Çiçek Dereli

A VISUAL DITHYRAMB:

THE MONASTERY OF SAINT JOHN

THE FORERUNNER OF STUDIOS

MA Thesis in Cultural Heritage Studies: Academic Research, Policy, Management.

Central European University

Budapest

June 2017

A VISUAL DITHYRAMB:

THE MONASTERY OF SAINT JOHN

THE FORERUNNER OF STUDIOS

by Çiçek Dereli

(Turkey)

Thesis submitted to the Department of Medieval Studies,

Central European University, Budapest, in partial fulfillment of the requirements

of the Master of Arts degree in Cultural Heritage Studies: Academic Research, Policy,

Management.

Accepted in conformance with the standards of the CEU.

_____
Chair, Examination Committee

_____
Thesis Supervisor

_____
Examiner

_____
Examiner

Budapest
June 2017

A VISUAL DITHYRAMB:

THE MONASTERY OF SAINT JOHN

THE FORERUNNER OF STUDIOS

by

Çiçek Dereli

(Turkey)

Thesis submitted to the Department of Medieval Studies,

Central European University, Budapest, in partial fulfillment of the requirements

of the Master of Arts degree in Cultural Heritage Studies: Academic Research, Policy,

Management.

Accepted in conformance with the standards of the CEU.

_____
External Reader

Budapest
June 2017

A VISUAL DITHYRAMB:

THE MONASTERY OF SAINT JOHN

THE FORERUNNER OF STUDIOS

by

Çiçek Dereli

(Turkey)

Thesis submitted to the Department of Medieval Studies,

Central European University, Budapest, in partial fulfillment of the requirements

of the Master of Arts degree in Cultural Heritage Studies: Academic Research, Policy,

Management.

Accepted in conformance with the standards of the CEU.

_____
External Reader

Budapest
June 2017

I, the undersigned, **Çiçek Dereli**, candidate for the MA degree in Cultural Heritage Studies: Academic Research, Policy, Management declare herewith that the present thesis is exclusively my own work, based on my research and only such external information as properly credited in notes and bibliography. I declare that no unidentified and illegitimate use was made of the work of others, and no part of the thesis infringes on any person's or institution's copyright. I also declare that no part of the thesis has been submitted in this form to any other institution of higher education for an academic degree.

Budapest, 21 June 2017

_____

Signature

Abstract

The visual depictions are narrated by their subjectivity and vivified by their timelessness. Reflecting on this blended nature of the visual depictions, the present study is a visual dithyramb on and offered to the Monastery of Saint John the Forerunner of Studios. Concordantly, three interwoven narratives of the site are introduced in the present study; historical, visual and heritage. The visual narrative forms its key-stone and presented in the form of a visual catalogue. The catalogue is a systematic collection of three hundred visual depictions associated with the site, including, black-and-white, aerial and panoramic photography, ground plan drawings, restoration sketches, pencil drawings of decorative details, illustrations of architectural fragments and contemporary building surveys. The interpretations of the visual depictions are supported by the descriptions of institutions that safeguard them as well as introductions of individuals who created them. The catalogue content is timewise delimited to the phase of the site once it fell into oblivion after 1910. The primary intention of the catalogue is to serve as comprehensive research tool for the multidisciplinary study of the site. Therewithal, on the one hand, the catalogue contributes to the historical narrative by rendering the abyss of history visible. On the other hand, it undergirds the heritage narrative by tracing the site's shift from the historical-religious age to the memorial-heritage age. The three nestled narratives unfold the problematization of cultural heritage in general, and the fate of the Byzantine heritage in present-day Turkey in particular.

Balinalar'a ve Kaleydoskoplar'a…

Китам и Калейдоскопам…

Table of contents

Introduction

If one had to explain a visual depiction, one would not depict it visually. They are abstract products, and it is only through the viewer that they convey their meaning. They do not educate their viewers, they do not provide lessons, but they take their audiences seriously and ennoble them by assuming an intellectually emancipated world. They regenerate through the input of their creators and that is why they are vital. More importantly, they acquire different meanings through time. They are in discourse with the past, they are in harmony with the present and they are in call-and-response duet with the future. They exist regardless of time and this timelessness forms their vitality. They are not only the resurrections of a still unburied past but also the offspring of a yet imaginary future.

Within this blended context of subjectivity and timelessness, the present study is a visual dithyramb on and offered to the Monastery of Saint John the Forerunner of Studios. In general terms, a dithyramb is a "choral song in honor of Dionysus."[1] However, because of its practice and function, a dithyramb can be defined as an impassioned literary reflection of cultural life and its transmission in ancient Greece from about seventh century BCE onwards. In this sense, the present study intends to mirror and to voice the turbulent case of the Monastery of Saint John the Forerunner of Studios through a dithyrambic visual narration.

The visual catalogue introduced in the second chapter of this study is its key-stone: it serves as a common ground between the first and third chapters. It is a systematic collection of three hundred visual depictions associated with the site, including black-and-white, aerial and panoramic photography, ground plan drawings, restoration sketches, pencil drawings of decorative details, illustrations of architectural fragments, and contemporary building surveys.

---

[1] Hornblower, Spawforth and Eidinow, *The Oxford Classical Dictionary*, 469.

1

The interpretations of the visual depictions are supported by the descriptions of five institutions that safeguard them as well as introductions of eighteen individuals who created them. The catalogue content is timewise delimited to the phase of the site once it fell into oblivion after 1910. The catalogue not only intends to mirror the evolution of the surrounding urban landscape, voice the decay of the site over the course of time or document its ruined or endangered architectural fragments, but more importantly, it aims to serve as comprehensive research tool for the multidisciplinary study of the site's invisible as well as lost abyss.

On the one hand, the catalogue contributes to the brief historical narrative of the site presented in the first chapter of this study by visually depicting its monumental or abandonment phase once it fell into oblivion after 1910. Going into particulars, the first chapter unfolds the aforementioned historical narrative by focusing on three significant milestones of the site; the monastic phase, the mosque phase and the archaeological investigation zone phase. While the reflections of the monastic phase and the mosque phase reveal the decaying historical-religious age of the site, the interpretation of the archaeological investigation zone phase unfolds its controversial memorial-heritage age. From this point of view, the catalogue presented in the second chapter forms the visual narrative basis for questioning and examining the site's monumental or abandonment phase. Thus, the catalogue offers an alternative perception of historical data and provides insight into the still ongoing history of the site.

On the other hand, the catalogue reveals the heritagization of the site and traces its shift from the historical-religious age to the memorial-heritage age in dialogue with the interpretations presented in the third chapter of this study to address the problematization of cultural heritage in a broad sense. Within this context, heritagization is a complex contemporary concept that refers to both process and its product. Walsh defines the concept of heritagization as "the reduction of real places to tourist space, constructed by the selective quotations of images of

2

many different pasts which more often than not contribute to the destruction of actual space."[2] Harrison, building on Walsh, describes heritagization as "the process by which objects and places are transformed from functional things into objects of display and exhibition."[3] At the same time heritagization is a twofold concept, which may refer to a product as well as a process. Concordantly, heritagization as a process contributes to the transformation of objects, places and practices by attaching values to them or by constructing a set of relationships with them. Heritagization as a product signifies the outcome of this process that is not necessarily material, constructive, collective or inherited but rather in the form of cultural nodes.

The present study is written as a monumental picture puzzle assembled from interwoven textual and visual depictions. These elements are contextualized and conceptualized by reflecting on the entangled structures and modalities of the subjective experiences of the persons associated with the site. Thus, this study is built on a subject-driven narrative through the phenomenological perception of time to demonstrate the timeless presence of the introduced site.

To sum up, each depiction and each individual, related directly or indirectly to the site of the Monastery of Saint John the Forerunner of Studios throughout its life-cycle, is an organic element in this monumental picture puzzle. They are contextualized subjectively, conceptualized timelessly and presented visually.

---

[2] Walsh, *The Representations of the Past: Museums and Heritage in the Post-modern World*, 4.
[3] Harrison, *Heritage: Critical Approaches*, 69.

Chapter 1

Historical Narrative of the Monumental Site

1.1 Introduction

In this chapter, I present a brief historical narrative of the Monastery of Saint John the Forerunner of Studios, by reflecting on the subjective experiences of the persons that have shaped and phrased the fate of the site. I firstly intend to trace the footsteps of monks, emperors, crusaders, stable-masters and sultans as from its foundation in the mid-fifth century until the end of the nineteenth century. Second, I aim to investigate the fingerprints of researchers in its abandoned ruins from the end of the nineteenth century until the building complex fell into oblivion after 1910. On the one hand, this chapter intends to voice the glorious past of the site that had witnessed the rise and fall of two great empires of their times, namely the Byzantine and the Ottoman Empires while serving the religious practices of both Christianity and Islam. On the other hand, the chapter aims to mirror the evolution of the site in the course of time and in the shade of social and political debates, until the present set of the ruined architectural fragments of the *katholikon* of the monastery, the forgotten tombstones and the minaret from the mosque built later has been constituted and the results of the irrepressible encroaching of nature on the site. Within this context, the present chapter grounds its musings in the historical data collected largely from textual sources and undergirded by available visual depictions. The reason for the combination of textual and visual data is that, while there is a considerable amount of textual sources relevant to the scope of this chapter, including but not limited to historical documents and contemporary publications, the available visual depictions associated with the pre-1910 phases of the site are quite scarce. To sum, I present a brief

historical narrative of the site blended with textual and visual depictions, and interpreted through a subject-driven approach to reproduce mainstream power discourses detached from the linear timeline and go counter to grand narratives of history.

1.2 The Monastery of Saint John the Forerunner of Studios

In order to contextualize the historical milestones of the Monastery of Saint John the Forerunner of Studios, it is crucial to overview the origins and major characteristics of Constantinopolitan monasticism, by referring to its urban settings, structured ideologies, and ecclesiastical and lay communities.

Withdrawal from the mainstream and in many cases degenerated society, culture and ethos, and search for a devoted life for religious contemplation has a deep-rooted history dating back to the emergence of Egyptian monasticism and the Desert Fathers at the beginning of the third century. The formation of these first monastic communities were at large based on social problems, "as a quest for knowledge (gnosis); a flight from taxes; a refuge from the law; a new form of martyrdom; revival of an earlier Jewish ascetical movement; a rejection of classical culture; an expression of Manichean dualism; a response to a call from the Gospels."[4] The blooming solitude of the desert hermits and monks, of those who "refuse to participate in the growing establishment of the Church under Constantine, choose instead to live on the margins of society under the direct guidance of the Spirit and the Work of God"[5], was excessively shaped by its setting. Herewith, the desert was cultivated and transformed to create an oasis in a hardship area, namely, to create the earthly Heaven. This early primitive form of monasticism

---

[4] Burton-Christie, *The Word in the Desert: Scripture and the Quest for Holiness in Early Christian Monasticism*, 4.
[5] Burton-Christie, *The Word in the Desert: Scripture and the Quest for Holiness in Early Christian Monasticism*, 3.

achieved to influence its contemporaries as well as succeeding generations through its simple modus vivendi and well-grounded ideologies.

A very well-known derivative of the early desert monasticism is urban monasticism that emerged in less than two centuries after the foundation of the first monastic communities in Egypt. Constantinople, inaugurated in 324 as the new capital of the Roman Empire by Emperor Constantine the Great, was one of the leading nourishers and implementers of urban monasticism as a significant ancient European metropolis. Shortly after its foundation as the imperial capital, Constantinople grew into an influential ecclesiastical hub, gained instrumental power in the advancement of Christianity and became the home of an archbishopric of growing importance. In line with these developments, several urban and sub-urban monasteries were established on both sides of the Bosphorus. No different from its counterparts, the general structure of the Constantinopolitan monasteries as well as the idiosyncrasy of their ecclesiastic communities were exceedingly shaped and influenced by the city surrounding them. While the mission undertaken by Constantinopolitan monks and their well-established institutions was to follow the ideals of ancient monastic culture and introduce the ideologies of monastic life to large masses, as Hatlie states, "the monks and the monasteries of Constantinople tended to become cosmopolitan in their basic outlook and actions. They were cosmopolitan in cultivating contacts with their urban neighbors, and they were cosmopolitan in their close attention to local affairs."[6] However, the influence of Constantinople as an imperial capital and ecclesiastical hub over its monastic institutions and communities was not unilateral. In comparison to the early monastic communities in Egypt, the communities of Constantinopolitan monks were rather diverse, including former courtiers, intellectuals, elites as well as commoners and wanderers. In addition to this, the founders, abbots and superiors of

---

[6] Hatlie, *The Monks and Monasteries of Constantinople c. 350-850*, 2.

the monasteries, were highly educated people, who did not only use their knowledge for the revival and dissemination of ancient monastic culture and for the recruitment of new members but also to operate their ecclesiastical institutions as the centers of innovation through their reform movements. As Hatlie says about the actions of the Constantinopolitan monastic communities in the early- and middle-Byzantine period:

> By the end of the fifth century, they had already made significant contributions to the resolution of important dogmatic questions in the empire. By the later sixth century, many dozens of communities had sprouted up in both city and suburbs to meet the rising fortunes of the local economy and expanding population. By the middle of the following century monks and nuns stood alongside their urban neighbors, the emperor of Byzantium included, to defend the city against its enemies and weather out the dark days of the seventh century. By the end of eight century and beginning of the ninth, with local standards of living improving, local monasteries expanded their numbers once again, and then proceeded to exercise tremendous influence upon local politics and the church, in addition to making significant contributions toward the renaissance of elite culture.[7]

Thus, the influence of the monastic communities of Constantinople, especially the significant role of their founders, abbots and superiors, upon both the ecclesiastical and secular issues, including, imperial power and the history of the city in general, should not be underestimated.

This hybrid nature of the Constantinopolitan monasticism is clearly visible in the case of a longtime inhabitant of the European suburbs of the city, the Monastery of Saint John the

---

[7] Hatlie, *The Monks and Monasteries of Constantinople c. 350-850*, 3.

Forerunner of Studios. Dedicated to St. John the Forerunner, the monastery was found in the Psamathia district of Constantinople - known as Samatya in present-day Istanbul - in the mid-fifth century and served as a sacred space of Christianity until the city was captured by the Ottomans in the mid-fifteenth century. Known by its innovative ecclesiastical ideology[8] and diverse monastic community, its emphasis on avoiding both excesses and laxism in ascetic matters, Studios was the most influential monastery of Constantinople in the middle-Byzantine period, not only by introducing substantial reforms into Constantinopolitan monasticism but also by reforming the entire monastic culture of Eastern Orthodox Christianity. In addition to
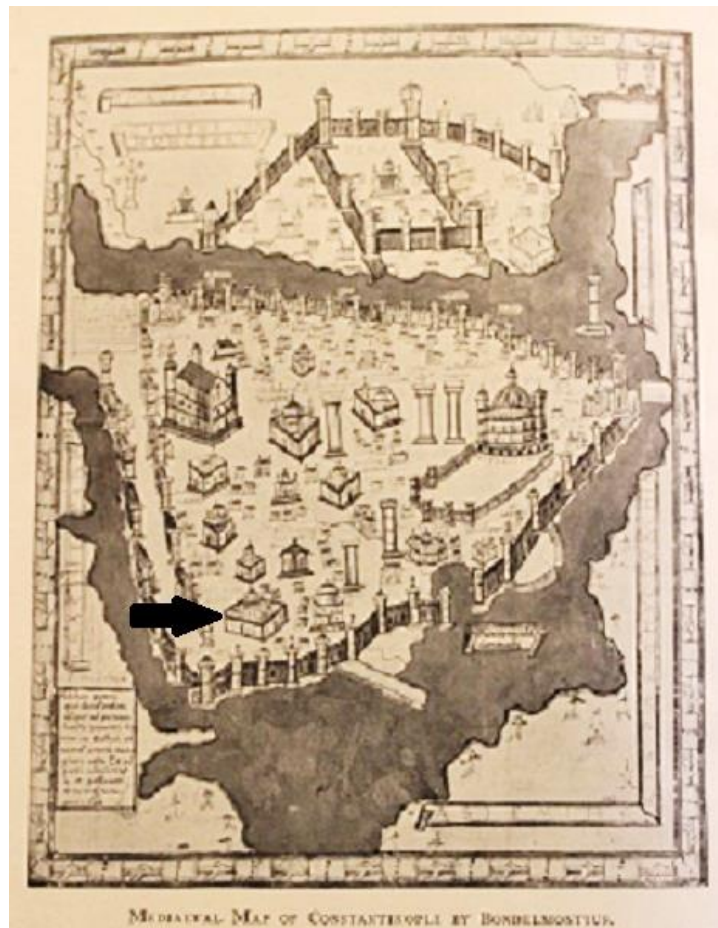

Figure 1: The Medieval Map of Constantinople by Florentine cartographer Cristoforo Buondelmonti, 1422.

---

[8] The Studios has a long history and it cannot be claimed that it was the home for only one "ideology". It gained its fame during the Iconoclasm, when it became the center of the iconophile movement. It was also a center of manuscript copying, spearheading the transition from uncials to minuscule writing. In the ninth century, the Studios Monastery was the center for the hardliner movement, represented also by Patriarch Ignatius, which opposed the reintegration of former iconoclast clergy. Later, in the eleventh century, under Nicetas Stetathos, the monastery was the center of the Byzantine Eucharistic theology, formulated against the Latins in the Azyme controversy. This indicates a strong tradition of monastic resistance to subsequent imperial ideologies but also represents a series of diverse theological positions.

this, "the program of Studios became the basis for the foundation in 961 of the first monastery at Mount Athos, later known as the Great Lavra (a cenobitic institution, in spite of its name), which marked the beginning of the rise of Athos as a center of Orthodox monasticism."[9] In other respects, Studios was not only an epitomic ecclesiastical institution but also an internationally known center of innovation and knowledge through its well-established library and scriptorium. Book copying was a regular practice of the communal life and manual labor at Studios. As a hub for studying and copying books, "it is even believed that the Studios' scriptorium contributed to the development of the minuscule script, using smaller letter forms, which allowed copying faster and economizing space in the expensive parchment."[10] Finally, its growth in size and prestige through the establishment of a unique monastic congregation, creation of an independent monastic organization able to resist imperial coercion and implementation of archetypal monastic culture for its operation together unfold unrivaled characteristics of Studios, those will be thoroughly interpreted in this study through the subjective experiences of its superior, Theodore of Studios.

The deep-rooted history of Studios can be traced to the construction of its well-proportioned basilica, entitled *Hagios Ioannes Prodromos*. "The monastery church, *katholikon*, -reportedly founded on the site of an earlier parochial church- was built before 454, possibly in 453 or, as recent archaeological evidence suggests, as early as 450 by a certain Studios."[11] In less than a decade, probably in 460, the Studios "installed a group of the sleepless monks, *akoimetai*, famous for their continuous liturgical services throughout the entire day, at a monastery attached to the church."[12] Spiritual descendents of this first community of the Studios staffed

---

[9] Fahlbusch et al., *The Encyclopedia of Christianity*, 627.
[10] Stoudios Monastery, "History of the Monument."
[11] Thomas et al., *Byzantine Monastic Foundation Documents: A Complete Translation of the Surviving Founders' Typika and Testaments*, 67.
[12] Thomas et al., *Byzantine Monastic Foundation Documents: A Complete Translation of the Surviving Founders' Typika and Testaments*, 67.

the monastery until they were expelled by the iconoclast Emperor Constantine V (741-775) in 765. By the end of the first iconoclastic period (726-787) "fewer than ten of the sleepless monks had survived the iconoclastic persecution."[13] To sum up, although the names of some earlier Studios superiors as well as a couple of incidents connected to the monastery are referenced to in historical documents, "the monastery did not play an important role in Byzantine ecclesiastical history for the first three hundred years of its existence,"[14] in the shade of imperial power and the first iconoclastic period.

Studios burst into prominence at the end of the eighth century during the monastic dissident movement against the iconoclastic emperors and under the aegis of subsequent iconodule Byzantine rulers. This sharp rise was primarily due to the appointment of Theodore of Studios as the superior of the monastery by the iconodule Empress Irene in 798 or 799. At this point, it is significant to refer to the individual advancements of these two personages before their paths cross at Studios. Theodore was the abbot, with his uncle and spiritual father Plato, of Sakkoudion Monastery in Bithynia before he was sent to exile with his fraternity to Thessalonica in 797 due to his refusal[15] to welcome Emperor Constantine VI in his neighborhood. However, this banishment was ephemeral; "in August of the same year Irene, Constantine's mother deposed and blinded her son and took his place on the throne as sole ruler. The new Empress lifted the exile of Theodore and the monks and released Plato from prison."[16] Soon after, Theodore left the Sakkoudion Monastery, where he experimented coenobitic asceticism under the direct guidance of his uncle, and arrived in Constantinople to

---

[13] Thomas et al., *Byzantine Monastic Foundation Documents: A Complete Translation of the Surviving Founders' Typika and Testaments*, 67.
[14] Thomas et al., *Byzantine Monastic Foundation Documents: A Complete Translation of the Surviving Founders' Typika and Testaments*, 67.
[15] Such a refusal to welcome the Emperor would sound unbelievable, but there is an explanation: according to Michael, Theodore's biographer, Theodore and his monks did not recognize Constantine VI as an emperor anymore. He lost the imperial throne by committing adultery.
[16] Stambolov, "Monks and State: St. Theodore the Studite and his Relations to the State and Church Authorities in Byzantium," 142.

assume the leadership of the decaying Studios. Venerated as a saint both in the Eastern and Western Churches, Theodore was not only a passionate reformer of archetypal monastic culture, but also a crusader of resistance towards the coercion of imperial power over the Church. As the superior of Studios, some of his remarkable achievements were,

> a monastic school for children and a state-of-art scriptorium for its monks; recruited as many as 1000 monks to its door within the course of a decade; transformed the monastery's considerable property holdings in and outside the city into a kind of monastic federation; drafted one of the first comprehensive monastic rules of Byzantine age and reformed the monastic liturgy; and last but not the least spearheaded a number of high-profile and explosive religious crusades against the emperors and the official church.[17]

Figure 2: St. Theodore the Studite. Mosaic from Nea Moni Monastery in Chios, eleventh century.

---

[17] Hatlie, *The Monks and Monasteries of Constantinople c. 350-850*, 6.

The tremendous fame of Studios can be revealed through its growth in size and prestige in less than two decades period in the light of the aforecited achievements of Theodore. In his first year as the superior of the monastery, Theodore transferred a hundred monks to Studios from Bithynia and "from there the Studios experienced average annual growth rates of approximately 10 percent until the outbreak of the second phase of iconoclasm, having reached the 300-monk mark by the very early 800s, 700 monks by 807, and the round number of 1000 monks by ca.815."[18] Neither the monasteries of the present-day, nor the ones serving in any land under the rule of Byzantine Empire or elsewhere came near to reaching the size of Studios. The irrepressible growth of Studios was multi-causal, "including the fact that it was able to manage the difficult task of housing and feeding its quickly growing community of monks as they entered." [19] However, the leading motive was the establishment of a monastic congregation,

> which was comprised of the Studios Monastery itself in Constantinople together with
> as many as eight other monasteries located in nearby Bithynia, a number of smaller
> dependencies in the countryside, consisting of a piece of land and some lodgings,
> *metochia*, under the direct ownership of the Studios and several autonomous
> monasteries in the countryside that had been founded by Stoudite monks who
> demonstrated their fidelity to the Stoudite way of life by calling themselves *Stoudites*.[20]

These well-contemplated institutions of the congregation and their communities were not only linked with the ties of divine brotherhood and ecclesiastical concerns, but also by those of moral solidarity for several economic and administrative matters. And as a result,

---

[18] Hatlie, *The Monks and Monasteries of Constantinople c. 350-850*, 322.
[19] Hatlie, *The Monks and Monasteries of Constantinople c. 350-850*, 323.
[20] Hatlie, *The Monks and Monasteries of Constantinople c. 350-850*, 323.

both the monastery and its abbot emerged as the single most important monastic force within the city, blessed as they were with significant wealth, a prominent public profile and considerable influence in and out of the monastic world. As others looked on at these developments, they could not help but acknowledge that much of the strength of the Studios owned to its large numbers and the institutional structures that sustained them.[21]

The irrepressible rise of the Studios can as well be traced through Theodore's intention to create "an independent monastic organization able to resist imperial coercion"[22] which maintained conflicts with the emperors of his time. While the sphere of influence of Studios was expanding, Theodore as "its superior, abbot, was recognized primacy among abbots of all the monasteries of Constantinople, and even three abbots of Studios became patriarchs."[23] This unequalled prestige of Theodore in and out of Constantinople added to his commitment for coenobitic asceticism, hard work and Christian learning, and formed his faithful pertinacity towards the emperors. "He was exiled by three emperors for his refusal to yield to what for him were major matters of Church doctrine and practice –the Emperor Constantine's uncanonical marriage and Leo V's revival of iconoclasm- but he could equally influence decisions of imperial state policy in better times."[24] "Despite his involvement in all these conflicts with the court and the emperor, Theodore accepted the traditional views of the emperor's role."[25] His objection was towards the heretical actions of the emperors. "Theodore tried to defend the autonomy of the Church, being convinced that the emperor was acting contrary to the laws of God and leading his people to heresy and impiety."[26] According to

---

[21] Hatlie, *The Monks and Monasteries of Constantinople c. 350-850*, 325.
[22] Kazhdan, *Theodore of Stoudios*, 2045.
[23] Stoudios Monastery, "History of the Monument."
[24] Stambolov, *Monks and State: St. Theodore the Studite and his Relation to the State and Church Authorities in Byzantium*, 164.
[25] Cholij, *Theodore the Stoudite*, 127.
[26] Cholij, *Theodore the Stoudite*, 127.

Theodore, even though the emperor was considered divine, his position in the Church was no more than a layman and for this reason his actions must be subject to the law as well.

The influence of the Studios on Constantinopolitan monasticism and on the early history of Eastern Orthodox Christianity can be also evidenced by its *typikon*. Theodore implemented the archetypal monastic culture for the operation of his monastery through his successfully designed program[27], that is to say, "the *typikon* with emphasis on communal life, manual labor and administrative hierarchy"[28] as a part of his monastic reform.[29] Philosophically, Theodore preferred a more consultative tone in his *typikon* to phrase his sermons, those were particularly targeting the succeeding superiors of Studios. Although, the hierarchical structure of administrative affairs of the monastery were clearly defined in his program, he advised his successors to supervise the performance of their monastic community together with other leading brothers. "Theodore even suggested that the community itself is the ultimate source of authority within the institution by virtue of the fact that the monks have assented to the choice of their leader."[30]

---

[27] Theodore did not start narrating the *typikon* upon his arrival at Studios. Rather, he experimented coenobitic discipline at Sakkoudion with the guidance of his uncle, Plato, and gradually developed it at Studios. The *typikon* is an outcome of his evolution that forms a high mark.

[28] Stoudios Monastery, "History of the Monument."

[29] The monastic reform launched by Theodore was to dominate Byzantine monasticism until a new monastic reform, typified by Evergetis, swept its usages away in the course of the twelfth century except in peripheral areas like Southern Italy, Sicily and Cyprus. However, it had the good fortune to be associated with the manuscript tradition of Theodore's *Small Catecheses* with the result of wide circulation, particularly in the twelfth century at the time that Evergetian monastic reform movement was coming to dominate the empire's religious life.

[30] Thomas et al., *Byzantine Monastic Foundation Documents: A Complete Translation of the Surviving Founders' Typika and Testaments*, 71.

Figure 3: Byzantine miniature representing Studios Monastery. Menologion of Basil II, eleventh century.

In a nutshell, the Studios under the leadership of its superior Theodore, who was exiled for the third time in 815 due to his resistance to the second wave of iconoclasm (814-842) under Emperor Leo V (813-820) and who refused to obey Emperor Michael II (820-829) who recalled him to Constantinople in 821, became a flourishing monastic institution as well as an important center for the circulation of knowledge. Theodore as an ecclesiastic, administrator and politician turned Studios into a self-sufficient private foundation not only by resisting the enforcements of imperial power over the Church but also by taking a smooth stand against monastic authoritarianism. Based upon this illustration, the all-embracing ideology of the Studios can be defined as a junction of the preceding and the contemporary monastic ideals, a fusion of the provincial and urban modus vivendi and a result of the clash between imperial and ecclesiastical powers.

Ninth century Studios, under the persecution of the second iconoclastic period, was still loyal to Theodore's ideology, even though it was improbable for Theodore's community to return to the Studios until the death of the last iconoclast Emperor Theophilos (829-842). Naukratios[31], as the superior of the monastery (842-847) "quarreled with the new Orthodox Patriarch Methodios (843-847) even though the latter's iconodule credentials were impeccable."[32] From the early tenth century onwards, "Studios seems to have changed over from its traditional oppositionist posture to become a predictable supporter of imperial authority, whose superiors and other high officials were entrusted by the emperors with many important missions."[33] This shift of Studios from an independent monastic organization to a dependent imperial institution was manifested with; "the exile of three former emperors at Studios; Michael V Kalaphates in 1042, Isaac I Komnenos is 1059, and Michael VII Doukas in 1078 and the commission of three Constantinopolitan patriarchs from Studios; Antony III (974-979), Alexios Studites (1025-1043), and Dositheos (1189-1191)"[34] However, this shift was only the beginning of Studios' downfall. "The monastery was quiescent during the Komnenian era and does not appear to have played an active part in the Evergetian monastic reform movement as it progressed throughout the late eleventh and twelfth centuries."[35] The Latin conquest of Constantinople in the beginning of the thirteenth century delivered the major blow to Studios, when it lost part of its relics and was left abandoned at the outskirts of the city in the middle of a sheep pasture. However, by the end of the thirteenth century the monastery was restored by the brother of

---

[31] Details are available from the hagiographic life of Naukratios' successor Nicholas the Studite (847-850 and 853-858). This source also supplies the names of several other Studite superiors of the ninth century as well as Nicholas' refusal to accept Photios (858-867) as patriarch, preferring as he did to remain loyal to the deposed Ignatios (847-858).

[32] Thomas et al., *Byzantine Monastic Foundation Documents: A Complete Translation of the Surviving Founders' Typika and Testaments*, 69.

[33] Thomas et al., *Byzantine Monastic Foundation Documents: A Complete Translation of the Surviving Founders' Typika and Testaments*, 69.

[34] Thomas et al., *Byzantine Monastic Foundation Documents: A Complete Translation of the Surviving Founders' Typika and Testaments*, 69.

[35] Thomas et al., *Byzantine Monastic Foundation Documents: A Complete Translation of the Surviving Founders' Typika and Testaments*, 69.

Emperor Andronikos II (1282-1328), Constantine Palaiologos, who also installed new monks to the Studios. Only a century after its physical and spiritual restoration, Studios was reborn from its ashes and regained its lost fame as the most prestigious monastery of the city. Yet, this second spring was not to last long. The oppression of imperial power and second iconoclastic period, the quiescent reflection of Studios over latter monastic reform movements, the conquest of the city by Latins and finally the fall of Constantinople into Ottoman hands in 1453 led to its ultimate decay after a ten centuries long existence.

1.3 The Imrahor Ilyas Bey Mosque

The Fall of Constantinople meant not only the capture of the capital city of the Byzantine Empire, but also a key historical event, which marked the end of the Roman Empire. In this sense, a short overview of the Fall of the Byzantine capital, its aftermaths and reflection on the Constantinopolitan ecclesiastical institutions and communities is essential to contextualize the Ottoman past of the Monastery of Saint John the Forerunner of Studios.

The Ottoman army, under the command of Mehmed II (1444-1446 and 1451-1481: commonly known as *Mehmed the Conqueror* and in Turkish *Fatih Sultan Mehmet Han*), besieged Constantinople for 53-days, begun on 6 April 1453. Following the defeat of the army commanded by the Byzantine Emperor Constantine XI Palaiologos, the capital city was captured by the Ottomans on 29 May 1453. Mehmed II had promised to his soldiers three days of plunder to which they were entitled. Along with houses and stores, Constantinopolitan monasteries and convents, as well as their attached churches and libraries were entered, desecrated and pillaged in those three days. Ecclesiastical communities were assaulted and "some of the younger nuns preferred martyrdom to dishonor and flung themselves to death down well-shafts; but the monks and the elder nuns now obeyed the old passive tradition of the

17

Orthodox Church and made no resistance." [36] While most of the books were burnt, merchantable objects from the churches including gemmed crucifixes were looted. By the end of the official period of plunder, as it was famously reported, "the Sultan himself as he rode through the streets had been moved into tears. 'What a city we have given over to plunder and destruction', he murmured."[37]

Following the conquest, first among the duties of Mehmed II were to establish a policy towards the Greek community and to secure the welfare of the Orthodox Church. With respect to his decision over the Greek community, "they were to form a *millet*, a self-governing community within his empire, under the authority of their religious head, the Patriarch, who would be responsible for their good behavior before the Sultan."[38] In case of the Orthodox Church, it remained intact and George Gennadios Scholarios was elected the Patriarch of Constantinople, who collaborated with Mehmed II for the implementation of the Greek policy.

> Mehmed gave Gennadios a written document promising him personal inviolability, exemption from paying taxes, complete security from deposition, complete freedom of movement and the right to transmit these privileges to his successors for evermore; and similar privileges were to be enjoyed by the senior metropolitans and Church officials who formed the Holy Synod.[39]

---

[36] Runciman, *The Fall of Constantinople 1453*, 147.
[37] Runciman, *The Fall of Constantinople 1453*, 152.
[38] Runciman, *The Fall of Constantinople 1453*, 154.
[39] Runciman, *The Fall of Constantinople 1453*, 155.

Meanwhile the fate of the Constantinopolitan ecclesiastical institutions and communities were inconsistent. While Mehmed II only demanded the conversion of the Church of the Holy Wisdom, namely, Hagia Sophia, into a mosque, "elsewhere, except in the protected districts of Petrion and Phanar, Studium and Psamathia, the Christians did in fact lose their churches."[40] These protected districts were reserved for the Greek community and they were allowed to keep the ecclesiastical buildings in their neighborhood to carry on their worship. However, the practice was different; "one by one the old Christian churches were taken from them to be converted into mosques, till by the eighteenth century only three Byzantine shrines remained in the Christian hands."[41]

In this context, the Ottoman past of the Monastery of Saint John the Forerunner of Studios utterly reflects the controversial approach towards the aforementioned protected districts. The Studios was located in one of the protected districts, Psamathia, where Ottoman-Turkish speaking Christian communities were brought and settled after the conquest of the city. There

Figure 4: The Portrait of Ottoman Sultan Mehmed the Conqueror by Italian painter Gentile Bellini, 1480.

[40] Runciman, *The Fall of Constantinople 1453*, 157.
[41] Runciman, *The Fall of Constantinople 1453*, 157.

is no evidence related to the state of condition of Studios by the time of the conquest. However, during the reign of Beyazid II (1481-1512: the son and successor of Mehmed II), presumably in the 1480s, a mosque and a *zawiya* were founded at the site of the Studios. The *katholikon* of Studios was converted into a mosque and named after Imrahor Ilyas Bey. The *zawiya* was constructed probably in the southern part of the atrium and titled with various names; *Imrahor Tekkesi*, *Mirahur Tekkesi*, and *Sünbüli Tekkesi*. With the later additions of a school and a lodge, the site served as a mosque and a *waqf* from the end of the fifteenth century until the end of the nineteenth century.

Ilyas Bey was the *imrahor* of Beyazid II. "The word *imrahor* was composed of *mirahur*, *mîr-i ahur*, and *emîr-i ahur* and later phrased as *imrahur* and *imrahor*. It was the official title for the stablemen in charge of the aulic stable."[42] He was originally from Boboshtica of Korçë Southeastern Albania. According to Ottoman sources, Ilyas Bey was a *devshirmeh*. "He was one of the prominent soldiers of Mehmed II during the conquest and likewise respected and trusted by Beyazid II. Thus, he was appointed as *mirahur-ı evvel* meaning chief stableman."[43]

The Imrahor Ilyas Bey Mosque and its attached *waqf* buildings were heavily damaged "by the earthquakes in 1509, 1776 and 1894"[44] and "by the Cibali fire disasters in 1718, 1780 and 1782."[45] The site underwent several repairs between the mid-seventeenth century and the late-nineteenth century. While some of the repairs were commissioned by the Ottoman state, some were subsidized by individual benefactors. To list some of the important repairs:

In 1668, the minaret of the mosque underwent repair. In the second half of the eighteenth century, the site was damaged by a fire disaster and repaired. During the reign of Selim III (1789-1807), the site underwent repairs commissioned by the Sultan

---

[42] Köse, "İmrahor İlyas Bey Mosque and Its Repairs During the Ottoman Period," 32.
[43] Köse, "İmrahor İlyas Bey Mosque and Its Repairs During the Ottoman Period," 32.
[44] Genç and Mazak, *İstanbul Depremleri: Fotoğraf ve Belgelerde 1894 Depremi*, 10-15.
[45] Banoğlu, *Istanbul Cehennemi: Tarihte Büyük Yangınlar*, 53, 136.

himself twice; one in 1804 and another one in 1821. Following another fire disaster, the *zawiya* underwent a full-scale repair in 1849 and two years later, in 1851, the other parts of the site were also repaired.[46]

The last inhabitants of Imrahor were the refugees of the Russo-Turkish War (1877-1878), before the site went to wrack and ruin in 1881.

To conclude, the Imrahor Ilyas Bey Mosque and its attached *waqf* did not only serve as a sacred space for religious practice throughout its five-century long existence, but also remained a center for intellectual knowledge like the former Studios. While the Studios served as a major scholarly center, particularly through its library and scriptorium, Imrahor operated as a training center of famous Ottoman calligraphists before it was finally abandoned in the sequel of the earthquake in 1894.

---

[46] Köse, "İmrahor İlyas Bey Mosque and Its Repairs During the Ottoman Period," 33-36.

Figure 5: View of the remains of the Monastery of Studios. Choiseul-Gouffier, 1822.
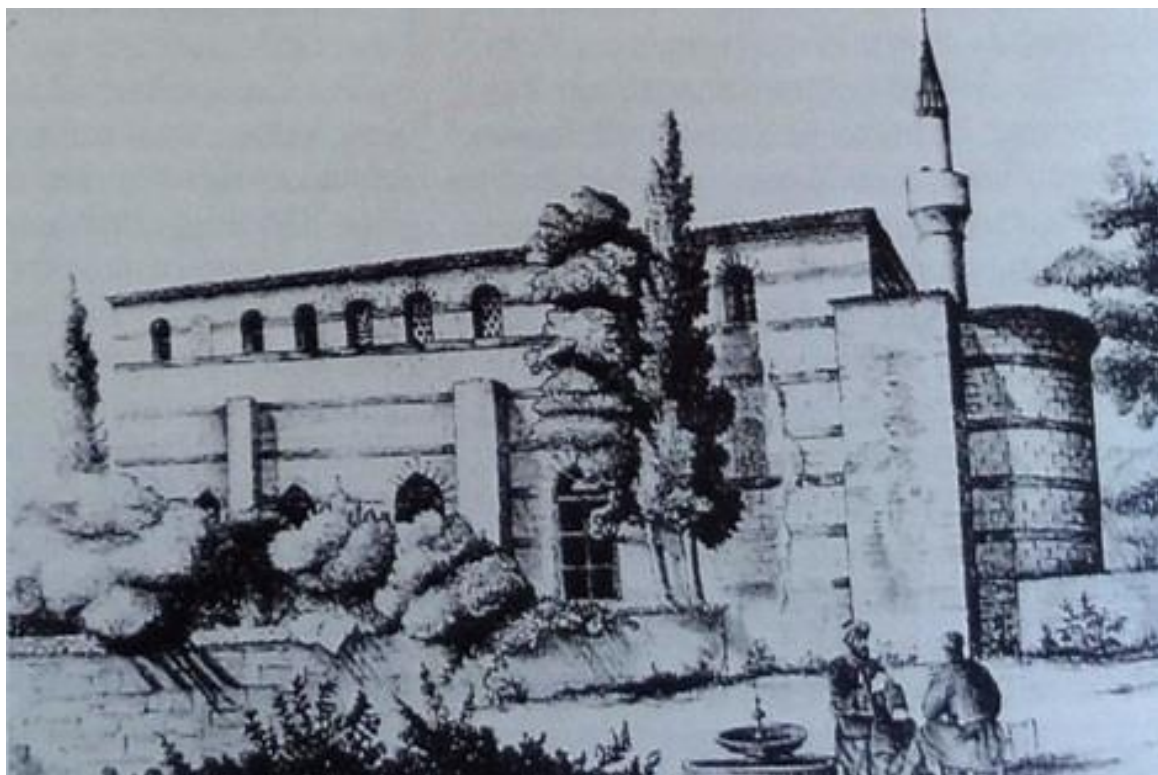
Figure 6: The Imrahor Ilyas Bey Mosque. 1877.

Figure 7: Studios Monastery (Imrahor Camii), interior. Manarakis, nineteenth century.
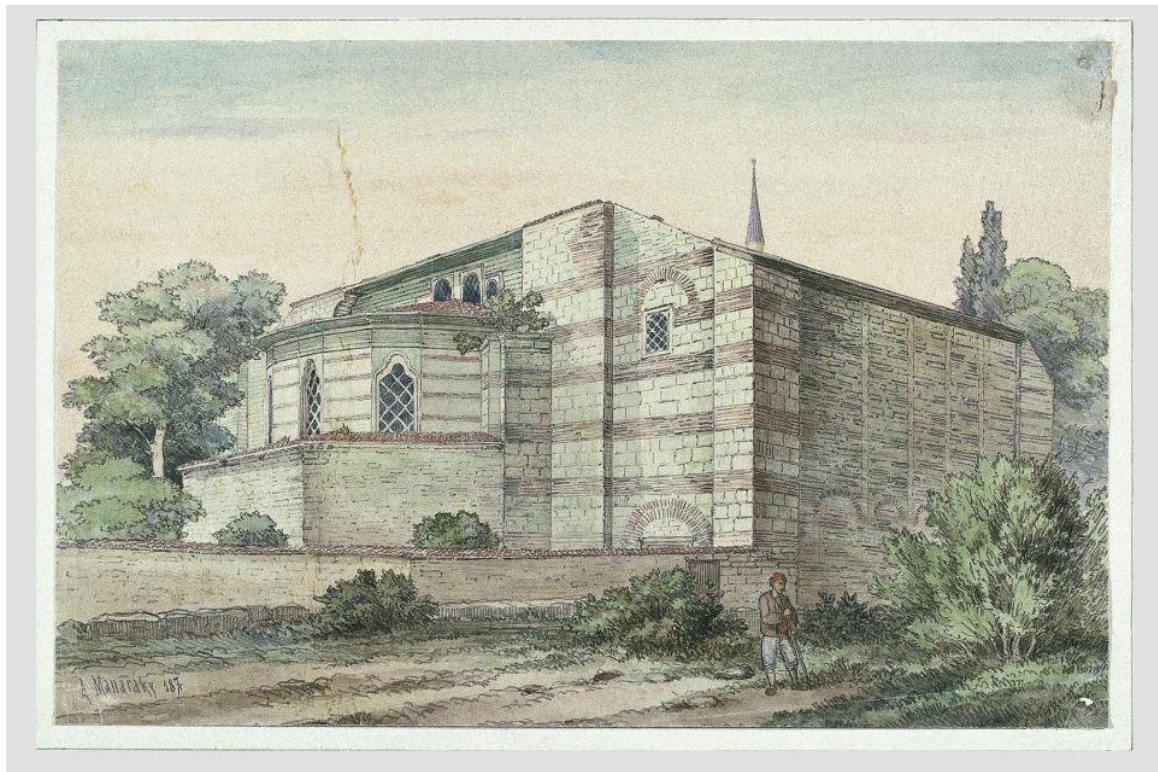
Figure 8: Studios Monastery (Imrahor Camii). Manarakis, nineteenth century.

1.4 The Russian Archaeological Institute in Constantinople

The Russian Archaeological Institute in Constantinople (1894-1914) exerted valuable efforts to study and preserve the site of the former Studios and Imrahor shortly after it was abandoned in the sequel of the earthquake in 1894. In order to understand the importance of the labor of the Russian scholars for the site, it is crucial to contextualize the role of the institute by referring to the political and social circumstances both in the Ottoman Empire and the Russian Empire by the time of its operation.

Archaeology in the Ottoman Empire was institutionalized during the regime of Abdülhamid II (1876-1909) as a bureaucratic milestone of a broader state project following the Tanzimat reforms. Osman Hamdi Bey, who was the first director of the Imperial Museum, convinced the Ottoman government to extensively legitimize the conservation of antiquities within the borders of the Empire. The first comprehensive regulation came into force in 1884 and remained until 1974. According to this regulation; while all the foreign excavations were placed under the supervision of the Ministry of Education, all the foreign researchers were required to define their archaeological investigation zone clearly by submitting scientific maps to Ottoman authorities. Through this regulation, the ownership of the antiquities within the borders of the Empire was redefined and considered the property of the state and not of the Sultan. While the export and illicit trading of the antiquities was declared unlawful, their destruction was criminalized. Adding to this, the term antiquity was defined in details, including "all scientific, technical, artistic and religious artefacts, moveable and immoveable, belonging to any culture that inhabited Ottoman territories at any time in history."[47] However, not only the foreigners, but the Ottoman government itself notably disregarded its own regulations for antiquities. "As the Empire's fortunes declined towards the end of the century,

---

[47] Üre, "Byzantine Heritage, Archaeology, and Politics Between Russia and the Ottoman Empire: Russian Archaeological Institute in Constantinople (1894-1914)."

Abdülhamid II used gifts of antiquities to win European support; large numbers went to Germany in the late 1880s."[48] Following the first legitimization acts and with the growing interest of the West in works of Islamic art, the regulations were extended to Islamic antiquities by 1906. According to this amendment:

> All objects regardless of their aesthetic quality, that reflected the art, culture and
> technology of all civilizations that lived on Ottoman territories throughout history,
> including Islamic antiquities, were categorized as archaeologically valuable.
> Therefore, the new definition of antiquity reflected the wide range of cultures that made
> up parts of Ottoman identity. All archaeological objects were strictly considered as the
> property of the Ottoman state.[49]

By favor of this amendment, the museums were endowed with sole authority for the inspection, preservation and exhibition of antiquities and started to function as the administrative body of the Ministry of Education, responsible to issue foreign excavation permits. Finally, the Ottoman Empire ratified The Hague Convention in 1907. In the following years, the Ottoman Empire went through a dramatic political struggle, particularly under the pressure of the Young Turk Revolution in 1908. This shift was reflected in the politics of antiquities and the issue of antiquities became a highly sensitive matter of international and domestic arena, while the foreigners were allowed to continue archaeological investigations. Following the outbreak of World War I, the Ottoman soil became an open ground for illicit trafficking of antiquities.

While the Ottomans were legitimizing the conservation of antiquities within the borders of the Empire, the Russians were about to finalize their proposal for the establishment of an archaeological institute abroad as early as 1880s. The interest of Russian diplomats and

---

[48] Goode, *Negotiating for The Past: Archaeology, Nationalism, and Diplomacy in the Middle East, 1919-1941*, 25.
[49] Üre, "Byzantine Heritage, Archaeology, and Politics Between Russia and the Ottoman Empire: Russian Archaeological Institute in Constantinople (1894-1914)."

scholars was exclusively in Byzantine and Slavic antiquities in the Ottoman Empire and for the venue of the envisaged institute, Constantinople was of top priority. Thus, the proposal of three distinguished Russian Byzantinists, Fyodor Ivanovich Uspenskii, Nikomid Pavlovich Kondakov and Aleksandr Ivanovich Kirpichnikov, was particularly oriented towards the Byzantine studies. The mission of the projected institute was described by Uspenskii, Kondakov and Kirpichnikov as:

(1) Organization and direction of Russian scholars in the region, who would conduct research about the ancient history of Greece, the Byzantine Empire, and the Near East. These scholars would be responsible to the director of the institute and would submit reports of their studies. The plan also included accommodating interns who studied at the theological seminaries in Russia.

(2) Study of monuments, geography, topography, laws, mode of life (*byt'*), epigraphy, and art in the region that corresponded to the former realm of the Byzantine Empire.

(3) Organization of scientific expeditions and excavations upon the agreement of the Russian ambassador with Turkish and Greek authorities.[50]

Following the official approval of Tsar Alexander III (1881-1894), the Russian Archaeological Institute at the Imperial Embassy in Constantinople (in Russian *Russkii Arkheologicheskii Institut pri Imperatorskom Posol'stve v Konstantinopole*) was established in 1894. The institutional charter comprised 25 articles, which were revised by the director of the Imperial Public Library, the Imperial Moscow Archaeological Society, the Imperial Academy of Sciences, and ambassador Aleksandr Ivanovich Nelidov. Administratively, the institute was placed under the supervision of two authorities; the Ministry of Public Education and the Russian Embassy in Constantinople. In 1894, Tsar Alexander III appointed Uspenskii as the

---

[50] Üre, "Byzantine Heritage, Archaeology, and Politics Between Russia and the Ottoman Empire: Russian Archaeological Institute in Constantinople (1894-1914)."

director of the institute. The institute succeeded to become a hub for the study of Byzantine monuments, organize excavations and expeditions in Constantinople and across the Ottoman Empire, and establish an impressive library safeguarding valuable manuscript and numismatic collections in a short period.

The Russian Archaeological Institute in Constantinople was not only the first foreign archaeological institute established within the borders of the Ottoman Empire, but also the first Russian scholarly community abroad. In 1897, the institute was officially authorized to conduct archaeological research across the Ottoman Empire by Abdülhamid II. Uspenskii as the first and last director of the institute,

> noted that until 1897 the Ottoman government did not recognize the Russian Archaeological Institute in Constantinople as a separate institution. Until then, there was not a special agreement with the Turkish government, stipulating the Russian Archaeological Institute in Constantinople as an institution independent of the Russian Embassy and having right to communicate with the Turkish government separately.[51]

Thus, this authorization meant also the official recognition of the institute separate from the Russian Embassy in Constantinople. According to the Sultan's authorization,

> members of the Russian Archaeological Institute in Constantinople could carry out archaeological studies in the Ottoman Empire, provided that they acted in accordance with existing Ottoman antiquities regulations. These rules included officially notifying local administrative authorities before expeditions and not undertaking research without proper permits. Russian archaeologists were expected to give half of their findings to the Ottoman Imperial Museum. Officials from the Ottoman Ministry of

---

[51] Üre, "Byzantine Heritage, Archaeology, and Politics Between Russia and the Ottoman Empire: Russian Archaeological Institute in Constantinople (1894-1914)."

Education were responsible for deciding which objects the Russian and Ottoman sides would retain.[52]

By the time of its operation in the Ottoman Empire, the institute achieved to establish close contacts with several institutions and individuals. The relations between the Russian scholars and the Ottoman authorities were time to time smooth but sometimes there were tensions considering the institute's research scope. During the expeditions, the Russian scholars photographed monuments, made restoration sketches, conducted on-site research and collected excavation finds, some of which were taken to Russia after 1914.

Рис. 30. Внутренній видъ базилики. Алтарь.

Figure 9: Internal view of the basilica and the altar. Encümen Arşiv, early twentieth century.

---

[52] Üre, "Byzantine Heritage, Archaeology, and Politics Between Russia and the Ottoman Empire: Russian Archaeological Institute in Constantinople (1894-1914)."

The Russian Archaeological Institute in Constantinople received official permission to study the Byzantine monuments in and around Constantinople between 1908 and 1914. As the former capital city of the Byzantine Empire and the home of the Ecumenical Patriarchate, Constantinople was of particular significance for the Russian scholars. They made several archaeological investigations in the city and regularly published them in the Newsletter (*Izvestiia*) of the institute. The institute extensively investigated and partially excavated the site of the former Studios and Imrahor between 1906 and 1909. The study of the site was particularly important for several reasons. Considering its heritage value, the study was the first scientific investigation and archaeological excavation linked to the Christian past of Constantinople. Archaeologically, the debris of the Studios' *katholikon* was the oldest remaining ecclesiastical building in Constantinople. Historically, Studios had a particular importance for the Russian religious history. "After two years of struggle, the Russians finally secured a permit in late 1906 from the Ministry of Religious Foundations to make a survey, at a time when a restoration was going on at the building."[53] "This first permit was a short-term one since the Russian scholars were not allowed to continue their study at the site in the following year."[54] In 1909, when it was impossible for foreigners to receive archaeological investigation permit in Constantinople, "thanks to repeated requests of the Russian ambassador to the Grand Vizier Hüseyin Hilmi Pasha and the Minister of Religious Foundations Halil Hamdi Hamada Pasha, the institute finally received a permit to remove the plaster on the walls and to make excavation in the interior of the half ruined mosque."[55] The institute committed to the Minister of Religious Foundations that,

---

[53] Üre, "Byzantine Heritage, Archaeology, and Politics Between Russia and the Ottoman Empire: Russian Archaeological Institute in Constantinople (1894-1914)."

[54] The Russian Archaeological Institute in Constantinople, "Proceedings of the Russian Archaeological Institute in Constantinople," Vol. 14 (1909/2-3): 204 (136) – 233 (165) – 204 (136) – 221 (153), Vol.15 (1911): 240-58, here 250-258, Vol. 16 (1912): 1-359.

[55] Üre, "Byzantine Heritage, Archaeology, and Politics Between Russia and the Ottoman Empire: Russian Archaeological Institute in Constantinople (1894-1914)."

by the end of the scientific investigation and archaeological excavation, the mosque structure would be restored to its pre-excavation condition, the floor mosaics would be repaired, the excavation finds would be recorded in a field book, and a copy of this field book along with the finds would be immediately sent to the Imperial Museum.[56]

The partial excavation achieved to uncover the opus sectile tiles and the crypt under the altar. "A series of fifth century reliefs removed by the Russians from burial sites in the south aisle are now in the Istanbul Archaeological Museums and were described in Mendel's catalogue."[57] Despite its historical significance and heritage value, no comprehensive study or archaeological investigation of the site has been executed after 1909. Therefore, the efforts of the Russian scholars under the directorate of Uspenskii are highly noteworthy and the proceedings of the Russian Archaeological Institute in Constantinople recorded by Boris Amfianovich Panchenko are excessively valuable, and require further analysis.

1.5 Conclusion

In this chapter, I presented a brief historical narrative of the Monastery of Saint John the Forerunner of Studios by reflecting on the subjective experiences of the individuals, who shaped and phrased the fate of the site. The present chapter's narrative covered the phases of the site as a monastery, as a mosque and *waqf*, and as an archaeological investigation zone until it fell into oblivion after 1910. While the chapter's narrative is mainly grounded in the historical data collected from the textual sources, it was also undergirded by the available visual depictions.

---

[56] Köse, "İmrahor İlyas Bey Mosque and Its Repairs During the Ottoman Period," 38.
[57] Mathews, *The Byzantine Churches of Istanbul: A Photographic Survey*, 143.

However, the turbulent history of the site is yet-not-concluded.

In the next chapter, I continue with the historical narrative of the Monastery of Saint John the Forerunner of Studios by reflecting on the subjective experiences of the individuals, whose paths crossed with its ruins. The next chapter's narrative covers the site's monumental or abandonment phase once it fell into oblivion after 1910 up to the present-day. In contrast to this chapter, the next chapter's is narrative mainly grounded in the collected visual depictions, is presented in catalogue format, and is undergirded by the available textual sources.

Chapter 2

Visual Narrative of the Monumental Site

2.1 Introduction

In this chapter, I present a visual catalogue of the Monastery of Saint John the Forerunner of Studios. The catalogue serves as the key-stone of this study, and forms the bridge between the first and third chapters. Through this catalogue, I firstly intend to visually narrate the monumental or abandonment phase of the site once it fell into oblivion after 1910 up to the present-day, and thus contribute to the historical narrative introduced in the first chapter. Second, I aim to demonstrate the significance of visual depictions for the heritagization process of the site and its shift from the historical-religious age to the memorial-heritage age by harmonizing the catalogue with the third chapter of this study. In this chapter, I also intend to visually unfold the subjective experiences and extant pursuits of individuals associated with the site in order to offer an alternative approach to the conventional historical interpretations and socio-cultural discourses. Finally, I aim to introduce a research tool by familiarizing several institutions that are holding and safeguarding the visual sources relevant to the site, and make them more widely accessible.

In accordance with the chapter's objectives, the catalogue contains eight sections; five dedicated to institutional collections and three dedicated to individual collections. While the institutional collections comprise three sub-sections; (1) institutional description, (2) individual introduction, and (3) visual depiction, the individual collections comprise only two sub-sections; (1) individual introduction, and (2) visual depiction.

The catalogue contains five institutional descriptions; the Ecumenical Patriarchate of Constantinople – The Library of the Ecumenical Patriarchate; Dumbarton Oaks – Research Library and Collection; Süleymaniye Yazma Eser Kütüphanesi; Deutsches Archæologisches Institut - Abteilung Istanbul; Koç Üniversitesi – Suna Kıraç Kütüphanesi, of 3 countries; Turkey, Germany and United States of America. The majority of the descriptions have been written between 2015 and 2017. To offer data as up-to-date as possible and to verify the accuracy of this data, I have received consultancy service directly from the institutions and have had interviews with their staff members by visiting them in person. Adding to this, I have sent the descriptions to the relevant institutional departments, asking for corrections and additions. Originally, I intended to include more institutions in my study, yet, my efforts have been limited by time and financial constraints. Furthermore, some knowledge of the Russian and Greek languages would have facilitated and extended the scope of my study remarkably. The primary aim of the descriptions is to provide informative and practical data on the institutions as well as their inventories relevant to the site. The institutional appellations, foundations and histories are included in the descriptions, since they are indispensable to understand the origin and nature of the institutional collections. Major institutional collections and accessibility to them are also unfolded in the descriptions to offer a short overview of the available sources. Institutional inventories relevant to the site are particularly emphasized in terms of quality and quantity, creators and authors, and accessibility with regard to their present form; digitized, published and exhibited. The descriptions also intend to demonstrate the wide range of the relevant institutions, including scholarly institutions specializing in art history, architecture, archaeology and history, research centers of universities, local archives safeguarding donated private collections, and libraries with special collections and photographic archives. Finally, the descriptions aim to reflect on the individualized approaches of the institutions for handling their collections, such as providing sources for educational

purposes, contribution to the protection and promotion of cultural assets, development and execution of research projects, exhibition of collections, and preservation of knowledge in relevant disciplines, whether in print or digital formats, for use by future generations.

The catalogue contains eighteen individual introductions; Alexander van Millingen; Nicholas Viktor Artamonoff; Robert Lawrence Van Nice; William Earl Betsch; Ahmet Süheyl Ünver; Otto Feld; Alfons Maria Schneider; Jean Ebersolt; Adolphe Thiers; Wolfgang Müller Wiener; Wolf Schiele; Urs Peschlow; Jean Pascal Sebah; Polycarpe Joaillier; Caner Cangül; Ferudun Özgümüş; Emine Yavuz; and myself, whose paths crossed with the ruins of the site from the early twentieth century to the present-day. The majority of the introductions were written between 2015 and 2017. To offer data as objective as possible and to verify the authenticity of the introductions, I have received consultancy service from the staff members of the visited institutions as well as have had interviews with some of the aforementioned persons. I have contextualized the introductions through their subjective experiences and extant pursuits, to embed the catalogue narrative into the general concept of this study. Thus, I intend to build a meaningful nexus between the institutional descriptions and the visual depictions through these subject-driven introductions. I also aim to reflect on the individual perspectives to reveal the variety of intentions and endeavors to visually document the site. Finally, I intend to derive inventive interpretations to the presented visual depictions to demonstrate that the past can be approached through the study and narration of subjective experiences.

The catalogue contains three hundred visual depictions associated with the site. The most common form is photography with many types from color and black-and-white to aerial and panoramic. There are also more traditional forms of depictions, including ground plan drawings, restoration sketches, pencil drawings of decorative details, and illustrations of architectural fragments. Furthermore, the most contemporary forms of building surveys are

likewise presented. The visual depictions have been gathered from the institutional and individual collections, or created personally. While I have been given the chance to make selections from the institutional collections, individuals have personally selected and shared pieces from their collections. My own visual depictions have been captured from the streets and green spaces surrounding the site as well as from the windows and balconies of the surrounding apartments by the kind permission of landlords and landladies. The indicated captions of the presented visual depictions vary. While some of the captions include brief description of the visually introduced architectural elements and fragments of the site, dating of the visual depiction, and the name of its creator, some others only consist of institutional source codes. In case of the institutional collections, the institutions have strict rules and regulations for copyrights and terms of use of their collections. They oblige to identify and present the visual depictions with the accompanying captions phrased by them. In case of the individual collections, I phrased and indicated the captions of the presented visual depictions by the kind permission of their creators. Adding to this, while a systematic documentation work can be observed in some of the presented collections, most of the collections are the outcomes of personal interests of their creators in the site. Likewise, while some of the architectural elements and fragments of the site are presented in several visuals, and thus, enable to trace the decay of the building complex in the course of time, some of them are only depicted in one single visual.

Taking into consideration the abandoned and on the eve of transformation state of condition of the site, the presented visual depictions are unique and significant sources for the multidisciplinary study of the site. Throughout my research, I have accessed roughly six to seven hundred visual documents and obtained permission to publish three hundred. The major reason for that is the diverse nature of existing visual depictions both in institutional and private collections. In case of the private collections, it is crucial to perceive and acknowledge the

sensibilities of the owners in order to access and use their sources. In case of institutional collections, while some of them are easy to access, most of them are still waiting to be digitized, published and exhibited. In addition to this, my efforts have been limited by time and financial constraints. Furthermore, some knowledge of the Russian and Greek languages would have facilitated and extended the scope of my study remarkably.

While most of the presented visual documents depict the monumental or abandonment phase of the site once it fell into oblivion after 1910 up to the present-day, some pertain to the archaeological investigation zone phase of the site, dating between 1905 and 1910. There are two main motives for the temporal delimitation of the catalogue content. Firstly, on the one hand, the catalogue reveals the significant contribution of the visual depictions to the historical narrative of the site. In other words, they do not solely offer the visual interpretation of the site's monumental or abandonment phase, but more importantly, they serve as an integral part of site's brief historical biography presented in this study. On the other hand, the catalogue reflects on the timelessness and subjectivity of the visual depictions and their relation to the constitution of the site's heritage narrative. Thus, the visual depictions do not only mirror the evolution of the surrounding urban landscape, voice the decay of the site over the course of time or document its ruined or endangered architectural fragments, but they form the basis to initiate the heritagization process of the site as well as unfold its shift from historical-religious age to the memorial-heritage age. Secondly, while the visual sources in regard to the site's post-1910 phase are in abundance, the visual sources associated with the site's pre-1910 phases are scarce. At the same time, while the textual sources with regard to the site's post-1910 phase are scanty, there is a considerable amount of textual sources related to the site's pre-1910 phases. Therefore, the visual depictions, which pertain to the monumental or abandonment phase of the site, require particular attention to study the site as an inseparable whole. In addition to this, the visual depictions introduced in the first chapter are the only accessible

sources that are associated directly or indirectly with the pre-1910 phases of the site. Further research may unearth other visual depictions that are associated with the earlier phases of the site and extend the prospective scope of this study.

To conclude, the present visual catalogue is the tangible outcome of this study and a personal contribution to the timeless presence of the site.

2.2 Catalogue Section 1

2.2.1 The Library of the Ecumenical Patriarchate

Original Name of the Institution

Οικουμενικό Πατριαρχείο Κωνσταντινοπόλεως – Βιβλιοθήκη του Οικουμενικού Πατριαρχείου

English Name of the Institution

The Ecumenical Patriarchate of Constantinople – The Library of the Ecumenical Patriarchate

Earlier Name(s) of the Institution

The presently universally recognized name of the Ecumenical Patriarchate of Constantinople dates back to the sixth century (587-588). The officially recognized name of the Ecumenical Patriarchate of Constantinople by Turkish governmental authorities is *İstanbul Rum Patrikliği*. The original name of the institution within the Ecumenical Patriarchate of Constantinople is the Library of the Ecumenical Patriarchate.

Current Address of the Institution

İstanbul Rum Patrikliği, 34220 Fener-Haliç, Istanbul, Turkey

Tel.: +90 212 531 9670 – 6

Founder of the Institution

The Library of the Ecumenical Patriarchate is founded by the Patriarch. The universally recognized title of the Patriarch is *His All Holiness (name of the Patriarch), Archbishop of Constantinople, New Rome and Ecumenical Patriarch* and dates back to sixth century. His All Holiness Bartholomew I, Archbishop of Constantinople, New Rome and Ecumenical Patriarch is the 270th Patriarch of the Ecumenical Patriarchate of Constantinople.

Establishment Date of the Institution

1890

Accessibility to the Institution

The Library of the Ecumenical Patriarchate is open on weekdays 09:30 – 16:30. Research is subject to permission and can be easily obtained per e-mail. The majority of the researchers work on the old newspapers, old and new printed books and Byzantine manuscript collections. Currently, the research sources are only accessible in hard copy, however, digitization of the library's hand-written catalogue and Byzantine manuscript collections are the ongoing projects of the library.

Major Collections of the Institution

The Library of the Ecumenical Patriarchate holds the private belongings of every Patriarch, a total of 35.000 printed books and three individual Byzantine manuscript collections, including, The Holy Trinity Collection, The Theological School Collection and the Panagia Kamariotissa Collection. The three collections comprise a total of 372 pieces dating from the ninth to the eighteenth century. They are part of the private collection of the Patriarch and are kept at the Ecumenical Patriarchate of Constantinople; however, they are under the supervision of the Turkish and Islamic Arts Museum in Istanbul.

Research Sources on the Monumental Site

Quality: Printed sources

Quantity: The Library of the Ecumenical Patriarchate holds one book in Greek particularly on Studios and two other books, one in English and one in French, with specific chapters on the Studios. As textual sources, their main focus is the history and architecture of the site. As visual sources, they hold various photographs, maps and illustrations of Studios and Constantinople in general.

Creator(s) – Author(s):

"The Monastery of Studios: Saintly and Scholarly Studite Monks" in Greek by Panagiotis Martinis (2015)

"Byzantine Churches in Constantinople" in English by Alexander van Millingen (1912)

"Constantinople, de Byzance à Stamboul" in French by Djelal Essad (1909)

Accessibility:

Digitized: No

Published: Yes

Exhibited: No

2.2.2 Individual Introductions

Alexander van Millingen (1840-1915) was a scholar in the field of Byzantine architecture and a professor of history at Robert College in Istanbul (1879-1915). In 1912, he published *"Byzantine Churches in Constantinople"* to boost the New Rome as the Holy City and the center of a great religious community. The second chapter of his book was dedicated to the Monastery of Saint John the Forerunner of Studios.

A total of 18 visual depictions of Studios were published in the relevant chapter including, 11 black-and-white photographs and 7 restoration sketches. While the creator(s) of 10 out of 11 photographs were not indicated, one of them (Figure 10) was taken by the author's friend, E. M. Antoniadi. The restoration sketches were illustrated by W. S. George, A. E. Henderson and Traquair Ramsay. The photographs depict the state of condition of Studios through its exterior and interior architectural features presumably between 1905 and 1912. The restoration sketches offer detailed architectural interpretation of the Studios between 1905 and 1909. All the photographs and restoration sketches were created during the scientific investigation and archaeological excavation carried out by the Russian Archaeological Institute in Constantinople between 1906 and 1909. All the 18 visual depictions of Studios published by Alexander van Millingen are presented in this section of the catalogue.

2.2.3 Visual Depictions

Figure 1: S. John of the Studion. Ruined interior seen from the minaret of the mosque.

Figure 2: S. John of the Studion. From the west.

Figure 3: S. John of the Studion. The ruined interior: West end of the north side.

Figure 4: S. John of the Studion. Façade of the narthex.

Figure 5: S. John of the Studion. Entablature and anta capital in the narthex.
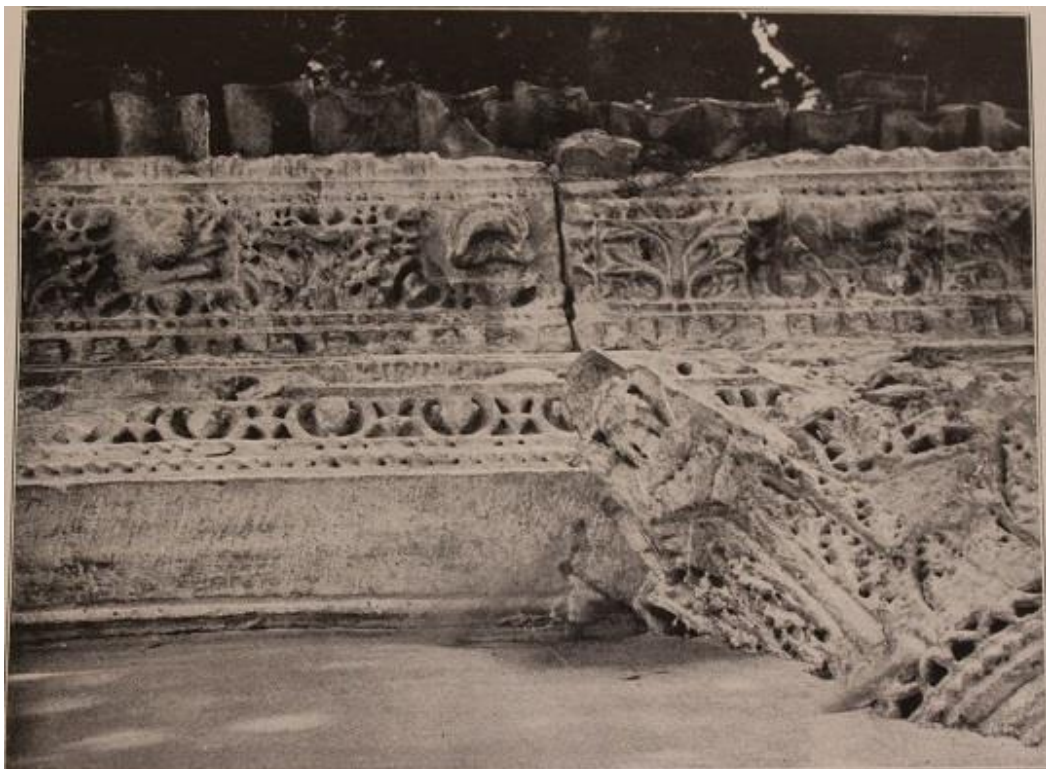
Figure 6: S. John of the Studion. Cornice in the narthex, looking up.

Figure 7-8: S. John of the Studion. Cistern.

Figure 9: S. John of the Studion. From the south-east.

Figure 10: S. John of the Studion. East end by E.M. Antoniadi.

Figure 11: S. John of the Studion. North side, east end.

Figure 12: S. John of the Studion. Ground plan as existing in December 1909 by W.S. George.

S John of the STUDION as existing in Dec 1908.

W.S George

NORTH AISLE

NAVE

SOUTH AISLE

NARTHEX

ATRIUM

Byzantine work.

Turkish work.

Turkish house.
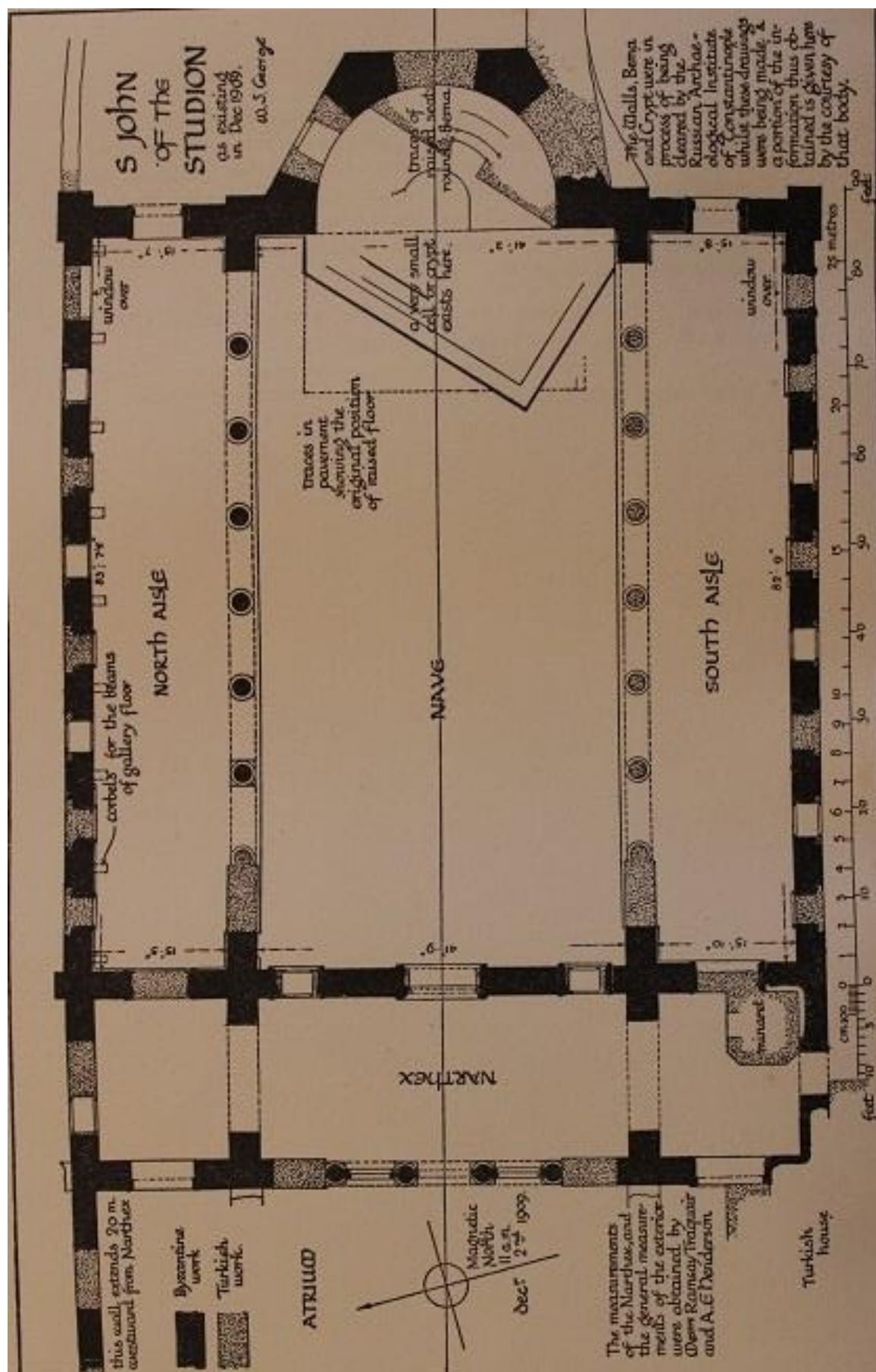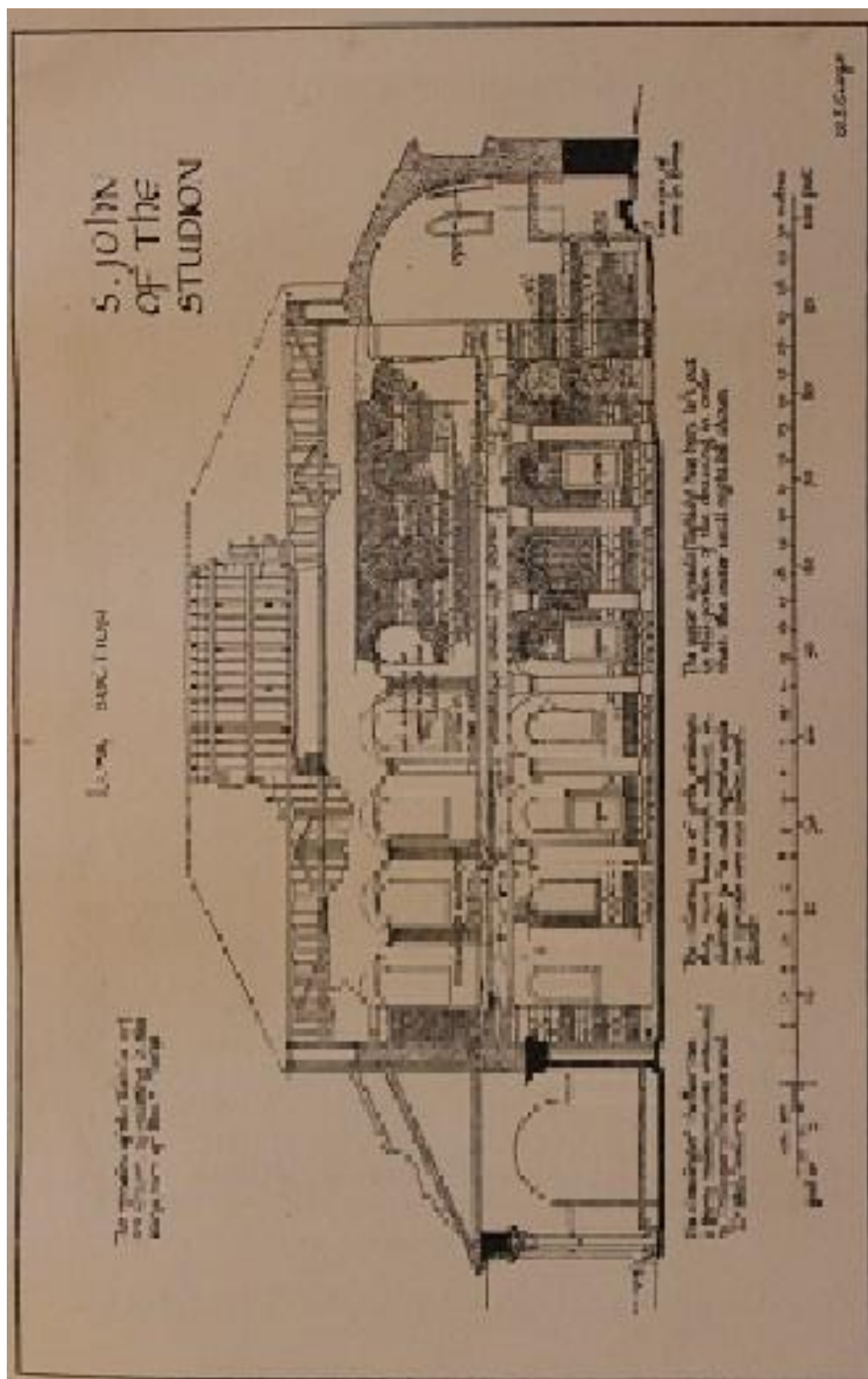
Figure 13: S. John of the Studion. Restoration sketch by W.S. George.

S JOHN
OF THE
STUDION
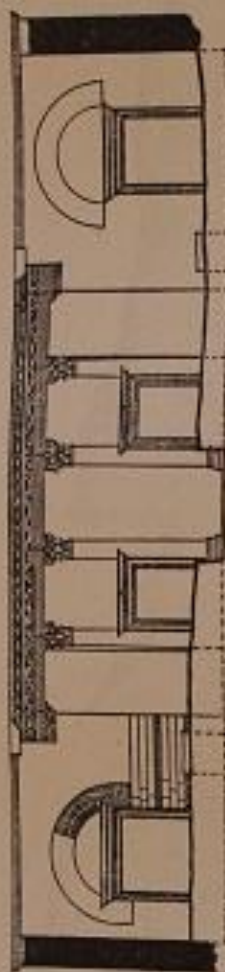
ELEVATION OF THE NARTHEX   by Ramsay Traquair.

SKETCH
RESTORATIONS
by W.S. George

in accordance with
existing indications
and the analogies
of Eski Djuma
and S. Demetrius
Salonica.

Up to the
gallery level
the walls were
lined with marble
that they were
similarly treated
above is possible
but not certain.
The cubes of mosaic
found probably
came from the
soffits of the
upper arcade and
the Bema semi-dome.

Gallery

Narthex
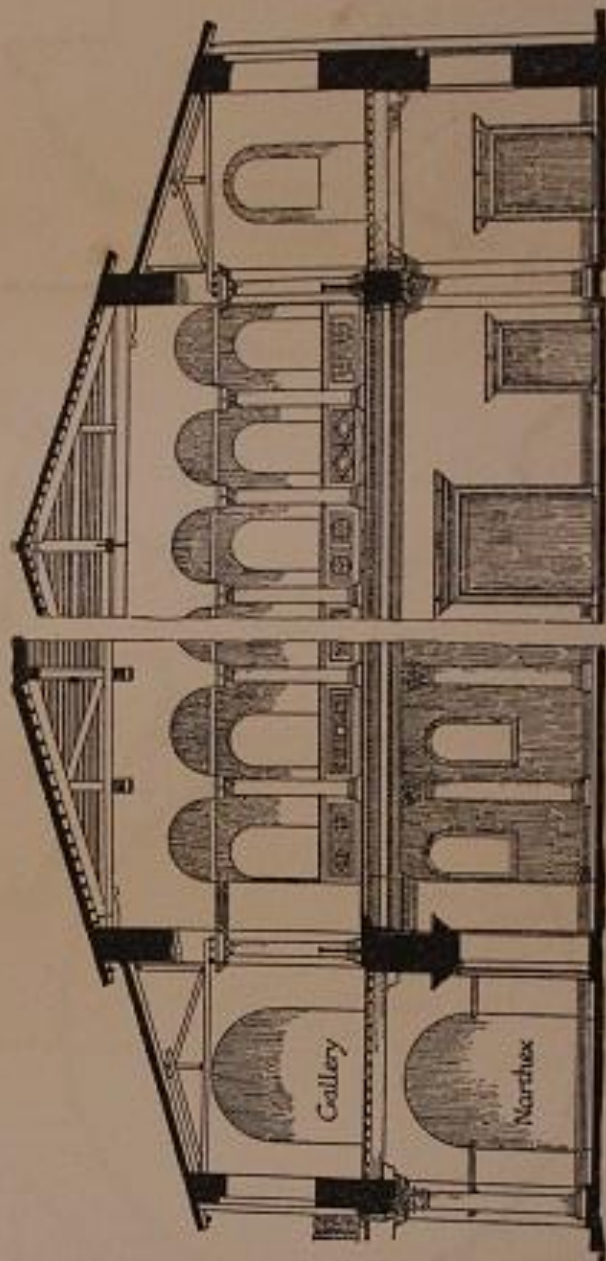
LONGITUDINAL SECTION OF WESTERN PORTION OF NAVE (Restored)   HALF CROSS SECTION LOOKING WEST (Restored)

Figure 14: S. John of the Studion. Restoration sketch by W.S. George.

50

CROSS SECTION LOOKING EAST
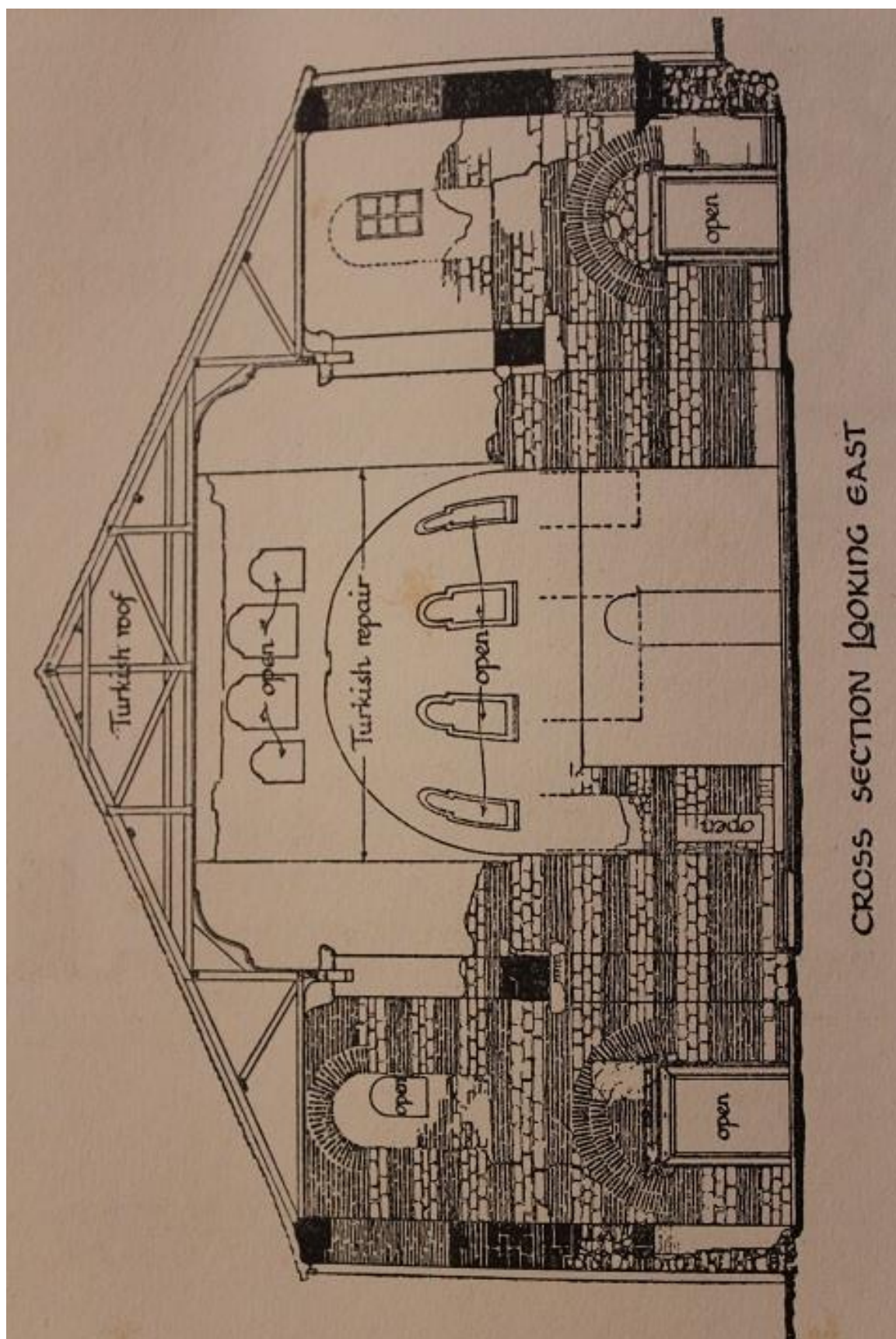
Figure 15: S. John of the Studion. Restoration sketch by W.S. George.

CROSS SECTION LOOKING WEST
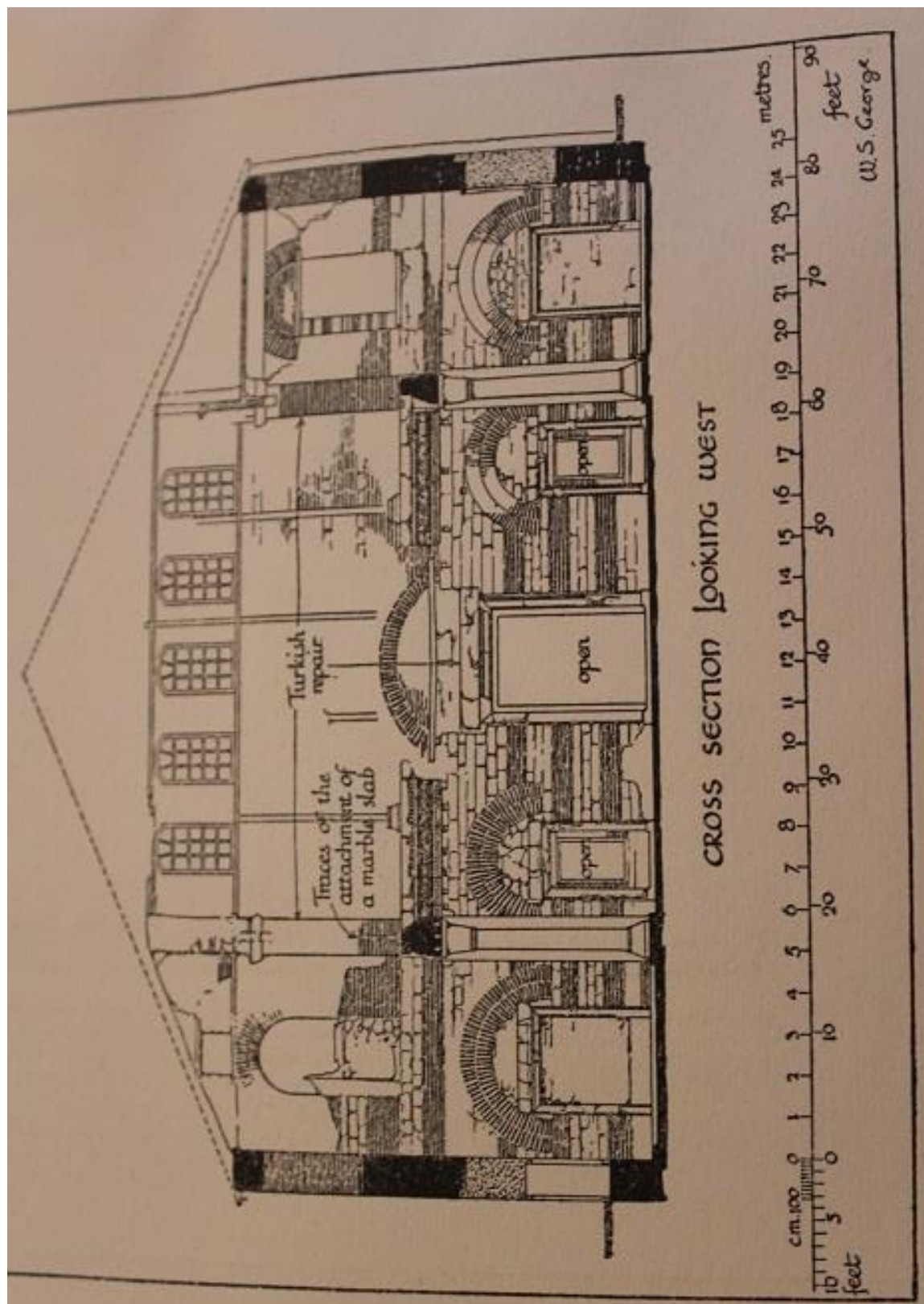
W.S. George

Figure 16: S. John of the Studion. Restoration sketch by W.S. George.
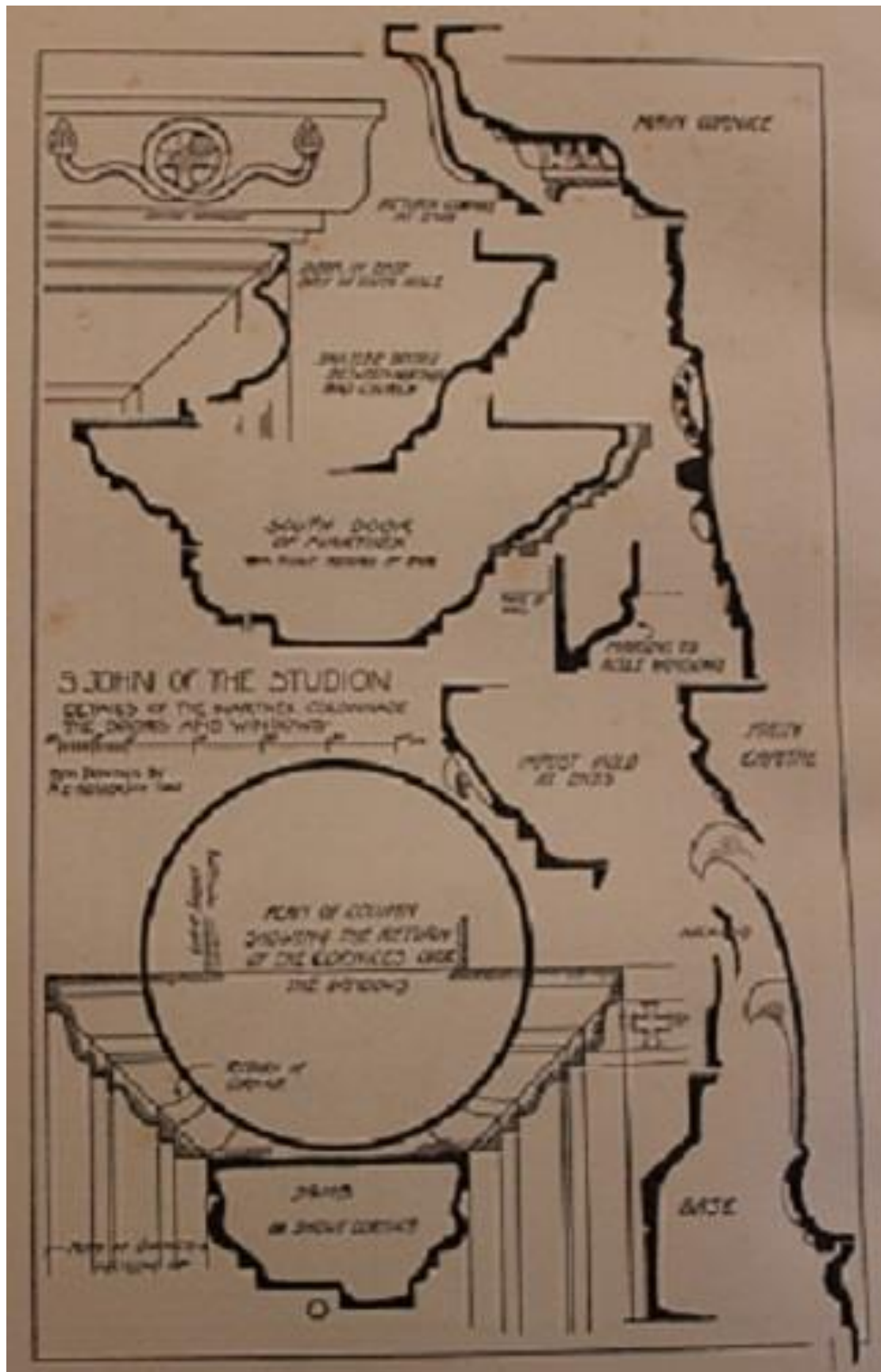
Figure 17: S. John of the Studion. Details of the narthex colonnade, the doors and windows by A. E. Henderson. 1905.
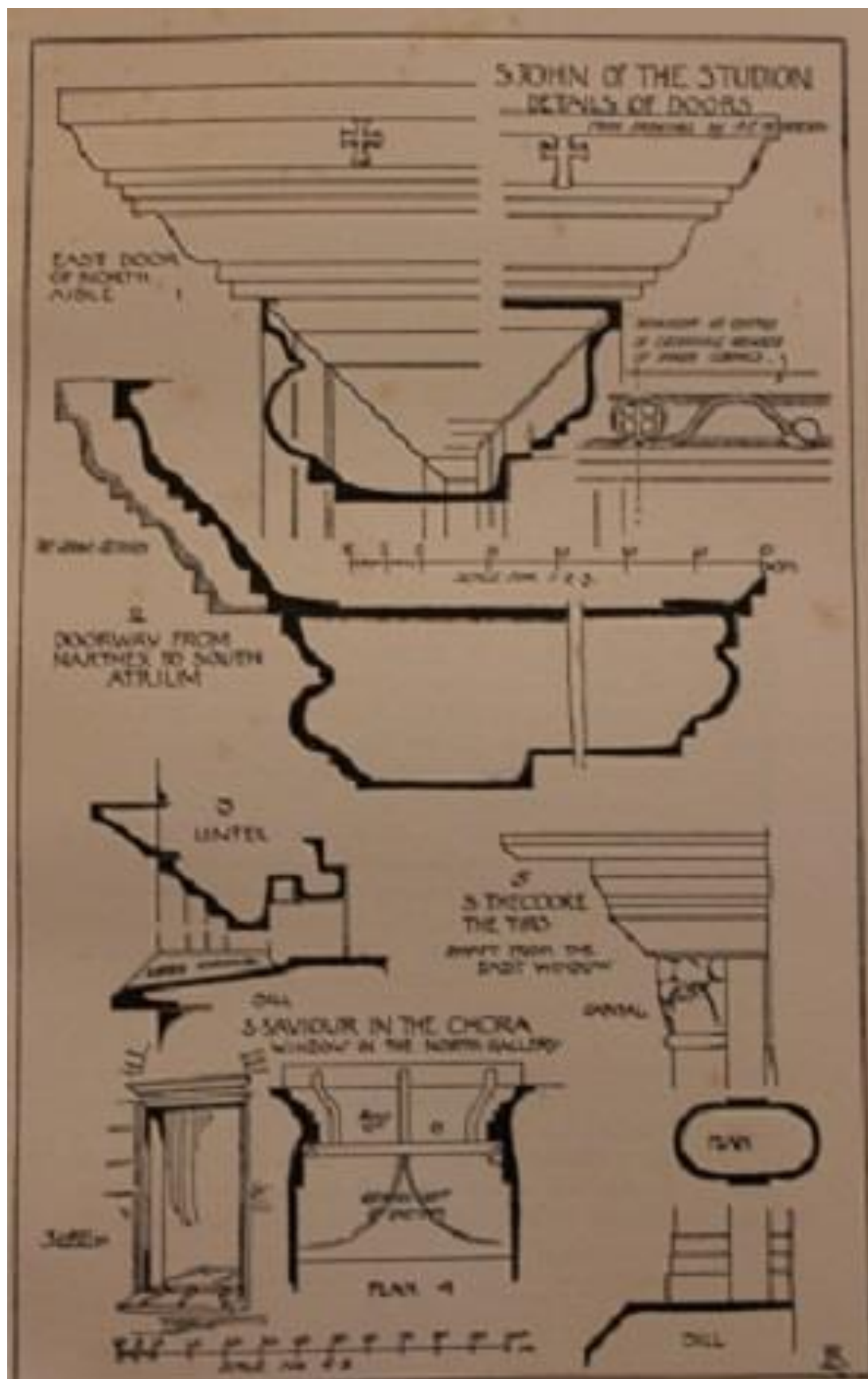
Figure 18: S. John of the Studion. Details of the doors by A. E. Henderson.

2.3 Catalogue Section 2

2.3.1 Dumbarton Oaks - Research Library and Collection

Original Name of the Institution

Dumbarton Oaks – Research Library and Collection

English Name of the Institution

Dumbarton Oaks – Research Library and Collection

Earlier Name(s) of the Institution

The 1801 Federal-style house and the Georgetown property owned and entitled as Dumbarton Oaks by Blisses (1920)

Current Address of the Institution

1703 32nd Street NW, 20007, Washington DC, USA

Tel.: +1 202 339 6400

Founder of the Institution

Dumbarton Oaks – Research Library and Collection is the legacy of Robert and Mildred Woods Bliss, who were collectors and patrons of art and scholarship in humanities. The multiple aspects of the Blisses' gift to Harvard University include historic gardens and buildings, world-class collections for researchers and the public to enjoy and generous support for fellowships and scholarly endeavors on the local, national and international levels. After buying the 1801 Federal-style house and the Georgetown property in 1920, the Blisses altered it significantly. As early as 1932, the Blisses had begun planning to convey the institution to Harvard University, where it was transferred in 1940. The Blisses remained very active, continuing to shape the institution, the collections and the gardens until their deaths in the 1960s.

Establishment Date of the Institution

1940

Accessibility to the Institution

The Research Library and Collection is open on weekdays 08:00-22:00 and on weekends 09:00-22:00. Special collections are accessible on weekdays 09:30-12:00 and 13:30-16:30 by appointment only. The library and special collections primarily serve the staff and resident fellows of Dumbarton Oaks. However, outside scholars and advanced graduate students who need access to the library for scholarly research are welcome to apply to obtain either reader status or short-term access. Dumbarton Oaks grants permission for image production and photography from its collections only for scholarly and educational use.

Major Collections of the Institution

The Research Library and Collection exists to advance scholarship in Byzantine, Garden and Landscape, and Pre-Columbian studies through the comprehensive collection of materials in multiple media, published and unpublished; description and arrangement of those materials and presence of informed staff to ensure efficient access; exhibition of collections; and preservation of knowledge in these disciplines whether in print or digital formats for use by future generations. The library holds three major collections; General Collection, Rare Book Collection, and Image Collections and Fieldwork Archives (ICFA).

Research Sources on the Monumental Site

Quality: Digitized and non-digitized sources

Quantity: ICFA holds three digitized collections relevant for the Studios; Nicholas Victor Artamonoff's Photographs of Istanbul and Turkey 1935-1945, Robert Lawrence Van Nice's Fieldwork Records and Papers 1936-1989, and William Earl Betsch's Photographs of Architectural Capitals in Istanbul 1970. The three collections comprise a total of 58 black-and-white photographs of the site, which are all presented in this section of the catalogue. ICFA holds another 182 visual depictions relevant to the Studios, but these are not yet digitized, and require time and funding to enable access.

Creator(s) – Author(s):

Nicholas Victor Artamonoff

Robert Lawrence Van Nice

William Earl Betsch

Accessibility:

Digitized: Yes

Published: Yes

Exhibited: Yes

2.3.2 Individual Introductions

Nicholas Victor Artamonoff (1908-1989) was an amateur photographer and engineer. He enrolled at Robert College in Istanbul at the age of fourteen and lived in Istanbul from 1922 to the late 1940s. Besides his career as an engineer in his alma mater after graduating with a degree in electrical engineering, he continued to follow his passion for photographing archaeological sites. His collection entitled, Nicholas Victor Artamonoff Photographs of Istanbul and Turkey, 1935-1945, in the repository of ICFA comprises 544 black-and-white photographs.

Robert Lawrence Van Nice (1910-1994) was an architect, who conducted a large scale study of Hagia Sophia in Istanbul. Throughout his career, he spoke and lectured about his study in several institutions. His collection, entitled Robert Lawrence Van Nice Fieldwork Records and Papers, 1936-1989, in the repository of ICFA comprises administrative records, correspondence, research notes, drafts, publications, architectural drawings, rubbings, photographs, slides and negatives. 124 photographs of contact sheets found in his collection are believed to have been taken by Artamonoff since they document some of the same locations as Artamonoff's photographs in the same years and display an artistic perspective that is similar to that of Artamonoff.

William Earl Betsch (1939-present) is a professor of Greek and Roman Art. In 1970, he undertook a survey project in Istanbul for his dissertation research and created his collection, entitled William Earl Betsch Photographs of Architectural Capitals in Istanbul, 1970. The collection in the repository of ICFA comprises 55 rolls of negatives and one field work notebook.

2.3.3 Visual Depictions

Figure 1: View from minaret. 1937. Photograph: Nicholas V. Artamonoff. Courtesy of Image Collections and Fieldwork Archives, Dumbarton Oaks, Trustees for Harvard University, Washington, D.C.
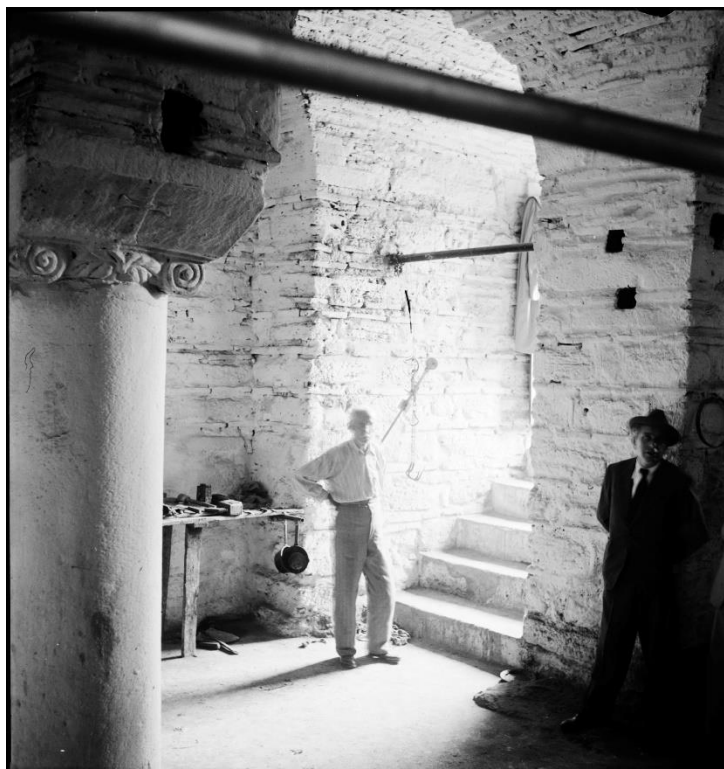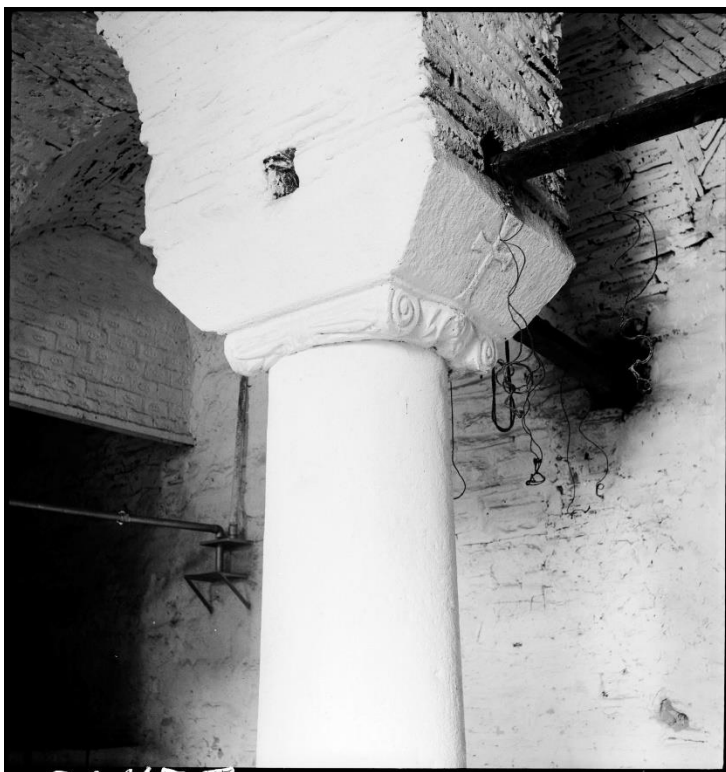

Figure 2: Exterior view. 1936. Photograph: Nicholas V. Artamonoff. Courtesy of Image Collections and Fieldwork Archives, Dumbarton Oaks, Trustees for Harvard University, Washington, D.C.
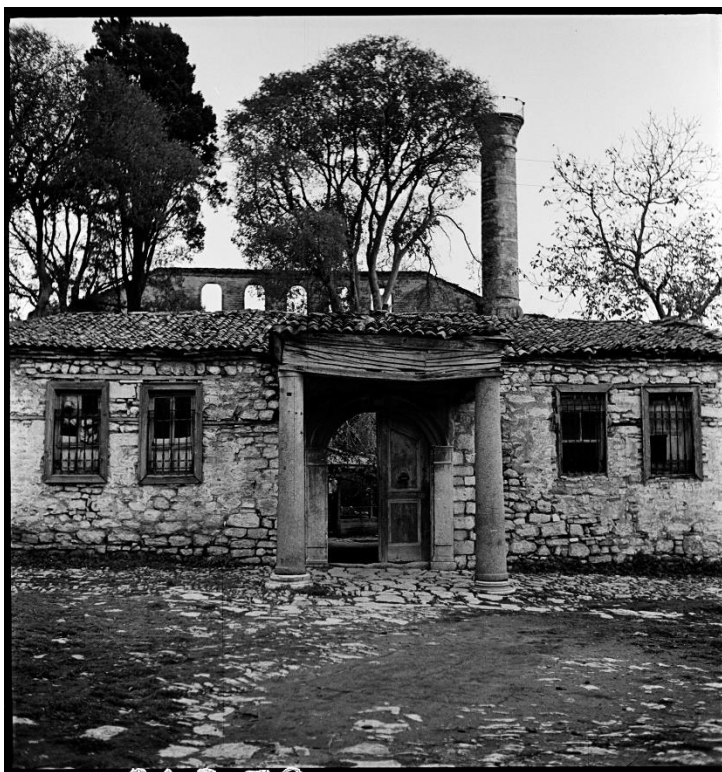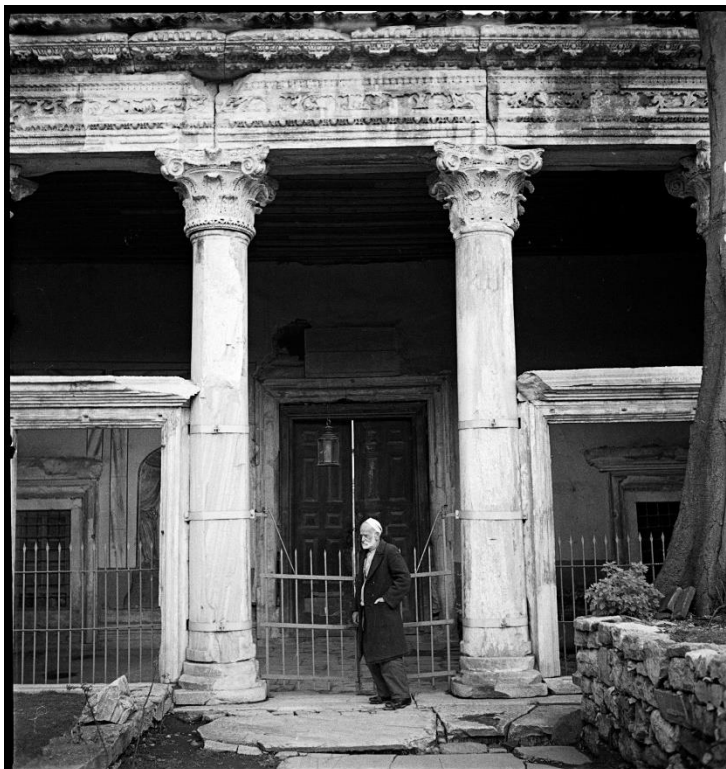
Figure 3: Entrance to site. 1936. Photograph: Nicholas V. Artamonoff. Courtesy of Image Collections and Fieldwork Archives, Dumbarton Oaks, Trustees for Harvard University, Washington, D.C.

Figure 4: Chapel exterior. 1944. Photograph: Nicholas V. Artamonoff. Courtesy of Image Collections and Fieldwork Archives, Dumbarton Oaks, Trustees for Harvard University, Washington, D.C.

Figure 5: Chapel exterior. 1944. Photograph: Nicholas V. Artamonoff. Courtesy of Image Collections and Fieldwork Archives, Dumbarton Oaks, Trustees for Harvard University, Washington, D.C.

Figure 6: Chapel exterior. 1944. Photograph: Nicholas V. Artamonoff. Courtesy of Image Collections and Fieldwork Archives, Dumbarton Oaks, Trustees for Harvard University, Washington, D.C.
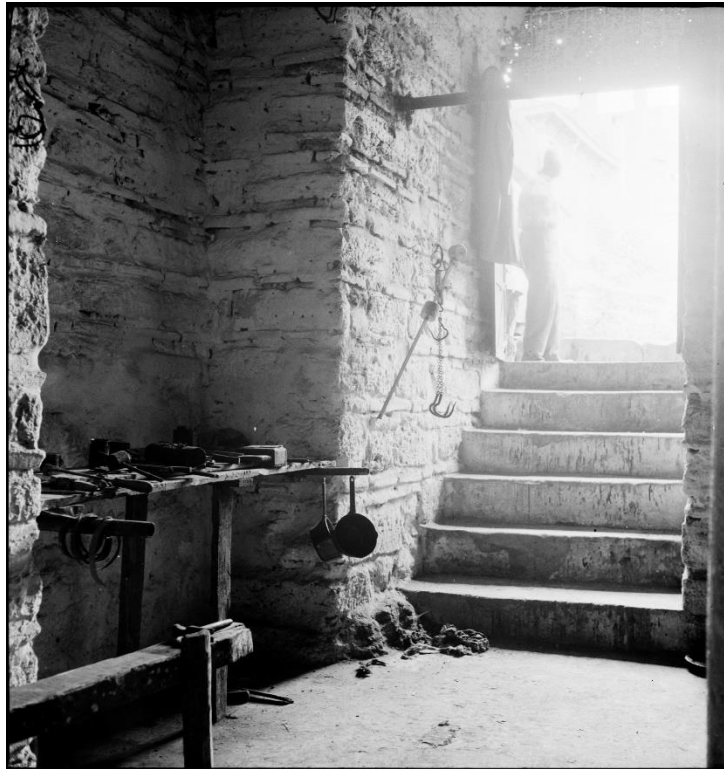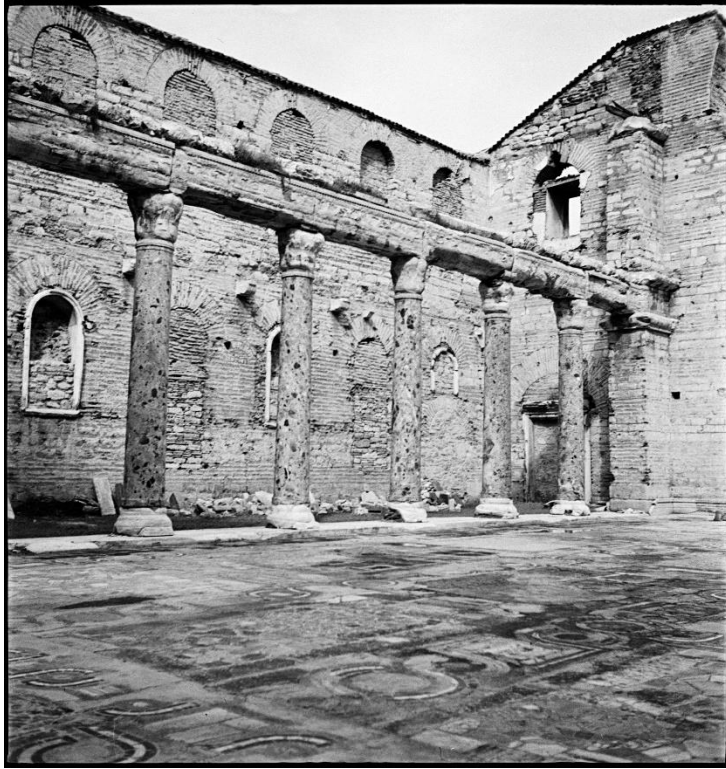
Figure 7: Chapel entrance. 1944. Photograph: Nicholas V. Artamonoff. Courtesy of Image Collections and Fieldwork Archives, Dumbarton Oaks, Trustees for Harvard University, Washington, D.C.

Figure 8: Chapel interior. 1944. Photograph: Nicholas V. Artamonoff. Courtesy of Image Collections and Fieldwork Archives, Dumbarton Oaks, Trustees for Harvard University, Washington, D.C.
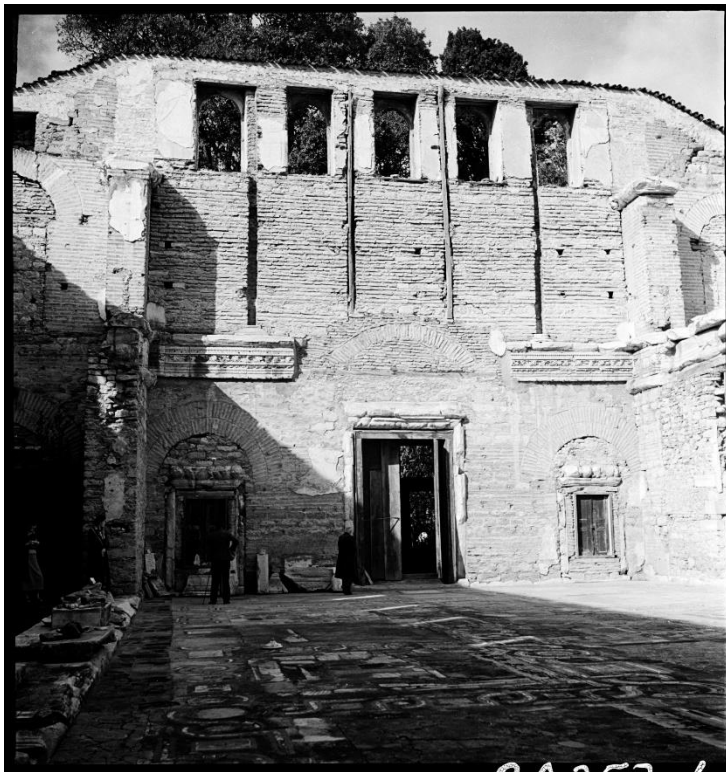
Figure 9: Chapel interior. 1944. Photograph: Nicholas V. Artamonoff. Courtesy of Image Collections and Fieldwork Archives, Dumbarton Oaks, Trustees for Harvard University, Washington, D.C.

Figure 10: Chapel interior. 1944. Photograph: Nicholas V. Artamonoff. Courtesy of Image Collections and Fieldwork Archives, Dumbarton Oaks, Trustees for Harvard University, Washington, D.C.

Figure 11: Chapel interior. 1944. Photograph: Nicholas V. Artamonoff. Courtesy of Image Collections and Fieldwork Archives, Dumbarton Oaks, Trustees for Harvard University, Washington, D.C.

Figure 12: Chapel interior. 1944. Photograph: Nicholas V. Artamonoff. Courtesy of Image Collections and Fieldwork Archives, Dumbarton Oaks, Trustees for Harvard University, Washington, D.C.
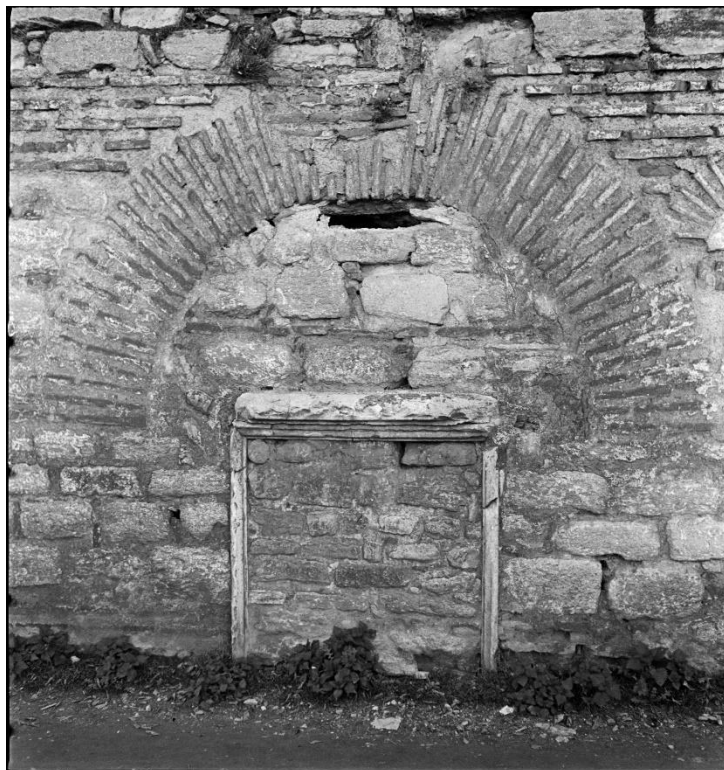
Figure 13: Cistern. 1937. Photograph: Nicholas V. Artamonoff. Courtesy of Image Collections and Fieldwork Archives, Dumbarton Oaks, Trustees for Harvard University, Washington, D.C.

Figure 14: Cistern. 1937. Photograph: Nicholas V. Artamonoff. Courtesy of Image Collections and Fieldwork Archives, Dumbarton Oaks, Trustees for Harvard University, Washington, D.C.

Figure 15: Atrium with fountain. 1935. Photograph: Nicholas V. Artamonoff. Courtesy of Image Collections and Fieldwork Archives, Dumbarton Oaks, Trustees for Harvard University, Washington, D.C.

Figure 16: Narthex façade. 1935. Photograph: Nicholas V. Artamonoff. Courtesy of Image Collections and Fieldwork Archives, Dumbarton Oaks, Trustees for Harvard University, Washington, D.C.
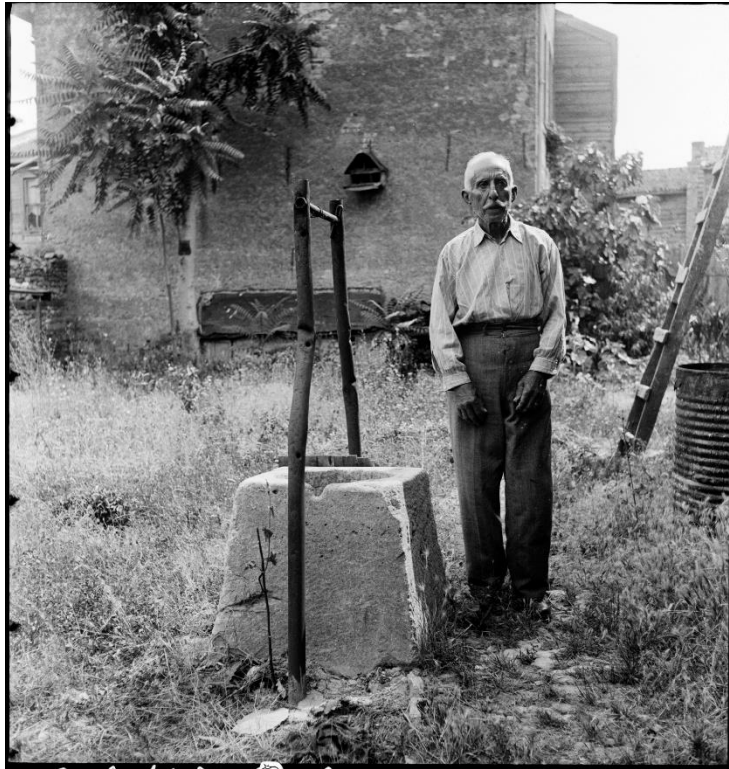
Figure 17: Narthex. 1936. Photograph: Nicholas V. Artamonoff. Courtesy of Image Collections and Fieldwork Archives, Dumbarton Oaks, Trustees for Harvard University, Washington, D.C.
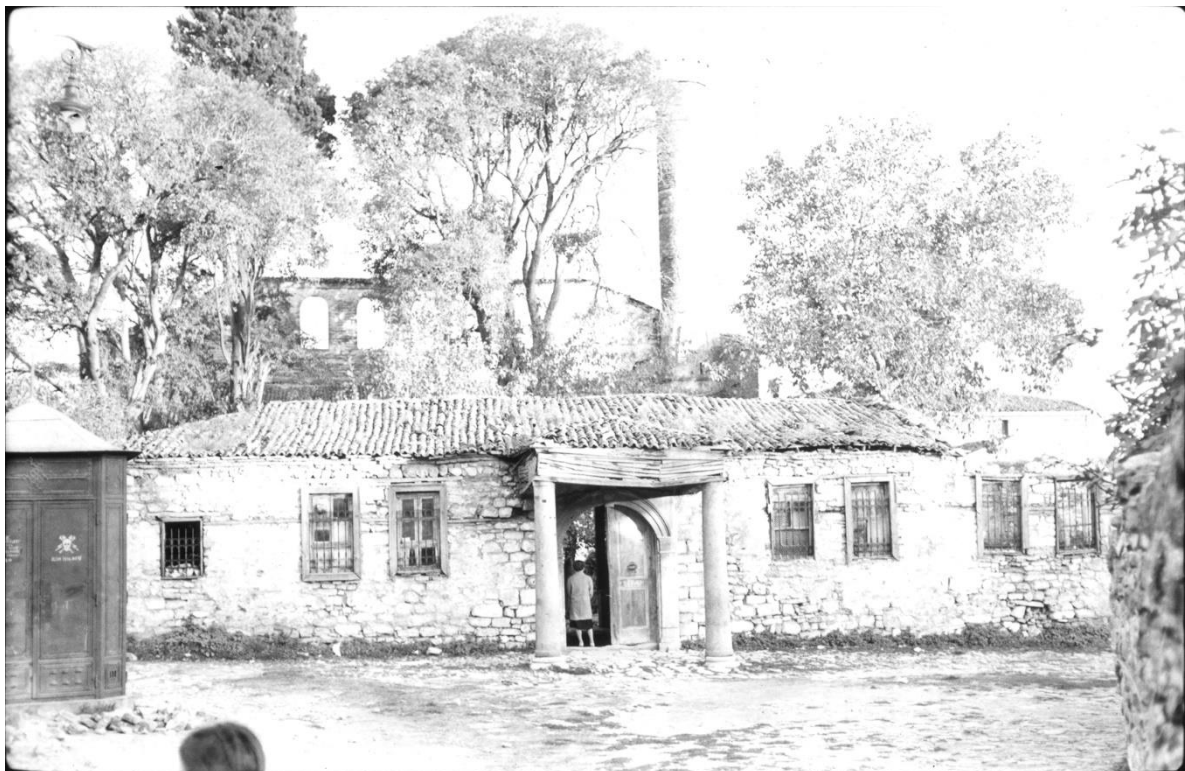

Figure 18: Nave and apse. 1935. Photograph: Nicholas V. Artamonoff. Courtesy of Image Collections and Fieldwork Archives, Dumbarton Oaks, Trustees for Harvard University, Washington, D.C.

Figure 19: Nave and north aisle. 1935. Photograph: Nicholas V. Artamonoff. Courtesy of Image Collections and Fieldwork Archives, Dumbarton Oaks, Trustees for Harvard University, Washington, D.C.

Figure 20: Nave. 1936. Photograph: Nicholas V. Artamonoff. Courtesy of Image Collections and Fieldwork Archives, Dumbarton Oaks, Trustees for Harvard University, Washington, D.C.

Figure 21: North aisle. 1936. Photograph: Nicholas V. Artamonoff. Courtesy of Image Collections and Fieldwork Archives, Dumbarton Oaks, Trustees for Harvard University, Washington, D.C.

Figure 22: Marble pavement. 1935. Photograph: Nicholas V. Artamonoff. Courtesy of Image Collections and Fieldwork Archives, Dumbarton Oaks, Trustees for Harvard University, Washington, D.C.

Figure 23: Marble pavement. 1936. Photograph: Nicholas V. Artamonoff. Courtesy of Image Collections and Fieldwork Archives, Dumbarton Oaks, Trustees for Harvard University, Washington, D.C.

Figure 24: Wall detail. 1937. Photograph: Nicholas V. Artamonoff. Courtesy of Image Collections and Fieldwork Archives, Dumbarton Oaks, Trustees for Harvard University, Washington, D.C.

Figure 25: Well head. 1944. Photograph: Nicholas V. Artamonoff. Courtesy of Image Collections and Fieldwork Archives, Dumbarton Oaks, Trustees for Harvard University, Washington, D.C.

Figure 26: Well head. 1944. Photograph: Nicholas V. Artamonoff. Courtesy of Image Collections and Fieldwork Archives, Dumbarton Oaks, Trustees for Harvard University, Washington, D.C.

Figure 27: Well head. 1944. Photograph: Nicholas V. Artamonoff. Courtesy of Image Collections and Fieldwork Archives, Dumbarton Oaks, Trustees for Harvard University, Washington, D.C.

Figure 28: Exterior view. 1937. Photographer: Attributed to Robert Van Nice, likely created by Nicholas V. Artamonoff. Courtesy of Image Collections and Fieldwork Archives, Dumbarton Oaks, Trustees for Harvard University, Washington, D.C.

73

Figure 29: Exterior view. 1937. Photographer: Attributed to Robert Van Nice, likely created by Nicholas V. Artamonoff. Courtesy of Image Collections and Fieldwork Archives, Dumbarton Oaks, Trustees for Harvard University, Washington, D.C.
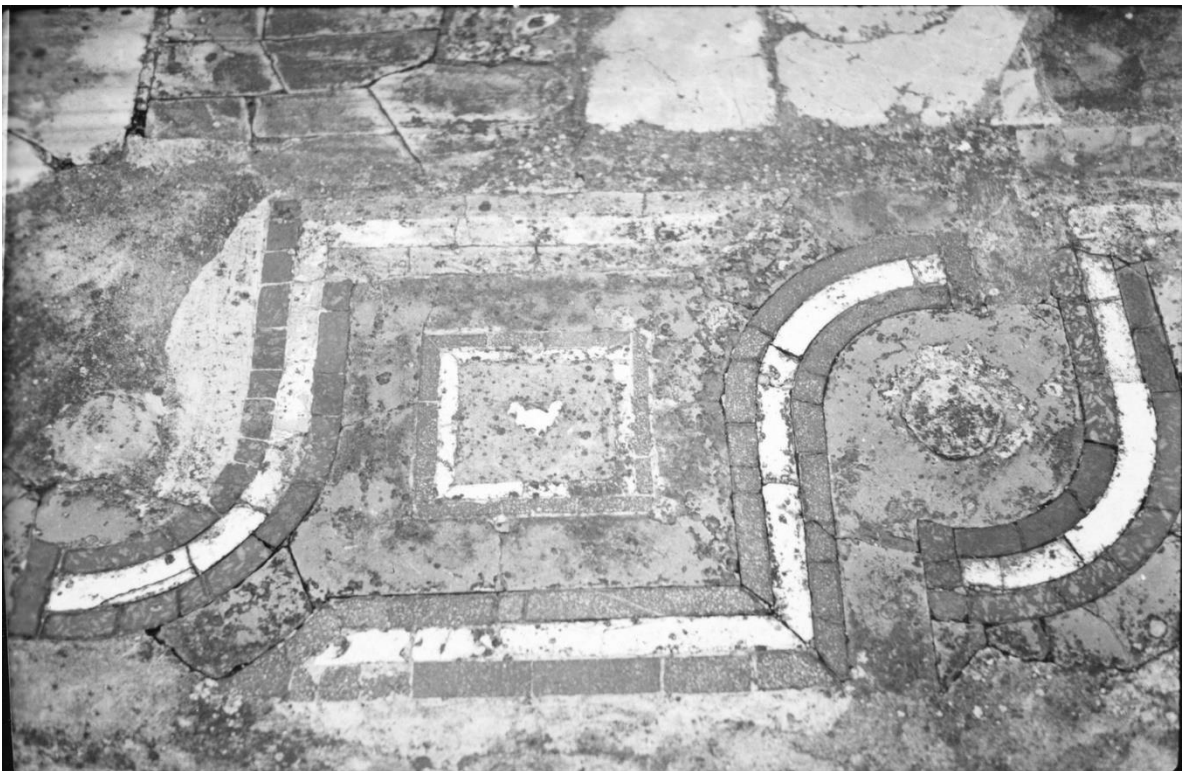

Figure 30: Interior view. 1937. Photographer: Attributed to Robert Van Nice, likely created by Nicholas V. Artamonoff. Courtesy of Image Collections and Fieldwork Archives, Dumbarton Oaks, Trustees for Harvard University, Washington, D.C.

Figure 31: Interior view. 1939. Photographer: Attributed to Robert Van Nice, likely created by Nicholas V. Artamonoff. Courtesy of Image Collections and Fieldwork Archives, Dumbarton Oaks, Trustees for Harvard University, Washington, D.C.

Figure 32: Interior view. 1937. Photographer: Attributed to Robert Van Nice, likely created by Nicholas V. Artamonoff. Courtesy of Image Collections and Fieldwork Archives, Dumbarton Oaks, Trustees for Harvard University, Washington, D.C.

Figure 33: Interior view. 1937. Photographer: Attributed to Robert Van Nice, likely created by Nicholas V. Artamonoff. Courtesy of Image Collections and Fieldwork Archives, Dumbarton Oaks, Trustees for Harvard University, Washington, D.C.

Figure 34: Nave and north aisle. Undated. Photographer: Attributed to Robert Van Nice, likely created by Nicholas V. Artamonoff. Courtesy of Image Collections and Fieldwork Archives, Dumbarton Oaks, Trustees for Harvard University, Washington, D.C.

Figure 35: Brick cross. 1937. Photographer: Attributed to Robert Van Nice, likely created by Nicholas V. Artamonoff. Courtesy of Image Collections and Fieldwork Archives, Dumbarton Oaks, Trustees for Harvard University, Washington, D.C.

Figure 36: Brick cross. 1937. Photographer: Attributed to Robert Van Nice, likely created by Nicholas V. Artamonoff. Courtesy of Image Collections and Fieldwork Archives, Dumbarton Oaks, Trustees for Harvard University, Washington, D.C.

Figure 37: Marble pavement. 1937. Photographer: Attributed to Robert Van Nice, likely created by Nicholas V. Artamonoff. Courtesy of Image Collections and Fieldwork Archives, Dumbarton Oaks, Trustees for Harvard University, Washington, D.C.

Figure 38: Marble pavement. 1937. Photographer: Attributed to Robert Van Nice, likely created by Nicholas V. Artamonoff. Courtesy of Image Collections and Fieldwork Archives, Dumbarton Oaks, Trustees for Harvard University, Washington, D.C.

Figure 39: Marble pavement. 1937. Photographer: Attributed to Robert Van Nice, likely created by Nicholas V. Artamonoff. Courtesy of Image Collections and Fieldwork Archives, Dumbarton Oaks, Trustees for Harvard University, Washington, D.C.

Figure 40: Marble pavement. 1937. Photographer: Attributed to Robert Van Nice, likely created by Nicholas V. Artamonoff. Courtesy of Image Collections and Fieldwork Archives, Dumbarton Oaks, Trustees for Harvard University, Washington, D.C.

Figure 41: Composite capitals with acanthus motif and volutes. 1970. Photograph: William Earl Betsch. Courtesy of Image Collections and Fieldwork Archives, Dumbarton Oaks, Trustees for Harvard University, Washington, D.C.

Figure 42: Composite capitals with acanthus motif and volutes. 1970. Photograph: William Earl Betsch. Courtesy of Image Collections and Fieldwork Archives, Dumbarton Oaks, Trustees for Harvard University, Washington, D.C.

Figure 43: Composite capitals with acanthus motif and volutes. 1970. Photograph: William Earl Betsch. Courtesy of Image Collections and Fieldwork Archives, Dumbarton Oaks, Trustees for Harvard University, Washington, D.C.

Figure 44: Composite capitals with acanthus motif and volutes. 1970. Photograph: William Earl Betsch. Courtesy of Image Collections and Fieldwork Archives, Dumbarton Oaks, Trustees for Harvard University, Washington, D.C.

Figure 45: Composite capitals with acanthus motif and volutes. 1970. Photograph: William Earl Betsch. Courtesy of Image Collections and Fieldwork Archives, Dumbarton Oaks, Trustees for Harvard University, Washington, D.C.

Figure 46: Corinthian capital on north stylobate. 1970. Photograph: William Earl Betsch. Courtesy of Image Collections and Fieldwork Archives, Dumbarton Oaks, Trustees for Harvard University, Washington, D.C.

Figure 47: Cornice fragment with acanthus motif. 1970. Photograph: William Earl Betsch. Courtesy of Image Collections and Fieldwork Archives, Dumbarton Oaks, Trustees for Harvard University, Washington, D.C.

Figure 48: Cornice fragment with acanthus motif. 1970. Photograph: William Earl Betsch. Courtesy of Image Collections and Fieldwork Archives, Dumbarton Oaks, Trustees for Harvard University, Washington, D.C.

Figure 49: Frieze fragments in the south aisle of the southwest corner. 1970. Photograph: William Earl Betsch. Courtesy of Image Collections and Fieldwork Archives, Dumbarton Oaks, Trustees for Harvard University, Washington, D.C.

Figure 50: Inverted Ionic impost capital with leaved cross and acanthus motifs. 1970. Photograph: William Earl Betsch. Courtesy of Image Collections and Fieldwork Archives, Dumbarton Oaks, Trustees for Harvard University, Washington, D.C.

Figure 51: Cornice with egg-and-dart and acanthus motifs, southwest corner of nave. 1970. Photograph: William Earl Betsch. Courtesy of Image Collections and Fieldwork Archives, Dumbarton Oaks, Trustees for Harvard University, Washington, D.C.

Figure 52: Nave cornice with egg-and-dart and interlace leaf motifs. 1970. Photograph: William Earl Betsch. Courtesy of Image Collections and Fieldwork Archives, Dumbarton Oaks, Trustees for Harvard University, Washington, D.C.

Figure 53: Nave cornice with egg-and-dart and interlace leaf motifs. 1970. Photograph: William Earl Betsch. Courtesy of Image Collections and Fieldwork Archives, Dumbarton Oaks, Trustees for Harvard University, Washington, D.C.

Figure 54: North collonade capitals with entablature. 1970. Photograph: William Earl Betsch. Courtesy of Image Collections and Fieldwork Archives, Dumbarton Oaks, Trustees for Harvard University, Washington, D.C.

Figure 55: North collonade capitals with entablature. 1970. Photograph: William Earl Betsch. Courtesy of Image Collections and Fieldwork Archives, Dumbarton Oaks, Trustees for Harvard University, Washington, D.C.

Figure 56: Tongue cornice. 1970. Photograph: William Earl Betsch. Courtesy of Image Collections and Fieldwork Archives, Dumbarton Oaks, Trustees for Harvard University, Washington, D.C.

Figure 57: Tongue cornice. 1970. Photograph: William Earl Betsch. Courtesy of Image Collections and Fieldwork Archives, Dumbarton Oaks, Trustees for Harvard University, Washington, D.C.

Figure 58: Tongue cornice. 1970. Photograph: William Earl Betsch. Courtesy of Image Collections and Fieldwork Archives, Dumbarton Oaks, Trustees for Harvard University, Washington, D.C.

2.4 Catalogue Section 3

2.4.1 Süleymaniye Yazma Eser Kütüphanesi

Original Name of the Institution

Süleymaniye Yazma Eser Kütüphanesi

English Name of the Institution

Süleymaniye Library

Earlier Name(s) of the Institution

Süleymaniye Umumi Kütüphanesi (1918)

Süleymaniye Yazma Eser Kütüphanesi (1927)

Current Address of the Institution

Ayşe Kadın Hamam Sokak, No: 27, Fatih, Istanbul, Turkey

Tel.: +90 212 520 64 60

Founder of the Institution

Süleymaniye Yazma Eser Kütüphanesi is located in two *medrese* buildings of the Süleymaniye mosque and *külliye* complex since its construction in mid-sixteenth century, commissioned by Suleiman I (1520-1566: commonly known as *Suleiman the Magnificent* and in Turkish *Kanuni Sultan Süleyman*) and designed by Mimar Sinan. Even though the library existed since the construction of the mosque and *külliye* complex, it had only become accessible as a public library in the early twentieth century. Musa Akyiğitzade (1918-1923) was the first director of the library.

Establishment Date of the Institution

1918

Accessibility to the Institution

Süleymaniye Yazma Eser Kütüphanesi official working hours are on weekdays between 09:00 − 17:00. However, the library's reading hall is open to researchers between 09:00 − 23:00 every day of the year, including holidays. There are three different ways to access the library sources. First one is to visit the library in person and access the library catalogue through the computers in the reading hall. Following the library catalogue search, the digital copies of the sources may be requested in PDFs on a CD. The librarians provide CDs within a few minutes and the payment can be done on the spot. The cost per exposure, i.e. an image of two pages, is 53 kuruş. Second one is to access the online database of the library, request the sources per e-mail and make the payment through bank transfer for the PDFs on a CD. And the last one is to request special permission from the director of the library to consult the physical sources besides their digitized versions.

Major Collections of the Institution

Süleymaniye Yazma Eser Kütüphanesi is the richest manuscript library in Turkey with approximately 76.392 manuscripts dating from the eleventh to the twentieth century and 63.380 printed sources. The library holds a total of 154 collections. All the manuscripts and many of the printed sources are digitized and easy to access.

Research Sources on the Monumental Site

Quality: Digitized and hand-written sources

Quantity: One of the major collections of Süleymaniye Yazma Eser Kütüphanesi is the Süheyl Ünver Archive. The archive comprises 31 manuscripts, 55 rare books, 300 books, 1096 fieldwork notebooks, 950 folders, 108 personal belongings, and 63 paintings of Ord. Prof. Dr. Ahmet Süheyl Ünver. *Süheyl Ünver Defter 215* is entitled *İmrahorname* and dedicated particularly to the site of former Studios and Imrahor. There are several other folders and fieldwork notebooks in this specific archive on the Byzantine monuments and culture, those may include other site relevant textual and visual sources, however they are not yet digitized. Besides Süheyl Ünver Archive, other collections of the library require further investigation free from time constraint since they may also hold site relevant sources.

Creator(s) – Author(s):

Ahmet Süheyl Ünver

Accessibility:

Digitized: Yes

Published: Yes

Exhibited: No

2.4.2 Individual Introductions

Ord. Prof. Dr. Ahmet Süheyl Ünver (1898-1986) was a distinguished professor of medicine and medical history. He was the founder of Istanbul University, Institute of Medical History (1933) and Cerrahpaşa Faculty of Medicine, Chair of Medical History and Deontology (1967). Besides his professional and scholarly career in the field of medicine, he was an enthusiast of art and art history. He received training in manuscript illumination and marbling art as well as pencil drawing and oil painting. He studied Islamic and medical manuscripts, and miniatures in several libraries and museums abroad including Paris and Vienna. On top of teaching medicine and medical history, he also lectured Turkish miniature and art in the Academy of Fine Arts in Istanbul.

Between 1974 and 1985, Ord. Prof Dr. Ahmet Süheyl Ünver communicated with Süleymaniye Yazma Eser Kütüphanesi for the donation of his collection. He donated his collection under one condition; it would be safeguarded in a separate room of the library and it would not be incorporated into any other collection or archive. In year 2013, the assigned library room for his collection was converted into Ord. Prof. Dr. Ahmet Süheyl Ünver Research Center.

From his collection, *Süheyl Ünver Defter 215* is entitled *İmrahorname* and dedicated particularly to the site of former Studios and Imrahor. It includes hand-written notes, illustrations, black-and-white photographs, and ground plans of the site. *İmrahorname* is presented in this section of the catalogue. As a scholar and enthusiast, Ord. Prof. Dr. Ahmet Süheyl Ünver crossed paths several times with the ruins of the site presumably between 1918 and 1965 and legated his study to the scholarship.

2.4.3 Visual Depictions
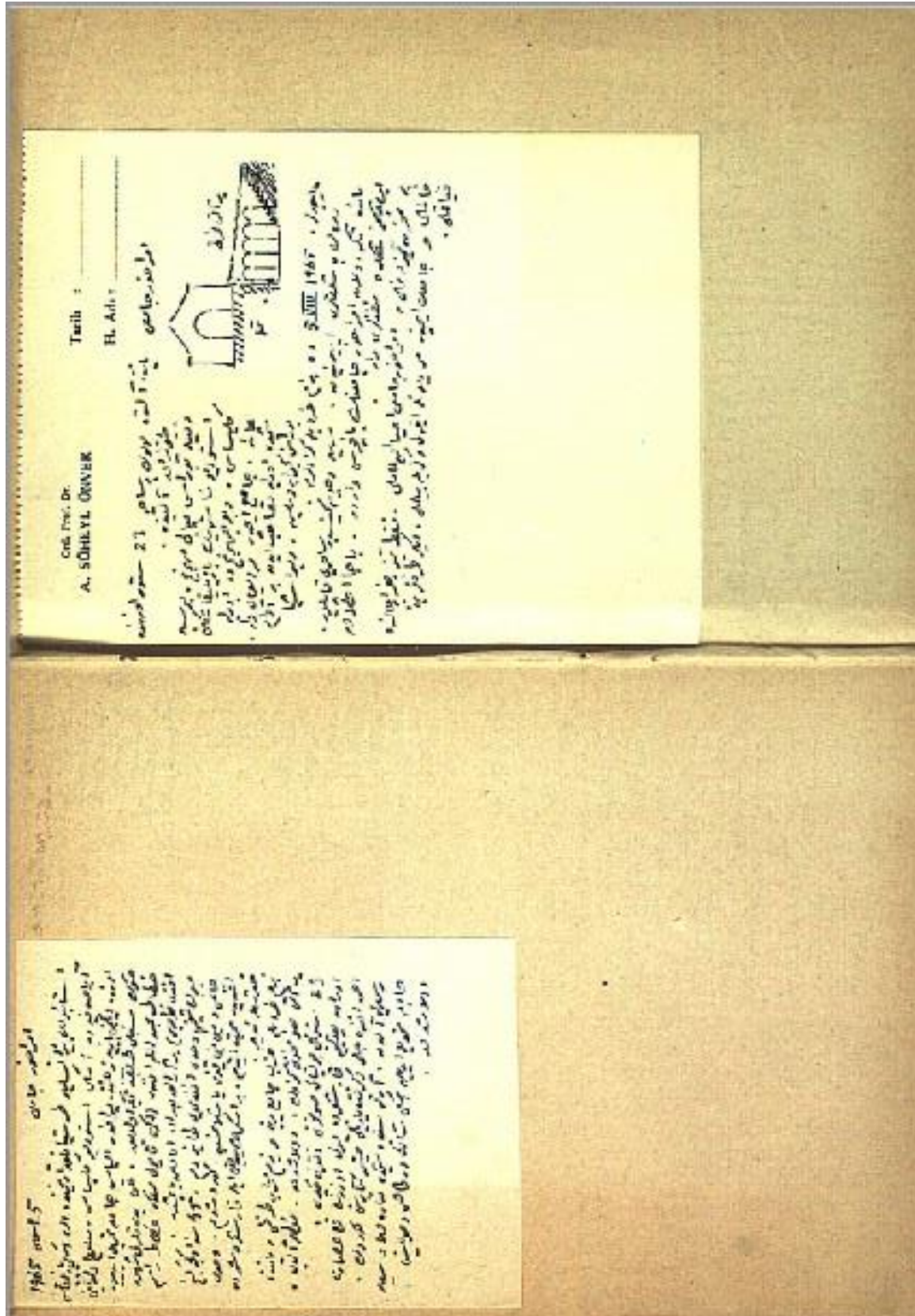
Figure 1: Süleymaniye Yazma Eser Kütüphanesi. Süheyl Ünver Defter. 215.
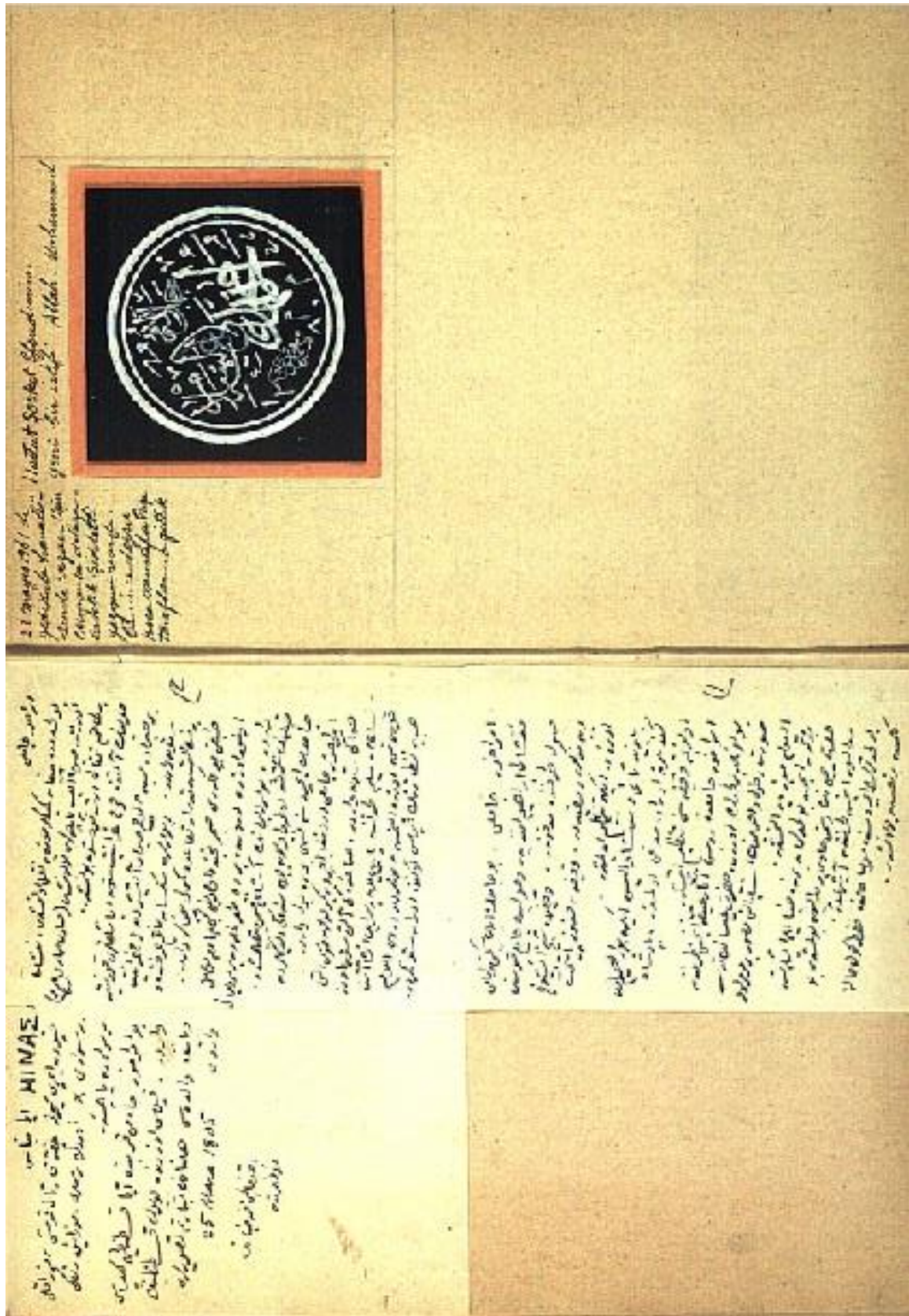
Figure 2: Süleymaniye Yazma Eser Kütüphanesi. Süheyl Ünver Defter. 215.

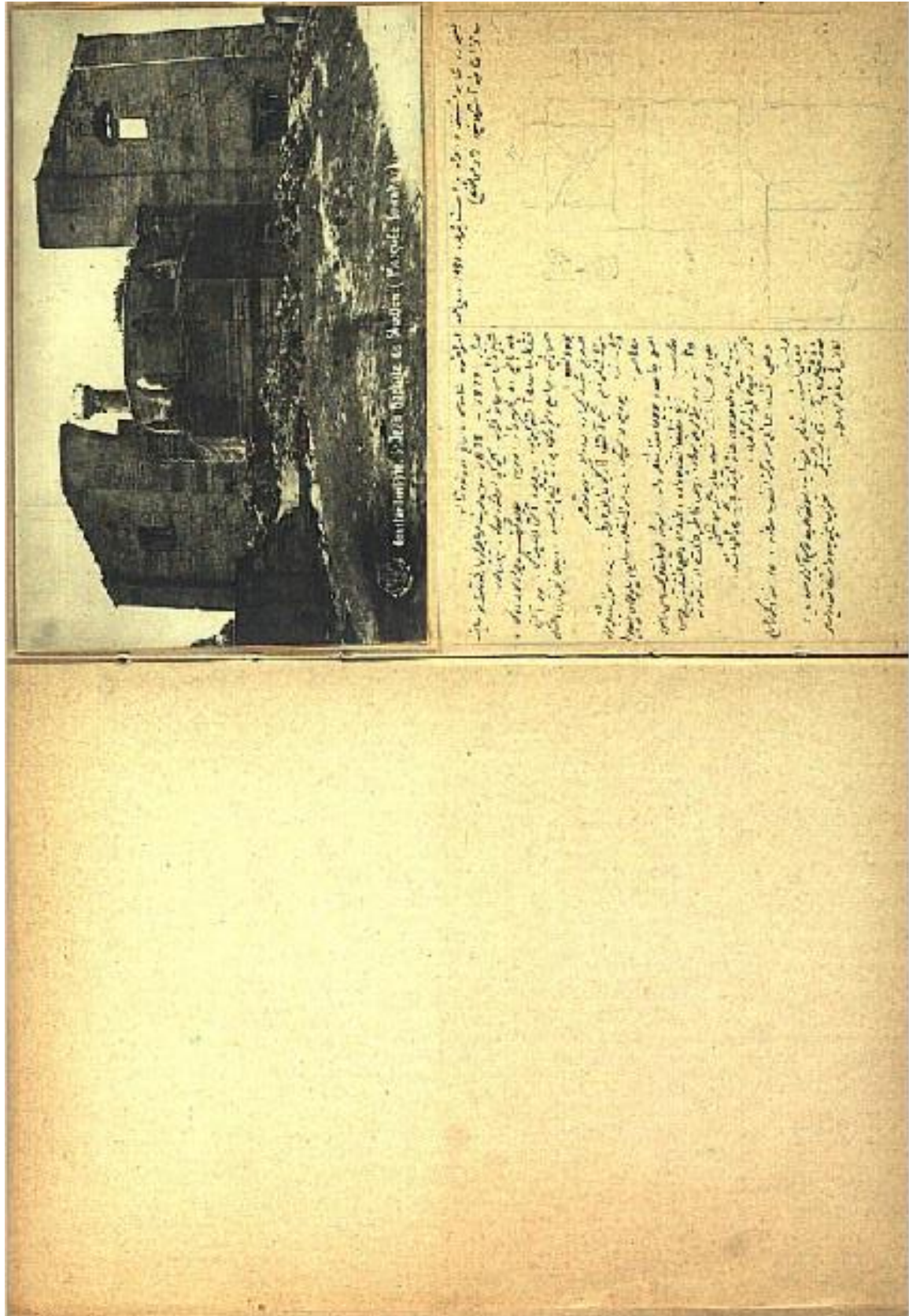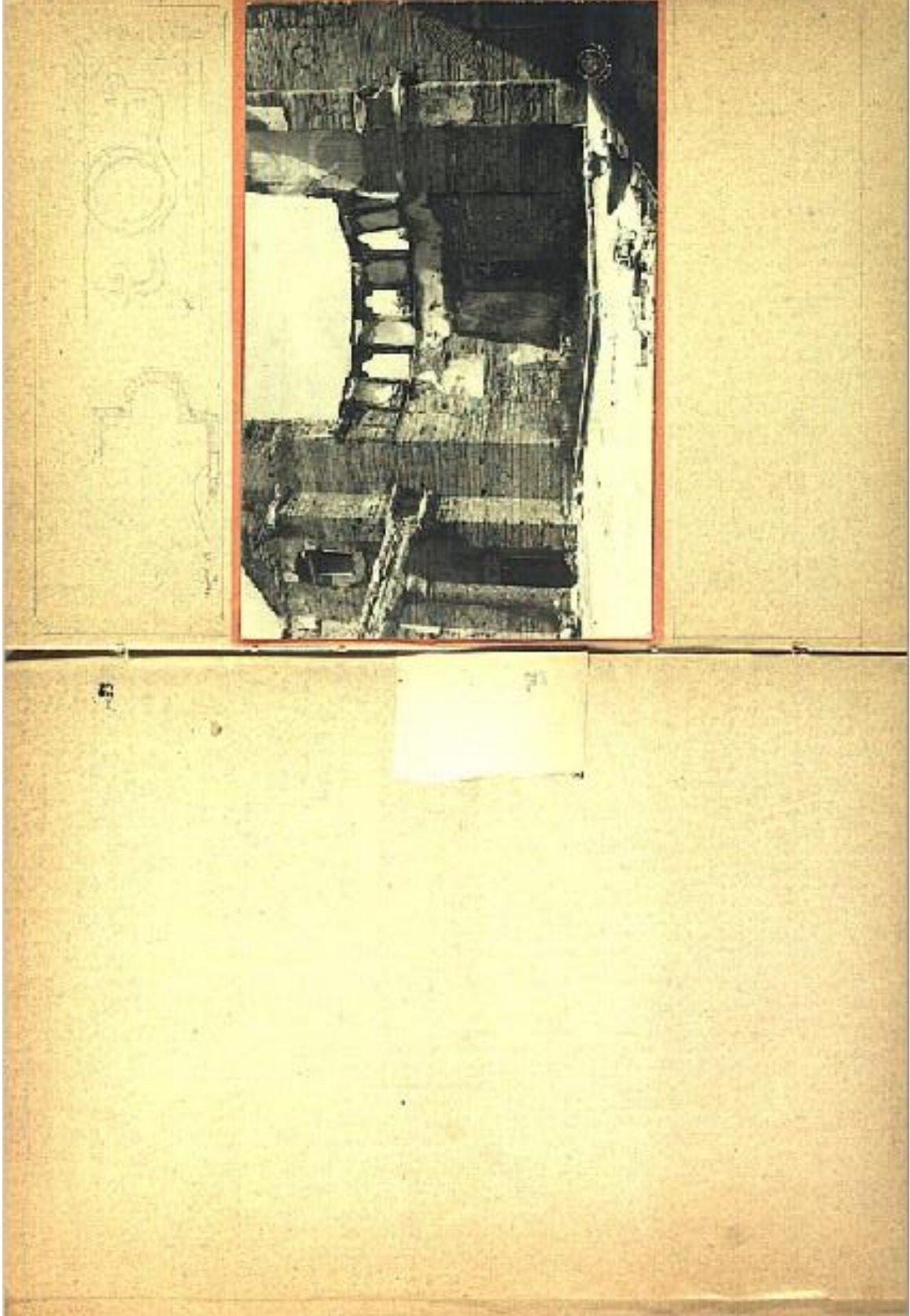*Figure 3: Süleymaniye Yazma Eser Kütüphanesi. Süheyl Ünver Defter. 215.*
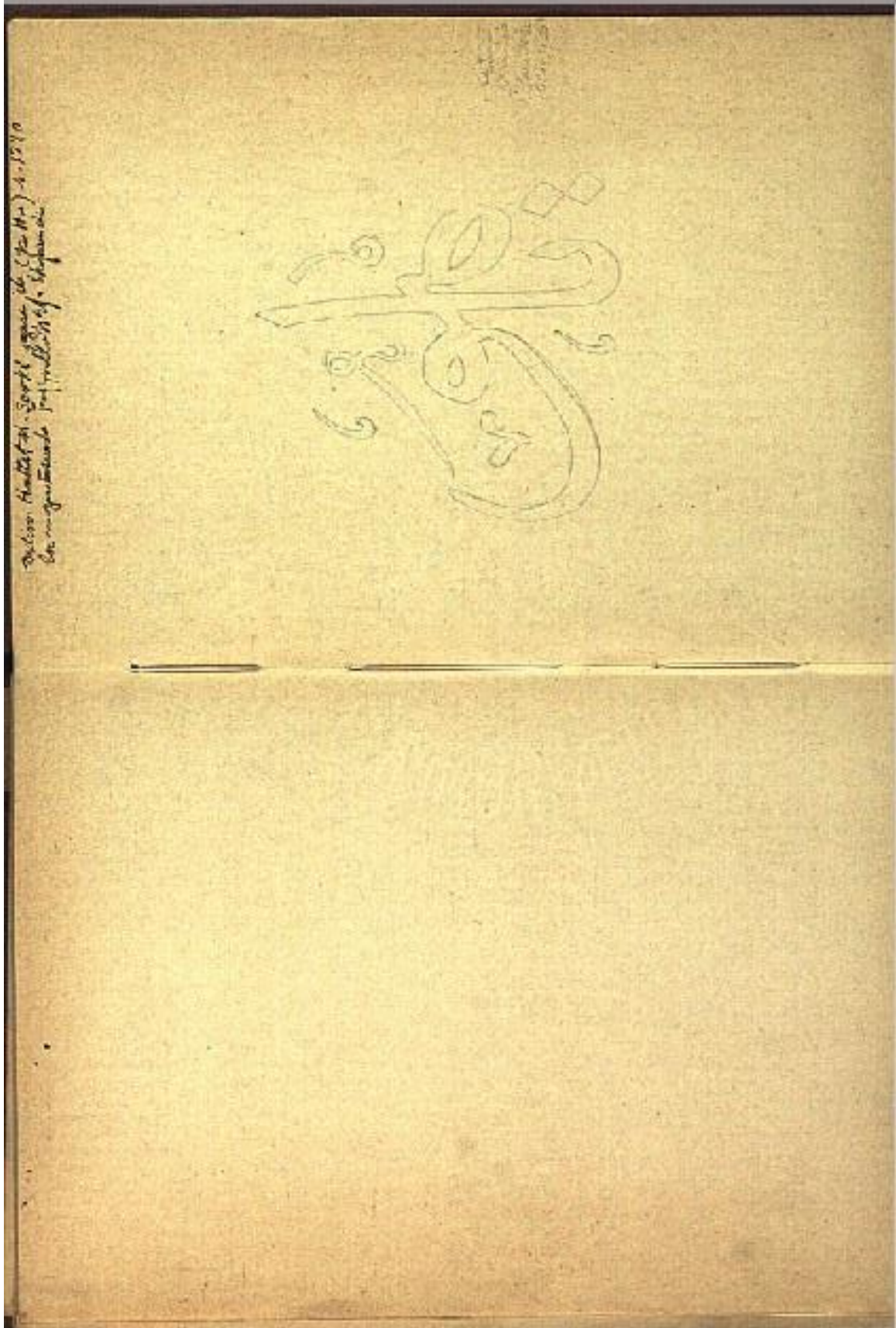
Figure 4: Süleymaniye Yazma Eser Kütüphanesi. Süheyl Ünver Defter. 215.

97

Figure 5: Süleymaniye Yazma Eser Kütüphanesi. Süheyl Ünver Defter. 215.
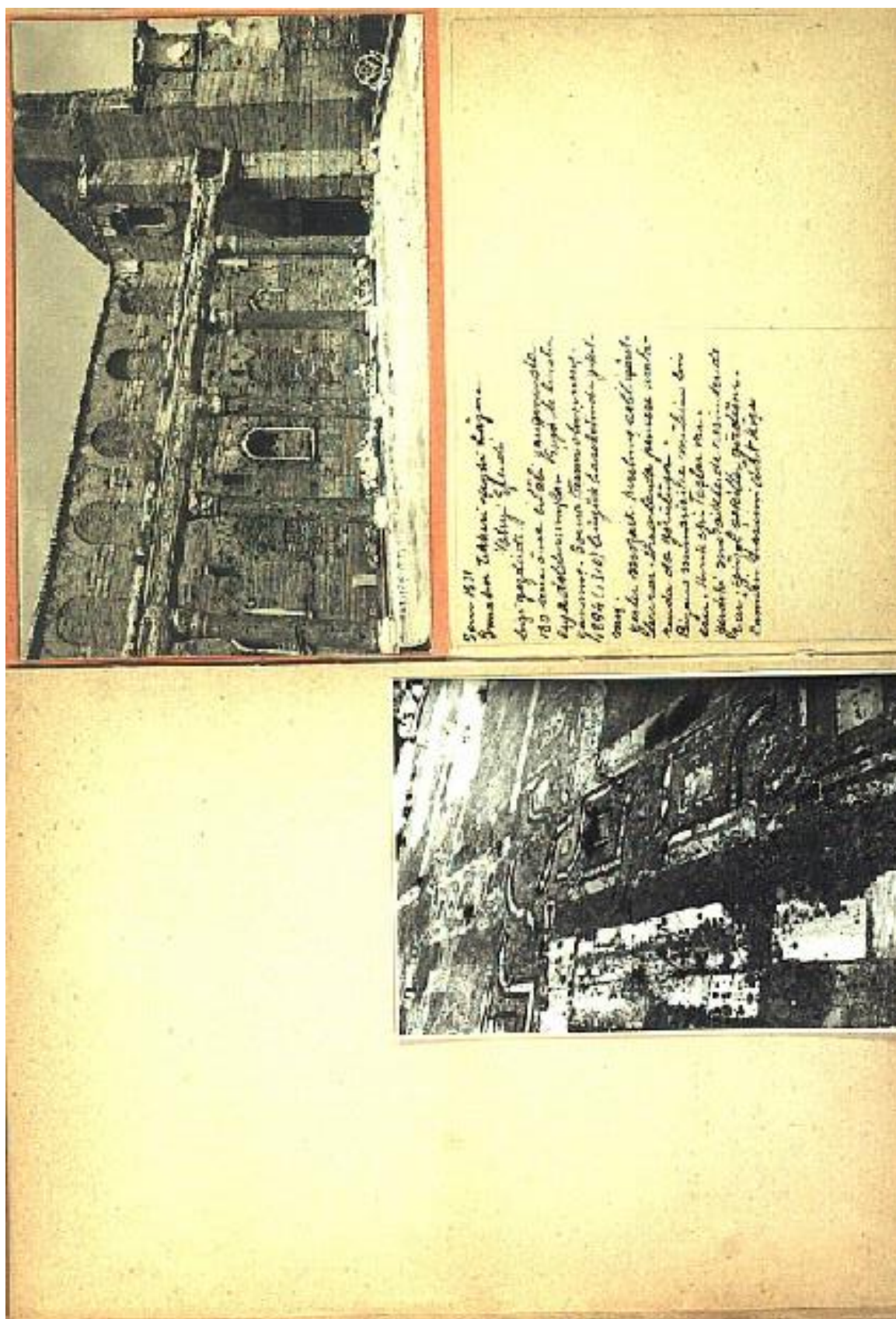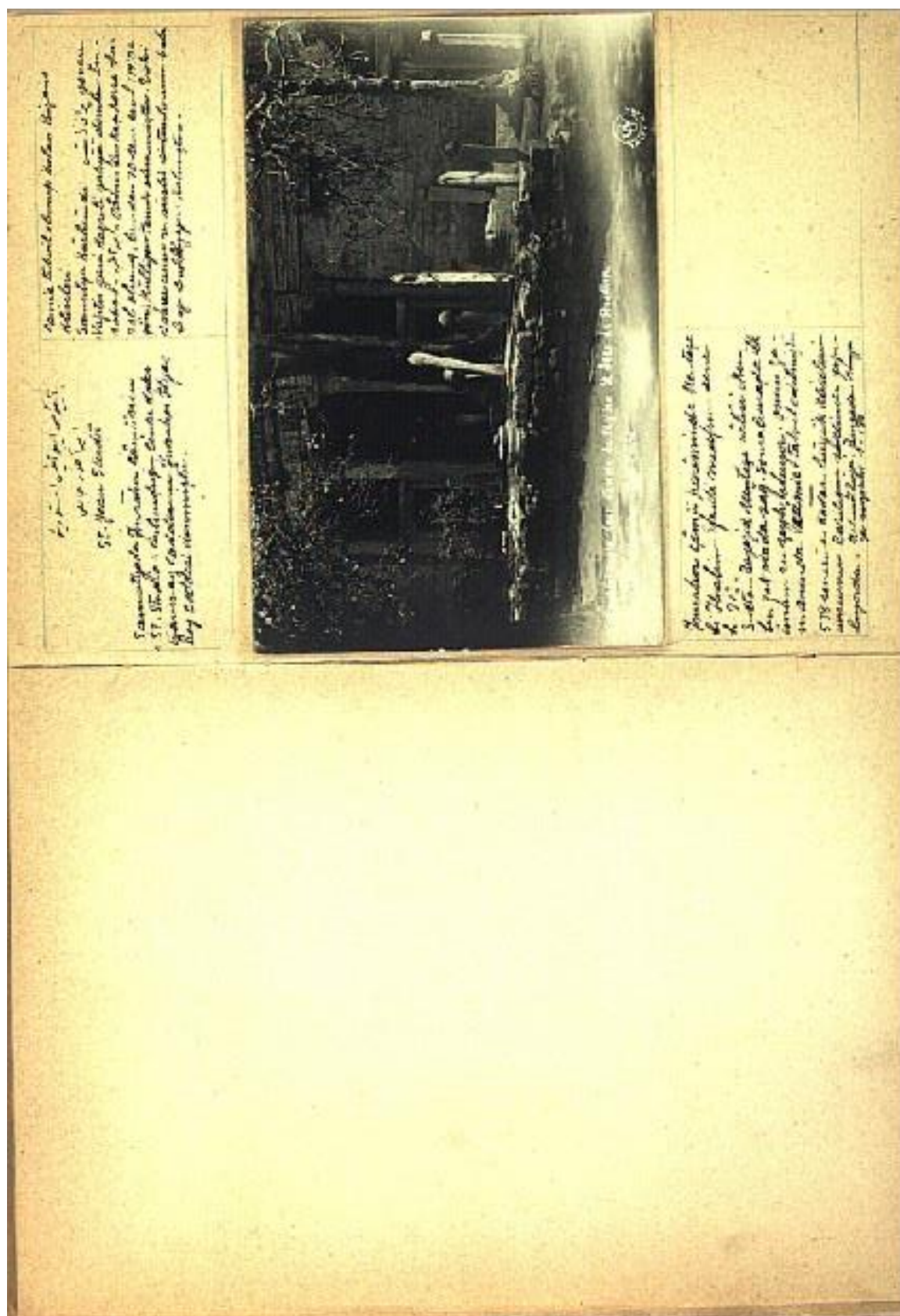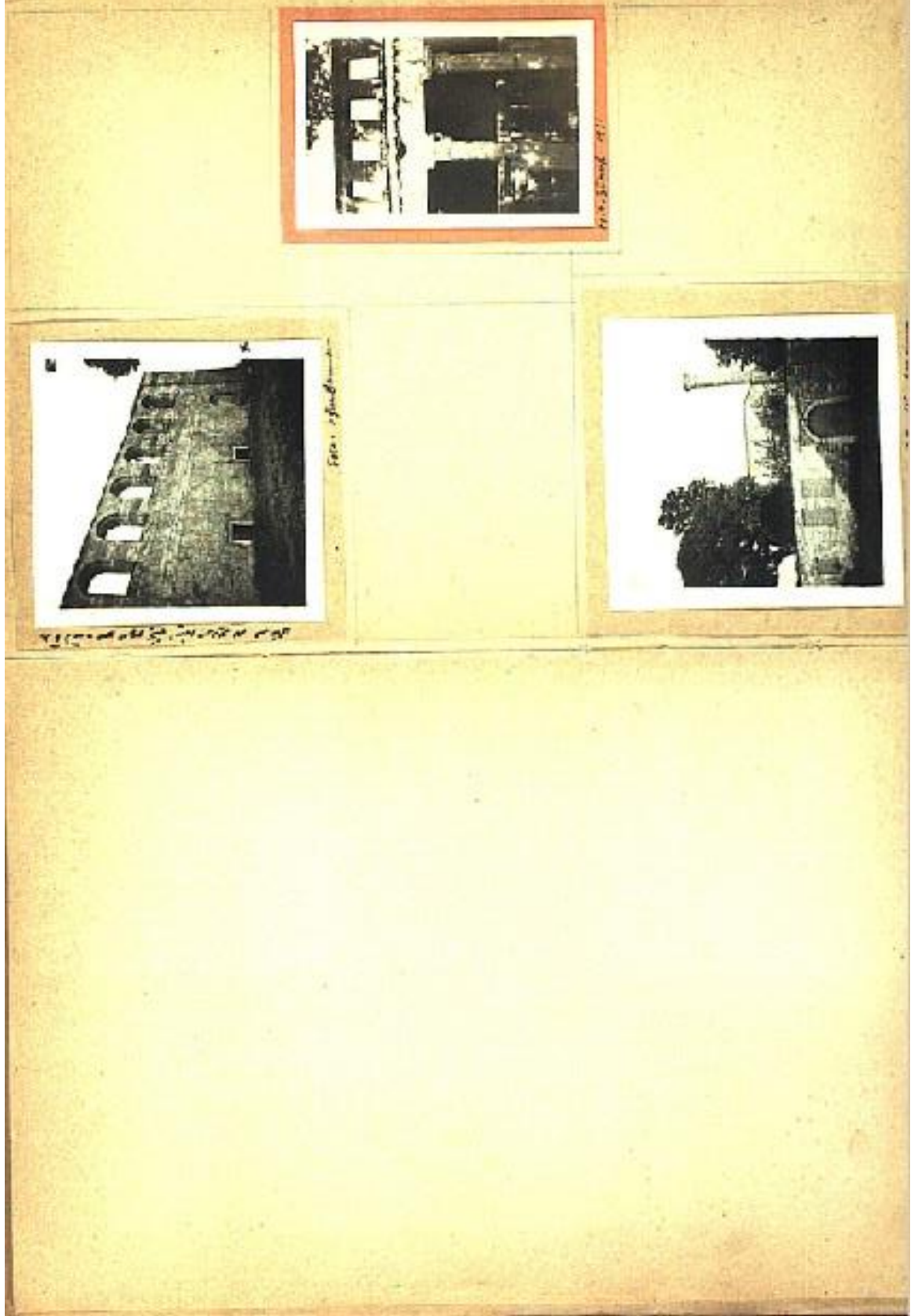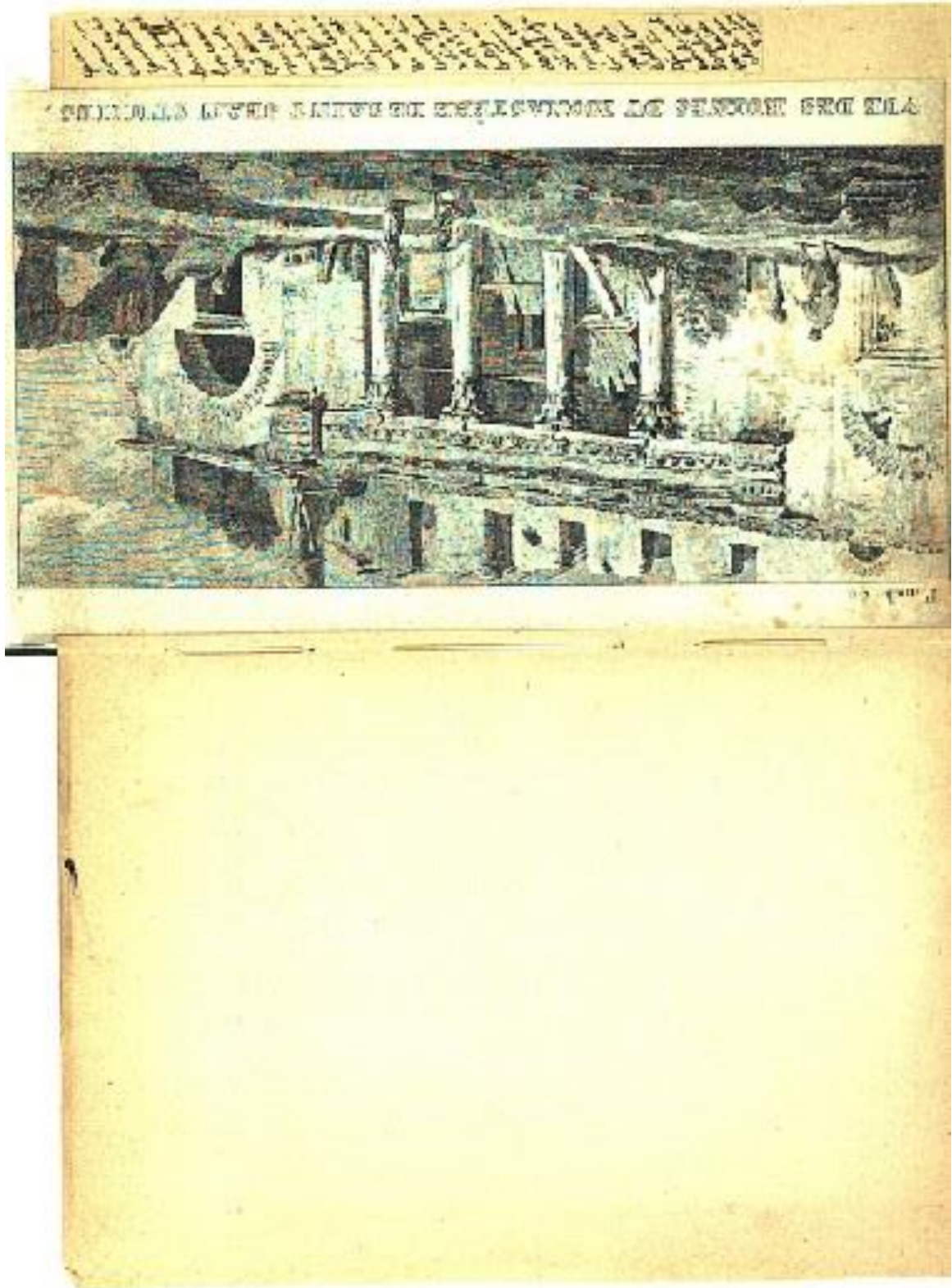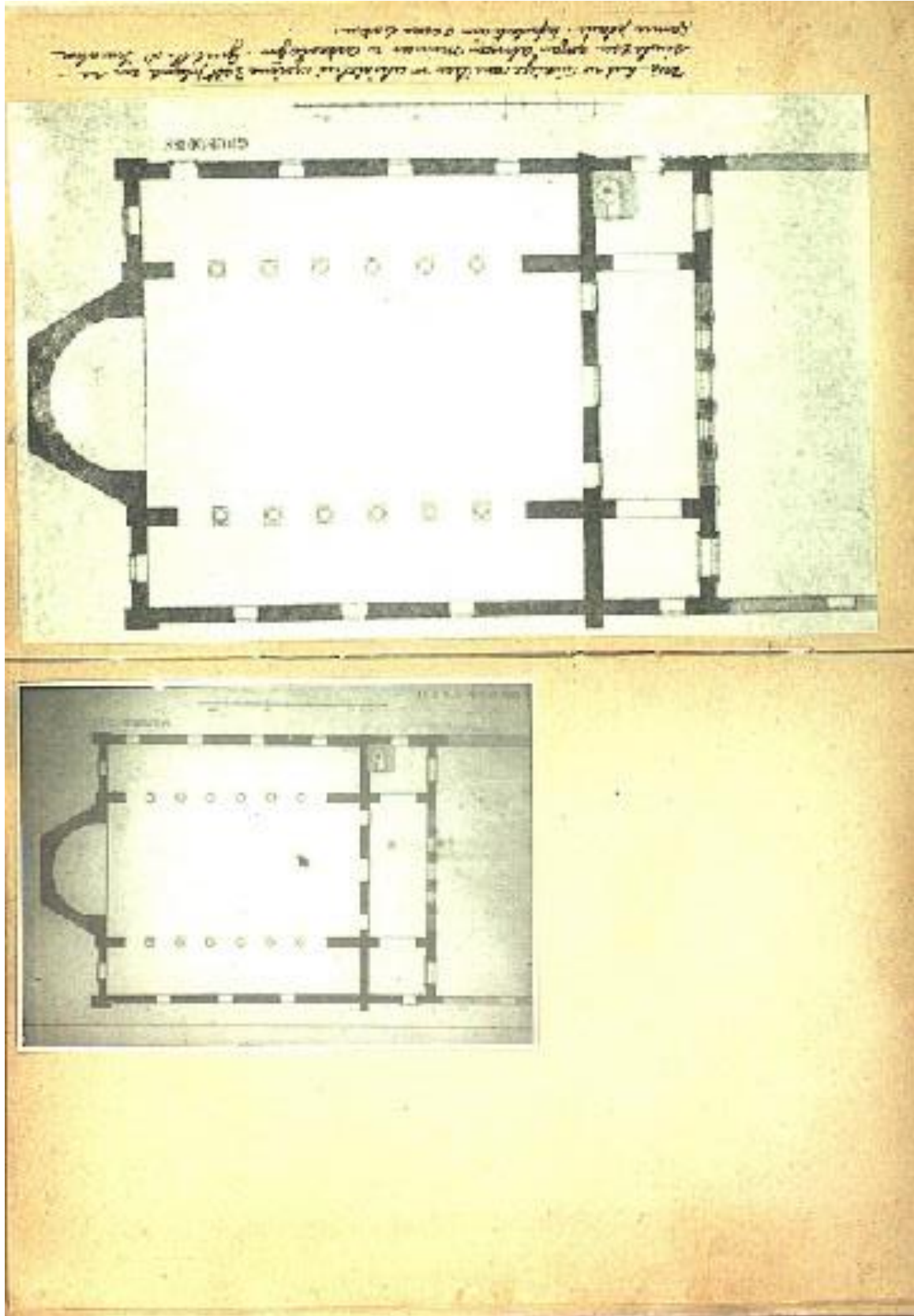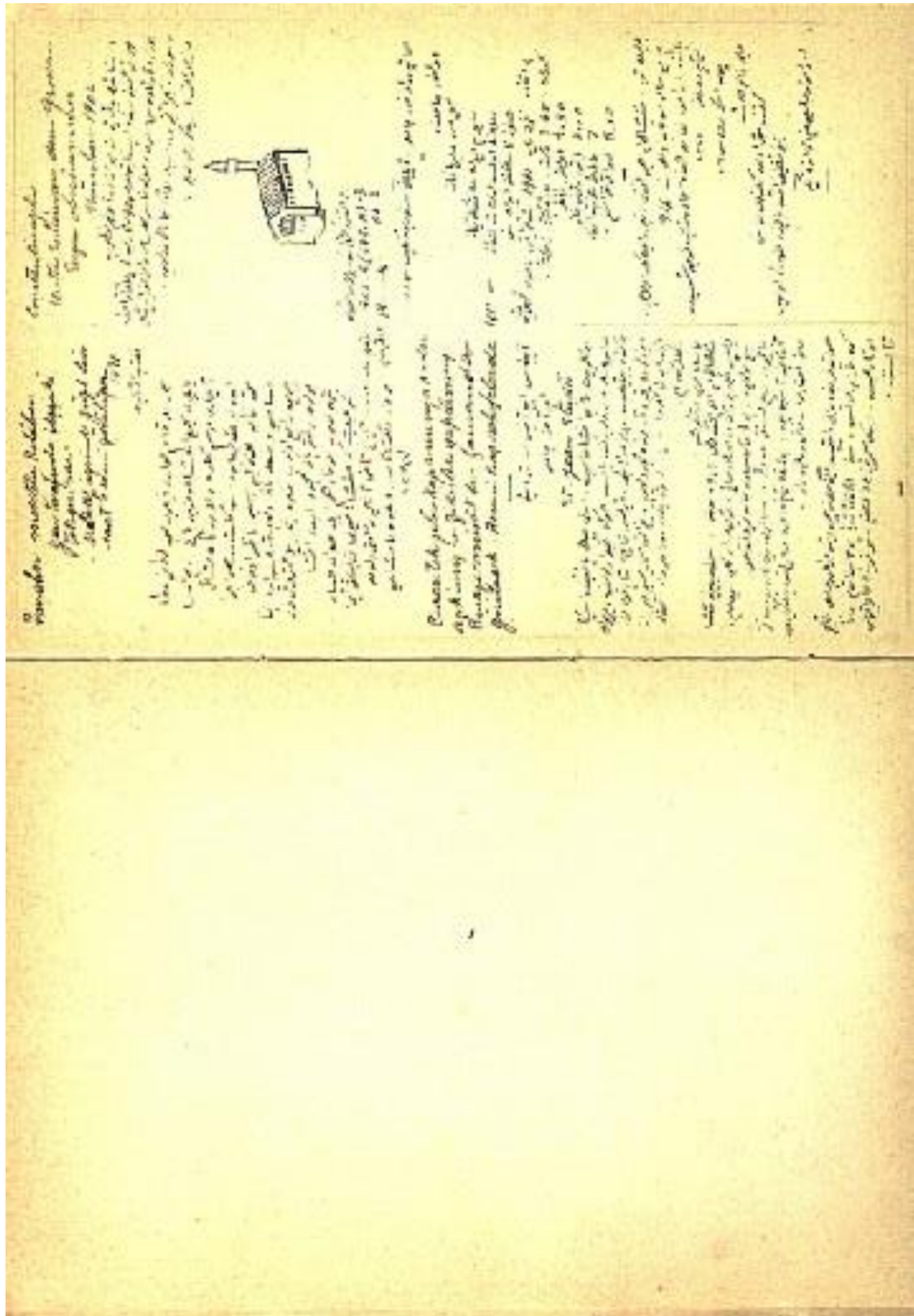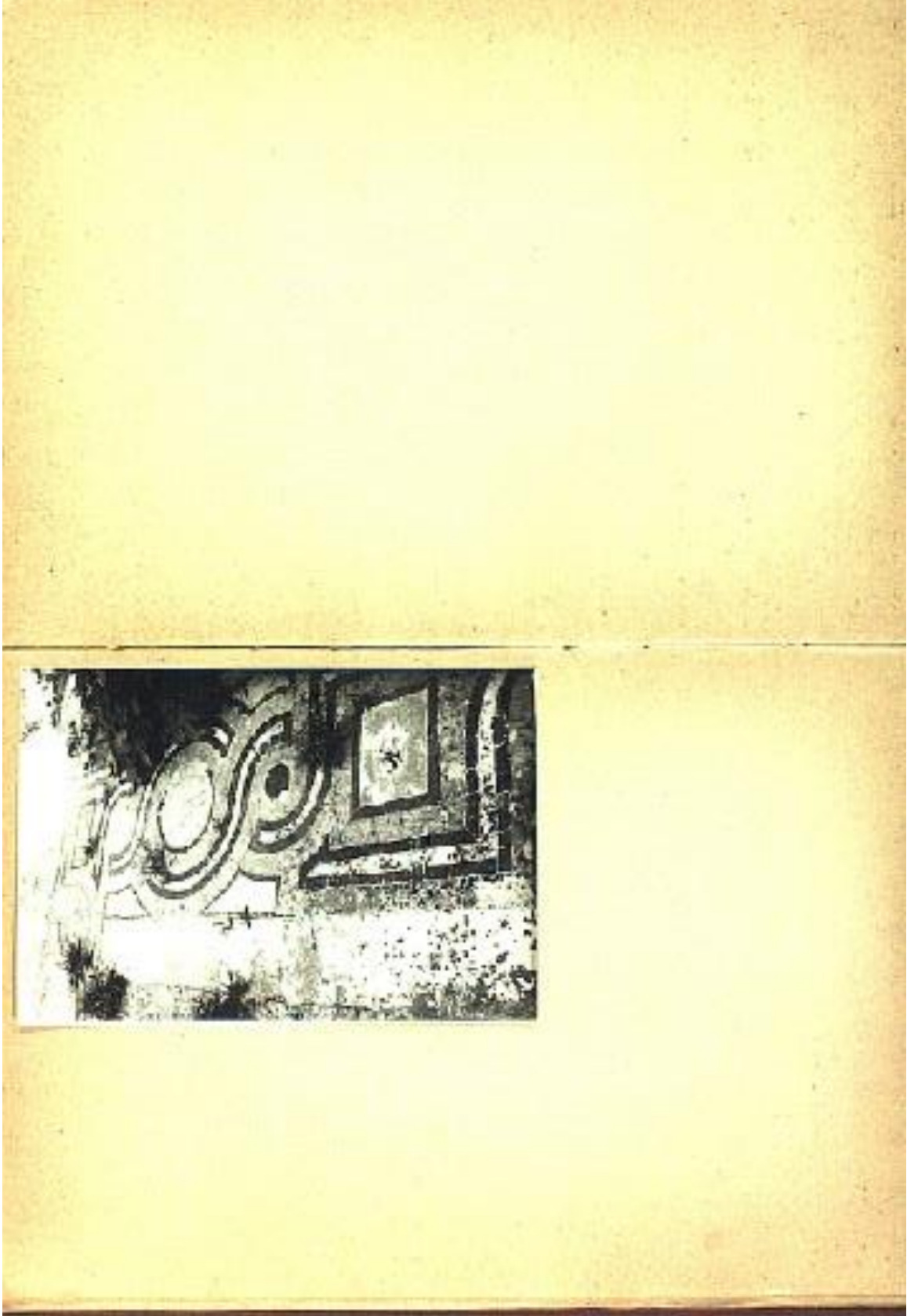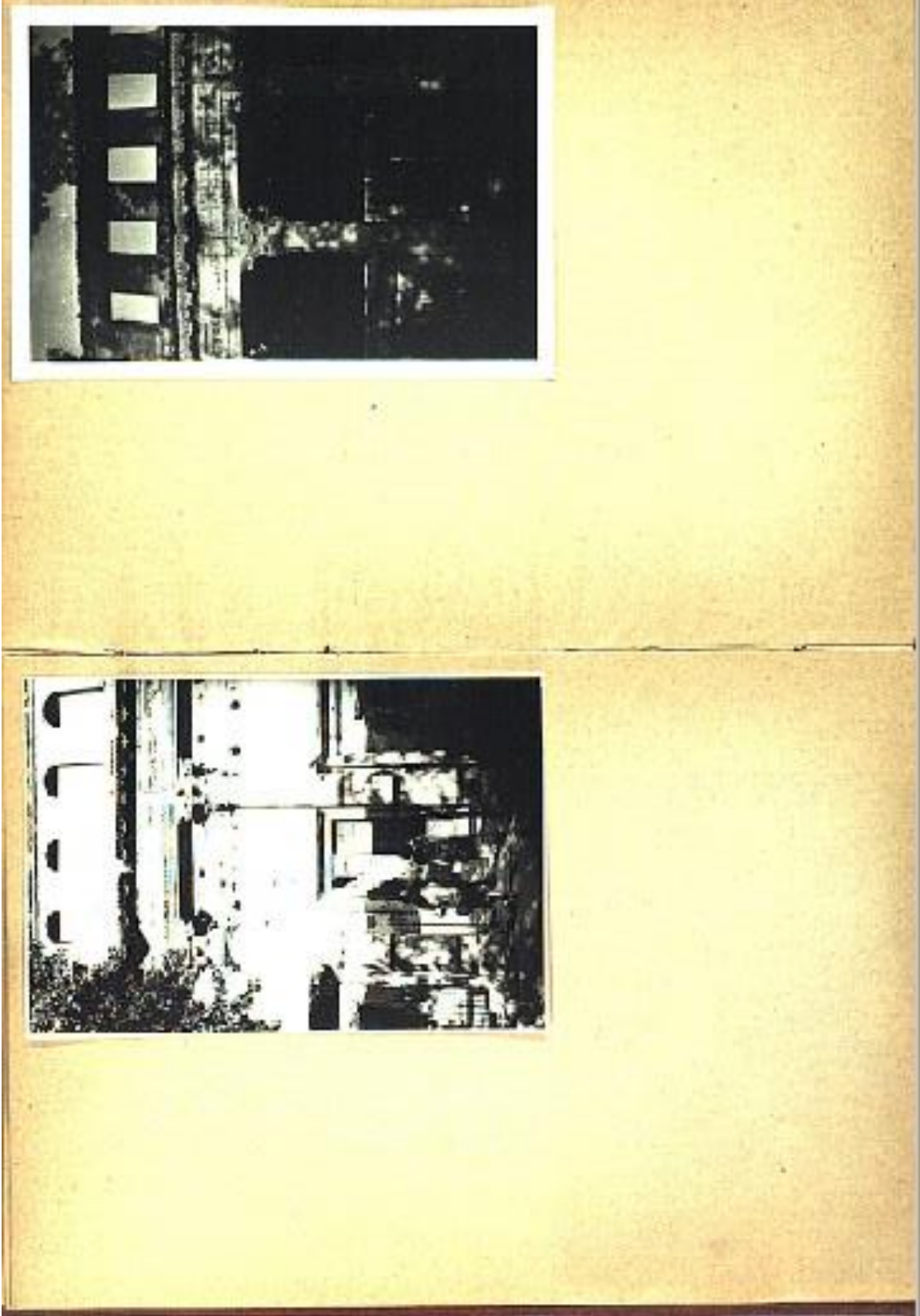
Figure 6: Süleymaniye Yazma Eser Kütüphanesi. Süheyl Ünver Defter. 215.

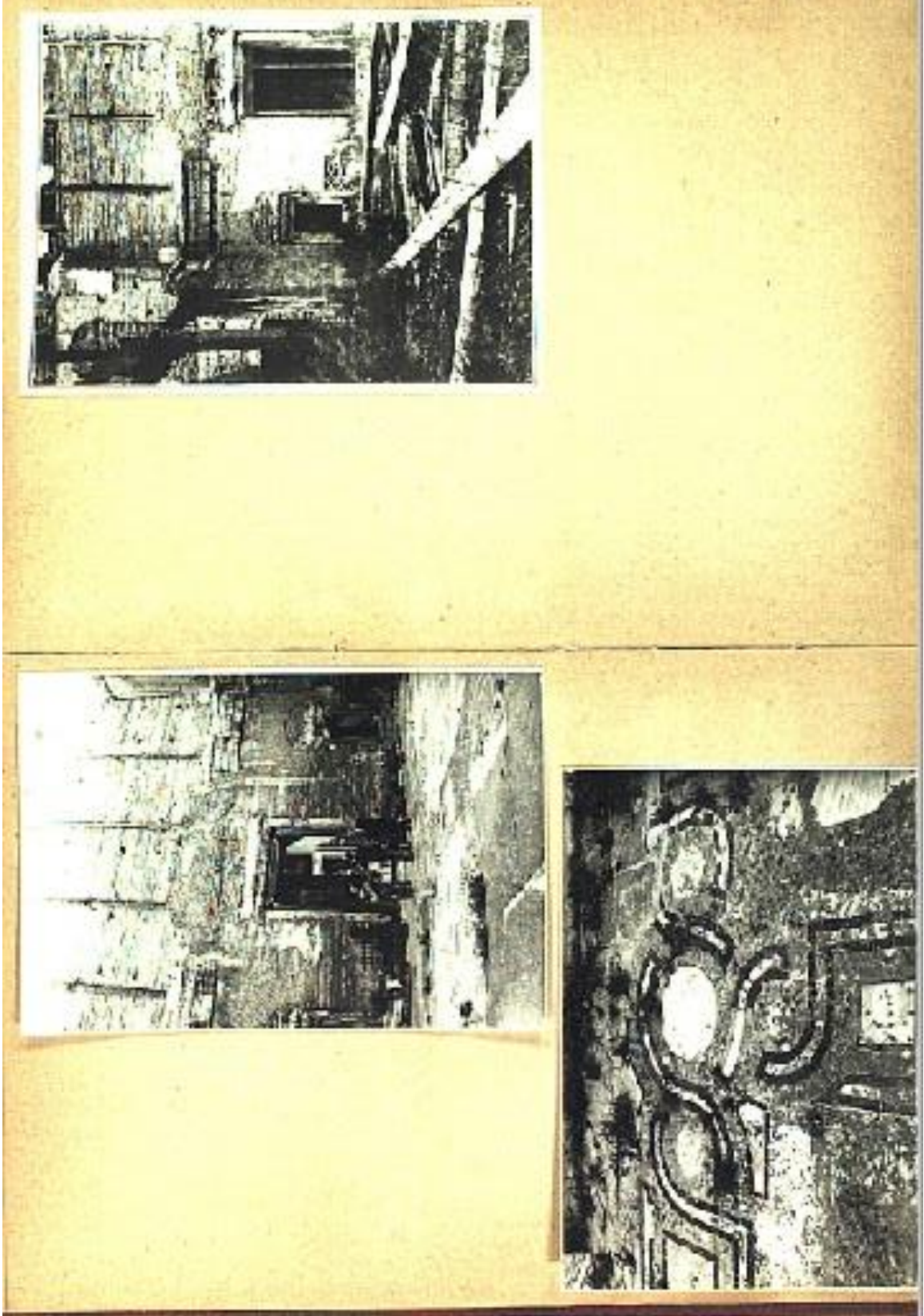*Figure 7: Süleymaniye Yazma Eser Kütüphanesi. Süheyl Ünver Defter. 215.*

Figure 8: Süleymaniye Yazma Eser Kütüphanesi. Süheyl Ünver Defter. 215.

Figure 9: Süleymaniye Yazma Eser Kütüphanesi. Süheyl Ünver Defter. 215.

Figure 10: Süleymaniye Yazma Eser Kütüphanesi. Süheyl Ünver Defter. 215.

Figure 11: Süleymaniye Yazma Eser Kütüphanesi. Süheyl Ünver Defter. 215.

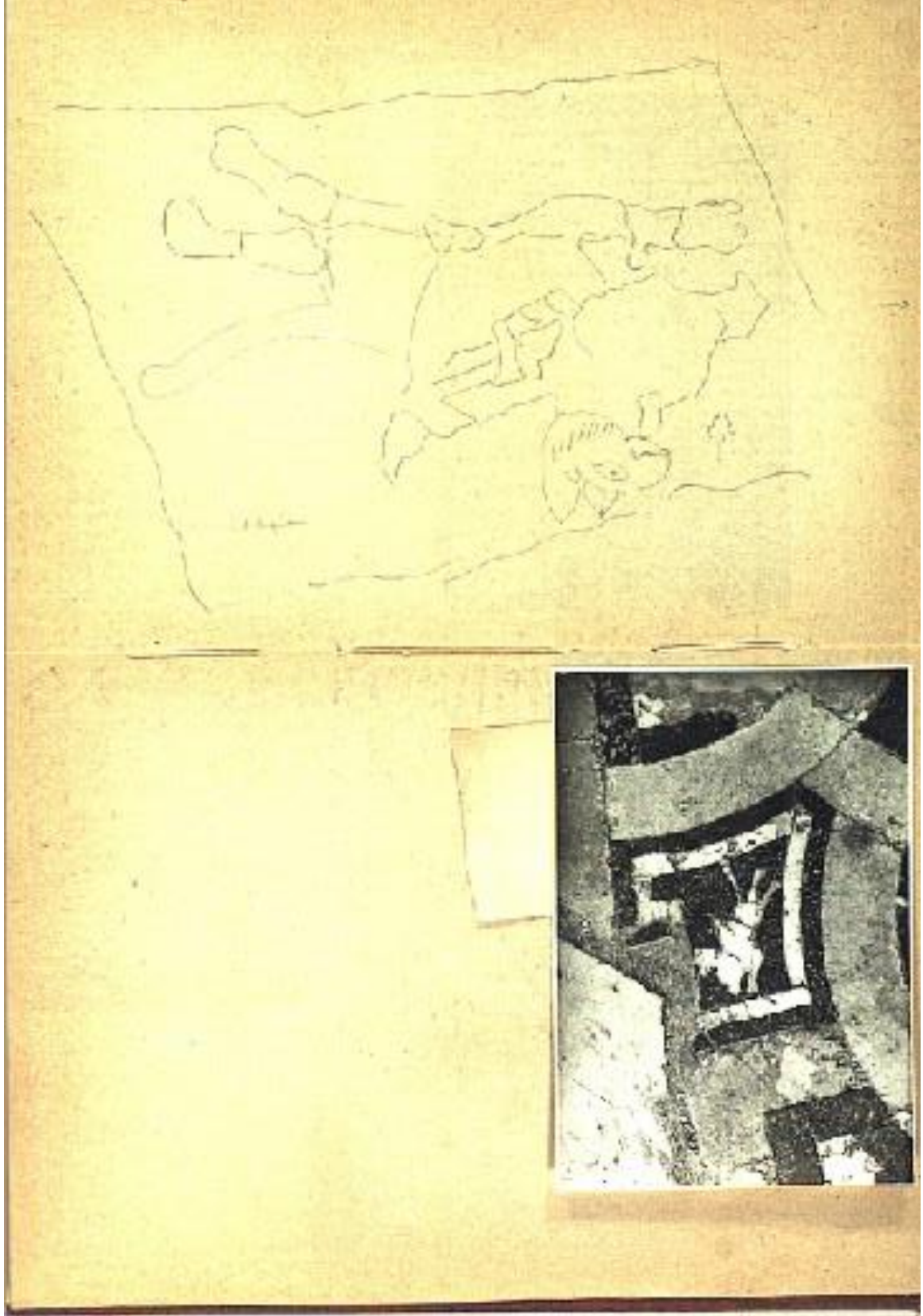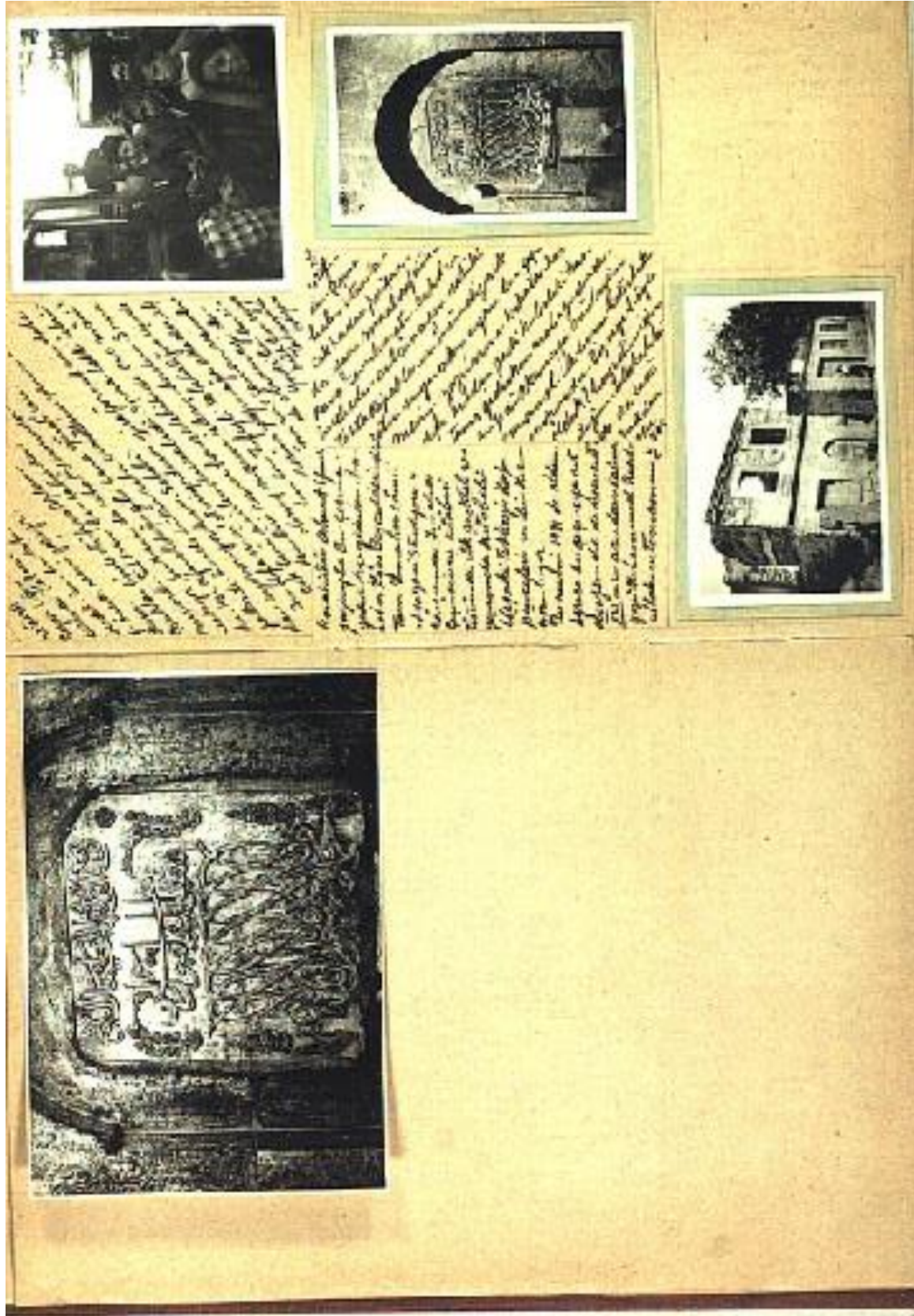*Figure 12: Süleymaniye Yazma Eser Kütüphanesi. Süheyl Ünver Defter. 215.*

Figure 13: Süleymaniye Yazma Eser Kütüphanesi. Süheyl Ünver Defter. 215.

Figure 14: Süleymaniye Yazma Eser Kütüphanesi. Süheyl Ünver Defter. 215.

Figure 15: Süleymaniye Yazma Eser Kütüphanesi. Süheyl Ünver Defter. 215.

Figure 16: Süleymaniye Yazma Eser Kütüphanesi. Süheyl Ünver Defter. 215.

109

Figure 17: Süleymaniye Yazma Eser Kütüphanesi. Süheyl Ünver Defter. 215.

Figure 18: Süleymaniye Yazma Eser Kütüphanesi. Süheyl Ünver Defter. 215.

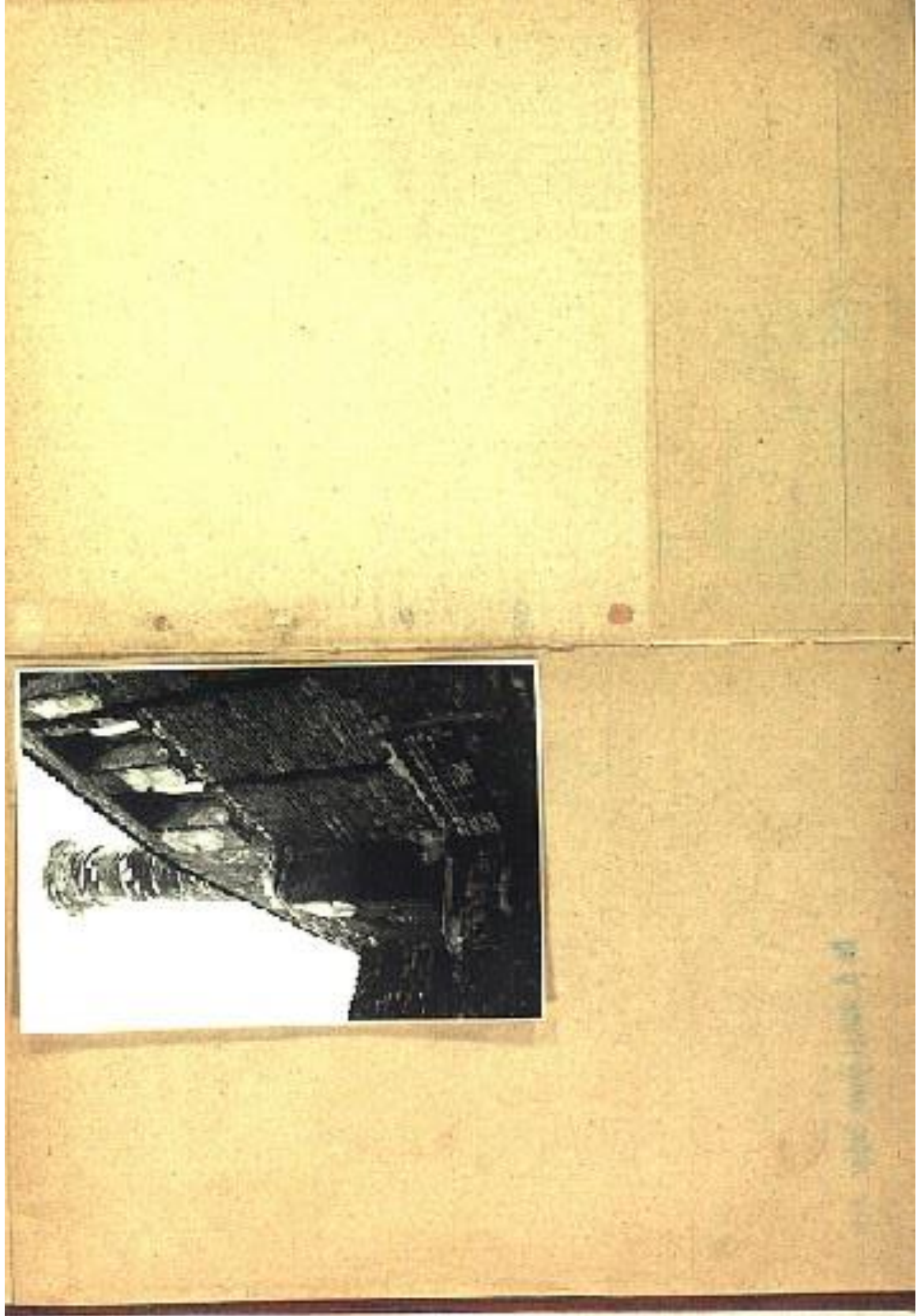*Figure 19: Süleymaniye Yazma Eser Kütüphanesi. Süheyl Ünver Defter. 215.*

Figure 20: Süleymaniye Yazma Eser Kütüphanesi. Süheyl Ünver Defter. 215.

2.5 Catalogue Section 4

2.5.1 Deutsches Archæologisches Institut - Abteilung Istanbul

Original Name of the Institution

Deutsches Archæologisches Institut – Abteilung Istanbul

English Name of the Institution

German Archaeological Institute – Istanbul Department

Earlier Name(s) of the Institution

Deutsches Archæologisches Institut – Abteilung Istanbul

Current Address of the Institution

İnönü Caddesi No: 10, 34437 Gümüşsuyu, Istanbul, Turkey

Tel.: +90 212 393 7600

Founder of the Institution

German Archaeological Institute – Istanbul Department was established for its hundredth birthday by German Foreign Ministry, Department of Culture. The founding director of the department was Martin Schede. In 1944, the department was closed and after the end of the war, Istanbul University took over the trusteeship and sustained the reading operations of its library. The department was reopened in 1954, after the restitution of the institute to Federal Republic of Germany.

Establishment Date of the Institution

1929

Accessibility to the Institution

German Archaeological Institute – Istanbul Department's photo archive is open on Mondays 09:00-12:00 and 13:00-16:00, and on Wednesdays 13:00-16:00 for the public for the research purposes. A part of the archival sources is already available online and others are rapidly being included in the database of ARACHNE. The archive provides service for processing of image requests, including, image search and selection according to order, creation of scans, and clarification of copyrights and terms of use. The reimbursement of costs and compensations for use of the archival sources depend on the type of utilization, including, private, scientific and commercial purposes.

Major Collections of the Institution

German Archaeological Institute – Istanbul Department incorporates editorial office, library, general archive, photo archive and archive dedicated to study of Pergamum. The collection of the photo archive focuses on archaeological objects in museums of the Republic of Turkey, excavation sites and monuments across Turkey, historical buildings and architecture of Constantinople and Istanbul, and inhabitants of Turkey from the nineteenth century onwards. The photographs captured by Ottoman photographers, for instance, Sebah, Joaillier, Kargopulo, Berggren and Freres, create a unique part of the collection. The collection holds several photographs from Syria, Bulgaria, Greece, Italy, Lebanon, Cyprus, Yemen and Africa as well.

Research Sources on the Monumental Site

Quality: Digitized and non-digitized sources

Quantity: The photo archive's inventory currently comprises around 100.000 image carriers, including, glass plates, negatives scrolls, 35-mm and large-format negatives. Digitization of the image carriers is an ongoing project of the archive. The archive also continues to create new visual depictions to extend its collection. While some of the site relevant visual depictions are digitized and accessible online as well as on request, some are still in the process of digitization and can be only accessed by visiting the archive in person. While most of the visual depictions of the site are dating to twentieth century and created on spot, the collection also holds a wide range of photographs of architectural fragments of the site that are safeguarded in museums.

Creator(s) – Author(s):

Otto Feld, Alfons Maria Schneider, Jean Ebersolt, Adolphe Thiers, Wolfgang Müller-Wiener, Wolf Schiele, Urs Peschlow, Jean Pascal Sebah and Polycarpe Joaillier

Accessibility:

Digitized: Yes

Published: Yes

Exhibited: No

2.5.2 Individual Introductions

The site relevant visual depictions safeguarded in the inventory of German Archaeological Institute – Istanbul Department are the works of professionals and amateurs from a wide range of disciplines. The 84 black-and-white photographs and 4 illustrations presented in this section of the catalogue were created by archaeologists, historians, architects and professional photographers between 1922 and 1977. Apart from their individual motives to visit the site, they all happened to visually document this significant legacy by reflecting on their subjective experiences.

Otto Feld (1928-2011) was a distinguished professor of Christian archaeology and art history, who conducted research in German Archaeological Institute – Istanbul Department between 1965 and 1969.

Alfons Maria Schneider (1896-1952) was an archaeologist and Byzantinist, who served as an assistant in German Archaeological Institute – Istanbul Department between 1943 and 1944.

Jean Ebersolt (1879-1933) was an archaeologist and historian of Byzantine studies and French art. He published one of the most significant contributions for the study of Byzantine churches of Istanbul, *"Les églises de Constantinople"*, in 1913 together with architect Adolphe Thiers (1878-1957).

Wolfgang Müller Wiener (1923-1991) was an architectural historian, archaeologist and Byzantinist, who was elected as the first director of German Archaeological Institute – Istanbul Department in 1976. Together with Wolf Schiele, they published an extensive visual lexicon on topography of Istanbul.

Urs Peschlow (1943-present) is an archaeologist and Byzantinist, who conducted research in German Archaeological Institute – Istanbul Department in 1971 and was granted as a fellow of German Research Foundation in Istanbul between 1975 and 1979.

Jean Pascal Sebah (1872-1947) was a photographer, partnered with another photographer, Polycarpe Joaillier (1848-1904). In 1893, Sultan Abdülhamid II sponsored fifty-one photographic albums representing the span of the Ottoman Empire with two of the volumes produced by Sebah and Joaillier.

2.5.3 Visual Depictions

Figure 1: D-DAI-IST-KB22972.

Figure 2: D-DAI-IST-KB01422.
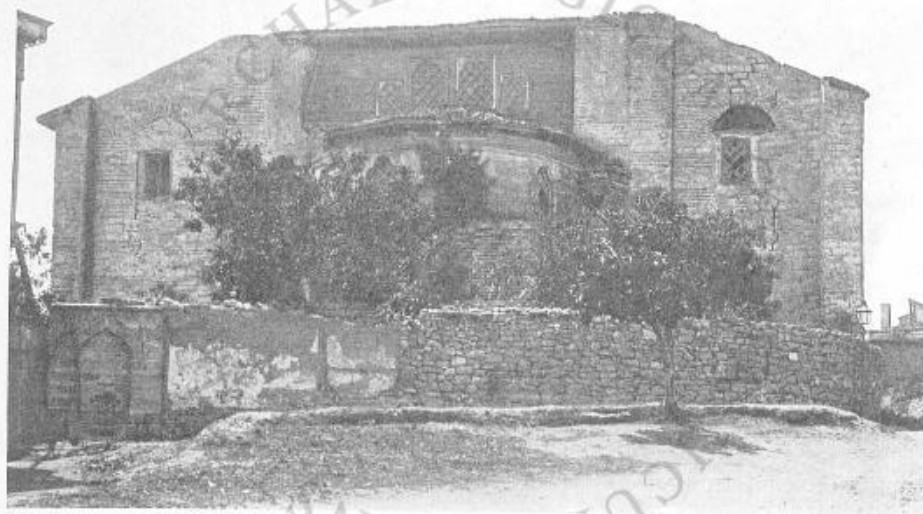
FIG. 4. — Façade orientale.

Figure 3: D-DAI-IST-KB5560.

Figure 4: D-DAI-IST-1024.

Figure 5: D-DAI-IST-R2378.

Figure 6: D-DAI-IST-R2432.

Figure 7: D-DAI-IST-2686.

Figure 8: D-DAI-IST-R2430.

Figure 9: D-DAI-IST-2687.

Figure 10: D-DAI-IST-R1940.

Figure 11: D-DAI-IST-R1939.

Figure 12: D-DAI-IST-R2371.

Figure 13: D-DAI-IST-1029.

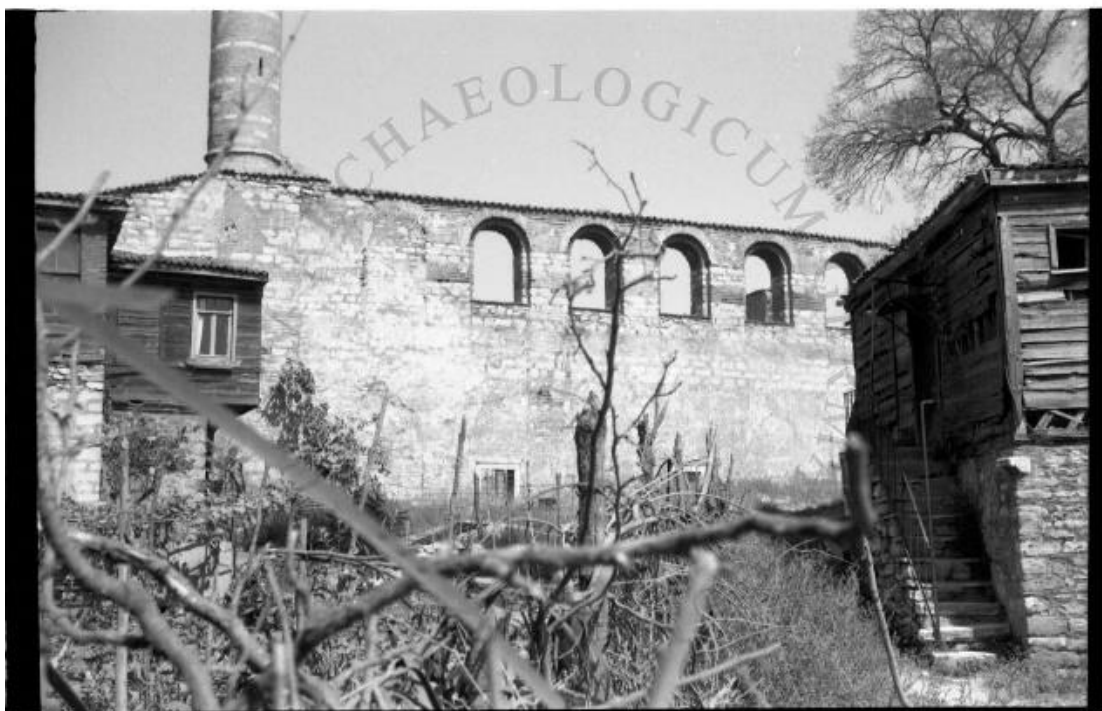*Figure 14: D-DAI-IST-KB01424.*

Figure 15: D-DAI-IST-R1946.
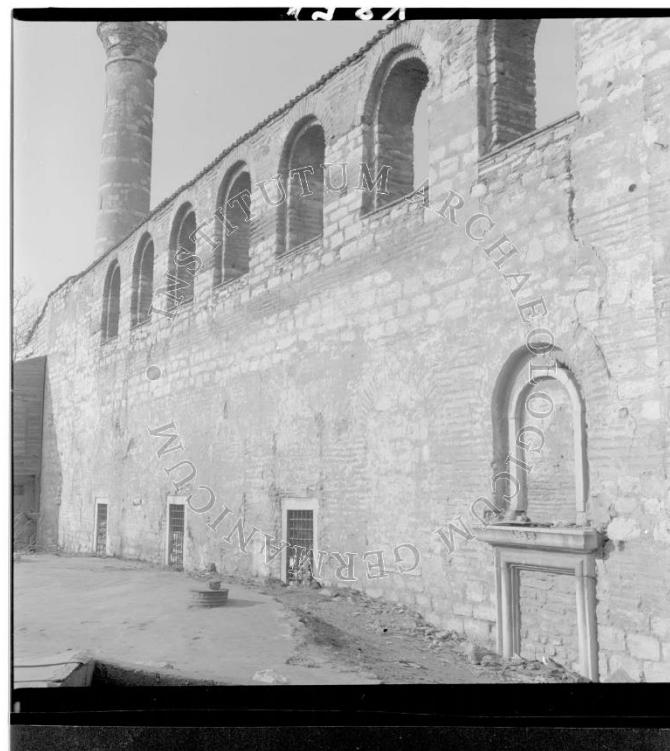
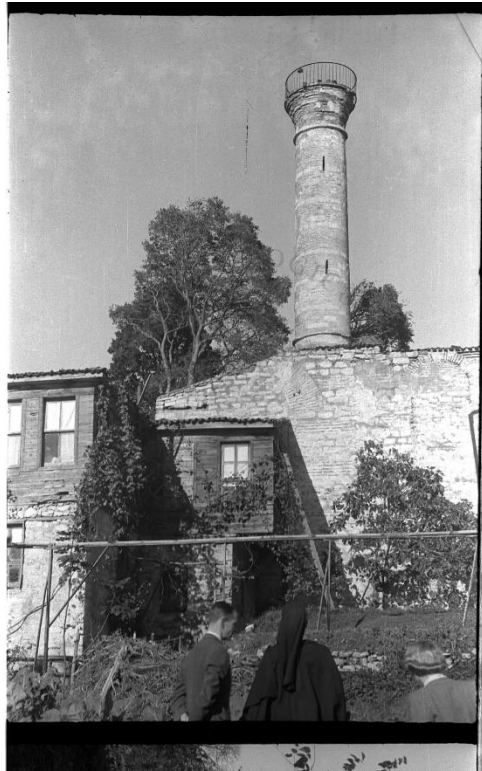*Figure 16: D-DAI-IST-R1981.*

Figure 17: D-DAI-IST-R2433.

Figure 18: D-DAI-IST-KB22973.

Figure 19: D-DAI-IST-KB01425.

Figure 20: D-DAI-IST-1032.

Figure 21: D-DAI-IST-1030.

Figure 22: D-DAI-IST-1031.

Figure 23: D-DAI-IST-KB7019.

Figure 24: D-DAI-IST-R10153.

Figure 25: D-DAI-IST-KB13207.

Figure 26: D-DAI-IST-KB7138.

Figure 27: D-DAI-IST-R2367.

Figure 28: D-DAI-IST-R5994.

Figure 29: D-DAI-IST-1025.

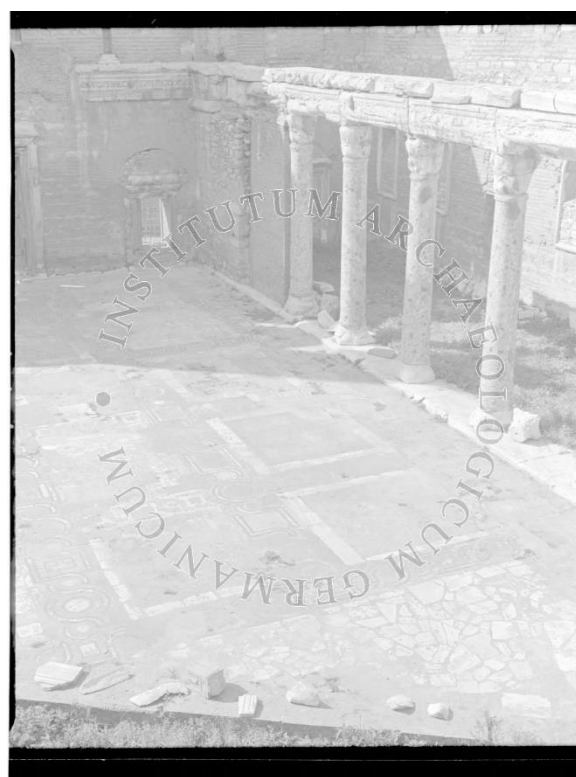*Figure 30: D-DAI-IST-KB01423.*

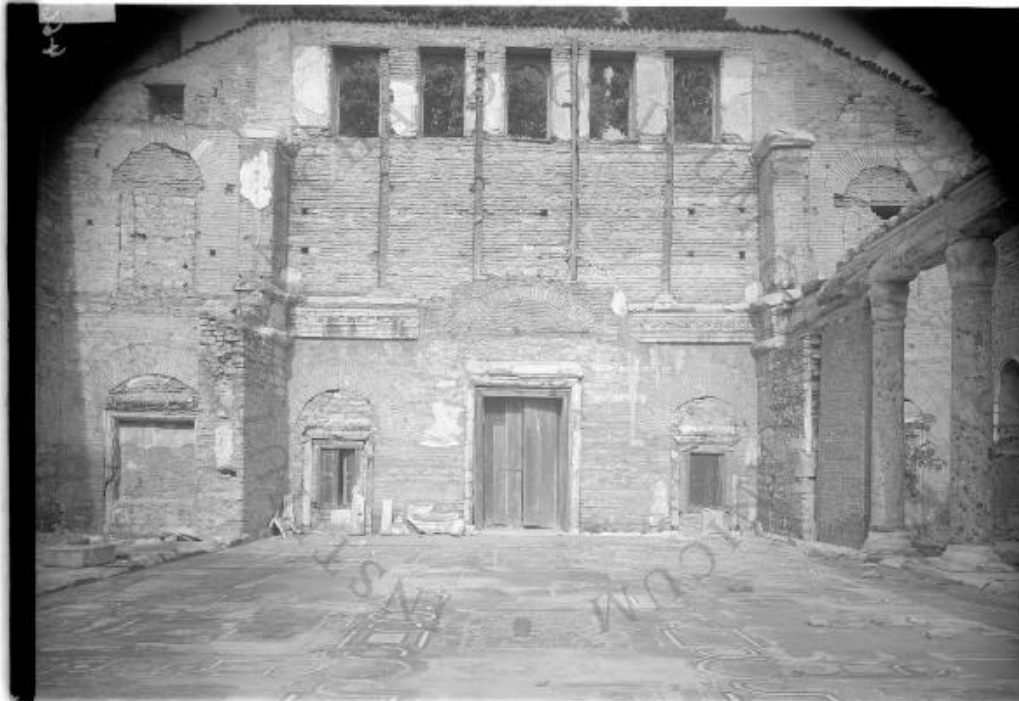*Figure 31: D-DAI-IST-1027.*

Figure 32: D-DAI-IST-2688.

Figure 33: D-DAI-IST-R2445.

Figure 34: D-DAI-IST-R2444.

Figure 35: D-DAI-IST-2277.

Figure 36: D-DAI-IST-2685.

Figure 37: D-DAI-IST-1026.

Figure 38: D-DAI-IST-R2366.

Figure 39: D-DAI-IST-R2368.

Figure 40: D-DAI-IST-KB13208.

Figure 41: D-DAI-IST-KB1361.

Figure 42: D-DAI-IST-KB1360.

Figure 43: D-DAI-IST-KB6983.

Figure 44: D-DAI-IST-1028.

Figure 45: D-DAI-IST-R12522.

Figure 46: D-DAI-IST-R12486.

Figure 47: D-DAI-IST-R2435.

Figure 48: D-DAI-IST-R12475.

Figure 49: D-DAI-IST-KB1347.

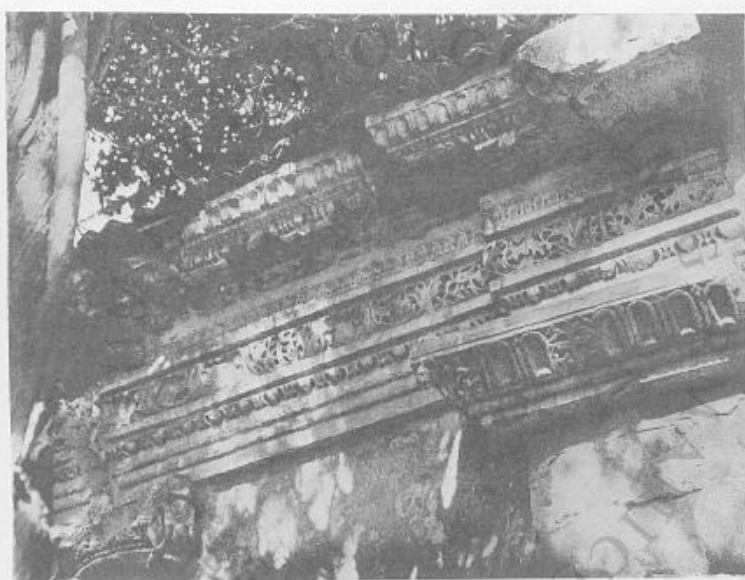*Figure 50: D-DAI-IST-R1042.*

Figure 51: D-DAI-IST-9796.

Figure 52: D-DAI-IST-KB5558.
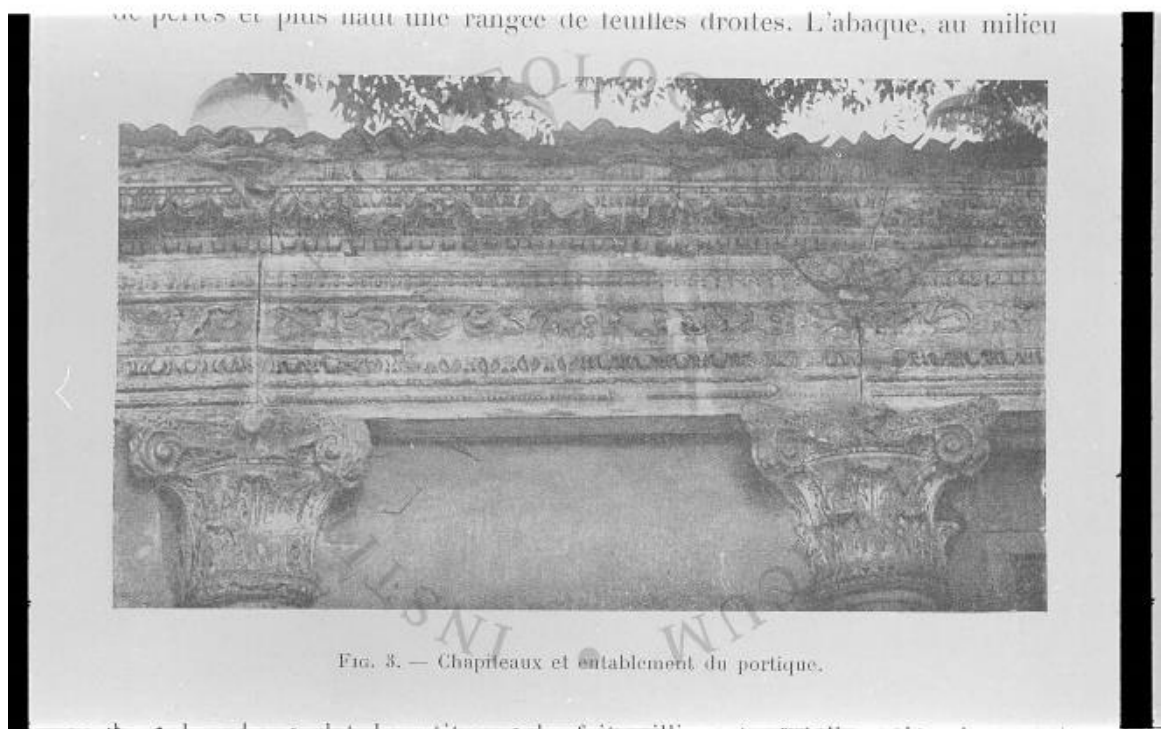
Figure 53: D-DAI-IST-KB5559.

Figure 54: D-DAI-IST-R12523.

Figure 55: D-DAI-IST-R12524.

Figure 56: D-DAI-IST-KB1405.

Figure 57: D-DAI-IST-R2434.

Figure 58: D-DAI-IST-R12036.

Figure 59: D-DAI-IST-R1044.

Figure 60: D-DAI-IST-KB1363.

Figure 61: D-DAI-IST-KB1366.

Figure 62: D-DAI-IST-KB1375.

Figure 63: D-DAI-IST-KB1433.

Figure 64: D-DAI-IST-KB1436.

Figure 65: D-DAI-IST-KB1390.

Figure 66: D-DAI-IST-KB1401.

Figure 67: D-DAI-IST-KB1425.

Figure 68: D-DAI-IST-KB1428.

Figure 69: D-DAI-IST-KB1414.

Figure 70: D-DAI-IST-KB1432.

Figure 71: D-DAI-IST-KB1429.

Figure 72: D-DAI-IST-KB1410.

Figure 73: D-DAI-IST-KB1440.

Figure 74: D-DAI-IST-R783.

Figure 75: D-DAI-IST-R784.

Figure 76: D-DAI-IST-R785.

Figure 77: D-DAI-IST-R786.

Figure 78: D-DAI-IST-R781.

Figure 79: D-DAI-IST-KB10467.

Figure 80: D-DAI-IST-KB10468.

Figure 81: D-DAI-IST-KB10469.

Figure 82: D-DAI-IST-KB1373.

Figure 83: D-DAI-IST-2283.
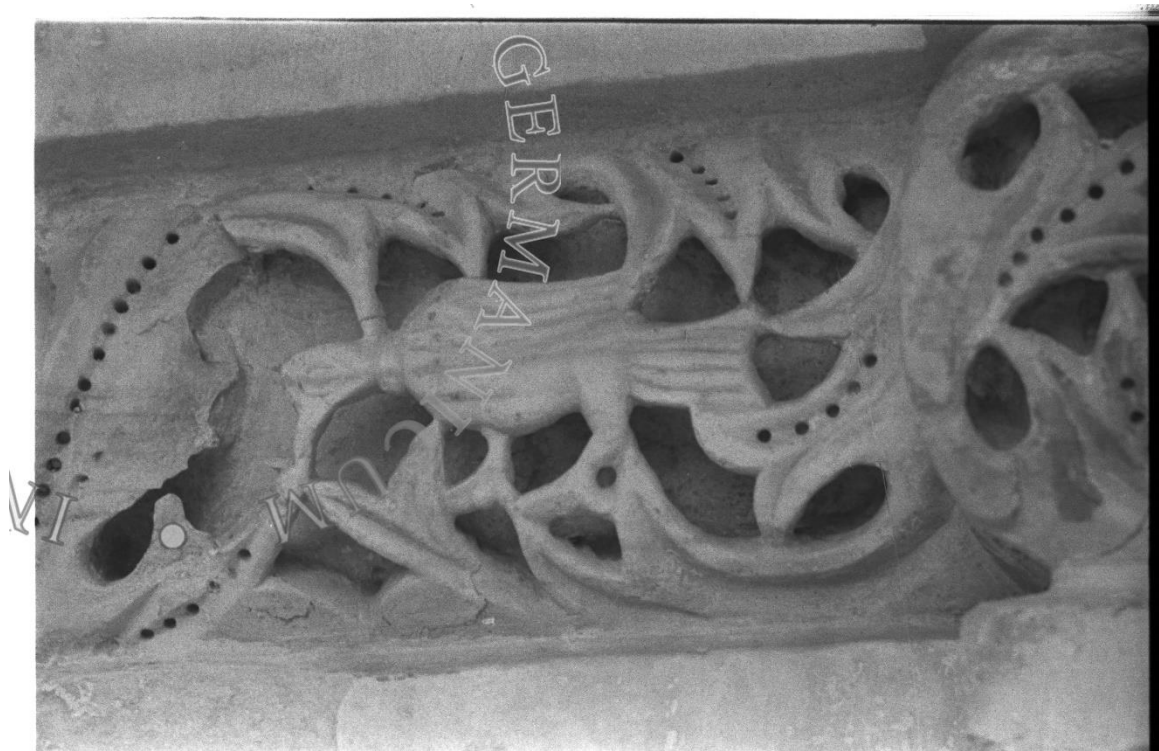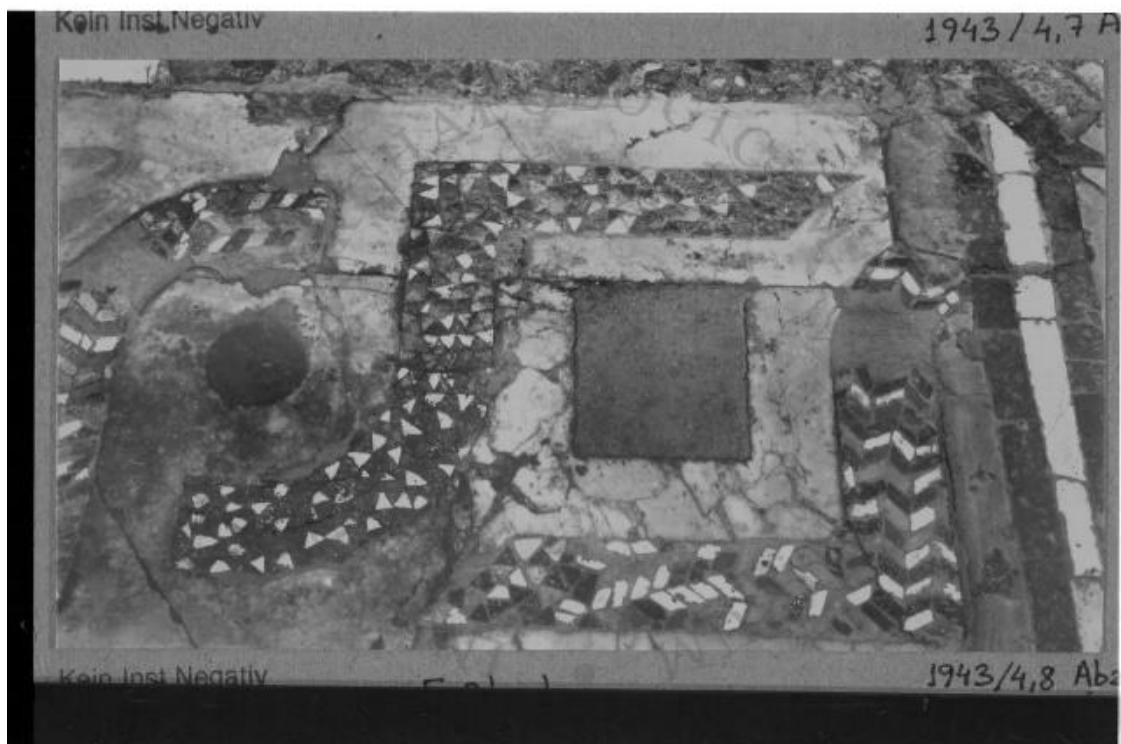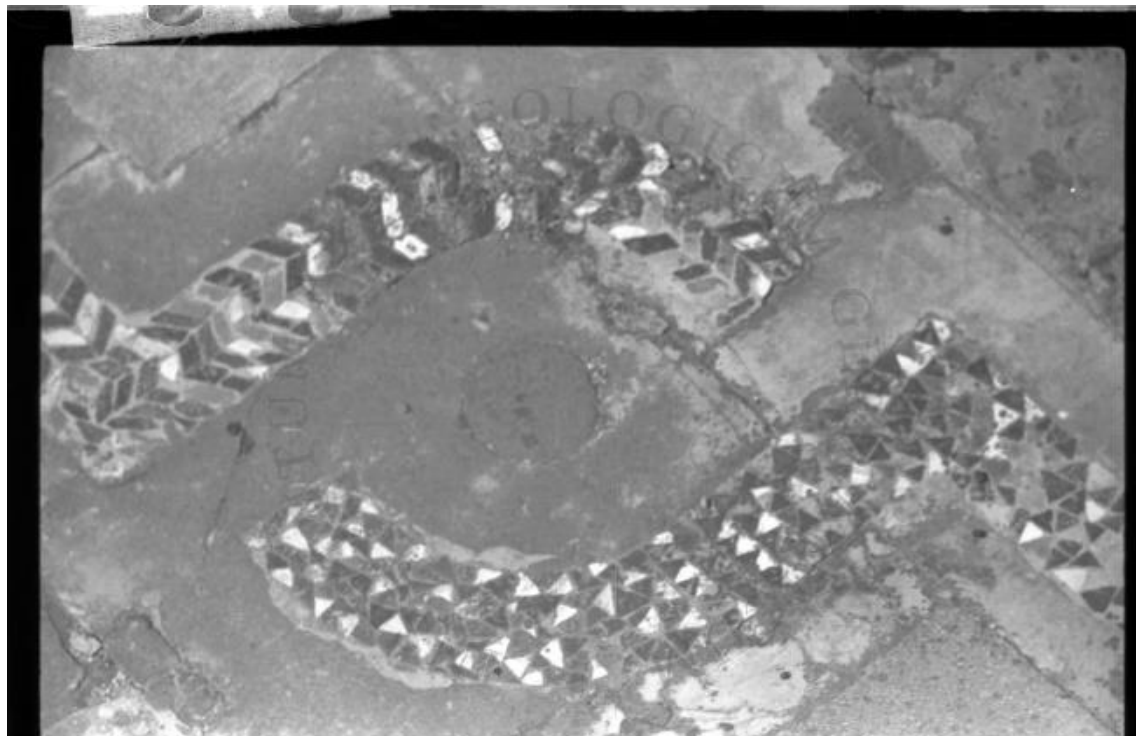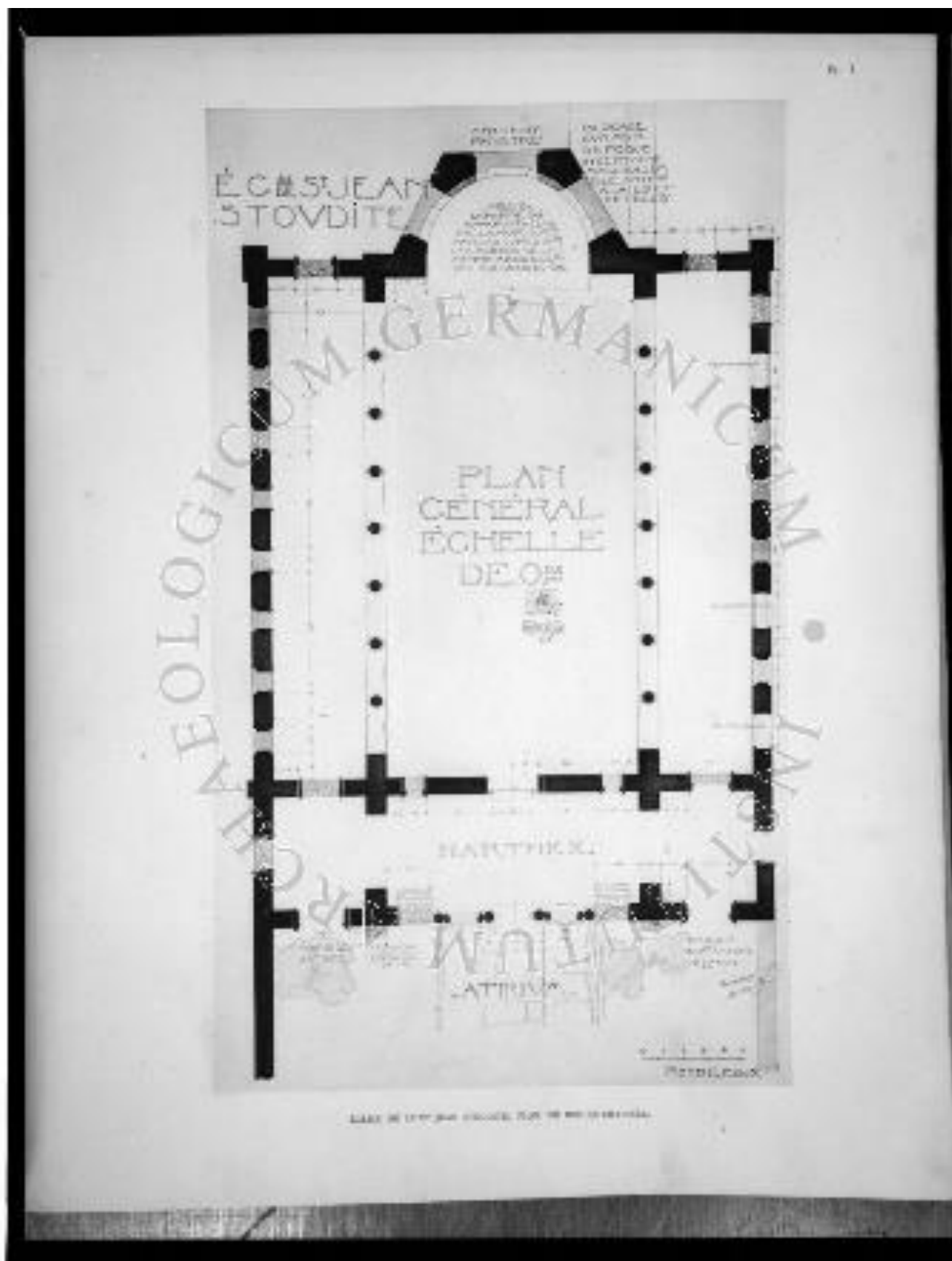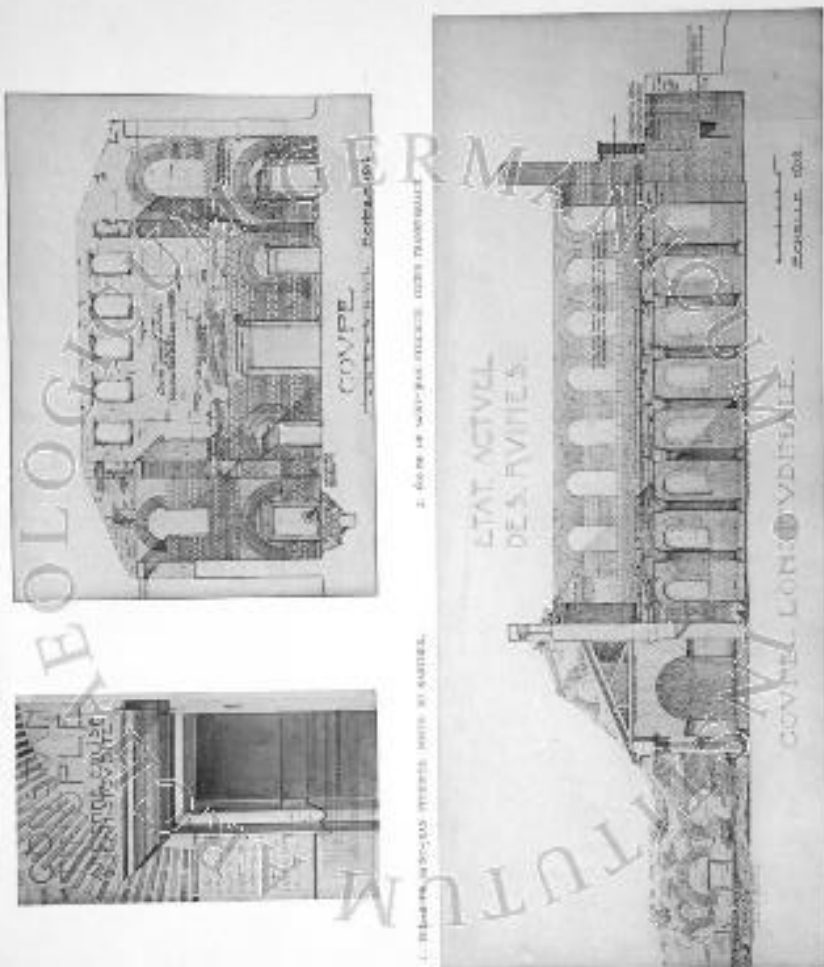

Figure 84: D-DAI-IST-KB1418.

Figure 85: D-DAI-IST-R4925.

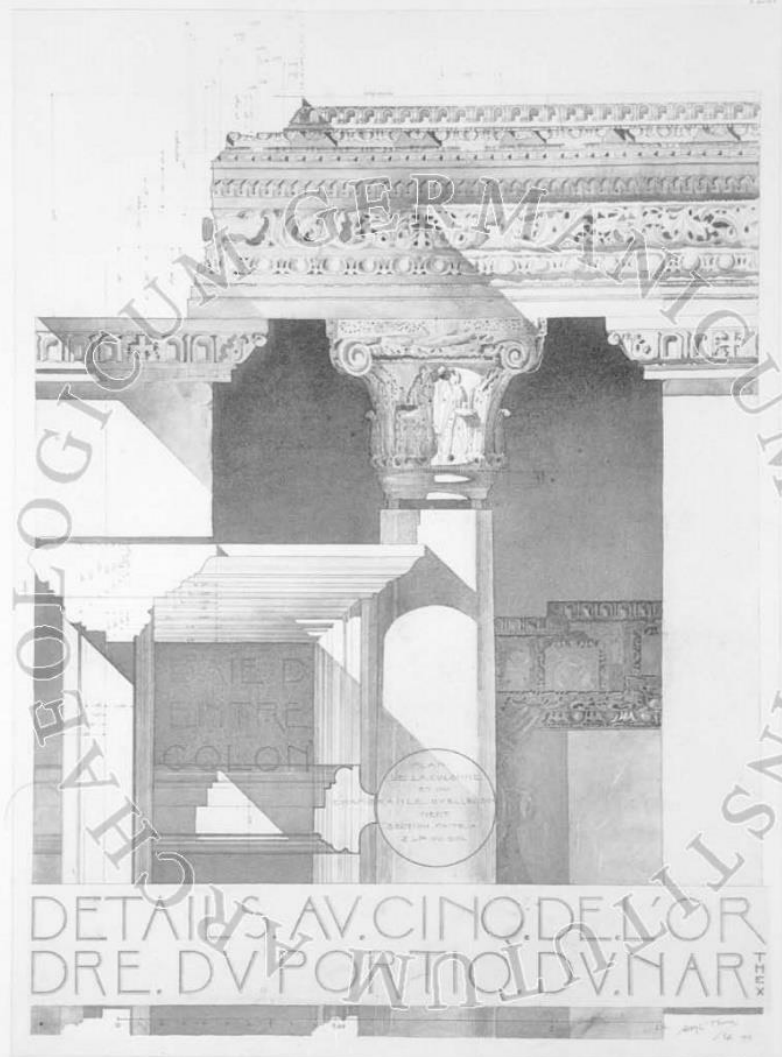*Figure 86: D-DAI-IST-R4927.*

Figure 87: D-DAI-IST-R4924.

Figure 88: D-DAI-IST-R4903.

2.6 Catalogue Section 5

2.6.1 Individual Introductions

In this section of the catalogue, 28 color and panaromic photographs from the personal collection of Photographer Caner Cangül are presented. While the photographs mirror condition of the site in 2009, the subjective experience of the photographer voices the problematization of cultural heritage in a broad sense. Thus, his experience is worth quoting through his own words;

"Even though I always wanted to visit the site of the former Studios and Imrahor, I never had the chance since it is closed to visitors. Therefore, I only had the opportunity to photograph it from the outside. However, a friend majoring in history was appointed to photograph the site by his professor as well as the director of the Hagia Sophia Museum, Ahmet Haluk Dursun, in year 2009. The appointed task of my friend was very exciting, since it was impossible to photograph the site from the inside.

Finally, we were at the site to perform our task, we ringed the door bell and waited for the guard to open the door. We explained our appointed task and were allowed to enter.

First, we entered the remains of the former *waqf*'s entail at the southern part of the atrium. Rain-water leaked from the roof of the abandoned structure and the left property, including, a stove, mirrors and albums, were in decay. The state of condition of the burial chamber and the fountain in the atrium were no different than the neglected entail. Thereafter, we entered the ruins of the *katholikon*, which was converted into mosque in the later period. The entire roof of the structure collapsed and the only standing fragments were the planked columns and façade walls. The floor was decorated with opus sectile tiles, which were heavily damaged in many parts, since there is no roof to protect them.

During our visit, we had photographed the state of condition of the structure as well as the opus sectile tiles. I did not publish on the photographs quite a while. Finally, I decided to publish on an article accompanied by the photographs on the site of the former Studios and Imrahor in year 2014 in my personal blog."

2.6.2 Visual Depictions

Figure 1: © Caner Cangül. Apse. 2009.
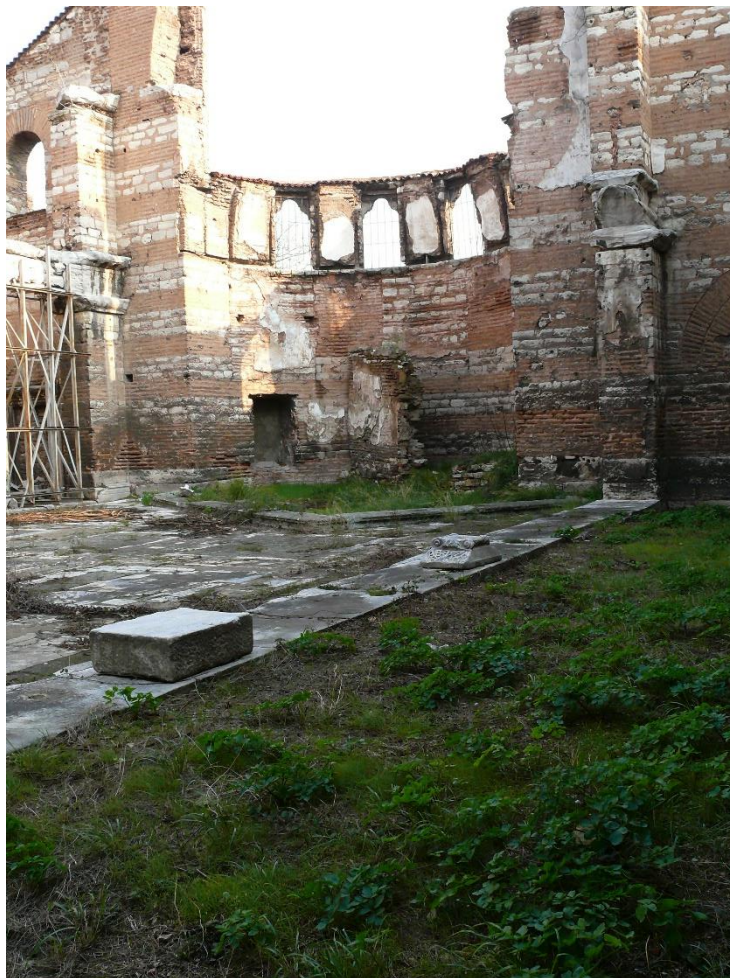
Figure 2: © Caner Cangül. Apse. 2009.

Figure 3: © Caner Cangül. Apse and north aisle. 2009.

Figure 4: © Caner Cangül. North aisle. 2009.

Figure 5: © Caner Cangül. North aisle and nave. 2009.

Figure 6: © Caner Cangül. North aisle. 2009.

171

Figure 7: © Caner Cangül. The west wall of the north nave. 2009.

Figure 8: © Caner Cangül. The entrance gate of the narthex. 2009.

Figure 9: © Caner Cangül. The entrance gate of the narthex. 2009.

Figure 10: © Caner Cangül. The entrance gate of the narthex. 2009.

Figure 11: © Caner Cangül. Narthex. 2009.

Figure 12: © Caner Cangül. Narthex. 2009.

Figure 13: © Caner Cangül. The north wall of the atrium. 2009.

Figure 14: © Caner Cangül. The north wall of the atrium. 2009.

Figure 15: © Caner Cangül. Tombstones in the atrium. 2009.

Figure 16: © Caner Cangül. Tombstones in the atrium. 2009.
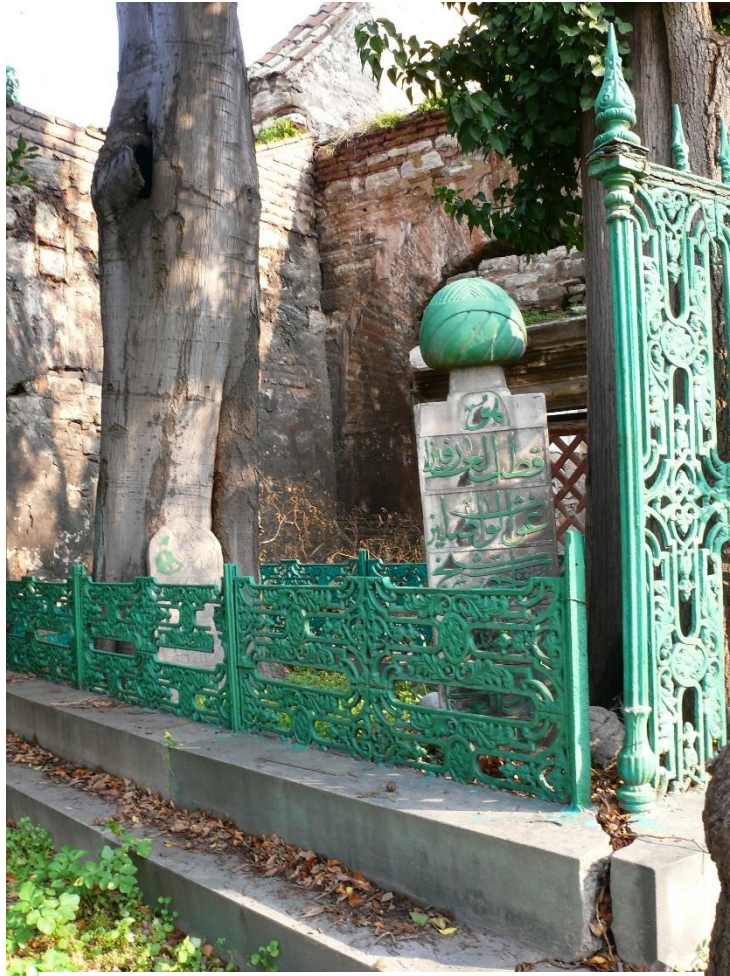
Figure 17: © Caner Cangül. Tombstones in the atrium. 2009.

Figure 18: © Caner Cangül. Fountain in the atrium. 2009.

Figure 19: © Caner Cangül. Fountain in the atrium. 2009.
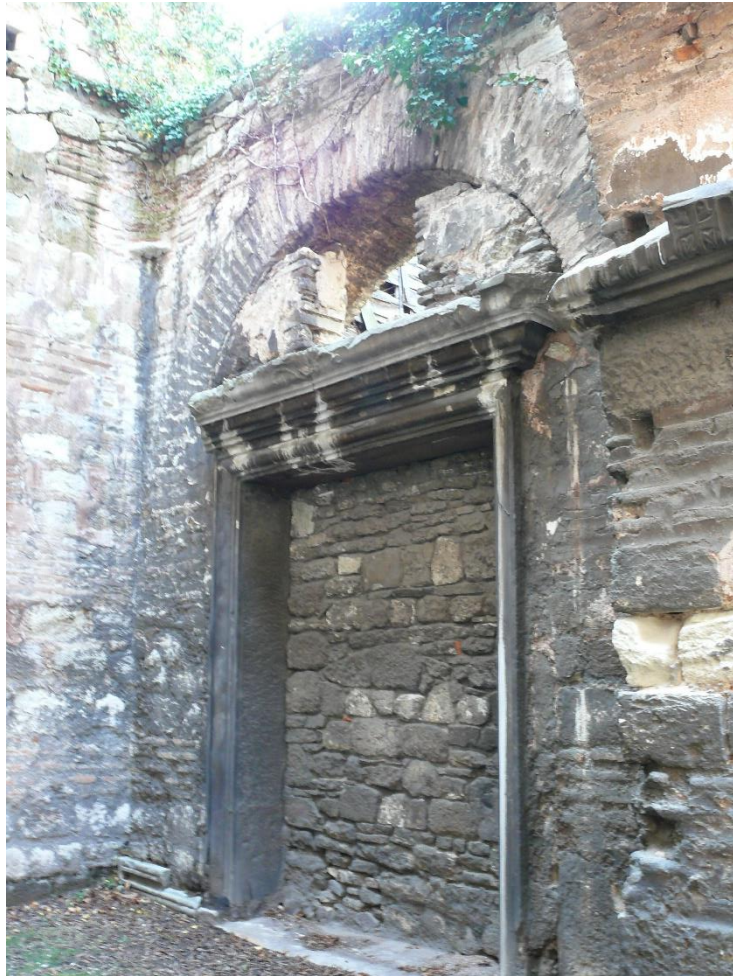
Figure 20: © Caner Cangül. Architectural detail. 2009.

Figure 21: © Caner Cangül. Architectural detail. 2009.

Figure 22: © Caner Cangül. Architectural detail. 2009.

Figure 23: © Caner Cangül. Opus sectile. 2009.

Figure 24: © Caner Cangül. Opus sectile. 2009.

180

Figure 25: © Caner Cangül. Opus sectile. 2009.
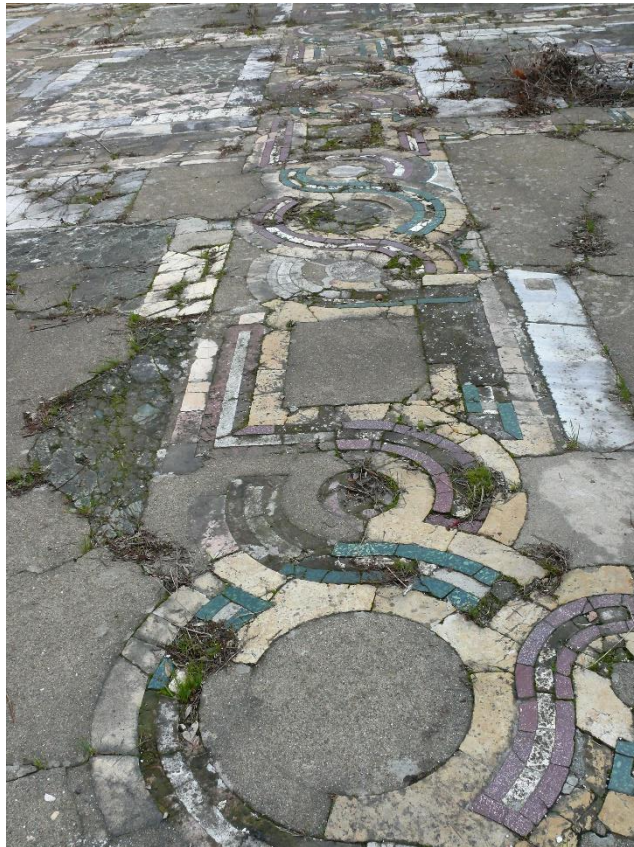
Figure 26: © Caner Cangül. Opus sectile. 2009.

Figure 27: © Caner Cangül. South wall and the cistern. 2009.
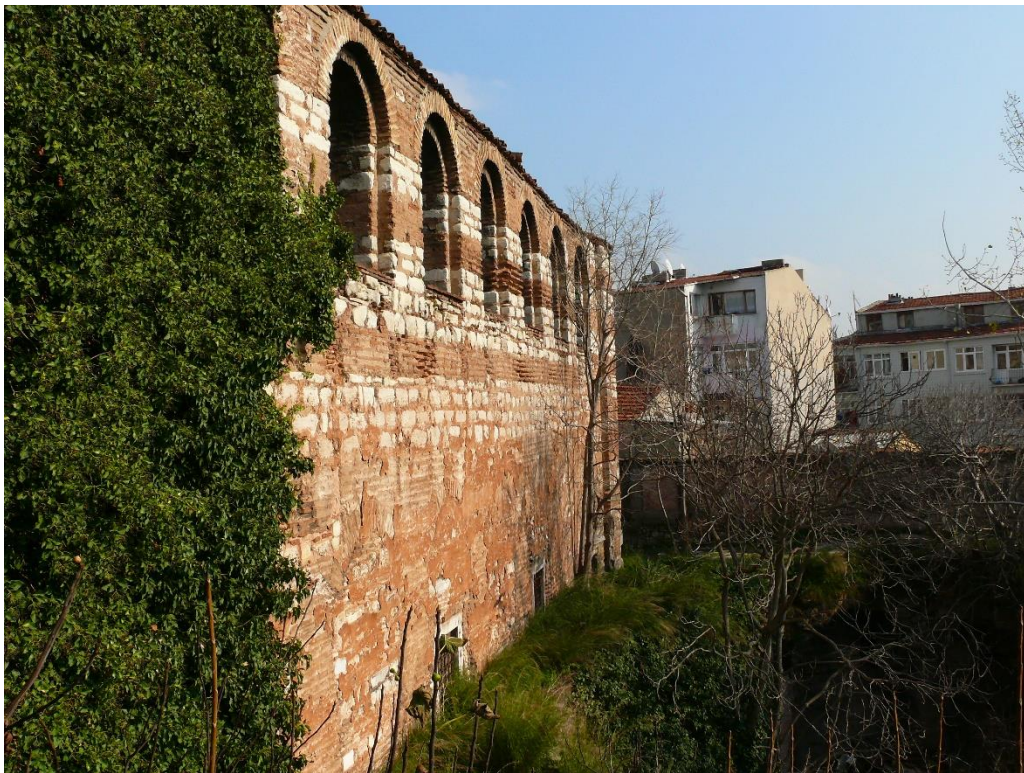
Figure 28: © Caner Cangül. South wall and the cistern. 2009.

2.7 Catalogue Section 6

2.7.1 Individual Introductions

In 2012, the site of the former Studios and Imrahor was removed from the jurisdiction of the Hagia Sophia Museum, where it belonged since 1946, and was given to the Directorate General of Foundations. Following the change in jurisdiction, a decision was made to construct a new mosque at the site. The comprehensive site investigation and feasibility study for the projected construction work started as early as the same year.

The visual depictions presented in this section of the catalogue are the contributions of Prof. Ferudun Özgümüş and Architect Emine Yavuz, who are responsible for the site investigation and the feasibility study for the construction work of the new mosque.

This section of the catalogue comprises a total of 37 visual depictions of the site, including 25 color photographs and 12 contemporary building surveys. While the photographs depict the condition of the site in 2013, the building surveys provide visual data through an extensive study of the remaining architectural fragments.

The feasibility study of the site was completed in 2016 and the report for the construction work will be filed to the committee of Directorate General of Foundations in 2017.

2.7.2 Visual Depictions

Figure 1: Prof. Ferudun Özgümüş and Architect Emine Yavuz. 2013.

Figure 2: Prof. Ferudun Özgümüş and Architect Emine Yavuz. 2013.

Figure 3: Prof. Ferudun Özgümüş and Architect Emine Yavuz. 2013.

Figure 4: Prof. Ferudun Özgümüş and Architect Emine Yavuz. 2013.

Figure 5: Prof. Ferudun Özgümüş and Architect Emine Yavuz. 2013.

Figure 6: Prof. Ferudun Özgümüş and Architect Emine Yavuz. 2013.

Figure 7: Prof. Ferudun Özgümüş and Architect Emine Yavuz. 2013.

Figure 8: Prof. Ferudun Özgümüş and Architect Emine Yavuz. 2013.

Figure 9: Prof. Ferudun Özgümüş and Architect Emine Yavuz. 2013.

Figure 10: Prof. Ferudun Özgümüş and Architect Emine Yavuz. 2013.

Figure 11: Prof. Ferudun Özgümüş and Architect Emine Yavuz. 2013.

Figure 12: Prof. Ferudun Özgümüş and Architect Emine Yavuz. 2013.

Figure 13: Prof. Ferudun Özgümüş and Architect Emine Yavuz. 2013.

Figure 14: Prof. Ferudun Özgümüş and Architect Emine Yavuz. 2013.

Figure 15: Prof. Ferudun Özgümüş and Architect Emine Yavuz. 2013.

Figure 16: Prof. Ferudun Özgümüş and Architect Emine Yavuz. 2013.

Figure 17: Prof. Ferudun Özgümüş and Architect Emine Yavuz. 2013.

Figure 18: Prof. Ferudun Özgümüş and Architect Emine Yavuz. 2013.

Figure 19: Prof. Ferudun Özgümüş and Architect Emine Yavuz. 2013.

Figure 20: Prof. Ferudun Özgümüş and Architect Emine Yavuz. 2013.

Figure 21: Prof. Ferudun Özgümüş and Architect Emine Yavuz. 2013.

Figure 22: Prof. Ferudun Özgümüş and Architect Emine Yavuz. 2013.

Figure 23: Prof. Ferudun Özgümüş and Architect Emine Yavuz. 2013.

Figure 24: Prof. Ferudun Özgümüş and Architect Emine Yavuz. 2013.

Figure 25: Prof. Ferudun Özgümüş and Architect Emine Yavuz. 2013.
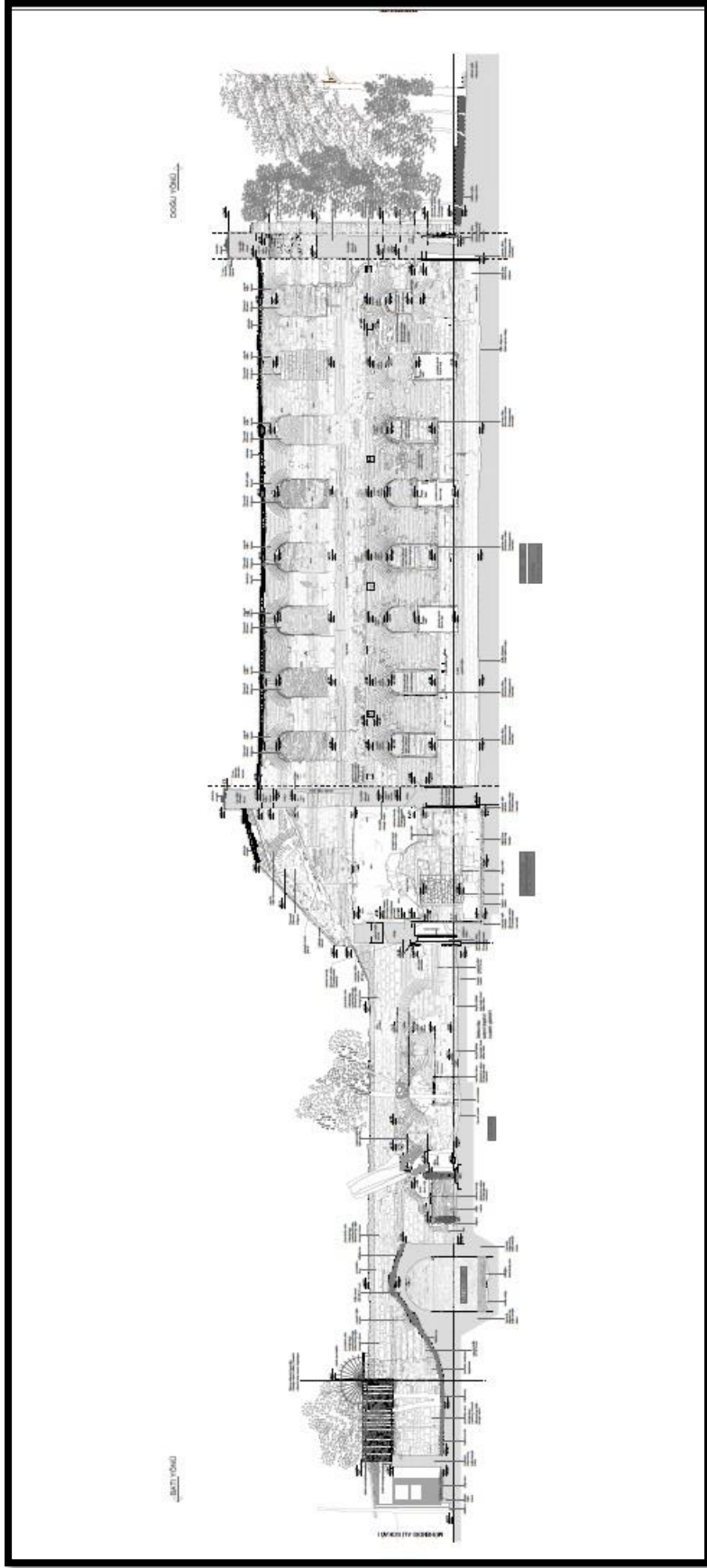
Figure 26: Prof. Ferudun Özgümüş and Architect Emine Yavuz. 2013.
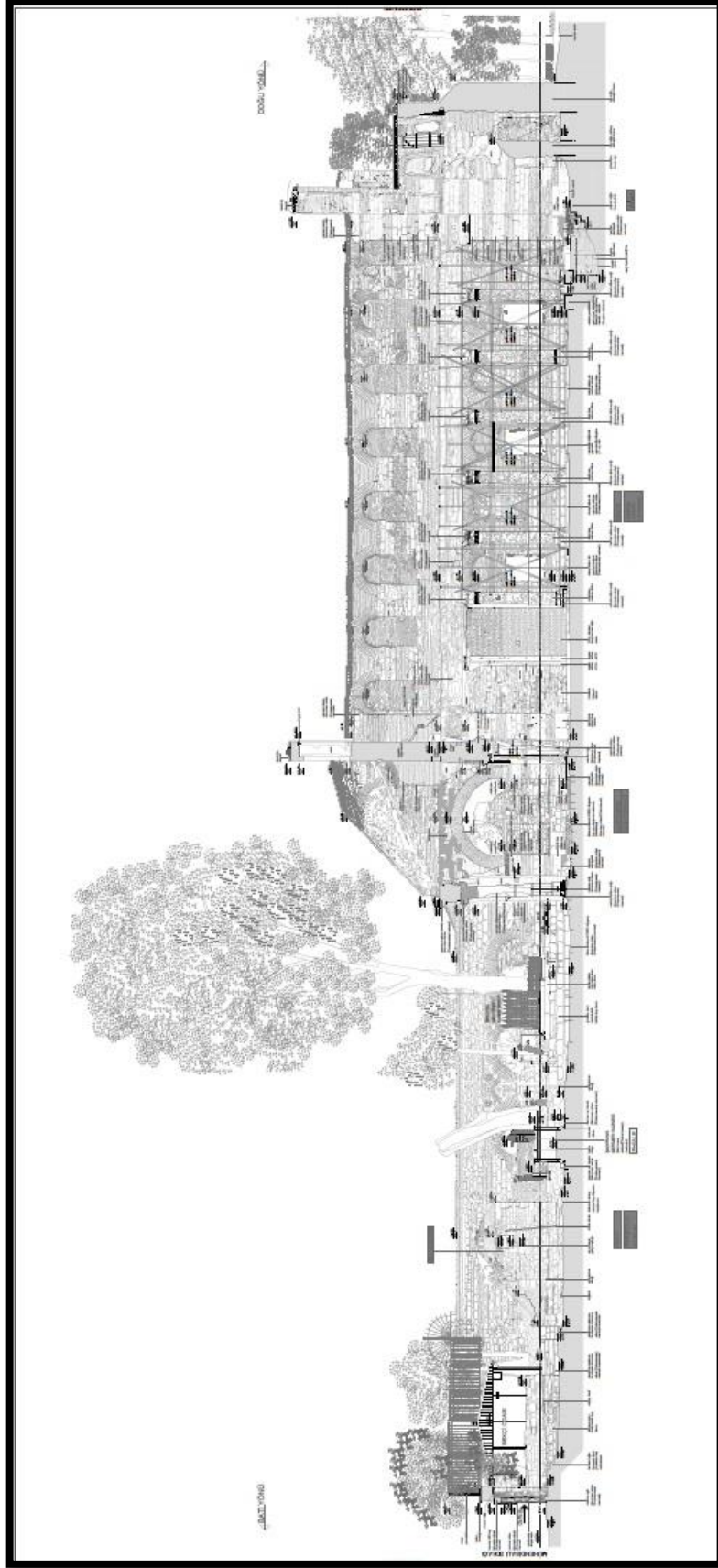
Figure 27: Prof. Ferudun Özgümüş and Architect Emine Yavuz. 2013.
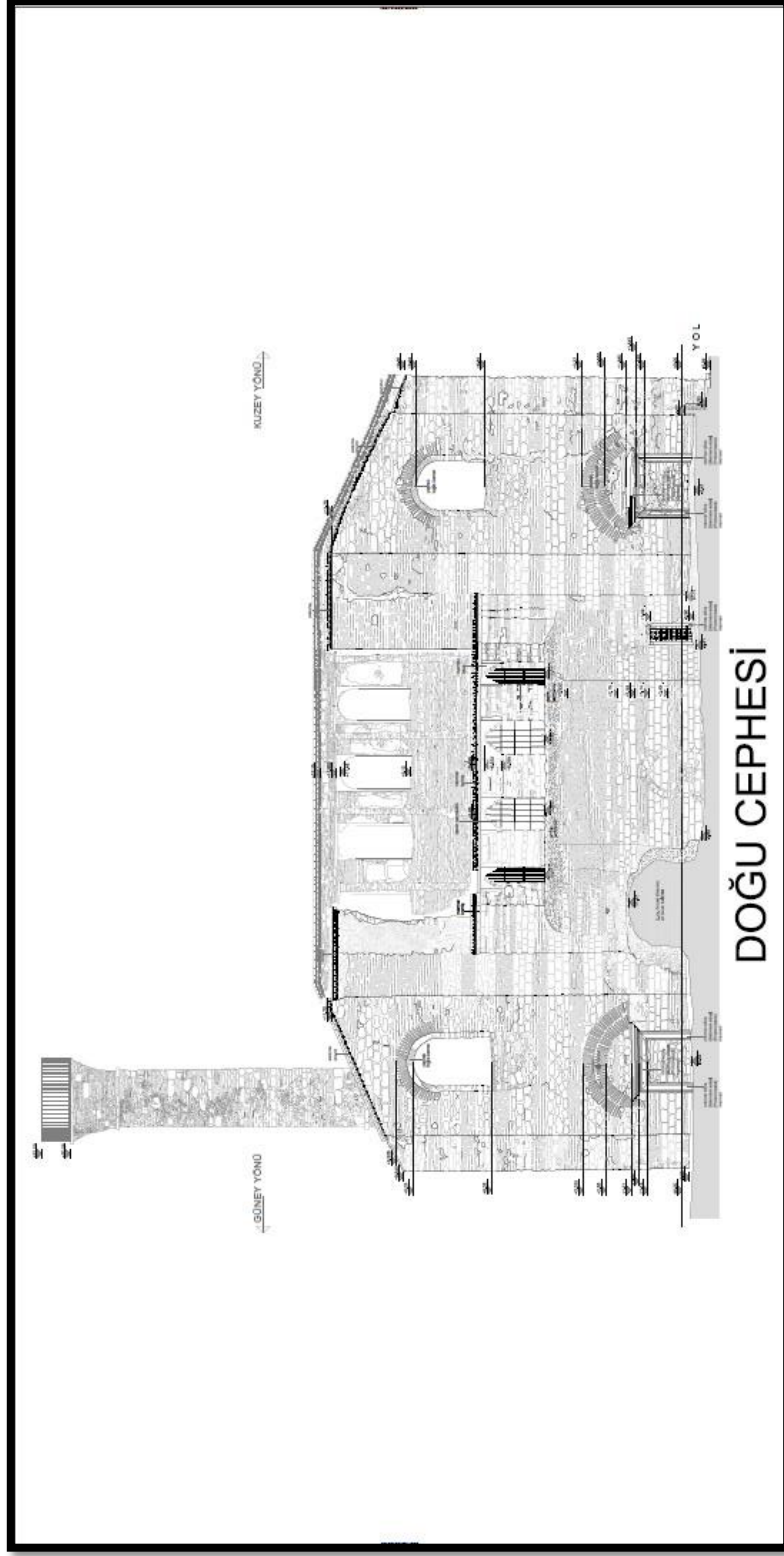
Figure 28: Prof. Ferudun Özgümüş and Architect Emine Yavuz. 2013.
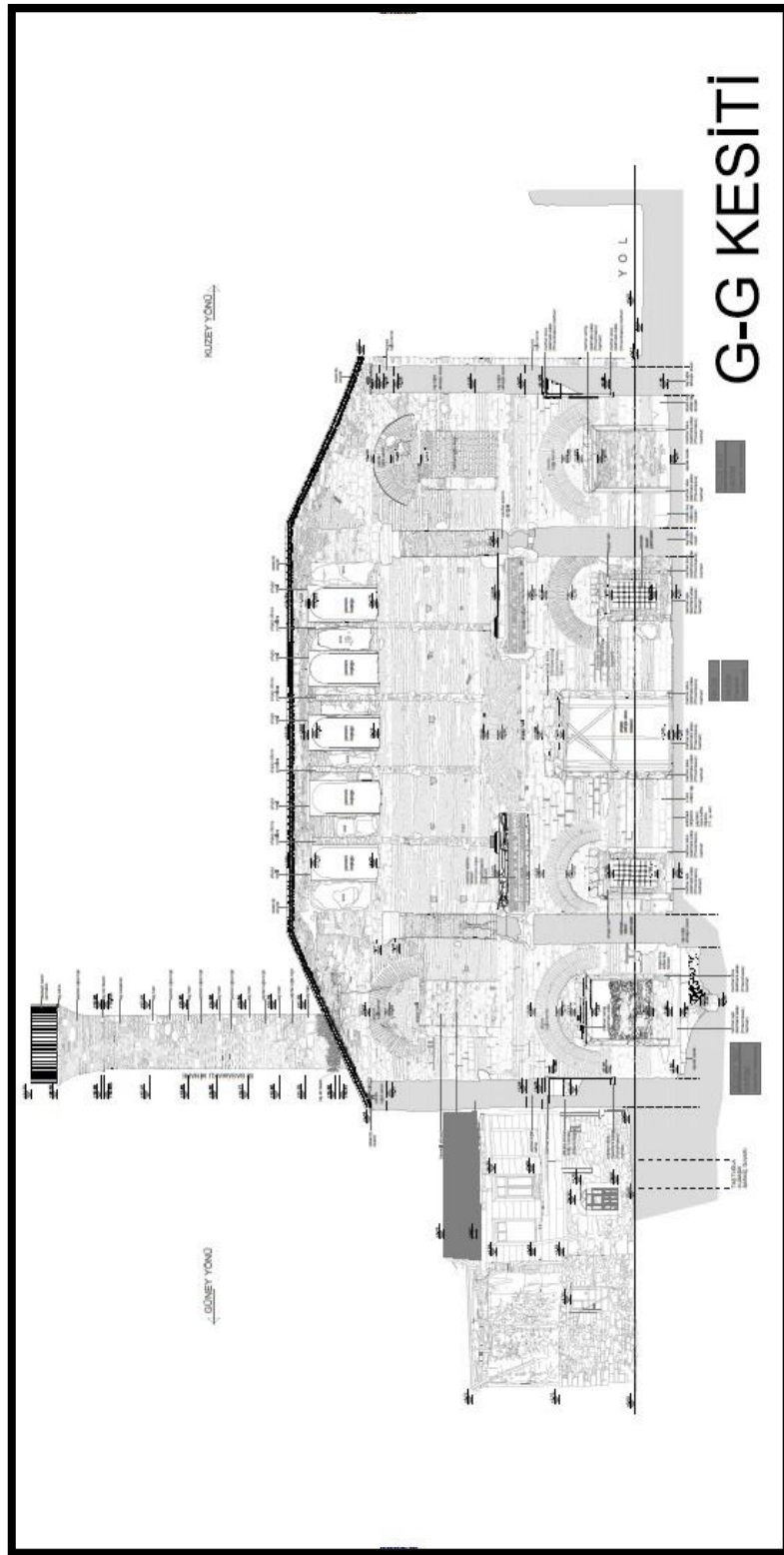
Figure 29: Prof. Ferudun Özgümüş and Architect Emine Yavuz. 2013.

GÜNEY CEPHESİ
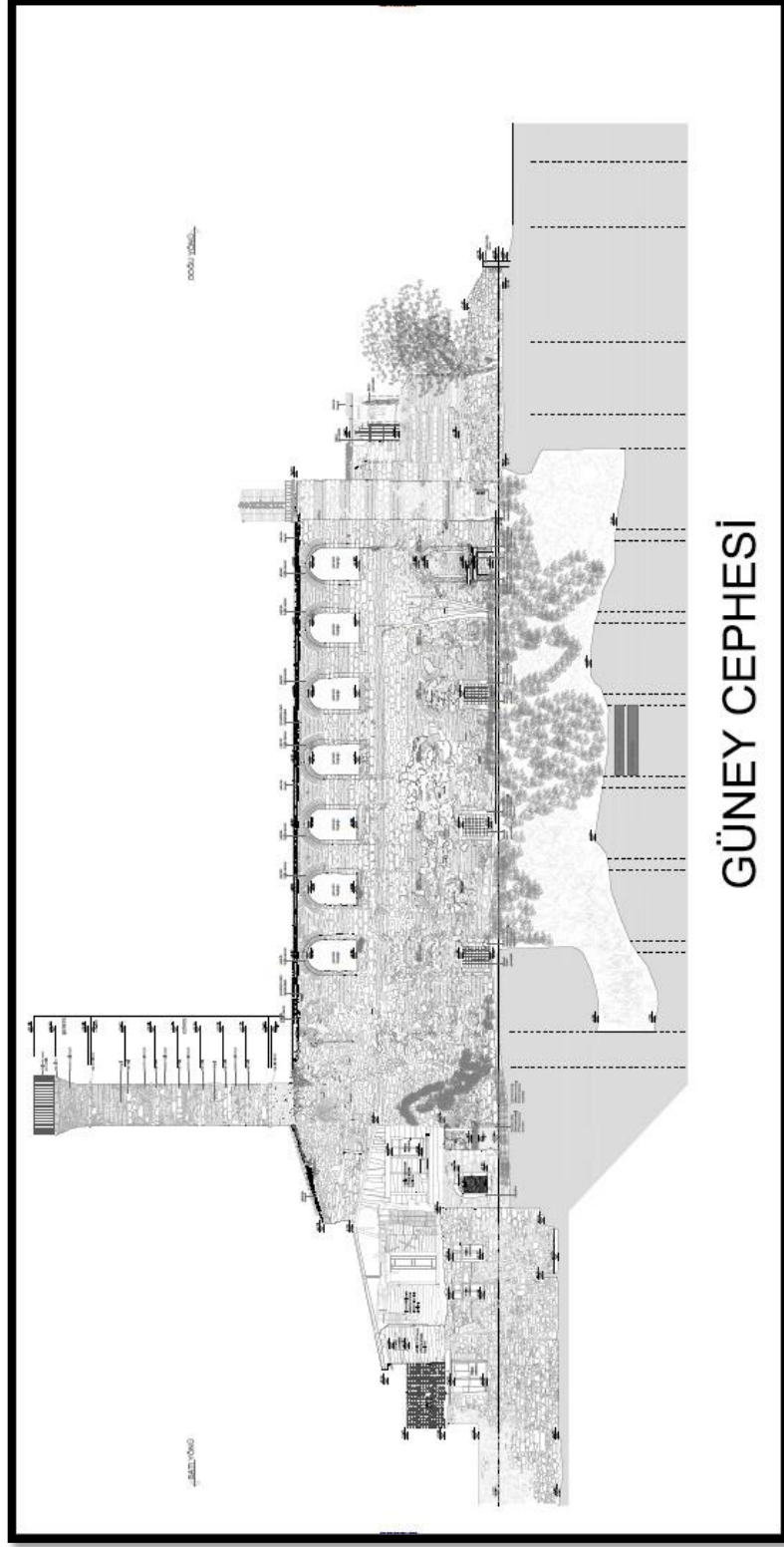
Figure 30: Prof. Ferudun Özgümüş and Architect Emine Yavuz. 2013.
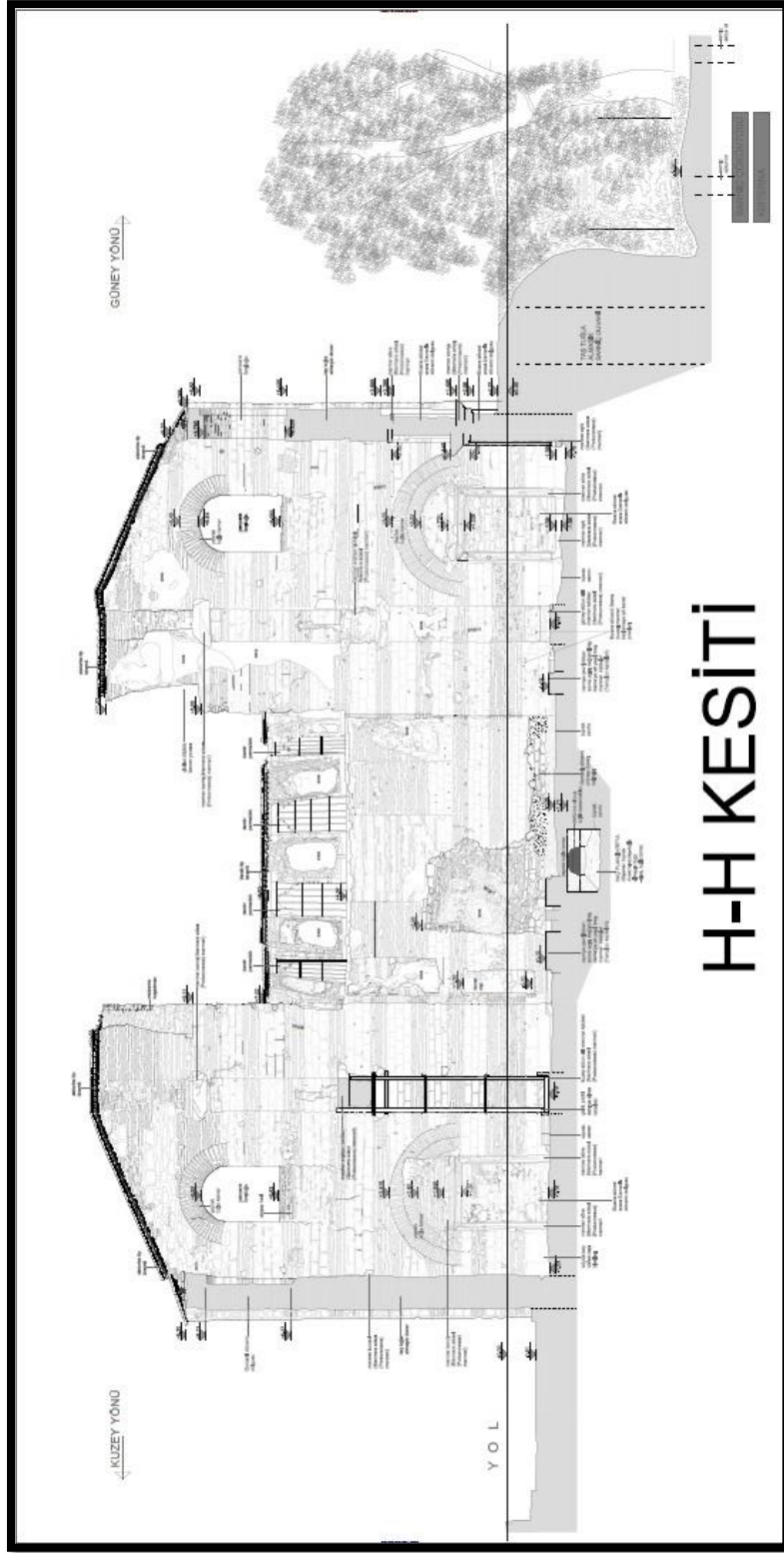
Figure 31: Prof. Ferudun Özgümüş and Architect Emine Yavuz. 2013.

Figure 32: Prof. Ferudun Özgümüş and Architect Emine Yavuz. 2013.

KUZEY CEPHESİ
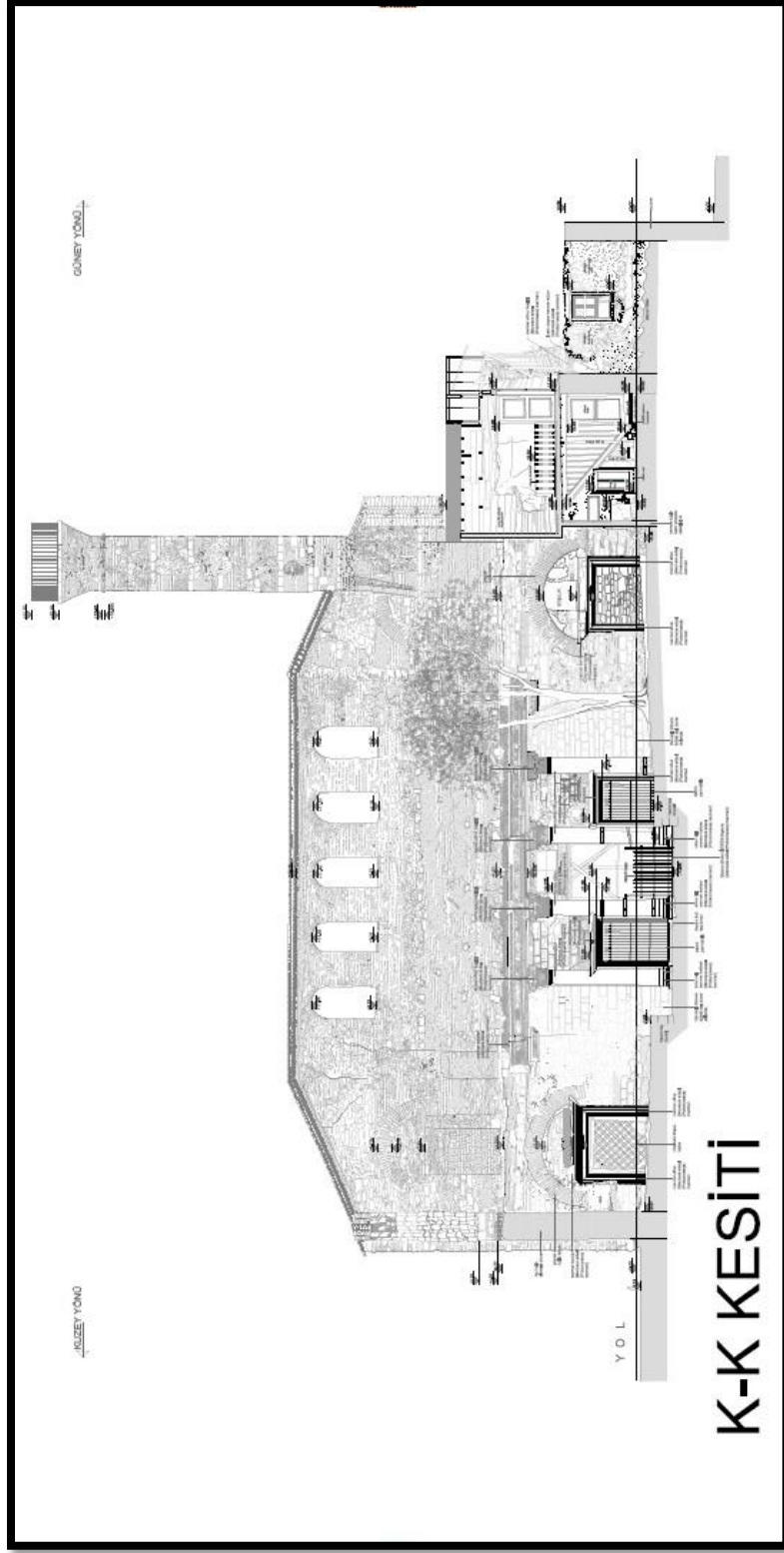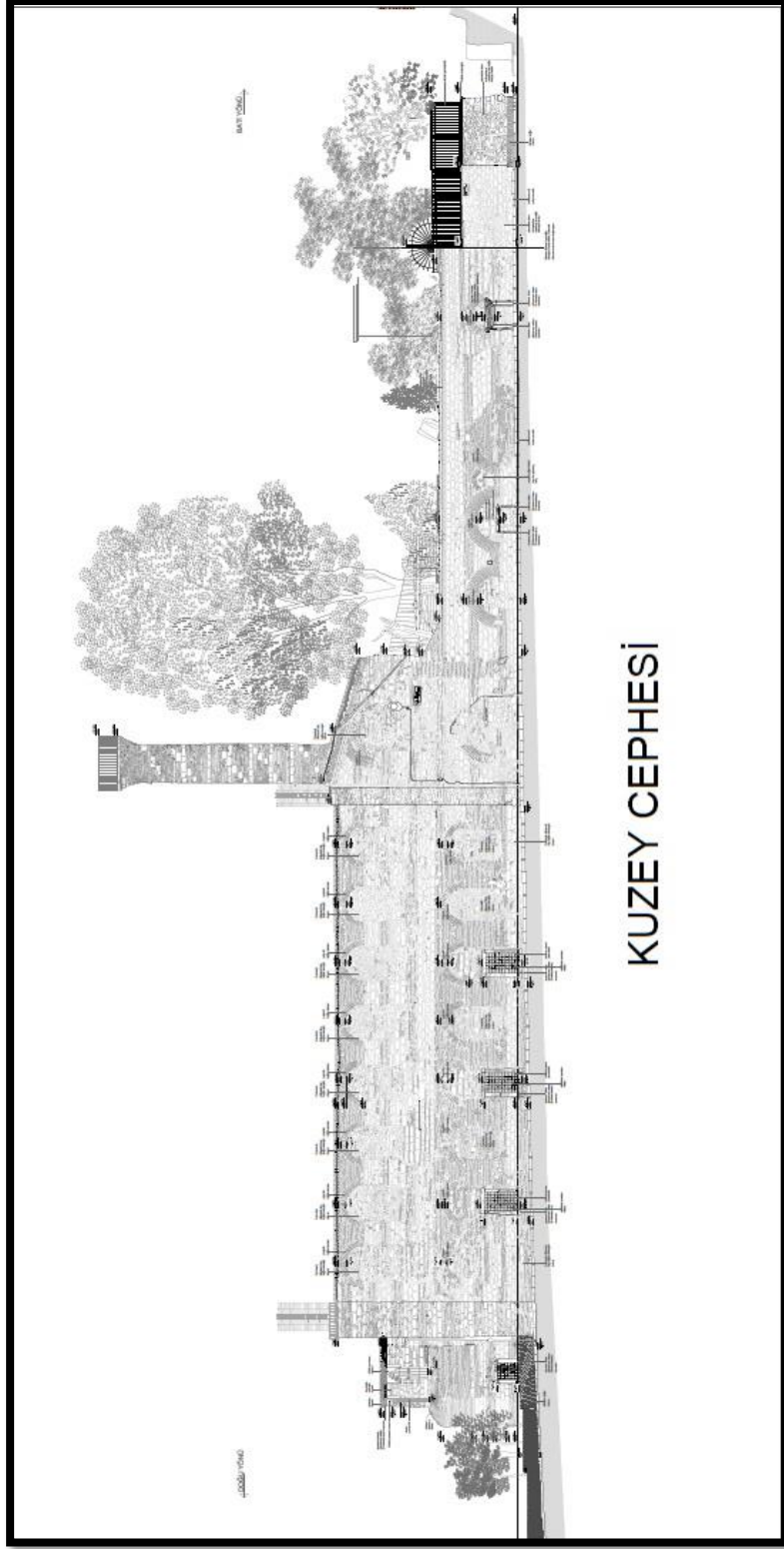
Figure 33: Prof. Ferudun Özgümüş and Architect Emine Yavuz. 2013.

PLAN (+0.90 kotu)
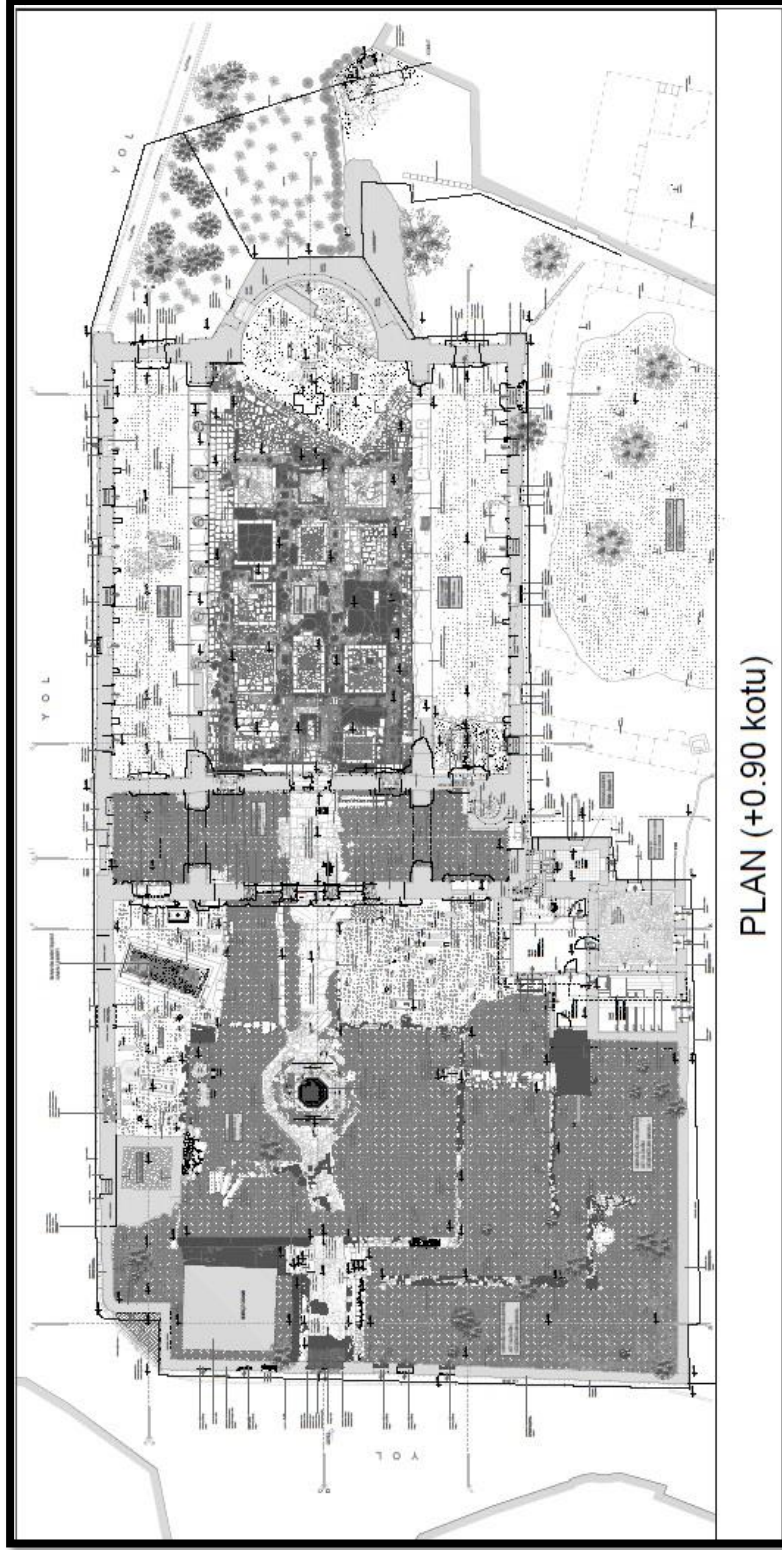
Figure 34: Prof. Ferudun Özgümüş and Architect Emine Yavuz. 2013.
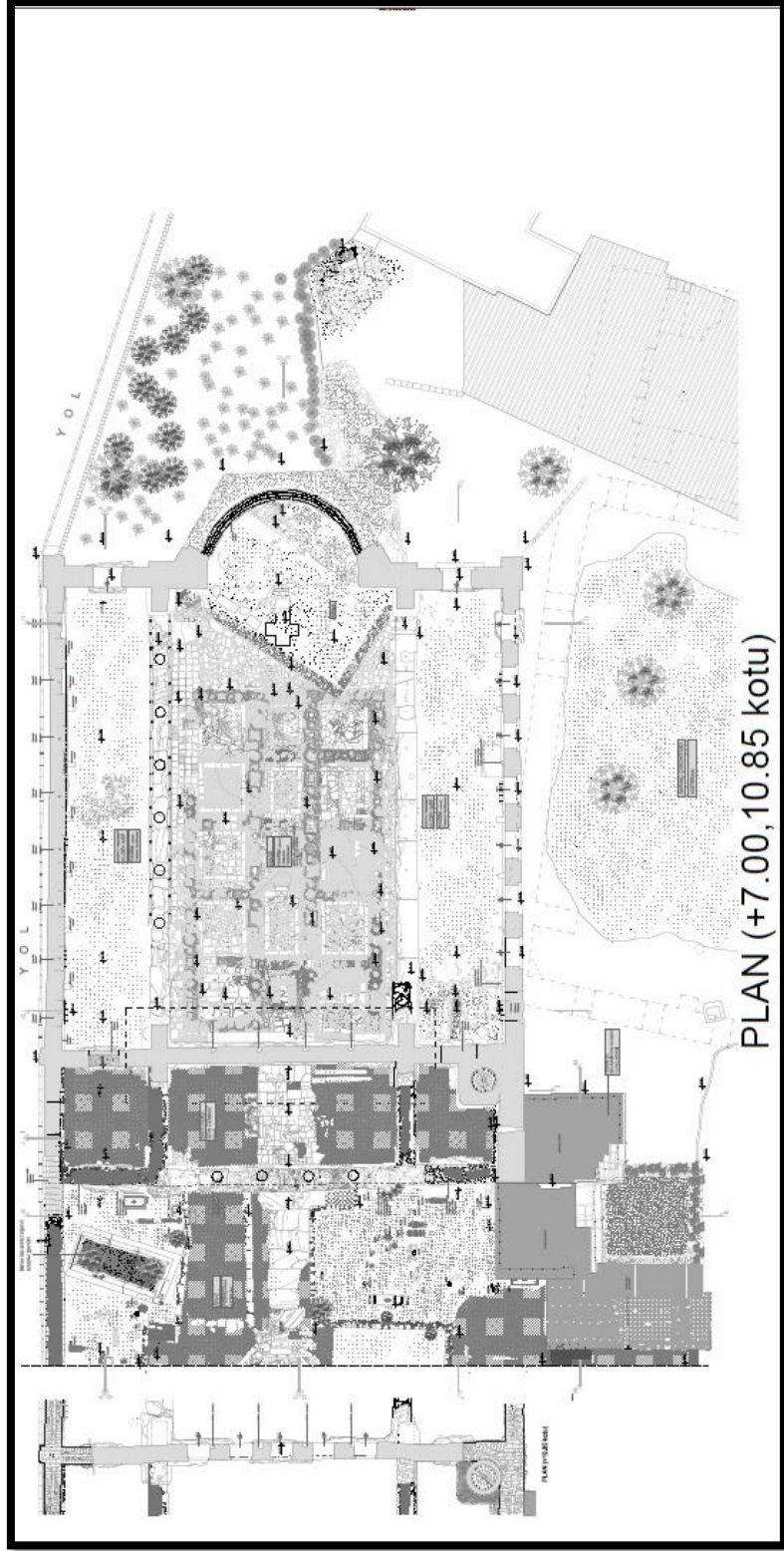
Figure 35: Prof. Ferudun Özgümüş and Architect Emine Yavuz. 2013.

PLAN (+7.00,10.85 kotu)

207
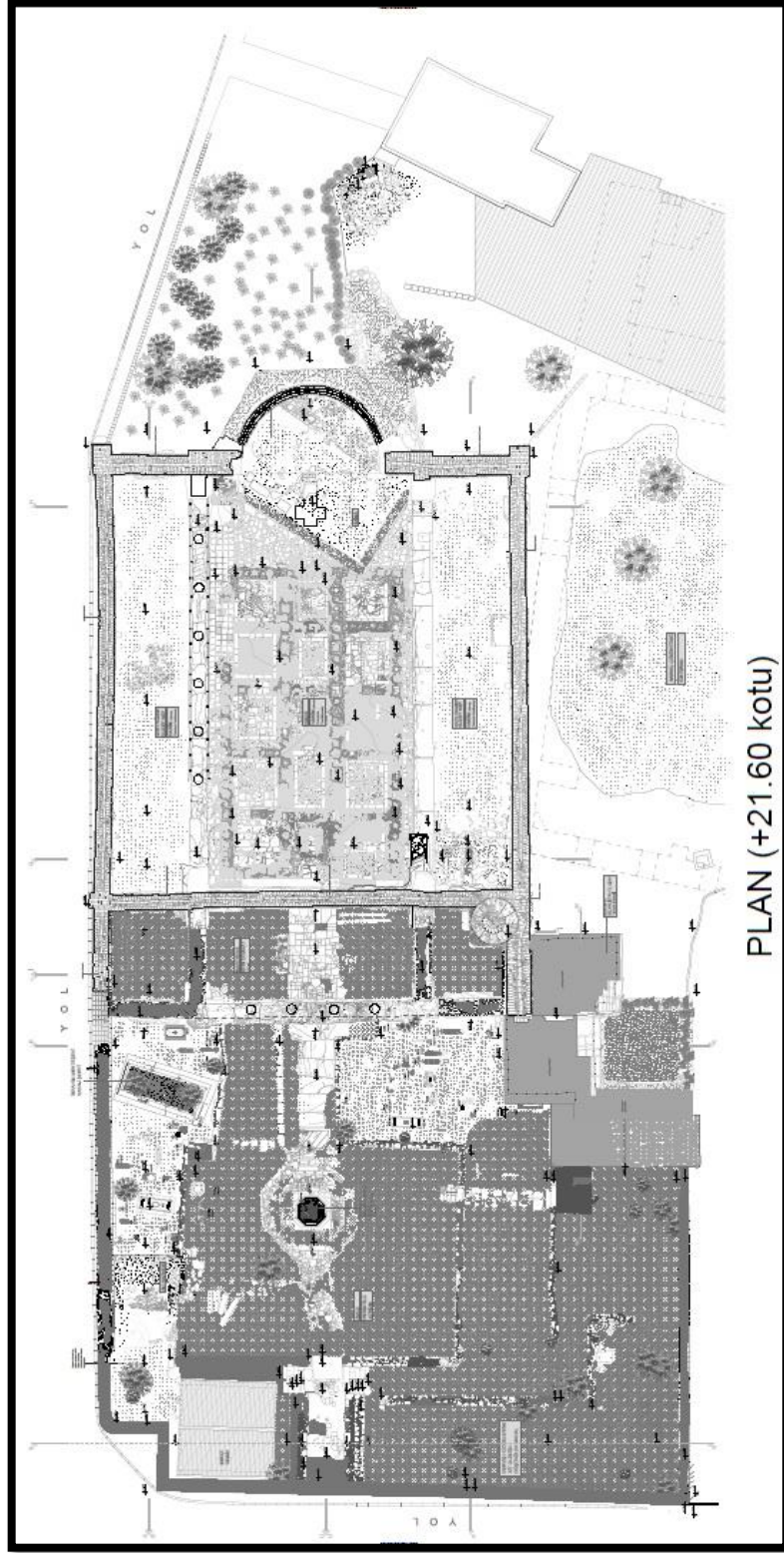
Figure 36: Prof. Ferudun Özgümüş and Architect Emine Yavuz. 2013.

PLAN (+21.60 kotu)

PLAN (+5.20 kotu)
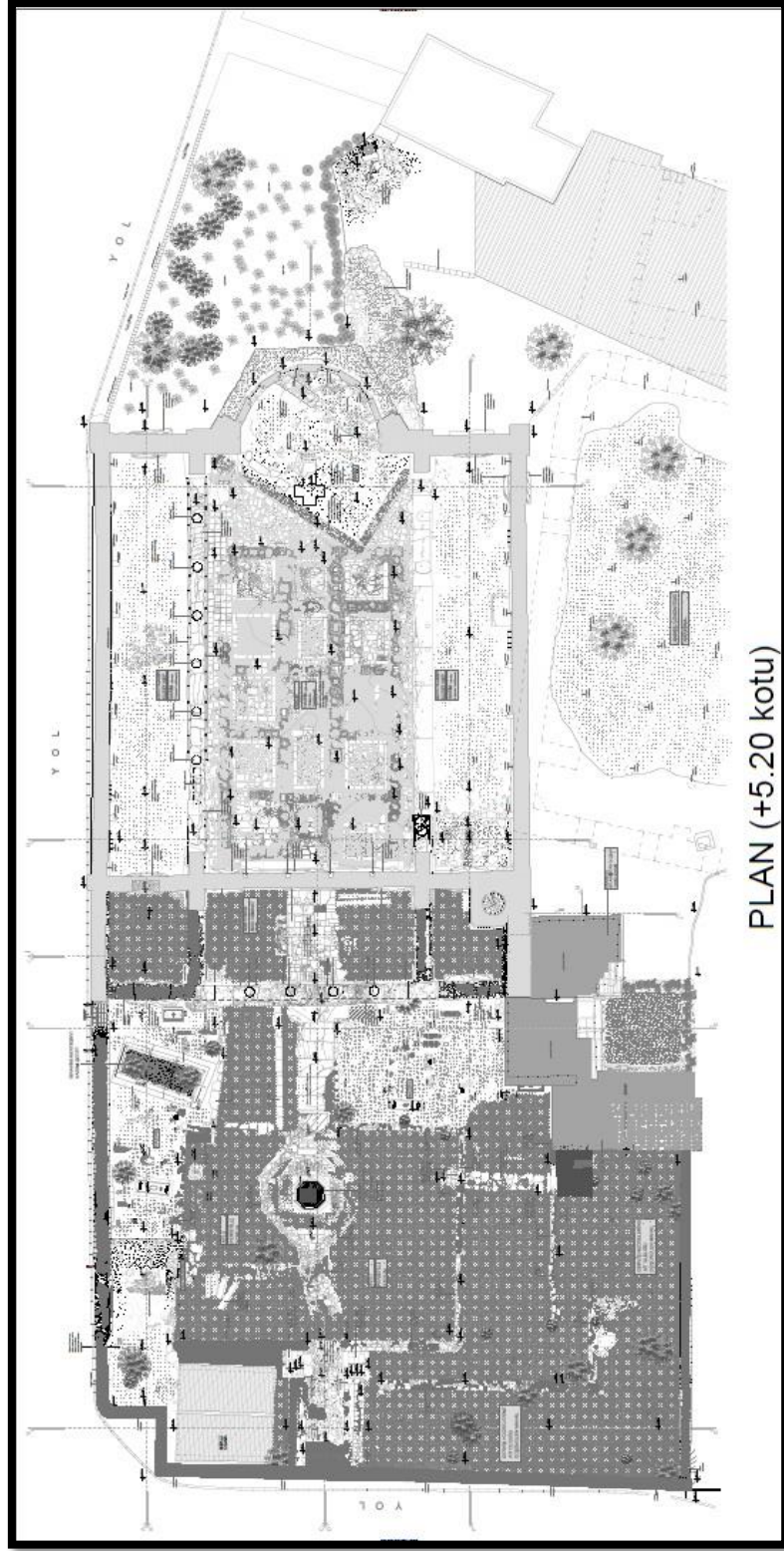
Figure 37: *Prof. Ferudun Özgümüş and Architect Emine Yavuz. 2013.*

2.8 Catalogue Section 7

2.8.1 Koç Üniversitesi - Suna Kıraç Kütüphanesi

Original Name of the Institution

Koç Üniversitesi – Suna Kıraç Kütüphanesi

English Name of the Institution

Koç University – Suna Kıraç Library

Earlier Name(s) of the Institution

Koç Üniversitesi – Suna Kıraç Kütüphanesi

Current Address of the Institution

Rumelifeneri Yolu, 34450, Sarıyer, Istanbul, Turkey

Tel.: +90 212 338 13 17

Founder of the Institution

Koç Üniversitesi was founded in 1993 as a non-profit university in Istanbul by Vehbi Koç and supported by the resources of the internationally renowned Vehbi Koç Foundation. Suna Kıraç Library was established in 1993 and was named after Suna Kıraç, one of the three daughters of Vehbi Koç. Dr. Ahmet Şimşek held the charge of director of the library until the end of 1993, when Ms. Dolores M. Hoelle came from Princeton University and became the director of the library.

Establishment Date of the Institution

1993

Accessibility to the Institution

Suna Kıraç Kütüphanesi is open 7/24. Reference services are available 08:30-10:30. Admittance to the four libraries those make up the Koç University Libraries System – Suna Kıraç Kütüphanesi on the main campus of the university in Istanbul, the AKMED Library in Antalya, the ANAMED Library in Istanbul, the Health Sciences Library in Istanbul and VEKAM Library and Archive in Ankara – vary among one another. Admittance to Suna Kıraç Kütüphanesi is restricted by university regulations to university's students, faculty, administrative staff and family members of faculty and staff. Alumni, retired faculty and staff and individuals or employees of organizations having paid memberships have access to limited library facilities and services. Academic personnel and doctorate students from other Turkish universities, foreign scholars and librarians from other institutions are welcome to make professional visits to the library during the service hours. The services of the library include borrowing, document delivery, collection development and reserve services. Digital Collections Portal is a recent initiative of the library.

Major Collections of the Institution

The collections of Suna Kıraç Kütüphanesi encompass a rich and varied universe of print volumes, digital resources, media and archival materials. Its print collection is approximately 300.000 volumes, plus 93.000 e-books. It also holds approximately 64.000 current serial titles available online. The library's digital collection continues to grow rapidly.

Research Sources on the Monumental Site

Quality: Digitized sources

Quantity: Byzantine Monuments Photographs Archive is a part of the library's digital collections and an ongoing project of Koç University – Stavros Niarchos Foundation Center for Late Antique and Byzantine Studies (GABAM). Professional photographers have made several visits to each monument to photograph the buildings under the most ideal weather, light and environmental conditions. The archive holds a total of 1173 color photographs of various Byzantine monuments in Istanbul and will continue to grow as new photographs of the monuments are added.

Creator(s) – Author(s):

Koç University – Stavros Niarchos Foundation Center for Late Antique and Byzantine Studies (GABAM)

Accessibility:

Digitized: Yes

Published: No

Exhibited: No

2.8.2 Individual Introductions

Koç University – Stavros Niarchos Foundation Center for Late Antique and Byzantine Studies (GABAM) was established in 2015 at Koç University's main campus in Istanbul. GABAM is the first scientific research center dedicated to Byzantine art history and archaeology to be established in Turkey. The center aims to engage in scientific research and activities related to Late Antique and Byzantine culture and make contributions through, preparation and execution of research projects on history of Byzantine art and archaeology of national and international scale, engaging in interdisciplinary research across disciplines such as history, archaeology, art history, anthropology, sociology and philosophy, providing research scholarships, organizing scientific conferences, symposiums and workshops, publishing scientific literature and contributing to the protection and promotion of cultural assets related to Byzantine civilization by developing and supporting relevant projects.

Byzantine Monuments Photographs Archive is a part of library's digital collections and an ongoing project of GABAM. The core of the archive is made up of monuments found across the Historic Peninsula. The archive includes photographs of all visible exterior and interior façades of each monument and covers a wide range of details from wall paintings to mosaics, and from inscriptions to capitals. Aerial drone photography has been also used to document the monuments' locations within the urban context.

The archive holds a total of 90 color photographs of the site of the former Studios and Imrahor dating 2015. The photographs comprise aerial drone shots, exterior and interior façades as well as remaining architectural and decorative fragments of the site. Personally selected 10 photographs out of 90 are presented in this section of the catalogue.

2.8.3 Visual Depictions

Figure 1: © GABAM / G. Kızılkayak. Aerial view from the west. 2015.
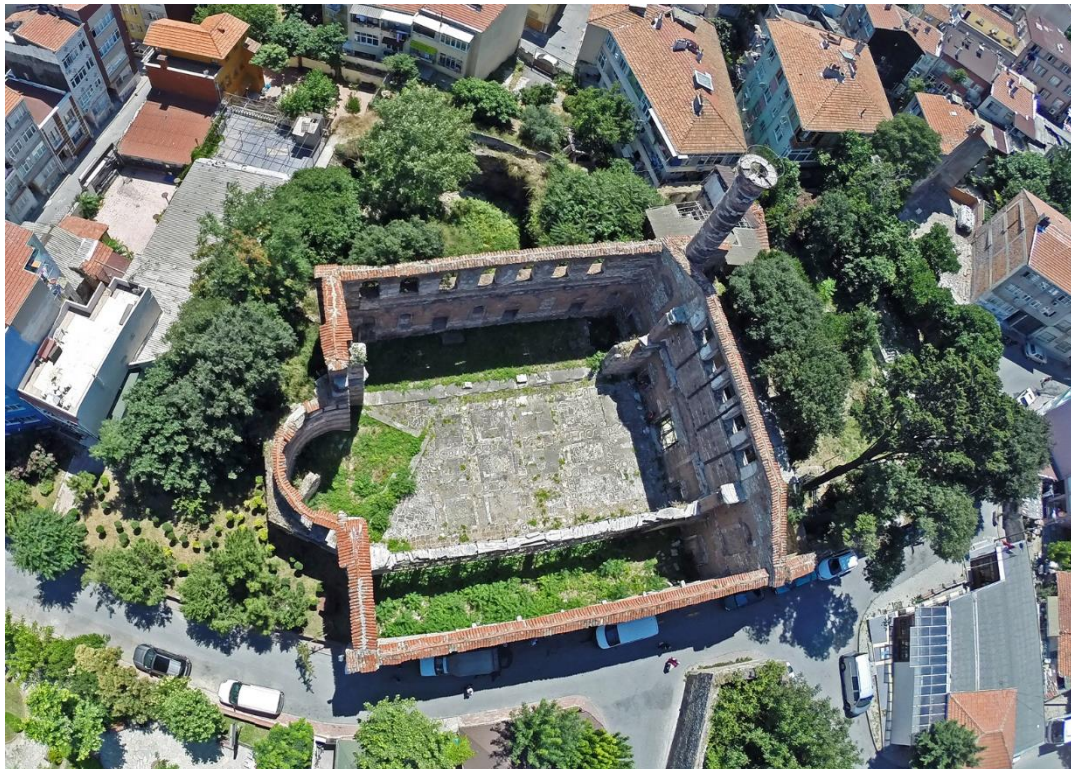
Figure 2: © GABAM / G. Kızılkayak. Aerial view from the northeast. 2015.

Figure 3: © GABAM / G. Kızılkayak. Opus sectile floor mosaic. 2015.

Figure 4: © GABAM / G. Kızılkayak. Opus sectile floor mosaic detail from the central nave. 2015.

216

Figure 5: © GABAM / G. Kızılkayak. The south wall from the outside and the cistern from the south. 2015.

Figure 6: © GABAM / G. Kızılkayak. Cistern from the east. 2015.

Figure 7: © GABAM / G. Kızılkayak. Atrium from the northwest. 2015.
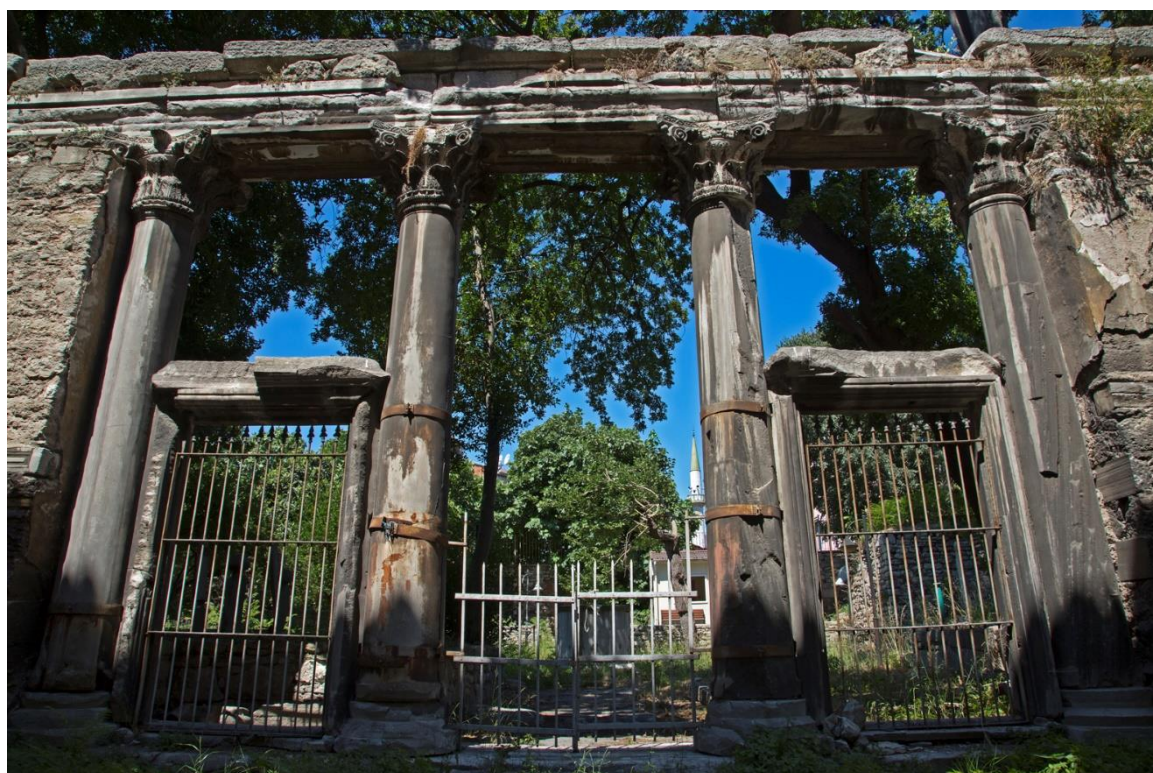
Figure 8: © GABAM / G. Kızılkayak. The entrance gate of the narthex from the east. 2015.

Figure 9: © GABAM / G. Kızılkayak. Brick cross decoration on the north wall of the atrium. 2015.

Figure 10: © GABAM / G. Kızılkayak. Spolia material on the floor of the central nave. 2015.

2.9 Catalogue Section 8

2.9.1 Individual Introductions

I have captured all 28 color photographs presented in this section of the catalogue between 2015 and 2017. Through my photographs, I intend to reflect on the site's shift from historical-religious age to memorial-heritage age by visually depicting its current state of condition. In this regard, I would like to highlight two particulars here to offer a meaningful interpretation of the presented photographs.

First, all the photographs represent the exterior view and fragments of the site, since it is closed to visitors. While the apse, northeast and northwest view photographs are captured from the streets and green spaces surrounding the site, the east, south and southwest view ones are captured from the windows and balconies of the surrounding apartments by the kind permission of landlords and landladies.

Second, the photographs are captured not only to reveal the current state of condition of the site but more importantly to reflect on its overshadowing heritage aspects within the rapidly growing urban context. Therefore, in my photographs I correlate the site with the buildings surrounding it and by including the street views. The graphitization, street lights and other lightening systems attached to the east and north walls, direction sign and street sign affixed to the north wall, fences on the north and west walls and the cat house installed by the apse are intentionally depicted in my photographs. Add to this, the western entrance of the site; a composition of wooden gate, door bell and door plate, the growing garden and demolishing barrack in the atrium, and the guard dog are as well presented through my photographs since they all together provide an insight of the approach towards the problematization of cultural heritage in present-day Turkey.

2.9.2 Visual Depictions

Figure 1: Çiçek Dereli. Exterior view from the east. 2017.

Figure 2: Çiçek Dereli. Exterior view from the east. 2017.

Figure 3: Çiçek Dereli. Exterior view from the east. 2017.

Figure 4: Çiçek Dereli. Exterior view from the east. 2017.

Figure 5: Çiçek Dereli. Exterior view of the apse. 2017.

Figure 6: Çiçek Dereli. Exterior view of the apse. 2017.
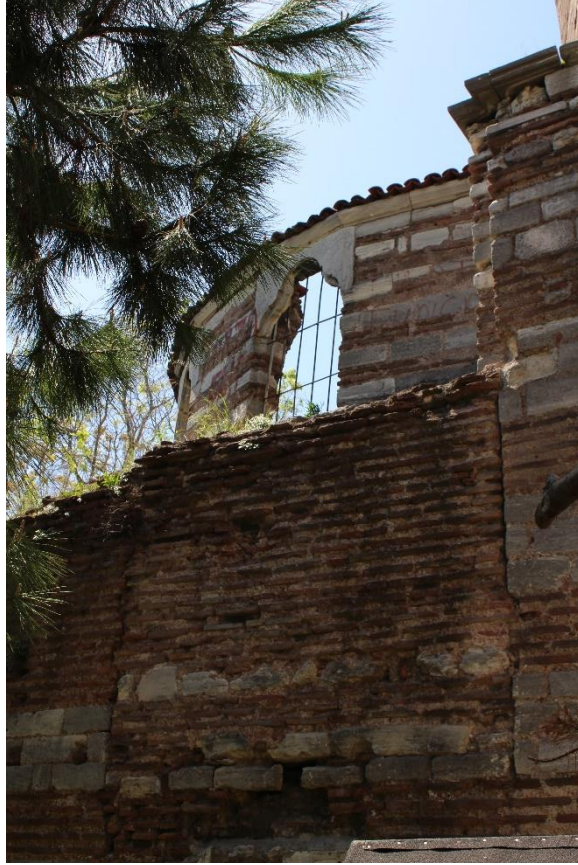
Figure 7: Çiçek Dereli. Exterior view of the apse. 2017.

Figure 8: Çiçek Dereli. Exterior view from the northeast. 2015.

Figure 9: Çiçek Dereli. Exterior view from the northeast. 2017.

Figure 10: Çiçek Dereli. Exterior view from the northeast. 2017.

226

Figure 11: Çiçek Dereli. Exterior view from the northeast. 2017.

Figure 12: Çiçek Dereli. Exterior view from the northwest. 2015.

Figure 13: Çiçek Dereli. Exterior view from the northwest. 2015.

Figure 14: Çiçek Dereli. Exterior view from the northwest. 2015.

Figure 15: Çiçek Dereli. Exterior view from the northwest. 2015.

Figure 16: Çiçek Dereli. Entrance gate of the site from the west. 2017.

Figure 17: Çiçek Dereli. Interior view of the atrium from the south. 2017.

Figure 18: Çiçek Dereli. Exterior view from the southwest. 2017.

230

Figure 19: Çiçek Dereli. Exterior view from the southwest. 2017.

Figure 20: Çiçek Dereli. Exterior view from the southwest. 2017.

231

Figure 21: Çiçek Dereli. Minaret from the southwest. 2017.

Figure 22: Çiçek Dereli. Minaret from the north. 2015.

Figure 23: Çiçek Dereli. Architectural detail on the east wall. 2015.

Figure 24: Çiçek Dereli. Architectural detail on the east wall and the cat house. 2017.

Figure 25: Çiçek Dereli. Architectural detail on the apse wall. 2017.

Figure 26: Çiçek Dereli. Architectural detail on the north wall. 2017.

234

Figure 27: Çiçek Dereli. Architectural detail on the north wall. 2017.

Figure 28: Çiçek Dereli. Guard dog of the site. 2017.

2.10 Conclusion

The visual depictions are the common necessity as well as the shared heritage of all disciplines. They appeared to be more and more significant for the perception and interpretation of historical and socio-cultural data especially from the twentieth century onwards. Thus, in this chapter I present visual depictions relevant to the monumental or abandonment phase of the site once it fell into oblivion after 1910 for several motives.

Through the visual narrative presented in this chapter, I firstly intend to contribute to the historical narrative introduced in the first chapter, and secondly I aim to undergird the heritage narrative demonstrated in third chapter of this study. Within this context, the nature of the available textual, visual and material sources relevant to the site creates the common ground for the three interwoven narratives. On the one hand, there is a considerable amount of textual sources, including but not limited to historical documents and contemporary publications, associated with the site's pre-1910 phases. However, the textual sources in regard to the site's post-1910 phase are scarce. On the other hand, while a trace of the material sources are safeguarded in museums in and out Turkey, the site is not accessible for a comprehensive and up-to-date archaeological investigation. At the same time, while the visual sources relevant to the site's pre-1910 phases are of limited availability, ones depicting its post-1910 phase are abundant. In many cases, access to these visual sources are limited, however, regardless of any case, they are the foremost sources not only to voice the still ongoing history of the site, but also to mirror the problematization of cultural heritage in a broad sense. Thus, the visual sources presented require particular attention and interpretation as follows;

236

Catalogue Analysis

Catalogue Section 1: The Library of the Ecumenical Patriarchate

Focus of the Visual Depictions:	Mostly exterior and interior structure views, some architectural fragment depictions and some restoration sketches
Dating of the Visual Depictions:	1905 - 1912
Approach of the Creator(s):	Scientific investigation and archaeological excavation

Catalogue Section 2: Dumbarton Oaks – Research Library and Collection

Focus of the Visual Depictions:	Artamonoff and Van Nice: Mostly exterior and interior structure views and some architectural fragment depictions and Betsch: Cornice fragments and capitals
Dating of the Visual Depictions:	Artamonoff and Van Nice: 1935 – 1945 and Betsch: 1970
Approach of the Creator(s):	Artamonoff and Van Nice: Documentation and personal interest and Betsch: Academic research

Catalogue Section 3: Süleymaniye Yazma Eser Kütüphanesi	
Focus of the Visual Depictions:	Mostly exterior and interior structure views and some pencil drawings – usually accompanied by personal notes
Dating of the Visual Depictions:	1918 - 1965
Approach of the Creator(s):	Documentation and personal interest

Catalogue Section 4: Deutsches Archæologisches Institut – Abteilung Istanbul	
Focus of the Visual Depictions:	Mostly exterior and interior structure views and architectural fragment depictions. Some restoration sketches and landscape views
Dating of the Visual Depictions:	1922 - 1977
Approach of the Creator(s):	Documentation, academic research, personal interest (professional and amateur)

Catalogue Section 5: Photographer Caner Cangül	
Focus of the Visual Depictions:	Mostly architectural fragment depictions and interior structure views. Some exterior structure views.
Dating of the Visual Depictions:	2009
Approach of the Creator(s):	Personal interest

Catalogue Section 6: Prof. Ferudun Özgümüş and Architect Emine Yavuz	
Focus of the Visual Depictions:	Mostly exterior and interior structure views and building surveys, some architectural fragment depictions and landscape views
Dating of the Visual Depictions:	2013
Approach of the Creator(s):	Site investigation and feasibility study for the construction work
Catalogue Section 7: Koç Üniversitesi – Suna Kıraç Kütüphanesi	
Focus of the Visual Depictions:	Mostly exterior and interior structure views and architectural fragment depictions, some aerial views
Dating of the Visual Depictions:	2015
Approach of the Creator(s):	Documentation and visual archive project
Catalogue Section 8: Personal Contribution	
Focus of the Visual Depictions:	Mostly exterior views and some architectural fragment depictions – focus on heritage aspects
Dating of the Visual Depictions:	2015 - 2017
Approach of the Creator(s):	Academic research and documentation

The diverse nature of the visual depictions introduced in the present catalogue provides significant and unique knowledge about the site, but at the same time, the catalogue lacks to bring light to particular subjects of the site. On the one hand, the catalogue reflects on the evolution of the surrounding urban landscape, the decay of the site over the course of time as well as the state of its ruined or endangered architectural fragments, and thus offers a systematic documentation of the site and serves as a complex research tool for a multidisciplinary study. However, most of the presented visual documents themselves are not the outcome of a systematic documentation but rather of personal interest. Thus, the catalogue is not a mere instrument to complete this monumental picture puzzle but requires logrolling of textual and material sources. On the other hand, the lack of systematic documentation unfolds the lost and in many cases the unsustainable knowledge about the site and emphasizes the critical importance of site's visual surveying and documentation in the present-day. While the catalogue clears up the site's archaeological, architectural and environmental elements to a certain extent, it also reveals the unfeasibility of the reconstruction and restoration of a wide range of its elements. Each visual piece presented in the catalogue is meritorious and unique in its own right since they are the tangible outcomes of the subjective site-specific experiences of their creators as well as the substantial efforts to document the neglected and abandoned site.

In line with the visual narrative of the presented catalogue and in harmony with the subject-driven approach of this study, I reflect on the problematization of cultural heritage in the third chapter by examining the heritagization process of the site as well as revealing its shift from the historical-religious age to the memorial-heritage age.

240

Chapter 3

Heritage Narrative of the Monumental Site

3.1 Introduction

Heritagization is a process; it is a shift from historical-religious age to memorial-heritage age. In this shift, the visual depictions are significant instruments to maintain the symbolic existence of religious spaces, or otherwise, historical artifacts, as claimed memorials and common heritage. Within this context, the presented institutional descriptions, individual introductions and visual depictions in a catalogue format in the previous chapter of this study contribute to the heritage narrative of the Monastery of Saint John the Forerunner of Studios, which is problematized and examined in this chapter. Descending to particulars this chapter reflects on the issue of cultural heritage in a broad sense. It is dedicated to mirror the heritagization process of the site and trace its shift from historical-religious age to memorial-heritage age in interaction with the visual catalogue. Finally, it demonstrates the cruciality of visual depictions relevant to the site not only as being integral to the historical narrative but also as tangible evidences of a heritage narrative to raise concern over the fate of the site.

3.2 Heritagization through Visualization

The site of the Monastery of Saint John the Forerunner of Studios presented textually and visually in this study is not only a historical monument but also, and more importantly, it is a heritage at stake. From this point of view, its visual documentation is of crucial importance as

it leads to further questioning and examination. To begin with, how should the framework of visual documentation be established to offer a conceptual study of the site by reflecting on its heritage aspects? To what extent is it feasible to visually document the site in its present state and how does its current condition illuminate the perception of its heritagization? To what extent is it feasible to collect the existing visual depictions relevant to the site and how do they reflect on the site's shift from historical-religious age to memorial-heritage age? At last, why is it significant to create a holistic approach to contextualize and conceptualize the visual depictions presented here by referring to the subjective experiences of their creators and how does this holistic approach bring light to the process of heritagization?

By recalling the very first question of this chapter and by adhering to the general concept of this study, visual documentation refers to the collection of all available and derivable visual sources, including photographs, ground plan drawings, restoration sketches, pencil drawings of decorative details, illustrations of architectural fragments and contemporary building surveys. On the one hand, this diverse genre of visual depictions reveals the multifarious contextualization of the site by its actors. On the other hand, it addresses the emergent methodologies concerned with the heritagization of the site. The visual depictions presented pertain to the monumental or abandonment phase once it fell into oblivion after 1910. The abundance of visual depictions and the scantiness of textual interpretations relevant to the temporal scope of the aforementioned monumental or abandonment phase signal the descending historical-religious value and ascending memorial-heritage value of the site. To clarify, in the textual sources associated with its pre-1910 phases, the site is evidently represented as religious in nature and possibly as a historical space. However, the visual depictions of the site's post-1910 phase involve an explicitly secular gaze that enhances the memorial aspects of a religious space in a cultural, historical or otherwise secular and immanent frame. The visual representations presented depict the exterior, the interior and the remaining

242

fragments of the site with respect to their art historical, archaeological and architectural aspects. More importantly, they mirror the evolution of the site in the course of time and in the shade of ongoing socio-political debates, until the constitution of the present-day ensemble of the ruined fragments. Thus, on the one hand, the visual depictions serve as research tools for the study of the art historical, archaeological and architectural characteristics of the site. On the other hand, they reflect the consequences of heritagization of a religious site, those provoking tensions between heritage and religious constituencies; between religious and secular enhancements and utilizations; and between scholarly disciplines and management regimes. The presented visual depictions are the works of researchers, architects, photographers and enthusiasts and I collect them to raise concern over the fate of the abandoned site that is on the eve of its transformation, to contribute to today's, and by this means, to the future's scholarship, and to voice the issue of cultural heritage in a broad sense. By recalling my first intention, the visual depictions are substantial instruments, those have the potential to enable diverse communities to comprehend the significance of the site as a common heritage. To make it clear, while textual sources succeed to reach the homogenous group of field specific scholars, visual sources are capable to present the narrative of the site in a plain language and capture the interest of large masses. My second intention is to introduce a tangible outcome, namely, a catalogue for scholarly use by contextualizing and conceptualizing visual depictions. Those will advance the multidisciplinary study of the site. Finally, I intend to demonstrate the inevitable changeover from nation-promoted heritage to community-promoted heritage, where social identities unfold. Thus, this work illustrates the concept of heritage shifts from inherited to claimed, and from material to symbolic by abandoning its historical-religious age to embracing its memorial-heritage age.

While the site is closed to visitors and access is subject to special permission, its visual documentation is strictly prohibited. "In 2012, the monument was removed from the

243

jurisdiction of the Hagia Sophia Museum, where it belonged since 1946, and was given to the Directorate General of Foundations, *Vakıflar Genel Müdürlüğü*, to be restored as a mosque."[58] The comprehensive site investigation, in the form of a feasibility study, for the projected mosque construction started as early as the same year. The feasibility study of the site was completed in 2016 and the report for the construction work will be filed to the committee of Directorate General of Foundations in 2017. In parallel with these developments, I had left no stone turned during my fieldwork to access the site; I was in contact with the Directorate General of Foundations to request permission; I interviewed institutions and individuals to inquire into their experiences relevant to the site; and I had made every personal effort to access the site in the course of my fieldwork. Going into the particulars of my fieldwork, when I contacted the Directorate General of Foundations to request permission to access the site in 2017, they replied saying that, "Imrahor Camii Project is still in progress and the restoration work is not yet started. Due to the insecure state of condition of the site and in order to avoid hindering the ongoing project work, access to the site is prohibited."[59] In the sequel, I contacted the foundation again, but this time to request a short interview about the ongoing Imrahor Camii Project and I had never received any reply. Also, I had been in contact with two different research institutions to inquire into their experiences relevant to the site as well as procedures to obtain permission for access in 2017. One of the research institutions was not able to obtain permission to access the site at all. The other one received permission for access in 2015 to make an inert investigation, that is to say, visual and textual documentation of the state of condition of the site as of 2015 but no archaeological excavation. During my fieldwork between 2015 and 2017, I ringed the doorbell of the site and waited for the guard to open the door on several occasions. I had never received reply until my final fieldwork in April 2017,

---

[58] Stoudios Monastery, "Preservation."
[59] Directorate General of Foundations, e-mail message to author, April 24, 2017.

when the guard allowed me into the site for couple of minutes. He took my camera and, for this reason, I could not photograph the interior of the site, but I had the chance to witness its state of condition as of 2017: the ensemble of the ruined architectural fragments of the *katholikon* of the monastery, forgotten tombstones and the minaret from the later built mosque as well as the results of irrepressible attempts of nature on spot. In a nutshell, even though the visual documentation of the site is crucial, particularly to reveal its memorial-heritage value and initiate the process of its heritagization, neither obtaining permission for access nor documenting its current state of condition seems to be feasible in the present day. Adding to this, to conduct an archaeological excavation within and around the site is not even a matter of discussion at this point.

Addressing the third question of this chapter and laying emphasis on the site's shift from historical-religious age to memorial-heritage age, existing visual depictions are not only indispensable sources to initiate the site's heritagization process, but also they are virtually the sole research tools to study its post-1910 phase. In the light of this bilateral mission of the site's existing visual depictions, I had contacted, visited and interviewed several institutions and individuals during my fieldwork between 2015 and 2017. My fieldwork revealed that, while the majority of the existing visual depictions are safeguarded in the archives of various institutions, including, research centers, universities, museums and libraries, some are only accessible through the private collections of individuals. The nature of the existing visual depictions both in institutional and private collections is diverse. In case of the private collections, it is crucial to perceive and acknowledge the sensibilities of the owners in order to access and use their sources. In case of institutional collections, while some of them are easy to access, most of them are still waiting to be digitized, published and exhibited. In some instances, the institutions are not even aware of the presence of material relevant for the Studios in their archives, so that one has to look for the needle in the haystack. Therefore, in order to

245

collect and compose the catalogue presented here, one had to go through the following steps: requesting permission to access institutional archives to seek for possibly existing visual depictions; convincing the institutions to contribute to this study by willing to go into their dusty shelves, and by offering free use of their archival sources; coming to terms with the owners for the utilization framework of their collections; and finally conducting a well-rounded research through the available material. These initial steps were followed by the study and selection process of the existing visual depictions. While some of them are fully digitalized and presented in the self-contained institutional collections, some are only published within the context of scholarly studies. While some of them are easy to access through the online databases of the institutions and free for scholarly use, some are kept in the archival repositories requiring personal visit and compensations for utilization. I had also come across visual depictions, those were exhibited in various concepts and contexts, and thus, had already met their audience. Adding to this, while the descriptions of the digitized depictions are clearly phrased, the interpretations of the published depictions are reduced to the content of the scholarly studies. Originally, I intended to introduce a broader collection in the presented visual catalogue; however, my fieldwork had been limited by time and financial constraints. The study and selection process of the existing visual depictions unearthed the site's shift from the historical-religious age to the memorial-heritage age in two different ways. First, the sources relevant for the site are safeguarded under the headings of *Byzantine Constantinople*; *Byzantine Monuments in Constantinople*; and *Byzantine Heritage in Constantinople* in many archival repositories. To make it clear, the site is associated with its Constantinopolitan context, presented through its Byzantine concept and entitled as monument and heritage rather than monastery and mosque, or otherwise historical artifact. Second, the interpretations of the visual depictions within the context of archival repositories are so phrased that they highlight the memorial-heritage value of the site. Contrary to this, the interpretations of the visual

depictions within the context of scholarly studies demonstrate the historical-religious value of the site and, in most instances, disregard its memorial-heritage value. In brief, access and study of the existing visual depictions of the site is more feasible than deriving new ones to depict its current state of condition. However, to demonstrate the site's shift from historical-religious age to memorial-heritage age as well as to initiate its heritagization process, it is equally crucial to make a hybrid selection from both existing and contemporary visual depictions.

Finally, by referring to the forth question of this chapter and in the light of the principal approach of this study, the presented visual depictions render the abyss of history visible. More importantly, they are contextualized and conceptualized through the subjective experiences of their creators to express the memorial-heritage value of the site. Concordantly, the study and selection process of the available visual depictions naturally interacted and shaped the presented catalogue. On the one hand, several determining factors established the framework of the study process; the origin, genre, quality and dating of the available visual depictions, the authenticity of the textual sources introducing the visual depictions, as well as the missions of the institutions and the roles of the individuals, who are safeguarding and holding visual depictions relevant for the site. On the other hand, the subject-driven context and concept of this study dominated the selection process. Between those two hands, it was a personal preference to build up a subject-driven narrative through the phenomenological perception of the past, since the physical or cosmological time is not sufficient to explain the modes of history. Adding to this, I capitulated to my fascination with the diverse approaches and interests of the creators' of the presented visual depictions, which intersect with and reflect the memorial-heritage value of the site. In order to implement the aforementioned subject-driven concept and context, firstly I focused on the socio-cultural identities of the creators of the presented visual depictions. While the community-promoted heritage unfolds the socio-cultural identities, mutually the identities initiate the claimed and symbolic heritagization

247

process. Thus, the memorial-heritage value of the site becomes the dominating power, while its historical-religious value is abandoned. Second, I embedded the objectives of the creators to the context and concept of this study through their fieldworks at the ruins of the site. Thus, I revealed their focus towards the memorial aspects of a once religious space and their perception of the site more as a common-heritage and less as a historical artifact. At last, the site's post-1910 phase is often described with the adverse epithets of *abandoned*, *neglected* or *demolished*. These expressions generally represent the resurrection of its historical-religious value and the disregard of its memorial-heritage value. However, by re-contextualizing the site through a subject-driven approach and with the aid of visual depictions, I demonstrate that the site's life-cycle is not yet concluded, but shifts from the historical-religious age to the memorial-heritage age as a new monumental or abandonment phase. In brief, the presented catalogue is originated from sights of the visual depictions and sounds of the personages.

3.3 Conclusion

In this chapter, I show that heritagization is a process; it is a shift from historical-religious age to memorial-heritage age. More importantly, I demonstrate that heritagization is a product; not in the sense of a material outcome, but a community-promoted cultural node that develops and acquires meaning in a heritage setting. Heritagization as a process evolves the material into symbolic, and heritagization as a product offers the claimed instead of the inherited. In this context, the visual depictions serve as significant instruments to initiate the symbolic existence of religious spaces and historical artifacts, and reintroduce them as claimed memorials or otherwise common heritage. In the case of the site of the Monastery of Saint John the Forerunner of Studios, they serve as tangible evidence of its heritage narrative, those form the basis to question the issue of cultural heritage, in general, and examine its heritage aspects, in

particular. Furthermore, they initiate the process of its heritagization as well as reveal the shift of the site from its historical-religious age to memorial-heritage age.

Conclusion

In this study, I present a monumental picture puzzle by reflecting on the case of the Monastery of Saint John the Forerunner of Studios. I interpret three interwoven narratives of the site; historical, visual and heritage. While this study is contextualized through the blended subjectivity and timelessness of visual depictions, its general concept is based on a subject-driven approach.

The visual catalogue introduced in the second chapter of this study is its key-stone. On the one hand, it contributes to the historical narrative presented in the first chapter by visually depicting the site's monumental or abandonment phase once it fell into oblivion after 1910. Thus, the catalogue serves as a research tool by approaching the modes of history through visually depicted subjective experiences, those arose in an explicit space, in a defined time and under the influence of diverse ideologies. On the other hand, it unfolds the heritage narrative questioned and examined in the third chapter by reflecting on the issue of cultural heritage in a broad sense. The catalogue hereby offers an alternative perception and interpretation of the heritagization process of the site and reflects on its shift from historical-religious age to memorial-heritage age. Within this context, on the one hand heritagization is a complex concept that refers to both process and its product. While the process of heritagization may have both constructive and destructive consequences, the heritagization as a product is often offered in the form of cultural nodes. On the other hand, heritagization is a contemporary theme closely linked with transformation and assignment of new functions, as well as, construction of sets of relationships and sustainability of values. In this sense, heritagization as a process renders material objects into symbolic phenomena and heritagization as a product offers claimed instead of inherited by embracing the past, present and future values of objects, places and practices as a whole. Thus, the shift of objects, places and practices from their

historical-religious age to memorial-heritage can neither be identified nor be limited by decisive border lines but they are rather interwoven and mutually complementary.

The catalogue presented in this study is its tangible outcome and a personal contribution to scholarship of today and by this means, that of the future, to advance the multidisciplinary study of the site. The catalogue does not only reveal the alternation and transformation of the landscape surrounding the site within the urban context over the course of time, the disrepair of the site itself or the state of condition of the ruined or endangered architectural fragments from the site to shed light on the site's invisible as well as lost abyss. More importantly, it signals the lack of systematic documentation of the site and its irremediable consequences, and thus emphasizes the critical importance of the site's visual surveying and documentation in the present-day, particularly its state of condition as an abandoned site on the cusp of yet another transformation.

Neither the life-cycle of the site of the Monastery of Saint John the Forerunner of Studios, nor the presented study yet concludes but only commences.

The present study will extend to a monumental project by unearthing new research sources and supporting them with my preliminary experience on the site, the city as well as their socio-cultural discourses, and by holding an exhibition dedicated to the Monastery of Saint John the Forerunner of Studios. Descending to its particulars, the monumental project will nestle the textual, visual, and material sources relevant to the site. On the one hand, the textual sources particularly produced by the individuals associated with the site, such as monastic foundation documents, letters, poems, hymns, imperial edicts, and newspaper articles will reflect on the site's past through subjective experiences. On the other hand, the visual sources, namely, photographs, building surveys, maps, drawings, illustrations, and manuscripts will render the abyss of the site's past visible. Besides this, the restored, reconstructed and reproduced

251

material sources will echo the complex senses of the site's history and culture. Through this blended methodology, the compound phenomenological project context and concept will be determined and the subject-driven narrative will be built. Adding to this, while the context and narrative of the envisaged exhibition will correspond with this monumental project, its concept will target the very basic humane senses of the participatory audience through the aids of multimedia and fine arts.

To conclude, the present study is a visual dithyramb dedicated to the site of the Monastery of Saint John the Forerunner of Studios and a yet-starting personal contribution to its timeless presence.

Bibliography

Banoğlu, Niyazi Ahmet. *Istanbul Cehennemi: Tarihte Büyük Yangınlar.* Istanbul: Kapı Yayınları, 2008.

Barış Altan, e-mail message to author, April, 2017.

Burton-Christie, Douglas. *The Word in the Desert: Scripture and the Quest for Holiness in Early Christian Monasticism.* New York: Oxford University Press, 1993.

Caner Cangül, e-mail message to author, April, 2017.

Cholij, Roman. *Theodore the Stoudite: The Ordering of Holiness.* Oxford: Oxford University Press, 2002.

Deutsches Archæologisches Institut, Abteilung Istanbul. "Fotothek." Accessed April, 2017. http://www.dainst.org/standort/-/organization-display/ZI9STUj61zKB/18431.

Directorate General of Foundation, e-mail message to author, April, 2017.

Dumbarton Oaks, Research Library and Collection. "Image Collection and Fieldwork Archives." Accessed April, 2017. https://www.doaks.org/library-archives/library/collections/icfa.

Fahlbusch, E., Lochman, J. M., Mbiti, J., Pelikan, J., Vischer, L., Bromiley, G. W., & Barrett, D. B. *The Encyclopedia of Christianity* (Vol. 3). Michigan and Leiden: Wm. B. Eerdmans Publishing Company and Koninklijke Brill NV, 2003.

Ferudun Özgümüş, e-mail message to author, January, 2017.

Genç, Mehmet, and Mehmet Mazak. *Istanbul Depremleri: Fotoğraf ve Belgelerde 1894 Depremi.* Istanbul: İGDAŞ Genel Müdürlüğü, 2001.

Goode, James F. *Negotiating For The Past: Archaeology, Nationalism, and Diplomacy in the Middle East, 1919-1941.* Austin: University of Texas Press, 2007.

Harrison, R. *Heritage: Critical Approaches.* Oxon: Routledge, 2013.

Hatlie, Peter. *The Monks and Monasteries of Constantinople c. 350-850.* Cambridge: Cambridge University Press, 2007.

Hornblower, S., Spawforth, A., & Eidinow, E. *The Oxford Classical Dictionary.* Oxford: Oxford University Press, 2012.

Kazhdan, Alexander Petrovich. *The Oxford Dictionary of Byzantium.* Oxford: Oxford University Press, 1991.

Koç Üniversitesi, Suna Kıraç Kütüphanesi. "Koç Üniversitesi - Stavros Niarchos Vakfı, Geç Antik Çağ ve Bizans Araştırmaları Merkezi - Bizans Anıtları Fotoğraf Arşivi." Accessed April, 2017. http://digitalcollections.library.ku.edu.tr/cdm/landingpage/collection/BYGA.

Köse, Fatih. *İmrahor İlyas Bey Mosque and Its Repairs During the Ottoman Period.* Restorasyon Yıllığı, Istanbul: Restorasyon Yıllığı Dergisi, 2012.

Mathews, Thomas F. *The Byzantine Churches of Istanbul: A Photographic Survey.* Pennsylvania: Pennsylvania State University Press, 1976.

Отчетъ о деятепьности Русского Археологическаго Института въ Константинополе въ 1907 году ("Report on the activity of the Russian Archaeological Institute in Constantinople in the year 1907"), in: *Известия Русского Археологического Инститюта въ Константинополе* (*Proceedings of the Russian Archaeological Institute in Constantinople*) 14 (1909/2-3): 204 (136)-233 (165), here 204 (136)-221 (153).

Отчетъ о деятепьности Русского Археологическаго Института въ Константинополе въ 1909 году: Работы въ Имрахоръ-джами ("Report on the activity of the Russian Archaeological Institute in Constantinople in the year 1909": "Works in the Imrakhor Djami"), in: *Известия Русского Археологического Инститюта въ Константинополе* (*Proceedings of the Russian Archaeological Institute in Constantinople*) 15 (1911): 240-58, here 250-58.

Panchenko, В. A, Рельефы изъ базилики Студия въ Константинополе ("Reliefs in the Basilica of Studios in Constantinople") in: *Известия Русского Археологического Инститюта въ Константинополе* (*Proceedings of the Russian Archaeological Institute in Constantinople*) 16 (1912): 1-359.

Polat, Berna, interview by the author. *Fotothek Coordinator and Archaeologist* (April, 2017).

Runciman, Steven. *The Fall of Constantinople 1453.* Cambridge: Cambridge University Press, 1965.

Siskos, Archimandrite Agathangelos, interview by the authoer. *Patriarchal Librarian* (April, 2017).

Stambolov, Alexey. "Monks and State: St. Theodore the Studite and his Relations to the State and Church Authorities in Byzantium." *Phronema, Volume 30, Number 1* (2015): 142.

Süleymaniye Yazma Eser Kütüphanesi. "Süheyl Ünver Arşivi." Accessed April, 2017. http://www.suleymaniye.yek.gov.tr/Home/ShowLink?LINK_CODE=3006&LAN_CODE=TR.

The Ecumenical Patriarchate of Constantinople. "The Library of Ecumenical Patriarchate." Accessed April, 2017. https://www.patriarchate.org/.

Thomas, John, Constantinides Angela Hero, and Giles Constable. *Byzantine Monastic Foundation Documents: A Complete Translation of the Surviving Founders' Typika and Testaments.* Washington D.C., 2000.

Üre, Pınar. "Byzantine Heritage, Archaeology, and Politics Between Russia and the Ottoman Empire: Russian Archaeological Institute in Constantinople (1894-1914)." PhD diss., The London School of Economics and Political Science, 2014.

Vasilakeris, Anestis. "Stoudios Monastery." Accessed January, 2017. https://www.stoudiosmonastery.com/.

Walsh, K. *The Representations of the Past: Museums and Heritage in the Post-modern World.* London: Routledge, 1992.