

The Byzantine Architectural Sculptures With Figure At Hellespont

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Özet

Gelibolu'daki Piri Reis Tanıtım Merkezi'nde, kırmızı şistten yapılmış yaklaşık 0.78x0.80x0.25-0.30 m. ölçülerinde dört eser vardır. Yüksek kabartma tekniğinde yapılmış eserlerin üzerinde birer çift başlı kartal bulunur. Kartalların başları profilden, gövdeleri cepheden tasvir edilmiştir. Pençeler ise küre biçiminde gösterilmiş ve kürelerin üzerine birer haç yerleştirilmiştir. Eserler teknik özellikleriyle değerlendirildiğinde, büyük bir yapıda kullanılmak üzere hazırlandıkları anlaşılır. Bu nedenle Bizans dönemine ait arkeolojik verinin sınırlı olduğu Gelibolu yarımadası için oldukça önemlidir.

Anahtar Kelimeler: Bizans, Gelibolu, kartal, mimari plastik, Çanakkale boğazı

Abstract

At the Piri Reis Information Office in Gelibolu are four samples made of red schist and sized about 0.78 x 0.80 x 0.25-0.30 metres. On these plastic samples are double-headed eagle figures whose bodies are shown from the front and heads from the profile. Their paws are depicted as globes with Grek crucifixes on them. From their technical features it is understood that they were manufactured for a monumental building. These samples are significant in being rare examples from Byzantine period in Gallipoli peninsula.

Key Words: Byzantine, Gallipoli, eagle, decorative plastic, Hellespont

Gelibolu Peninsula (Thracian Chersonessos), is a narrow and long land on European side of the Hellespont attached to Thrace with an istmus¹ which is about 7 km wide. The length of this peninsula is about 70 km, stretching parallel to Anatolia. There are several well protected harbours on its coast, dominating the Anatolian side. Because of its geographical location, economic resources of the region, which are mostly dominant on the Asian (Anatolian) side across the peninsula, are limited on itself (Pernicka and others, 2003:149, fig.1; Bengeman and others, 2003:173-201). On the other hand, whenever the importance of peninsula is questioned in the light of these data, the answer

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¹ Istmus is a land which is bound a peninsula to land.

would be its geographical location. It has a key role on the control of international water ways and security of Anatolian economical resources. For this reason it centered many settlements from ancient days upto today (Özdoğan, 2003:111; Özdoğan, 1986:51-66; Sayar, 1998:423-431; Sayar, 2000:289-300). Historical documents of The Middle Ages about the peninsula also support this theory. It is understood that the defensive walls are built on Gelibolu in Justinianus period. Apart from these fortifications in Gelibolu, former castles of Sestos and Elaeus, which are the other strategic points on the peninsula fortified with ramparts (Gregory, 1992: 235-253; Crow, 1995:109-124; Greatrex, 1992:125-142; Croke, 1992:59-78)².

On the contrary to the historical data about the Middle Ages, archeological data is limited (Paranika, 1864-65: 221-239; 1866-67: 48-61; 1871: 189-190; Papadopoulos, 1890; Kurtoğlu, 1938; Özdoğan, 1986:51-66). This makes it difficult to understand the Byzantium period in the peninsula. The materials obtained from this geographical area, which are the subject of our research can help to fill the lack of our information concerning the Byzantium period. The subject matter of the study addresses the existence of a monumental architecture. While analysing the materials for their iconographic meanings, the assessment is made firstly for their architectural characteristics.

We have four decorative plastic samples which are formed by the application of a high relief technique. On these plastic samples, there seen a double-headed eagle figure, body which is shown from the front and heads from the profile. The “double headed eagles” representations are made of red schist and they are sized about 0.78x0.80x0.25-0.30 meters.

When the formation of the high relief technique is examined, a double headed eagle figure with its body depicted from front and heads from profile on a square shaped stone block of 0.25-0.30 m. thickness and 0.78x0.80 m measures is seen. The heads of the figure lead onto two oppositional directions as a spring from the center of the body to the top of the wide opened wings. In the center of the body on the chest, the two paws just above the tail depicted as a globe, where a greek crucifix applied into.

1.Double headed eagle

Catalogue number: 1 (Fig.1,5), museum stock list number: 8, material: red schist, technique: high relief, width: 0.80 m, length: 0.84 m thickness: 0.25 m

A double headed eagle figure whose body is shown from front and heads are shown from profile is applied on a square shaped stone block 0.30 m thick and 0.78x0.80 m dimensions.

² Ayrıca bkz. Prokopius, *De Aedificiis*, IV, 10,5-23

The neck of the figure is entire from the top points where the both wings join together the body at 0.15 m height. By starting from this point, the neck is separated into right and left (Fig. 1). The head on the left is inside and heigh about 0.10 m from the ground seen behind it. The thickness on the neck's top part is about 0.28 m On the neck part, it's seen some tracks like disordered short lines on the surface of the stone. The point in the crossing from neck to head is not clear. On the head, there're eye and beak. The part where the head and the beak join together, by constituting a recess , the curve belongs to the upper beak is made clear. The orbit (Table 1) is pointed out with a thin line as like ellipse. The beak, which begins about 0.04 m under the eye, is about 0.10 m lenght and theextremity of the beak draws near to the upper extremity of right wing.

The right neck is formed similar the left one (Table 1). It's seen difference in the point that is crossing from neck to head compared to according to the left head. Here, the upper part of the head is became flat slightly. The eye is above than on the left head and the orbit which is ellipse on the left head, is rolled a little on the right one. The part combines with head of the beak forms a smaller recess than the right head and the upper beak is less recessive than left head.

A surface which continues as forming the out cunture of feet by starting from the points that join with the both wings of the figure's neck part is clear. In this part, there're some tracks as disordered short lines on the stone's surface. This level is lowered in the feet's inner part and it's formed a suitable surface for putting the crucifix in it. There're broken pieces on the right and left arms of the crucifix, which takes place on the left paw formed as globe. But it is clear that it's Greek crucifix. The globe points to the right paw is formed similar to the left one and again it's the Greek crucifix type.

The wings on the both sides of truck have lover relief than the head and body, and it's perceived behind the body. The ground at the back is seen on the part being the bottom corner of the left wing. On the wing, the stone's surface is processed as forming parallel lines in vertical direction. There are surface tracks among these lines similar to ones on the neck part.

As the left a surface belongs to the ground as the left part isn't seen at the back of the right wing. The tracks on the wing are the similar shapes as the left wing, though.

There're broken pieces at the bottom and left side of the figure's tail part. The ground at the back is seen from the broken part. The tracks, which we seen on the wings, are also repeated similarly on the tail.

2. Double headed eagle

Catalogue number: 2 (Fig.2, 6), museum stock list number:9, material: red schist, technique: high relief, width: 0.75 m., lenght: 0.75m., thickness: 0.27 m.

A double headed figure whose heads are shown from profile and body is shown from front is processed on 0.27 m thickness and 0.75x0.75 m dimensions square-shaped stone block.

The neck of the figure is single from the upper points join the both wings with the body to about 0.16 m height (Fig.6). By starting this point, the neck divides into two, as right and left. The head on the left is inside and is about 0.8 m height from the ground seen at the back. On the upper part of the neck, the thickness reaches around 0.10 m. The stone's surface on the neck part, some tracks like disordered short lines are seen. The point crossing from neck to head is not clear. The slope on the neck forms the upper part of the head by continuing. On the head, eye and beak take place. The point crossing from the head to the beak is thinned like a short line. The upper beak forms a clear prominence towards out. The orbit is circle-shaped and it's shown with a thin line (Table 1). The beak that is about 0.07 m length forms a clear prominence towards out and the beak's extremity lies to the upper extremity of the right wing. The beak which is seen thin and long in the first work is shorter and thicker than the first one in this sample. The distance of the beak to the upper point of the left wing is more than the first work.

The right neck is formed similar to the left one (Table 1). At the point crossing from the neck to the head, difference is seen according to the head on the left. Here, the upper part of the neck is straightened slightly. The eye is circle-shaped as the left one. However, the orbit is processed deeper than the left one. The point crossing from the head to the beak forms a deep prominence according to the left head. The beak is about 0.10 m length and the upper beak is prominent clearly to the outside.

A surface continues as forming the out contour of the right foot by beginning at the point joins the left wing with the figure's neck part is clear. This surface continues from the point begins the foot on the right to down around 0.15 m. On this high level, the tracks are seen as short lines on the stone's surface. While forming a suitable ground for putting the crucifix in by lowering this surface on the inner part of the feet, on the right side; some part of the crucifix takes place over this level.

There are fractured on the upper and left arms of the crucifix on the left paw formed as globe. But, it's understood that it's Greek crucifix type. The globe expresses the paw on the left is also formed similar to the right one. The crucifix on the right is also Greek type and it's more burn-out than the left one (Table 1).

The wings both sides of the truck is lower relief from the head and truck and it's perceived at the back of the truck. There're fractured pieces on the bottom part of the left wing. There's not seen a surface belongs to the ground at the back on the parts come across the side edge and bottom corner of the wing. There are parallel lines in vertical direction on the wing and there are surface tracks among these lines similar to the ones on the neck.

The ground at the back is seen on the part comes across the bottom corner of the right wing. The wings surface is also similar to the left one.

The figure's tail is between the wings and lies down to the stone's bottom level. On the tail, in the middle part, some tracks in vertical direction are seen (Table 1).

3. Double headed eagle

Catalogue number: 3 (Fig. 3, 8), museum stock list number:10, material: red schist, technique: high relief, width:0.77 m., length: 0.80m., thickness: 0.23 m.

A double headed eagle figure whose heads are seen from profile and body is seen from front is processed on a 0.23 m thickness and 0.78x0.80 m dimension square-shaped stone block (Fig.7).

The neck of the figure is single from the upper points join the both wings with the body to 0.17 m height. By beginning from this point, the divides into two, as right and left. The neck on the left is inside and 0.09 m height from the ground which is seen. On the neck's upper part, the thickness is about 0.25 m On the neck part, some tracks like disordered short lines are seen on the stone's surface. The point crossing from the neck to the head is straighted slightly. Only the eye is seen on the head, the beak is broken. The orbit is defined as ellipse with a thin line (Fig. 3).

The neck on the right is formed similar to the left one. Straighting the upper part of the head, which is seen on the left head, on the crossing point from neck to head, calls attention. The eye is ellipse like the left one (Table 1). The part being the beak is broken on the right head. A surface which begins out contour is seen. But, this part doesn't constitute a clear raise as the first and second ones. By lowering this level, on the inside part of the feet, a suitable surface is constituted for putting the crucifix in. There're broken pieces on the upper, left and right arms of the crucifix takes place on the left paw. The globe which points out the paw on the right is also formed similar to the left one. The crucifix on the right is protected better than the left one and it's Greek crucifix type.

The wings on the both sides of the body is lower relief than the head and body and it's perceived at the back of the body. A surface belongs to the ground at the back is not seen on the bottom corners' of the wings. On the both wings, the stone's surface is processed as forming parallel lines in vertical direction. Among these lines, there're surface tracks similar to the ones on the neck.

The left side of the figure's tail part is broken (Fig. 3). The tracks that we saw on the wings are repeated similiary on the tail. In this part, on the stone's surface, the tracks like disordered short lines are seen.

4. Double headed eagle

Catalogue number: 4 (Fig. 4, 8), museum stock list number:14, material: red schist, technique: high relief, width: 0.74 m, length: 0.78m thickness: 0.26 m.

A double headed eagle figure whose body is seen from front and heads are seen from profile is processed on 0.26 m thickness, 0.74x0.78 m dimensions square shaped stone block (Fig. 8).

The neck of the figure is single from the upper points join both wings with the body to 0.13 m height. By beginning from this point, the neck divides into two, as right and left. The neck on the left is inside and 0.13 m high from the ground at the back. The thickness reaches about 0.14 m on the upper side of the neck. Some disordered short lines are seen on the neck part.

At the point crossing to the left head, the slope comes from the neck is straightened slightly. On the head, the eye and beak take place. By constituting a small prominence on the part crossing from head to beak, the curve of the upper beak is tried to define. The part in which the eye being ruined and the eye's shape can't be seen clearly. There're broken pieces on the extremity part of the bottom beak.

The right neck is formed similar to the left one (Table 1). Straightening which is seen at the crossing to the left head isn't seen on this head; but the neck is perceived as if it's thin because of a small broken piece on this part. If there hadn't been this broken piece on the neck's upper side, the slope on the neck would have constituted the head part by continuing. In spite of the corruptions on the stone's surface, it can be perceived that the eye is ellipse-shaped. On the part where the beak joins with the head, by continuing a recess, the curve of the upper beak is reflected clearly than the right one.

A surface which begins from the points join the figure's neck part with the both wings and constitutes the feet's out contour is seen. But, it doesn't show a clear level as the first and second works (Table 1). On this part, disordered shortlines are also seen on the stone's surface. At the feet's inner parts, by lowering this level, a suitable surface is constituted for putting the crucifixes in. On the right and left arms of the crucifix takes place on the right paw forms a globe shaped have broken pieces (Fig. 8). The globe points out the paw on the left is also formed similar to the right one. The crucifix on the left is protected better than the one on the right and it's Greek crucifix type.

The wings on the both sides ruined largely. The wings' out corners are broken and at the back of the, the stone surface which constitutes the figure's ground is seen. Tracks which constitutes some parallel lines in vertical direction on the exist wings parts can be seen.

There're fractured on the figure's tail part (Fig. 4). The ground at the back is seen

from the broken part. On the tail, the tracks similar to ones on the wings are repeated clearly.

Evaluating the common and different features of the materials which are examined in the catalogue 1-4 in detail supplies to understand the works' qualities. According to the datas above:

1. When we look to the work from the fore appearance, three different level are distinguished as from the surface puts the double headed eagle. The part contains the work's neck and head parts gives the highest level. The body and the wings' origin points follow this. This part is lower than the neck and head part. But, at the lowest level, there's the part which begins from middle points of both wings to the wing's upper extremity points and also contains the tail. In this technique, the neck and head part of the figure is in the fore, the wings are at the back, though. So, the work looks voluminous and the work's plastic influence on followers increases.

2. When it's looked at the work's front view, figure forms a concave out surface from head to tail. Here, while the figures are processed, the front and bottom parts of the wings and tail are formed as if it makes a recess towards to the ground. The profile is seen like "> <" when it's looked at the above part. While the works are arranged on the wall by the help of mortar, the thickness belongs to the ground stay in the wall. When it's looked at the down part, the figure stays at the very high level from the wall surface and also it's perceived as three-dimensional due to slope formed towards to the back of the wings. This situation can be evaluated as a datum which shows that the work is planned before according to its usage place in the production stage.

3. Very superficial tracks which are made of scrape technique are seen on the figure's neck, head and body parts. When we look at the work firstly, these are thought as tracks belong to the equipment used for forming the stone (Fig.1-4). But seeing the some tracks among the vertical lines which reflect the wings shows that these're made consciously and reflect the feathers on the animal's body. In addition not seeing these tracks on the ground at the back of the figure and being a pure surface supports our opinion. This manner is showed that a realistic expression style is used in the figure's depiction. Although it's difficult for followers to perceive these details which are being on the works prepared to use on a high wall, these details point the work's careful working.

4. Although these four works have common features, such as; material-technique and composition, shape or dimension difference between the heads according to the vertical awis on the figures, on each work is called attention. On the three of the works, the heads are different each other (Table 1). On the forth work, although the heads are different as shape, their dimensions are different and the heads are not arranged symmetrically

according to the middle axis. This conclusion, cause two different comments; the first one, the heads are shown different each other consciously. The second one, a difference on the heads constitute due to the technique not consciously. Although organs except heads have not differences on their shapes, they are not symmetric according to the middle axis. According to this situation, the differences on the heads and other organs aren't from technique but we can think that it's preferred especially³.

5. Although the works have similar features as technique, they have different features as shape. None of the works, all organs shape is not as the same as another. But, on the one or more work can be found common shape features. For example, however the heads and upper part of the body have similar features on the first and second work, the beaks' shape are different (Table 1). And although the eyes' shape on the third work is as the same as the first and fourth work, the heads' shapes are different. These datums set us thinking that on the works' production more than one person can work. Beside these, similarities determined among some organs show that a work's all elements don't form the same person and points that more than one person can study on the different parts of the same work.

When we look at the figures' parallel samples on these works and their dispersion according to work types, on the works reach from Byzantine period to today, the double headed figure is commonly found on fabrics (Rice, 1959: pl.XII, fig.132; Wiebel, 1952: fig. 60 a, 107, 110, 162, 126; Bunt, 1967: fig.45; Buckton, 1994:208-209, fig.225). Beside these samples, this situation can be seen the depictions on icon and miniatures⁴. On a miniature which shows the scene of emperor Ioannes Cantacuzenos's ascending the throne, a double headed eagle figure is seen on pillow, under the emperor's foot (Rice, 1959:190; Grabar, 1953:184). On a depiction at Paris Bibliotheque Nationale, emperor Cantacuzenos steps on a pillow being a double headed eagle figure on it. It's known that the same figure is found on liturgical clothes (Abarria, 2002: 9). Beside, in Jerusalem, at Greek orthodox chief patriarch's appointment, the chief patriarch stands on the double headed eagle figure. Ermeni chief monks step also on a carpet having eagle figure at the appointments (Carswell, 1958:27). On metal works, monastery church's door in Athos, inside rosettes surrounds the virgin Mary depiction (Öney, 1974:111, fig.25), on oil lamp braces in Belgrat National Museum (Evans, 2004:126, no.61) and cup of Stefan Uros Dusan this figure is found (Evans, 2004:46, no.20). An

³ Right and left head are also different in the double headed figures mentioned in notes 6 and 7.

⁴ The double headed eagles on the clothes of donor John, at the bottom right of the Pantocrator Jesus icon brought to Hermitage Museum of Leningrad. For this icon refer to; A.V.Banck, 1966: pl.265; Another example is at Saint Pierre Church in Bjelo Polje. For this figure refer to, G.Millet, 1930: 149-150, fig.73; Another example is in the Bulgarian Bible from the collection of Lord Curson, presently at the British Museum For this bible refer to, A. Protic, 1930: 92-101, pl.VII, VIII.

example belongs to stone works in Sofya, Bulgaria National Museum (Wixom, 1997:326-327, fig.220b, Grabar,1976:72-74, pl.XLIV,b). And another sample is a capital of column in Porta Panagia church (Grabar, 1976:149, pl.CXXXI.d). In addition, on a stone panel which is used spolia 18th century construction⁵ and belong to Byzantine period, the double headed eagle is came across. When the quality of work having the figure is looked, it's seen that this figure takes place both works belong to empire and liturgical works.

The double headed figures on the works studied show differences from the samples mentioned above because of globe and crucifixes in their hands. The globe is used in order to symbolize the empire power in antique period and this expression style is also adopted by Rome emperiors (Alföldi, 1961:19-31; Kazhdan, 1991:1936). As from II. Theodosius period, the globe is shown with crucifix on it and it's being continued to use as a victory symbol by II. Justinian. While Procopious describes I. Justinian's statue with horse, he says, for globe which is in his hand, sculptor wants to explain that the seas and lands are under his savereignty with this" (Procopius, 1994:25).

The double headed eagles which hold in their hands the globes with crucifix that is the symbols of empire power are imaginary animals and they derive from eagles. The eagle becomes the symbol of empire chracter or heraldic figure in many culture due to strong qualities among birds⁶. In publications, it's brought forward that the Byzantine double headed eagles symbolize the east and west Rome empires (Cutler, 1991:669; Spitzing, 1989:33-35; Kirschbaum, 1994: 70-76; Örnek, 1973:41).

It's expressed that the eagle is empire symbol in Rome but, after dividing the empire into two, this symbol becomes double headed by changing shape (Cutler, 1991:669, Spitzing, 1989:33-35). It's known that the double headed eagle becomes the empire symbol in Palaiologos period and it's used on pennants⁷.

⁵ <http://users.macunlimited.net/maniguide/churcharch.html>.

⁶ Eagle is used as a heraldic symbol from D'Auria family in Enez fortress. For information refer to, S. Eyice, 1969: 325-358, fig. 74; F.W. Hasluck, 1908-9:249-257, fig.3.

⁷ Even it's known that Ivan the Great of Moscow, who married to the last emperior's nephew and entitled as Tzar, sees himself as the third Caesar of Rome by adapting the double headed eagle. In spite of this, double headed eagle is not a new figure, this motif is used since early periods. The earliest examples derive from seals in Mesopotamia from the Third Ur Dynasty Period. For this cylinder seal refer to Henri Frankfort, 1988:231; H. Frankfort, 1955, pl.XXV (f). Another example in a cylinder seal form from Mesopotamia is in Kassit syle, for this seal refer to U. B. Alkim, 1974:95, for further information refer to B. Buchanan, 1996:102, pl.38 no.562, Th. Beran, "Die babylonische Glyptih der Kassitenzeit", Archiv für Orientforschung, XVIII, 1957-1958:271 and fig. 21. In Anatolia double headed eagles are common in stamp seals from Assyrian Trade Colony Period, for further information refer to A. Erkanal, 1993:134, footnote 147-151; For Acemhöyük, seals N. Özgüç, 1977:357-381. For Konya-Karahöyük site, refer to S. Alp, 1994:170, no.58-67,70, fig. 72-82; For Alişar site refer to H. H.von der Osten, 1937, fig.249, b 1584; For Kültepe, N. Özgüç, 1968; For Boğazköy refer to Th Beran, 1976:76, pl.LI. On stone works, there are two examples from Persepolis Passargade in Nakşi

In Anatolia's early cultures, there's a tradition using double headed eagle figure on outer sides of the constructions especially at gate entrances⁸. Existence this tradition in Byzantine culture is documented with the double headed eagle which takes place above the entrance on an engraving describes ramparts of Istanbul (Schedel, 1493: Müller-Weiner, 1977:31; Kos 1995; Gabriel, 1977:137). Beside, this tradition is also common in modern cultures of Byzantine in Anatolia⁹. The works which are in Gelibolu might be used at the entrances of defense constructions which are monumental quality as iconocrafic components and technical features. In order to evaluate these in point of symbol language is a comprehensive research subject. But it's clear that these figures have protective element and though as power symbol. The tradition using the double-headed eagle at the doors seen begining from early cultures of Anatolia continues by

Rüstem, refer to, Persepolis, press by Iran Government Ministry of Culture. For double headed eagle in cylinder seals from Persia refer to Hans Henning von der Osten, 1931. In Anatolia double headed eagle is used in Alacahöyük refer to, H.Z. Koşay, 1951: 79, res.49; R.L. Alexander, 1989:151-158. For dating this door refer to M. Mellink, 1970 (1972), 18, H. Th. Bossert, 1942, 53-54; E. Akurgal 1964, 110-111, for dating double headed figure there are different opinions; Bossert dates to 15th century B.C. (refer to H.Th.Bossert 1942:53), Bittel dates to 13th century B.C as the latest Hitite period. For this refer to K. Bittel, *Archäologischer Azeiger*, 1941:258. In Yazılıkaya double headed figure is seen with gods; for information refer to K.Bittel-R. Naumann-H.Otto, 1941:125, fig.55-56. There is a general idea that the animal figures applied on the door are 'tulsim' (tulsim in Arabic), magic powers against evil eye, enemy and evil spirits, refer to R. Nauman, 1985:293. The double headed-figure in shaman Picture refer to, Ögel, 1971:597, fig.65, for Nestorian seal in Mongolian with this figure refer to, H.Z Koşay, 1951:80, fig.52.

⁸ Refer to footnote 6.

⁹ This figure is very common in the Anatolian Seldjuk Period. It is used in Diyarbakır, Konya and Urfa fortresses. In Diyarbakır it is seen at Yedi Kardeş and Ulu beden castle tower. For further information refer to A. Altun, 1978. Double headed eagle figure is also used in Konya fortress, today this work is in the Minareli Medrese Museum. In Urfa fortress, this figure is seen on Harran kapı, for further information refer to, A. C. Kürçüoğlu, Şanlıurfa İslam Mimarisinde Taş Süsleme, Selçuk Üniversitesi, Sosyal Bilimler Enstitüsü, Yayınlanmamış Doktora Tezi, Konya 1998, fig. 326. On mosques (Divriği Ulu Camii, Niğde Sungurbey Camii), on madrasas (Sivas Gök Medrese, Erzurum Twin Minaret Medrese, Erzurum Yakutiye Medrese), on 'türbe's (Niğde Hüdayent Hatun Türbe, Patnos Türbe, Kayseri Döner Kümbet) and on caravanserai (Kayseri Kesikköprü Khan). In addition to this, one can come across on tombstones in Sivas, Tokat and Ankara Museum For information refer to G. Öney, 1969:83-291. Except in stone forms this figure is used on tile (in Kubadabad Palace, refer to Arık 2000), on plaster (in İnce Minareli Medrese Museum from Alaaddin Palace) and on coins from Artuqid Period: refer to G. Öney, 1968:25-36; G. Öney, 1993:139-172; Öney, 1971:91-118; G. Öney, *Anadolu Selçuklu Mimari Süslemesi ve El Sanatları*, Ankara 1992; G.Öney, 2002:401-418. And about the role of geography in interactions of cultures refer to Z. Mercangöz, 1999, no.32,1-22. This figure is used in late Ottoman Period wall paintings, for information refer to R. Arık, 1975:17, fig.6; İ. Kuyulu, 1996. An other example unpublished is in Çanakkale Archaeology Museum which comes from Parion. There are two double headed eagles in the Late Ottoman period. One of them is in Gelibolu Peninsula at Çeşmeler; and other at Uçmakdere in Gelibolu-Tekirdağ road. For information refer to, İ.H. Kurtuluş, 1990:13-17, fig.7. On tariqat belongings, a hachet, refer to. A.O. Uysal, "Gelibolu'nun Karainbeyli Köyünde Osmanlı Eserleri", VII. Ortaçağ ve Türk Dönemi Kazı ve Araştırmaları Sempozyumu, İstanbul, Mimar Sinan Üniversitesi (baskıda). Another example is a cartographic material in Amsterdam, *Chez les frères Châtelain libraires*, refer to, Chatelian Henri Abraham, *Carte de l'empire des Turcs en Europe et Asie*, 1714. This figure is used symbols of ecumenic patriarchate in İstanbul; refer to, Z. Karaca 1995:37. Another example is in Kapadokya, refer to, S. Pekak 1998, fig.11. In addition this figure is used for to mark imperial residence in maps, refer to, Buchotte, *Les Régles du Desin et du Lavis*, Paris, C. A. Jombert 1754, Planche 19.

differentiating in meaning in Byzantine period. This is documented with the archaeological documents in Gelibolu.

It can be thought that the works evaluated are used on a castle in Gelibolu or around of it, castle tower or gates. In Byzantine publications, Hieron in bosphorus, Abydos at the hellespont are two customs which take tax from ships in passing the Bosphorus (Procopius, 2002:188; Oikonomides, 2002:986-87; Mango and Scott, 1997:653; Nicol, 2000:39; Atan, 1990:111-119). Until 10th century Abydos is the second strategic thema in the point of view the navy of the Mediterranean sea (Foss, 1991:9). Its position comes to the fore Abydos from 7th century to 12th century. If we think what is the importance of Gelibolu at Hellespont, Gelibolu which controls the Marmara passing is also a crossing point that shortens the reciprocally passing from Thrace to Anatolia (Eickhoff, 1977:78-82). The important strategic points at Hellespont chanded choronologically. It is understood that Gelibolu in Marmara entrance became more important after 12th from historical documents. According to these datas, the works monumental characteristic can be used on constructions in Gelibolu after the period when Gelibolu becomes important in Hellespont.

Abbreviations

ABSA	Annual of the British School at Athens
AnatStud	Anatolian Studies, Journal of the British Institute of Archaeology at Ankara (London)
AST	Araştırma Sonuçları Toplantısı, T.C. Kültür Bakanlığı Anıtlar ve Müzeler Genel Müdürlüğü (Ankara)
Belleten	Belleten, Türk Tarih Kurumu (Ankara)
JÖB	Jahrbuch der österreichischen Byzantinistik (Vien)
ODB	The Oxford Dictionary of Byzantium
VD	Vakıflar Dergisi, T.C. Vakıflar Genel müdürlüğü (Ankara)

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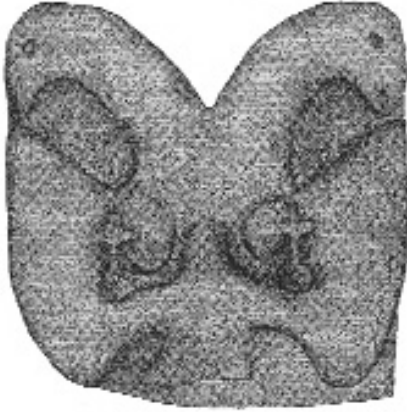


Fig. 1- Double headed eagle figure from Gelibolu nu. 8



Fig. 2- Double headed eagle figure from Gelibolu nu. 9



Fig. 3- Double headed eagle figure from Gelibolu nu. 10

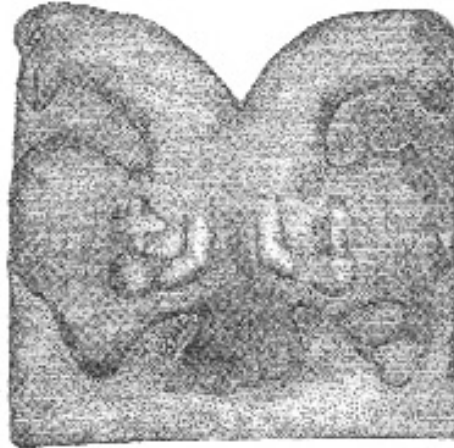


Fig. 4- Double headed eagle figure from Gelibolu nu. 14



Fig. 5- Double headed eagle figure nu. 8



Fig. 6- Double headed eagle figure nu. 9



Fig. 7- Double headed eagle figure nu.10



Fig. 8- Double headed eagle figure nu.14

TABLE 1








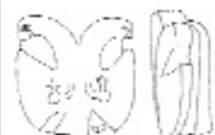
























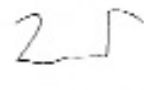


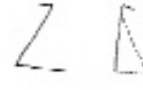
1. eagle (nu.8)	2. eagle (nu.9)	3. eagle (nu.14)	4. eagle (nu.10)
			
			
			
			
			
			
			
			
			

Table 1- Analysing the double headed eagle figures from Gelibolu (nu. 1-4)

Table 2 Double headed eagle figure on a group of material from byzantium period



S 1 Grabar 1976, pl. XLIV.b; Wixom 1997, fig.220B; **S 2** Grabar 1976, pl.CXXXI.d; **S 3** Kos 1995:63; Müller- Weiner 1977:31, fig. 5; **S4-S7** Gelibolu, (unpublished); **F 1** Bunt 1967, fig. 45; Öney 1971, fig.19; **F 2** Rice 1959, fig.190; Öney 1971, res.24; Evans 2004, fig.I.II **F 3** Kaplan; **F 4** Protic, Pl VIII; Öney 1971, fig.23; **F 5** Buckton 1994, no 225; **F 6** Evans 2004, no.298; **F 7** From a miniature, depicted the wedding feast with Otoman Emperor Osman Gazi and Byzantine Princess Theodora **F8** Uğurlu 1996:6, fig. 9.**M 1** Öney 1971, fig.25; **M 2** Evans 2004, no.61B; **M 3** Evans 2004, no.20; **M 4** Evans 2004, no.17; **M 5** Evans 2004,no. 13D



1. Istanbul (S3, F2, F3, F4, F6, F7) 2. Gelibolu (S4, S5, S6, S7) 3. Athos (M1) 4. Sofia (S1, S2) 5. Kosovo (M4) 6. Serbia (M2, M3, M5)