



Neoclassical Funerary Monuments at the Feriköy Latin Catholic Cemetery in Istanbul

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Abstract

Transformations in the socio-cultural structure of Istanbul that started in the eighteenth century were reflected in the architectural fabric of the city. In the meantime the Ottoman capital witnessed a growing appropriation of foreign architectural features and the emergence of a hybrid stylistic vocabulary. Westernization of the society was accompanied by an intensive building activity during the post-Tanzimat (1839) years, and consequently the rise of new buildings with western façades became the new trend.

This study involves an introduction to the Neoclassical style in nineteenth-century Istanbul, focusing on funerary monuments displaying this stylistic vocabulary at the Feriköy Latin Catholic Cemetery. Established in the 1850's, this cemetery where mostly prominent Levantines and their families are inhumed, is the largest Catholic burial ground in the city. Among a wide variety of styles, there are also a significant number of funerary structures built in the Neoclassical idiom. The analysis covers some of these tombs expounding on the ornamental features reflecting the Classical Revivalist style prevalent in Europe in the nineteenth century.

Keywords

Nineteenth-century Neoclassicism • Feriköy Catholic Cemetery • Neoclassical tombs • Funerary ornaments and symbols

İstanbul Feriköy Latin Katolik Mezarlığında Neoklasik Yapılar

Öz

İstanbul'da onsekizinci yüzyılda başlayan sosyokültürel değişimler kentin mimari dokusuna da yansımış, yabancı mimari unsurların artarak kullanılması ile karışık bir üslup dili görülmeye başlamıştır. Toplumda "Batılılaşma" hareketleri ile Tanzimat sonrası yıllarda görülen yoğun yapılaşma sonucu Osmanlı başkentinde batılı tarzları anımsatan cepheler ve bezeme unsurları ile yeni yapılar görülmeye başlamıştır.

Bu çalışmada, ondokuzuncu yüzyıl İstanbul'unda Neoklasik üslubun kısa bir tanıtımı yapılarak Feriköy Latin Katolik Mezarlığında bu tarzı sergileyen mezar anıtları ele alınmaktadır. 1850'lerde kurulmuş olan mezarlıkta çoğunlukla Levanten aileler gömülü olup halen kentin en büyük Katolik mezarlığı olma özelliğini sürdürmektedir. Burada görülen mezar yapıları, aralarında pek çok Neoklasik tarz da bulunan farklı üslupları yansıtmaktadır. Bunlar arasında yer alan mezarlar incelenirken, ondokuzuncu yüzyılda Avrupa'da yaygınlaşan Neoklasik üslubu işaret eden bezeme unsurları da irdelenmektedir.

Anahtar Kelimeler

Ondokuzuncu yüzyılda Neoklasisizm • Feriköy Latin Katolik Mezarlığı • Neoklasik Mezarlar • Mezar süslemeleri ve semboller

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The winds of change that swept through European architecture in the eighteenth century brought a multiplicity of options fostered by a growing interest in history and the antique world. It was almost at the same time that excavations in Herculaneum and Pompeii gave the architects an opportunity to get acquainted with ancient models; hence, antiquity became the main keyword for artistic production bringing about a similar fascination for antique Greek culture and classical orders.¹ This so-called Greco-mania spread rapidly in Europe, such that even jewelry, furniture, and ordinary household objects were designed in the *à la grec* fashion.² The word employed for the art and architecture inspired by this atmosphere was “Neoclassicism” although the term was not coined until the second half of the nineteenth century.

In the meantime, the eighteenth century had witnessed important transformations in the socio-cultural structure of Istanbul as well, also shaping the architectural fabric of the city.³ Secular inclinations and “westernizing” trends brought by the ambassadors sent to foreign countries continued into the 1800’s with a growing appropriation of western values that was reflected in changing life styles and daily recreational practices of the society. There was an increasing public visibility of men and women, a higher frequency of social gatherings, coffeehouses, promenades, and excursions.

The gradual infiltration of new forms, European elements and architectural features were reflected on the urban environment and fostered the emergence of a hybrid stylistic vocabulary.⁴

The declaration of the *Tanzimat* edict in 1839 and the following *Islahat* edict (1856) brought more radical reforms in secularization and westernization in the empire. Minorities attained social and economic rights regardless of religion. New institutions and legislations replaced the traditional in education, religion, law, and family matters. Diverse ethnic communities were granted freedom to work in government offices and to own property.⁵

1 John Summerson, **The Architecture of the Eighteenth Century**, London 1986, pp. 75-77. Some scholars of antiquity considered Greek art as superior to the Roman. As French aesthete Marc-Antoine Laugier pointed out in 1753: “Architecture owes all that is perfect to the Greeks”, although he had never seen a Greek temple himself. See, Barry Bergdoll, **European Architecture 1750-1890**, New York 2000, p.14.

2 Bülent Özer, **Rejyonelizm, Üniversalizm ve Çağdaş Mimarimiz Üzerine Bir Deneme**, İstanbul 1964, pp. 22-23; John Summerson, *op. cit.*, p. 76; Barry Bergdoll, *op. cit.*, pp. 14-15.

3 Selva Suman, “Questioning an Icon of Change: The Nuruosmaniye Complex and the Writing of Ottoman Architectural History”, **METU JFA**, 2011/2 (28: 2) 145-166; For an overview of the transformations that affected the social and architectural fabric of Istanbul in the eighteenth century, see Shirine Hamadeh, **The City’s Pleasures, Istanbul in the Eighteenth Century**, Seattle 2004, pp. 3-5.

4 Günsel Renda, “Yenileşme Döneminde Kültür ve Sanat”, <https://www.tarihtarih.com/?Syf=26&Syz=352709&/Yenileşme-Döneminde-Kültür-ve-Sanat-/Prof.-Dr.-Günsel-Renda- Erişim Tarihi: 14. 11. 2018>

5 Kemal Karpat, **Osmanlı Modernleşmesi, Toplum, Kuramsal Değişim ve Nüfus**, İstanbul 2014, pp. 100-111; Kemal Karpat, **Osmanlı’da Değişim, Modernleşme ve Uluslaşma**, İstanbul 2006, pp. 267-269; Donald Quataert, **The Ottoman Empire, 1700-1922**, Cambridge 2001, pp. 146-147, 176; Rinaldo Marmara, **Bizans İmparatorluğu’ndan Günümüze İstanbul Latin Cemaati ve Kilisesi**, Tran. Saadet Özen, İstanbul 2006, pp. 98-107.

The Neoclassical style prevalent in Europe in the nineteenth century was accepted with much ease within the intensive building activity of the post-*Tanzimat* (1839) years in Istanbul. Introduced by foreign architects working in the city, it was predominantly preferred for banks and office buildings as well as embassies concentrated around the Grande Rue de Péra.

Although the Classical Revivalist style was mostly seen in secular buildings, the Dolmabahçe Mosque (1855) built by Garabed Balyan, a member of the renowned Balyan Family, may be considered an exception. Neoclassical features of the mosque are visible in the sultan's lodge and its slender minarets with balconies designed like Corinthian columns. The Neoclassical mausoleum of Mahmud II is an octagonal structure on the Divanyolu. Although the plan conforms to classical Ottoman tomb architecture, the building features Neoclassical and Empire style elements with ionic capital pilasters, arched windows, keystones, and floral decorations.⁶

The embassies in Péra became impressive models for other buildings, such as hotels, restaurants, galleries (French-style *passages*), and theaters in the area. The Russian Embassy was built by the Fossati brothers in 1839 in the Neo-Renaissance style. Another outstanding example of the Neoclassical idiom was the British Embassy built in 1845 by British architect W. J. Smith, upon the original design by Sir Charles Barry.⁷ Among others, there was the Naum Theater (later turned into the *Cité de Péra*) and the Péra Palace. The military barracks in Taksim (Istanbul Technical University, Faculty of Architecture, today) also built by W. J. Smith was a prominent Neoclassical structure with ionic columns highlighting the entrance.⁸

The Ottoman Bank (Bank-ı Osmanî-i Şahane; part of the building is currently occupied by SALT Galata) was built by Alexandre Vallaury in Galata in the 1890's and reflected the new style displaying rich panoply of Neoclassical features on the façade, especially the stonework making reference to the Neo-Renaissance idiom. Vallaury was born in Istanbul to a Levantine family and is buried at the Feriköy Latin Catholic Cemetery. Some of his architectural works are The Cercle d'Orient, Péra Palace, and the Union Française. Another building, also designed by Vallaury was the Imperial Museum (*Müze-i Hümayun* or the Istanbul Archaeological Museum today) within the premises of the Topkapı Palace. With its triangular pediment and Corinthian orders at the entrance, the museum is like a showcase for the Neoclassical style.

While these transformations were going on in the architectural environment of Istanbul, the area stretching from Taksim to Şişli gradually turned into a densely

6 Doğan Kuban, **Osmanlı Mimarisi**, İstanbul 2007, p. 550.

7 Zeynep Çelik, **The Remaking of Istanbul, The Portrait of an Ottoman City in the Nineteenth Century**, Seattle 1986, p.133.

8 Aygül Ağır, "William James Smith'in Mimarlığı Üzerine Bir Üslupsal Analiz", **Sultan Abdülmecid'in Bir Mimarı William James Smith**, Ed. Afife Batur, İstanbul 2016, pp. 214-223.

inhabited residential area. The region was occupied by a vast necropolis, the Grands Champs-des-Morts starting from Taksim, extending over Ayaspaşa and reaching the shores of the Bosphorus in Fındıklı. The Grand Champs was rather unique in the sense that it was used for the followers of different religions. The lower slopes were allocated for the Muslims, whereas in the northern area, toward Harbiye, lay the tombs of Christian communities.⁹

Concomitant with the developments in urbanization, the Ottoman government decided to abolish the Grand Champs and declared that the cemetery should no longer be used as a burial ground. Besides intense building activity in the area, the other main reason was that the cemetery was posing a threat to the health of the residents. In line with the declaration of the government, Christian cemeteries were relocated around Şişli and a new location was designated in the heights of Feriköy, to be used as the new cemetery for Catholics and Protestants. These cemeteries are now stretching on both sides of the Abide-i Hürriyet street.¹⁰

The Latin Cemetery in Feriköy is currently the largest Catholic burial ground in Istanbul and is a conspicuous representation of the multi-cultural mosaic of the city. The area of the cemetery is almost 10,900 square meters (about 95 m x 115 m) with more than 40,000 burials since 1859.¹¹ It is also a prominent *lieu de mémoire* and an important part of the cultural heritage of Catholic and Levantine Istanbulites. Most of the tombs in Feriköy belong to important Levantine families of Istanbul, as well as some other prominent Catholics like high-rank government officials, artists, architects, and their families. Besides Levantines, there are also families from other ethnic groups such as Greek and Armenian Catholics, Syrian, Chaldean, and Melkite communities. According to the Lausanne Treaty, the cemetery is under the official protection of the Turkish state.¹²

The Feriköy cemetery is partitioned into six sections, called *carrés* or “squares”. These are: *Carré Sts Pierre et Paul*, *Carré St Joseph*, *Carré St Albert*, *Carré St Laurent*, *Carré Sts Anges Gardiens*, *Carré St Jean Chrysostome*.

The remains of the Italian and French soldiers who took part in the Crimean War (1854-1856) and the first WW were exhumed from several cemeteries around Is-

9 Brian Johnson, “İstanbul’s Vanished City of the Dead, The Grands Champs des Morts”, **Istanbul Selected Themes**, İstanbul 2002, pp. 93-104; Rinaldo Marmara, *op. cit.* 2006, pp. 108-109.

10 Rinaldo Marmara, *op. cit.* pp. 111-121; Rinaldo Marmara, **Pangaltı, (Pancaldi) 19. Yüzyılın Levanten Senti**, İstanbul 2001, pp. 62-66; Selda Alp, “İstanbul’un Sessiz Tanıkları: Feriköy Latin Katolik Mezarlığı Heykelleri”, **İstanbul Araştırmaları Yılığ**, No. 6, İstanbul 2017, pp. 177-192; Selda Alp, İstanbul’daki Rum, Ermeni ve Levanten Mezarlıklarında 19. Yüzyıl Figürlü Mezar Anıtları, Anadolu Üniversitesi, Sosyal Bilimler Enstitüsü, Unpublished Ph.D., Eskişehir 2015, pp. 85-93.

11 Burial registers of the cemetery.

12 Article 42, Lausanne Treaty.

tanbul and were later buried in separate grounds within the cemetery.¹³ There is a monument erected in the memory of French soldiers and another pyramidal one for the Sardinian soldiers died during the Eastern campaign in 1855.

The construction of the funerary chapel started in 1863. The chapel, attached to the western wall of the cemetery, was designed by Abbot Giorgiovich, a former pupil for the Propaganda in Rome. He had conceived the plan of the building and supervised the interior decoration and ornamentation. Due to budgetary constraints, construction could only be completed in 1872.¹⁴ (F.1: The Chapel at the Feriköy Latin Catholic Cemetery)



F.1: The Chapel at the Feriköy Latin Catholic Cemetery, Neoclassical details outside the Chapel and the interior

13 Alphonse Belin, *Histoire de la Latinité de Constantinople*, Paris 1894, p. 517; Rinaldo Marmara, *op.cit.* 2006, pp. 118-120; Rinaldo Marmara, *op.cit.* 2001, pp. 67-77.

14 Alphonse Belin, *op. Cit.* 514.

The chapel was built in the Neoclassical style in the form of an octagonal rotunda covered by a lead dome. Around the building there are arches flanked by pilasters with ionic capitals and the spandrels are decorated with wreaths and ribbons. The door is set under a curved arch with a keystone. The interior decoration displays funerary symbols, such as urns under a shroud, angels, and A & Ω. keystones on the arches have acanthus leaves and the ionic capital pilasters are repeated inside the building, also making reference to the Neoclassical style. Daylight seeps in through the windows on the high drum. The windows have curved arches decorated with angel heads and wings. The altar is set across the entrance against the wall of the cemetery. The painting on the altar is a replica of the *Assomption* by Murillo and was presented as a gift from Napoléon III.¹⁵

The tombs in Feriköy reveal a wide spectrum of forms and styles. There are stelae, pillars or *cippus* type, obelisks, *aediculae*¹⁶, baldachins, and mausolea.¹⁷ Among a wide variety of artistic styles, there are Neo-Gothic, Neoclassical, Empire, Art Nouveau, Art Déco, as well as a significant number of eclectic tombs displaying several different styles. This study will focus on some of the outstanding examples of Neoclassical funerary structures at the Feriköy Latin Catholic Cemetery expounding on their ornamental features and details.

Jean Brindesi was an artist born in Istanbul. He was an orientalist and had his workshop in Péra. His drawings and watercolors of picturesque views of Istanbul, the daily life and sartorial patterns of contemporary Ottomans were compiled in two volumes.¹⁸ The Brindesi tomb was designed as a pillar. There is an urn with two handles and a wreath of flowers placed on the rectangular pillar that has curved pediments lined with a frieze of acanthus leaves. There is a relief of a garland of flowers in front of the pillar and inverted torches at the corners. The torch is a frequently used element, originating from Roman sarcophagi and when inverted symbolizes life that has faded away.¹⁹ The ends of the garland are tied to torch handles with ribbons and the epitaph is inscribed beneath the garland. A wreath of flowers, acanthus leaves, and the garland are elements of the Neoclassical style. (F.2-3: Jean Brindesi tomb)

15 Alphonse Belin, *op. cit.* 513.

16 *Aedicula* is a tomb in the form of small shrine, usually with a statue placed in the niche. *Aediculae* is used for plural. James Stevens Curl, **Dictionary of Architecture**, Oxford 2000, p. 8.

17 For a detailed analysis of different types of tombs at Christian cemeteries in Istanbul, see, Selda Alp, *op.cit.* 2015, pp. 101-144.

18 *Elbice-i Atika. Musée des Anciens Costumes Turcs de Constantinople* (1855) and *Souvenirs de Constantinople* (1856). Frédéric Hitzel, **Couleurs de la Corne D'Or, Peintres Voyageurs à la Sublime Porte**, Paris 2002, pp. 302-303.

19 Cecilia Vandervelde, **La Necropole de Bruxelles**, Bruxelles 1991, p. 55.



F.2: Jean Brindesi tomb



F.3: Acanthus leaves and garland of flowers

The Canzuch Family owned the renowned *Kanzuk Eczanesi* on the Grande Rue de Péra. Giuseppe Canzuch, buried in this tomb, ran the pharmacy until his death and was awarded *Diplôme de mérite* at the International Medical Congress in London in 1881. He had also received two Ottoman Imperial orders (*Mecidiye Nişanı* and the *Osmaniye Nişanı*).²⁰ The Canzuch Family tomb is an imposing marble pillar with curved pediments. A floral garland and a Latin cross are displayed on the pillar that is mounted over a curvilinear base decorated with acanthus leaves. The name of the family is inscribed on a plaque with a curved arch and is attached to the base with two fluted decorative elements making reference to triglyphs. There is another ornament with poppy flowers and acanthus leaves underneath the name plaque. Poppy flowers, acanthus leaves, and triglyphs point to the Neoclassical style in this tomb. (F.4: Canzuch Family tomb)



F.4: Canzuch Family tomb, garland, poppy flowers, and acanthus leaves

20 Halil Tekiner, "Osmanlı Eczalığında Bir Kilometre Taşı: İngiliz Eczanesi, İstanbul", <http://asosindex.com/cache/articles/osmanli-eczaciliginda-bir-kilometre-tasi-ingiliz-eczanesi-istanbul-f250751.pdf> Erişim Tarihi: 04. 06. 2017

The Cappella tomb is a very ornate structure profusely adorned with symbols and decorations. There is a kneeling angel with wings mounted on a pillar with curved pediments. A floral wreath tied with a ribbon is displayed under the curve of the pediment and there is a palmette with volutes at the center of the wreath. Two fluted half columns with composite capitals rise on both sides of the pillar and vertical rows of egg-and-dart molding line the inner edges of the half columns. The bases of the columns are adorned with acanthus leaves and the base of the pillar has similar decorations with acanthus leaves and floral compositions. The Cappella tomb also displays Neoclassical elements, such as the wreath, palmette, composite capitals, acanthus leaves, and egg-and-dart molding. (F.5: Cappella Family tomb)



F.5: Cappella Family tomb, Neoclassical details

The Christovics tomb consists of a Latin cross with an olive branch mounted on a pillar. The base of the cross is decorated with a relief of two garlands of flowers tied with a ribbon at the center. There is another garland of laurel leaves on the pillar that has inverted torches at the corners. An ornamental element with acanthus leaves, vo-

lutes, and a palmette is displayed under the name plaque. The decorative elements on this tomb, such as the olive branch, garlands, acanthus leaves, palmette, and volutes are features of the Neoclassical style. (F. 6: Christovics tomb)



F.6: Christovics tomb

Another pillar is the Antoine Collaro tomb that is designed in marble with an imposing acroter featuring a palmette with acanthus leaves and interlacing floral motifs. There are rows of egg-and-dart and dentil molding under this ornamental piece and the pillar is decorated with two garlands of flowers attached to rosettes. A relief of

a large Latin cross with palmettes and Neoclassical motifs is displayed on the pillar. At the base of the cross, an arrangement of olive branches tied with a ribbon frames a photograph. (F.7: Antoine Collaro tomb, F.8: Acroter with Neoclassical details)



F.7: Antoine Collaro tomb



F.8: Antoine Collaro tomb, acroter with palmette and acanthus leaves

The Gianetti Family tomb is also a marble pillar with a Latin cross carved at the center and the relief of a hanging rosary with two small crosses. The pillar is mounted over a base with volutes and reliefs of laurel branches. The burial area is defined by a marble surround with two ram's heads placed at the front ends. The heads are adorned with acanthus leaves. The ram's head is used in Neoclassical decoration, making reference to sacrificial rites and rituals.²¹ (F. 9: Gianetti Family tomb, F.10: The base and ram's head with acanthus leaves)



F.9: Gianetti Family tomb

21 Martha Blythe Gerson, "A Glossary of Robert Adam's Neoclassical Ornament", *Architectural History*, Vol. 24, 1981, pp. 59-82.



F.10: Gianetti Family tomb, Base with volutes and laurel leaves, ram's head with acanthus leaves

An urn draped in a shroud is mounted over a pillar at the Scarpello tomb that is designed in marble. The curved pediment has the relief of an hourglass with wings that denotes time or life flying away.²² The horns at the corners are decorated with acanthus leaves and the cornice under the pediment is lined with a frieze of acanthus leaves and dentil molding. A garland of flowers adorns the pillar and the ends of the garland are tied to inverted torches with ribbons. Besides Neoclassical elements, the Scarpello tomb is replete in funerary symbols as well. (**F.11:** Scarpello Family tomb, **F.12:** Neoclassical details)

22 Eva Şarлак, *İstanbul'daki Hıristiyan Mezarlıklarında Mimarlık ve Sanat*, İstanbul 2005, p. 45; Cecilia Vandervelde, *op.cit.* p.63; Jean Chevalier & Alain Gheerbrant, *Dictionnaire des Symboles*, Paris 1982, p. 838.



F.11: Scarpello Family tomb



F.12: Scarpello Family tomb, Hourglass with wings, acanthus leaves, dentil molding, and garland of flowers

The profusely ornate tomb of the Adelaie-Sassiae-Longobardae²³ families is quite impressive with the child angel (*putto*) leaning on a draped urn and lavish decorations on the stepped monument. The upper edge displays a row of alternating large and small palmettes. The cornice is lined with egg-and-dart molding and there is a frieze with flowers and acanthus leaves. An inverted dove holding a small wreath in its beak is placed inside a circle formed by a snake biting its own end, which is another funerary symbol representing eternal renaissance, perpetual transformation between life and death. The snake's shedding its skin also makes reference to rebirth and renewal.²⁴ The base of the tomb has a relief of a garland of flowers with floral rosettes and acanthus leaves at the corners. The child angel, palmettes, egg-and-dart-molding, acanthus leaves, and garlands are elements making reference to the Neoclassical style in this tomb. (F. 13: The tomb of Adelaie-Sassiae-Longobardae families)

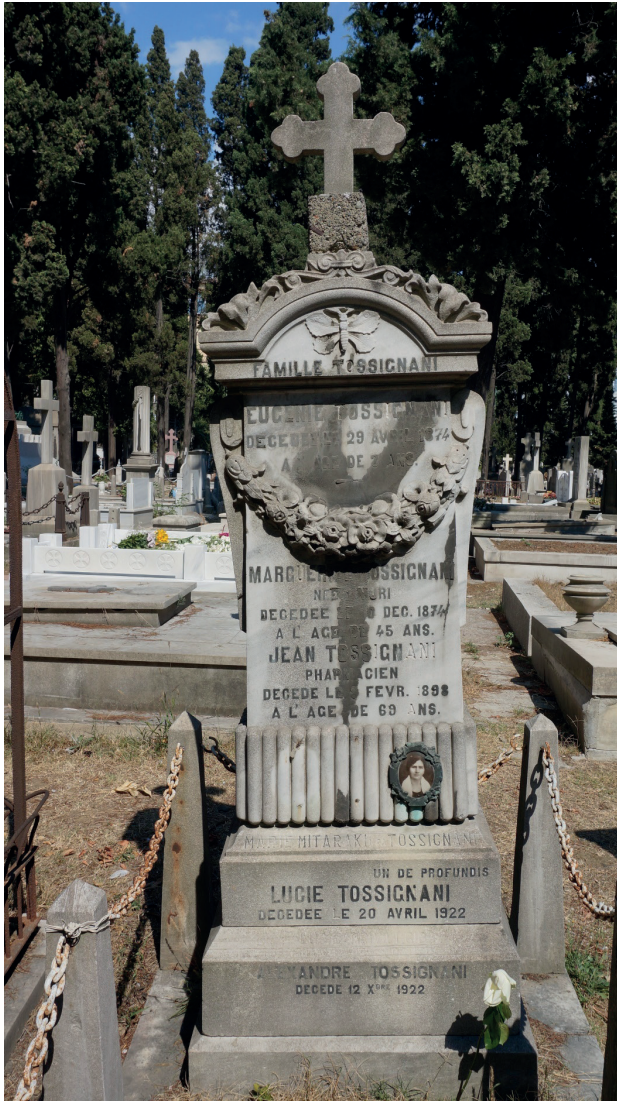


F.13: Adelaie-Sassiae-Longobardae Families

23 This is the inscription on the tomb.

24 Eva Şarlık, *op.cit.* 38; Cecilia Vandervelde, *op.cit.* 63-64; Jean Chevalier & Alain Gheerbrant, *op.cit.* 867-879. For animal symbols at the Christian cemeteries in Istanbul, see Selda Alp, "İstanbul Hıristiyan Mezarlıklarındaki Hayvan Sembolleri", <http://dergipark.gov.tr/uploads/issuefiles/912e/be7e/2e47/59df-1c463bd67.pdf>, Erişim Tarihi: 14. 11. 2018

A cross is mounted on a pillar in the Tossignani Family tomb. There are volutes and acanthus leaves arranged in flowing foliage at the base of the cross. The curved pediment of the pillar displays the relief of a butterfly and the pillar is decorated with a lavish garland of flowers and a series of gadroons at the base. (F.14: Tossignani Family tomb)



F.14: Tossignani Family tomb

The Rizzo and Welter tombs are both designed as Neoclassical *aediculae*. The Rizzo tomb has a triangular pediment lined with corbels and rows of egg-and-dart and

dentil molding. The architrave is supported by two fluted columns with ionic capitals. A high relief of an angel figure decorates the niche under the architrave.

The Welter *aedicula* is in white marble and has a triangular pediment with an imposing palmette placed at the apex. The eave is lined with a frieze of acanthus leaves and the tympanum with a row of dentil molding. The name of the family is inscribed on the architrave that is supported by two fluted columns with Corinthian capitals. The burial area is covered by a lid that has the relief of a Latin cross decorated by acanthus leaves (F.15: The Rizzo Family tomb - *aedicula*) (F.16-17: Welter Family tomb - *aedicula*).



F.15: The Rizzo Family tomb - *aedicula*



F.16: Welter Family tomb – *aedicula*



F.17: Welter tomb, details

Some family tombs at the cemetery are designed as mausolea. These are like family homes, designed with exquisite architectural and sculptural details. The Capoleone mausoleum is designed as a Greek temple with a triangular pediment with horns. The acroter is an urn and there is a relief of a cross on the tympanum. The name of the family is inscribed on the architrave that joins two fluted pilasters. The door is set under a curved arch and the spandrels are decorated with wreaths. Edoardo de Nari is also buried here since his wife was from the Capoleone Family. De Nari was an Italian constructor who built the Church of Sant'Antonio with Mongeri, the non-extant Park Hotel, and worked in the renovation of Casa d'Italia, Società Operaia Italiana, and the Church Complex of Santa Maria Draperis.²⁵ (F. 18: Capoleone Mausoleum)

25 Büke Uras, "The Story of a Life Extending from Italy to Istanbul: Edoardo de Nari (1874-1954)", *The Arc-*



F.18: Capoleone Mausoleum

Another mausoleum designed as a Greek temple is built in white marble for the Mratovich Family. There is a triangular pediment and the entablature is composed of a series of triglyphs and metopes supported by two pilasters. The name of the family is inscribed on a plaque mounted on the architrave and the door is flanked by two half columns (F. 19: Mratovich Mausoleum).

hitect of Changing Times: Edoardo de Nari (1874-1954), İstanbul 2012.



F.19: Mratovich Mausoleum

The tympanum of the Medovich Mausoleum is lined with dentil molding and there is a relief of a cross on the tympanum. The pediment is supported by a pair of dosserets and fluted columns flanking the door to the burial chamber. The stonework in white marble makes reference to the Renaissance style. (F. 20: Medovich Mausoleum)



F. 20: Medovich Mausoleum

The northwest wall of the cemetery is lined with monumental funerary chapels belonging to prominent Levantine families of Istanbul (F.21, F.22). Designed as a prostylos temple, the Tubini Family chapel is a rectangular structure with symmetrical layout. The entablature is composed of a series of friezes: there are rows of egg-and-dart and dentil molding and acanthus leaves. The name of the family is marked on the architrave with relief letters and there is another frieze of acanthus leaves underneath. The façade is partitioned into three sections by pilasters and the door is set at the center under a curved arch with a keystone. There are reliefs of two large Latin crosses on both sides of the door. The symmetrical scheme of the structure is repeated in the front and there are four fluted columns with ionic capitals supporting

the entablature. The columns have square bases, hence making reference to antique Roman (F. 23: Tubini Chapel)



F.21: Funerary chapels



F.22: Funerary chapels



F. 23: Tubini Chapel

The Corpi Family chapel is more elaborate and designed in white marble with exquisite ornaments and details. The acroter is a draped angel with the head missing and is mounted over a decorative element composed of a floral garland, rosettes, volutes and acanthus leaves. Four urns are placed on both sides of the acroter, one pair on each side. The entablature is lined with a row of egg-and-dart molding. The name of the family is written with relief letters on the architrave that displays symmetrical decorations of rosettes and acanthus leaves enclosed in heart forms. The façade is partitioned into three sections by four ionic capital pilasters. The door is set under a curved arch at the center and an angel's head with wings is placed as the keystone. The two sections on both sides of the door have a niche under a curved arch adorned with olive branches and torches tied with ribbons. The angel's head with wings is repeated as the keystone on both niches. A statue of a female figure draped in a cloak is placed in each niche, but the heads are missing. The figure on the right is holding a rope tied to an anchor and the one on the left is holding a bunch of flowers (probably what is left of a broken wreath) and there is a cross and a scroll beside the feet. Both statues are placed on plinths that are decorated by a relief composition of a laurel wreath, ribbon, and two inverted torches crossing diagonally. (F. 24-25: The Funerary Chapel of the Corpi Family)



F. 24: The Funerary Chapel of the Corpi Family



F. 25: Corpi family Chapel, details

Originally from Genoa, the Corpi Family lived in Chios for some time and they came to Istanbul in the 1830's. They were engaged in shipbuilding and banking. Built by Ignazio Corpi as the family residence, the *Palazzo Corpi* was a magnificent Neoclassical structure in Péra designed by the Italian architect Giacomo Leoni. The building later served as the U.S. Embassy, then served as the U.S. Consulate. The *Palazzo Corpi* is a private members' club today. The Tubinis also came from Chios and were bankers in Istanbul.²⁶ They owned vast properties in Kadıköy and the two families were related through marriage.

²⁶ Oliver Jens Schmitt, *Les Levantins*, Istanbul 2007, p.255.

Conclusion

The tombs at the Feriköy Latin Catholic Cemetery were built in a wide range of typology and artistic styles making reference to the multi-ethnic, multi-cultural context of the cemetery. It must be pointed out that the families buried in the Feriköy cemetery had strong ties with Europe and there are many references to and borrowings from European funerary architecture, decorative features, motifs, and symbols, one of which is the Classical Revival.

Neoclassical elements are mostly displayed in ornamental details such as acanthus leaves, palmettes, poppy flowers, wreaths, garlands, volutes, egg-and-dart and dentil moldings. These decorative features are lavishly employed in the Adelaë, Brindesi, Canzuch, Collaro, Christovics, Scarpello, Tossignani, Gianetti, Cappella, and Welter family tombs included in this study. Acanthus leaves are mostly used in a frieze or arranged in a composition adorning a surface. The acanthus on the ram's head in the Gianetti tomb is an interesting configuration and represents the only example in this cemetery. Palmettes are in general placed as the acroter or the antefix on a pediment. Wreaths and garlands are represented as hanging over an urn, as in the Brindesi tomb or in relief form on a pillar or on the spandrels flanking an arch as exemplified in the Capoleone mausoleum. The inverted torch, originating from ancient Romans is a most frequently used Neoclassical symbol as seen in the Brindesi, Christovics, Scarpello, and Corpi tombs.

There are also tombs that display the Neoclassical style in their architectural design. The Capoleone and Mratovich mausolea and Tubini funerary chapel are built as Greek temples, making reference to the Classical Revivalist vocabulary. Rizzo and Welter *aediculae* were also designed with pediments and display columns or pilasters with classical orders. The Chapel of the cemetery is also a Neoclassical structure built as a rotunda and featuring Neo-Renaissance references such as arches with keystones and the stonework around the windows on the high drum.

Besides the purely Classical Revivalist structures included in this study, the tombs at the Feriköy Latin Catholic Cemetery reflect a number of other different styles as well as eclectic designs featuring Neoclassical elements. This atmosphere is commensurate with the environment prevalent in Europe in the nineteenth century and the readiness in the Ottoman capital to assimilate European features. Hence, experimenting with new styles gave rise to a colorful architectural vocabulary in Istanbul. It should be emphasized that, Classical Revival, in terms of stylistic references and architectural design is conspicuous in a significant number of tomb structures at Feriköy.

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