

## Visualization of the Structure and Medieval Frescoes in Digital Space: The Case of St. Mary of Carmel (Carmelite) Church, Famagusta



Dr. Rokhsaneh Rahbarianyazd  
Alanya Hamdullah Emin Paşa University; Faculty of Architecture  
Department of Architecture  
rokhsaneh.rahbarianyazd@gmail.com  
<https://orcid.org/0000-0003-0259-7421>  
Received: 26.02.2021  
Accepted: 28.05.2021  
DOI: 10.17932/IAU.ARCH.2015.017/arch\_v07i1001

**Abstract:** Famagusta as a harbor city in Cyprus was used by the merchants for their commercial transactions. This position of the city in medieval time transforms it into a thriving city by the merchants from different regions, each one creates his specific churches in different quarters of the walled city. Some of these historic monuments due to several reason have been destroyed. At different periods, these buildings were preserved and conserved by the authorities. However, some of the conservation policies often fail to appreciate the complexities of the buildings, which results in conflict and failure. In this study, the author with a historical investigation of one of the 14<sup>th</sup> century ruined churches in the walled city of Famagusta named St. Mary of Carmel represents a virtual three-dimensional modelling of the structure and its medieval frescoes. These processes were done through investigation, observation to the building's components, measure-drawing, reviewing available historical documents and photos related to the church as well as comparison with other similar churches in Famagusta considering the period of construction and building characteristics.

**Keywords:** Digital modeling, Medieval frescoes, St. Mary of Carmel/Carmelite Church, heritage conservation.

### Dijital Alanda Yapı ve Orta Çağ Fresklerinin Görselleştirilmesi: Gazimağusa, St. Mary Carmel (Carmelite) Kilisesi Örneği

**Öz:** Kıbrıs'ta bir liman kenti olan Gazimağusa, tüccarlar tarafından onların ticari işlemleri için kullanılmaktaydı. Şehrin ortaçağdaki bu konumu, onu farklı bölgelerden tüccarlar tarafından gelişen bir şehre dönüştürüyor ve her biri surlarla çevrili şehrin farklı mahallelerinde kendine özgü kiliselerini yaratıyor. Bu tarihi eserlerden bazıları çeşitli nedenlerden dolayı tahrip olmuştur. Farklı dönemlerde bu binalar yetkililer tarafından korunmuş ve muhafaza edilmiştir. Ancak koruma politikalarından bazıları binaların karmaşıklıklarını değerlendirmede genellikle sorunlar yaşar, bu da fikir ayrılıklarına neden olur ve başarısızlıkla sonuçlanır. Bu çalışmada yazar, surlarla çevrili Gazimağusa kentinde bulunan "St. Mary of Carmel" adlı 14. yüzyıldan kalma harabe kilisenin tarihi incelemesiyle, yapının ve ortaçağ fresklerinin sanal üç boyutlu bir modelini temsil ediyor. Bu işlemler; inceleme, yapının bileşenlerinin gözlenmesi, rölöve çizimi, kiliseyle ilgili mevcut tarihi belge ve fotoğrafların incelenmesi ve aynı zamanda yapı dönemi ve yapı özellikleri göz önünde bulundurularak Gazimağusa'daki diğer benzer kiliselerle karşılaştırılarak yapılmıştır.

**Anahtar Kelimeler:** Dijital modelleme; Ortaçağ Freskleri, St. Mary Carmel/Carmelite Kilisesi, mirasın korunması.

## 1. INTRODUCTION

At the end of the 12th century, Medieval Famagusta flourished as a trading hub and conveniently harbor on the East end of Cyprus [1]. This position of the city transforms it into a thriving city by the merchants from different regions, creating their specific churches in different quarters of the walled city of Famagusta. Now, some of these historic monuments due to several invasions with cannon balls, the coastal erosion risk of the Mediterranean region as well as the big earthquake in 1952 have been destroyed. One of these ruined churches is a 14th century church of Carmelita located in the northwest quarter of the walled city of Famagusta in Cyprus near the Martinengo bastion (Figure 1). In the medieval age, the quarter was reserved for people who due to the political situation in Palestine and the collapse of the Latin Kingdom of Jerusalem in 1291 had to migrate from Syria, mainly Acre in Palestine, and made foundations in Cyprus and other parts of Europe [2, 5, 6]. Accordingly, the quarter in which the church was erected named as the Syrian Quarter [7]. The Syrian Quarter is also the site of the Armenian church, an underground church called St. Mary of Bethlehem, and a ruined medieval Orthodox church.



Figure 1. Aerial photo of Walled city in Famagusta where St. Marry of Carmel located [14].

This paper documented the historic church of St. Mary of Carmel applying so-called “Bauforschung” method. The research through analysis of several literature mainly Enlart’s book on “medieval and renaissance art in Cyprus” (1987) and Jeffery, G. H. E. (1918) on “A description of the historic monuments of Cyprus”, as well as author’s observations, sketches, photogrammetry, measurement by Laser Meters and comparative study of other churches in Famagusta, visualize and reconstruct the historic church of St. Mary of Carmel in digital space. However, the documentation and visualization of the church is divided in two part: first represents the building fabric and three-dimensional modeling of the church, and secondly its medieval frescoes.

The name of the church St. Mary of Carmel or Carmelite church referred to the monks of the holy Carmel mountain of Syria. According to Olympios [10] seem that the church was the initial structure to have been commenced at the site. Figure 2 represents the condition of the church in 2015.



*Figure 2. Current status of the St. Mary of Carmel (Carmelite) church.  
Photograph by Hourakhsh Ahmad Nia*

## 2. BUILDING’S COMPONENT

The church Carmelite was constructed during the rule of the Lusignan period of Cyprus presumably sometime before 1366 [3], with flat buttresses along the south, north, and east walls, pointed arches, and rib vaults considered as a Gothic style church. The style of construction is plain and the vaulting ribs are not even moulded. However, except the vaults of the nave part which still exists, rest of the vaults of the church collapsed. The church was constructed with indigenous stone named sandstone [9] and the type of brown medium-fine grained [1] in free-standing form.

Through observation and documentary analysis the author found some similarities in plan (Figure 3) and some features with St. George the Latin [8] (Figure 4), St. Anne (Figure 5), and St. Francis (Figure 6) in Famagusta. Similar to these three churches, it has a single nave with a dimension of around 9 meters width by 29 meters length. The church consists of three bays of vaulting and a polygonal apse for the altar. Forming four bays in all. Each bay, except the fourth one (clung to the choir) has two tall lancet windows on north and south wall. The choir part contains three lancet windows, similar to St. Anne.

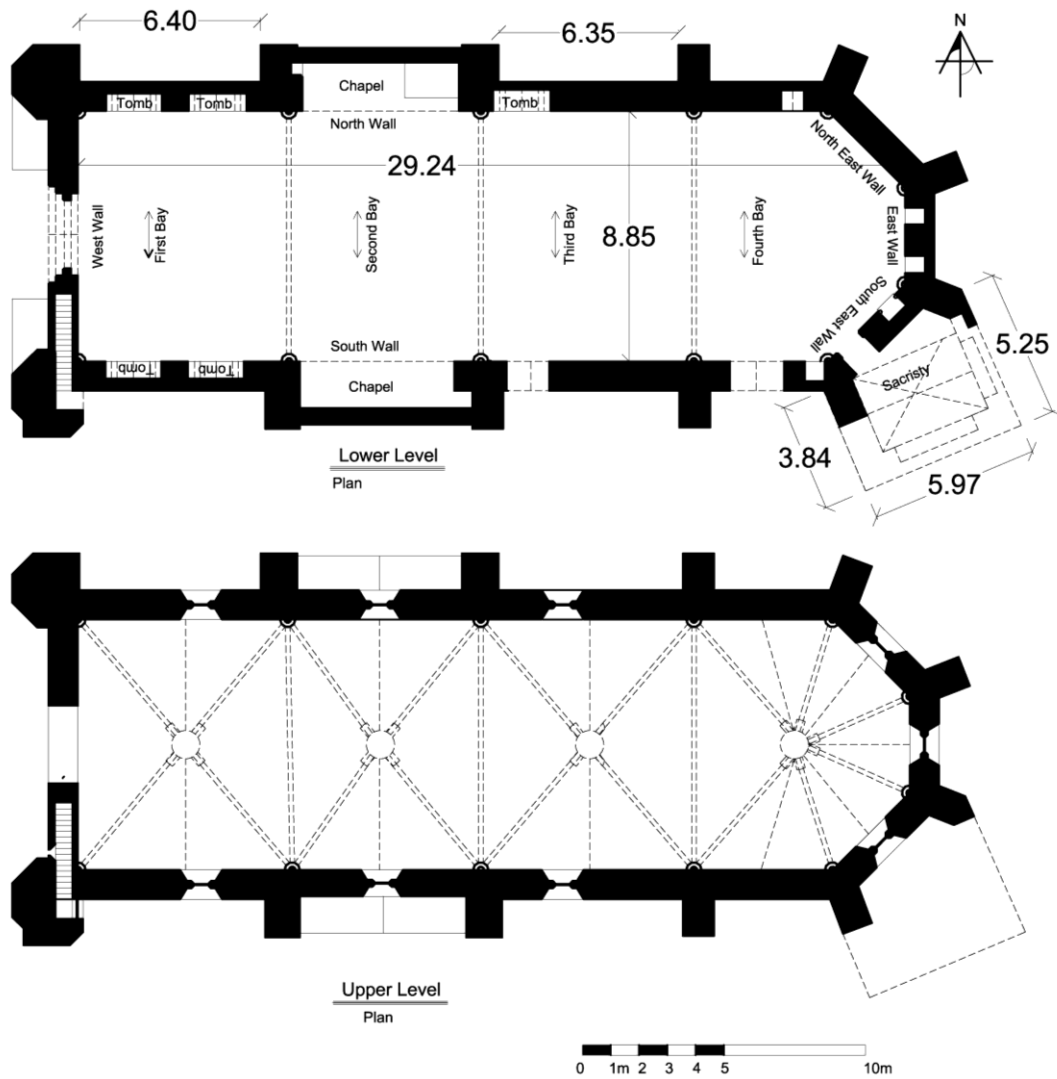


Figure 3. Plan of the St. Mary of Carmel representing with two section lines at a different height. The vaults of the nave are the projection of existing vaults. Image by Rokhsaneh Rahbarianyazd.

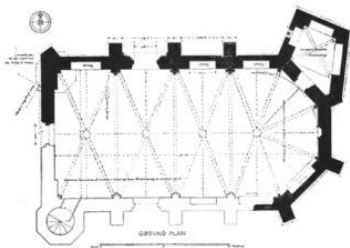


Figure 4. St. George the Latin, Famagusta, last quarter of 13<sup>th</sup> or first years of 14<sup>th</sup> [4].

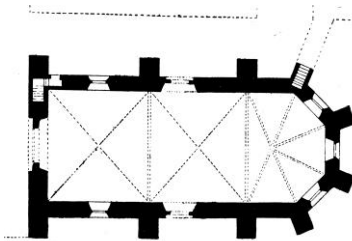


Figure 5. St. Anne, Famagusta, in the early fourteen centuries [3].

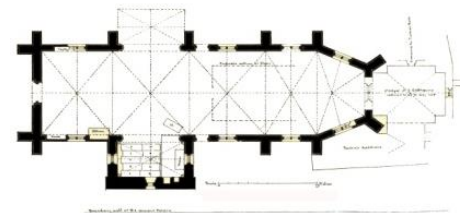
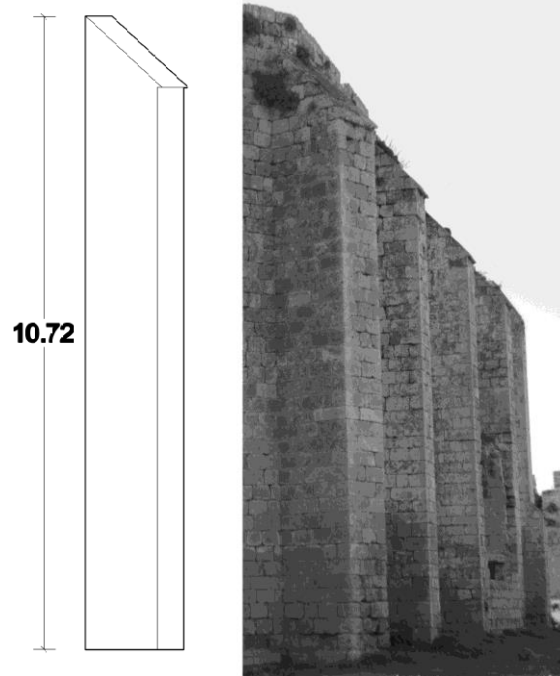


Figure 6. St. Francis, Famagusta, one the year of 1300 [11].

The buttresses of the church in the section resembling St. Anne and St. Francis (more similar to St. Anne) are non-tapering and no string courses (Figure 7).



*Figure 7. Form of buttresses along the south, north, and east wall of the St. Mary church.  
Image by Rokhsaneh Rahbarianyazd.*

The buttress on the south side between the third and fourth bay has two side-posts above the roof for hanging a bell (Figure 8). Two doors on the right and left sides of this buttress with solid tympanum used for ringers.



*Figure 8. The added structure for hanging the bell on the buttress. Photograph by Hourakhsh Ahmad Nia.*

Two buttresses at the end of west wall and the intersection of the south and north walls, are in form of two hexagonal turrets with different diameters (Figure 9). The turret contains a broad-stand with approximately 4-meter height and a steeple with a diameter less than the initial stand and a height of 6 meters above it which are similar to St. George the Latin. These buttresses are ending in a pyramidal cap. A doorway on the south-west buttress gives access to a staircase along the west wall and gives access to the roof. However, the opening was filled. There is also an opening as a skylight at the top shaped by the stone to make the staircase lighter. At the top of the west wall seems to be three stone rings to hold flagstaff-holders, two on the top of each buttress and one in the middle [3]. The stone rings on the top of the north-west buttresses are not on the wall.

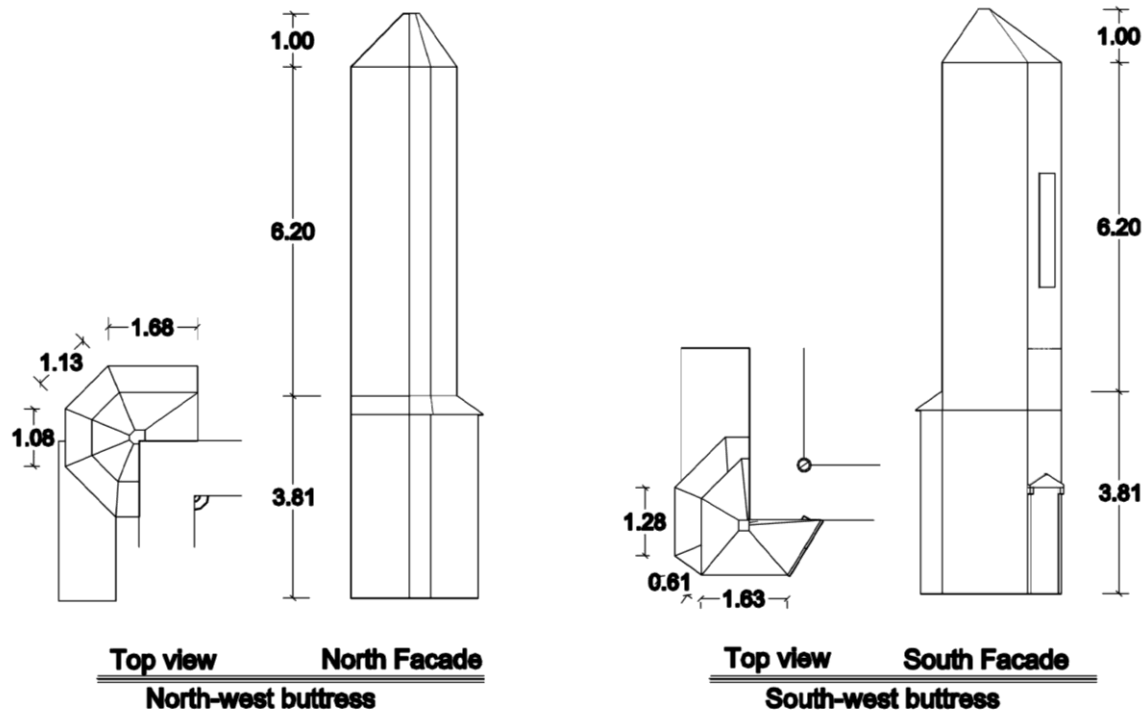


Figure 9. Section and plan of the north-west and south-west buttress. Image by Rokhsaneh Rahbarianyazd.

There is a pointed doorway on the western wall as the main entrance to the nave (Figure 10). This pointed doorway “is surmounted by an arch with moldings and a hood-mold supported on two brackets carved with human heads and bunches of foliage; at the apex is an angel holding a scroll which protrudes like a small gargoyle. The head has unfortunately been broken off” [3]. This angle with its pointing finger pointed to “a passage which was written in black paint; probably a piece of scripture and the side of the doorway are heads that look like monks with their cowls” [18]. “The jambs were surmounted by capitals with a plain bell-like those at Bellapais in Kyrenia” [3].

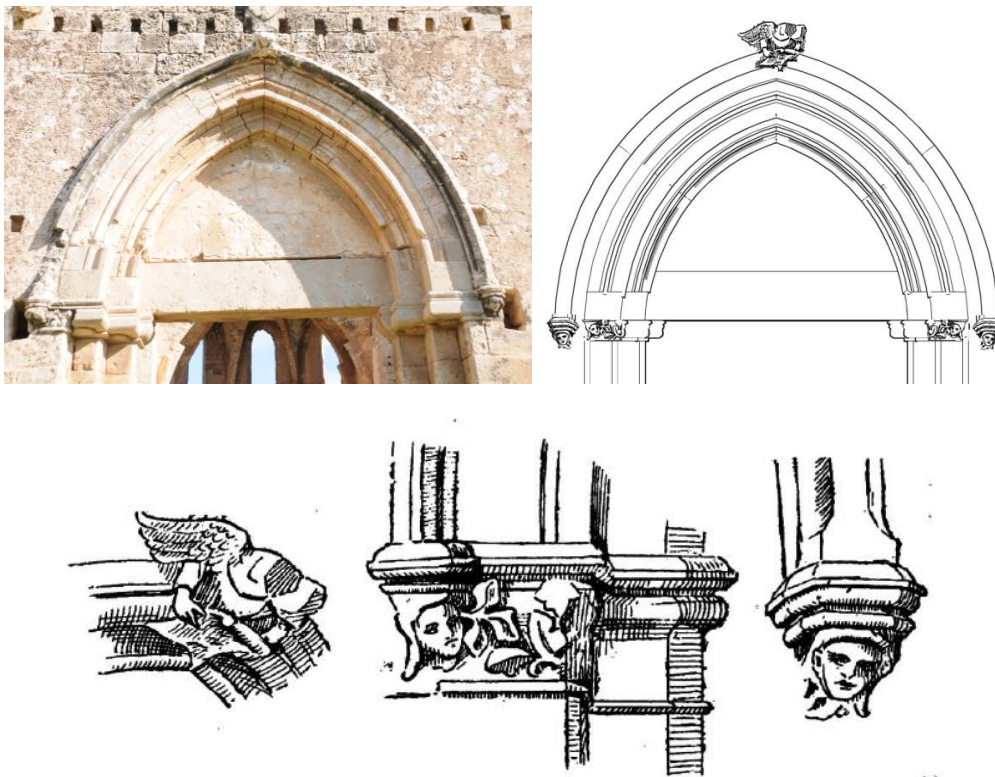


Figure 10. Top of the Western doorway. Photograph by Hourakhsh Ahmad Nia.  
Image derived from drawings by Enlart (right).

There is also a wide lancet window on the west wall over the doorway; it was divided by two mullions which have colonnades with capitals sculptured into three lights; consist of a trefoil and two quatrefoils inscribed in circles (Figure 11). Except some part of the upper tracery, all fell. Lourenço, & Ramos [12] in their research tried to represent the process of reconstruction, repair and reassembling of the window from 1940 till 2008 (Figure 12).



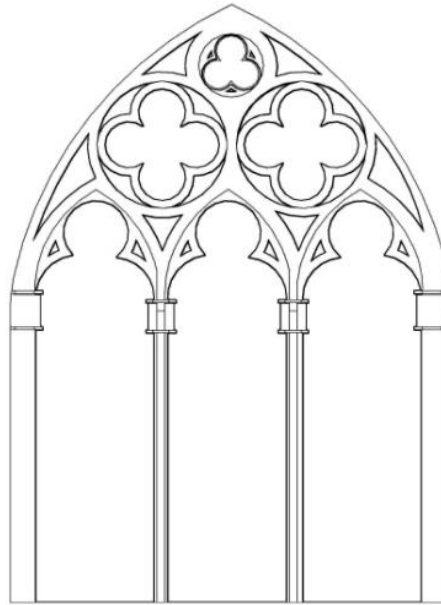


Figure 11. Western lancet window. Image by Rokhsaneh Rahbarianyazd.



Figure 12. Window tracery above the main door [12].

The façade of the western walls is decorated with three Lusignan coats of arms (Figure 13.a), (Figure13.b) a groove crossed through them, which Enlart did not mention in his book [3] and he just declared about the painting of these coats of arms on the wall of the apses. As Kouymjian [18] said, “perhaps when the church was converted to Greek Orthodoxy, a timber narthex or porch was added to the façade”. Observing the holes and groove on the west side it seems there was a porch in front of the west wall which sits on octagonal Colonnets (Figure13.c). Enlart [3] has the same description about the existence of a porch in the entrance façade of St. Anne in Famagusta. Above the entry of the St. Anne church in Famagusta there are also row of corbels and post holes for the timber-roofed porch which was originally appended to the façade [7].

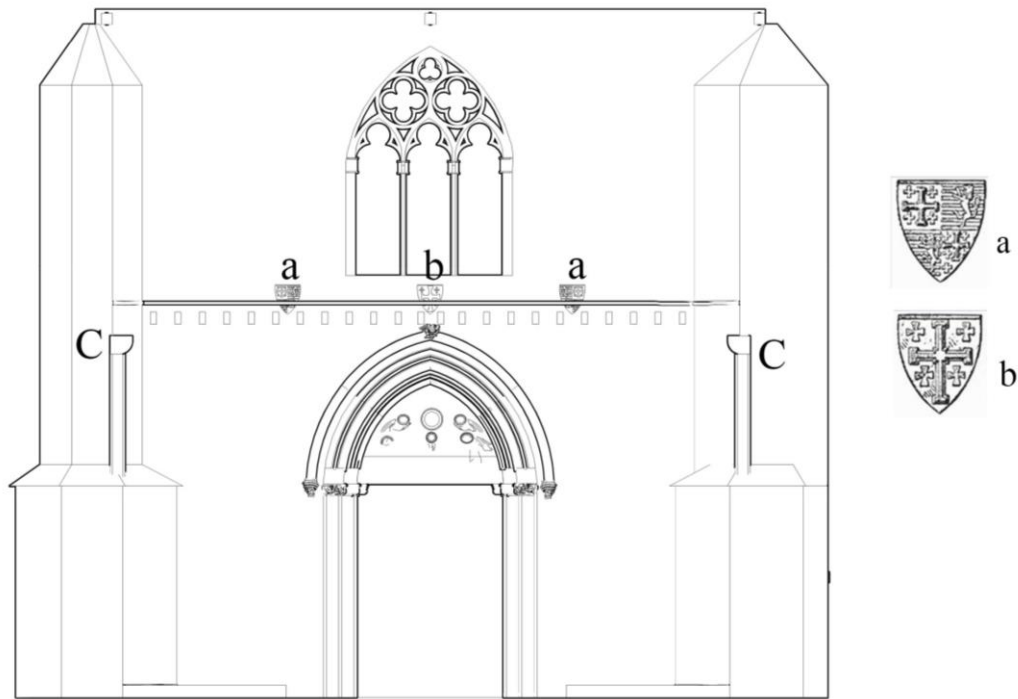


Figure 13. Western Wall.

*a: King of Cyprus b: Jerusalem shield c: octagonal Colonnets. Image by Rokhsaneh Rahbarianyazd.*

Also, the string of putlog holes as lumber supporting in the exterior wall of the south, along the third and fourth bay (above two doorway) (Figure 17) and existence of the earthenware conduit used for collecting water reveals that the south wall was also surrounded by portico or rooms as the additional part. The additional part most probably was a light structure with sloping roof of timber supported by stone pillars or columns in two levels. In the East wall, one of the buttresses in the southern oblique extended (Figure 14). Due to the location, the author brings the possibility of being a sacristy space. A door from inside of the church in the southern oblique face of the altar has access from the choir to this sacristy.

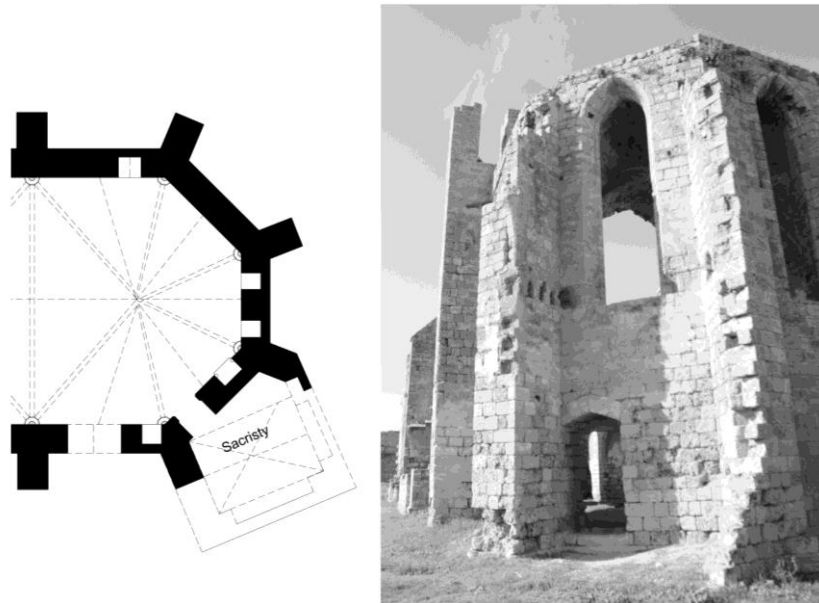


Figure 14. Extended wall to the eastern buttress and possibility of a space. An interpretation of a sacristy space. Image by Rokhsaneh Rahbarianyazd.

According to a visual comparison of the images in the unpublished Mogabgab Photographic Archive (Figure 15) in the Department of Antiquities in northern Nicosia, and also the author's observation in the building component, it seems that the present condition of the church did not change significantly from the condition around 1940.

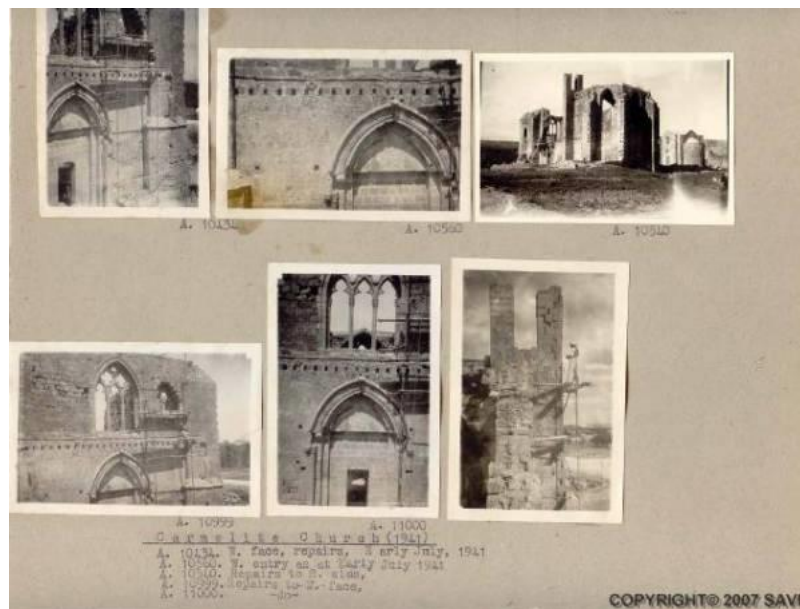
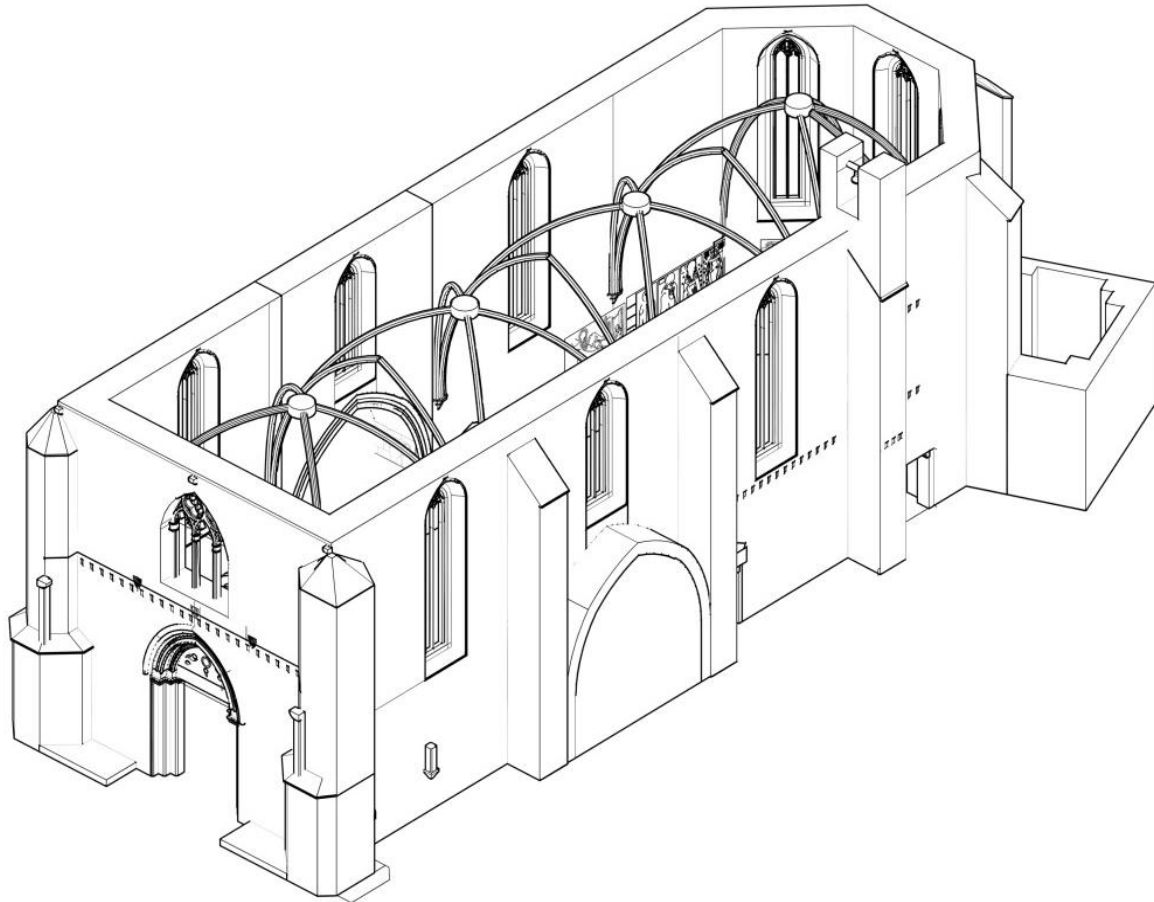


Figure 15. St Carmelite Church. Mogabgab Photographic Archive, Department of Antiquities, Northern Nicosia.

Figure 16 represents the 3d modeling of the building with the ribbed vaults. The ribbed vaults of the nave are the projection of existing vaults and the rest of the vaults are an interpretation of old vaults before their collapse.



*Figure 16. Perspective view from the west and south side of the church. The vaults of the nave are the projection of existing vaults. Image by Rokhsaneh Rahbarianyazd.*

### **3. INTERIOR OF THE BUILDING**

The Interior part of Carmelite Church was evaluated by the author through an in-depth survey to reveal the structure and details used in the building component. Aforementioned, the nave of the church contains four bays, the second bay Similar to St. Francis was ended with the addition of shallow chapels with a barrel vault, fitted in between the buttresses (see Figure 3, Figure 6 and Figure 17). According to Jeffery [4] the two chapels were added at a later period in 16<sup>th</sup> century. The first and third bay in the north and south side have pointed-arched niches and as Enlart [3] claimed contain tombs (Figure 3).

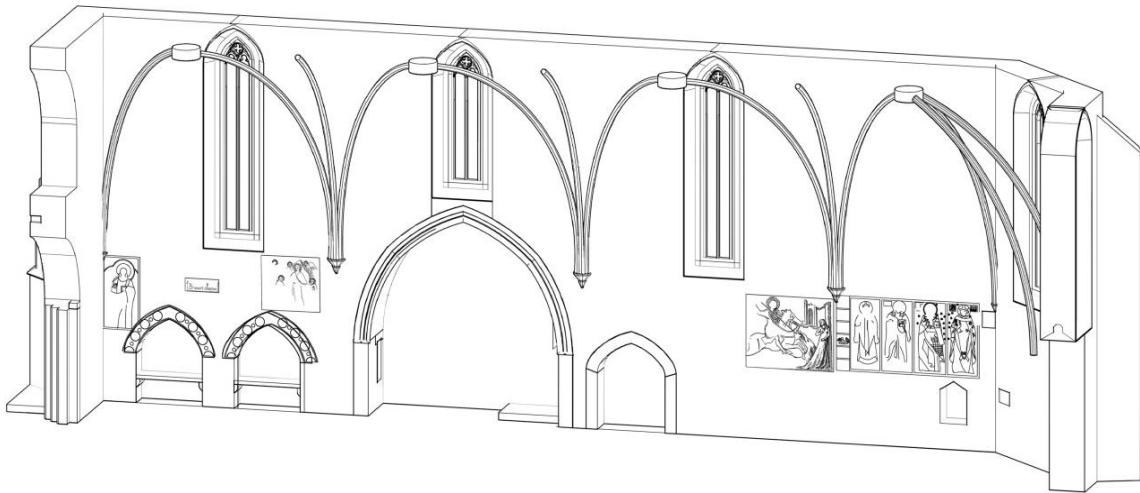


Figure 17. Perspective view of the interior part of the church representing the north wall. Image by Rokhsaneh Rahbarianyazd.

The choir of the church was formed by a vault on six ribs which was ended by two different shapes of the bracket in the middle of the walls. In the apse, three brackets are in the shape of a prismatic reversed pyramid with some kind of foliage. This description also contains the two brackets on the corner of the west wall (Figure 18a). “While in the nave the brackets are of two superimposed courses of similar design rather like corbelled colonnettes with a very short shaft” [3] (Figure 18b). In both cases, the point of the pyramid terminates in a roundel.

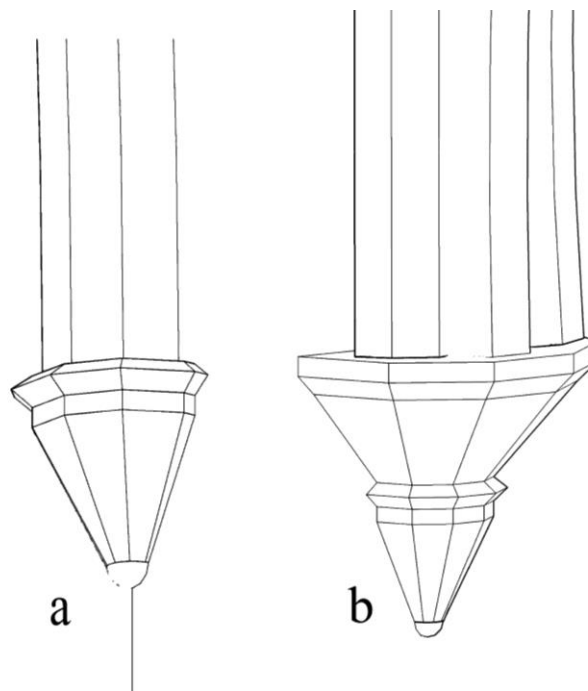


Figure 18. a: brackets in choir; b: brackets in the nave. Projection of existing brackets. Image by Rokhsaneh Rahbarianyazd.

At the intersections of the vaults in the choir, there are four bosses, one without a keystone. The three other boss stones were covered by the keystones with the shapes of the coat of arms of Guy Babin (Figure 19 a), cross shape (Figure 19 b), and an eagle with one head (Figure 19 c). The three bosses fell down, but still exist in the church.

The coat of arms of Babin is, on a shield three bendlets. This occurs on the tombstone and also on the carved key-stone which has fallen from the vault overhead. According to Enlart [3], Guy Babin's descendants were doubtless the founders and builders of the Carmelite Convent, and the date of the building is consequently after 1363.

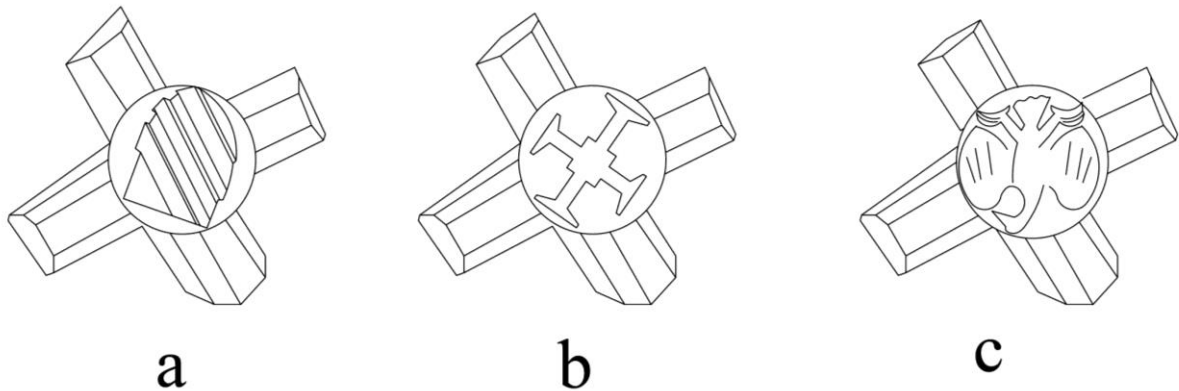


Figure 19. a: coat of arms of Guy Babin, b: cross shape c: an eagle with one head. A projection of fallen bosses. Image by Rokhsaneh Rahbarianyazd.

In each panel of the vault of the choir, there are some holes which are buried acoustic pots, not only for acoustic but also for making a lighter roof (Figure 20).

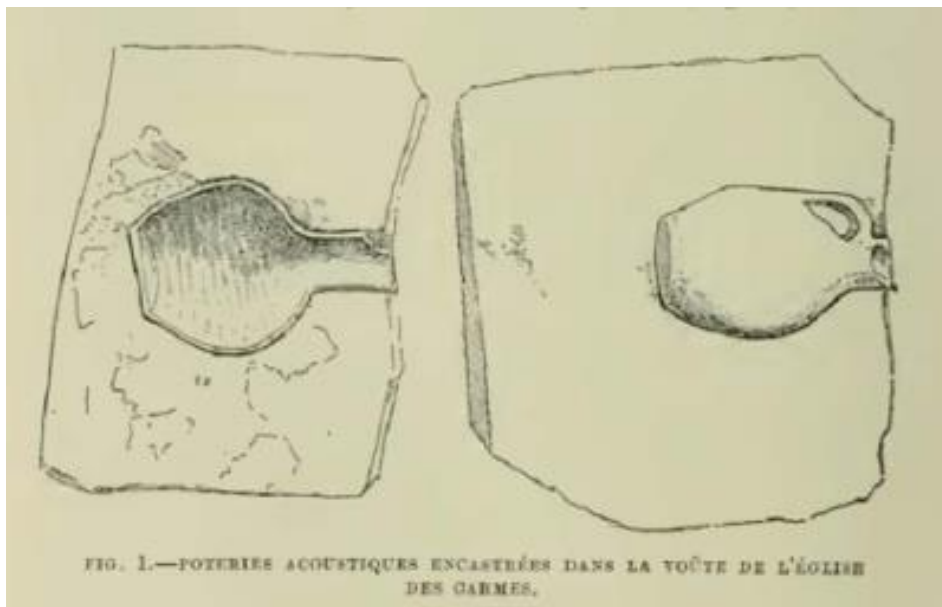


Figure 20. Acoustic vases [20].

Figure 21 represents the interior façade of the church.

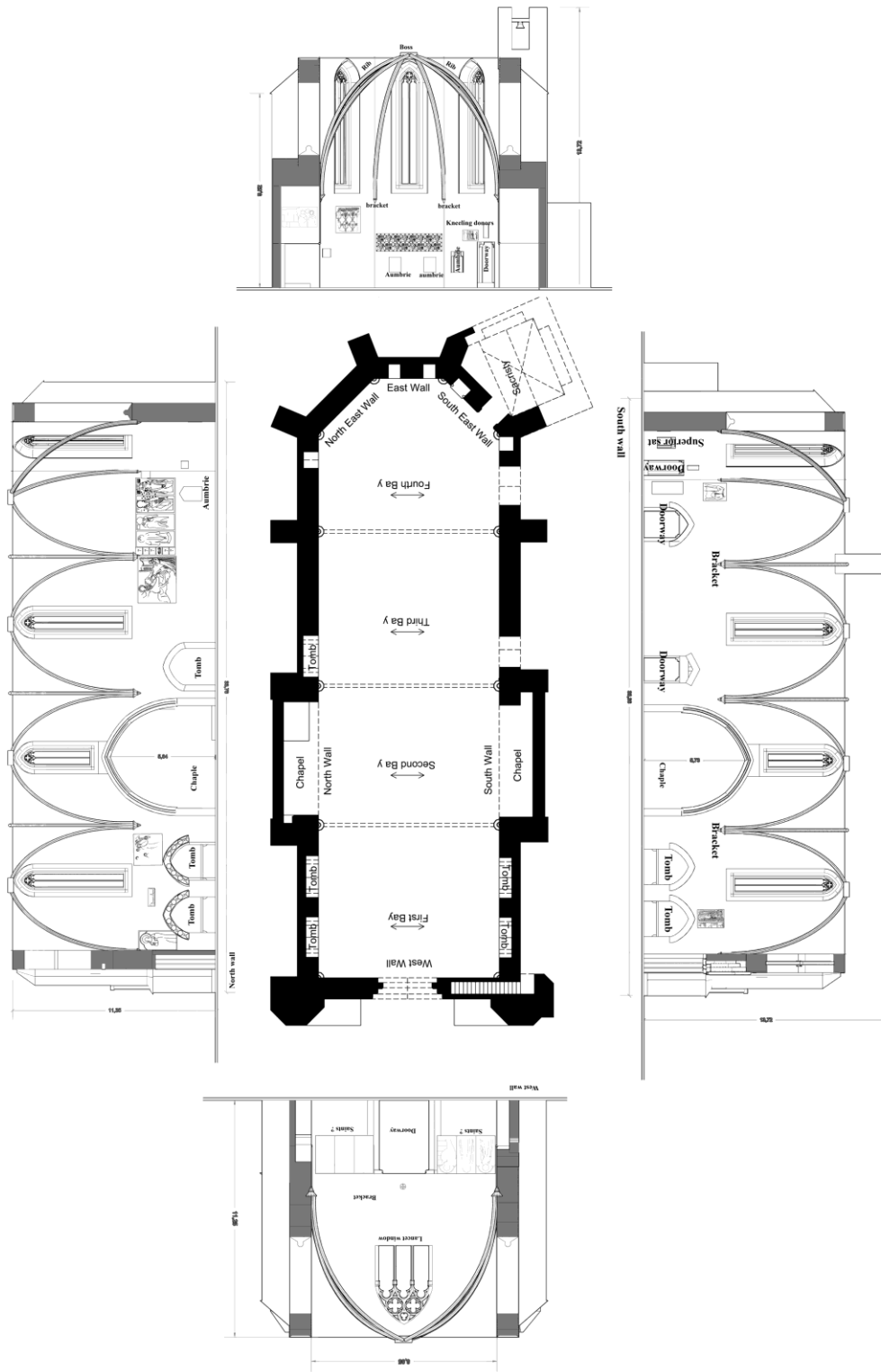


Figure 21. Plan and interior walls of the St. Mary of Carmel church, Famagusta. Image by Rokhsaneh Rahbarianyazd.

#### 4. FRESCO PAINTINGS OF THE CHURCH

The church is decorated with Italian fresco paintings of the fourteenth and fifteenth centuries (European of the middle ages). At some subsequent period have been covered with the usual “icon” figures of Byzantine character which mark perhaps the occupation of the building by the Orthodox. “It seems probable that after the retreat of the Latin Orders from Cyprus in the XVth century many of the Latin Churches fell into the hands of the native Christians who signalized their occupation by repainting the interiors of the buildings” [3]. Stewart [2] believes that the frescoes were executed by Italian artists in the fourteenth and fifteenth centuries. Unfortunately, most of the paintings in the church destroyed due to neglect and the poor method of preservation.

##### 4.1. Interior Fresco Painting

In this part, the author tries to observe the fresco painting of the interior walls one by one and match with the historical studies. Figure 22 represents the interior wall of the northside.

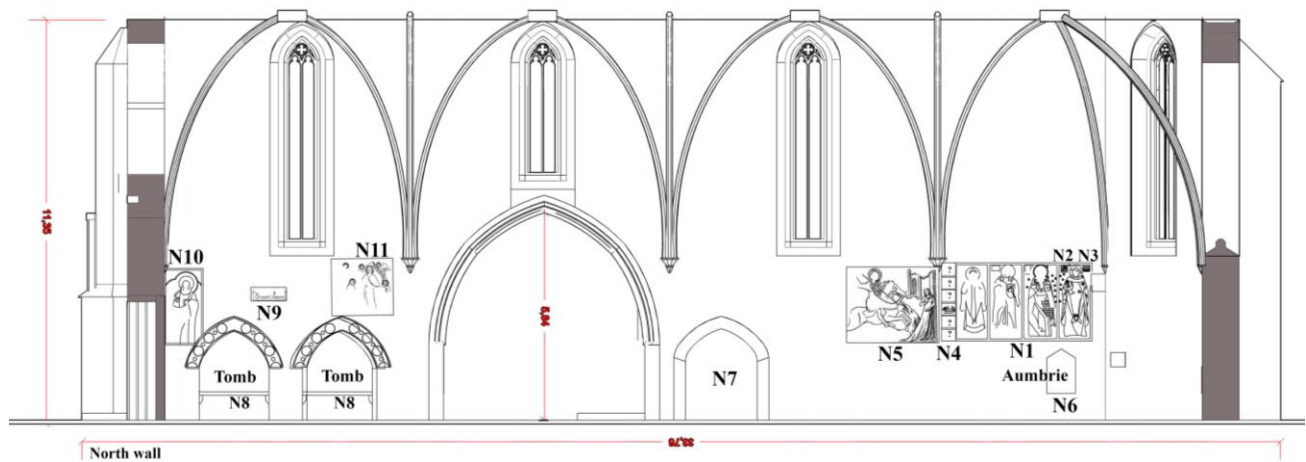
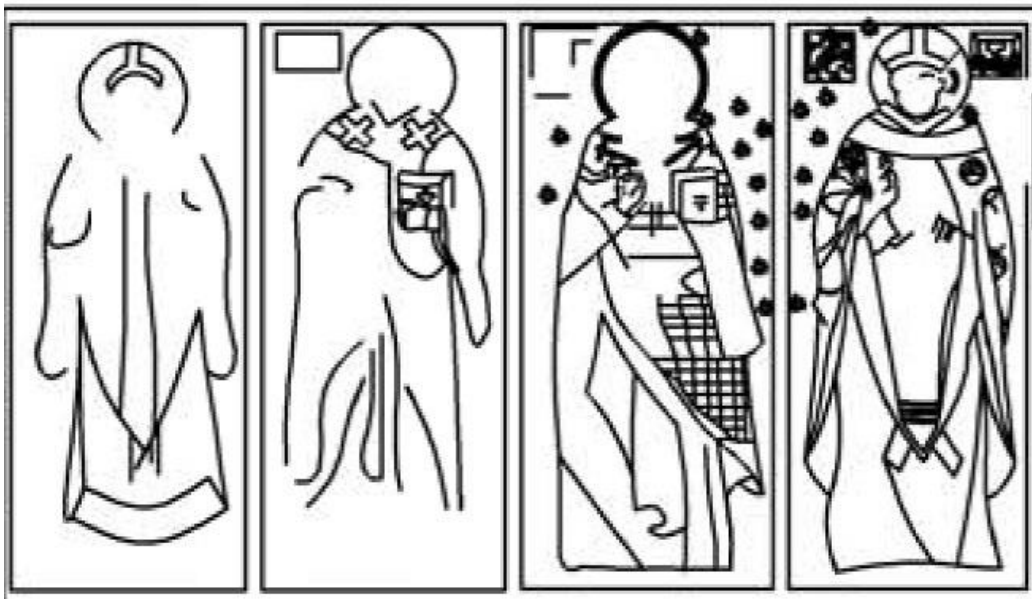


Figure 22. Fresco painting on the North wall of St Marry of Carmel, Northern wall.  
Image by Rokhsaneh Rahbarianyazd.



**N1.** On the North wall of the choir, a row of 4 saints standing and painted in life-size (Figure 23). Two of them are sainted Latin archbishops and the other two Byzantine patriarchs [3, 4]. The one on the right side is St Nicholas with his bishop's miter wearing his white omophorion (bishop's vestments) with a light green under robe [18]. Bacci [19] called it "Latin paraphernalia" (a kind of western attire). In the two top corners of the panel of St Nicholas, there are two small pictures of legendary scenes which show the miracles of St. Nicholas (see N2 and N3).



*Figure 23. N1. The row of holy bishops. Two sainted Latin archbishops and two Byzantine patriarchs. Photograph and Image by Hourakhsh Ahmsd Nia.*

**N2.** On the left side of St. Nicholas fresco, there is miracle of him which tries to intervene to save three knights that have been unfairly sentenced to death (Figure 24). “They kneel on the ground, blindfolded, as St Nicholas grabs the sword from the executioner just as he is about to strike” [18]. Enlart in his description referred this picture to the story of the salting-tub which comes in the Golden Legend -“three boys put in the salting-tub and after seven years St Nicholas called the two boys back to life” [13, 17]. However, this was not entirely consistent with the story of the Salting Tub.

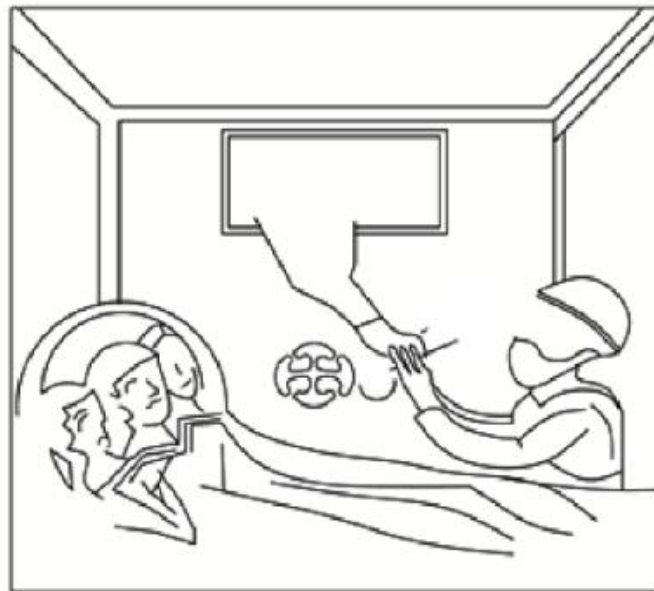
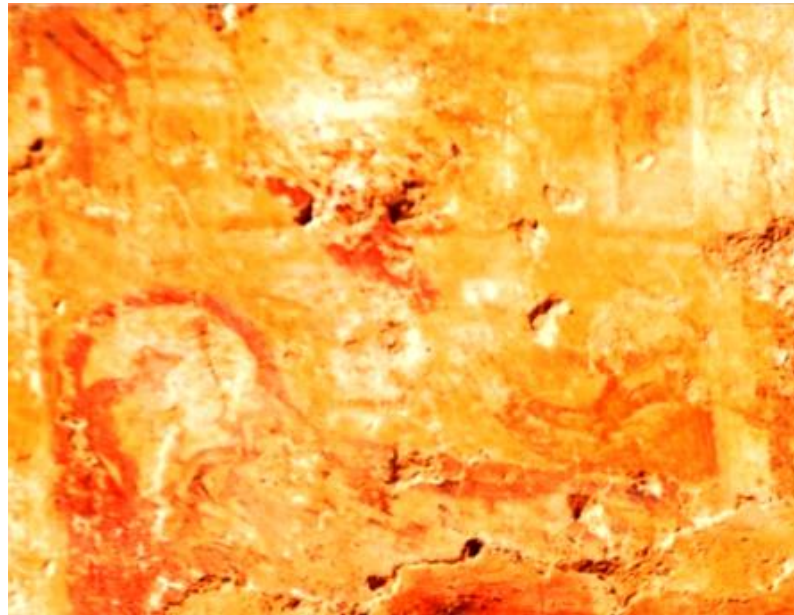


Figure 24. N2. Saint Nicholas is arresting the sword of the executioner who wants to kill three princes Nepotian, Ursyn, and Apollyn (see: [13]). Photograph and Image by Hourakhsh Ahmad Nia.

This was not entirely consistent with the story of the Salting Tub that he simultaneously suggested. The correct literary reference is in fact the work of the Jacobus de Voragine [13], and his Golden Legend of 1266. More particularly in the near execution of the three princes Nepotian, Ursyn, and Apollyn [15]. Voragine [13] described it as follows:

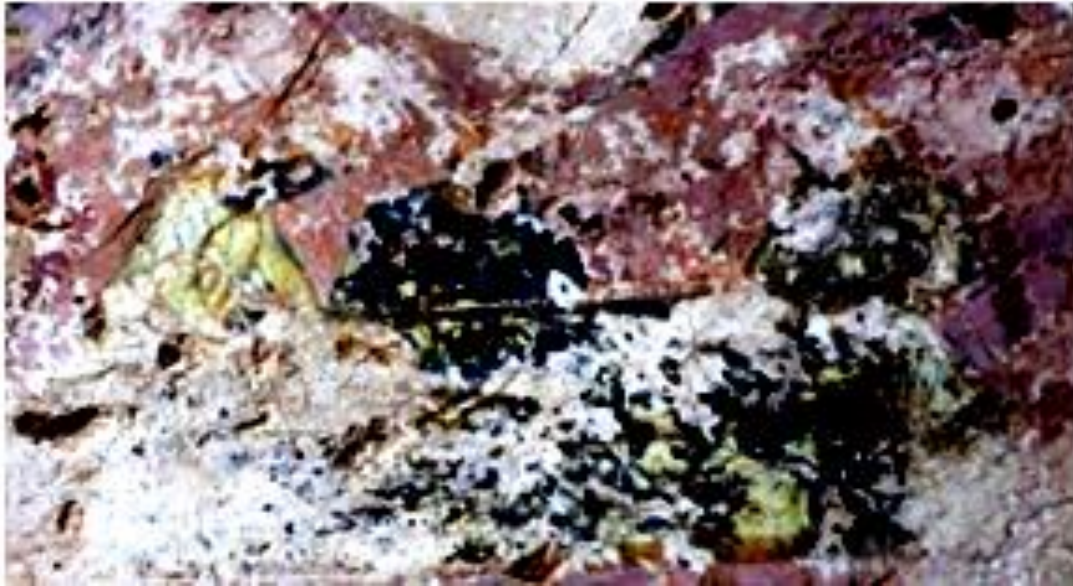
*“And whilst they were at dinner, the consul, corruption of money, had commanded three innocent knights to be beheaded. And when the blessed Nicholas knew this, he prayed these three princes that they would much hastily go with him. And when they have come where they should be beheaded, he found them on their knees, and blindfold and the righter brandished his sword over their heads. Then S. Nicholas embraced by the love of God, set him hardily against the righter, and took the sword out of his hand, and threw it from him, and unbound the innocents, and led them with him all safe”.*

**N3.** The right side of St Nicholas's fresco is another miracle of St. Nicholas. He is handing a purse through a window to the father of three virgin daughters who were too poor to afford their dowries. The virgin girls are sleeping on the same bed. Enlart [3] mentioned that just two girls on the bed however through scrutinizing in the picture and referring to Kouymjian [18], the heads of three sisters are visible. The father in the left side of the bed holding his hands up to the window to take a purse of gold from Saint Nicholas. "The father bearded and robed in brown and looks like a Carmelite or a Franciscan. One of the girls has a delightful face" [3]. The father used the money so that his daughters could marry (Figure 25).



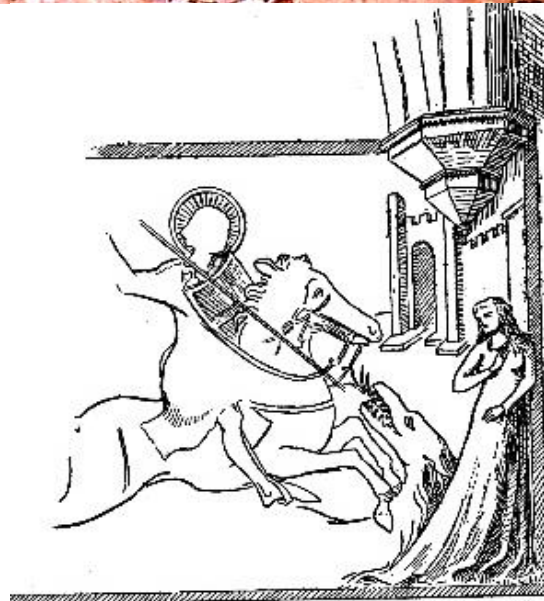
*Figure 25. N3. Saint Nicholas and the three virgin sisters. Photograph and Image by Hourakhsh Ahmsd Nia*

**N4.** In the fourth painting from the left side of the row of holy bishops, there is a picture of the empty tomb (Figure 26). After redrawing the picture, it revealed that the fresco painting describes the story of an empty tomb -the same story in 12th-century frescoes in the narthex of the Panagia Phorbiotissa church of Cyprus. Catholic tradition claims that the “three Mary’s” are the French Saints-Maries-de-la-Mer- the Saint Marys of the Sea. Once the Jewish leadership in Jerusalem started to strongly follow the Christian in Jerusalem, they centralized on the three women who claimed to be eyewitnesses of the empty tomb: Mary Magdalene, Mary Mother of James, and Mary Salome.



*Figure 26. The Three Mary’s and Empty Tomb, the Resurrection.  
Photograph and Image by Hourakhsh Ahmsd Nia.*

**N5.** On the north wall of the church, there is a large Italian painting style of the fourteenth century with the size of 2x2 meters. This fresco painting refers to the story of St. George when he was a soldier saint and tortured and martyred at Nicomedia, during Emperor Diocletian's persecutions [13]. Also, the story from the book Golden Legend [13] describes him as a Knight from Cappadocia. Enlart's sketches and his description of the painting support this story (Figure 27). St George at the back of the horse tries to kill the green dragon which was arrested as the daughter of the king. In the background under the bracket, there is a painting of a regular Italian castle. The prince with curling hair is turning towards the saint with a frightened gesture. She wears a long greyish purple dress without a girdle [3]. Unfortunately, the face of the princess, the green dragon, and the face of St. George are destroyed.



*Figure 27. St. George and the Dragon (CE). Drawing by Enlart. Photograph by Hourakhsh Ahmsd Nia.*

**N9.** On the north wall of the church, there is graffiti from a middle ages pilgrim as a record of his visit to Famagusta. His name in elegant FrenchGothic lettering— “**Brucourt Alioveain**” [3, 4] was written by cutting deep of the plaster. Brucourt is the name of a city in France. The graffiti was written above a human height so there is no opportunity for a pilgrim to climb up and write his name on top with this beautiful handwriting and scale. Most probably this signature is from the painter who signs his name after finishing his painting of the church (Figure 28).

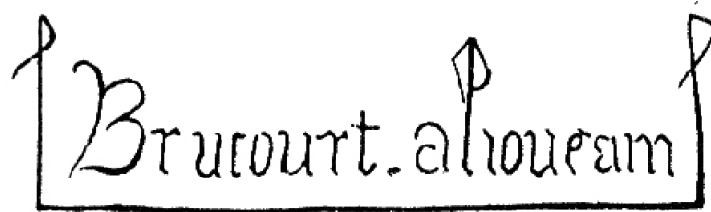


Figure 28. Handwriting graffiti. Drawing by Enlart. Photograph by Hourakhsh Ahmsd Nia.

**N10.** The first painting on the north wall above tomb-niches is female saint. On top of the arch, medallions designed in Byzantine style (Figure 29).

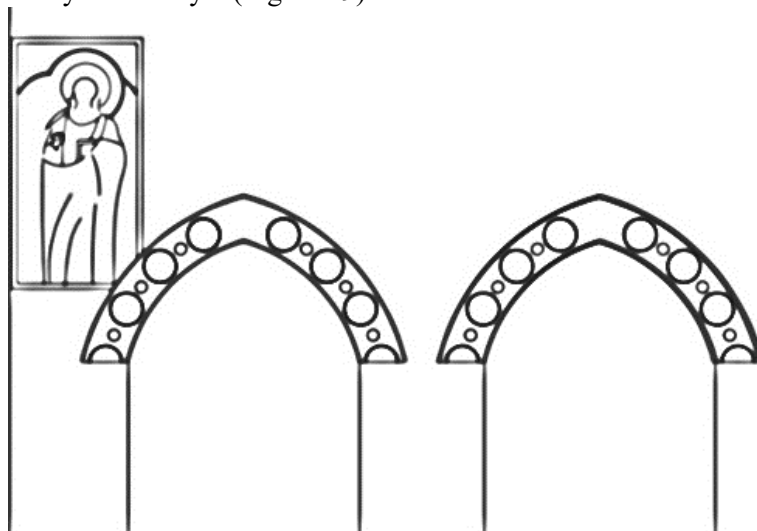


Figure 29. Female saint and medallions on the curve of arch. Image by Hourakhsh Ahmsd Nia

**N11.** Another fresco on the north wall above the curve of the arch represent a scene connected with the foundation of the Carmelite order. This picture is, however, very much defaced. As Eealart [3] described the fresco might be interpreted as the Prophet Elisha and two men named prophets Jonah and Obadiah who are listening to his speech. As Enlart [3] said there are also two Angeles with white beards holding a piece of drapery in the back of Elisha. Since all invitation and pry of prophet Elisha was in the Mount Carmel, the background seems to represent mountain of Carmel rather than drapery (Figure 30).



*Figure 30. Elisha with Jonah and Obadiah. Photograph by Hourakhsh Ahmsd Nia. Image by Enlart.*

The east wall of the choir is the choir part of the church, several fresco paintings represented (Figure 31). In the apse are ambries and a piscine: shelves and niches for liturgical implements, reliquaries, and holy water [18].

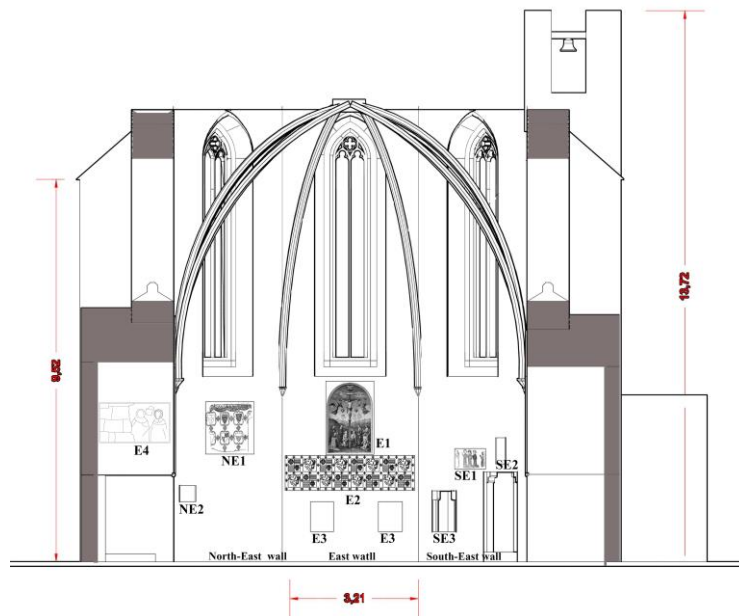


Figure 31. East wall/ the choir side. Image by Rokhsaneh Rahbarianyazd.

**SE1.** On the right side of the apse, there is a group of kneeling donor figure which wearing “distinctive medieval head coverings” [18] called as Hennin (poor Byzantine style). The painting describes the process of donating. Unfortunately, this magnificent painting is going to vanish. As Enlart [3] mentioned these donors are the rich merchant of the Famagusta. Most probably Guy Babine’s family. His two sons in front and one daughter and his wife at the back of them stand. The arms demonstrated on the keystone, representing the close association of the Babin family with Carmelite church (Figure 32).



Figure 32. Five kneeling donors most probably Guy Babine and his family. Photograph by Hourakhsh Ahmad Nia. Image by Enlart 1987.



**SE3.** On the south side of the altar, near the sacristy door, is the piscina used for washing holy vessels.

**E1.** On the wall of the altar there is a simple pattern representing masonry courses outlined in red but in the fifteenth century a large picture of the Crucifixion in a good Italian style was painted over it [3, 18]. unfortunately, today this painting completely vanished.

**E2.** On the apse, one can recognize a series of Lusignan coats of arms in the shape of squares with crosses and a rampant lion in pale yellow. Enlart [3] mentioned that these coats of arms as remarkable heraldic decoration contain a lion rampant, for Cyprus or Armenia, and Jerusalem quartering Lusignan.

This research study revealed that these coat of arms belong to three main patrons of the church (Figure 33-34). The first one is Guy Babin’s coat of arms which had a contribution to construction. The second one was prelate of Nicosia, the Dominican John of Conti or Lusignan coats of arms. This coat of arms decorate the keystones of the nave vaults as well as the stone identified above as a lintel. The third one for the King of Jerusalem. Even though the coats of arms painted in the apse, as well as in relief on the west facade of the church, indicate substantial royal contributions, very likely from King Hugh IV, whose predilection for patronizing monasteries is also reflected in the Abbey of Bellapais [18].

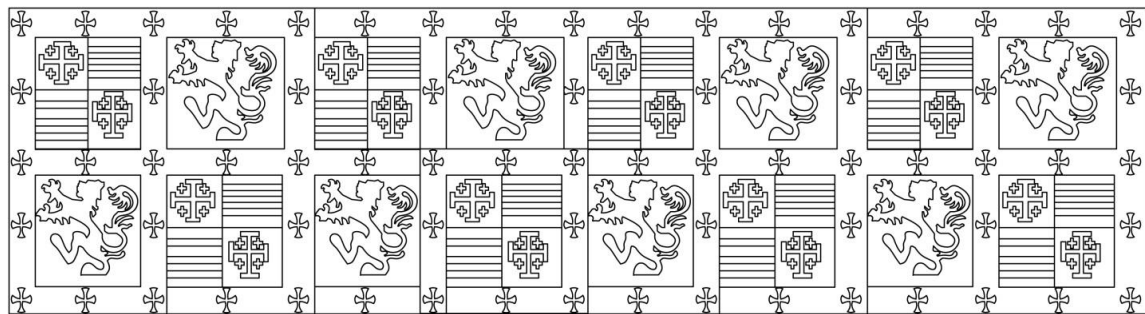


Figure 33. Painting on a stylobate of civet. Image by Hourakhsh Ahmad Nia.







Figure 34. Coat of arms of main donors of three main patrons of Carmelite. Guy Babin, Lusignan and Jerusalem coats of arms.

This coat of arms is similar to the ones in Bellapais (Figure 35). In Carmelite Church there are coat of arms of all Cyprus, Jerusalem and Lusignan empire; who contributed to build the church and it seems that the church is a symbol of peace (Table.1).



Figure 35. Lusignan coats of arms, Bellapais, Cyprus. Photograph by Rokhsaneh Rahbarianyazd.

Table 1. The coat of arms Jerusalem Empire and King of Cyprus

			
Hugues III King of Cyprus (1267-1284) King of Cyprus (1284-1285), Jean I, Henri II King of Cyprus (1285-1306)	Jean de Brienne (Jérusalem) (1227-1296)	Jean I de Brienne King of Jerusalem (1210-1223) Comte of Eu Emperor of Constantinople (1231-1237).	Jean Count of Jaffa and Askalon (1247- 1266).

**E3:** At the altar there are two niches probably the aumbries, for storing sacred vessels or treasures.

**NE1.** one of the most interesting paintings at the altar is the rich Gothic tapestry hanged with the coats of arms of various countries among others of England (3 lions passant) and France (sème de fleur-de-lis) [3]. Le Huen in his travels (1487) describes a similar decoration with the coats of arms of European states as existing in the Carmelite church in Nicosia [4]. Thus, this collaboration of all countries from different countries in the world it seems that the message invites the countries to be in peace. Unfortunately, there is no evidence even the shadow of this magnificent mural painting (Figure 36).

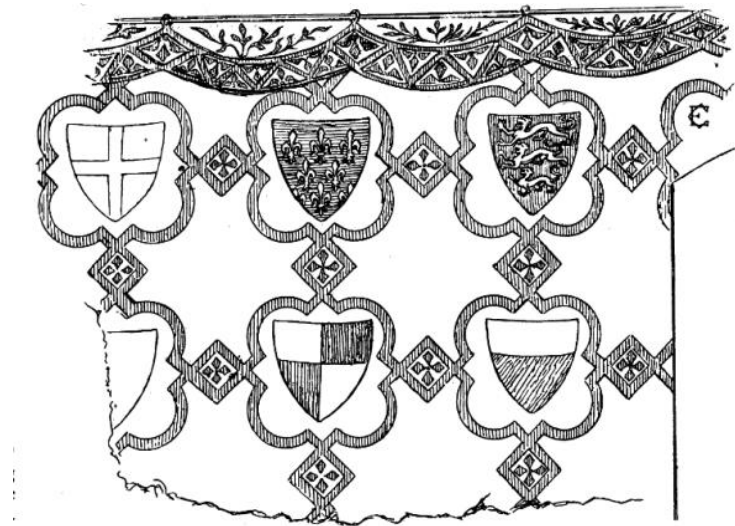


Figure 36. Mural painting imitating tapestry from the stylobate in choir [3].

E4. On the wall of the northern chapel, there are three holy women which the painting from the left side was destroyed (Figure 37).

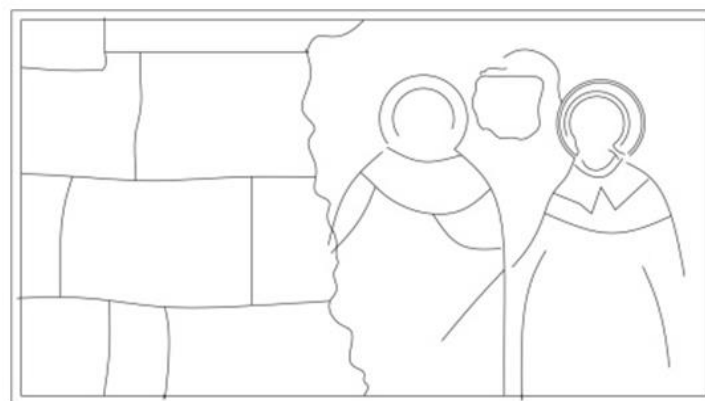


Figure 37. Byzantine holy women. Photograph and Image by Hourakhsh Ahmsd Nia.

Figure 38 represents the fresco paintings of the South wall. On the South wall of the church two fresco paintings, one of St. Catherine and the other St. Helena signified.

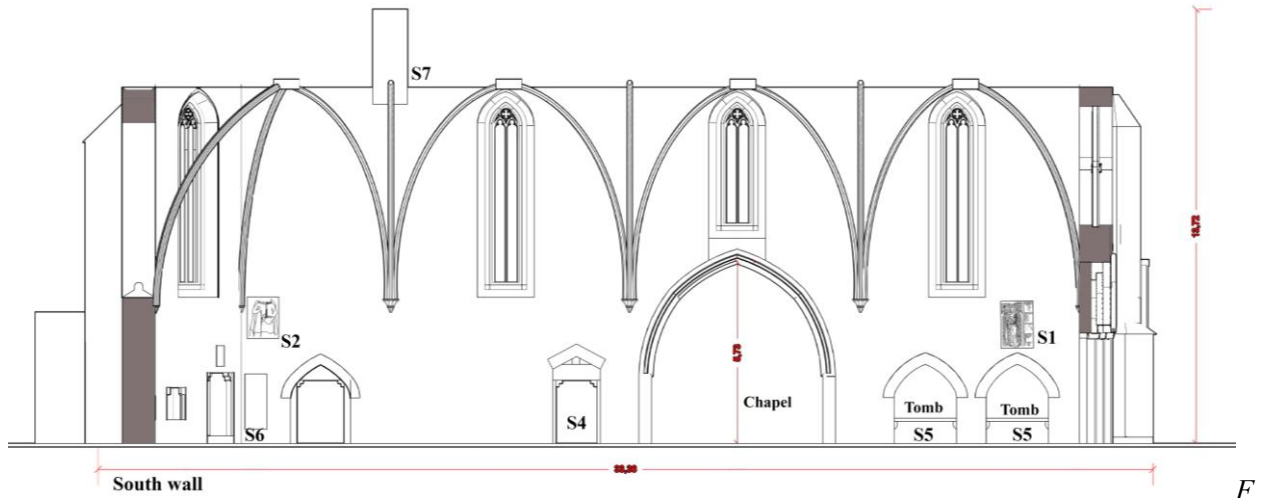


Figure 38. Painting on the South wall of the church. Image by Rokhsaneh Rahbarianyazd.

**S1.** On the south wall, above western tomb-niches there is a female saint holding a book. According to Enlart [3], she is most probably St. Catherine, who is associated with Famagusta in life-size standing in a pretty Gothic arcade flanked on the right side by five small paintings of legendary scenes. Enlart [3] describes this painting from top to down; (a) the saint kneeling before a person seated (no doubt St. Catherine before her father) (b) entering a small building (c) in prison, guarded by a sleeping soldier (d) two persons in conversation (e) uncertain. The paintings are Italian in styles which are probably dating to the mid-fourteenth century. Bacci [19] believes that these ten scenes are belong to her life and miracles (Figure 39).



Figure 39. St Catherine of Alexandria flanked by ten scenes of her life [3].

**S2.** Above the sedilia there is a Byzantine painting and according to Enlart [3] is St. Helena. St. Helena was Constantine's mother and one of the important saints in the early period of Christian history. She went to the Holy Land where she is credited by some who discovered the True Cross. She was a Byzantine woman of lower social standing [16]. She is standing, wearing a splendid red robe that holds an orb in her left hand and the right raised must have held the True Cross (referred to Enlart) (Figure 40).

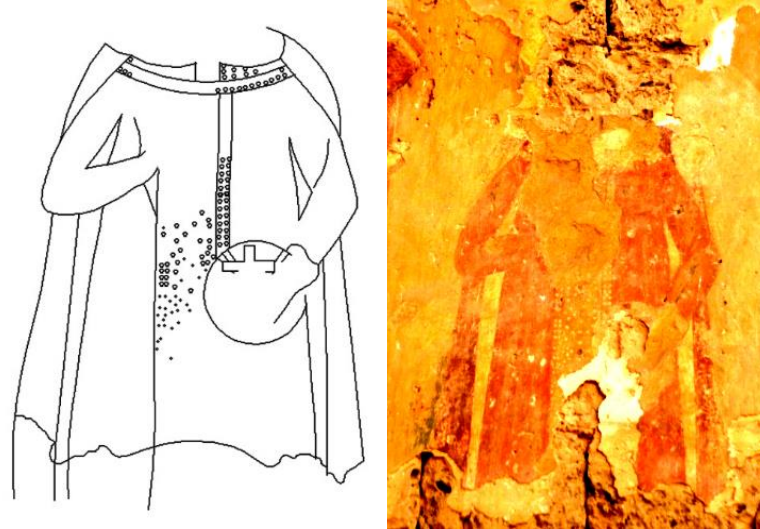


Figure 40. St. Helena, Constantine's mother. Photograph and Image by Hourakhsh Ahmsd Nia.

**S6.** There is a wall niche with a lintel supported on quadrant corbels contained a stone bench served as sedilia, the Superior of the monastery sat (Figure 20).

Figure 41 represents the fresco paintings of the West wall.

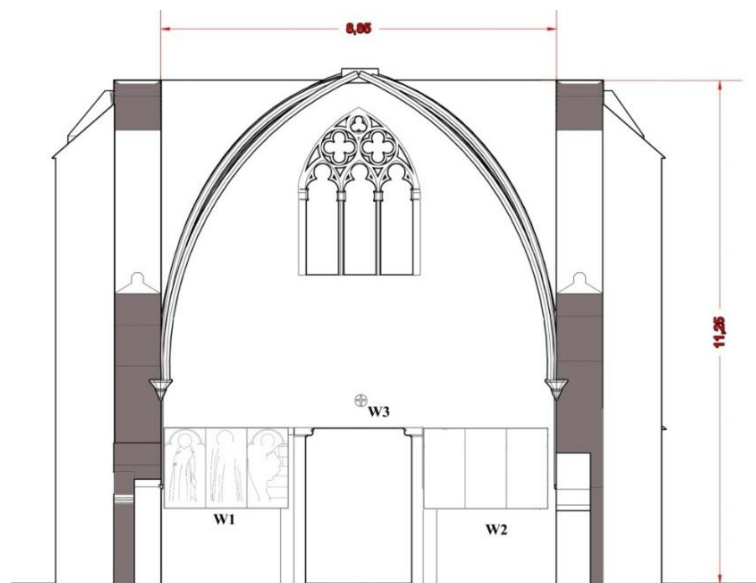


Figure 41. West wall of the church. Image by Rokhsaneh Rahbarianyazd.

**W1.** On the western wall both side of the door, there are icon figures of holy women and men (Figure 42). Unfortunately, the ones on the right side have completely vanished. Also, the one on the left side has little visibility. It is just Enlart's description [3]: "The other three of which are on the west wall south of the main doorway. Inscriptions in Gothic capitals. The style is rather Byzantine".

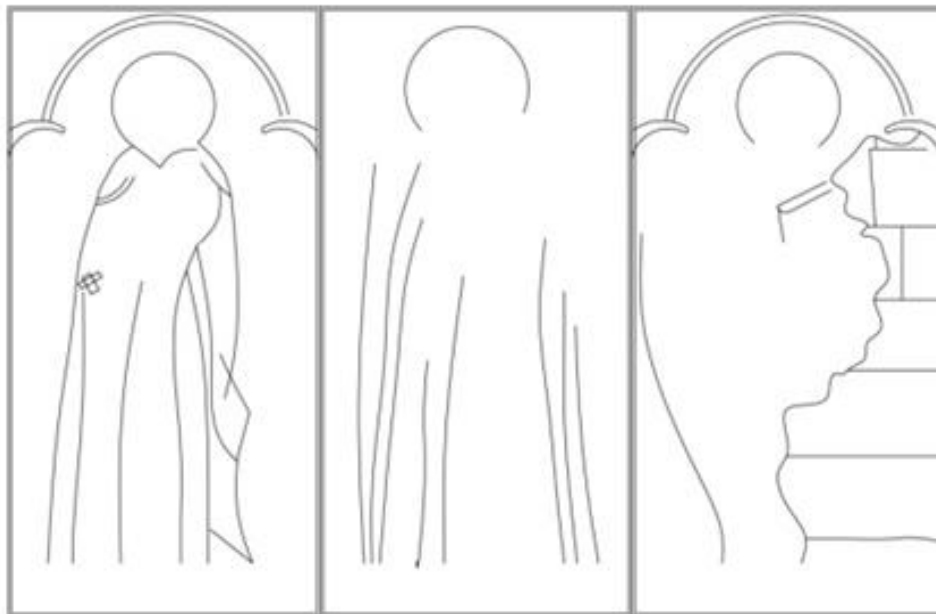
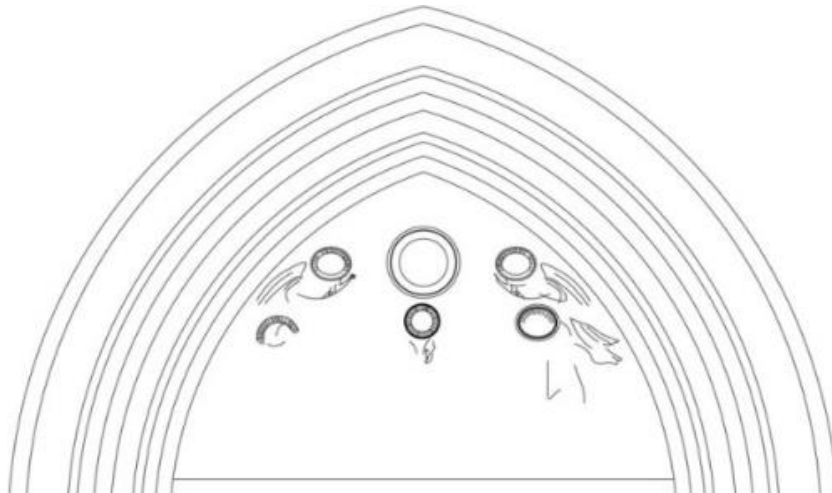


Figure 42. Three saints. Photograph and Image by Hourakhsh Ahmad Nia

#### 4.2. Exterior fresco painting

On top of the main doorway of the main entrance from the west side, there is “tympanum” which is plastered and frescoed representing The Virgin Mary with the infant Christ flanked by two pairs of angels (Figure 43). Unfortunately, small part of painting survived. However, the hollows created by the painter give ideas of the painting. According to Kouymjian, [18] “The fresco might date from a fairly late period when the church was turned over to Greek Orthodoxy. Indeed, several of the interior frescoes seem to be from a time after the Latin/ Catholic control of the church”.



*Figure 43. Virgin Mary with the infant Christ flanked by two pairs of angels.  
Photograph and Image by Hourakhsh Ahmsd Nia.*

According to Jeffery [4] lower layer or original series of decorations has been executed by artists trained in the European art of the middle ages. Over these at some subsequent period have been daubed the icon figures of Byzantine character, which mark perhaps the occupation of the building, by the Orthodox Church. In other words, it seems probable that after the retreat of the Latin Orders from Cyprus in the 15th century many of the Latin Churches fell into the hands of the native Christians who signalized their occupation by repainting the interiors of the buildings.

## 5. ENLART'S EXCAVATION

Enlart in his 1901 excavations in Carmelite church revealed the fragments of gravestones and inscriptions of Guy Babin at the east end church. Guy Babin was the knight of Nicosia and been a devoted vassal of King Hugh IV. The slab had comminuted due to the force of the keystone of the vault and collapse (Figure 44). The tombstone of Guy Babin with the following inscription read as “Here lies the very noble Monsignor Guy BABIN very noble baron - June of the year 1363”.

ICI GIT LE TRES NOBLE CH'R MONSEIGNOR  
GUI BABIN TERS NOBLE BARON  
DE JUNE LAN DE MCCCLXIII DE

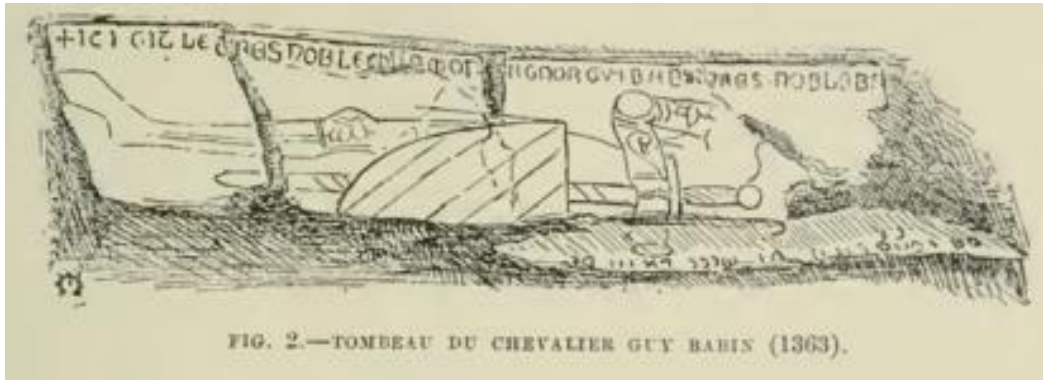


Figure 44. Tombstone of Guy Babin [20].

A broken and fragmented tombstone of a Lady as to afford very little trace of the inscription. The family name seems to have been Vorefke. It is probably the work of the 16<sup>th</sup> century (Figure 45).

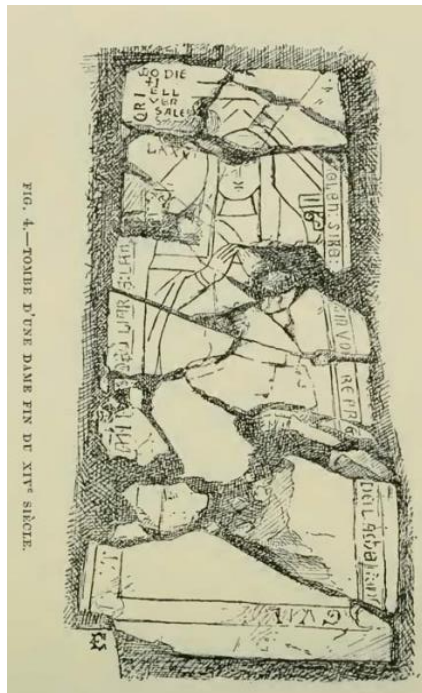


Figure 45. A tombstone of a Lady in the XVIth century [20].



Another fragmented tombstone with a coat of arms (Italian?) with three diagonal line and flower (Figure 46). This coat of arms also occurs on a shield within an arched niche preserved in the medieval museum.

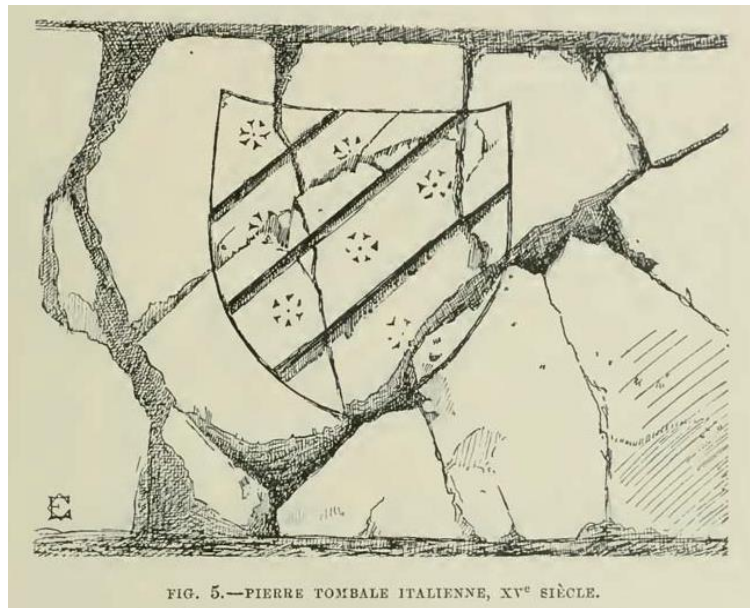


FIG. 5.—PIERRE TOMBALE ITALIENNE, XV<sup>e</sup> SIÈCLE.

Figure 46. Fragment of a tombstone with a coat of arms [20].

One of the distinguished medieval wall inscriptions discovered in Famagusta when M. Enlart was investigating the Carmelite church in 1901. It is the much-broken fragment of a stone slab 75 by 47 centimeters which formerly was situated on the altar. It is engraved in fine Gothic capitals inlaid with black mastic and appears to be a record of the foundation of a perpetual celebration of the mass (Figure 47) [20].

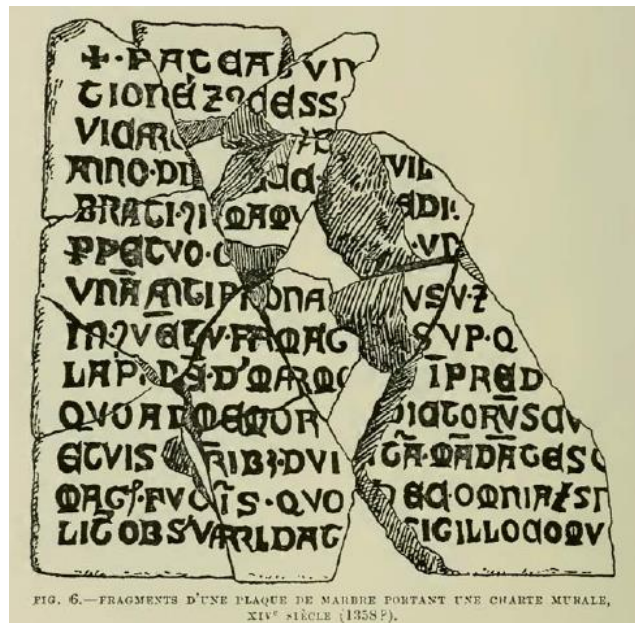


FIG. 6.—FRAGMENTS D'UNE PLAQUE DE MARBRE PORTANT UNE CHARTE MURALE, XIV<sup>e</sup> SIÈCLE (1358 P.).

Figure 47. Medieval wall inscription [20].

## 6. CONCLUSION

The Carmelite church is a historic ruined building and several parts of the building destroyed through time. However, its historic value needs careful preservation. Since any maintenance program necessitate the process of documentation, this paper tries to provide a record, particularly the original state of the church and the parts where reconstructed, repaired, and then reassembled. This qualitative research through investigation, comparison analysis, measure-drawing, reviewing available historical documents and photos aimed to document the original state of the Carmelite church, which can be an indispensable aid in the execution of the conservation scheme of the church. The research revealed similarities in terms of structure and form of the building with the churches built in the city of Famagusta. Records and documentation of the church reveal that due to the uniqueness of the building, the protection of fresco, building component and engravings of the Carmelite church is necessary.

### Acknowledgment:

The author would like to express her sincere thanks to Dr. Netice Yildiz, an art historian, and instructor at the Eastern Mediterranean University, for her guidance during the writing the article. Also, the author wants to thank Dr. Hourakhsh Ahmad Nia to conduct photoshoot with patience, as well as drawings during the writing of the manuscript.

## REFERENCES

- [1] Silman, R., & Severson, K. (2012). The historic walled city of Famagusta, 2008: A report. In Walsh, M. J. K., Edbury, P. W., & Coureas, N. S. H. (Eds.), *Medieval and Renaissance Famagusta: Studies in Architecture, Art and History* (pp. 236- 253). Ashgate Pub Co.
- [2] Stewart, B. (1908). *My Experiences of Cyprus: Being an Account of the People, Mediæval Cities and Castles, Antiquities and History of the Island of Cyprus: To Which Is ... Which Affect the Island As a Dependency ...* Ulan Press. pp.73-74.
- [3] Enlart, C. (1899). *Gothic Art and the Renaissance in Cyprus*. (D. Hunt, Trans.). London: Trigraph. p. 268-274
- [4] Jeffery, G. H. E. (1918). *A description of the historic monuments of Cyprus: Studies in the archaeology and architecture of the island, with illustrations from measured drawings and photographs*. University of Michigan Library. Retrieved from: <http://archive.org/details/cu31924028551319>
- [5] Walsh, M. J. (2012). What Lies Beneath: A Contemporary Survey of the Surviving Frescoes of the Churches in the Syrian Quarter of Famagusta. *Medieval and Renaissance Famagusta: Studies in Architecture, Art and History*.
- [6] Payne, S., & OCD. (2011). *The Carmelite Tradition*. (P. Zagano & S. Editor, Eds.). Liturgical Press.
- [7] Langdale, A., & Walsh, M. J. (2007). A short report on three newly accessible churches in the Syrian quarter of Famagusta. *Kıbrıs Araştırmaları Dergisi*, 13(33), 105-123.
- [8] Coureas, N. (1997). *The Latin Church in Cyprus, 1195-1312*. Routledge.
- [9] Numan, I., & Yildiz, N. (2008, December). *Kıbrıs'ta Osmanlı Su Yapılarından Magusa Hamamlarını Taş İşçiliğine Göre Analizi*. Paper presented at the Antalya, Mimarlar Odası, pp. 104-111.
- [10] Olympios, M. (2009). Networks of Contact in the Architecture of the Latin East: The Carmelite Church in Famagusta, Cyprus and the Cathedral of Rhodes. *Journal of the British Archaeological Association*, 162(1), 29–66. doi:10.1179/006812809x12448232842330.

- [11] Jeffery, G. (1912). On the Franciscan Church at Famagusta, *Proceedings of the Society of Antiquaries of London*, vol. 24, pp. 301-311.
- [12] Lourenço, P. B., & Ramos, L. F. (2012). An inspection of three of Famagusta's churches. Retrieved from <http://repositorium.sdum.uminho.pt/handle/1822/21472>
- [13] Voragine, J. de. (2012). *The Golden Legend: Readings on the Saints*. (W. G. Ryan, Trans.) (Reprint.). Princeton University Press. Retrieved from: <http://www.astoriatravel.gr/tours2greece/tours/biblical/saints.htm>
- [14] Langdale, A. (2010). At the Edge of Empire: Venetian Architecture in Famagusta, Cyprus. *Viator*, 41(1), 155–198. doi: 10.1484/J.VIATOR.1.100571
- [15] Langdale, A. (2012). *In a Contested Realm: An Illustrated Guide to the Archaeology and Historical Architecture of Northern Cyprus*. The Grimsay Press
- [16] Drijvers, J.W. (1992). *Helena Augusta: The Mother of Constantine the Great and the Legend of Her finding the True Cross*. Brill: The Netherlands.
- [17] Fredell, J. (1995). The Three Clerks and St. Nicholas in Medieval England. *Studies in Philology*, 181-202.
- [18] Kouymjian, D. (2012). Appendix IV: Armenian Manuscript Colophons from Famagusta. In Walsh, M. J. K., Edbury, P. W., & Coureas, N. S. H. (Eds.), *Medieval and Renaissance Famagusta: Studies in Architecture, Art and History* (pp. 236- 253). Ashgate Pub Co.
- [19] Bacci, M. (2011). Syrian, Palaiologan, and Gothic Murals in the “Nestorian” Church of Famagusta. *Deletion of the Christian Archaeological Society*, 45(0), 207–220.
- [20] Enlart, C. (1905). Fouilles dans les églises de Famagouste de Chypre [Excavation in the Famagusta churches]. *The Archaeological Journal*, 62, 195–217.

**ROKHSANEH RAHBARIANYAZD**, Asst. Prof. Dr.,

She is Assistant Professor and full-time lecturer in the Department of Architecture in Alanya Hamdullah Emin Paşa University. She is an architect with research interests that span the cultural strategies for generating urban quarters and typo-morphological analysis into the evolution of the cities and architectural forms. These studies have been approached in several publications in academic journals. She is also the author of books with the title “Role of Adaptive Re-use in the Revitalization Process of Historic Quarters” as well as "Stylistic Approach to Contemporary Architecture". For three year, she engaged in both research and practice on the teaching and learning method in Architectural Design. She published a book with the title of “Introduction to Architectural and Technical Drawing: A Practical Handbook” (2019) for instructors and students of architecture and engineering major with the aim to improve teaching and learning method of technical drawings. Since 2017, she is an editorial board member of the International Journal of Contemporary Urban Affairs (IJCUA).