Lusignans, and Greek community lived in the rural areas.

This reign was continued till the Venetian occupation until 1489. During the Venetian period Greek Cypriots also were accepted second class community and they were against the Venetian rules in 1562 (Hunt, 1982/1994:299). As military aspects became an important during the Venetian period, so they destroyed many historical buildings in the public areas to build their defending places. More importantly, they did not respect the all these historical places; defending was more

important according to their ideas (Yıldız, 2007:163). In 1570 Ottoman Empire came to the island, because Orthodox community was in the difficult situation. When Ottomans conquered the Famagusta in 1571, island totally became under the Anatolian territories.

The city of Nicosia was a public area during the different civilizations. However, it was not a capital of the North Cyprus, because city was established near middle of the island, and there is no any seaside around of the city. According to these reasons, Nicosia was used like ancient tombs, dating from the Early Bronze Age (3000 B.C.) (Gunnis, 1936:26). For this reason, historical monuments were constructed centre of the Walled City of Nicosia and were dedicated to Saints, Archbishops, and Bishops. St. Sophia Cathedral in Nicosia is the best example of to explain Lusignan Kingdom monuments in the 12th century national identity. This impressive cathedral is representing the Gothic art, architecture and culture of 12th century Cyprus lifestyle under the Lusignan sovereignty. This cathedral was built in old fashioned French style, and it was a first Gothic Cathedral in the island. Cathedral is located west of the Walled City of Nicosia, and it is 50 meters away from the St. Nicholas Church in Nicosia which is representing the eclectic style. Rectangular geometrical shape is the most definer architectural identity for Gothic cathedrals. Also, this Gothic cathedral was constructed with this geometric shape in Nicosia. St. Sophia's dimensions are 66m x 23m. These dimensions are bigger than the St. Nicholas Cathedral in Famagusta which is also an important second Gothic Cathedral in Cyprus. Also, these two Gothic cathedrals main portals are built in the west of the Walled Cities. This factor is identifying the architectural and national identity of Gothic style. Generally Gothic elements could be explained in the features (Table.3.2).

Table 3.2. General Architectural Features of Gothic Cathedrals

Gothic Features		
Pointed arch	Tower	Portal orders
Flying Buttress	Piers	Portal niches
Rib vault	Sculptors	Portal archivolts
Wider window opening	Gargoyles	Ornamental elements
Rose window	Portal archivolts	Foliated stone traceries
Coloured glass window	Portal finials	Foliar ornament
Turret	Croquets	Acanthus-leas motif

As a first Gothic example in Cyprus, St. Sophia Cathedral was built with cross shape (Fig.3.10), and this characteristic was widespread in the historical monuments, because crosses as well as Jesus are symbolizing their religious beliefs. According to George Jeffrey, these first class French influences with its architectural shape also apsidal and without transept as well as *chevet* of chapel were collected in the St. Sophia Cathedral in Nicosia. On the other hand, this cathedral damages by natural disasters like earthquakes, and it re-constructed by Venetians and Ottomans. For this reason, it is possible to see Venetian influences on the portico also Ottoman influences with minarets of the cathedral.

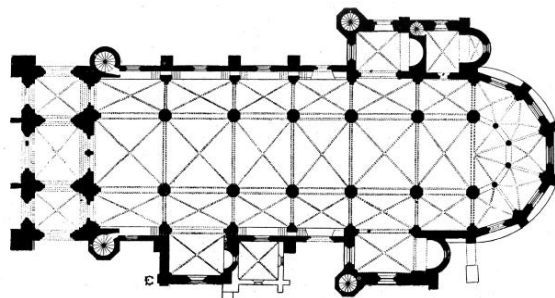


Figure 3.10. Nicosia, St. Sophia Cathedral, c.12th Century (©Enlart, 1987:89).

According to Jeffrey (1918:66), the great flying buttresses of the semi-circular, partly semi-decagonal, apse have evidently been rebuilt in harmony with those of the nave

and take the place of the older design of a massive column enclosed within an arch, a form of construction frequently occurring in XIIIth century French architecture. Also, there are windows inside of the buttresses to decrease the load bearing of the nave. Thus, these flying buttresses are supporting walls to keep them in the same position, and there are helping to stop damaged of the walls.

Using limestone was a popular to the historical monuments, because this golden colour limestone is an architectural characteristic and has a unique natural constructional element for Cyprus. Stones were cut in a proportion, and mortar is very strong also used in the St. Sophia Cathedral in Nicosia. This cathedral has different architectural identity, and this difference seems only in the ambulatory of the cathedral. In the ambulatory, four column sizes are smaller than the load bearing columns. According to Camille Enlart, these piers capitals are belonging to Byzantine and shafts are Roman architecture. Besides, cathedral is totally representing the Gothic architecture, so Gothic Cathedral was built with French pointed style, and rib system is main structural characteristics for it. Altars were important places for Christian community to perform their religious duties. However, Ottomans added some sections of the Koran, also they added name of Allah in the altar part. In addition, these kinds of writings or symbols were designed around of the cathedral. Thus, it is clear that, Ottomans were organized these additions according to their beliefs. At the same time the walls were pierced for a lower series of windows and various platforms were erected so that the church was orientated towards Mecca and not Jerusalem (Gunnis, 1936:50). On the other hand, Ottomans did not destroy capitals of the cathedral, but they painted ornamentations with dark green colour. However, these capitals are still visible with ornaments. Thus, there is a

kind of gallery inside of the cathedral, and this gallery walls also painted with green colour. This gallery was constructed in the Latin period, and it renovated by Ottomans for women's, because women's and men's cannot be in the same place inside of the mosque (Fig.3.11).



Figure 3.11. Nicosia, St. Sophia Cathedral, c.12th Century. Corinthian Capital and Gallery Renovated during Ottoman Period (©G. Pirlanta).

Also, Gunnis (1936:51) supported these sentences with his words, this wooden stairway leads to the women's gallery from whence, in the Turkish period, the ladies of the Governor's household could watch, seeing but unseen, the great services of Bairam and the other Moslem festivals. Characteristic of windows also become important factor to explain Gothic architecture, because it has different style from Byzantine and Romanesque. Windows of St. Sophia were constructed with pointed arch. The window also covered with colourful glass, and the traceries of the windows were ornamented with cross shapes. Two different sizes of windows were used in St. Sophia Cathedral, and they have different characteristics. Camille Enlart (1987:99) who was the primary scholar of the Gothic architecture in the late 19th century, explained these different types of windows in detail. Windows have elegant colonettes with round capitals ornamented with foliar crockets. On the south and west, above the flat roofs of the ambulatory and the transept, they have been replaced by *oeil-de-boeuf* windows with quatrefoil tracery. As he explain, the windows are

narrower, their colonettes still have shaft rings, but are un-grooved; the bases are flatter and no longer have claw motifs but rest on octagonal plinths; the capitals are round and without crockets and their shafts are not monolithic but constructed in drums; some of the hood moulds have spiral shaped returns which look like great snails (Enlart, 1987:103).

In addition, portals are important architectural ornamentation for Gothic cathedrals, because these ornamentations are reflecting wealth of the kingdom as well as religion. For this reason, French Gothic portals were designed with flamboyant influences. Mostly, main portals were constructed with floral ornaments, carvings, paintings, and sculptors of Saints. Also, three main portals which located at the west direction are ornamented with sculptors as well as floral ornamental elements. These kinds of ornamentations were used in the Europe as well as French cathedrals (Gunnis, 1936:50). However, St. Sophia Cathedral was built less sculptors at the tympana, but it was built with more floral ornamentations. Also, depth perceptions of niches are smaller than the Europe and French cathedrals. These niches probably were painted with iconographies, because depth was not enough to put sculptors inside these niches like French and Europe cathedrals. Unfortunately, these iconographies painted and removed by Ottomans, because these iconographies were not suitable according to their beliefs. Dimensions of the main portals are different. Right and left ones are designed in same proportion, and central one is double size of other portals. However, ornamentation style has same characteristic of right and left main portals. Besides, this double size portal is a kind of opening like another world for visitors, because ornamentations are enthrall them.

Central portal of the St. Sophia was constructed four orders and these were designed with architectural ornamentations such as floral and sculptural. First, second and third orders were designed with deeply carved and keystone of the orders have sequences of bunches of leaves. Also, some grooves were filled with plaster. The fourth order was constructed with fine wild rose flowers of five petals, and also groove was filled with plaster. These kinds of portals were copied in many Gothic monuments. Also, tympanum was ornamented with pointed arches, and double roses in circles (Enlart, 1987:121-122). Thus, sculptors were used right and left side of the tympanum. These sculptors are symbolizing Saints. Also, in the upper part crowns with floral ornamentation held by two hands. Round the outside edge a groove with scattered wild roses; dragons in the spandrels. Round these niches there is a rectangular double frame with a sort of border formed of a continuous sequence of small flowers with four rounded petals (Enlart, 1987:123) (Fig.3.12).



Figure 3.12. Nicosia, St. Sophia Cathedral, c.12th Century. Central Portal Orders (©G. Pirlanta) and Tympanum (©Enlart, 1987:122).

North and South portals of St. Sophia were designed in same architectural characteristics. In the north portal, there are miniature sculptors under the canopy. The carving of the arch is bolder and finer than the other doors in its floral design, an unusual effect being the use of the clematis as an architectural motif (Gunnis, 1936:50). Groove was ornamented with twenty three wild rose flowers. The bell

form bunches were connected with ribs. On the side-piers: above, a groove containing on each side five statuettes in aedicule's; below, ten flowers with four pointed petals (Enlart, 1987:119).

Also, south portal was again ornamented with same characteristic of north portal. In addition, St. Sophia has a unique portal on the south. Unfortunately, this portal removed from south to east part of the cathedral. Another restoration seems to have been made in 1874 which is recorded on a rather beautiful inscription tablet by Seyyid Ahmed Sükrü indicating the restoration executed by Nazif Pasa, the governor, in the name of Sultan Abdül Aziz in 1291 H. (1874) attached on the gothic tympanum of the portal (Kırzioğlu, 1989:60 - Yıldız, 2009:122). Tympanum of the portal was designed with a Besmele and seal of Sultan Abdul Aziz (Gunnis, 1936:54) (Fig.3.13).

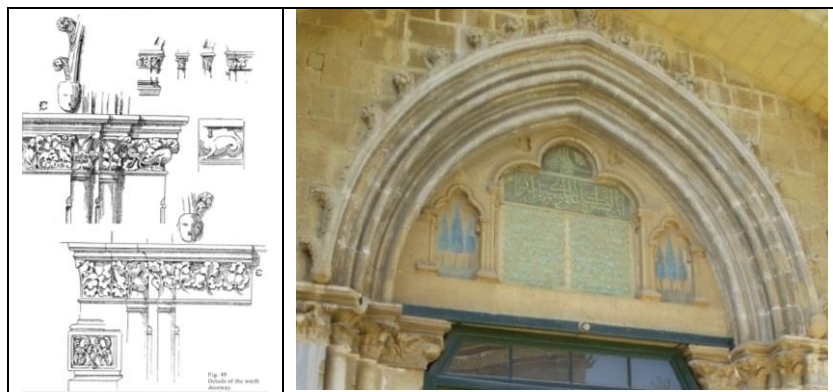


Figure 3.13. Nicosia, St. Sophia Cathedral, c.12th Century. Details of the South Portal (©Enlart, 1987:109) and Remodelled Tympanum in the Ottoman Taste (with a Calligraphic Work Explaining the Restoration and a Prayer in the Form a Sultan's Monogram) in the Gothic Archivolts (©G. Pirlanta).

St. Sophia Cathedral is an example of early Gothic architecture, and both style and ornamentation are symbolizing the wealth of the Latin kingdom in the 12th century. Thus, this cathedral is a masterpiece of Cyprus in the 12th century. However, second

important masterpiece of Gothic cathedral was constructed in Famagusta in the 14th century, and St. Nicholas Cathedral in Famagusta is reflecting the improvement of the Gothic architectural characteristics. These two important Gothic cathedrals were imitated to the Orthodox churches in the 18th and 19th centuries.

On the other hand, Famagusta also was a public area during several periods. Byzantine, Lusignan and Venetian used this city to gain power of the trade, and improve wealth of the Kingdoms. For these reasons, they preferred to build historical monuments in the Walled City. Byzantine Empire built several important historical monuments in the city. However, after Lusignan conquest, Greek community forced to move rural areas, and Lusignan monuments started to raise skyline of the Walled City silhouette.

St. Nicholas Cathedral in Famagusta is one of the best Gothic examples of the city. Cathedral has a unique style according to the St. Sophia Cathedral in Nicosia. This monument is representing 14th century Gothic architecture. St. Nicholas Cathedral is located west of the Walled City like St. Sophia Cathedral in Nicosia. As mentioned before these cathedrals were orientated according to Jerusalem, so west side is showing the way of Jerusalem. Rectangular form was used to identify shape of the cathedral. Thus, Cathedral was built 54m x 29m, and these dimensions are smaller than St. Sophia Cathedral in Nicosia. However, magnificence of the St. Nicholas is more in sight. Compare to the St. Sophia Cathedral in Nicosia, St. Nicholas Cathedral has a parvis, so addition of the parvis dimensions are showing that, amount of St. Nicholas Cathedral in Famagusta is larger than St. Sophia Cathedral in Nicosia. Thus, cathedral is 150 meters away from St. George the Greek Church

which belongs to the Orthodox community. St. Nicholas Cathedral architectural characteristic is different from St. Sophia Cathedral; also, both cathedrals are unique examples of the Gothic style. However, St. Nicholas construction style, structures as well as ornamentations are different, because this cathedral was built with more modern architectural influences from French architecture. The whole design is heavy and ungraceful, and in all probability dates from the XVIth century when Gothic forms were still adopted by Cypriot masons for lack of any taste or education in the pseudo-Classic styles (Jeffrey, 1918:125). Also, this cathedral was dedicated to St. Nicholas who was Archbishop of the Latin cathedrals in the island. Thus, cathedral was immediately adopted as a model all over the island, not only by Latin but also for Greek Orthodox churches (Hunt, 1982/1994:180).

As mentioned before, limestone was major construction material for historical monuments as well as settlements, and Cyprus has a unique limestone compare to Europe. This cathedral also was constructed with limestone like St. Sophia Cathedral in Nicosia. On the other hand, stones were cut in proportion and put in order, so this cathedral is a masterpiece of Gothic architecture in the island. It has a different architectural style, but compare to the Notre Dame Cathedral in Paris. West side of the St. Nicholas Cathedral in Famagusta has similar architectural characteristics with Notre Dame in Paris. However, St. Nicholas does not support same characteristics with French architecture such as St. Sophia Cathedral in Nicosia whiles both of them built with Gothic architecture. According to George Jeffrey (1918:118) theory, the Italian or Spanish plan of nave and aisles ending in three apses seems suggested by Famagusta Cathedral although the mason-craft is perhaps more distinctly.

St. Nicholas Cathedral was built with cross shape also, side chapels and parvis additions (Fig.3.14). Thus, west front does not support portico characteristic like St. Sophia Cathedral in Nicosia. In addition, Famagusta Cathedral damaged from earthquakes and wars. For these reasons, there are some additions from Venetians and Ottomans. Minarets are more recognizable of Ottoman influences in this Gothic cathedral. After 1571, this cathedral was converted to mosque, and it called Lala Mustafa Pasha who was commander of Ottoman Empire and conquered island.

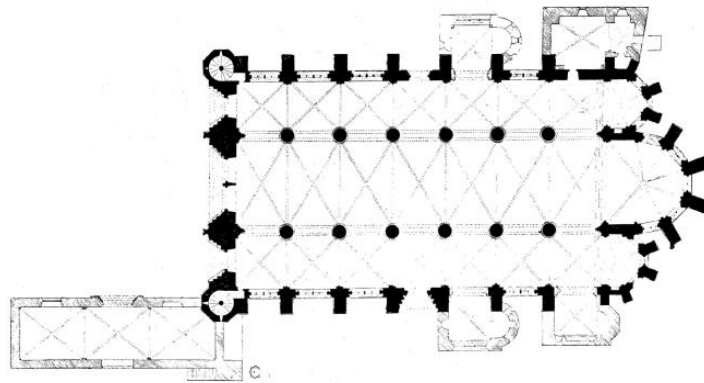


Figure 3.14. Famagusta, St. Nicholas Cathedral, c.14th Century. Plan of the Cathedral (©Enlart, 1987:230).

Camille Enlart (1899:227) mentioned the construction system of the cathedral, and it was built without ambulatory. Instead of ambulatory, it was constructed with seven bays which connected with nave, and these are flanked with side chapels. Rib is major construction system of the cathedral. Inside of the structure, roof shape is nave, however, this nave is not seem at outside. It totally flat and concrete was used to cover roof of the cathedral. Inside was designed without ornamentations compared to St. Sophia Cathedral, because Ottomans did not add new elements inside of the cathedral. Purity was used while they were constructed this cathedral. Also, pointed arches were used, and each of them are supporting with huge piers. These piers are backbone of the load bearing and they are carrying nave of the cathedral. According

to George Jeffrey (1918:119), these piers are familiar with Belgium as well north Italian style.

In addition, Famagusta Cathedral has terraces, balustrades, pinnacle towers and flying buttresses. These are same architectural characteristics with Notre Dame in Paris. Also, flying buttresses are very recognizable to the outside of the cathedral. Shapes, ornamentations and proportion of flying buttresses are different with St. Sophia Cathedral. Thus, styles of pinnacles are also different compared to Nicosia Cathedral (Fig.3.15).

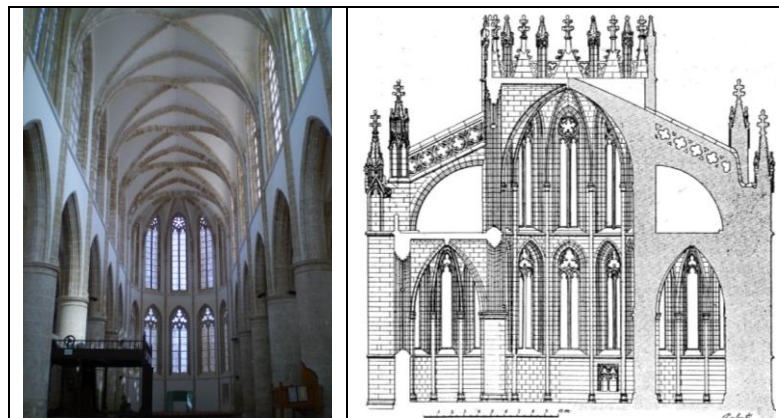


Figure 3.15. Famagusta, St. Nicholas Cathedral, c. 14th Century. Vaulting System (©G. Pirlanta) and North-South Façade Section (©Enlart, 1987:232).

In Famagusta Cathedral, there are two different sizes of pinnacles to distribute load bearing and carry the rib vaulting system. Second pinnacles are smaller according to main pinnacles. A thick pinnacle, square at its base, rests on their outside extremity, beginning at the level of the top of the aisle walls, and above and behind it is a second pinnacle, pentagonal at its base, which rests on the head of the buttress to which it transmits its weight (Enlart, 1987:229). However, some pieces were damaged and almost disappeared. Balustrades are firstly damaged elements of cathedral. These

pierced balustrades surmounting the walls without visible roofs must have given the building a curiously late appearance when compared with the more usual type prevalent in Europe during the early XIVth century (Jeffrey, 1918:120). Also, gargoyles were another significance of Gothic architecture, and these were used in this cathedral for rain waters. According to George Jeffrey (1918:120) pinnacle piers, balustrades, windows and flying buttresses as well as their ornamentations re-built by Ottomans, because they damaged by wars and earthquakes. Also, fragments in the windows were re- ornamented. Two towers in the west side are most important characters for whole project. Also, they were preserved well, and minarets (Fig.3.16) are attached to them for support load bearings.



Figure 3.16. Famagusta, St. Nicholas Cathedral, c.14th Century. Details of the Western Façade Window and the North-Western Bell Tower with the Minaret Added during the Ottoman Empire (©G. Pirlanta).

There are two different windows sizes in the Famagusta Cathedral. Apse windows were ornamented with colourful glass and trceries with cross shape. Also, they bring daylight to the inside. Lancets were constructed like connecting point of the construction. There are many apse windows. To the outside, it is recognizable to see colourful glass pieces, however, to the inside, there are not visible to see colourful pieces. Lancets were ornamented without these pieces, but ornamentation styles were

different from apse windows. Also, these lancet windows bring to God's light to the inside. Another factor is decreasing the load bearing of rib vault.

Apse windows were ornamented with wealthy French influences. Apse windows and towers were designed with cross which are located west front of the cathedral. However, nowadays they are not visible to see them. Six apse windows also ornamented with some divisions such as traceries and mullions, and ornaments which located north and south sides of cathedral, its head filled with a geometrical rose of eight divisions, and two double foliated trefoils (Jeffrey, 1918:121). At the east side, windows are very tall and constructed with double lights. These kinds of windows are carried central apses of high altar (Jeffrey, 1918:119). Each window has different ornamentations; aisle windows are also ornamented with different influences. The windows of the aisles and the nave have two main lights subdivided into two secondary lights by an even slender prism shaped mullion (Enlart, 1987:233). Thus, ornamentations are not limited with portals of cathedrals. Windows are also constructed with ornamentations. Enlart (1987:232) mentioned choir window ornamentations; every choir window has medallions, and these were ornamented with different foliage rosettes (Fig.3.17).

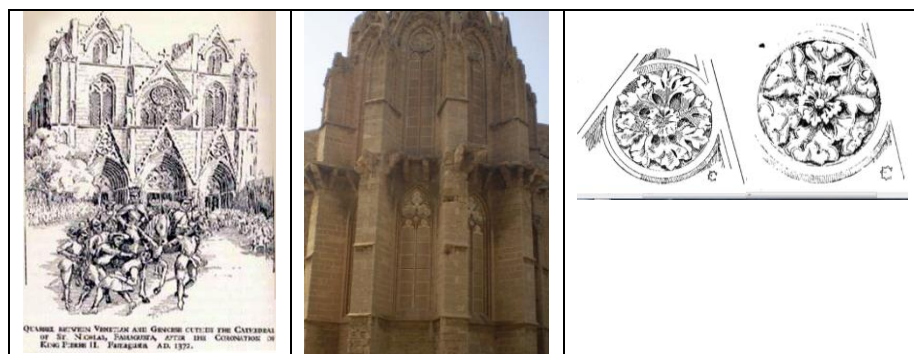


Figure 3.17. Famagusta, St. Nicholas Cathedral, c.14th Century (©Newman, 1940:146). East Side Window and Buttrisses (©G. Pirlanta) and Medallions above the Choir Windows (©Enlart, 1987:234).

As mentioned before, portals are significant architectural characteristics to identify wealth of Gothic architecture. These portals also symbolize power of the kingdom. Sculptors, floral ornamentations, masks, Jesus figure, and inscriptions were used main portals, and they are also most impressive part of cathedrals. Of course, they do not limited only main portals. There are several portals for enter cathedrals from different directions. These were constructed with different ornamentations. However, main portals were designed with more impressive ornamentations.

St. Nicholas Cathedral was designed with several portals, and these are located every sides. As mentioned before, Famagusta Cathedral was rebuilt two times, because of earthquakes and wars. During those renovations, portals were changed according to those years fashion styles, and cathedral was affected from these influences. In 1311, projections of the portals were changed, and groove mouldings were used into rounded fillets. Also, solid tympanums were changed with open tracery. These changes were used both Nicosia and Famagusta cathedrals simultaneously (Enlart, 1987:41). At the northern side, portal was designed very simple and without tympanum. This portal was ensured access to bishop's palace portico. It was ornamented with pointed arches, and frame was engraved with mouldings beneath the arch two large open work cusps protrude, giving the upper part a trilobed shape; in each cusp is an open work trefoil with slightly pointed lobes (Enlart, 1987:233). On the other hand, southern part portal is much impressive compared to northern portal. It was totally designed between flying buttresses, and it is large proportion according to other lateral portals (Fig.3.18).



Figure 3.18. Famagusta, St. Nicholas Cathedral, c.14th Century. Northern and Southern Portals (©G. Pirlanta).

Also, foliar crockets were used for ornamentations, and shapes of pointed arches are similar characteristics with western portals. They are made up of torus and bird's beak mouldings and five deep grooves, the outermost of them filled with a row of large compound leaves carved with a vigorous flexibility which produces a striking effect (Enlart, 1987:233), but southern portal was damaged, and totally covered with limestone, also, narrower rectangular opening was located instead of door.

Certainly, western portals are the most impressive ornamentation, as well as central portal, of the Famagusta Cathedral. Central portal is double size according to right and left portals. It is kind of entrance of heaven like Nicosia Cathedral's portal. The three pediments are ornamented with blind tracery; the central one with a small rosette divided into eight tri-lobed compartments framed by three acute-angled trefoils, the ones on either side with larger rosettes made up of six trefoils and framed with three other trefoils. A flower is carved in the centre of each rosette (Enlart, 1987:238).

On the other hand, in Famagusta Cathedral's entrance is not from central portal. Unfortunately, visitors use left portal to enter the structure. However, visitors use central portal in the Nicosia Cathedral. Central portal is supported with four

colonettes and round capitals. There are ornamentations which located between these colonettes, such as three canopies like three fronted aedicule's, and they were designed with finials, crockets, pinnacles, and small ribbed vaults. Central portal divided two windows by mullion. There are seven niches and they were ornamented with sculptors (Enlart, 1987:238).

These sculptors must be related with their religions, because they are important role models for Christianity. They could be Christ, the Virgin and St. John, or perhaps Adam and Eve, as the Notre Dame in Paris, or perhaps the patron saint and two angels or two donor or two accessory figures (Enlart, 1987:238) (Fig.3.19). Also each portal was constructed with pointed arches. Each pointed arches of three portals were carved carefully, and they are reflecting their construction periods. Each arch consists of four orders of mouldings surmounted by a large drip-stone elaborately carved with undulating foliage of a type somewhat later in style than the XIVth century (Jeffrey, 1918:120). Instead of floral and oak motifs, vine also is the most remarkable motif for Cyprus. It is possible to see these motifs to portals of Famagusta and Nicosia cathedrals.

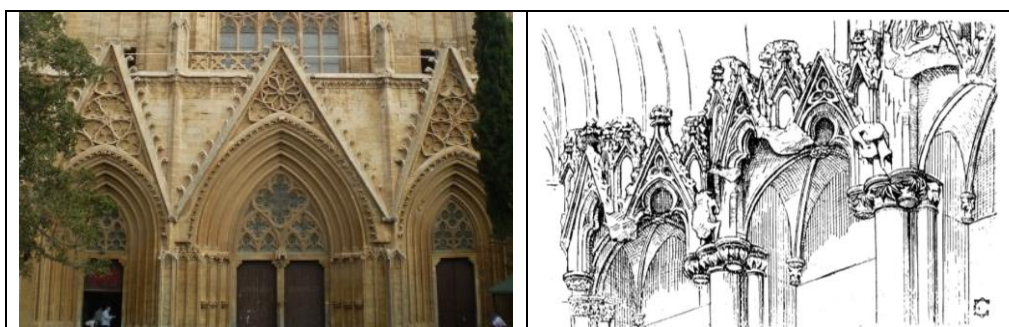


Figure 3.19. Famagusta, St. Nicholas Cathedral, c.14th Century. West Façade (©G. Pirlanta) and Statue-Canopies on the Main Portal (©Enlart, 1987:241).

As mentioned before, Famagusta Cathedral is different from Nicosia Cathedral, because St. Nicholas has a parvis along to southern side of the cathedral. This parvis was constructed with vault on moulded ribs, and there are two rose windows which located right and left sides. Also, white marbles is one of the most interesting ornamentations for parvis, because limestone is major construction material for cathedral (Jeffrey, 1918:125). These circular windows are not representing Gothic architecture. They were built some Venetian influences. Over each of the windows is a small coat of arms in the Venetian style, carved in white marble, a chevron between three roses (Jeffrey, 1918:125).

St. Nicholas Cathedral is precious Gothic monument for Famagusta, because it is representing purely 14th century architectural characteristics. Also, this cathedral imitated from rural area churches such as central portal ornamentations. This cathedral also differs from St. Sophia, because St. Nicholas has unique characteristics, and it is a masterpiece of Gothic architecture. Nowadays, some pieces damaged from weather conditions, but it does not lose its magnificence.

3.3.1 Orthodox Churches during Lusignan Period

Orthodox churches were not in a good condition and strong status almost three hundred years according to Latin churches, because they ignored Greek community in the island. Latin bishops reduced the positions of the Orthodox bishops, and this reducing was done to increase the political aims of the Latin's. Greek bishops were the delegates of the "Latin prelates" (Hackett, 1901:83). These prelates had more authority, and Lusignan rulers shaped with their faiths.

Orthodox prelates were expelled to the rural areas; as the Latin bishops of these dioceses resided in these towns, the Orthodox prelates were directed to take up their abode in certain obscure villages expressly assigned them (Hackett, 1901:85). Taxes were heavy for the Greeks and they were classified different categories during the Lusignan period. Taxation was heavy but insufficient, in many years, to meet the costs of administration. The old feudal class and the Greeks were equally discontented (Hunt, 1982/1994:215). According to them, Greek community was not maintained, and they were seemed low incomers during the three hundred years. Greek community were faced different problematic issues, and they could not find any solution to protect themselves. Hill (1972:1042) described the position of the Orthodox churches during the Lusignan kingdom. Lusignan rulers of Cyprus were faced with a conflict between their devotion to the Church of their religion and their sense of wise policy in regard to their Greek subjects; they realized better than anyone in Rome could understand the necessity of not driving the Orthodox Church to desperation.

This condition was continued many years, after a while, Orthodox churches became in a wealth, because of the increasing diplomatic relation with Byzantine Kingdom. John II who was the King of the Lusignans gets married with Medea Palaeologos in 1440 who was “the semi-Greek Marquis of Montferrat” (Hackett, 1901:154), however, this marriage continued until her death, and she died after a few month of marriage. For this reason, she could not do anything about Orthodox churches.

On the other hand, John II’s second marriage done with Helena Palaeologos in 1441 who was the Despot of the Morea, and niece of the Emperor Constantine XII

(Hackett, 1901:154-155). Helena Palaeologos also was in a member of semi-Greek community, because of the Emperor of Constantine XII. This marital was beginning point of the rising Orthodox community, and Jeffrey (1918:151) described Orthodox rising after this marriage with this paragraph:

With the downfall of the Lusignan Government in Famagusta, came to an end the pretensions of the Latin Church of the Medieval period. The two immense churches of St. George and St. Nicholas built by the Orthodox were undoubtedly erected between the years 1373 and 1571. Beyond this we have not the least evidence of date. The Mameluke invasion of 1426 and the dispersion of the Latin religious Orders is considered to have given a death-blow to the supremacy of the Latin Church in Cyprus, and the rise of Orthodox influence due to the marriage of John II. with Helena Palaeologos in 1441 probably assisted in establishing the native religion in a position of importance. To this latter date (middle of the XVth century) we may perhaps attribute the building of these two great churches.

Orthodox churches gained wealth and power because of the queen Helena. As mentioned before, Lusignan Queen Helena Palaeologa (married in c.1440) was a member of semi-Greek community, although after her marriage, she came to the island, and she gave the opportunity of their Greek community to repair the Orthodox churches, because she needed religious places to propagate her faiths. Queen Helena became a popular in the Greek community because of her donations, and Orthodox passive regime gained an opportunity in the Lusignan kingdom. According to Greek community, this independent was helped to re-establish Roman

Empire, while Lusignan period was still continue in the island (Hunt, 1982/1994:207).

Besides, Latin Queen Helena helped to Greek community for re-establish of the Orthodox churches which located at the public areas of island. These were restored with Gothic architectural characteristics, but re-development of these churches were not meaning of Westernization. For example; St. George the Greek Church in Famagusta, this Orthodox Church were built Byzantine architectural style; however, after this freedom, it was restored with Gothic rib system, and pointed arch windows. On the other hand, three windows which designed in the three apses symbolize the Romanesque identity. Also, in this monument, ornamentation was not clarified clearly. There is a symbol which belongs to the builder of the monument (Jeffrey, 1918/154). Thus, Bedesten or St. Nicholas Church in Nicosia was built with different architectural identities. Compared to the St. George the Greek, St. Nicholas Church (Bedesten) was built with more precious sculptors. These were located at the three main portals. However, these ornamentations were copied from the neighbouring Gothic Cathedral, so these two eclectic style Orthodox churches which located at the public areas were gained to chance to re-establish with Westernization influences in the Lusignan period (Fig.3.20).



Figure 3.20. i. Famagusta, St. George the Greek Church, c.14th Century, and ii. Nicosia, St. Nicholas Church (Bedesten), c.5th Century (©G. Pirlanta).

This revival of the Orthodox churches caused to increase of the Orthodox churches with westernization influences, because Orthodox churches preferred to use western influences to show their wealth and strong in the island. Through the products of Cypriote are throughout the ages may seem to be compounded of heterogeneous elements, Greek and Oriental and Western inextricably mixed, their Cypriote origin leaps to the eye (Hill, 1972:1108). There were no any council to decide the solutions, although, cathedrals, churches, and monasteries had an important power to change inhabitants mind in the thirteenth century. After a while, Greek tradition seemed in their religious places with their forms, and this growth was not influence the Latin's during the last stage of the Lusignan kingdom in the island. Lusignans accepted this growth, because Greek community was used western fine arts into their Orthodox churches for re-establish them, and Hill (1972:1108) mentioned about the Latin's espousing of Orthodox churches; in this sphere the people were more successful in standing aloof from the intruder than they were in the fine arts, which even the village churches show a gradual penetration by Western influences.

After the queen Helena, Orthodox churches gained more opportunities, and these were not limited with her period. Last Latin "Queen Charlotte" (Hunt, 1982/1994:208) may not be a member of semi-Greek; however, she spoke Greek language, so during these stages Orthodox churches were influenced mixture of Eastern and Western national identities.

3.4 Ottoman Period and Orthodox Churches in Cyprus

In 1571 in the island, Ottoman rulers were became a dominance and non-Moslem should adopted this rulers. However, Ottomans protected to non-Moslems rights and it gave them to their freedoms, but this freedom did not mean to establish their

kingdoms in the island. Ottoman government established a *vakf* system to control human beings, urban and social designs in the island. *Vakfs* had been launched as religious or philanthropic foundations like all historical buildings of Ottoman origin, such as mosques, tekkes, medreses, imarets (alm houses), aqueducts, bridges, libraries, hans (commercial buildings providing short term accommodation and storage of merchandise), customs houses, administrative and military buildings (Yıldız, 2009:118).

When Ottomans arrived to the island, they were bringing their architectural characteristics. However, it is really interesting that; Ottomans only converted to Latin Cathedrals into the mosques in the Northern part of Cyprus. St. Sophia Cathedral in Nicosia was converted to the mosque, and it called Selimiye Mosque. Selim II was the Sultan of this conquest, and Nicosia was became a capital of the island, so this impressive cathedral took his name. Ottoman designers added two minarets, because they were imported identity of the Ottoman architecture. Thus, St. Nicholas Cathedral in Famagusta was converted to the mosque, and it called Santa Sophia which was renamed as Lala Mustafa Pasha Mosque. Lala Mustafa Pasha was the general of the Sultan Selim II, and this conquest. Sultan Selim II gave his name in this mosque, because Famagusta was conquered almost one year later, and Lala Mustafa Pasha was not surrender of this conquest, finally, in 1571 island totally became a part of the Ottoman Empire. For this reason, non-Moslems witnessed of Ottoman Sultan's power, also, in St. Sophia Cathedral have two minarets. The first minarets were added in 1572 or later as indicated in a contemporary document. In a sultan's decree dated 17 Zilhicce 979/1 May 1572 addressed to the *beylerbeyi* and *defterdar* (treasurer) of Cyprus, the sultan ordered the construction of two minarets to

the mosque in Nicosia and only one minaret to the mosque in Famagusta (Yıldız, 2009:122) (Fig.3.21).

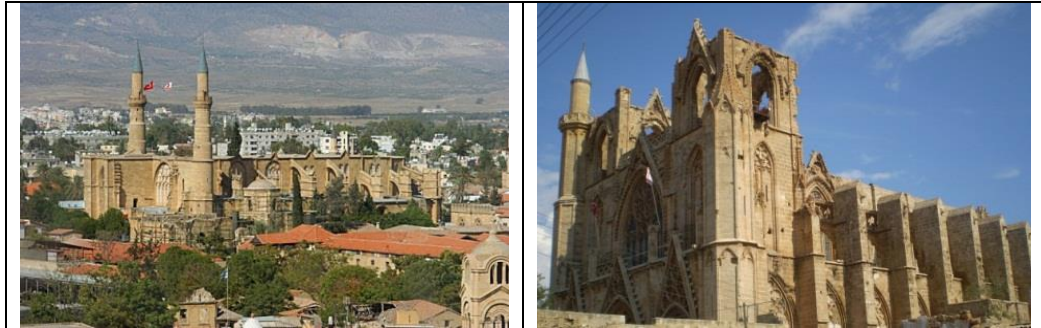


Figure 3.21. i. Nicosia, St. Sophia Cathedral (Selimiye Mosque) (URL 7) and ii. Famagusta, St. Nicholas Cathedral (Lala Mustafa Pasha Mosque) Converted in 1571 (©G. Pirlanta).

According to political aspects of wars in the Ottoman Empire, non-Moslem societies gained their independences. Due to this, Greek community renovated churches and added new additions to show new approaches for Orthodox Churches. As Jeffrey (1918:85) suggested, such a method of enlarging or rebuilding churches is peculiar to the Orthodox Churches. Ottoman government gave the privilege opportunity in 1574 to the Greek Archbishop to collect taxes from Greek community for increase the wealth of the Orthodox churches. Ottoman government took back these opportunities from the Greek community, from time to time due to current political affairs. However, due to the changing of international politics as a result of weakened power of Ottoman Empire, non-Moslem society in the Ottoman Empire, particularly the Orthodox community, the Orthodox Church grew up financially that led them to a large scale building activity in the city centres as well as in the rural areas.

This privilege opportunity gained a chance to the Orthodox churches; they were rebuilt with western influences, because these ornaments and sculptors gave the

power and wealth of them. In the public areas westernization was limited with two or three churches, because these were constructed against of Latin cathedrals. However, in the rural areas Orthodox churches were built new eclectic style. The reason of the increasing Orthodox churches in the rural areas was that; they wanted to show the strong characteristics like Gothic architectural identity. Besides, Gothic cathedrals were constructed with their national identities, but Orthodox churches were combined with Hellenistic, Byzantine, and Gothic influences during the Ottoman Rule in Cyprus. Orthodox churches were designed with simple geometric forms, and decorated without ornamentations until the mid-18th century, because of taxes as well as financial problems. For this reason, modest Byzantine style was used until mid-eighteenth century in the Orthodox churches. In the early quarter of 19th century, non-Moslem society accepted westernization style in the historical monuments, and this caused to awaking of Greeks. Also, they gained independence from Ottoman Empire, so westernization effect was started in the 19th century in the island (Yıldız, 2011:267).

Cyprus is also expected to impact the local Orthodox style. Pointed arches, bell towers, ornamentations and sculptors are couple of the significant Gothic elements of churches that inspired the Orthodox churches built in the 18th and 19th centuries. Besides, the bell tower additions were used after the construction period of the monuments for Orthodox churches. Orthodox churches lacked bells until 1857 except the Holy Cross at Omodos which was dedicated in 1812. The ones in Nicosia and Famagusta had towers (pinnacula) and wooden instruments with which they summoned the worshipers to Divine Service while only the Latin Church enjoyed the privilege of belfries and bells until the Ottoman period (Excerpta Cypria, 1908:42,

Yıldız, 2007:197-199). Similarly, although the Ottomans accorded the Orthodox Church freedom to practice their religion, bells were not permitted due to security reasons as well as not offend the Muslim society (Hill, 1948, IV:396-397, Yıldız, 2007:197-199). Thus, (Yıldız, 2000:23; Yıldız, 2007:197-199) mentioned that in the second half of the nineteenth century, the increasing number of beautifully ornamented bell towers were added to the existing Orthodox churches changed the silhouettes of the cities and towns.

Westernization period started during the last phase of the Ottoman Rule and continued during the British Colonial Rule started in 1878 and lasted in 1960. During this period an eclectic style of architecture which is a combination of the traditional styles and the western elements developed in the island (Yıldız, 2011:265). This also affected the Orthodox churches as they were renovated and built with large scales and they were redesigned with new additions. Thus, these new approaches were symbolized with several additional elements to show the identity and the power of the Orthodox Churches during the 18th and 19th centuries in the Cyprus.

Neoclassicism is a world architectural style that used in the mid-nineteenth century and aim of the style to turn back to the Hellenism architectural style. The term 'Neo-Classical', coined in the mid-nineteenth century, gives a misleading impression, implying a style devoted essentially to the revival of antique forms (Honour – Fleming, 1991:544). This style was used firstly in the England, than in the European countries, Greece and Cyprus (Fig.3.22).



Figure 3.22. Hellenistic Architectural Style (©G. Pirlanta).

This “Greek revival” phase of Neoclassicism had been pioneered in England, on a small scale; it was quickly taken up everywhere, since it was believed to embody more of the “noble simplicity and calm grandeur” of classic Greece than did the later, less “masculine” orders (Janson, 1977:560). Generally, these Hellenistic forms were used temples in the Greece such as Doric, Ionic and Corinthian columns, and sculptures. Greek art began to be taken seriously, first in studies of the temples at Paestum and Sicily, and then in Greece itself under the aegis of the Dilettanti by Stuart, Revett, and others, leading to the Doric Revival and the use of bold primitive forms in architectural composition (Curl, 1999:448). After Greece, Cypriot Greeks adapted these Hellenistic ideas in the church designs that aimed to union with Greece. Ancient Greek art was used in the ornamentation of the churches (Fig.3.23), and these Hellenistic arts were adopted from Orthodox churches.

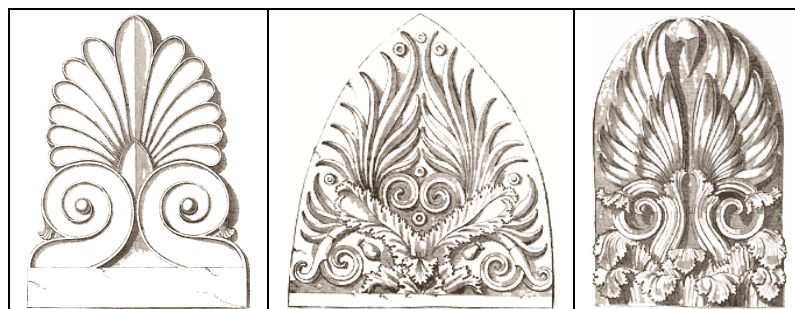


Figure 3.23. Ancient Greek Ornamentation, Adapted into the Orthodox Churches (© Owen, 1856: chapter IV, p.1; Rettelbusch, 1996:14).

Hellenistic and Byzantine architectural inspirations were the most effective styles on the buildings in Cyprus between the 18th and 19th centuries. Orthodox churches were adopted the Gothic style as well as Hellenistic and Byzantine ornamental elements in the 19th century, so these new additions and new approaches can be named eclectic style for the Orthodox Churches in Cyprus. In the mid-19th century, Orthodox churches were built with combination of the Hellenistic, Byzantine and Gothic influences. This westernization period was started to when British colony came to the island; because they were bring Victorian architectural characteristics to the island. This westernization was not affect only from Orthodox churches. Education, houses, schools, literature and art also were influenced, and were get shape in the island. Thus, Greek population were constituted important part of Westernization influences into their religious places. When the Greeks wished to build fine churches, not only in the fourteenth century, they built them, or tried to, in the Gothic style (Enlart, 1987:16).

The new eclectic styles were combined with Frankish rib system, Byzantine dome structure, Hellenistic tympana, and Hill (1972:1119) described to these eclectic styles in an architectural identity; the pointed arch, nor necessarily, as is often assumed, borrowed from the Frankish architecture in the thirteenth century, gradually ousted the round arch not only from churches, but from buildings of all kinds; but the Byzantine tradition of the domed church, cruciform or consisting of a single nave, with apse, was not affected. On the other hand, it is interesting that, all these westernization influences were used in the rural areas of the island. These rural areas churches were redesigned to make a competition between Gothic Cathedrals which are located to public areas, and Orthodox churches which are located to rural areas.

This mixture of the different identities in the religious places were described the eclectic style in the island.

Generally, Hellenistic tympana, Byzantine domes, capitals, Gothic sculptors, window types, rib systems were combined these religious places to show their architectural richness from the Latin churches. These national identities of the Cyprus were popular in the 18th and 19th centuries, and as mentioned before, these identities were used different factors, of course, literature and arts were the common elements to adopt this new eclectic style in the Cyprus. Thus, this national identity was shaped according to Cypriot lifestyles, and they were used these eclectic style at their places. These new additions to the religious places or houses became common factors in the 18th and 19th centuries. Trefoil and blind window characteristics were used in the Turkish and Greek churches and mosques. Trefoil window types came from the “English Medieval Gothic” (Given, 2005:407). This type of window was not belonging with Ottoman and French Gothic identities. These kind of Victorian elements were used in the Ottoman mosques and Orthodox churches. Thus, Doric and Ionic capitals or ornamentations were used in the some Greek churches. Mostly, they were used classical portal pediments.

It is clear that, Greek revival was increased rapidly after the World War I in the island. These developments of the Greek community were affected culture and national identity of the Cyprus. Also, Greek architectural identity was maintained in the 20th century. New eclectic style churches were built, or restored with Western influences by this way, they were seemed to build new. Mostly, differences of the Gothic and Orthodox churches were not limited with the ornamentations. Bell towers

also were common factors to explain the differences between Gothic and Orthodox architectural identities. Since the Greeks' expectations cultivated hopes for Enosis after the British occupation, there was an increase of symbolism and emerging new architectural style, which was an assortment of Byzantine and Ionic styles in the Greek buildings (Yıldız, 2007:162).

Thus, Greek society combined Neo-Classical identity with Neo-Gothic style, and these adoptions can be seen in the 19th century in the Orthodox churches with schematic pilasters and classical mouldings (Given, 2005:408). Also, as Greek Cypriots increased their demands for union with Greece during the 1910s and 1920s, the Greek Revival style took on a very different meaning (Given, 2005:408). British Colonial Rule in Cyprus caused to start of the Hellenistic ideas that accepted from Greek community. In 1878, neo-classical and neo-gothic styles were combined, and new eclectic style was used in the island. Mostly, rural area churches adopted these ideas as well as public area cathedrals, and applied on the monuments. Generally Hellenistic elements could be explained in the features (Table.3.3).

Table 3.3. General Architectural Features of Hellenistic Churches

Hellenistic Features		
Entablature	Doric order	Sculptor
Pediment	Ionic order	Ornamental element
Lintel	Corinthian order	Ionic motif
Masonry	Etruscan order	Scroll motif
Wooden roof	Composite order	Mosaic

Chapter 4

CASE STUDIES: ORTHODOX CHURCHES WITH HELLENISTIC, BYZANTINE AND GOTHIC INFLUENCES

4.1 Selection of the Cases

In this part of the thesis, a selected number of churches from different urban places and rural districts will be analysed in detail. Cases are: St. Nicholas Church (Bedesten) Lefkoşa (Nicosia), St. Mamas Church in Güzelyurt (Morphou), St. George the Greek in Gazimağusa (Famagusta) and during the Medieval area in the urban areas and St. Synesios in Dip Karpaz (Rizo Karpaso), Blessed Virgin Mary Church in Akdoğan (Lysi), St. George Church in Değirmenlik (Kythrea) and St. George Church in Mormenekşe (Limnia) selected from rural areas as the examples of the 18th and 19th centuries (Fig.4.1).



Figure 4.1. Map of Cyprus Indicating the Selected Cases and Other Churches Sited in the Thesis.

4.2 Methods of the Study

Methods to be followed for the presentation and analysis of the selected case studies are as follows: a general description in detail of the identity of the monument: a general overall view of the structure (details for its location; the characteristics that are within the research limits; literature review for the historical background and personal observations for the details which will answer the research questions). Each case study is explained with these steps; location of the churches with site plans, construction dates architectural styles, plans (orientation, relationship with its environment), justifying the reason of selecting these case studies due to its architectural stylistic character, architectural characteristics (form, material, construction techniques of each part described: walls, openings, roof covering and bell towers), architectural ornamentations, interior design characteristics (spatial organization, light source for the interior, details of interior ornamentation). After this data presentation, a theoretical approach to answer research question will be attempted which will be also summarised on a table in each case.

4.3 Evaluation of the St. Nicholas Church (Bedesten) in Lefkoşa (Nicosia)

4.3.1 Location and Construction Date of the Church

The capital of the island and the seat of the Governor and the Orthodox Archbishop lies in the middle of the plain of the Messaoria, and on the right bank of the River Pedias, here flowing to the north (Gunnis, 1936:26). Nicosia is the earliest name of the capital; however, this name is still using, and Lefkoşa is using from Turks. The earliest references to the church are made by Pierre Mesenge (1507) and by Jacques le Saige (1518), the first of whom described it as the Greek (metropolis) cathedral “dedicated to Our Lady” (Jeffrey, 1918:84). St. Nicholas Church (Bedesten) is one of

the main monuments located exactly on the centre of the walled city of Nicosia, in the Selimiye Quarter (formerly Aya Sophia Quarter), and it is 50 meters away from St. Sophia Cathedral on the northern direction, the Municipal Market on its southern direction and within walking distance which is on the northern direction to the archbishopric of the Latin Church later rebuilt and renamed as Küçük Mehmet Konak, currently by the Union of Municipailities of Northern Cyprus (Fig.4.2). It is assumed that the church was originally built with rectangular form in the 5th century.

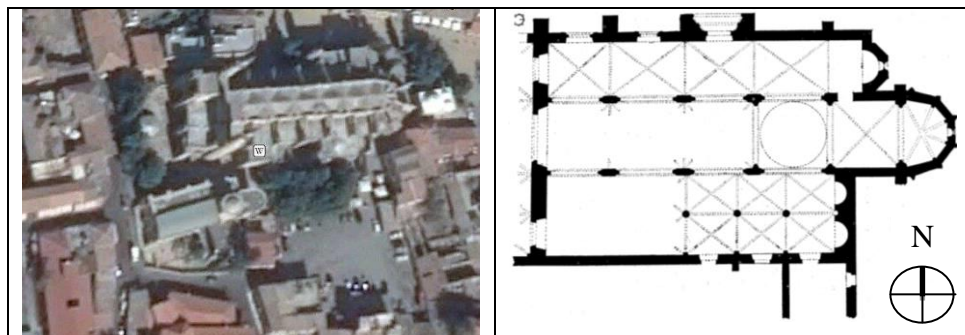


Figure 4.2. Nicosia, St. Nicholas Church, c.5th Century. Plan of the Church (©Enlart, 1987:140).

Recent survey prior to the restoration St. Nicholas church, reveals the earlier remains that could give the hint that originally it was built in the 5th century, and was later enlarged, with some Gothic additions during the Lusignan period (Jeffrey, 1918:151). In the 16th century before the Ottoman conquest, monument was used as a church. The building which was used as Bedesten (Suk-i Sultaniye) since 1573 (Yıldız, 1995:525; Yıldız, 2009:125) was originally thought to be the Orthodox Metropolis of the Venetian period in Nicosia (Jeffery, 1908:84). During the British rule, monument was used as a storage place for the stones removed from the Medieval Palace which was demolished (Yıldız, 2007:174). In the British Colonial period, monument was closed. Today, it is an exhibition and conference hall (Fig.4.3).



Figure 4.3. Nicosia, St. Nicholas Church, c.5th Century. Church Before (URL 8) and After the Renovation (URL 9).

4.3.2 Architectural Style of the Church

The plan of the church was consisted of two different structures in basilica style. These structures were built side by side. South part of the monument is representing the earliest time, and was formed of two aisles with two apses. North part of the church was added later by using rib system as well as one apse with one aisle. Dome structure was built in the second bay of the nave. Bays of the church were not in same dimensions between south and north parts. Also, piers are not in a same direction and same size. Altar was designed with lower code level; rib system was constructed with single opening. After the renovation, level differences were covered with timber parquet. However, some level differences are still visible to recognize level differences. Masonry was used to build this Byzantine monument in the Nicosia. Construction style of the monument is in a good condition although some parts of the walls were destroyed. As the construction material, yellow limestone was used; however, after the renovation project completed by UNDP, different materials used to complete the whole structure.

As a physical condition St. Nicholas Church restored in 2009 by UNDP. During the renovation period, structural and physical analyses were done, and new materials were added according to historical values of the monuments. After the renovation,

glass and timber were used to build whole part of the structure. Nowadays, church is used for conference as well as cultural centre.

4.3.3 The Reason of Selecting St. Nicholas as a Case Study

St. Nicholas Church is a mixture of Gothic portals and Renaissance ornamentations including, addition parts were designed during the different periods in Cyprus. For this reason, this church was accepted as eclectic style in Cyprus. These types of additions as suggested by Jeffrey, they did not show unfamiliarity with Cyprus architecture. As he remarked Bedesten is an example of the imitative style of building current in Cyprus during the last years of European occupation. Uninfluenced by the renaissance and pseudo-Classic Art of Italy (Jeffrey, 1918:85).

This church is selected as an example of Orthodox Church which had been subjected to several changes and enlargements such as Hellenistic wild rose motifs, Byzantine round arch and Gothic ornamental elements. However, church is keeping Orthodox characteristic like dome structure of the church was constructed with round arch windows. Also, window arches are belonging to the Byzantine style in the apse. On the other hand, adaption of Gothic identity on the north façade is visible to understand eclectic style in the monument. Pointed arches in the portals and windows, and rib system are identical elements of Gothic architecture. These two different styles were adapted in one monument with keeping both characteristics. As mentioned before, St. Nicholas Church is the first enlarged monument compared to the all case studies (Fig.4.4). Its basilica plan, rib system and northern façade details (portal ornamentations) which are reflecting the Gothic characteristics while the semi-circular apses and the dome recalls the Byzantine characteristics are the reason to select this as the case study which is also stated by Camille Enlart which is quoted

here: in the Gothic style from the thirteenth to the fifteenth century shows examples of the French, probably the Spanish and the Venetian manners; it is also varied by borrowings from Byzantine art; and finally the whole is overlaid with touches of Renaissance style (Enlart, 1987:146).

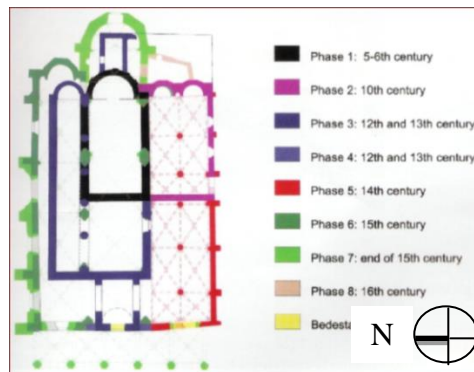


Figure 4.4. Nicosia, St. Nicholas Church, c.5th Century. Plan Showing the Evolution of the Church in Different Periods (URL 10).

4.3.4 Architectural Characteristics of the Church

As architectural characteristics, southern part had been constructed with three round arch Orthodox style window characteristics. However, southern part was damaged and after the renovation modern elements such as glass windows as well as parquet were added middle of the naves. In the western part, there were three portals, however; only one portal is still visible with Byzantine round arch system, other two portals were covered with sandstone, but arches and portal ornamentations are imprinted. On the other hand, there are two different window characteristics. Byzantine rose window was located over the first portal which still visible and Gothic lateral window was located over of the third portal. As mentioned before, the possibility that rose window was also present in Byzantine architecture (Johnson, et al., 2012:143). In the eastern part, southern apses have no any window; however, northern part is constructed with two windows to show combination of Orthodox

(vault and dome structure) and Gothic (portal ornamentation) styles (Fig.4.5).

Northern façade of the structure has three different size portals in Gothic style.



Figure 4.5. Nicosia, St. Nicholas Church, c.5th Century. Byzantine Style Rose Window and Round Arch and Gothic Style Openings on the West and Eastern Façades (©G. Pirlanta).

In the north side of the church, there are three portals. These were imitated from dominant Gothic cathedrals as well as churches. The main portal is also main entrance of the structure. It was copied from St. Sophia Cathedral in Nicosia. This portal has been designed with niches; Gothic pointed arches, and rose ornamentation over the archivolts (Fig.4.6). The motifs are foliar, serrated and vigorously undulating; there is one or two on each *vousoir* giving a compartmentalised effect (Enlart, 1987:143). Jambs of the portal were ornamented with Hellenistic wild rose motifs, and archivolts were ornamented with Gothic floral motifs. Also, end of the archivolts different human head figures were used as ornamentation. White marble was used for the lintel, and above of the lintel rectangular panels are ornamented with Gothic motifs. According to Enlart (1987:143), this panel was ornamented with Italian – Renaissance style, and St. Nicholas statue was located in the middle. Byzantine cross motif is also designed under the statue of Saint Nicholas (Fig.4.7).



Figure 4.6. Nicosia, St. Nicholas Church, c.5th Century. Drawings of Portals (©Enlart, 1987:137-138) and Gothic Style Rose Ornamentation of the Church (©G. Pirlanta).



Figure 4.7. Nicosia, St. Nicholas Church, c.5th Century. Archivolts Ornamentation in Gothic Style and Cross Symbol in Byzantine Style (©G. Pirlanta).

Second portal of the church was again designed with pseudo-Gothic. This portal was copied from Flamboyant (Neapolitan Gothic) church of St. Catherine in Nicosia (Jeffrey, 1918:85). Also, it is not a complicated according to the main portal of the church. The Gothic foliar motifs look more simple geometry. Framing of the doorways in a square dripstone is thought to be Catalan influence (Hill, Vol.3, 1948:1130) Tympanum is detailed with Gothic characteristic; pointed arch system and orders, but over the jambs are representing Hellenistic character; wild rose motifs. Between two torus mouldings on these arches and between the two colonettes of each jamb there is a groove with wild rose flowers at intervals (Enlart, 1987:144). The little relief of the death of the Virgin above the lintel of one of the doorways of the Bedestan is still inferior piece and could possibly be Greek work after the

Turkish conquest (Setton, 1997:186) (Fig.4.8). In addition, third doorway of the church was designed with Gothic pointed arches as well as complicated profile. Gothic style acanthus-leaf motif was used in the archivolt of the structure and over the third portal Gothic style gargoyle motif was used as a water canal (Fig.4.9).



Figure 4.8. Nicosia, St. Nicholas Church, c.5th Century. Second Portal of the Church on the Northern Façade with Gothic Ornamentations and Relief Sculptor, Hellenistic Lintel and Jamb (©G. Pirlanta).



Figure 4.9. Nicosia, St. Nicholas Church, c.5th Century. Third Portal with Round Arch Ornamented with Hellenistic Motifs and Jamb with Relief Carvings Representing Saints in Gothic Style (©G. Pirlanta).

Dome structure was added to the northern part in the early 16th century with Byzantine style. This octagonal cupola was designed with Byzantine pendentive structure and round arch openings (Fig.4.10). Thus, this cupola was designed with eight windows to reduce the load of the vaulting system. Also, vaulting system was

added later which located at the west end of the structure (Gunnis, 1936:56). An arch divides the apse from the next square bay of vaulting and allows of the vaulting ribs within the apse developing independently. The effect is pleasing and suitable to the “Neapolitan Gothic” style which may be considered the prevailing style of art in Cyprus at the close of the Middle Ages (Jeffrey, 1918:85). Pillars of the structure divided two aisles, and capitals were ornamented with coat of arms (Gunnis, 1936:56).



Figure 4.10. Nicosia, St. Nicholas Church, c.5th Century. i. Gothic Style Ribbed Vaults and Byzantine Dome Structure (©N. Yıldız). ii. Dome before the Renovation (URL 11).

4.3.5 Interior Design Characteristics of the Church

As a spatial organization, level differences were used to identify the additions of the church, because northern part was added later with Gothic characteristic such as rib system; however, southern part was designed with Orthodox style with barrel vault. For these reason, these level differences were used to show different architectural styles. On the other hand, after the renovation, these level differences were covered with timber parquet. There are openings in the northern and southern parts and in the altar of the church and original cover material are shown as example to the visitors. Southern part was covered with stone materials (Fig.4.11).

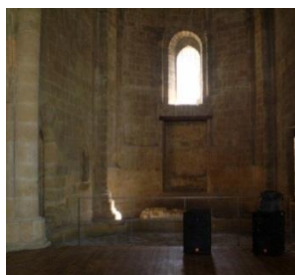


Figure 4.11. Nicosia, St. Nicholas Church, c.5th Century. Byzantine Window (©G. Pirlanta).

There are piers into the church; these are carrying the Gothic rib system of the northern part, and capitals were ornamented with Gothic acanthus – leaf and floral motifs. These piers are also connection point of the Gothic rib system. Unfortunately, roof was damaged and after renovation timber roof covering was used, but Gothic styles were imprinted on the walls such as rib systems. Southern apses were designed without windows as well as ornamentations. On the other hand, northern apses were designed with Byzantine style round openings. Windows are not enough for natural light for the structure after the renovation, because apses and north parts are dark, so spot lights were used in every step of the structure. There are not spot light to the vault system, but iron frame was designed for these spot lights to bring light to the interior (Fig.4.12). There is no any painting or furniture inside of the monument. Most probably, furniture's were designed between the huge piers, and nowadays, this tradition is continued for conferences. Oldest pictures, plans, and architectural identities are exhibiting in the southern part of the monument.

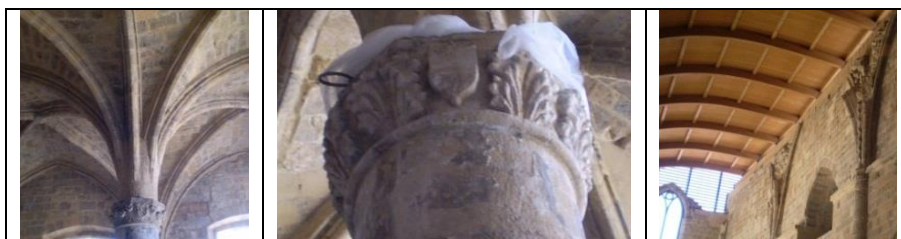


Figure 4.12. Nicosia, St. Nicholas Church, c.5th Century. i. Gothic Ribs. ii. Capital with Acanthus Leaf Motifs. iii. Renovated Wooden Ceiling. (©G. Pirlanta).

4.3.6 Concluding Remarks

St. Nicholas Church in Nicosia is a combination of Hellenistic, Byzantine and Gothic styles such as Hellenistic wild rose motifs, Byzantine barrel vault and round openings, and Gothic pointed arches as well as ornamentations. Mostly, Gothic influences are more than Orthodox characteristic. Central portal and ornamentations on the northern façade were copied from St. Sophia Cathedral in Nicosia, because cathedral is a role model for this church. Archivolt, orders, pediment, pinnacle, gable, jambs, pediment, sculptures, niches and ornamentations are directly copied from the cathedral (Fig. 4.13).



Figure 4.13. i. Nicosia, St. Sophia Cathedral, c.12th Century, the Western Portal and ii. Nicosia, St. Nicholas Church, c.5th Century, the Northern Portal (©G. Pirlanta).

On the other hand, ornamentations of the niches are not design as same characteristic with St. Sophia Cathedral. Gothic floral motifs are used in these two niches, but in the middle of the arches figures are totally different, so St. Nicholas church adopted only Gothic geometric form of St. Sophia niches (Fig.4.14).



Figure 4.14. i. Nicosia, St. Sophia Cathedral, c.12th Century and ii. Nicosia, St. Nicholas Church, c.15th Century (©G. Pirlanta): Identical Ornamentations on Niches of both Churches.

The ornamentation plan of each portal was not in the same characteristic. However, general characteristic of the whole structure is reflecting Gothic architectural style except the dome structure. Also, windows are representing Byzantine (round arch) and Gothic (pointed arch) architectural styles. Pseudo-Gothic motifs were adapted in the 18th and 19th centuries. However, Byzantine characteristics (round arch) are still visible in the whole structure, but Gothic characteristics are more than Byzantine style. Eastern part was in a ruined condition until recently. Although during the UNDP restoration project, a wooden roof is added to cover the destroyed part, the groined ribbed roof on the western part of the church is still visible to identify the original style.

This church is representing Hellenistic wild rose motifs, Byzantine round arch and ornaments and Gothic pointed arch as well as ornamental elements; however, Hellenistic architectural elements are defining the church as an eclectic style. Mostly, this church was renovated before the 18th and 19th centuries, because condition of the church design was not in health before the renovation from UNDP. Unfortunately, after the renovation church lost its eclectic style without Gothic rib system and portal ornamentations (Tables 4.1; 4.2 and 4.3).

Table 4.1. Evaluation of St. Nicholas Church in Lefkoşa (Nicosia)




St. Nicholas Church (Bedesten) in Lefkoşa			
Hellenistic Style			
Portals & Ornaments			
Windows & Ornaments	–	–	–
Portico & Ornaments	–	–	–
Roof System	–	–	–
Dome Structure	–	–	–
Bell Tower & Ornaments	–	–	–

Table 4.2. Evaluation of St. Nicholas Church in Lefkoşa (Nicosia)
















St. Nicholas Church (Bedesten) in Lefkoşa				
Byzantine Style				
Portals & Ornaments	Portal			—
	Ornament		—	—
Windows & Ornaments				
Portico & Ornaments	—	—	—	—
Roof System	—	—	—	—
Dome Structure				
Bell Tower & Ornaments	—	—	—	—

Table 4.3. Evaluation of St. Nicholas Church in Lefkoşa (Nicosia)

St. Nicholas Church (Bedesten) in Lefkoşa			
Gothic Style			
Portals & Ornaments	Portal		—
	Ornament		—
Windows & Ornaments			
Portico & Ornaments		—	—
Roof System			
Dome Structure		—	—
Bell Tower & Ornaments		—	—

4.4 Evaluation of the St. Mamas Church in Güzelyurt (Morphou)

4.4.1 Location and Construction Date of the Church

Morphou is one of the principal towns in the Nicosia district, and during the Middle Ages gave its name to one of the baronies into which the island is divided (Gunnis, 1936:348). After the division, name of Güzelyurt is using from Turks. Church is located in the Morphou district, and it is 70 meters far away from the police department. Also, it is next to the Archaeology and History of Nature Museum. Habitation in Morphou has been started since early times of history. St. Mamas Church in Morphou was constructed in the 12th century, and it was rebuilt upon the Byzantine ruins with the additions in the 18th century during the Ottoman Rule in the Cyprus, and partly re-built during the 20th century (Fig.4.15). Unfortunately, architect and mason craft of the church were not mentioned in the sources.



Figure 4.15. Morphou, St. Mamas Church, c.18th Century (©G. Pirlanta).

St. Mamas Church was built with using Hellenistic scroll motifs, Byzantine dome and barrel vault and Gothic pointed arches which widespread after the 18th century in the Cyprus. Gothic pointed arches, Byzantine dome and barrel vault characteristics, and Hellenistic scroll motifs are explaining adaptations of different characteristics in one monument. On the other hand, bell tower of the structure was added later with Hellenistic scroll motifs, Byzantine coat of arm figure and Gothic pointed arches.

Different churches on the site were constructed before the St. Mamas Church. Sizes and dimensions were different compared to the monument. The earliest, first church was estimated to date from the fifth to sixth centuries; the second church from the seventh century, and the third church from the fourteenth or fifteenth centuries (Remsen, 2010:72) (Fig.4.16). The monastery of Hagios Mamas in the village of Morphou is under the jurisdiction of the Bishop of Kyrenia district. Its church, which is Byzantine design, is said to have been erected upon the site of a celebrated temple of Astarte about A.D. 1190, during the time of Komnenian Emperors. Pococke and Drummond visited this monastery during their travels in the island (Hackett, 1901:355).

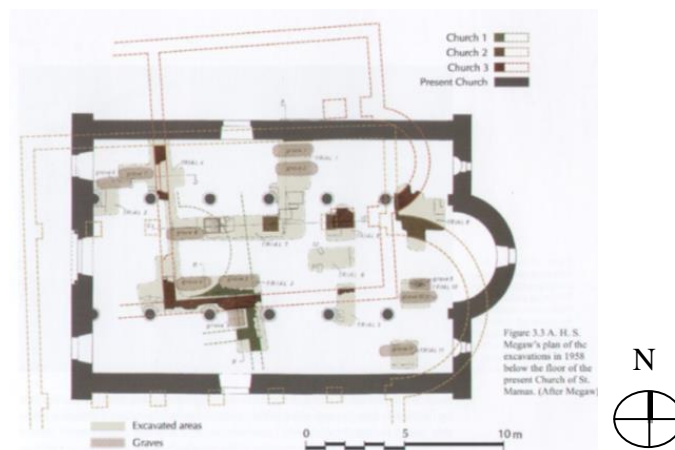


Figure 4.16. Morphou, St. Mamas Church, c.18th Century. Plan Showing Different Periods of the Church (©Jones, 2010:73).

St. Mamas Monastery is one of the complexes built in Cyprus and dedicated to a locally believed saint. Mamas is believed to live in the 3rd century. According to a common belief, he was a shepherd-boy who milked the wild deer. He was martyred at 15 or 17. His legend is beloved by the Cypriot: on his way to court to answer for non-payment of his taxes, Mamas saw a lion chasing a lamb. He rescued the lamb

and rode into court on the lion, where upon the governor remitted his taxes for life (Parthog, 1994:278).

Another legend is given by Makhairas. According to Leontios Makhairas, St. Mamas at Morphou, who came from Alaya, and in his lifetime he used to catch lions and milk them, and made cheese and fed the poor. And the Turks ran after him, and he tripped, and the vessel of milk was broken and the milk was spilled, and the place where the milk fell can be seen in the village of Alaya to this day. And he was martyred, and his parent put him into a coffin, and by the grace of the Lord it reached Cyprus at the beach of Morphou. And it was revealed to a worthy man that he should take his yoke of oxen and his four sons; and he went there, and they put a rope round it and lifted it up as though it was very heavy, so that many men would have had great toil to carry it. And when he came to the place where it is today, it stood still and no one could budge it. And he built a church and fragrant oil wells from it and it works marvels for the world, for wounds that cannot be cared. And wherever they set up his picture, there is abundance of cures, at Lefkosia, at Lemeso, at Famagusta, at Klavdia; if I were to write the cures he had worked, I should not make an end as long as I live (Dawkins, 1902-1932:33).

4.4.2 Architectural Style of the Church

St. Mamas Church in Morphou was originally designed in rectangular plan, and with triple apses and single aisle. Dome was located between first and third bays of the structure. Also, exterior porticos were located northern and western sides of the structure with Gothic pointed arches. Inside of the church, there is a balcony, and it was located under the fourth bay. Also, there is a spiral staircase which located in the south – west corner of the structure (Fig. 4.17; 4.18 and 4.19). In the 12th century

monument was used as a church, after the 18th century again used with same function until 1974 Cyprus Peace Operation. After, church is used as a museum of icons. Nowadays, this church is a museum, and Orthodox community can come to do their religious ceremony occasionally.

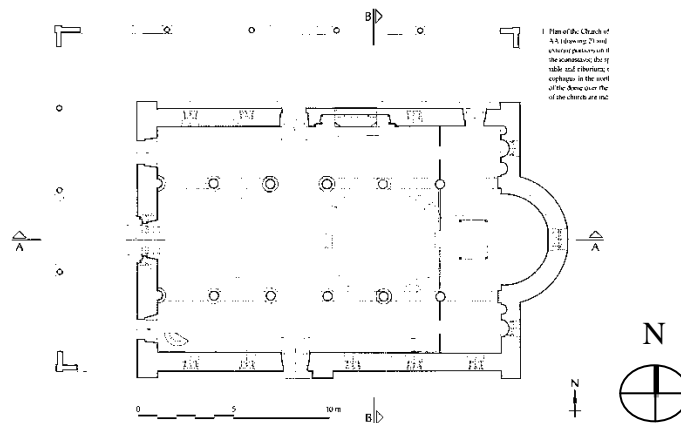


Figure 4.17. Morphou, St. Mamas Church, c.18th Century. Plan (©Jones, 2010:179).

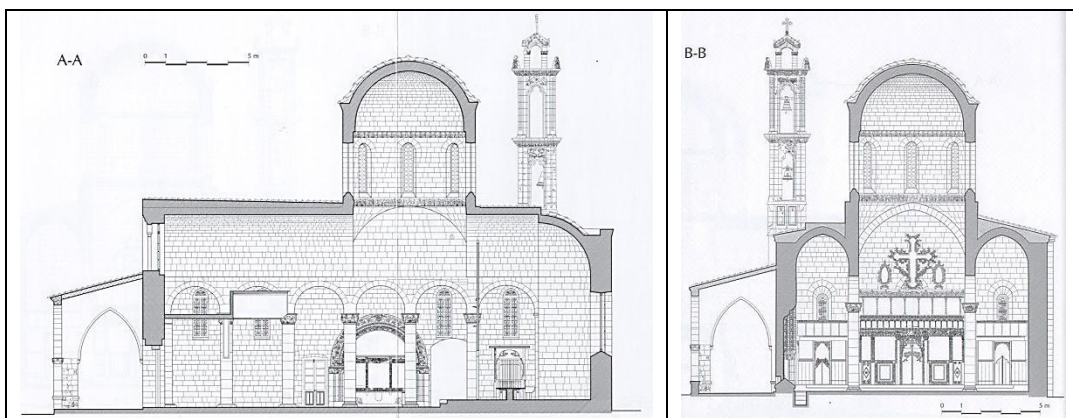


Figure 4.18. Sections of St. Mamas Church, c.18th Century (©Jones, 2010:181,182).

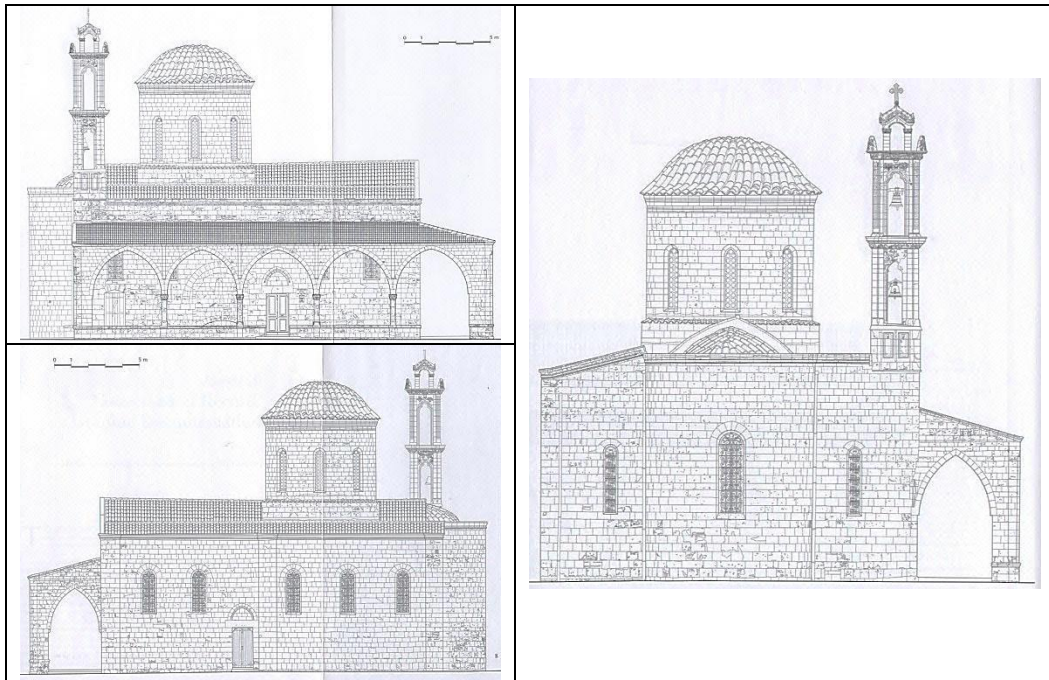


Figure 4.19. Façades of St. Mamas Church, c.18th Century (©Jones, 2010:183-187).

As a construction style, masonry was used, and limestone was selected as the main material. Structure seems a characteristic of Gothic architecture such as portico structures and arches as well as pointed arches. However, Byzantine dome and barrel structures are visible to identify mixture of styles. Regarding its features, walls are in good condition after the renovation. However, there is some erosion inside of the structure. Nowadays many tourists prefer to visit this historical monument. Also, Orthodox community has religious ceremony here every year on the day to celebrate St. Mamas. Also, next to church, museum and marriage institution were located.

4.4.3 The Reason of Selecting St. Mamas as a Case Study

St. Mamas Church in Morphou was selected as second case study, to explain adaptations of Hellenistic scroll motifs and Gothic pointed arches, besides those of Orthodox dome and barrel vault characteristics. Church has borrowed additions from Gothic buildings like their lucid simplicity and the elegance of their slim lines (Enlart, 1920:167). However, barrel vaults, dome structures, and ornamentations are

representing the Byzantine characteristics. A possible explanation of this puzzling building is that the cupola covered church and rich, clumsy ornament are a product of the Byzantine-Orthodox revival led by Queen Helena in the mid-fifteenth century (Setton, 1997:182). On the other hand, Hellenistic scroll motifs are more dominant as compared to Gothic pointed arches. Generally, Hellenistic style capitals with vegetal ornamentations were designed and Ionic ornamentations were used in the capitals. These types of Hellenistic ideas (scroll motif, Ionic ornament) mostly were used in the details of the monument, so Gothic (pointed arch) and Byzantine (dome and barrel vault) characteristics seem more than Hellenistic (scroll motif, Ionic ornament) characteristics (Fig.4.20).



Figure 4.20. Morphou, St. Mamas Church, c.18th Century. Hellenistic, Byzantine and Gothic Influences (©G. Pirlanta).

4.4.4 Architectural Characteristics of the Church

In the northern part, there are two portals and three windows. Nowadays, side portal is used for entrance to the church. Gothic pointed arch was used over the door for ornamentation of the church, and there is no ornamentation in the Gothic pointed arch. Also, Saint Mamas tomb was located in this façade. Marble is the material of the tomb and Hellenistic scroll motifs were used as ornamentations. There was an Byzantine round arch design over of the tomb, but nowadays this structure was not

alive. However, there is an imprint that Byzantine round arch was located to identify his tomb. Over of the portico arch, there are two angles which carry an inscription (Fig.4.21).



Figure 4.21. Morphou, St. Mamas Church, c.18th Century. Tomb of Saint Mamas, Portal Ornamentation with Rosette Motif in Hellenistic Style and Gothic Style Tympanum and Inscription Banner on the Northern Façade (©G. Pirlanta).

Southern part was designed with one portal and five windows. Portal was ornamented with Hellenistic pediment. Lateral windows were ornamented with Byzantine round arch characteristic, and scroll iron grills are reflecting Hellenistic ideas. On the Eastern part of the church, there are three windows, and one of them is located in the middle of the apse. Lastly, western part was constructed with three different sizes portals, and windows. Windows of the church have coloured glasses and stucco frames. Each window was ornamented with scroll iron grills as Hellenistic characteristic a work of 1950s and each part of the windows were ornamented with steel bars. However, Hellenistic scroll motif is combined with Byzantine round arches. Location of the dome structure was decided during the vaulting construction, because the hemispherical dome which rises over the last two bays of the nave is supported on a tall cylindrical drum pierced by six elongated round headed windows (Enlart, 1987:167) (Fig.4.22). Barrel vault and dome structure were built with pure Orthodox characteristic. This system was used in every Orthodox churches.



Figure 4.22. Morphou, St. Mamas Church, c.18th Century. Window Grills with Hellenistic Motif, 20th century and Byzantine Round Arch and Dome, c. 18th century (©G. Pirlanta).

Church was built with six portals. Western side of the church has three portals. Above the central portal, three windows divided with marble traceries. Central portal was constructed with Gothic pointed arches and jambs as well as slender colonettes. Also, ornamentation of the portal is representing the Cypriot Gothic characteristic such as mixture of Gothic pointed arches with Hellenistic scroll motifs. The flattened bases rest on tall, fluted octagonal plinths and where their torus protrudes beyond the plinth it is supported on a row of small brackets in the form of reversed pyramids with a ball at the apex, an ornament much abused in Cypriot Gothic (Enlart, 1987:168). In the west side of the central portal, there is an icon which symbolizes the St. Mamas riding a lion sculpture. Saint Mamas motif was ornamented with Hellenistic characteristics as Ionic columns and scroll motifs. On the other hand Gothic adaptations were used in the finial and pediment ornamentations, so two different national identities were used in this church. In the west façade there was a wooden staircase in 1950s; however, today there is not a staircase. There was a masonry, quarter – turn staircase with a wooden banister located on the southern end of the west portico which led to the interior balcony. It was removed in 1958 (Remsen, 2010:79) (Fig.4.23). This church is built with portico, and this structure was used west and north sides of the church. Portico rebuilt in 1907, and extensive alterations in the late 1950s (Jones, 2010:14) West side of the portico has four

pointed arches, and north side has five pointed arches with Hellenistic scroll motifs and Gothic pointed arches. Each Gothic pointed arch is supported by short octagonal columns with block or cushion shaped, floral capitals carved with various *Neo-Grec* revival motifs (Remsen, 2010:78) (Fig.4.24).

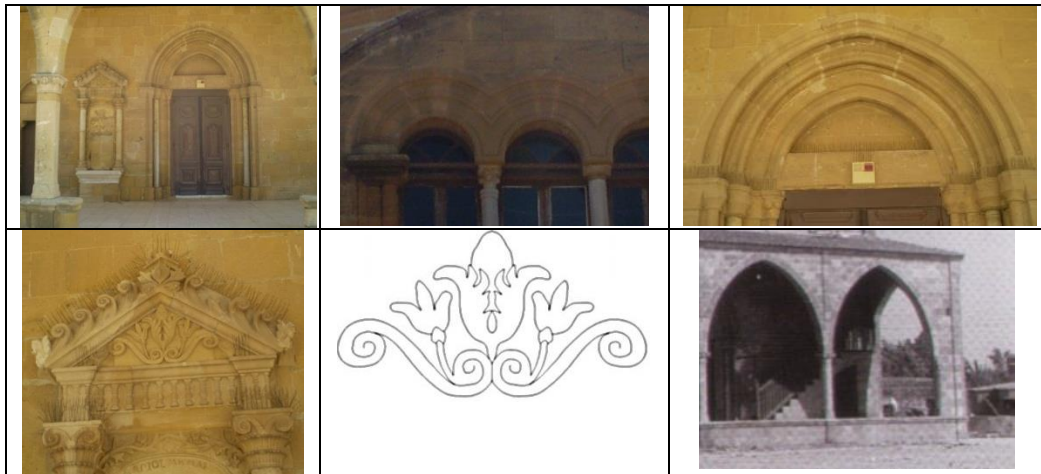


Figure 4.23. Morphou, St. Mamas Church, c.18th Century. Central Portal Ornaments in Hellenistic and Gothic Styles (©G. Pirlanta) and Staircase on the West Façade (Enlart, 1987: Plate XVII).



Figure 4.24. Morphou, St. Mamas Church, c.18th Century. Hellenistic Style Capitals with Vegetal Ornamentations on the Capitals on the West and North Portico (©G. Pirlanta).

Orthodox community were not allowed to build a bell tower until the 18th century. After given to freedom they started to build bell tower with different period styles, and (Remsen, 2010:81- Jones, 2010:14) mentioned that the bell tower is located at the northeast corner of the church in 1900. Square in plan and bilaterally

symmetrical, it is constructed of finely cut limestone ashlar blocks with thin joints in the Cypriot *Neo-Grec* style such as combination of Gothic pointed arches with Hellenistic scroll motifs. Also, Remsen (2010:81) described that the tower is constructed on a solid base added to the top of the northeast corner of the church. The tower has three sections: the base divided into lower and upper sections ornamental moulding, two open stories in the middle with bells, and an upper lantern. The lower open story is constructed with rectangular piers at the four corners.

In the northern part of the bell tower is embellished with Hellenistic scroll motif, Byzantine coat of arms figure and Gothic pointed arches. In the first part, two angels are carrying a round medallion, and under these angels Hellenistic scroll motifs were used with Byzantine leaves, and over them, there are floral ornamentations as cornice. Capitals were ornamented with more than one human faces. In the second part, two dragons' motifs were used, and these are carrying pieces which ornamented with Hellenistic scroll motifs. There is a human face in the between dragons. Over the human face, there is a Hellenistic wild rose motif which located between Hellenistic scrolls. Capitals were ornamented with Hellenistic scroll motifs with grape figures.

In the first part of southern façade of the tower, two angels are flying, and their faces are looking each other. Under these angels two Byzantine leaf motifs were used sides of the Gothic pointed arch. Also, colonettes capitals were ornamented with flower motifs. In the second part, flower motifs were used over the Gothic pointed arch, and a human mask is located centre of these motifs. Again capitals were ornamented with Hellenistic scroll motifs. Thus, third part of the bell tower was designed with different ornamentations, but capitals of the colonettes were copied nave details

which located under the dome structure. In the eastern part of the bell tower, St. Mamas lions were located over the Gothic pointed arch, and these lions are fighting, because their paws are touching each other. Also, capitals were ornamented with human faces. Byzantine coat of arm figure was designed on the right side which over the Gothic pointed arch and acanthus - leaves were designed on the left side of the pointed arch. A human face was located between these two Byzantine motifs. Hellenistic scrolls and grapes motifs are ornamented in the capitals. In the western part of the tower Byzantine leaf and Hellenistic scroll ornamentations were used. Kind of Gothic acanthus – leaf motif was designed with Hellenistic scrolls and human body was located in the middle of this ornament. On the other hand, Byzantine dragon motifs were used in the third part of the bell tower (Fig.4.25).



Figure 4.25. Morphou, St. Mamas Church, 1900. Details of Ornamentation of the Bell Tower in Hellenistic, Byzantine and Gothic Styles (©G. Pirlanta).

4.4.5 Interior Design Characteristics of the Church

Altar was located in the eastern part of the church design and Saint Icons were used in the iconostasis. This part was ornamented with several motifs such as Hellenistic scrolls, Gothic acanthus – leafs and animal figures. There are slender columns in front of the icons and these were ornamented with Hellenistic characteristics such as scroll motifs and marble columns. These Hellenistic marble columns were painted

with different colours. Saint icons were not used in the altar part, northern and southern walls are also ornamented with these Saint icons (Fig.4.26).



Figure 4.26. Morphou, St. Mamas Church, c.18th Century. i. Iconostasis (Jones, 2010:183). ii. Details of the Ornamentation of the Iconostasis (©G. Pirlanta).

As mentioned before, Saint Mamas tomb was located in the north façade of the monument. In interior part of the northern side, tomb was ornamented with Hellenistic scroll motifs, Byzantine floral ornaments and Gothic acanthus - leaf figures. Also, Byzantine round arch is still visible to identify flamboyant ornamentations. Shrine was painted with green, brown and red colours. Again Hellenistic scroll motifs were used interior part of the marble tomb. Three different Saint Icons were located over of the tomb, and Saint Mamas icon is located in the middle part of the panel. However, capitals were ornamented with scroll motifs. In the lintel part, there are motifs which symbolize Saint Mamas, human heads and animal figures. Thus, tympanum of shrine was ornamented with Saint Icons. Orders

were ornamented with Gothic acanthus – leaf motifs and jambs were designed with Hellenistic wild rose motifs (Fig.4.27).

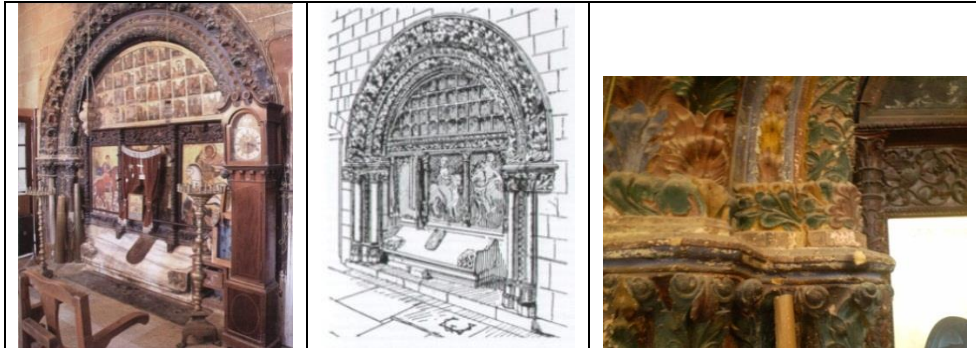


Figure 4.27. Morphou, St. Mamas Church, c.18th Century. Tomb of Saint Mamas with Hellenistic Ornamentation (©Jones, 2010:37) and Drawing of the Enlart (Enlart, 1987, Jones, 2010:87).

The shrine of the saint, a tomb set in a wall niche, has undergone many alterations, the latest in 1907; here to the foliage is the typical Cypriote swollen, crinkled leaves, so full and heavy that they might well be insensitive imitations of the Medieval style (Setton, 1997:182). There are more than one pulpit for bishops and archbishops to make their historical religions, these were ornamented with Hellenistic scroll motifs, Byzantine floral elements and Gothic acanthus - leaf motifs, and painted with golden colour. Generally, Mamas Lion, Gothic floral motifs, Hellenistic scroll motifs and Byzantine coat of arm figures were used at these places (Fig.4.28).



Figure 4.28. Morphou, St. Mamas Church, c.18th Century. Details of Ornamentation in Hellenistic and Byzantine Styles on the *Cathedra* and Pulpit (©G. Pirlanta).

There are two capitals which located under the dome structure. These were ornamented with *tete des fleurs* type of human faces and leafage which seems to have been a favourite motif with the Cypriot masons of the XVth century (Jeffrey, 1918:222). These are representing the pure French art. Enlart (1987:169) described the motifs with these sentences; on the north a man with his hair and beard, worn in the style of the fourteenth century, represented by leaves and on the south a women garlanded with vine-leaves whose stalks issue from her mouth. Byzantine barrel vault was covered with mortar and there is some erosion around of the structure. Under the Byzantine barrel vault two capitals were ornamented with floral elements which are representing the Gothic identity (Fig.4.29).



Figure 4.29. Morphou, St. Mamas Church, c.18th Century. *Tete Des Fleur* Motifs on the Capitals in the Nave (©G. Pirlanta), Drawing by Camille Enlart (©Enlart, 1987:168).

Galleries are commonly used in the Orthodox churches to divide private place for women. Spiral staircase was designed to reach to the gallery part of the church. A relatively crude gallery was added in the western part of the church. It is supported by shallow arches inserted into the north and south walls and by the four western columns (Remsen, 2010:85). Concrete gallery was renovated and changed in the 1950s. Furniture's are representing the local fashion of the Orthodox churches.

Probably these are changed after the renovation of the church in the 1950s. These were located under the concrete gallery, and there is a gap between two lines. Also, furniture's are located in the northern and southern part of the interior. These are not in the same level of the ground. There are code levels approximately ten centimetres. Windows are not enough to bring natural light to the interior, because church is dark without chandeliers. For this reason different size of chandeliers are using to brighten inside of the structure. These flamboyant chandeliers are used in different part of the church. Mostly, they are located middle of the Byzantine round arches (Fig.4.30).



Figure 4.30. Morphou, St. Mamas Church, c.18th Century. i. Concrete Gallery (©Godeau, 2010:86), ii. Wooden Furniture and iii. Cristal Chandelier of the Church (©G. Pirlanta). Added in the 20th Century.

4.4.6 Concluding Remarks

The church part of the St. Mamas Monastery, which is the case study, seemed was renovated with Hellenistic scroll motifs, Byzantine dome and barrel vault and Gothic pointed arch characteristics. Generally, adaptations of Gothic pointed arches and Hellenistic scroll motifs are more than Orthodox style. This eclectic style church was renovated after 18th centuries; however, Orthodox characteristics are still visible to understand the additions to the structure such as dome and barrel vault. Central portal was designed with Gothic ornamentations as well as pointed arches. Hellenistic scrolls and Gothic pointed arches are major identities in the whole structure.

In the windows, Orthodox style round arch was used, but lateral windows were designed by using Orthodox round arch as well as Hellenistic scroll grills. However, apse window which over the central portal was designed with Gothic influences such as coloured glasses and mullion ornamentations. Compared to case studies, two churches St. Mamas Monastery in Morphou and St. George Church in Mormenekşe (Limnia) were designed with portico structures, and St. Mamas Church in Morphou is the first example that explains and identifies the characteristic of the Gothic architecture such as pointed arch and ornamental elements. Gothic identity is the major style of pointed arches, and Hellenistic scroll motifs are major styles for capitals and relief motifs. Portico was located in the north and west side of the structure; this system was directly copied from St. Sophia Cathedral. St. Mamas was used Lusignan style portico structure. Mostly, Gothic pointed arches and floral elements were used in portals, windows, capitals, and bell tower ornamentations. Piers are supporting the Byzantine barrel vault system of the church, and capitals were ornamented with Gothic vegetal characteristics. Also, portico capitals were ornamented with Hellenistic motifs such as scroll figures.

This church is a combination of Hellenistic scroll and Ionic motifs, Byzantine round and barrel vault and Gothic pointed arches and vegetal ornamentations. There are no nave structures inside of the church, so this church was designed with pure Orthodox characteristics before the renovation in the 18th and 19th centuries. Over the Byzantine barrel vault, dome was located and pendentive was used to carry the load of the structure. There are eight windows to reduce the load of the structure, and these are representing Orthodox dome characteristics as well. In the 18th and 19th centuries, bell towers were added to the Orthodox churches, and St. Mamas Church

in Morphou was effected this style. Hellenistic scroll motif, Byzantine coat of arm figure and Gothic pointed arch identities are significant styles for bell tower ornamentations, and they were used to identify wealth of the church. Greek community was used Hellenistic (scroll motif and Ionic motif) and Gothic (pointed arch and acanthus – leaf motif) influences more than Orthodox characteristics, because 18th and 19th centuries were rising period of Orthodox churches, and they could be as role models like Gothic cathedrals. (Tables 4.4; 4.5 and 4.6).

Table 4.4. Evaluation of St. Mamas Church in Güzelyurt (Morphou)











St. Mamas Church in Güzelyurt (Morphou)				
Hellenistic Style				
Portals & Ornaments	Portal			–
	Ornament		–	–
Windows & Ornaments			–	–
Portico & Ornaments				
Roof System		–	–	–
Dome Structure		–	–	–
Bell Tower & Ornaments				

Table 4.5. Evaluation of St. Mamas Church in Güzelyurt (Morphou)



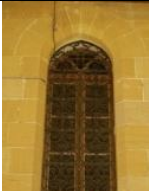













St. Mamas Church in Güzelyurt (Morphou)			
Byzantine Style			
Portals & Ornaments	—	—	—
Windows & Ornaments			
Portico & Ornaments	—	—	—
Vault System		—	—
Dome Structure			—
Bell Tower & Ornaments			

Table 4.6. Evaluation of St. Mamas Church in Güzelyurt (Morphou)

St. Mamas Church in Güzelyurt (Morphou)				
Gothic Style				
Portals & Ornaments				—
Windows & Ornaments		—	—	—
Portico & Ornaments	Portico			
	Ornament			
Vault System		—	—	—
Dome Structure		—	—	—
Bell Tower & Ornaments				—

4.5 Evaluation of the St. George the Greek Church in Gazimağusa (Famagusta)

4.5.1 Location and Construction Date of the Church

The third city of Cyprus is called Famagusta, situate on the seashore (Gunnis, 1936:80). Today, name of the city is calling Gazimağusa, and Walled City is using like an open museum for tourists, and historical monuments are representing different identities. St. George the Greek is built 150 meters away in the south-east part of the St. Nicholas Cathedral in Walled City of Famagusta and close to Canbulat Bastion (Pirlanta, 2013:4). Stewart (1908:70) described that a short distance south of St. Nicolas. It is in the heart of the Greek quarter in Famagusta. Currently Church of St. George is in ruin. It is thought to have been constructed in the 14th century. Unfortunately, architect and mason craft of the church were not mentioned in the sources.

Attached to this large basilica style church, there are ruins of another church which is dedicated to St. Simeon. Church of the St. George of the Greek is a mixture of two styles, because triple apse systems were built with using Byzantine style (round arch), and windows were designed with using Gothic style (pointed arch) (Pirlanta, 2013:10, 13) (Fig.4.31). St. George the Greek and St. Simon churches are poor state of preservations because of wars which resulted to damage the churches, and whether conditions of island (Pirlanta, 2013:7).



Figure 4.31. Famagusta, St. George the Greek, c.14th Century. Site Plan and Western Façade of the Church (©G. Pirlanta).

4.5.2 Architectural Style of the Church

St. George the Greek Church was designed with basilica style with adopting Byzantine round arch window and Gothic portal identities. Dimension of the church is different according to the other Byzantine churches. Total size of the St. George the Greek and St. Simon churches are second greatest monuments in the Famagusta. St. George the Greek is a largest Orthodox church in Cyprus measuring 37.5×20.5 m² (Lourenço - Ramos, 2008:4).

The width of the nave of St. George the Greek Church was larger than most of the nave of Gothic churches. For this reason, middle piers were thicker size to carry the Gothic rib system of the church, and sizes of middle piers are not enough to prove the dome structure over the Gothic rib system. Most probably, these piers were carried the Gothic rib system, but these supporting elements are not enough to carry the roof structure. Gothic flying buttresses provided to support beginning and ending point of the rib system. Lack of supporting elements could be reason of the larger size of the middle piers of the church (Pirlanta, 2013:10) (Fig.4.32 and 4.33). Masonry is the main construction style and limestone was used in church design. Unfortunately, these stones were not cut in same proportions and orders. Rectangular plan shape was used in the church except altar part.

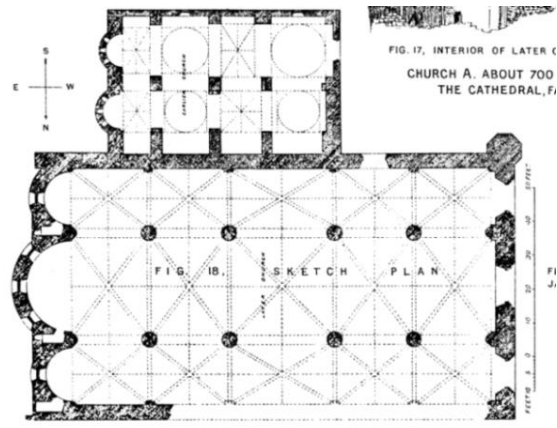


Figure 4.32. Famagusta, St. George the Greek, c.14th Century. Plan of Two Churches of St. George the Greek and St. Simeon (©I'Anson, 1883:32).

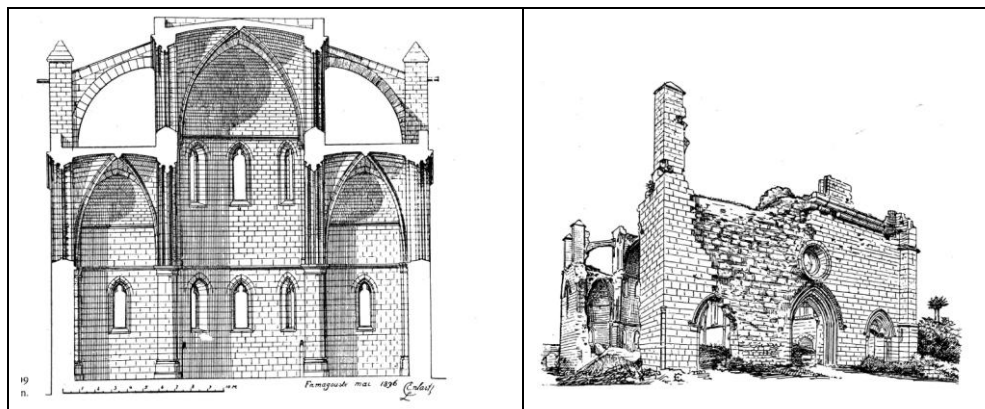


Figure 4.33. Famagusta, St. George the Greek, c.14th Century. i. Section of the Church. ii. West and North Façades (Enlart, 1987:254, 256).

4.5.3 The Reason of Selecting St. George the Greek as a Case Study

St. George the Greek Church is a Byzantine church but, there is a Gothic influence to the monument such as pointed arch windows (Pirlanta, 2013:13). Thicknesses of the walls are different compared to the other Byzantine structures, because Gothic rib system of the church destroyed because of earthquakes as well as load bearing of the rib. For these reason, walls were constructed to carry the load bearing of the Gothic rib system.

Also, according to scholars this monument was designed with dome structure over the Gothic rib system, because dome is a significant structural element of Byzantine

architecture. Some scholars who wished to prove the origin of this as a Byzantine architecture are claiming to have a dome alongside the ribbed vaults that covers each bay, but some other authors are against this idea and suggest purely gothic vaults covering each of the bays in the whole building (Pirlanta, 2013:3). Thus, Papacostas (1999:72-25) defined the main characteristic of dome structure in the historical monuments, on quarter of the Cypriot churches are small, single-aisle vaulted chapels after the dome-hall scheme; this is the most popular type of structure.

4.5.4 Architectural Characteristics of the Church

Church was designed with six flying buttresses as Gothic style. However, today only one of them survived. Triple apses have Gothic style lancet windows, but all windows are not designed as same characteristics. Church was renovated with Gothic characteristics such as; window, flying buttress, and rib system. Byzantine rose window on the western part. There is a staircase tower in the St. George the Greek; this tower could be used for military or gallery or bell tower (Pirlanta, 2013:8). North portal of the church was gone and there is no any structure to analyse the characteristics of ornamentations. There are symbols of the Saint George in the north, south and west façades of the church. This motif drawing by Edward I'Anson, and by a careful research is possible to find his motifs on the façades. In addition, there are Greenman ornamentations on the outside corners of the church. Greenman is a symbol so commonly use in Gothic architecture particularly in England and its iconography goes back to some myths in the Hellenic world and also some stories in the Bible. The mask motifs in St. Nicholas Church (Bedesten) in Nicosia are different versions of this figure (for detail information about the Greeman figures in Cyprus see Yıldız in 2002:835-850; Yıldız, 2004:79-102) (Fig.4.34).

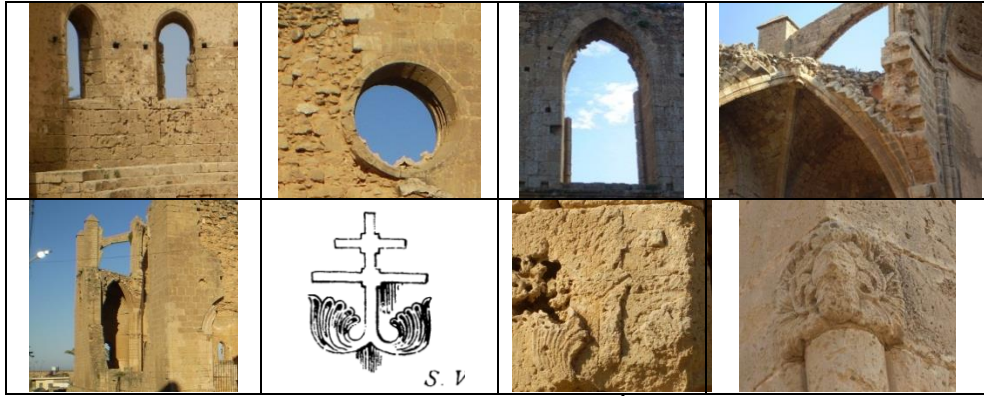


Figure 4.34. Famagusta, St. George the Greek, c.14th Century. i. Gothic Style Lancet Window on the Apse. ii. Rose Window on the Western Wall. iii. Gothic Style Window on the South Wall. iv. Flying Buttress between the Central Apse and North Apse. v. Northern Façade. vi. Cross on the Right Jamb of Each of Three West Doors (©I'Anson, 1883:32). vii. Cross on the Jambs of Southern Portal. viii. Greenman Figure (©G. Pirlanta).

However, main and lateral portals of the church are still visible to analyse and understand the Gothic characteristic of the ornamental elements in the west façade. The two Gothic lateral portals have two arches with mouldings that rest on colonettes whose capitals are carved with clusters of leaves (Enlart, 1987:256). However, main portal was designed without colonettes, but it has three arches. There is also a hood – mould carved with a thick torus moulding ornamented on both sides with two rows of large leaves, all of identical design (Enlart, 1987:256-257) (Fig.4.35).



Figure 4.35. Famagusta, St. George the Greek, c.14th Century. i. Triple Portals on the Western Façade. ii. Archivolts of the Central Portal on the Western Façade (©G. Pirlanta).

4.5.5 Interior Design Characteristics of the Church

Lucchese (2012:8) described that, it is curious in plan; the nave consist of five bays, divided by circular piers 4 feet 7 inches in diameter and 49 feet 6 inches wide from centre to centre columns. By a careful analysis of the St. George the Greek, the piers which are made in the middle bay of the nave (bay in number: third), the dimensions of these mentioned piers and the spanning of the arches are bigger than the others and spans (Pirlanta, 2013:3). There are level differences in the middle part of the monument, and these level differences helped to piers for carried the rib system. As mentioned before in the middle part sizes of four piers are bigger than others, so these piers were designed different sizes to carry the rib system. These factors could be second reason of the Gothic rib structure of the St. George the Greek that church was designed except Byzantine dome structure (Pirlanta, 2013:10). Piers of the structure are poor state of preservations, and they were supported with extra materials. Three lobed piers and 52 ribs on the aisle walls are supporting the Gothic rib system. Gothic rib systems were connected together in the roof section by keystones. Three lobed colonettes and 52 ribs on the aisle walls are supporting the ribs system. Gothic ribs were connected together in the roof section by keystone (Pirlanta, 2013:8). On the Gothic rib systems, there are some potteries inside of the rubble stones, and they covered with mortar. This system was prevalent during the Byzantine period, because the churches loads are beginning from top to foundations, so foundation stones which they carry the weight of the church must be very thick and large, and these stones from foundations to top should be getting smaller and thinner. This method reduces the load, and consequently roof becomes slight (Pirlanta, 2013:8) (Fig.4.36). Christ painting was designed in the west part of the church, nowadays its condition is poor state of preservation. Bishop and religious

painting were ornamented in the triple apses of the church. Again their condition is not strong, and there is no chance to renovate this church.



Figure 4.36. Famagusta, St. George the Greek, c.14th Century. i. Piers of the Nave. ii. Gothic Arches of St. George and St. Simeon Churches. iii. Potteries Inserted into the Apse Vault (©G. Pirlanta).

4.5.6 Concluding Remarks

St. George the Greek Church in Famagusta was selected as a case study to understand the adaptations of Gothic influences in the urban centres such as pointed arches and rib system. St. George the Greek Church is a Byzantine church, but they are reflecting the Gothic elements such as central portal which ornamented with Gothic ornamental elements such as archivolt, and mullions of the windows. Thus, since this church was built in basilica style, then it is expected that the roof should be Gothic rib system. In fact the traces of the ribs on the aisle walls prove the Gothic style. This rib character is representing the Gothic identity. Some authors, moreover, argued to structural element of St. George the Greek Church. In fact, these can be the reason of the larger dimensions of the third bay of the nave of St. George the Greek (Pirlanta, 2013:13.14).

Tassos Papacostas, and Michael Walsh claimed to have a Byzantine dome structure over the St. George the Greek Church, and they wrote information's about this issue

in their books and articles. However, Edward I'Anson, George Jeffrey, and Camille Enlart were emphasized the Gothic rib system for the roof structure, because they couldn't find any clue to support the Byzantine dome ideology. Different stylistic combinations in St. George the Greek Church may be the cause of understanding the roof type of the church. In fact the traces of the ribs on the aisle walls prove the Gothic style (Pirlanta, 2013:9, 14).

In view of the published plans of St. George the Greek were drawing with ribbed vault, and there is no any evidence to identify the dome. St. George the Greek is a combination of Byzantine as well as Gothic styles. Dome is a dominant element in the Byzantine period, but also there are some inspirations of Gothic period in this church such as windows (Pirlanta, 2013:14). There is a bell tower in the south-west of the church, and it is representing Gothic identity; however, today, church is a ruin and there are missing points to identify the exact characteristics of St. George the Greek Church in Famagusta (Tables 4.7; 4.8 and 4.9).

Unfortunately, this church was not renovated in the 18th and 19th centuries; because Ottomans were used St. Sophia Cathedral later called Lala Mustafa Pasha Mosque in the city. There is no chance to apply Orthodox faiths in the Famagusta, because church is 150 meters away from the mosque. After Ottoman period, church was not used as a church function.

Table 4.7. Evaluation St. George the Greek Church in Gazimağusa (Famagusta)


St. George the Greek Church in Gazimağusa (Famagusta)			
Hellenistic Style			
Portals & Ornaments		–	–
Windows & Ornaments	–	–	–
Portico & Ornaments	–	–	–
Roof System	–	–	–
Dome Structure	–	–	–
Bell Tower & Ornaments	–	–	–

Table 4.8. Evaluation St. George the Greek Church in Gazimağusa (Famagusta)








St. George the Greek Church in Gazimağusa (Famagusta)			
Byzantine Style			
Portals & Ornaments	–	–	–
Windows & Ornaments		–	–
Portico & Ornaments	–	–	–
Roof System	–	–	–
Dome Structure	–	–	–
Bell Tower & Ornaments	–	–	–

Table 4.9. Evaluation St. George the Greek Church in Gazimağusa (Famagusta)

St. George the Greek Church in Gazimağusa (Famagusta)			
Gothic Style			
Portals & Ornaments			—
Windows & Ornaments			—
Portico & Ornaments	—	—	—
Roof System		—	—
Dome Structure	—	—	—
Bell Tower & Ornaments		—	—

4.6 Evaluation of the St. Synesios Church in Dip Karpaz (Rizo Karpaso)

4.6.1 Location and Construction Date of the Church

The ancient city of Karpasia lies two miles below the modern village and close to the sea (Gunnis, 1936:410). Dip Karpaz is the new name of the Rizo Karpasio. St. Synesios church in Rizo Karpaso was built in the 18th century with eclectic style such as architectural characteristics and ornamentations. Unfortunately, architect and mason craft of the church were not mentioned in the sources. Near to the monument, mosque is built with Islamic characteristics and primary (Arrenagogio) school is built with Hellenistic idea like St. Synesios Church. This church is an example to identify adaptations of different characteristics. This monument was enlarged with other Orthodox churches in the 18th century, because additions are representing the adaption of Hellenistic scroll motifs, Byzantine barrel vault and round arches and Gothic pointed arches (Fig.4.37). As a physical characteristic, church only opens to the Orthodox religious days for their faiths. Otherwise, monument is not use from the citizens. For this reason, physical condition of the church is poor state of preservation, and erosions are damaging the monument. Humidity and squalor are main factor that caused to erosion.



Figure 4.37. Dip Karpaz (Rizo Karpaso), St. Synesios Church c.18th Century (©G. Pirlanta).

4.6.2 Architectural Style of the Church

A church plan in an Orthodox style with the nave covered along its main axis by three domes in succession, which is a local Byzantine style developed particularly in Cyprus shows the signs of being extended at various periods (Yıldız, 2011:268). There are six Gothic pointed arch windows to the dome structure, and this method was used to decrease the load of the structure. Above the dome structure, a lantern is carrying the cross shape which imported for Orthodox faith. Also, in the main dome structure, there is one Byzantine round arch window, and shape of the dome is representing the earliest time that the structure was built first before the adaptations. Thus, these dome structures were located above of the Byzantine barrel vault with drums. Openings are representing Gothic architectural identity such as pointed arches. It is clear that, this dome structure was added during the enlarging period of the church (Fig.4.38). As a construction style masonry was used during the construction and enlargement period. Greek Bishop of the Orthodox Church used this monument during the Latin period in the island (Enlart, 1987:309), because as mentioned before, Orthodox churches and society was forced to use rural areas to build their historical monuments. Church was built with typical Orthodox characteristics such as barrel vault and dome structures.



Figure 4.38. Rizo Karpaso, St. Synesios Church c.18th Century. Different Sizes and Types of Dome (©G. Pirlanta).

4.6.3 The Reason of Selecting St. Synesios as a Case Study

This church is selected as a case study to explain Hellenistic scroll motifs, Orthodox dome and barrel vault structures and Gothic pointed arch adoptions in the 18th and 19th centuries. Church was designed with pure Orthodox architectural characteristic such as barrel vault and dome structures. However, after the enlargement period, church adapted Hellenistic scroll motifs and Gothic pointed arches. Second dome structure was added with bell tower. Shape of the second dome structure is better than the first dome. These national identities were combined each façade of the church. Mostly, portals, windows, and bell tower parts were ornamented with these eclectic styles in the Rizo Karpaso.

4.6.4 Architectural Characteristics of the Church

Windows sizes and dimensions are changing during the times. However, Gothic pointed arch and Orthodox round arch influences are more clearly and each window has not same characteristics. Two Byzantine round windows were located below of the Byzantine arches. In the northern part of the monument, different sizes and types of the windows are representing the adaptations of the different identities. Window is located under the Byzantine arch system, so these are the proofs of the enlarging idea. Also, Gothic round window was ornamented with cross shape at the eastern part which located to the first part of the bell tower. Two Byzantine round windows were located under the barrel vaults of the structure (Fig.4.39).



Figure 4.39. Rizo Karpaso, St. Synesios Church c.18th Century. Different Styles of Windows (©G. Pirlanta).

At the western part, main portal is located in the middle of the façade, and Gothic pointed arches rested on the three slender colonettes. The tympanum is ornamented with cross shape windows. Floral elements are resting on the Gothic pointed arch. Also, lintel of the portal is ornamented with two floral elements. According to Enlart (1899:309), this monument was enlarged and adapted different architectural characteristics. Also, church western portal was imitated from Famagusta Cathedral in the 18th century. Next to the portal niche was ornamented with Hellenistic architectural identity such as pediment and ornamental elements. On the other hand, north portal has no pointed arches or tympanum. It was built with rectangular frame. Above of the portal arch, ornamented elements of *conge* were used, and keystone of the frame is divided this motif.

At the southern part, monument has two different sizes of portals. The smaller one is an entrance of the bell tower, and Gothic pointed arch system was used with finial as well as ornamental elements. Bird or dragon sculpture is located in the middle of the pointed arch. The biggest portal was designed with adaptations of Gothic and Byzantine characteristics such as Gothic pointed archivolt and Byzantine ornamental elements. Gothic arches were rested on three colonettes, and there are no any ornamental elements along of the outer arches. In the lintel part, one floral and one sculptor were used. Also, lion figure is located in the middle of the tympana.

Tympana arches are ornamented with floral elements (Fig.4.40). There are gargoyles to use for water canal. Some of them damaged because of the weather condition and neglect by municipality (Fig.4.41).

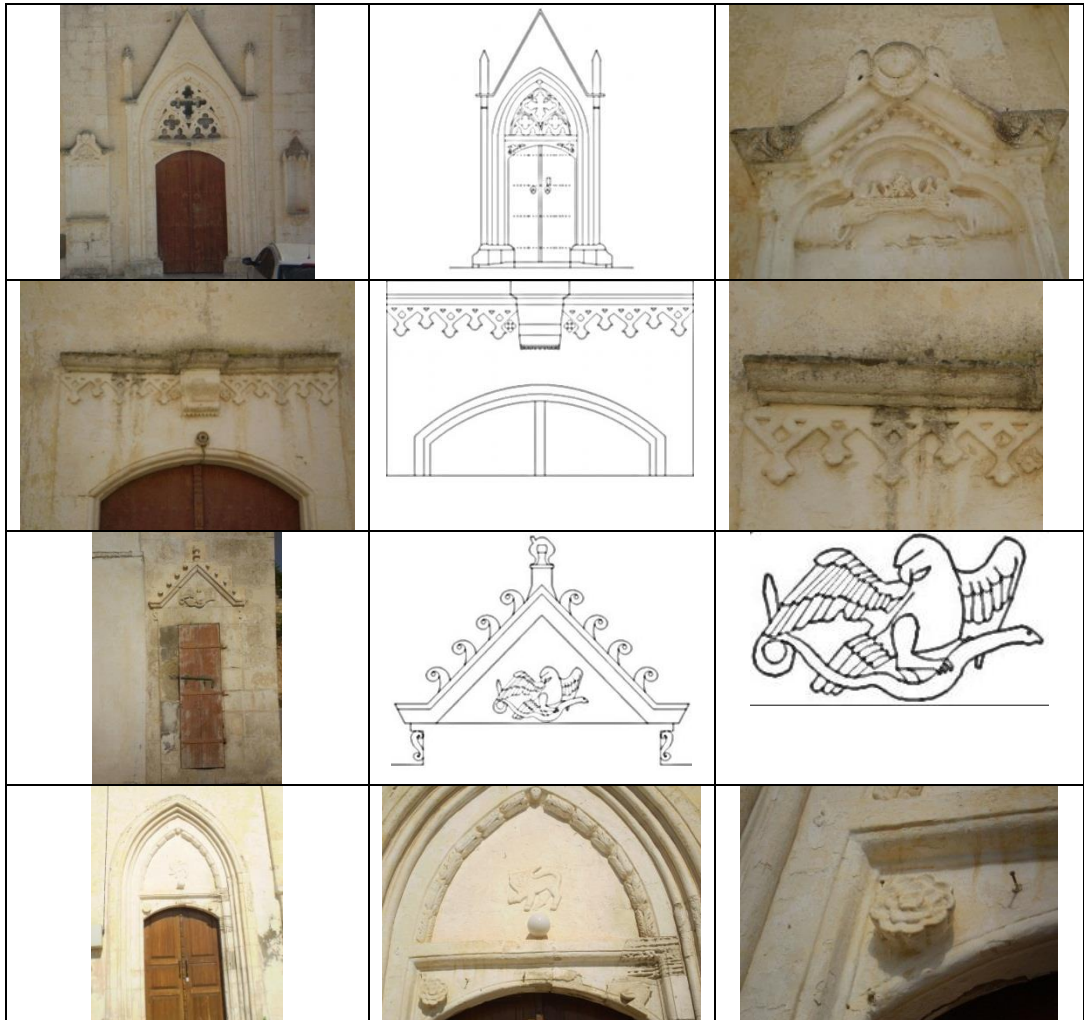


Figure 4.40. Rizo Karpaso, St. Synesios Church c.18th Century. Portal Ornamentations of the Church (©G. Pirlanta).



Figure 4.41. Rizo Karpaso, St. Synesios Church c.18th Century. Gothic Style Gargoyles (©G. Pirlanta).

Bell tower is located south-east of the structure, and has five different parts. First and second parts were constructed with few ornamental elements. For example; Gothic round windows with cross shape and round ornamentations. On the other hand, third, fourth, and fifth parts are ornamented with more Gothic details such as pointed arches, finials and sculptors. *Conge* or *cliché* motifs were used like a cornice, and octagonal as well as floral motifs were used in the second part of the bell tower. Also, Hellenistic Ionic capitals were used corners of the tower. In the third part, these floral elements are located inside of the two Gothic pointed arches. In the east part, above of these arches two angels are carrying a rescript, and in the middle angel raise her hand like showing this rescript. South side of the third part, two Venetian lions are carrying another rescript. In the western side of the third part, floral ornamental elements are located on the ellipse shape. In the northern side of the third part, ornamental elements are used in the bell tower. In the fourth part of the tower, four sculptures are located at the corners, and Gothic pointed arches are used. Sculptors adopted from the ones in St. Nicholas Cathedral in Gazimağusa. Around of these arches, floral ornamental elements are belonging to the pure Gothic architecture. Also, finials are used end of these Gothic pointed arches. At the last part of the bell tower, lantern part is carrying cross shape of Orthodox community (Fig.4.42).

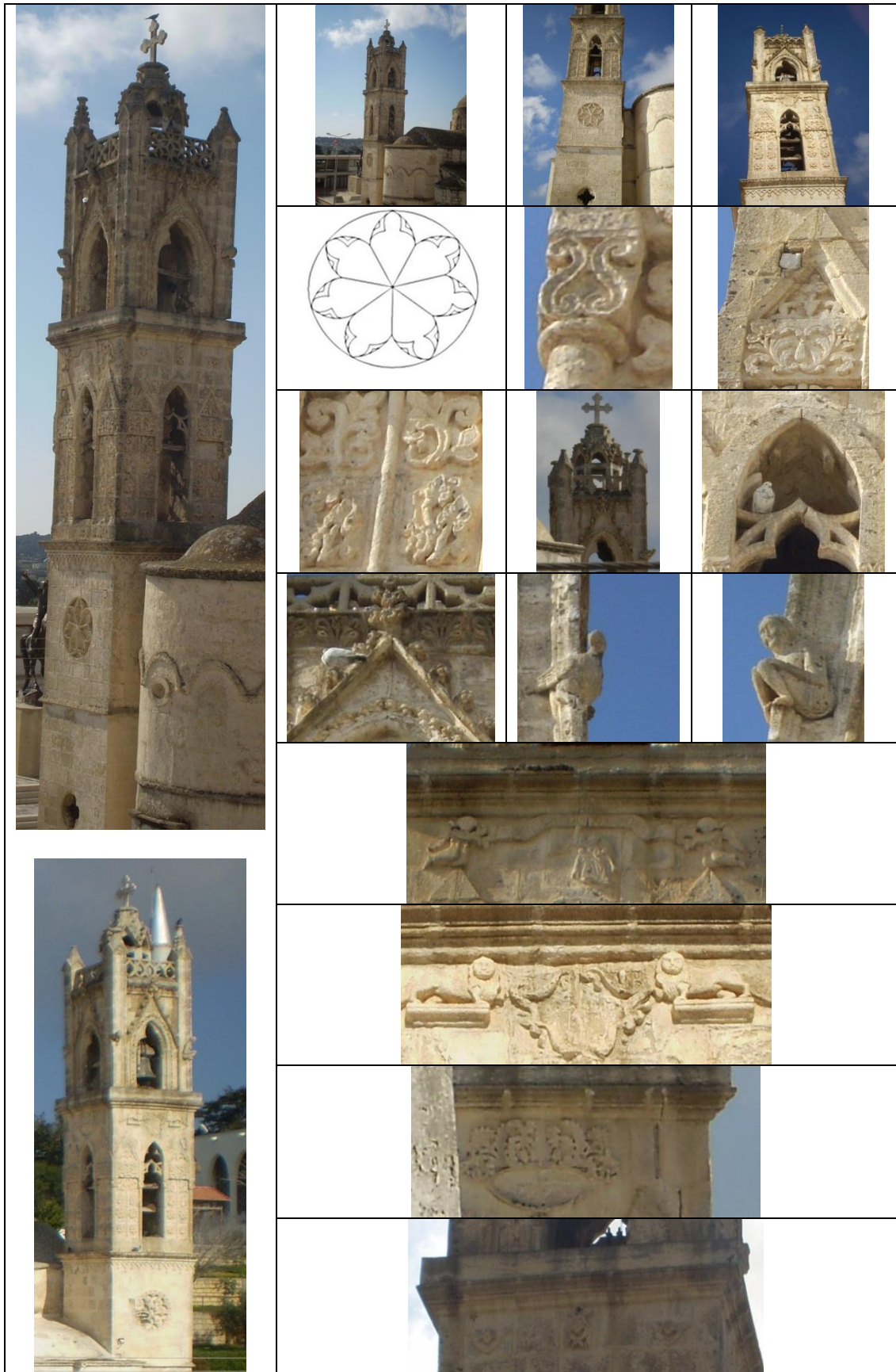


Figure 4.42. Rizo Karpaso, St. Synesios Church c.18th Century. Ornamentations of the Bell Tower (©G. Pirlanta).

4.6.5 Interior Design Characteristics of the Church

Unfortunately, this church is open only on the religious day of the Christians. Iconostasis part is so similar to St. Barnabas Church. As mentioned before, concrete galleries were added in the Orthodox churches, because women and men should be in separated places to make religious belief, so this church was also built with concrete gallery for women.

4.6.6 Concluding Remarks

St. Synesios Church in Rizo Karpaso was selected as the fourth case study to analyse adaptations of eclectic style in the rural area. In this church, Hellenistic influences are shown such as scroll motif and pediment; however, Orthodox round arch, dome and barrel vault and Gothic pointed arch adoptions are more than Hellenistic character. This monument also was renovated and new parts were added in the 18th century. Second part of the structure was added after 18th century with Gothic pointed arch and Hellenistic scroll motif as well as pediment influences. Central portal was ornamented with Gothic influences such as ornamentations and archivolt. Ornamentation of the niche copied from St. Nicholas Church (Bedesten) in Lefkoşa, but crown and hang figure are more recognizable in the St. Synesios Church compared to the St. Nicholas Church. Also, Hellenistic pediment was used over the crown motif (Fig.4.43).



Figure 4.43. Similar Niche Ornamentation in the Churches of Nicosia, St. Nicholas Church, c.15th Century and Rizo Karpaso, St. Synesios Church c.18th Century (©G. Pirlanta).

Other portals also were ornamented with Gothic pointed arch influences except north portal of the church. These certain characteristics are not used in the windows, because Orthodox round arches, Gothic pointed arches and Hellenistic scroll motifs were used in different parts of the structure. Characteristics of arch types and ornamentation are identifying the period of the structures. Byzantine barrel vault is the main structure of the church, and additions were added with same vault characteristics in the 18th century. There are two dome structures over the barrel vault system, and first one was added in the during the construction period of main structure, because shape and style is representing the earliest periods. These two dome structures are representing pure Orthodox identity. Bell tower part also was added in the 18th centuries, because characteristic and ornamentations are reflecting pure Gothic style such as pointed arches and finials as well as sculptors. This structure was ornamented more than other elements of the church. Each part of the bell tower was ornamented with different motifs which belong to the Gothic religions such as pointed arches and finials as well as sculptors. Thus, these ornamented elements, and motifs are identifying the wealth and power of the structure.

St. Synesios Church in Rizo Karpaso was affected in the 18th century, with western influences, such as Hellenistic pediment and scroll motif and Gothic pointed arch and finial characteristics. However, the design skim of the ornamentation of the portals and bell tower follow the geometrical pattern of the Gothic style such as pointed arches and finials as well as sculptors (Tables 4.10; 4.11 and 4.12).

Table 4.10. Evaluation of St. Synesios Church in Dip Karpaz (Rizo Karpaso)




St. Synesios Church in Dip Karpaz (Rizo Karpaso)			
Hellenistic Style			
Portals & Ornaments			—
Windows & Ornaments	—	—	—
Portico & Ornaments	—	—	—
Roof System	—	—	—
Dome Structure	—	—	—
Bell Tower & Ornaments		—	—

Table 4.11. Evaluation of St. Synesios Church in Dip Karpaz (Rizo Karpaso)


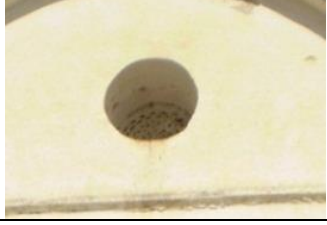






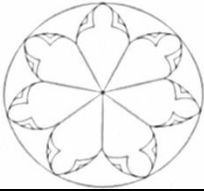



St. Synesios Church in Dip Karpaz (Rizo Karpaso)			
Byzantine Style			
Portals & Ornaments	—	—	—
Windows & Ornaments			—
Portico & Ornaments	—	—	—
Roof System		—	—
Dome Structure			—
Bell Tower & Ornaments		—	—

Table 4.12. Evaluation of St. Synesios Church in Dip Karpaz (Rizo Karpaso)

St. Synesios Church in Dip Karpaz (Rizo Karpaso)			
Gothic Style			
Portals & Ornaments		—	—
Windows & Ornaments			
Portico & Ornaments	—	—	—
Roof System	—	—	—
Dome Structure	—	—	—
Bell Tower & Ornaments			—

4.7 Evaluation of the Blessed Virgin Mary Church in Akdoğan (Lysi)

4.7.1 Location and Construction Date of the Church

Lysi is one of the rural areas of the island, and lies through Nicosia district. Lysi is a Greek name of the village, and Akdoğan is using by Turks. Blessed Virgin Mary Church is located in the middle of village, settlements and municipality buildings are 100 meters far away (Fig.4.44). When Orthodox community was forced to establish historical monuments in the rural areas, Blessed Virgin Mary Church was built in Akdoğan (Lysi). Church was designed in basilica style from 1880 to 1908 with Orthodox architectural style such as dome structure, and it was renovated in 19th century with adoption of Hellenistic scroll motifs and pediments and Gothic pointed arches as well as ornamental elements. Unfortunately, architect and mason craft of the church were not mentioned in the sources. Church is remarkable in possessing an old church, the doorways of which are ornamented with panels containing coats of arms, carved in a European manner, one inserted over the north, the other over the south doorway (Jeffrey, 1918:410).



Figure 4.44. Lysi, Blessed Virgin Mary Church, 1880-1908. i. Site Plan. ii. Northern Façade (©G. Pirlanta).

4.7.2 Architectural Style of the Church

In the plan organization church was designed according to Orthodox characteristics such as dome structure. Apses were located in the eastern part of the church with Gothic characteristic such as windows with pointed arches, and wooden frame is still there which ornamented with Icons. West part was designed with one portal and windows. Portal was closed and it is visible to see original door; however, church was covered with plaster, and there is no ornamental element. Only capitals and dome ornamentations are left compared to the interior ornamentation. There is a level difference in the altar part with three steps starting from the ground. Bell tower entrance was closed after the mosque function.

Masonry was used during the construction period, and limestone is a major construction material of the church. Blessed Virgin Mary Church was designed in basilica style, and rectangular shape was used as Orthodox churches. Church has triple apses in the eastern part; however, these apses are not visible to understand at the outside. String-course running all around the building is a Byzantine influence while the triangular gables rising over the eave level of each apse is a Hellenistic pediment symbol although they recall the gables rising over the bell tower of St. Nicholas Cathedral (Fig.4.45).



Figure 4.45. Lysi, Blessed Virgin Mary Church, 1880-1908. Triple Apses on the Eastern Façade (©G. Pirlanta).

4.7.3 The Reason of Selecting Blessed Virgin Mary as a Case Study

This church was built with pure Orthodox characteristics such as plan type and dome structure. However, after the renovation, western influences are more than Orthodox style, and portal ornamentations were imitated from urban area cathedrals and churches. In the 18th and 19th centuries Hellenistic scroll motif and Gothic pointed arch adoptions were used to renovate this church. However, Gothic pointed arch identity seems the major architectural adoption, but Hellenistic scroll motif influences were used in the details of windows and main portal ornamentations. Main portal ornamentation was designed with pseudo-Gothic characteristics, and copied St. Nicholas Cathedral in Famagusta such as archivolts and ornamental elements. However, shapes, styles and ornamentations of niches were copied from St. Nicholas Church (Bedesten) in Nicosia. For these reasons, this church was selected as a case study to understand and explain reason of these adaptations.

Blessed Virgin Mary Church in Lysi was converted to mosque after Cyprus Peace Operation in 1974, and in nowadays, it continues with same function. Façades of the building seem combination of Gothic pointed arch and Orthodox dome structure characteristics. Door, window, bell tower and ornamentation are representing the purely Gothic architecture such as pointed arches and finials as well as sculptors. However, windows were ornamented with Hellenistic character such as scroll motifs. Inside of the church it is not possible to identify period because, it was totally covered with mortar, and there are damages on the walls. Church seems in well condition, there aren't any deformations at the outside of the church; however, at the inside of the church, there are damages because of humidity and weather conditions.

4.7.4 Architectural Characteristics of the Church

In the east part of the church, three tracery windows were located in the triple apses. These windows were ornamented with Gothic pointed arches and Hellenistic wild rose motif were used in the arches. Also, finials were copied from Gothic cathedrals. End of the gables, statues were located such as human heads and animals. Also, quatrefoils were ornamented as a cross shape, and iron grills were designed with Hellenistic ideas such as scroll motifs (Fig.4.46).

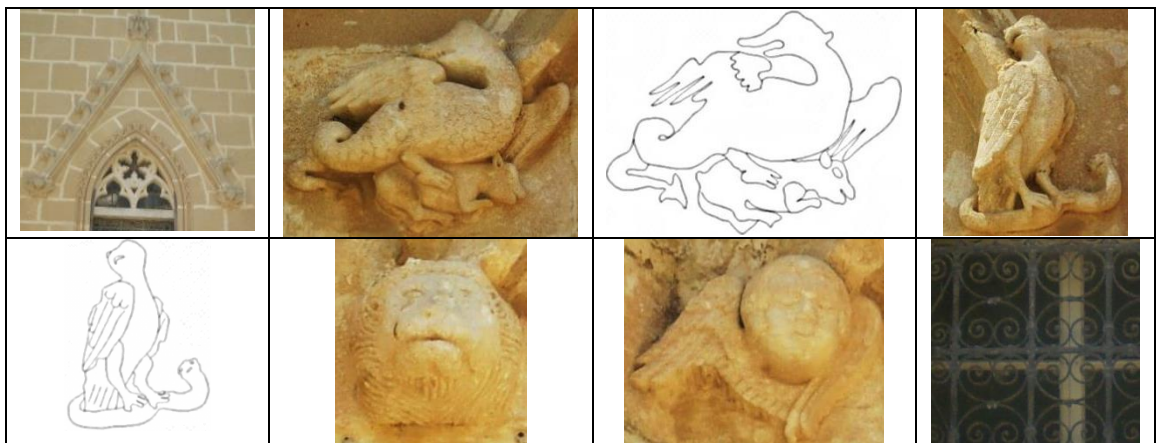


Figure 4.46. Lysi, Blessed Virgin Mary Church, 1880-1908. Ornamentation Motifs in the Eastern Windows (©G. Pirlanta).

In the western part of the church, three blind windows were located one of them is situated left side of the portal. Also, these windows were ornamented as southern windows. Three blind windows were closed, and one is located under the bell tower. Trefoils are symbolizing Gothic characteristic with ornamentations. Over of the portal, window divided with mullions. Decoration design of the portal is a combination of Hellenistic pediments and scroll motif, Byzantine round arch and Gothic finial styles. Gable was used over the Byzantine round arch and ornamented with Hellenistic scroll motifs. Hellenistic motifs are used in detail of the portal ornamentation. Orders of the Byzantine round arches were ornamented with floral

motifs. Also, two jambs are carrying the Byzantine arches. Thus, lintel was added later to the western portal (Fig.4.47).

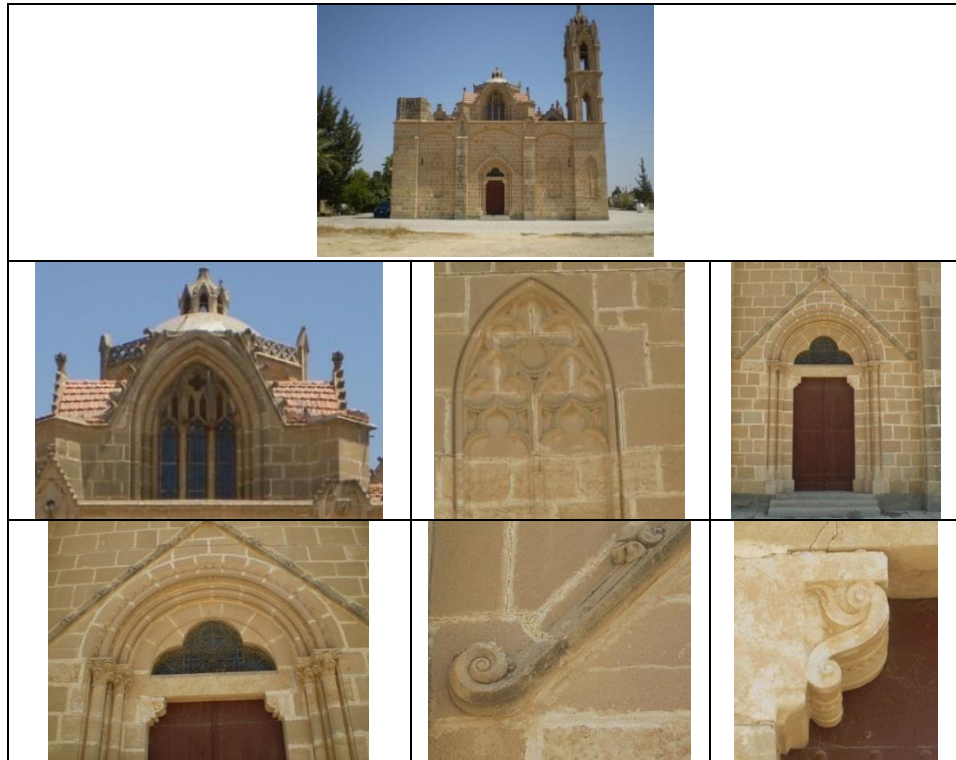


Figure 4.47. Lysi, Blessed Virgin Mary Church, 1880-1908. Details of Western Façade (©G. Pirlanta).

In the south part of the church, one blind window is situated under the bell tower, and four lateral windows are designed with sculptures and motifs. These are same characteristic as other lateral windows in the structure. Left side of the main portal, two lateral windows were ornamented with Saints sculptures, human masks, and floral motifs. Ornamentations of archivolt and pediments were copied from Gothic cathedrals. Crockets and rose ornamentations were used in the tympana part of the windows. However, iron grills are symbolizing Hellenistic character. Over of the main portal, apse window was copied archivolt of portal as well as ornamentations. Right side of the southern portal another two lateral windows were ornamented with Gothic pointed arch as well as finial and Hellenistic pediment characteristics. Again

Saint sculptures, human masks, finials, pediment ornamentations, floral ornamentations were used, but there is an angel sculpture in the ornamentation of one lateral window (Fig.4.48). In addition, there is a kind of grave opening in the southern part and there are Greek language writing that explain the Saint of the church. Pediment is an adaptation to Gothic monuments from Hellenistic architecture which was fashionable in medieval period to recall ancient mythology and styles.

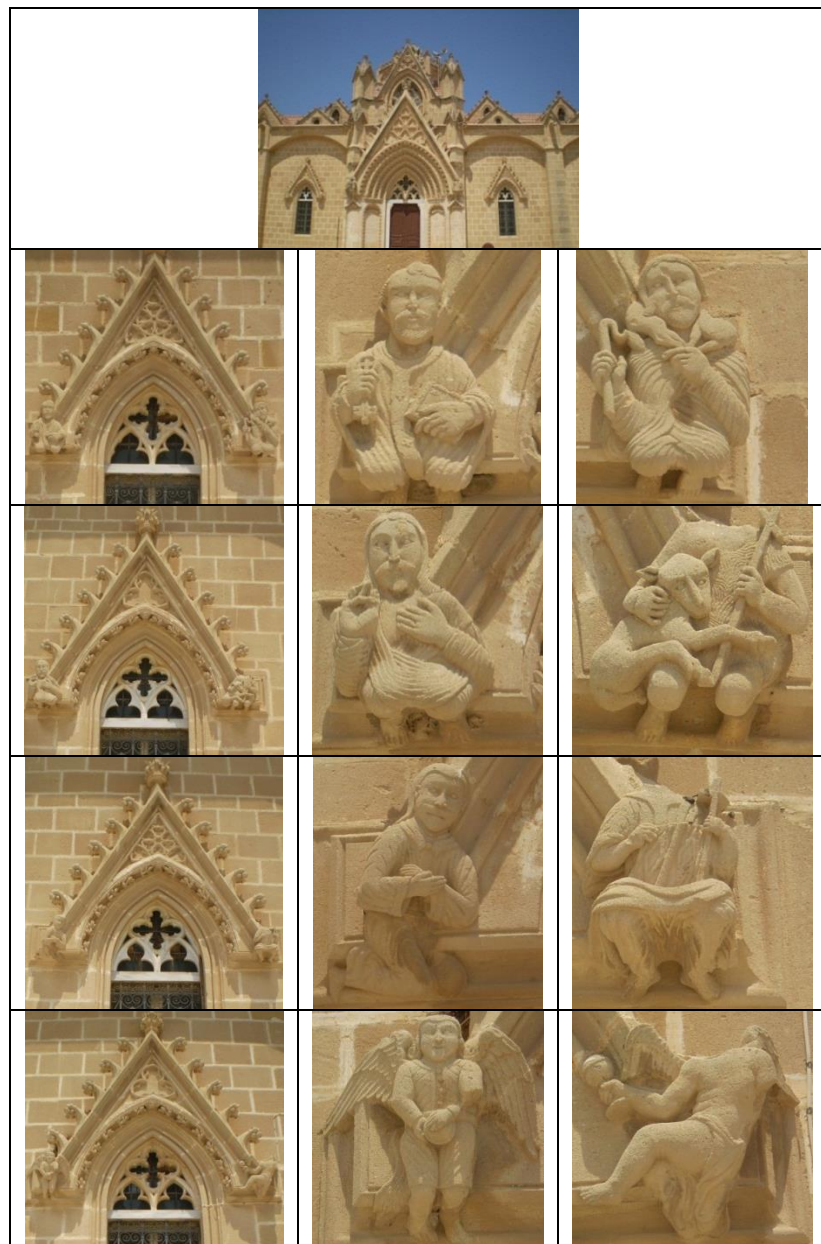


Figure 4.48. Lysi, Blessed Virgin Mary Church, 1880-1908. Window Characteristics and Details of Southern Façade (©G. Pirlanta).

In the south façade, there are two portals. First one is central, and other one is entrance portal of the mosque. Central portal was not use from Turks, and portal was ornamented with combination of Hellenistic pediment and Gothic pointed arches. Central portal was adopted Gothic gable as well as ornamentations such as crocket motifs. The Church of the Blessed Virgin Mary is a vast edifice covered with misapplied Gothic details clumsily copied from the Cathedrals of Nicosia and Famagusta, and dating from the closing years of the nineteenth century (Gunnis, 1936:331). Floral and sculptors were used as ornamental elements on the portal. These sculptors are representing their religious beliefs. There is one main portal of the church and these ornamental elements were located on the archivolt. Each order of the archivolt, ornamented with floral elements as Gothic cathedrals. Tracery of the portal was copied from Famagusta Cathedral as cross shape ornamentation. Also, finial of the archivolt and rose window directly copied from Gothic characteristic. Marble frame of the portal and lintel were added later time with Hellenistic character such as wild rose motif. There are four niches at the sides of the portal, but their deepness's are not enough to put any statute. Characteristics of two niches are representing Byzantine style with ornamentations such as round arches and floral ornamental elements. However, other two niches characteristics are representing Gothic pointed arches and Hellenistic scroll motifs. Inside of niches, there are different statutes. End of the archivolt, two statutes were ornamented over the niches (Fig.4.49).

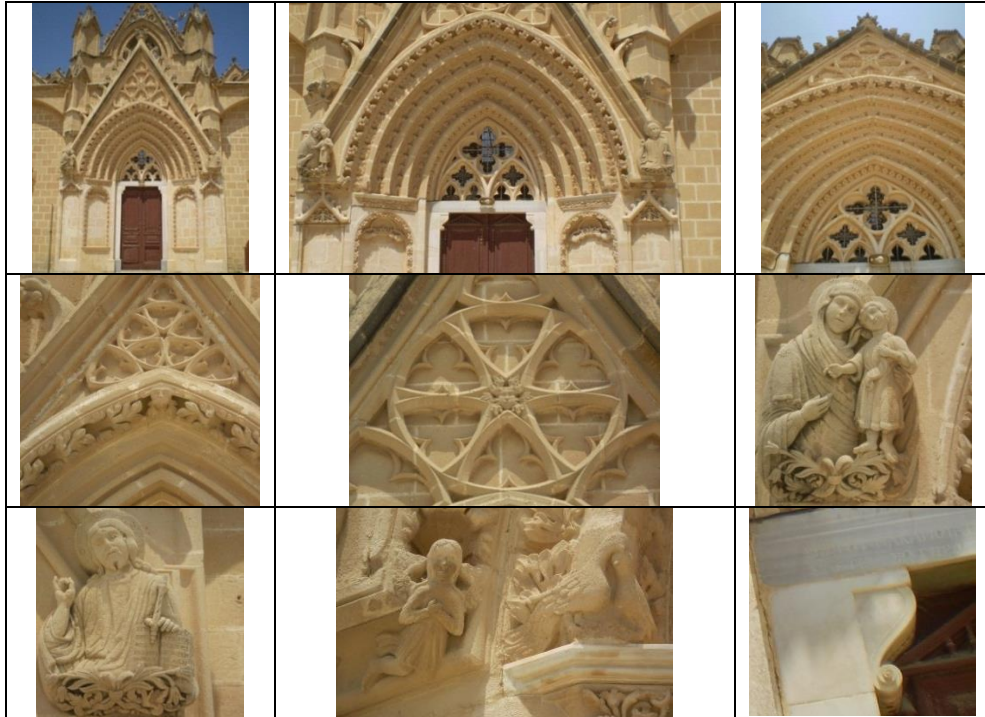


Figure 4.49. Lysi, Blessed Virgin Mary Church, 1880-1908. Ornamentation of the Central Portal (©G. Pirlanta).

In the northern part of the church, there are four windows which ornamented with Hellenistic pediments as well as ornamental elements and Byzantine round arches as well as rose window characteristics, and each window has unique tracery ornamentation with different motifs. First window was ornamented with Gothic influences such as pointed arches and sculptors, and hood mold was ornamented with Gothic finial, crockets and floral corbel ornamentations. Again Hellenistic idea is used in the grill ornamentation such as scroll motifs. Archivolt was ornamented with floral motifs and human mask is located in the connection point. Multifoil tracery is also ornamented with rose ornamentation which is recall Byzantine influence. Second window is ornamented with same architectural characteristic with first window details. However, capitals and multifoil were ornamented with different characteristics. In the capital human faces were used to ornamentation end of the hood mold and these are representing the Hellenistic characteristic with grill

ornamentation such as scroll motif. Multifoil is designed with five pieces. Third window is also designed with same characteristic of other windows. Hellenistic scroll motifs and Gothic pointed arches as well as archivolt characteristics used to symbolize combination of two different styles in the window designs. Finial, gable and crockets are representing the Gothic, and corbels were ornamented with Hellenistic human faces. Also, Hellenistic scroll motifs were used in the grill of the window. Multifoil was designed with cross shape. Fourth window in the northern façade of the church was designed with Gothic pointed arches as well as archivolt and Hellenistic scroll motifs and corbel influences. End of the hood mold, corbels were ornamented with floral capitals, and scroll grill is located inside of the window. Trefoil was ornamented as rose window characteristic (Fig.4.50).



Figure 4.50. Lysi, Blessed Virgin Mary Church, 1880-1908. Window Characteristic of North Façade in Hellenistic, Byzantine and Gothic Styles (©G. Pirlanta).

In the north part, one side portal was designed with Gothic pointed arch, ornamentations, and finial. This portal was ornamented with Byzantine arch system, and after the renovation, Byzantine arch was omitted, and Gothic pointed arch was used. The Hellenistic pediment is rising on two slender colonnettes at the end of the pointed arch. Also, lintel of the portal was added in the 19th century, because colour and material were not same with whole structure. Over the lintel, there are Hellenistic scroll motifs (Fig.4.51).



Figure 4.51. Lysi, Blessed Virgin Mary Church, 1880-1908. North Portal (©G. Pirlanta).

The bell tower was added top of the southwest corner, and it has three sections as St. Mamas Church in Morphou. Also, it is a same characteristic with St. Mamas Church bell tower. However, bell tower was added later in the 19th century, and it is clear to understand, because construction material is well condition according to other materials. Also, this bell tower was ornamented as same characteristic with central portal qualities. Central portal archivolts, ornamentations, and finials were copied as miniature structures. There are colonettes which are located at the corners of the structure. These colonettes were ornamented with Hellenistic Ionic ornamentations. Also, lantern structure was located at the top of the bell tower as dome structure, and their characteristic features are representing same style (Fig.4.52).



Figure 4.52. Lysi, Blessed Virgin Mary Church, 1880-1908. Bell Tower and Rose Ornamentation with Hellenistic Motifs (©G. Pirlanta).

4.7.5 Interior Design Characteristics of the Church

In the altar part wooden iconostasis is still there without icons, because they are not suitable for Islamic religion. Iconostasis should be same in each church because of religious beliefs and Gwynneth der Parthog showed the plan of the iconostasis (Fig.4.53) Level differences were used in this altar part of the church with three steps. Inside of the altar, there is a ciborium, and it was ornamented with combination of Hellenistic scroll motifs and Gothic pointed arch adoptions. Pointed arch ornamentation was designed same characteristic with central portal and Hellenistic scroll motifs were used in the iron fences and capitals. This ciborium was designed with white marble. Angles are located in the corners of this ciborium (Fig.4.54).

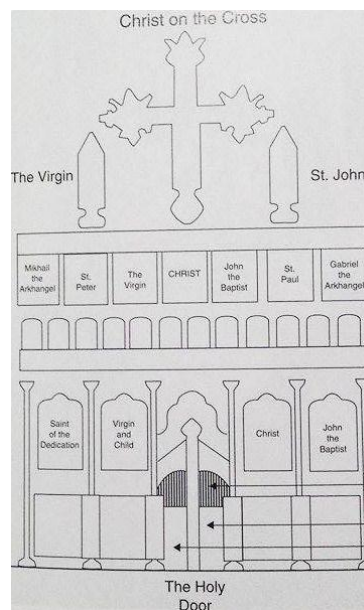


Figure 4.53. Lysi, Blessed Virgin Mary Church, 1880-1908. Plan of the Iconostasis Showing the Orders of Icons (©Parthog, 1995:257).



Figure 4.54. Lysi, Blessed Virgin Mary Church, 1880-1908. Wooden Iconostasis and Ciborium (©G. Pirlanta).

There is a pulpit on the column of the church that supports a place to the bishops. Spiral staircase is helping to reach this place. Compared to St. Mamas this place was designed without ornamentation. Over of the place capital was ornamented with Ionic characteristic. Also, church has a concrete gallery, and this gallery was enlarged in the 19th centuries. Gallery was added to separate spaces for creating ladies private area. It was designed like a labyrinth system. This gallery was enlarged during the Ottoman period with extra columns. This gallery was fixed the piers of the church, but extra columns were added next to the piers. Unfortunately, inside was covered with mortar, and only piers capitals are visible to understand the characteristic of the structure. As other Greek - Orthodox churches, Blessed Virgin Mary Church is constructed with pure Gothic rib system. Eight piers are carrying the Gothic rib system of the structure. Sizes of the piers are not too much as cathedral's structure (Fig.4.55).



Figure 4.55. Lysi, Blessed Virgin Mary Church, 1880-1908. Pulpit, Hellenistic and Byzantine Capitals, Concrete Gallery Part and Vault System (©G. Pirlanta).

There is a dome over the rib system of the church. Dome structures are major construction characteristics of the Orthodox architecture. It recalls the style of Holy Sepulchre in Jerusalem. This structure is rested on a square drum, and eight windows are decreasing the load of the dome structure. Each window was ornamented with Hellenistic scroll motifs as well as pediments and Gothic finial ornamentations. Ring of the dome was ornamented with Saint and floral motifs. Thus, over the dome structure, there is a lantern structure which supported with six windows. Windows are enough to bring natural light the inside. For this reason, few chandeliers and lamps are using for artificial light to the inside. These chandeliers and lamps probably were added after mosque function (Fig.4.56).



Figure 4.56. Lysi, Blessed Virgin Mary Church, 1880-1908. i. Dome Structure in Byzantine Style. ii. Details of Ornamentation in Hellenistic and Gothic Styles (©G. Pirlanta).

4.7.6 Concluding Remarks

Fifth case study was selected from Akdoğan (Lysi) village. Blessed Virgin Mary Church is representing the western influences in each part of the structure. This church has different architectural and ornamentation features that are adopted from Gothic style such as archivolts, finials, pointed arches and sculptors. At the same time, the church is representing a combination of Hellenistic scroll motifs and pediments, Byzantine round arches and dome structure and Gothic pointed arches, rib system, archivolts and sculptors. Shell of the structure is belonging to the Gothic identity. There is Orthodox characteristic on the portal, dome and window structures; however, interior of the dome designed with Hellenistic scroll motifs as well as pediments. In the 19th century, each portal characteristic were adapted with Hellenistic pediment as well as scroll motif and Gothic influences such as number of orders, archivolts, finials, ornamental elements, figures, gargoyles. However, certainly central portal was imitated from Famagusta Cathedral (Fig.4.57).



Figure 4.57. Southern Portal of Lysi, Blessed Virgin Mary Church (1880-1908) Compared with the Portal of St. Nicholas Cathedral c.14th Century (©G. Pirlanta).

Niches are different compared to the St. Nicholas Cathedral in Famagusta. However, types and ornamentations as well as motifs are same characteristics with St. Nicholas

Church (Bedesten) in Nicosia. Floral motifs were designed jambs of the niches and crown motif is carrying by two hands. These characteristics are also used in the Blessed Virgin Mary Church in Lysi, so central portal was designed with pseudo-Gothic characteristics of St. Nicholas Cathedral in Famagusta and St. Nicholas Church in Nicosia.

A second niche of the Blessed Virgin Mary Church was ornamented with Hellenistic Ionic motifs. On the other hand, St. Synesios Church has same niche characteristics on the central portal, but only figure was copied from St. Sophia Cathedral and St. Nicholas Church. There is no ornamentation on the pediment, because it is representing Hellenistic character. However, second niche of the Blessed Virgin Mary Church was ornamented with different characteristic compared to first niche (Fig.4.58).

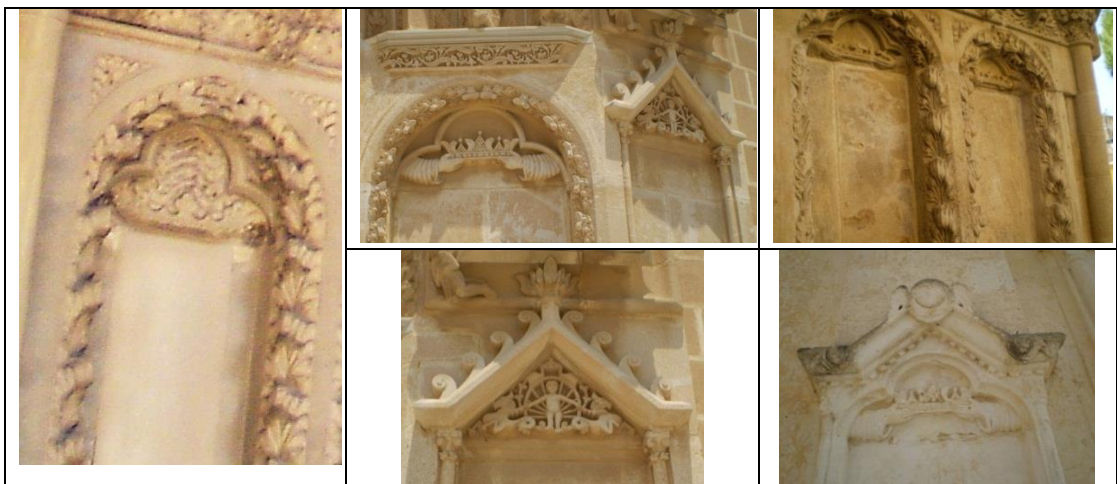


Figure 4.58. Central Portal Niches Adopted from St. Sophia Cathedral, c.12th Century Compared with the Niches of Lysi, Blessed Virgin Mary Church, 1880-1908. Nicosia, St. Nicholas Church (Bedesten), c.15th century, and Rizo Karpaso, St. Synesios Church c.18th century (©G. Pirlanta).

On the other hand, each portal has different architectural characteristics. Also, each window has adapted Hellenistic scroll motifs and corbel designs and Gothic pointed

arches as well as ornamental elements as portals, but each window has different characteristic with portal ornamentations of the church. Compared to other Orthodox churches which selected case studies, Gothic rib system was used in the vaulting system. This structure was added in the 19th century during the renovation of the church.

However, dome structure is representing Orthodox geometry and Gothic ornamental characteristics, so probably this church was renovated; it was built in the 19th centuries, because it is not possible to change vault system without any damage of dome structure. Dome was located between third and fourth bays of the Gothic rib system. Windows were used to decrease the load of the dome structure which located over the vault system. As mentioned before, shell of the structure is reflecting Gothic identity include bell tower. Structure was copied from portals of the church, and each motifs as well as ornamentation were used as miniature of structures.

Blessed Virgin Mary Church in Lysi, a church that belong to the Greek community living in the village gives a misleading impression to the ones approaching to worst from the southern façade that it is a Gothic style building. However, the plan and ornamentation details are more Hellenistic and Byzantine in character while the Gothic style is in the geometrical forms of the decoration design.

It could be said that this case study is reflecting the aim of this village to create something monumental with ornamentations recalling the monumentality of St. Sophia Cathedral or St. Nicholas Cathedral so as to make their village an attractive place and perhaps a leading position around the other suburb villages (Tables 4.13; 4.14 and 4.15).

Table 4.13. Evaluation of Blesses Virgin Mary Church in Akdoğan (Lysi)











Blesses Virgin Mary Church in Akdoğan (Lysi)				
Hellenistic Style				
Portals & Ornaments				
Windows & Ornaments	Window			
	Ornament			
Portico & Ornaments		—	—	—
Roof System				—
Dome Structure			—	—
Bell Tower & Ornaments			—	—

Table 4.14. Evaluation of Bleses Virgin Mary Church in Akdoğan (Lysi)




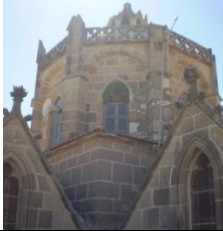












Bleses Virgin Mary Church in Akdoğan (Lysi)			
Byzantine Style			
Portals & Ornaments		—	—
Windows & Ornaments		—	—
Portico & Ornaments	—	—	—
Roof System	—	—	—
Dome Structure			—
Bell Tower & Ornaments	—	—	—

Table 4.15. Evaluation of Bleses Virgin Mary Church in Akdoğan (Lysi)

Bleses Virgin Mary Church in Akdoğan (Lysi)			
Gothic Style			
Portals & Ornaments			
Windows & Ornaments			
Portico & Ornaments	—	—	—
Roof System			
Dome Structure			—
Bell Tower & Ornaments		—	—

4.8 Evaluation of the St. George Church in Değirmenlik (Kythrea)

4.8.1 Location and Construction Date of the Church

The former settlement at Kythrea, called by the ancients Cythrea, was sacred to Venus, and lies east of the present village (Gunnis, 1936:307). Nowadays, Değirmenlik is using the name of the village. St. George Church in Kythrea (Yapıcıoğlu, 2007:570) does not situate in the city centre. Church is located in a village of Kythrea, Başpınar. Corner of the mountain way was used to build this monument, and there are settlements near to the structure. This church was renovated with Hellenistic adaptations in the 19th century such as pediments, Corinthian colonettes and Ionic motifs (Fig.4.59). Unfortunately, architect and mason craft of the church were not mentioned in the sources.

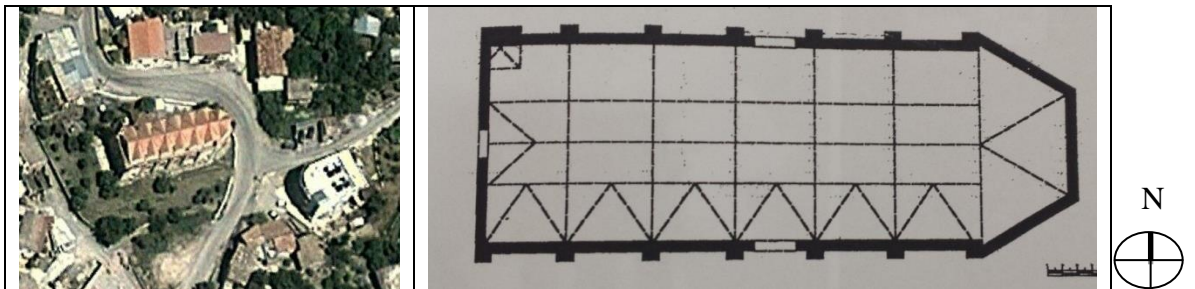


Figure 4.59. Kythrea, St. George Church, c.19th Century. Site Plan and Sketch Plan of the Church (©Bilgeer - Çıka, 2003:70).

4.8.2 Architectural Style of the Church

Structure was designed with rectangular shape as Orthodox churches in Cyprus. Apse system was located in the east part and there are two concrete galleries inside of the church. Entrance part of the church was covered with mortar after the 1974 Cyprus Peace Operation and north façade is used as the main entrance to the monument. Masonry was used to build this monument, and walls are not in strong condition although it was renovated after the 19th century. Hellenistic pediment,

Corinthian colonette and Ionic motif and Orthodox coat of arm and round arch architectural characteristics were combined in this structure. Limestone is a major constructional material as Orthodox churches. After the renovation, Hellenistic pediments were added with using yellow limestone material (Fig.4.60).



Figure 4.60. Kythrea, St. George Church, c.19th Century. Hellenistic Pediments on the Northern Façade (©G. Pirlanta).

4.8.3 The Reason of Selecting St. George as a Case Study

St. George Church was selected as a case study to explain different adaption during the 18th and 19th centuries in Cyprus. Church was built with Byzantine style, because ornamentations and arches are representing its Orthodox characteristic. However, after the 18th century, Orthodox churches were renovated and accepted different adaptations such as Hellenistic pediment as well as scroll motif and Gothic pointed arches and ornamental elements. This church only adapted Hellenistic characteristic with pediments and Corinthian colonettes. As a physical condition, church is poor state of preservation. There are erosions inside and outside of the structure. Inside was covered with white paint, but ornamentations are still visible to identify the characteristics of styles. After 1974 Cyprus Peace Operation, church was converted to mosque, and white lantern was added top of the bell tower. Also, they added fountain to ritual ablution for Moslems.

4.8.4 Architectural Characteristics of the Church

St. George Church in Kythrea was constructed with Byzantine groin vault structure, and roof was covered with red tiles. Six bays are carrying the vault system of the structure, and each bay have same windows without over of the main portal openings. There is no any sign for dome structure to inside of the church. In the east part of the structure, there are two windows which located at the apse system. These two windows were ornamented with Hellenistic pediments as well as Byzantine arch systems. After the renovation, Hellenistic style iron grills were added to each opening of the structure (Fig.4.61).



Figure 4.61. Kythrea, St. George Church, c.19th Century. Hellenistic Style Pediment Over the East Window Pediment (©G. Pirlanta).

In the west part, window is located over of the portal structure. This window characteristic is different compared to other windows, because there are two colonettes as frame of window. Horizontal cornice is used over the window, and entablature is used over the doorway. According to cut stone shapes, this window was added in the 19th century. Plaster capitals are representing Hellenistic styles. There is a portal in the west part of the monument which ornamented Byzantine characteristic such as round arch. There are floral and animal ornamental elements on

the doors. Also, it is recalling Renaissance style. However, stone colour and shape are representing the renovations. There are two colonettes end of the limestone, and capitals were ornamented with Byzantine floral motifs.

Over the capitals, Hellenistic motifs were used in the dentils part. These dentils parts are located below of the cymatium and corona parts. Ionic imitation is the major characteristic of this capital. Under this cornice, there is a motif which ornamented with two tulips and cross shape. Portal arch system was became two orders, and a bird figure was situated between these orders. Also, tympanum of the portal was ornamented with irons as Hellenistic characteristic. Material of the lintel same with doors of the portal, and centre of the lintel a bird nest was located under the bird figure. Thus, next to the portal there are niches which designed with Hellenistic pediment in triangular form (Fig.4.62).

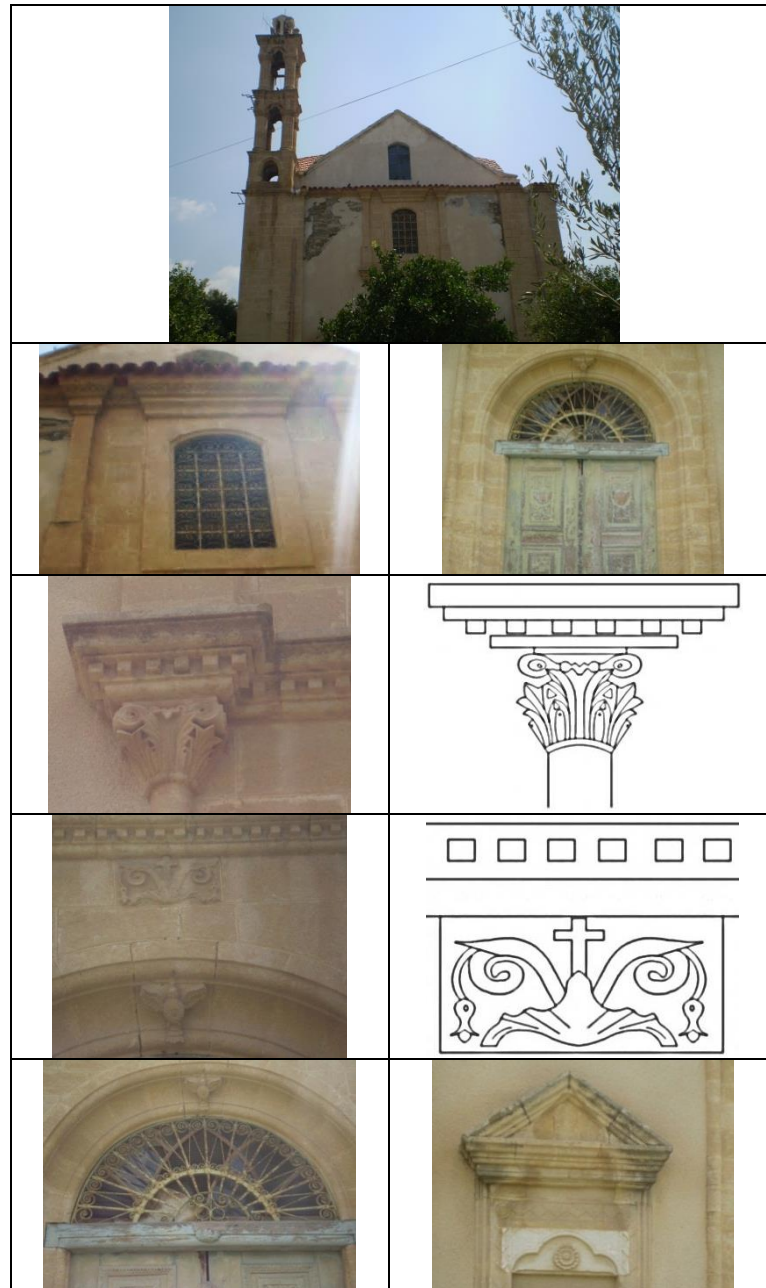


Figure 4.62. Kythrea, St. George Church, c.19th Century. Ornamentations in Hellenistic Style on the West Façade (©G. Pirlanta).

In the south part, there are three windows which ornamented with Hellenistic pediments as other windows of the church. Two windows were designed left side of the portal. However, there is a different size of opening compared to other windows. Also, this window was located left side of the portal, but it is so close to the roof system, and was located under the Byzantine round arch. Also, south part of the

church was designed same characteristic with north part, and windows were located in the same dimension and same proportion. There are three portal which adapted Hellenistic ideas such as pediments. Their sizes as well as ornamentations are different from each other. One portal was ornamented with Hellenistic pediment, and door colour is same as northern door. Second door was built without ornamentation, and brown colour was selected colour. On the other hand, south part of the central portal was covered with concrete, and it was done after the 1974 when church was converted to mosque. Hellenistic pediment was designed with six orders, and there is no any ornamentation in the orders. These ornamentations are totally symbolizing the Hellenistic identities. However, Byzantine coat of arm was located in the centre of two colonettes, but each side of the motif, there are two medallions which designed with Hellenistic figures. Also, over of the two colonettes figures were used as capitals, but body sections were added later with different material. These figures also are representing the Hellenistic identities (Fig.4.63).

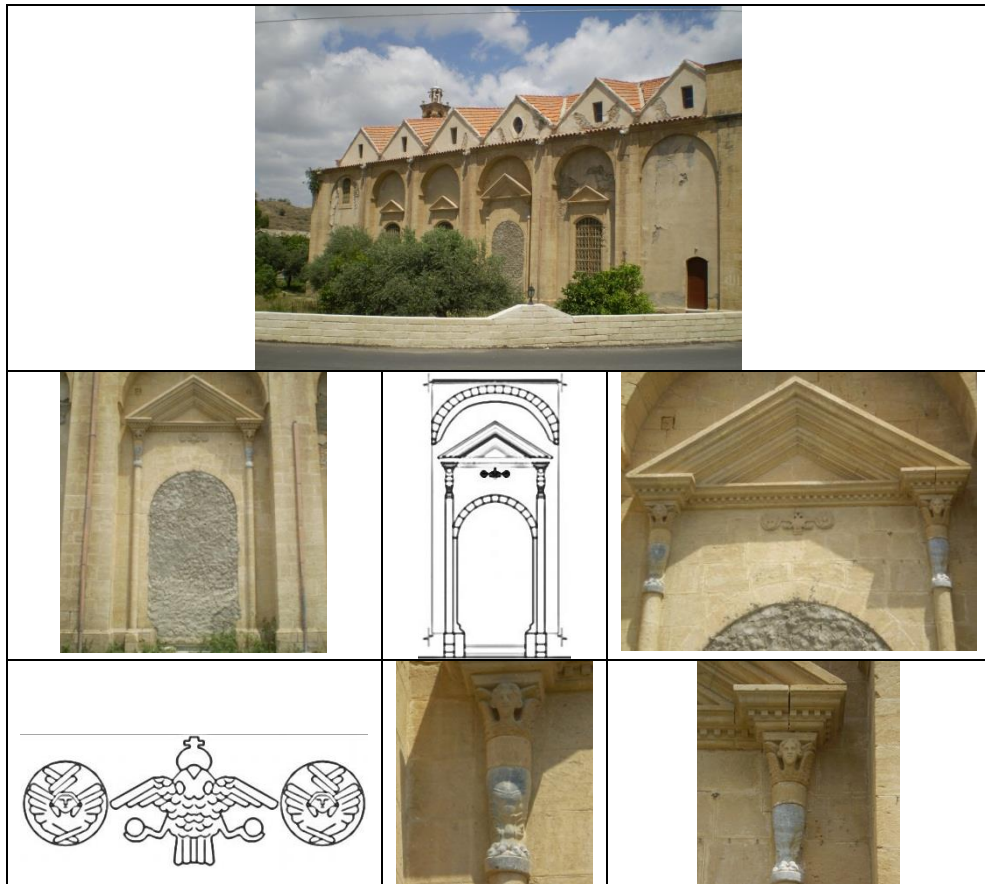


Figure 4.63. Kythrea, St. George Church, c.19th Century. Ornamentations in Hellenistic and Byzantine Styles on the South Façade (©G. Pirlanta).

In the north side of the monument, there are three portals as south side, and there are located as same directions with southern portals. One of portal was ornamented only with Hellenistic pediments, and portal colour is same as other portal. Second of portal was designed without ornamentation, and brown colour was selected for door. Central portal was totally ornamented with Hellenistic characteristics such as olive branch motif. There are three slender colonettes which separating new materials. Tympanum was ornamented with same design type as western portal's tympanum. Also, doors characteristics as well as ornamentations are representing Hellenistic identity such as pediments and ornamental elements. Over the central portal, there is a Hellenistic motif, and today this motif is using from Greek side of the island. Olive branches are covering circle medallion. Also, over of this motif and inscription is

located middle of the blind window and under the three arches. This inscription is explaining the renovation date and name of the church (Fig.4.64).



Figure 4.64. Kythrea, St. George Church, c.19th Century. Ornamentations in Hellenistic Style on the North Façade (©G. Pirlanta).

Bell tower was ornamented with Hellenistic characteristics such as scroll motifs and Corinthian colonettes. However, there is ornamentation with Orthodox characteristic such as coat of arm figure. Bell tower was designed with three parts, and Corinthian colonettes were used as supporting elements of the structure. These Corinthian columns are used in the second and third part of the structure. In the east façade, second part of the structure, angels are located at corners of each side. Leaf figures are ornamented right and left of the arch system and human face is located over and between of the leaf motifs. Third part of the east façade was ornamented with two different dragon motifs which are over Corinthian columns. Next to the dragon motifs two human faces are located below of another human face with his wings. In the west façade, second part was designed with angels in the corners. Leaf motifs are

located next to these angels, and these are symbolizing Orthodox characteristic. Over of these motifs, human face was designed with his wings. Third part of the bell tower was ornamented same characteristic and motifs with third part of east façade of bell tower. In the south façade, second part of the tower was ornamented same angels, leafs, and human face figures like east and west façades. Again third part of the tower was ornamented as same dragon's human heads and human face motifs like third part of the each façade. In the north façade, third part was ornamented same characteristic of each façade. However, second part of the tower there is a Byzantine characteristic such as coat of arm figure. Corners were ornamented with angel motifs, leaf figures were ornamented next to the angles and over of the arch. Byzantine coat of arm figure was located over of these motifs, and this figure is used only this façade of the bell tower. Lantern part of the bell tower was added later, and white marble was used in the 1950s or 1960s. After Cyprus Peace Operation in 1974, church was converted to mosque, and bell tower is using as minaret. Also, there is a microphone for Ezan of Moslem society. This lantern columns were designed with Corinthian style which major style for the bell tower (Fig.4.65).



Figure 4.65. Kythrea, St. George Church, c.19th Century. Ornamentation of the Bell Tower in Hellenistic, Byzantine and Gothic Style Ornamentation Motifs: Details of Corinthian Colonettes and Coat of Arm (©G. Pirlanta).

4.8.5 Interior Design Characteristics of the Church

There is single apse inside of the church. However, concrete floor was added in the east part, and cover the apse section. This gallery was built with mass structure. Also, another concrete gallery was added in the west part, and there is no any possibility to use west portal to enter of the church. West gallery was painted with green colour, and there is no any supporting element to carry this structure which ornamented with Hellenistic scroll motifs. Under the gallery, there are there Byzantine round arches with covered orange panels. Also, there are additional portals to enter these gallery floors.

End of the bays, capitals were ornamented with Hellenistic architectural characteristics like a variety of Ionic style ornamentation with double bellied base. Also, connection points of the vault capitals were ornamented with Byzantine influences such as floral ornamentations. Windows are enough for natural light to the interior part, because different size windows are bringing the light. For this reason, three chandeliers are using for artificial light for interior side of the church (Fig.4.66).



Figure 4.66. Kythrea, St. George Church, c.19th Century. i.- ii. Concrete Galleries on the East and West Bays. iii.- iv. Remarkable Ionic Style Ornaments Used as the Main Motif in the Interior Ornamentation of the Church. (©G. Pirlanta).

4.8.6 Concluding Remarks

St. George Church in Kythrea was selected sixth case study to explain adaptations of Gothic (pointed arches) and Hellenistic (pediments and Corinthian colonettes) influences of Orthodox churches in the 18th and 19th centuries. This church was renovated with Hellenistic influences in the 19th century such as pediments and Corinthian colonettes. Hellenistic idea was become popular in those years, and Greek

community preferred to union with Greece. For this reason, Hellenistic identity (pediments and Corinthian colonettes) was used in the Orthodox churches. Hellenistic identities (pediments and Corinthian colonettes) are main style in the St. George Church, portals as well as windows and bell tower were designed with using Hellenistic characteristic such as pediments and Corinthian colonettes. Each portal was ornamented with Hellenistic pediments as well as ornamentations, and Byzantine coat of arm figures. However, central portal was designed with combination of Orthodox round arch and Hellenistic olive branch motif identities. Byzantine round arch was renovated and Hellenistic scroll motifs were added in the 19th century. On the other hand, windows were designed in the same style; each window is crowned with Hellenistic pediments. These windows are also ornamented with iron grills, and these Ionic scroll motifs that are representing Hellenistic ideas. Byzantine groin vault system was used as a roof cover of the structure. Also, red tiles were used as covering material of the roof structure. There is no dome structure over the vault system of the monument. On the other hand, bell tower structure totally was designed with Hellenistic style such as Corinthian colonettes. However, there are Byzantine coat of arm figure and Gothic pointed arches. Corinthian colonettes were used as skeleton system of the bell tower, and each part was ornamented with Hellenistic motifs such as human heads.

St. George Church in Kythrea exterior façades were renovated with using Hellenistic identities such as pediments. However, portal ornamentations are representing some Orthodox characteristics such as round arches. This church is the first example of the case study that structure was built without dome characteristics (Tables 4.16; 4.17 and 4.18).

Table 4.16. Evaluation of St. George Church in Değirmenlik (Kythrea)







St. George Church in Değirmenlik (Kythrea)			
Hellenistic Style			
Portals & Ornaments	Portal		—
	Ornament		
Windows & Ornaments		—	—
Portico & Ornaments	—	—	—
Roof System	—	—	—
Dome Structure	—	—	—
Bell Tower & Ornaments			—

Table 4.17. Evaluation of St. George Church in Değirmenlik (Kythrea)





St. George Church in Değirmenlik (Kythrea)			
Byzantine Style			
Portals & Ornaments		–	–
Windows & Ornaments	–	–	–
Portico & Ornaments	–	–	–
Roof System		–	–
Dome Structure	–	–	–
Bell Tower & Ornaments			

Table 4.18. Evaluation of St. George Church in Değirmenlik (Kythrea)

St. George Church in Değirmenlik (Kythrea)			
Gothic Style			
Portals & Ornaments	–	–	–
Window & Ornaments	–	–	–
Portico & Ornaments	–	–	–
Roof System	–	–	–
Dome Structure	–	–	–
Bell Tower & Ornaments		–	–

4.9 Evaluation of the St. George Church in Mormenekşe (Limnia)

4.9.1 Location and Construction Date of the Church

Village of Limnia is next to the Ayios Sergios (Yeni Boğaziçi) and near to the sea shore of Salamis. When Turks came to the island, Limnia changed to Mormenekşe. St. George Church in Limnia was built in the 19th century, and village centre is near to the monument. Around of the monument, there are several settlements which built before and after the 1974. This monument was renovated after 19th century with adaptations of Hellenistic pediment as well as scroll motif and Gothic pointed arch as well as ornamental elements (Fig.4.67). Unfortunately, architect and mason craft of the church were not mentioned in the sources.



Figure 4.67. Limnia, St. George Church, c.19th Century. Southern Façade of the Church (©G. Pirlanta).

4.9.2 Architectural Style of the Church

St. George church was designed with rectangular shape as Orthodox churches, and there is a portico design in the southern part of the structure. In the portico, columns were ornamented with scroll motifs, and these are representing the Hellenistic characteristic. Scroll shapes and floral figures were used in the capitals of the portico columns (Fig.4.68). Generally limestone is a major construction material for all Orthodox churches, and this church was built with using limestone. Masonry is

another major constructional style of the Orthodox monuments. After the renovation in the 19th century, portico and Gothic pointed arches were added with well design limestone.



Figure 4.68. Limnia, St. George Church, c.19th Century. i. Portico Built with Ashlar Blocks of Limestone. ii.- iii. Hellenistic Style Capitals in the Portico (©G. Pırlanta).

4.9.3 The Reason of Selecting St. George as a Case Study

This church was selected as a case study, because monument was designed with pure Orthodox styles such as groin vault and bell tower structures. However, after the renovation, Gothic characteristics were added as portico design, pointed arches, and flying buttresses. Generally, Orthodox churches were adapted Hellenistic pediments, Byzantine domes, vaults, ornamentations, and Gothic pointed arches, rib system, portico designs. This monument was accepted Gothic portico design with pointed arches, Byzantine vault system and floral ornamentations as well as bell tower ornamentations. Also, Hellenistic portal ornamentations were used such as door frames such as scroll motifs. As a physical condition, there are damages in the whole structure. Some parts were damaged and destroyed. For example, some of the flying

buttresses were damaged and they are poor state of preservations. Also, damages are visible to them on the walls. This church is using for a health centre of village, and inside was divided into three part. In addition, new structures were added to use this church as multi – functional structure.

4.9.4 Architectural Characteristics of the Church

Conditions of flying buttresses at the north part are poor state of preservations, and there are several erosions. High of the flying buttresses are not too much as St. George the Greek in Famagusta. As mentioned before, this structure was built with vault system and five bays are supporting the Byzantine groin vault. There is no any covering material for roof structure. Also, there is half dome structure over the apse of the structure (Fig.4.69).



Figure 4.69. Limnia, St. George Church, c.19th Century. i. Flying Buttresses on the Northern Façade. ii. Semi-Dome over the Apse on the Eastern Façade (©G. Pirlanta).

In the west side, window was located centre of the façade, and window was designed with Hellenistic pediment. Also, there is a motif in the centre of the arch system. This motif is becoming with four cross shapes. There is a one portal which ornamented without any motifs. Only Byzantine frame characteristic is explaining the identity of the period. There is a half arch inside of the portal frame, and thicknesses of the frames are not same dimension. Thus, there is an inscription that

explains the renovation date of the monument. There is a portal in the north façade. Characteristic is different compared to other portals. Byzantine round arch was used in the door frame, and there is no any ornamentation (Fig.4.70).

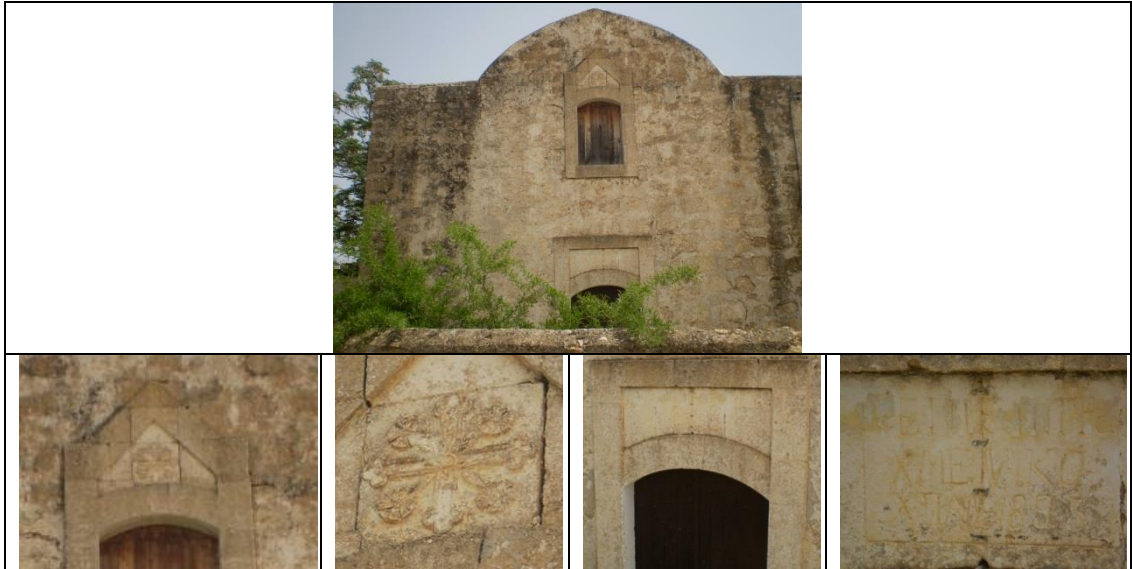


Figure 4.70. Limnia, St. George Church, c.19th Century. West Façade of the Church with Hellenistic Style (©G. Pirlanta).

On the other hand, east façade was designed with two different sizes windows. First one is located in the centre of the apse system, and over the window there is a spolia. Second window is located at under the vault system. In addition, there is a marble ornamentation which located between apse and portico structures. Also, in the portico structure, ornamentation were located in the key stones of the arch systems, and ornamented with sign of the period. Animal grotesque element was used a water canal (Fig.4.71).



Figure 4.71. Limnia, St. George Church, c.19th Century. East Façade of the Church with Ornamental Elements (©G. Pirlanta).

South side of the structure was designed with single windows as Hellenistic characteristic such as scroll iron grill. Tympanum was ornamented without ornamental motifs, and iron grills were covered the window. Next to the window, there is a niche which designed with Hellenistic identities such as pediment and scroll motif. There are two windows that smaller one was closed with modern limestone material. This closed portal was entrance part of the bell tower. Central portal also was ornamented with Hellenistic characteristic such as scroll ornamentations. Two slender colonettes are located at the corners of columns and connection point of the arch and colonettes sections were ornamented with floral elements (Fig.4.72).

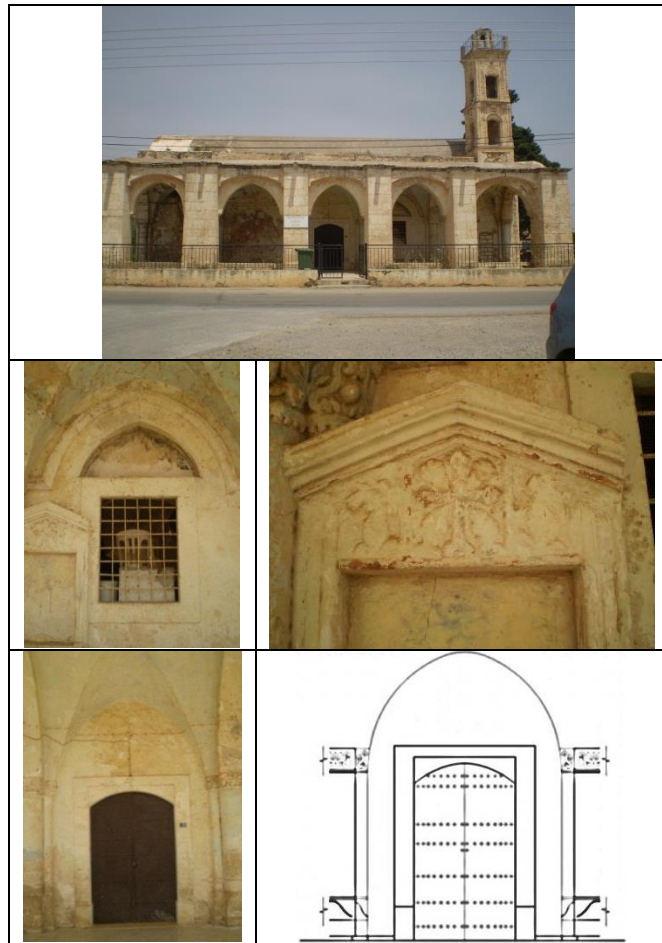


Figure 4.72. Limnia, St. George Church, c.19th Century. Southern Façade of the Church in Hellenistic and Gothic Styles (©G. Pirlanta).

Bell tower has three separate parts, and second as well as third part have similar characteristics, and ornamental elements. First part of the tower was built without ornamental elements, and at the end, lantern was located in the centre. In the second part of each façade was ornamented with Gothic pointed arches with finials. Arch was located between two slender colonettes, and ornamented with floral motifs. Over of the Gothic pointed arch system, key stone motif was used. Also, capitals were ornamented with Hellenistic Ionic motifs. In addition, third part of the tower was ornamented similar characteristics such as pointed arches with finials. On the other hand, second pointed arch was located between these two arches and supported two slender colonettes. There is a motif in the centre of the arch, and over of the arch,

Hellenistic scroll motifs and Gothic pointed arches as well as ornamentations were used with represent different architectural characteristics (Fig.4.73).



Figure 4.73. Limnia, St. George Church, c.19th Century. Ornamentation of the Bell Tower in Hellenistic, Byzantine and Gothic Styles (©G. Pirlanta).

4.9.5 Interior Design Characteristics of the Church

There are five bays for the Byzantine groin vault system. Inside of the church is using for different functions, and separating elements are divided the whole of the structure. Walls were covered with painting; however, in the apse section, there is no any wall covering and iconographies. Only one painted panel is survived, but there are serious damages that show the unnecessary of these historical monuments. Apse section was located at the east side of the church, and there are level differences in the inner side. On the other hand, second and third part of the monument, walls were painted in a white colour. Church was divided into three parts with chipboards. First part is using like storage, and condition of the walls are not in healthy. Second part is entrance of the health centre and third part is the examination room of the village. These parts were renovated and walls were painted with white colour. Altar is located in the first part of the church, and it is using as storage. There are different

furniture's, and some of them are representing the original furniture's of the church. Level differences were used to separate altar part of the church (Fig.4.74). There is no chandelier inside of the church. Second and third parts are using artificial lights.



Figure 4.74. Limnia, St. George Church, c.19th Century. i. Northern Altar. ii. Apse Part of the Church (©G. Pirlanta).

4.9.6 Concluding Remarks

St. George Church in Kythrea was selected last case study that Orthodox Church was affected from westernization influences. Monument was built with Orthodox characteristic such as groin vault and flying buttresses; however portico design and portal as well as bell tower ornamentations are representing Hellenistic (scroll motif) and Gothic (pointed arch) influences to the Orthodox monument. Generally, central portals of churches were adapted and built with using Hellenistic scroll motifs and Gothic pointed arches. Central portal was designed with adaptations of Gothic pointed arch and ornamented with Hellenistic scroll motifs. There are Hellenistic scroll ornamentations to the side portals of the church. A Hellenistic architectural identity also was used in the window pediment of the monument. This monument is second example of portico design in the Orthodox churches after St. Mamas Church in Morphou. However, this portico system was copied from St. Sophia Cathedral in

Nicosia with using south side of the church. Compared to the St. Mamas, St. George is using only south side of the church for portico design. However, St. Mamas is using west and north sides. St. George's portico was designed with pointed arches; however, roof of the structure was designed with groin vault system, so portico design of the church is combination of Orthodox (groin vault) and Gothic (pointed arch) architectural identities. Church and portico were built with using groin vault system, so groin vaults are the main structural characteristics of roof structures of the monument. There is no dome structure as St. George Church in Kythrea. On the other hand, bell tower was adapted Gothic influences such as pointed arches with finials were used in the ornamentation of the structure.

St. George Church in Limnia is representing mixture of Hellenistic pediment as well as scroll motif, Byzantine groin vault as well as flying buttresses, and Gothic pointed arches. Western influences were used in every part of structure, and these types of different characteristics are helping to lose main style of the historical monuments. Influences can be seen as compatible with main identity of the church; however, these effects are changing the characteristic of main style of the structure (Tables 4.19; 4.20 and 4.21).

Table 4.19. Evaluation of St. George Church in Mormenekşe (Limnia)








St. George Church in Mormenekşe (Limnia)				
Hellenistic Style				
Portals & Ornaments				—
Window & Ornaments	Window		—	—
	Ornament		—	—
Portico & Ornaments				—
Roof System		—	—	—
Dome Structure		—	—	—
Bell Tower & Ornaments			—	—

Table 4.20. Evaluation of St. George Church in Mormenekşe (Limnia)




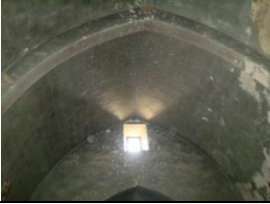





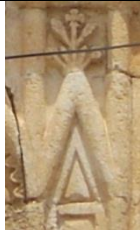
St. George Church in Mormenekşe (Limnia)			
Byzantine Style			
Portals & Ornaments			—
Window & Ornaments		—	—
Portico & Ornaments	—	—	—
Roof System		—	—
Dome Structure	—	—	—
Bell Tower & Ornaments	—	—	—

Table 4.21. Evaluation of St. George Church in Mormenekşe (Limnia)

St. George Church in Mormenekşe (Limnia)			
Gothic Style			
Portals & Ornaments			—
Window & Ornaments	—		—
Portico & Ornaments	Portico		—
	Ornament		—
Roof System	—		—
Dome Structure	—		—
Bell Tower & Ornaments			

Chapter 5

SOME REMARKS ABOUT THE ARCHITECTURAL ELEMENTS IN THE ORTHODOX CHURCHES

During the Byzantine period (330-1191), Orthodox churches reflected pure Eastern Byzantine characteristics. Generally, these characteristics such as dome structures, and barrel vaults are related with Roman temples and churches. For this reason, there are similarities between Orthodox and Catholic historical monuments.

Gothic identity started in the French and affected the world architecture. In the thirteenth and fourteenth centuries, solid tympana are often left entirely plain or else with carving only on the lintel (Enlart, 1987:42). Also, in the thirteenth century, statuary and ornamental carving was not same stage with the French styles, but these ornamentations appear in a well design manner in these religious places. Besides, ornamentations and sculptors were imitated from the French Gothic Cathedral portals, and sculptors satisfied in this condition. Thus, types and styles of the ornamentations and sculptors were not right position, and these situations continued till the fifteenth century.

Mostly in church architecture, windows, vaulting systems, dome structures, and bell towers are reflecting their national identities. However, Cyprus was willingly accepted these two architectural styles, and they were fused to form a new eclectic style in the island. Byzantine or French architecture were combined in the Orthodox

churches because of Byzantine queen Helena Palaeologos. In 1878 to 1960, British Colony period was helped to increase this eclectic style in the island. This westernization influences are more recognizable in the Orthodox churches. Especially, portals, windows, vaulting systems, dome structures, and bell towers of these churches were shaped according to this eclectic style in the island. British Colony preferred to give freedom to traditional tastes of two communities. Hunt (1982/1994:270) described the British arrivals to the island with their ethnic identities. The arrival of the British at once released the Cypriots' inhibitions. There was no danger of the savage repression which had been unleashed in 1821; the new rulers were open to argument, allowed free speech and freedom of the press and had even fostered the Hellenic heritage as well as Islamic way of life by their educational policy.

The period of eclectic style of architecture which is a combination of the traditional styles and the western elements developed in the island (Yıldız, 2011:265). In consideration of island's past history and its legacy, westernization trends in fact was not unfamiliar to the people of the island since it had the Roman as well as the Gothic and Renaissance architectural heritage all-around of the island (Yıldız, 2011:267). Also, during the British Colonial, Victorian Gothic style was used in the historical monuments. Also, Greek Cypriots gained independence to restore or re-built Orthodox churches according to their religious beliefs. As mentioned before, Cypriot vernacular identity and western elements were used for different monuments, and Greek Cypriots adopted these national identities for their structures. Thus, they combined Neo-Classical identity with Neo-Gothic style, and these adoptions can be seen in the 19th century in the Orthodox churches with schematic pilasters and

classical mouldings (Given, 2005:408). The Greek Revolution in Greece, supported by European states, encouraged the Greeks living on the island to cherish the hope of concluding a union with Greece. In time, as the Orthodox Church managed to gain power and wealth, they made great effort to organize and to better Greek education through Church's action with Hellenistic ideas (Yıldız, 2007:200). In the attempts to restore the churches, insertion of Greek architectural elements like triangular pediments and Ionic columns as well as Byzantine emblems in spite of their Orthodox character as an expression of the national identity and aim for the Hellenistic ideals became a common task (Yıldız, 2011:267-268). For this reason, westernization was continued the 1960 in the island.

In the eighteenth and nineteenth centuries, Orthodox churches adapted portal ornamentations into their structures. Geometric forms, archivolt, orders, human masks, saint pictures, sculptures and structures were imitated in the portal structures. Generally, St. Sophia Cathedral in Nicosia and St. Nicholas Cathedral in Famagusta gave inspirations and some motifs were adapted into the Orthodox churches. Almost every Orthodox Church imitated portals of these urban centre cathedrals. Mostly, Gothic cathedrals in the urban centres were taken as model for the Orthodox churches which are located at the rural areas. Usually, there is a tablet over the portal that gives details about its foundation date, name of the church, their faiths, construction date, or donator names for the church, and symbols related to the saint it has been dedicated. On the other hand, some of the Orthodox Church portals were ornamented with only Hellenistic characteristics; these kind of structures are identified the century and aim of the church construction.

Mainly the windows are also significant structural elements in the church construction as portal characteristic. Styles and ornamentations are explaining the architectural characteristics of westernization styles in the Cyprus Orthodox churches. Generally, arch systems, and ornamentations were applied in the Orthodox churches which were rebuilt in the 18th and 19th centuries such as Hellenistic pediments, Byzantine arches, pointed arches and ornamentations. However, some of them were designed with totally Gothic characteristics such as mullions, cross shape, and pointed arch system. Sometimes coloured glass material was used to ornamentation of the window trceries, but mostly, iron grills or ornamentations were used to recognize the characteristic of adoptions. These Hellenistic iron grills were used mostly in the Orthodox churches that renovated with Hellenistic ideas (Fig.5.1). These iron additions were added during the British Colonial period, because, their characteristics are used in the Greek settlements as well. Hellenistic scroll motif and Gothic pointed arch characteristics are more than Orthodox identity in the window of rural area churches.



Figure 5.1. Kythrea, St. George Church, c.19th Century. Example of Iron Grill in Orthodox Church (©G. Pirlanta).

Vaulting system is another significant architectural characteristic of historical monuments. Generally, Orthodox churches were built with barrel vault system. Every historical monument was designed with barrel vaults; this vaulting system

rested on naves. Sometimes, groin vault were used in the Orthodox churches. On the other hand, Gothic rib system is another significant characteristic in Cyprus. Rib system was used in the Gothic cathedrals; however, Orthodox churches also adapted this characteristic in the 18th and 19th centuries. Especially, basilica style Orthodox churches are using this system to carry the roof of the structure. Also, piers are supporting rib system with pointed arches (Fig.5.2). On the other hand, these vaulting systems have dome structures over the roof. These domes are resting on a drum or pendentives. Generally, basilica style Orthodox churches have dome structures over the rib systems which were renovated in the 18th and 19th centuries. These dome structure loads are decreased with using windows. Sometimes, these windows can be six or eight; it depends on dimension of the dome structure. Shape of the domes can be changeable according to the century technology (Fig.5.3).

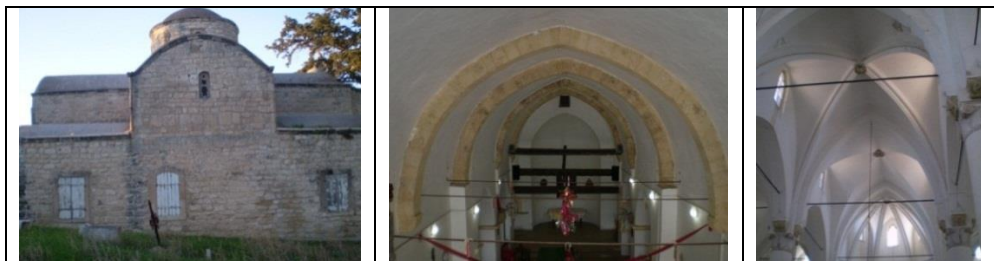


Figure 5.2. i. Syngrasi, Ayios Prokopious Church, c.13th Century. Barrel Vault Structure. ii. Kythrea St. Marina Church. Groin Vault System. iii. Lysi, Blessed Virgin Mary Church, 1880-1908. Ribbed Vault System (©G. Pirlanta).



Figure 5.3. i. Famagusta, Ayios Nikolaos Church c.15th Century and ii. Morphou, St. Mamas Church, c.18th Century. Different Styles of Dome Structures (©G. Pirlanta).

During the Ottoman period in Cyprus, Orthodox churches were not use their bell towers, because of Ottomans religious beliefs. For this reason, they stopped to bell towers, and used the minarets to continue their faiths. It is known that the Orthodox churches lacked bells until 1857 except the Holy Cross at Omodos (Yıldız, 2007:197). Only Famagusta and Nicosia churches used wood towers (pinnacula) (Yıldız, 2007:198), with their specific timber bell, because these churches are located at the public areas, and these were main churches for Greek community. After the 1857, each Orthodox churches had their bell towers, and these were ornamented with pure styles. Greek community focused on the bell tower as well as portals (Fig.5.4).

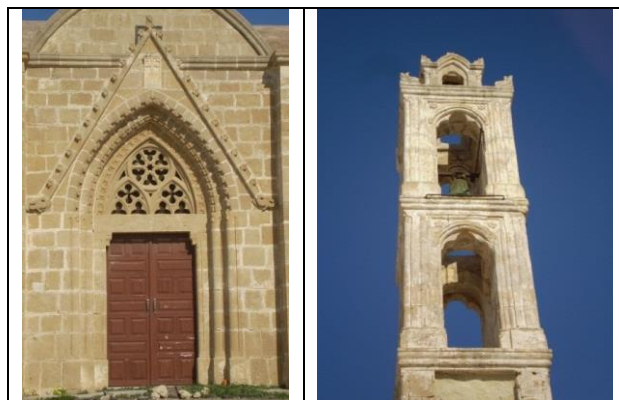


Figure 5.4. Karpaso, Ayios Thyrsos Church. Main Portal and Bell Tower Ornamentations (©G. Pirlanta).

These bell towers were reflecting the richness of the Orthodox churches compared to the Latin's. Besides, these bell towers were added later, or re-built with this eclectic style. Most of the Orthodox Church bell towers and façades were re-designed again. These bell towers were ornamented with human masks, gargoyles, pointed arches and ornamentations. Yıldız (2011:268) said that; the Orthodox churches re-ornamented or rebuilt in the late eighteenth or early nineteenth centuries all had iconostasis with delicate carvings in baroque style ornamentations. Also, in the second half of the nineteenth century, the increasing number of beautifully-

ornamented bell towers added to the existing Orthodox churches changed the silhouettes of the cities and towns (Yıldız, 2007:199).

Each case study analysed and evaluated in point of architectural elements such as portals, windows, and portico designs, vaulting systems, dome structures and bell towers with ornamentations of each part of the structures. Generally, Gothic national identities are more than Hellenistic adaptations in the Orthodox churches. On the other hand, different Orthodox churches have similar architectural characteristics which constructed in different period in Cyprus.

Portals, side portals, vaulting systems, portico designs, and window characteristics, dome structures, capital ornamentations, bell tower structures were renovated or rebuilt with Hellenistic, Byzantine, and Gothic influences to the Orthodox churches in the 18th and 19th centuries. These parts of the churches were renovated to show wealth and power of the monuments which under the sovereignty of British Colonial Rule in Cyprus. During this period, westernization effect was used in every part of the structures with combination of Cypriot Vernacular architecture.

Ornamentations of Orthodox churches were selected from two role model of Gothic cathedrals; St. Sophia Cathedral in Nicosia and St. Nicholas Cathedral in Famagusta. Especially, portal characteristics and ornamentations were imitated from Orthodox churches. However, Hellenistic additions were getting another idea for these churches. St. Nicholas Church in Lefkoşa (Nicosia), St. Mamas Church in Güzelyurt (Morphou), St. George the Greek in Gazimağusa (Famagusta), St. Synesios Church in Dip Karpaz (Rizo Karpaso), Blessed Virgin Mary Church in Akdoğan (Lysi), St. George Church in Değirmenlik (Kythrea), and St. George Church in Mormenekşe

(Limnia) were selected and evaluated as case studies. Each Orthodox Church was renovated or rebuilt in different types; however, each of church was accepted and adapted same architectural characteristics in same parts of the structures. Differences are identified in the Orthodox churches. For example, St. Mamas Church in Güzelyurt (Morphou) and St. George Church in Mormenekşe (Limnia) were constructed with portico design and ornamented with Gothic influences in the 18th and 19th centuries. These portico designs were directly copied from St. Sophia Cathedral in Lefkoşa (Fig.5.5).



Figure 5.5. i. Morphou, St. Mamas Church, c.18th Century and ii. Limnia, St. George Church, c.19th Century (©G. Pirlanta).

St. Nicholas Church in Lefkoşa (Nicosia) and Blessed Virgin Mary Church in Akdoğan (Lysi) were designed with Gothic imitations such as portal designs. These churches have similarities compared to the portal ornamentations. They were designed Gothic architectural style; however, each church has different identities such as Hellenistic scroll motifs as well as wild rose motifs and Byzantine round arches and ornamental elements (Fig.5.6). The aims of the adaption of Gothic characteristics from cathedrals are showing the wealth and characteristics of Orthodox churches with using different architectural styles both urban centres and rural areas.



Figure 5.6. i. Nicosia, St. Nicholas Church, c.15th Century and ii. Lysi, Blessed Virgin Mary Church, 1880-1908 (©G. Pirlanta).

Generally, Orthodox characteristics were used in the same parts of the structures, and each church was designed according to Orthodox national identities. However, after the Lusignan period, these churches lose wealth and power on the Latin community. For this reason, St. Sophia and St. Nicholas cathedrals were used as role model, and Greek community added Hellenistic national identity with combination of Gothic influences till 1960. Case studies of Orthodox churches are explained with adaptations of influences under the table of general characteristics of case studies (Table.5.1).

Table 5.1. General Characteristics of Case Studies

	Hellenistic Style	Byzantine Style	Gothic Style
St. Nicholas Church, Lefkoşa (Nicosia)	-Portal archivolt ornamentations: wild rose motifs -Pediments	-Window traceries: stucco -South part of the vault: barrel vault -Dome structure	-Central portal: rose ornamentation -North part of the vault: rib vault -Pediments
St. Mamas Church, Güzelyurt (Morphou)	-Window grills: scroll motifs -Portico: capitals of piers; Ionic motifs -Shrine of Saint Mamas: Ionic capitals	-Nave window: round arch -Vault: barrel vault -Dome structure	-Portals: pointed arches -Portico: pointed arches -Bell tower -Pediments
St. George the Greek Church, Gazimağusa (Famagusta)	-Pediments	-Windows: triple apses; round arches	-Portals: pediments -Window traceries: stucco -Vault: rib vault -Bell tower
St. Synesios Church, Dip Karpaz (Rizo Karpaso)	-Portals: pediments -Window grills: scroll motifs -Bell Tower -Ornamentations: scroll motifs -Pediments	-Windows: round arches -Dome structures -Vault: barrel vault	-Portals: pointed arches -Dome windows: pointed arches -Bell tower: pointed arches and rose windows
Blesses Virgin Mary Church, Akdoğan (Lysi)	-Window grills: scroll motifs -Piers: Ionic columns -Pediments: human face ornamentations	-Dome structure -Window gables: capital ornamentations; floral motifs	-Portals: arches and ornamentations -Windows: pointed arches and ornamentations -Vaulting: rib system -Bell tower: ornamentations
St. George Church, Değirmenlik (Kythrea)	-Portals: pediments -Window grills: scroll motifs -Bell tower: ornamentations	-Portals: round arches -Nave capitals: floral motifs Vault: groin vault	-Bell tower: pointed arches
St. George Church, Mormenekşe (Limnia)	-Portals: scroll motifs -West window: pediment	-Portal and Windows: round arches -Vault: groin vault -Bell tower	-Central portal and portico: pointed arches -Bell tower: pointed arch and ornamentations

Chapter 6

CONCLUSION

Westernization influences are seen in different part of Orthodox churches, but generally these adaptations are used in the portals and bell tower ornamentations. These structural elements are in a competition mood with Gothic cathedrals in Cyprus to identify the wealth of the Orthodox churches in the 18th and 19th centuries. For this reason, general architectural characteristics of Gothic architecture were imitated and copied from Orthodox churches such as portal ornamentations with structural elements, and bell towers with ornamental motifs.

Eighteenth century was the beginning point of the westernization style; 19th century was the addition part of the Hellenistic and combination period of Gothic and Hellenistic national identities in the Orthodox churches which were built in the urban and rural areas where Greek Orthodox community where living in Cyprus. The selected cases are presenting the westernization trend in the Orthodox churches. As the contacts with the Greece and other Greek islands that gained there independence after a revolt against the Ottoman Empire have increased, their dream for independence started, they followed all the new trends in their homeland. Also, the interest in Greek Hellenistic architecture in Europe that started in the Medieval period in European countries gained speed after the French Revolution in 1799 and styles such as Neo-classic Style or Empire Style became fashionable which was also followed by the Ottoman Empire in the palaces or other buildings constructed during the 19th century. Thus, Neoclassicism became a universal style which was also

adopted in Cyprus. Ideas from Byzantine architecture, which originated from Late Roman architecture, were also important for the Greek Orthodox society like all other Orthodox world since the early churches were modelled and decorated in this manner. However, Cyprus had a heritage of Latin Gothic monuments which were in ruins or under use by the Turks. In 1830s the style of Neo-Gothic that became another fashionable style in Europe made the Cypriots to realize the value of the locally existing examples. Also, the reason of adoption of Gothic style is to emphasize the wealth and power of the Orthodox Church as rival of the Latin church in the 15th century or during the Ottomans who hold the magnificent Gothic cathedrals which recalled their conquest in Cyprus against the Christian world.

After the middle of the 18th century the Ottoman Empire was obliged to live more freedom to the non-Moslem communities. Particularly the church with the rising of the ideas to establish a national identity, which is in fact based on religious identity, the church in Cyprus almost, established a large scale of building activity for the religion and education institutions in whole island. For these reasons during the late 18th century and 19th century in the attempts to westernize their institutions, Greek Orthodox community adopted Hellenistic, Byzantine and Gothic elements into architecture. These influences changed the style as well as character of churches.

There are many cases which were designed with combination of eclectic style. However, for this study; cases are selected from urban centres and rural areas. Besides of the locations, although they were constructed in Latin and Ottoman period, they all had their original Orthodox characteristics.

In each case study the combination of these three styles, Hellenistic, Byzantine and Gothic, has been observed and recorded. The observations on St. Nicholas Church in Nicosia, St. Mamas Church in Morphou, St. George the Greek in Famagusta, St. Synesios Church in Rizo Karpaso, Blessed Virgin Mary Church in Lysi, St. George Church in Kythrea and St. George Church in Limnia proved the fact that the Orthodox community of Cyprus were already aware of the world trends or they had consulted some foreigners who visited to island and those locals who had been to European countries of important centres of the Ottoman Empire and Greece that started to apply the European styles in their buildings. British period also encouraged the Neo-classic style and also the masonry workmanship.

It could be said that application of Hellenistic ornamental motifs in the decoration scheme is revealing a fact to prove their ethnic origin as well as their wishes to establish a union for Cyprus with Greece. Also, it is obvious that a Church of community which is under the rule of another ruler particularly non-Christian is expected to be a symbol of their religion, language, nationality and economic power. Thus, these kinds of buildings become the centre for their struggles to gain independence.

Eighteenth century was the time on the rising of national ideas to emphasize on the ethnic identity by using Hellenistic and Byzantine ornamental elements in Orthodox Church. However, adopting Gothic style in addition to these creates some questions whether it is a competitive mood to show the grand and ornamental manner of the Latin monuments or reveal another ethnic past possibly of these Latin Christians who

were forced to change their religion, so as they could continue and they are existence in Cyprus.

These examples are show that at least these three styles have been applied on one building which we can define as eclectic style, the cases studied showed that each building has its own original designs although most of the European sources describe these as rough and ugly styles. Each of these has positive contributed to its own environment and they must be protected.

Cultural heritage is the wealth of country. Protecting these monuments whatever nationality or religion they represent is a reflection of the cultural level of its society. Their protection is important to encourage the peace talks between the two societies as well as bringing local and foreign visitors to a location. It is hope that this thesis could draw more attraction to these buildings and open new fields for researches to study them in more detail and prepare projects for their conservation and restoration.

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