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maları anlamlandırmak için de faydalı olacaktır. Yapılan detaylı ve incelikli arşiv araştırması, Vedad Bey'in çok boyutlu kimliği üzerinden yeni yorumlamalara ulaşmasa da, bu bilgiler üzerinden sonraki çalışmalar için daha farklı okumalar yapılmasına olanak tanımaktadır. Gümüş, büyük projelere imza atmadığı için ihmal edilen Vedad Bey'in sermimarlık dönemini, büyük bir titizlikle ve zengin arşiv belgeleriyle analiz ederek, mimarın monografisine oldukça önemli bir katkı sağladığı gibi, II. Meşrutiyet sonrası ikinci plana itilen Topkapı, Dolmabahçe, Yıldız ve Beylerbeyi Sarayı gibi önemli hanedan saraylarının durumu, geçirdiği onarımlar ve kullanımları konusunda daha önce yayımlanmamış bilgiler sunarak, dönem literatürü için oldukça özgün bir kaynak ortaya koymaktadır.

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Esra Kudde, Nicholas Melvani, and Tarkan Okçuoğlu, *Stoudios Monastery in Istanbul: History, Architecture and Art*. Koç University Stavros Niarchos Foundation Center for Late Antique and Byzantine Studies, GABAM Studies 4. Istanbul: Koç University Press, 2021. 280 pages, with 148 color and black-and-white plates, and 12 drawings. ISBN: 9786057685711

Located in the district of Psamathia, close to the Marmara Sea in the southwestern part of Byzantine Constantinople (modern-day Istanbul), the basilica of Hagios Ioannis of Stoudios stands as a testament to the once-thriving monastic community that flourished there (the Monē tou

1 Müjde Dila Gümüş, "II. Meşrutiyet'te Saray için Çalışmak: Vedad (Tek) Bey'in Sermimarlık Dönemi" (doktora tezi, İstanbul Üniversitesi, 2018).

2 Bülent Tanju, "Bir Osmanlı'nın Mimar Olarak Portresi," *M. Vedad Tek: Kimliğinin İzinde Bir Mimar*, derleyen Afife Batur (İstanbul: Yapı Kredi Yayınları, 2003), 253.

3 Afife Batur, "Kimliğinin İzinde I: Sermimarlığa Doğru," *M. Vedad Tek*, 110: Batur, bu dönemin, Osmanlı sarayının mali açıdan en zayıf dönemi olduğunu vurgulamaktadır.

4 Uğur Tanyeli, *Mimarlığın Aktörleri 1900-2000* (İstanbul: Garanti Galerisi, 2007), 16-21

5 Bu kayıtların yetersizliği, birçok büyük ölçekli hanedan yapısının mimarının tespitinde karışıklıklara sebep olmuştur. Bkz. Ahmet Ersoy, "Aykırı Binanın Saklı Kalfası: Hamidiye Camisi ve Nikolaos Tzelepis," *Batılılaşan İstanbul'un Rum Mimarları*, derleyen Hasan Kuruyazıcı ve Eva Şarlak (İstanbul: Zoğrafyon Lisesi Mezunları Derneği, 2010), 104-117.

6 Batur, "Kimliğinin İzinde I: Sermimarlığa Doğru," 129: Batur, Vedad Bey'in İttihat ve Terakki Cemiyeti'yle arasının iyi olmadığını belirtmektedir.

7 Emre Madran, "Mimar Kemaleddin'in Koruma Alanında Hazırladığı Rapor: Çağdaş Yaklaşımlar Işığında Bir İnceleme," *Mimar Kemaleddin ve Çağı*, derleyen Ali Cengizkan (Ankara: TMMOB Mimarlar Odası ve T.C. Başbakanlık Vakıflar Genel Müdürlüğü, 2009), 163-170.

8 Günkut Akın, "Sadece Başlamış Bir Proje Olarak 1908 Romantizmi ve Vedad Tek," 21-38: Akın, benzer bir kıyaslamayı romantizm üzerinden yapmıştır;

9 Nilay Özlü, "From Imperial Palace to Museum:

The Topkapı Palace During the Long Nineteenth Century (doktora tezi, Boğaziçi Üniversitesi, 2018), 428.

10 Aktaran Akın, "1908 Romantizmi ve Vedad Tek," 35.

11 *Ibid.*, 22-23: Akın, Kemaleddin Bey, Osman Hamdi Bey, Yahya Kemal ve Ziya Gökalp gibi isimleri zikretmektedir.

12 Yavuz Sezer, "Bir Türk Aşiyen'i Yapmak: Yirminci Yüzyıl Başlarında Geleneksel Osmanlı Evinin Tarihi Miras ve Mimari Model Olarak Algılanışı," *Mimar Kemaleddin ve Çağı*, 56.

13 Çetin Ünalın, "Meşrutiyet Dönemi 'Cemiyetleşme' Hareketleri ve Bir 'Osmanlı Aydını' Olarak Mimar Kemalettin," *Mimar Kemaleddin ve Çağı*, 152.

14 Gülsüm Baydar Nalbantoğlu, "The Professionalization of the Ottoman-Turkish Architect," (doktora tezi, University of California, Berkeley, 1989), 113.

15 V. Gül Cephanecigil, "Geç Osmanlı ve Erken Cumhuriyet Dönemlerinde Mimarlık Tarihi İlgisi ve Türk Eksenli Milliyetçilik (1873-1930)" (doktora tezi, İstanbul Teknik Üniversitesi, 2009), 59-70.

16 Baydar Nalbantoğlu, 196: Kemaleddin Bey'in liderliğinde Evkaf Nezareti'nin adeta bir ekol gibi işlev gördüğü belirtilmektedir.

17 Afife Batur, *Bir Usta Bir Dünya: Mimar Vedad Tek* (İstanbul: Yapı Kredi Kültür Sanat Yayıncılık, 1999), 10.

Hagiou Iōannē tou Prodromou en tois Stoudiou). Considered to be among the oldest Byzantine structures in Istanbul, the remains of the basilica and its holy spring (*hagiasma*), the complex's only surviving buildings, trace their origins to the fifth century. Founded by a consul named Stoudios around 450, the monastery grew to be a major center of monastic reform and pilgrimage, housing significant relics. Its role in the imperial ceremonial and the active involvement of its abbots and monks in political and religious affairs further underscore its cultural importance. The conversion of the church into a mosque around 1486 by İlyas Bey, the equerry (*imrahor*) of Sultan Bayezid II, gave the structure its new name (İmrahor İlyas Bey Mosque) within the Islamic tradition. The mosque continued to serve as a religious center until the early twentieth century, with the addition of a zawiya, a tekke (lodge) of the Halveti community. Although it suffered much damage in earlier earthquakes

and fires, its final abandonment came only after the devastating fire of 1920.

Despite the monument's significance, research on it has long been insufficient, lacking systematic documentation of the standing structures and their history. This book addresses this shortcoming by offering the first comprehensive study of the monument, spanning from the Byzantine period through the Ottoman era and into the early twentieth century. Importantly, it does so in English, making this crucial information accessible to a wider international audience.

The book is structured in four parts and enriched with impressive visual materials. Among its most notable features is an extensive collection of over 140 photographs sourced from archival collections, including, among others, the GABAM Byzantine Monuments Archive, the German Archaeological Institute Istanbul, the Council Archive of the Antiquities Conservation Board (Eski Eserler Koruma Kuru-

lu'nun Encümen Arşivi, 1939–1943),¹ and the authors' personal archives. Equally noteworthy are the twelve drawings that accompany the study, created by Esra Kudde and Zeynep Ahunbay as part of Kudde's doctoral thesis. These include three survey plans, sections, and detailed drawings of the building's façades and interior views. Additionally, three drawings are dedicated to the opus sectile floor, with colored plates illustrating the various materials used, along with reconstructions and repairs. Produced using a combination of traditional measuring methods and photogrammetric survey techniques, the drawings are printed on folded leaves to allow for larger, more detailed illustrations. Compiled together for the first time, these materials not only illustrate the authors' findings and support their arguments but also provide a wealth of information from diverse and often difficult-to-access sources, offering readers valuable insights into the architectural history of the building prior to recent and upcoming restorations.

The architectural remains of the basilica on the site, along with its sculpted decoration, opus sectile floors, and wall claddings, reveal layers of its former splendor. The first chapter is devoted to the architecture of the complex. In this extensive treatise on the church's architectural remains, Esra Kudde, an architectural historian, provides a thorough account that brings to light significant aspects of its structural evolution. Her familiarity with the building, which she studied for her doctoral thesis, enables her to offer a detailed and useful study of the site. Her unique opportunity to conduct an in-depth examination of the building, with access to areas previously unavailable to other scholars, allows her to present a thorough and invaluable documentation of the site's architectural features. Kudde's analysis is methodically organized, guiding the reader through each section of the building with clarity and precision. She also dedicates a portion of her study to the history of repairs from Byzantine times to the present.

Despite these important elements, this chapter, which is also the longest

in the book, has a few weaknesses. The inclusion of additional citations would have enhanced the chapter.² Phrases like “it is thought to be” are frequently used, which makes it difficult to appreciate the novelty and depth of the author's observations and assess the arguments presented. Additionally, some minor inconsistencies, such as footnotes directing readers to incorrect pages (e.g., footnote 10 on page 22) or books (e.g., Krautheimer's work cited in footnote 16 should reference the fourth edition published in 1986, rather than the 1965 edition), could potentially cause confusion.

The second chapter is dedicated to the history of the monastery during Byzantine times. Nicholas Melvani, an archaeologist and art historian, has compiled a concise yet comprehensive account of the monastery's remarkable history. The extensive use of primary sources and secondary literature is impressive and attests to the writer's breadth of knowledge. The chapter meticulously explores the significant historical figures and events that shaped the religious, political, and social standing of the monastery, as well as its connection to imperial power through the centuries. Special attention is given to Theodore Stoudites, his life, and his ideas for the revival of cenobitic monasticism. The chapter further delves into the significance of the monastery's scriptorium, which produced, among other works, the *Hypotyposis* (or Stoudite Rule) and the Testament (*diatheke*) of Theodore, highlighting its mission and social impact. The final portion of the chapter is dedicated to the monastery's legacy beyond 1453, exploring the continued importance of Stoudite works for Orthodox Christian monastic communities and the growing interest in the monastery's architectural remains in the eighteenth century, which eventually led to the first studies of the basilica.

In the third chapter of the book, Tarkan Okçuoğlu, an art historian, explores the history of the complex during the Ottoman period. Through a detailed presentation of archival material, he offers an insightful account of the structures of the

zawiya, many of which are now partially or entirely destroyed. Beginning with the life of İlyas Bey, the founder, the chapter examines the conversion of the church into a mosque, offering a brief yet unique description of the architectural additions made to accommodate its new function. The chapter further provides significant observations about the Halveti community, which gradually settled in the zawiya, allowing the reader to appreciate the site's long historical continuity through a social lens. This methodological approach places the İmrahor complex in a broader context, highlighting the growing appropriation of similar sites by Sufi communities and revealing aspects of the city's enduring religious landscape.

The inclusion of this chapter further aligns with modern scholarly trends that emphasize inclusive and diachronic studies of architectural heritage. Extending beyond a traditional focus on Byzantine timelines to explore the complex's transformations under Ottoman rule allows the reader to gain a broader and more holistic understanding of the site and its history. By tracing the fluidity of religious spaces and the adaptive reuse of buildings in the post-Byzantine period, the chapter adds another dimension to the book's depth.

The final chapter of the book, authored by Nicholas Melvani, focuses on the sculpture of the complex. Drawing on his deep expertise from his doctoral thesis on late Byzantine sculpture, Melvani presents a well-curated selection of photographs, including close-ups that reveal intricate details of the material. His descriptions of decorative motifs and the applied sculpting techniques are particularly important, as they make the content more accessible to readers unfamiliar with the primarily German, French, and Italian scholarship on the topic. Melvani revisits earlier research and emphasizes scattered pieces of architectural sculptures discovered over time, tracing their history of discovery to nineteenth-century scholars. Notably, he offers interpretations of key liturgical structures, such as an ambo fragment he located in the northern aisle. His analysis extends to the figural

reliefs of three sarcophagi pieces found within the complex as well as several stray materials and spolia immured in the walls, shedding light on their reuse in later phases of the complex. Nevertheless, the chapter feels somewhat like an appendix, an impression reinforced by its placement at the end of the book.

While the chapters are well written and engaging, the overall arrangement of the book could have been more cohesive. An introductory chapter at the very beginning might have provided useful context before diving into the detailed architectural treatise. The second chapter, which covers the history of the monastery, does offer some of this context; placing it earlier in the book might have provided a stronger introduction, helping acquaint unfamiliar readers with the archaeological site. The use of separate footnote numbers for each chapter is practical, though a more consistent approach to the photos across chapters would have helped avoid potential confusion. Additionally, some minor inconsistencies in citations and translations suggest that

the chapters were written somewhat independently, which could have been addressed through more unified editorial oversight. The book further offers a rich array of Turkish sources, which is commendable, but the emphasis on Turkish translations of well-known works, like Cyril Mango's *Byzantine Architecture*, might present a challenge for international readers.

These minor observations do not in any way diminish the value of the authors' efforts or the importance of this publication. While the book would have benefited from a more cohesive structure and some editorial adjustments, it represents a significant achievement in the study of the Stoudios Monastery. The book's comprehensive research, impressive visual materials, and valuable insights into both the Byzantine and Ottoman periods make it an essential resource for scholars interested in the history of the complex, as do its detailed exploration of the site's architectural, historical, and sculptural aspects and its examination of monastic traditions and the Sufi community's impact. The work of the authors is certain to

inspire new perspectives, opening new avenues for research and advancing our understanding of this invaluable site. At the same time, it will serve as an important historical record of the complex before the anticipated reconstruction to accommodate its use as a mosque once again.

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1 Muhâfaza-i Âsâr-ı Atfka Encümen-i Dâimisi in Ottoman Turkish.

2 For example, the discussion on the Panagia Acheiropoietos in Thessaloniki on pages 78–79 would have benefited from references to additional relevant literature on this building and recent developments in the field, as well as to important sources such as Raymond Janin, *La géographie ecclésiastique de l'Empire byzantin*, part 1, *Le Siège de Constantinople et la Patriarcat œcuménique*, vol. 1, *Les églises et les monastères* (Paris: Institut français d'études byzantines, 1969 [1953]), and Vasileios Marinis, *Architecture and Ritual in the Churches of Constantinople: Ninth to Fifteenth Centuries* (Cambridge: Cambridge University Press, 2014), both of which are referenced elsewhere in the book.

Silvia Pedone, *Bisanzio a colori: La policromia nella scultura bizantina*. Atti dell'Accademia Nazionale dei Lincei, Memorie, series 9, vol. 44, fasc. 1. 416 pages, with 303 illustrations and 5 plans. Rome: Bardi edizioni, 2022. ISBN: 9788821812248

Over the past decade or so, renewed interest in Byzantine sculpture has led to the publication of several bird's-eye studies on sculpture in the middle and late Byzantine periods.¹ Silvia Pedone's volume enriches this growing body of literature with its comprehensive examination of the use of polychromy in Byzantine sculpture from the fourth to the fifteenth century. Her work complements previous studies by offering an overview of the different ways of making

polychrome sculptures from Asia Minor to Greece and reflecting on past and present methodologies for tackling the issue of color in Byzantine society. In doing so, it imparts a theoretical breadth to the field of Byzantine sculpture, wading explicitly into debates about perception and the construction of space in Byzantium. This is a significant achievement, for while the contributions of icons, light, and sound have been successfully integrated into the field and analyzed against written sources, sculpture has until now tended to be left aside, perhaps because of a lack of shared interpretative tools.

The volume is written in Italian, and it is organized into five chapters, guiding the reader from theoretical debates to case studies. Chapter 1, "Historical Colors and Historians of Color," addresses the historicity of colors and their treatment by historians. The author critically

retraces the nineteenth-century debate arising from the discovery of rich polychromy on Ancient Greek, Roman, and Sasanian marble and stone sculpture and the apparent lack of a corresponding richness in the Homeric vocabulary about color. In retracing this debate, Pedone underlines that many of the questions to which it gave rise are still very much alive, and that the methodology employed in addressing them is crucial to allowing us to even talk about colors on ancient sculptures. While she discards outdated evolutionary theories suggesting that the ancient eye was physically unable to perceive certain colors, she continues to engage with historical approaches and their limits (e.g., Michel Pastoureau) in her analysis in the following chapter.

Chapter 2, "The Byzantine Eye," addresses the issue of perception by distinguishing between "historical