

## RUM ARCHITECTS AND THEIR DOMED GREEK ORTHODOX CHURCHES THAT MARKED THE CHANGE IN THE PHYSICAL FEATURES OF İSTANBUL<sup>°</sup>

### İSTANBUL'UN FİZİKSEL ÇEHRESİNİN DEĞİŞİMİNDE ROL OYNAYAN RUM MİMARLAR VE KUBBELİ RUM ORTODOKS KİLİSELERİ

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#### Abstract

The cosmopolitan characteristic of Istanbul, expresses itself clearly not only in the political, economic and social domains but also in that of architecture, the traces left by different cultures and creeds. With the Non-Muslim Regulation issued after the conquest of Istanbul, it is stated that Christian and Jewish communities can live their religious lives freely. While the architectural activities continue within the determined rules, the construction of the dome and the lead coating of the dome are prohibited within the framework of these rules. With the Tanzimat Edict of 1839, non-Muslim Ottomans were granted equal rights with Muslims, Concrete steps were taken with the 1856 Reform Edict . On this date, with the permission given for the construction of new churches and domes, domed churches began to be built in Istanbul.

**Keywords:** Istanbul, church, dome, Domed Church

#### Özet

İstanbul, siyasi, ekonomik ve sosyal alanlarda ve farklı kültür ve inançların bıraktığı izler olan mimari eserleri ile kozmopolit bir kimliğe sahiptir. İstanbul'un fethi sonrasında düzenlenen Gayrimüslim Nizamnamesi ile Hıristiyan ve Yahudi toplulukların dini hayatlarını serbest şekilde yaşamaları bildirilmektedir. Mimari faaliyetleri ise belirlenen kurallar dâhilinde devam ederken yine bu kurallar dâhilinde kubbe inşası ve kubbenin kurşunla kaplanması yasaklanmıştır. 1839 Tanzimat Fermanı ile gayrimüslim Osmanlılara Müslümanlarla eşit haklar tanınmış, 1856 Islahat Fermanı ile de somut

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adımlar atılmıştır. Bu dönemde yeni kilise ve kubbe inşasına verilen izinle İstanbul'da kubbeli kiliseler yapılmaya başlamıştır.

**Anahtar kelimeler:** İstanbul, Kilise, Kubbe, Kubbeli Kilise

The cosmopolitan characteristic of Istanbul, a world city, expresses itself clearly not only in the political, economic and social domains but also in that of architecture. The works produced in this area of art are significant testimonials that convey the traces left by different cultures and creeds in the long history of the city to the present and ensure its contemplation. These testimonials that can be defined as elements of the world's cultural heritage also convey the architectural history of Istanbul. Elements such as change, westernization, traditionalism, diversity, colorfulness, multi-culturalism play an important role in forging the content of this history. One of the sections of the history forged by the above mentioned elements is the religious sites of the various creeds. Another section of this history is the Westernization movement and process in the Ottoman Empire and its consequences in this context.

The content of this study was executed within this scope and was approached from the view point of the stylistic analysis of the architecture of Greek Orthodox churches connected to the Phanar Greek Patriarchate in Istanbul during the Ottoman Westernization process. The study is limited to domed churches built in the 19th century as there are 90 Greek Orthodox churches in Istanbul including those of the monasteries. The main aim of the study was by examining the preferred styles of the Rum architects, to determine the dominant styles used on the exterior facades and the interior organization of the churches built during the westernization movement that led to modernization and change in the features of Istanbul during the Ottoman period.

It is true that Christianity, particularly after becoming one of the official religions of the Roman Empire with the "Christianization of the Imperium Romanum", put forth fundamental plan typologies such as the basilical, central, Greek cross, trefoil plan schemes as well as different architectural styles. In this context, Istanbul, as the capital, was one of the most important centers of the Byzantine Empire displaying the Christian architectural manifesto. This characteristic of the city was maintained even after it was conquered by the Ottomans who were of a different religion and culture. It is impossible to understand why this characteristic was maintained without probing into the relations of the Greek Orthodox populace living in the area after the Ottoman conquest with the political authorities and the structuring around the religious leaders. Therefore, elucidating issues such as the framework of the rights that determined the social and religious lives of the Greek communities and the rules that apply to repairing or constructing their places of worship will shed light on this research. Moreover, architectural style analysis of these buildings as well as the expression of the general architectural

stylistic character observed in Istanbul in the 19th century is of major importance from the view point of associating the said churches with the environment. While these two themes will help constitute the essence of this study, it will certainly orient the stylistic analysis of the churches and the consequences.

Following the conquest of Istanbul by Mehmet II, some decisions were made to organize the legal status of the non-Muslim subjects living in the city. According to the decisions made, the Christian and Jewish communities were to continue their daily lives as in the past and were free to fulfill their religious obligations (Bozkurt, 1996, 12). The communities carried out their activities within this context under the leadership of their leaders and organizations. Relations between the communities and the political authorities were established through religious leaders with broad authority (Shaw, 1995, 151). According to these developments, the Greeks, who made up the largest community, were to elect their own leaders and Georgios Sholarios was elected patriarch as 'Gennadios II' determining the legal status of the patriarch and the Patriarchate (Soykan, 1999, 199). The marriage, funerary and religious practice freedom of the Greek community was the responsibility of the Patriarchate.

In accordance with the religious approach of the Ottoman Empire, some churches in the capital were to be turned into mosques. Following the conquest, the transformation process began with Saint Sophia. This transformation process gained momentum during the reign of Bayezid II and the last domed churches were transformed into mosques during the reign of Selim I. (Karaca, 1995, 48). Following this period, parallel to the increase of mosque constructions in the empire, there was a decrease in the number of churches transformed. In addition, following the conquest, it was necessary to continue constructing buildings necessary for the Greek community to practice their religion freely within the framework of rights and freedoms mentioned above. However, it is stated that as a result of some churches being transformed, some being damaged and demolished, only a restricted number of churches were left for the use of Christians. Hence, the number of religious edifices became inadequate for the increasing number of Greek subjects, and new churches had to be built and repaired (Karaca, 1995, 25). However, since there were some basic bans and limitations in the rules enforced, construction of new churches by non-Muslim communities was being prohibited (Turan 1963, 171). Construction of new churches to replace the ones demolished by fire or earthquakes or their repair was subject to permission (Bozkurt 1996, 22). The church community would apply to the divan (council of state) for repairs, the building to be repaired would be visited and ascertained. At the end of repairs, the building would be revisited to determine whether the repair rules had been complied with and approval would be given (Giorno 1975, 121). Construction of domed churches and covering the dome with lead were other bans known to have been implemented (Karaca, 1995, 25).

Some privileges were given by the Ottoman Empire to the Orthodox subjects on the request of Russia by the Küçük Kaynarca Treaty signed in 1774. Hence, the repair of some buildings that had been destroyed came on the agenda. Some of the above mentioned restrictions were mitigated during the reign of Mahmud II and the construction of churches became possible (Karaca 1991, 26). However, the most radical change on the issue of new church constructions was to be applied as a result of the Tanzimat Ferman (Edict of Reorganization) proclaimed in 1839 and the Islahat Ferman (Edict of Reforms) proclaimed in 1856.

During the Ottoman westernization process, the minorities living in the Empire were granted equal rights with the Muslims with the Tanzimat Ferman of 1839 and this was a major reassurance for the communities (Akın, 1998, 12). The concrete reforms that would substantiate the things promised by the Tanzimat Ferman which granted serious rights to non-Muslim Ottomans were proclaimed with the Islahat Ferman in 1856 (Akın, 1998, 13). Following this edict, the ban on building new churches by non-Muslims was lifted and an intensive church construction activity began resulting in churches with dome and monumental buildings beginning to rise in Istanbul (Şarlak 1996, 23). These activities gained extra momentum and monumental buildings were constructed particularly in quarters such as Kumkapı, Pera, Kurtuluş, Samatya, Kadıköy and along the Bosphorus where non-Muslim communities were concentrated. The stylistic change in church architecture at this period led to the change in the features of the city during the westernization process of the Ottoman Empire and cannot be considered independent of developments within the framework of new approaches in the area of architecture.

Particularly in Istanbul, the 19th century emerges as one which marks the beginning of the process of change in architectural style, one of the most important manifestoes of change and modernization in accordance with the suggestions and applications of Western architects within the framework of modernization in the area of architecture in the Ottoman Empire (Şarlak 2010, 243). In addition to architects who came from the West, the Ottoman master builders made serious contributions to this process. With the exception of some architects who studied abroad, the most important development that really marked this century was the establishment of the Sanayi-i Nefise Mekteb-i Âlisi (Academy of Fine Arts) in 1882. The architects who studied at the academy displayed their approach in this discipline in numerous buildings of the city. In the 19th century architecture gained popularity in Europe as a discipline that introduced, conveyed and endeared the symbols of the glorious ages (Özer, 2004, 386). At this time, efforts to revive old styles, the function-structure-form relation had diminished beyond all extent (Özer, 2004, 386). The reflection of these trends was also observed in the architects of Istanbul in the process of modernization. The reflection of these trends is also observed with the architects of Istanbul in the process of modernization. The 'neo' versions of such architectural styles as Classical, Gothic, Renaissance, Baroque, Rococo, in other words revivalist attempts, dominated this century.

Another style in addition to those mentioned was the Empire style which was seen in Paris during the reign of Napoleon was prevalent in Istanbul particularly in 1845-1874 was a reinterpretation of the forms and styles of the Antiquity (Hasol 1990, 38). In addition to all these styles mentioned above, one can also observe an eclectic trend as seen in the West and which consists of using these different styles together. In this context, it is possible to encounter a stylistic vocabulary in Istanbul of the 19th century and therefore, it can be said that Istanbul is a school in the center of universal eclecticism (Kuban, 2009, 16).

The plan, interior and exterior decorative trends and compositions of the churches have to be analyzed in detail to be able to observe and reach conclusions about the stylistic development process of the said buildings constructed within the framework of the above developments. One of the buildings considered in this study is the Ayios Athanasios Church in Kurtuluş, which is the first domed church built after acquiring the rights and privileges granted by the Ottoman authorities following the proclamation of the Tanzimat and Islahat firmans. (Fig.1) According to the inscription at the ayazma (holy spring) entrance, the church was built on sloping ground in 1855-1858. The architect was Panayiotis Kalfa (Tsilenis 2009, 303). The building is located in large courtyard. The social units are at the southeast and the Ayios Athanasios ayazma at the west.



**Fig. 1.** Ayos Athanasios, Kurtuluş.

The church built of plastered ashlar masonry has a rectangular plan scheme in the east-west direction. On the east, west, north and south sides there are tympanums and a high dome at the center. The weight towers of the dome composition are of interest. Round windows are used on the dome drum. There are bell towers in baldachin form at the north and south facades. The facades of the building gain movement

with moldings and arches with Roman keystones. The building is accessed through three doors located at the north, south and west.

The transition from the dome of the basilica with single aisle to the naos is provided by pendentives that transfer the weight of the dome to the pilasters. The pilasters with capitals consisting of floral motifs are inter-connected by arches. The west section of the naos and the bema at the east are covered by barrel vaulting. A flat roof covers the rectangular narthex at the west. The half protrusion of the apse at the east is covered by a dome both on the interior and exterior. The triple round arched windows that provide light at the north and south are topped by circular windows. There are also triple windows at the apse and the west. There are three window openings at the bottom section and one more circular window on the axis. The iconostasis is of wood with floral and cross motifs. The ambon at the west and the despotikon at the southeast reflect eastern influence. Scenes from the Holy Bible, depictions of saints and angels decorate the side sections of the naos, and Christ Pantocrator is depicted in the dome. The gynekaion with a U-plan scheme is at the west of the naos and over the narthex. The stairs leading to the gynekaion are at the north side of the narthex.

As mentioned above, the architect of the Ayios Athanasios Church, the first church with dome built following the Tanzimat, emphasizes Byzantine revivalism with the plan typology as well as the dome construction and at the same time presents a neo-Classical approach with the triangular tympanums. The building can be evaluated as eclectic in style due to the neo-Baroque detail observed in the bell towers, the arch-vault composition, and the lithurgic elements with orientalist, Baroque and Empire details (Şarlak 1996, 52).

Another building that marked this period is the Ayia Triada Church on Meşelik Street, Taksim, Beyoğlu (Fig.2). Permission to build this church was obtained following the transfer of the cemetery located in the area and the foundations were laid in 1867. The first architect of the church was Potessaros but the building was completed in 1876-1879 by architect Vassiliki Ionnidis (Tsilenis 2009, 303). According to the inscription in the church people like Yeorgios Zarifis, E.Eugenides, Stefanoviç Skilistsis and G.Koronaiois contributed financially. The iconograph Sakelarios Maglis and chief sculptor Aleksandros Krikelis also contributed greatly to this church.



**Fig.2.** Aya Triada, Taksim

The domed ashlar masonry building with a Greek cross plan scheme is situated on an east-west axis in a large courtyard surrounded by high walls. The naos with an aisle and two aisles is covered by a dome on a high drum and the weight of the dome is distributed between the four piers interconnected by arches through transition element pendentives. The side aisles and bema are covered by cross vaults. The semi-circular apse is covered by a half-dome both inside and outside. The cross vault covering system is repeated in the rectangular narthex.

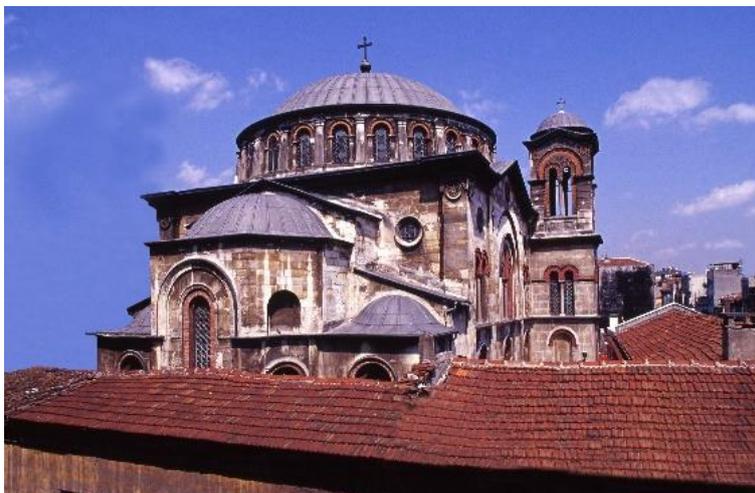
The narthex entrance to the church is through a composition consisting of columns interconnected by arches. The arches are emphasized by alternating colored stone work. The columns of the entrance composition have Corinthian capitals with their abacus decorated with floral and cross motifs. A horizontal moulding divides the façade into two sections. There is a window at the top side of the west facade echoing the entrance composition with arches and Corinthian order columns and topped by a rose window. A neo-Gothic approach is achieved with rose windows placed on the tympanums that give a neo-Romanesque appearance to the east and west facades. Another element that emphasizes Gothic revival is the decoration used over the windows. The square bell towers at the northwest and southwest consist of two sections resting on four columns each. The said bell towers have both neo-Classic and neo-Baroque elements. The entrance to the ayazma and access to the north bell tower are located at the north of the narthex. At the south side there is a space that opens to the gynekaion and the south bell tower with a square door. The naos is accessed through a door at the east of this space.

The aisles at the north and south are separated from the nave with four columns of which two with square cross sections are engaged to the piers and the other two are independent columns. The column bases are octagonal and the capitals in Corinthian order. The abacus of the capitals has a square cross section. The columns are interconnected by arches. There are four engaged columns on each of the church walls at the south and the west and twelve windows with barrel vaults on the dome drum. The

marble iconostasis, ambon and despotikon are decorated with palmettes, stylized floral motifs and bead-and-reels. The gynekaion has a U-shaped plan and rests on four columns interconnected by arches. The gynekaion is supported by rows of four columns interconnected by arches. The gynekaion is supported on the right and left by rows of four columns interconnected by arches. The columns have Corinthian capitals (Şarlak 2004, 246).

This building constructed in the second half of the 19th century is one of the most outstanding examples of eclectic architecture in Istanbul with its neo-Romanesque and neo-Gothic facades, Byzantine revivalist dome structure, bell tower with neo-Classical and neo-Baroque details and the empire style elements in the interior.

In the 19th century Kumkapı was one of the neighborhoods with the largest Greek population. Two churches with monumental domes in the area are another indication of this density. One of these churches is the monumental Ayia Kiriaki Church built in 1893-1895 by Periklis Fotiadis, one of the most prolific architects of the period (Fig.3). The historical past of the church on Liman Street in Kadirga is mentioned by numerous travelers in the 16th and 17th centuries. The present day church was erected in place of the former one that was destroyed by a fire (Stamatopoulos, Millas, 1990, 94).



**Fig.3.** Aya Kiriaki, Kumkapı

The church in ashlar masonry is situated in a courtyard. The building accessed by stairs is surrounded by walls. It is referred to as “Merdivenli Kilise” (“Church with Stairs”) because of these stairs located at the north and south of the edifice. The administrative units, meeting halls and library are located at the west, south and east sides of the courtyard.

The building has a central plan scheme. The covering system at the main naos consists of a dome placed on a high drum. The narthex has a flat roof. The triple apse at the east is covered by half-domes and the bema by a barrel vault. The exterior façade has two sections. The main entrance is at the bottom of the

west façade divided into two by a horizontal moulding. There are windows with brick arches on either side of the entrance. There is a triple window with brick arches and divided by columns flanked by twin windows in the same style in the center of the section above the moulding. The brick arches of the window composition are details used by the architect and show the dominance of Byzantine revival. Over the triple window at the center, there is a vine motif and a compass rose on either side. The façade ends with a hipped roof over a frieze with dentils. The domed bell towers with a square plan are at the north and south of the church. The columns that give a symmetrical movement to architectural elements such as the doors, windows and towers, the brick mouldings, rosettes and ornamentation are important elements of the exterior decoration and emphasize the neo-Byzantine style of the edifice. The entrance composition leading to the narthex on the axis of the west façade consists of two engaged and two independent columns. The column capitals are in Byzantine basket order. There is a space leading to each of the bell towers with facing windows placed symmetrically to the entrance at the north and south.

The weight of the dome of the main space is transferred with pendentives to columns with stylized composite capitals interconnected with arches. The windows of the dome provide an impressive lighting to the church. The eight engaged columns on the walls surrounding the naos give this space an octagonal shape. A movement at the apse is provided by window openings and niches. The gynecæion at the west of the interior space extends all the way to the north and south columns. The sections facing the aisle are designed in a concave form at the corners. The neo-Byzantine elements used in the exterior façade and interior organization of the Kumkapı Ayia Kiryaki Church leads to the domination of Byzantine revivalism. The neo-Baroque and Empire style details used in the liturgical elements leads to assess this church as eclectic. However, assessment is subordinated by the dominating Byzantine tradition. It is one of the most striking examples in this context in Istanbul (Şarlak 2004, 247).

Another monumental church in Kumkapı is the Panayia Elpida Church on Gerdanlık Street (Fig.4). The former church whose existence is known since the 16th century was damaged by several fires, was repaired and was finally rebuilt in the 19th century (Karaca 1995, 197). The present day church was built by architect Vasilios Çilenis in 1898 (Tsilenis 2009, 303). The dense and dominating decoration used in the church displays the architectural dynamism of the period. The building in the east-west direction has a Greek cross plan scheme. The main naos is domed at the center. The roofing at the east, west, north and south is in cross vault system. The three apses at the east with a semi-circular plan scheme of which the central one is larger protrudes towards the exterior. The apses are covered with half domes on the interior and exterior.



**Fig.4.** Panagia Elpida, Kumkapı

Columns, friezes and other decorative element provide movement to the domed baldachin type bell towers at the northwest and southwest corners of the domed church. The door composition at the west of the ashlar masonry building is of interest. The door is divided into sections by columns with composite capitals and square bases. These elements are interconnected with circular arches. The details here can be said to have been designed according to neo-Classic trends. Another decorative element in addition to the small composite style columns on either side of the windows of the façade decoration, the round arch projections, rosettes, acroters, circular windows and heavy floral motifs is the diamond motif. This motif used on the round arched tymphanums of the façade organization with neo-Classic details reveals orientalist influence.

Transition from the dome to the main space is provided by pendentives. The weight bearing elements rest on two piers with composite capitals and two columns in front of the apse. There are two more columns at the west and the pseudo-columns located directly across from these two are interconnected by arches. Movement is given to the iconostasis at the bema with columns and arches that have neo-Classic and Empire style details. The despotikon has baldachin characteristics. The decoration with columns is repeated in the ambon. There is a semicircular gynekaion that extends towards the north and south over the narthex at the west of the naos. This gynekaion accessed by masonry stairs at the southwest provides access to the roof through wooden stairs. The fact that the Empire, neo-Baroque and neo-Classic and Orientalist approaches are used in harmony in the interior and exterior organization confer the edifice a dynamic aspect while at the same time making it one of the best examples of the eclectic style of the period (Şarлак 2004, 247 ).



**Fig.5.** Panagia Evangelistria, Dolapdere

Another area where Greeks have concentrated in monumental architecture are the Dolapdere and Tarlabası neighborhoods. The church in Dolapdere dedicated to Panayia Evangelistria is distinctive in Istanbul for its architectural style (Fig.5). Construction of this church, said to have replaced an earlier wooden church, started in 1877 (Şarlak 1996, 176). Construction work was carried out under the supervision of architect Petrakis Meimaridis and was completed in 16 years due to financial problems. The church completed in 1893 was open to religious service a year later. The first service was held on November 27, 1894 (Stamatopoulos, Millas 1990, 112). The church is situated within a courtyard. The "Panayia Theotokos" ayazma is at the north of the courtyard and the church meeting building and offices are at the southwest. Materials used in the construction are cut stone, pitch-faced stone in some sections and cut stone at the corners and the west façade. The church on the east-west axis has a Greek cross plan scheme. The narthex is situated at the west, the tripartite apse at the east. The main space is covered by a dome. Transition from the dome to the central space is provided by pendentives. At the naos, the dome pendentives rest on four piers interconnected by round arches. The piers at the west are connected to the north and south walls of the church by round arches. The pier capitals consist of an echinus with a square cross section and an abacus. There are windows with pointed arches in the round arch under the niche. Transition from the main space to the arms of the cross is provided by round arches. The roofing system west of the dome is cross vaulting with two small domes on either side. These small domes connect to the second floor of the gynekaion. The northern and southern arms of the cross of the naos space are covered by cross vaults, the eastern one by a barrel vault. There are small domes similar to the composition of the west side at either side of these vaults. There are three apses covered by half domes at the exterior and diaconicon cells covered by barrel vaults at the interior on either side. The roofing of the rectangular narthex is of wood and flat. The square bell towers at the northwest and southwest gain movement with pointed details. The facades of the church rise in echelons. The clock tower with a triangular tymphanum is situated on the west façade between the two bell towers. The

edifice is decorated with dentils, composite columnettes between windows, palmet and cross motifs. The south and north of the narthex is divided by a wall thus forming spaces with square plan schemes. Stairs located in these square spaces lead to the gynaecium. The vertical lines dominating the Evangelistria Church, the details with pointed arches used on the bell towers and facades are designed in accordance with early neo-Gothic and late Romanesque characteristics. Eclectic style ornamentation, the preferred style of the period is used in the interior (Şarlak 2004, 250).

The Ayios Kostantinos and Eleni Church is on Kalyoncu Kulluk Street in Tarlabası (Fig.6). According to an inscription over the central entrance from the narthex to the naos construction of the church began on March 25, 1856 and was completed on March 9, 1861. The official inauguration was held on 9 April 1861. The architect is given as K. Karacas.



**Fig.6.** Ayos Kostandinos and Eleni Church, Tarlabası

This church is situated in a courtyard surrounded by high walls. The offices of the church attendants and meeting rooms are located at the northwest of the courtyard, the society for the protection of the poor and the dining-hall at the east and the Greek school that is no longer functional is at the southeast. The church is of plastered brick masonry. The church with a Greek cross plan scheme is placed on an east-west axis. The narthex is at the west and the triple apse is at the east. The east and west façades end with circular tympanums. The naos is covered by a dome on a high drum while the other spaces are covered by barrel vaults. The roofing system over the eastern cross arm and of the bema in the center is barrel vaulting and the sides are covered by domical vaults. The apse at the east is designed as three half circular projections. The interior and exterior roofing of the apse is in the form of half domes. The rectangular narthex at the west of the edifice is covered by cross vaults

There are two bell towers on the north and southwest corners of the west façade and a clock at the center of the tympanum on this façade. The façade gains movement with mouldings below the eaves

and tymphanum. The entrance section to the narthex consists of four Ionic columns and architraves connecting them. The entrances at the narthex, with the central one being more monumental than the others, have round marble arches and key stones. There are engaged square columns with composite capitals on either side of the central entrance. The entrance has a window with a round arch at either side.

This dome at the central space provides transition to the naos. The pendentives rest on piers interconnected by four round arches. The piers are in two sections. The bottom section is of green marble with a band with stalactite motifs at the bottom, and an ornamentation consisting of girlands and floral motifs at the top. The abaci on the piers have dentils. There are geometric and cross motifs in bas-relief octagonal medallions in the barrel vaults. The U-shaped gynekaion extends all the way to the north and south arms of the cross and takes on a concave shape towards the arms of the cross. These sections are supported by a round arch. The west section of the gynekaion is flat. It is supported by columns on square bases and interconnected by round arches at the north and south. The capitals of these columns have Ionic valutes and oval medallions with depictions of saints. The arches interconnecting these columns rest on the piers of the west cross arms at the east and on the engaged columns at either side of the narthex entrance on the west (Şarlak 2004, 251).

The building is totally eclectic in style with its neo-Renaissance round silhouette, neo-Baroque stepped bell towers, as well as the architecture of the naos and the neo-Baroque, neo-Classical, neo-Renaissance liturgic interior decoration.



**Fig.7.** Taksirhakis Kilisesi Arnavutkoy, Arnavutköy

One of the structures with a monumental dome in the Bosphorus area of Istanbul is the Taksirhakis Church in Arnavutköy (Fig.7). The present day church was built in 1896-1899 (Tsilenis 2009, 303). The architect is unknown.

The Taksiarhis Church of plastered ashlar masonry is situated in a large courtyard. The Ayia Paraskevi Parekklesion is at the southwest of the edifice. The office buildings of the community and the dining hall are at the south and the residences at the southeast. The church with a Greek cross plan scheme is placed on an east-west axis. It has a vertical design consisting of a hipped roof on the east and west sides and a higher hipped roof on the south-north axis. The side sections are covered by a flat roof.

The central space at the main naos is domed. This dome rests on four piers and provides transition to the main space with pendentives. Engaged columns placed on two sides of these piers give an appearance of column bunches. The columns have composite capitals. The north and south side sections of the main naos are separated from the central section by a series of arches on both sides. There are side engaged piers on the south wall of the church. One of these is at the beginning of the narthex at the west and the other two at the iconostasis. The roofing system of the north and south sections is barrel vaulting with the larger one at the center and the smaller ones at the sides. There are transition sections with barrel vaulting at the east and west of the dome. The apse on the east is topped with a half cone roof on the exterior and a half dome roof on the interior. The other sections in the bema have barrel vaulting. The interior of the sections north and south of the narthex are covered by a flat roof. The bell tower with a square plan scheme is in baldachin form and situated on the axis at the west façade. A stepped moulding with dentils placed under the eaves surrounds the building. The windows have columnettes on both sides. The ornamentation of the church is simple except for the iconostasis of extraordinary wood workmanship.

The narthex on the west entrance axis was added later. Access to the church is through three entrances at the west. The esonarthex with two sections annexed to the naos is accessed through these entrances. The central one of these entrances with round arches is larger than the others and is flanked by round arched windows. The narthex is divided in two at the east-west axis and three in the north-south axis. The central section of the narthex connects to the naos with three round arches with the central one being higher and supported by four columns of which two have square cross sections. Two marble stairs lead to the gynekaion. These section form a separate space. At the south of the narthex section, at the place where the stairs start, there is a window with a round frame in round arches at the bottom and another window in the center at the top. This window organization is repeated in the space leading to the stairs. The same composition is applied at the north of the narthex. This church is considered to be eclectic with its 19th century architectural characteristics and neo-Classic, neo-Baroque, and Empire details in its interior and exterior elements (Şarlak 1996, 201).

Another one of the domed churches of the Bosphorus area is the Ayia Paraskevi Church on Yeniköy Avenue in Tarabya (Fig.8). A more monumental church dedicated to Ayia Paraskevi was built with the

help of Yeoryios Zarifis in 1868 to replace the church known to have existed earlier and dedicated to Ioannis Prodromos (Gkinis, Stratos 199, 146). This church by an anonymous architect is the central church of the Metropolitan of Terkos. The funerary stele of Kallinikos Fotiadis (1884-1924) is situated at the western wall of the naos.



**Fig.8.** Ayia Parakevi Church, Tarabya

The building in plastered ashlar masonry has a cross plan scheme and is placed in an east-west axis. The east and west sections of the church are covered by a hipped roof. The main space is covered by a dome resting on a high drum with pendentives as transition elements. Half domes are used at the north and south sides of the dome and a roofing system consisting of cross vaults flanked by two barrel vaults are used at the east and west sides. At the east the apse with a semicircular interior plan scheme appears to be angular on the exterior due to the vertical protrusions on its façade. It is covered by a half dome both inside and outside. The roofing of the narthex with a square plan scheme located at the west is flat with a wooden structure. The top side of the church's façade is surrounded by a graded moulding. The exterior decoration is simple. In four sections of the naos, the pendentives rest on twin columns with square bases. The column capitals are decorated with acanthus leaves topped with an octagonal abacus with egg-and-tongue motifs. The twin columns are interconnected with flay arches with stylized stalactite motifs, and round arches are used to connect the columns. The half domes at the naos form a convex wall with three niches with pointed arches (Şarlak 1996, 39).

The marble iconostasis is divided with engaged columns in Ionic order and the central section has a triangular tymphanum. There are three entrances leading to the bema at the iconostasis. The wooden despotikon is located in front of the columns at the southeast and the wooden ambon in front of the columns at the northwest. It has stalactite motifs.

There is a triple window composition where the central window is larger than the others at the west wall of the *gynekaion* and there is a window with a pointed arch in the niches on either side. The roofing system consists of cross vaults in the center and half domes at the sides. Stairs at the northwest corner of the *gynekaion* provide access to the bell tower. Influenced by 19th century architecture, the church is eclectic in style with neo-Byzantine, neo-Classic, neo-Baroque and orientalist characteristics (Şarлак 1996, 39).

Another monumental edifice is the *Ayia Triada Church* built in the early 20th century on *Caferağa Hacı Şükrü Street* in *Kadıköy* (Fig.9). The church was built in 1905 by architects *Zahariadis* and *Belissarios Makropoulos* (Tsilenis 2009, 303).



**Fig.9.** *Ayia Triada Church, Kadıköy*

The ashlar masonry church is situated in a large courtyard. Entrance to the courtyard is by the west and south. The living quarters of the church guard are at the northwest. The building has a cross plan scheme situated on an east-west axis. Eight steps lead to the entrance. There is an entrance composition consisting of two engaged and two independent columns interconnected by arches. The column capitals have palm motifs and are voluted.

The main space is covered by a dome resting on a high drum. The transition elements of the dome are pendentives resting on four square piers. The dome is supported by half domes on four sides. The north and south half domes distribute the weight of the main dome to the north and south walls of the church via pendentives. The east and west half domes transfer the weight of dome to the east and west piers via pendentives at the corners. At the naos, the piers are interconnected by round arches. The aisles are covered by cross vaults. The narthex with a square plan scheme at the west is covered by a flat roof while the apse in the bema is covered by a half dome both inside and outside. The postophorion cells in the bema are also covered with half domes. There are bell towers with circular arches at the exterior

corners of the building. The church is given movement with columnettes on the western façade. The windows on the south and north facades are decorated with various geometric motifs. The apse on the east side forms a semicircular projection.

The marble iconostasis provides three entrances to the bema. It is divided into sections by round arches and the arches are interconnected with columnettes with composite capitals. The marble ambon is located in front of the northeastern pier that supports the dome. There are depictions of the four Gospel writers on the ambon supported by a column with a capital in cluster form. The despotikon is in front of the pier at the southeast. There are lion statues on either side of the despotikon. The four Gospel writers are depicted on the pendantives and seraphim depictions on the pendantives of the half dome. There is a depiction of Christ Pantocrator in the dome and that of Ayia Triada in the half dome at the east. The Ayia Triada church in Kadıköy has a design dominated by neo-Byzantine, neo-Renaissance influences and is given a certain movement by corner stones in corners where the architects have quoted their own interpretations. The church is eclectic in style when considered as a whole (Şarлак 2004, 252).

The domed Greek Orthodox churches built in the 19th century are not limited to the above. There are also the Metamorphosis Church in Şişli by the Levantine architect Alexandre Vallaury, the Dodeka Apostoli in Feriköy by Vasilaki Ioanidis Efendi (Fig.10), the Profitis Ilias in Arnavutköy by Pashalis, the Yeoryios Kiparissas in Samatya (Fig.11) and Ayios Nikolaos in Cibali by Nikolaos Nikitaidis, the Ayios Pandleimon in Kuzguncuk by Nikolaos Zikos (Fig.12), the Ayios İoannis in Burgaz by Nikolaos Dimadis (Fig.13) (Tsilenis 2009, 304). The examples can be increased and the buildings can be evaluated individually within their own framework. However, as mentioned earlier, due to their great number and as this study is limited, it includes only those that have marked the city with their monumentality and/or are original domed examples from the architectural style aspect.



**Fig. 10.** Dodeka Apostoli, Feriköy



**Fig.11.** Ayios Yeoryios Kiparissas Church, Samatya



**Fig.12.** Ayios Pandeimon, Kuzguncuk



**Fig.13.** Ayios Ioannis, Burgaz

When considered from the structural unity aspect, the buildings can be evaluated from the point of view of two main characteristics; namely the exterior façade organization and the interior space organization. The dominating trend in exterior organization of churches such as the Taksim Ayia Triada, Kadıköy Ayia Triada, Ayios Athanasios, Ayia Paraskevi is Byzantine revival, while Renaissance revivalism is observed in Ayii Kostantinos and Eleni and Gotique and Romanesque in such churches as the Taksim Ayia Triada and Panayia Evangelistria. Even if only these trends dominate the churches, it is nevertheless more correct to evaluate the main character of all of them as eclectic. A more complex configuration is observed when considering the style used in the interior organization which is the second characteristic. Instead of an eclectic style driven by the dominating trend, here we find a more free and sweeping eclecticism with neo-Baroque, neo-Classic, neo-Romanesque and Empire applications. We must point out that the eclectic style applications observed in the churches mentioned in the study are the result of

the Gothic, Romanesque, Baroque and Empire styles taken from Byzantium and the West but at the same time, that one can feel that the architects who worked in the construction of these churches were aware of the development of the dome in Ottoman mosque architecture particularly in the construction of the exterior. While evaluating the architectural history of Istanbul as a whole and emphasizing that the architects, the main characters of this story, produced in this cosmopolitan atmosphere, one must not overlook the fact that these architects referred to as Ottoman did not only work in church construction but also in building mosques. The above mentioned buildings which have had a major input in the changing features of Istanbul do not only constitute a way for the architect to express himself but also one by which the community that commissioned it expresses itself. These edifices in Istanbul that display an expression of their own rise as the most important manifesto of the cosmopolitan structure.

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