

**PIVOTING ON THE CHURCH OF ST. JOHN EXOTEICHOS:
FROM THE EMPIRE TO MODERN TRABZON**

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Gönülnur Demet

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ABSTRACT

PIVOTING ON THE CHURCH OF ST. JOHN EXOTEICHOS: FROM THE EMPIRE TO MODERN TRABZON

Gönülnur Demet

M.S. in Architecture

Advisor: Burcu Şenyapılı Özcan

Co-advisor: Ayşe Belgin Henry

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Presently, the quantity of Byzantine and post-Byzantine churches that remained within the city center of Trabzon is quite limited. Additionally, aside from significant exceptions like the Hagia Sophia of Trebizond, numerous structures remain unfamiliar to the local community and have been repurposed for various uses. Byzantine and post-Byzantine studies in Turkey tend to focus on other centers and the heritage of Trebizond, a peripheral site with exceptional characteristics, receives less attention. The present research focuses on St. John Exoteichos, earlier known as *Agios Ioannes tes Petra*, and its neighborhood, Sotka, with a diachronic approach.

Built in the 13th/14th century, St. John Exoteichos was rebuilt by Metropolitan Konstantios in the 19th century. From the early 20th century onward, the church, once part of a complex with an adjacent Greek school building, briefly functioned as a warehouse during the Republican period. Subsequently, it transformed into a versatile hall for the neighboring primary school. The study focuses on three different periods, and it illustrates the continuities, changes, and transformations in the design and use of the church building throughout, regarding the region's political, architectural, and social dynamics. This thesis aims at contributing academic literature by exploring the church's historical, architectural, and urban dimensions. The study of St. John Exoteichos, particularly its 19th-century version, offers a novel perspective within Trabzon's Byzantine and post-Byzantine heritage.

Keywords: Post-Byzantine, St. John Exoteichos, Church Architecture, Trabzon, Sotka, Tanzimat, Empire of Trebizond, Church Rebuilding, Metropolitan Konstantios

ÖZET

AZİZ YAHYA EXOTEICHOS KİLİSESİ EKSENİNDE: TREBİZOND İMPARATORLUĞUNDAN MODERN TRABZON'A

Gönülnur Demet

Mimarlık, Yüksek Lisans

Tez Danışmanı: Burcu Şenyapılı Özcan

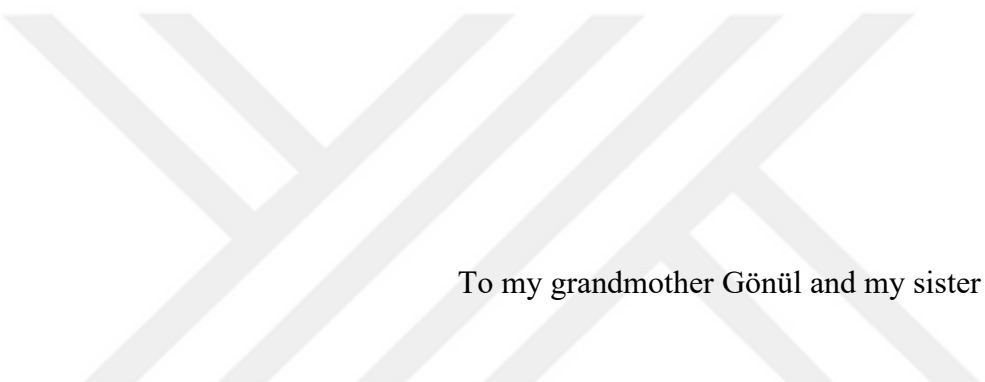
Tez Eş Danışmanı: Ayşe Belgin Henry

Eylül 2023

Günümüzde Trabzon şehir merkezinde varlığını sürdüren kilise sayısı oldukça azdır. Trabzon Ayasofya'sı gibi belirgin istisnalar dışında, çok sayıda yapı yerel halka yabancı kalmakta ve çeşitli kullanımlar için yeniden işlevlendirilmektedir. Bunun nedenlerinden biri, Türkiye'deki Bizans ve post-Bizans çalışmaları başka merkezlere odaklanmasıdır. İstisnai özelliklere sahip periferik bir alan olan Trebizond kültürel mirası yeterince ilgi görmemektedir. Bu çalışma, ihmal edilmiş bir kilise olan Aziz Yahya Exoteichos'a -daha erken adıyla *Agios Ioannes tes Petra-* kilisesine ve çevresine, Sotka Mahallesine, artzamanlı bir bakış açısıyla odaklanmaktadır.

13. veya 14. yüzyılda inşa edilen Aziz Yahya Exoteichos kilisesi Metropolit Konstantios tarafından 19. yüzyılda yeniden inşa edilmiştir. Bitişindeki Rum okul binasıyla birlikte bir kompleksin parçası olarak kısa süre kullanılan kilise, Cumhuriyet döneminde kısa bir süre depo işlevi görmüştür. Daha sonra, komşu ilkokul için çok yönlü bir salona dönüşmüştür. Üç farklı döneme odaklanan bu çalışma, bölgenin siyasi, mimari ve sosyal dinamikleri bağlamında kilise yapısının tasarım ve kullanımındaki süreklilikleri, değişimleri ve dönüşümleri ortaya koymaktadır. Bu tez, kilisenin farklı dönemlerdeki tarihsel, mimari ve kentsel boyutlarını araştırarak literatürü zenginleştirmeyi amaçlamaktadır. Aziz Yahya Exoteichos'un, özellikle de 19. yüzyıl dönüşümünün incelenmesi, Trabzon'un post-Bizans ve Bizans mirası bağlamında yeni bir bakış açısı sunmaktadır.

Anahtar Kelimeler: Post-Bizans Dönemi, Aziz Yahya Exoteichos, Kilise Mimarisi, Trabzon, Sotka, Tanzimat, Trebizond İmparatorluğu, Yeniden İnşa Edilen Kiliseler, Metropolit Konstantios



To my grandmother Gönül and my sister Burçin...

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CHAPTER 1

INTRODUCTION

Let's imagine that we embark on a small journey, riding the waves on a small "taka"¹ from the waters of Akçaabat towards the east of Trabzon in the last quarter of the 19th century. We encountered one of the rare days when the weather is clear in the city. As we make our way towards the city center, we notice Hagia Sophia, which had recently undergone restoration by Greek masters, perched on a small hill near the coast. The building is used as a mosque nowadays. In the distance, the silhouette of the Church of Saint Gregory of Nyssa emerges. The church, which went through a recent substantial restoration, sits on a massive rock, impervious to the future destruction that awaits it. We will soon pass by the city walls. But right before, we see another church on the shoreline, connected to the sea by a gentle slope. The church known as St. John Exoteichos appear somewhat concealed within the neighborhood, much lower in elevation than the previous churches and yet greets the passersby as gracefully.

As our taka approaches our current time and docks at the 21st century, the Church of St. John the Exoteichos is no longer visible from the sea due to the urban transformation. The transformation of the church and the city lingers through the material traces, names, and written sources, while this thesis aims to examine this process contextualizing the information within a broader context.

¹ A type of coastal sailing boat native to the Eastern Black Sea Region (Türk Dil Kurumu, Taka, n.d.)



Figure 1.1. An aerial view of the Church of St. John Exotheichos. As shown in a restored photo from Mihllas (2008), the Church of St. John Exoteichos offers a remarkable view (This is Trabzon, 2022, March 6).

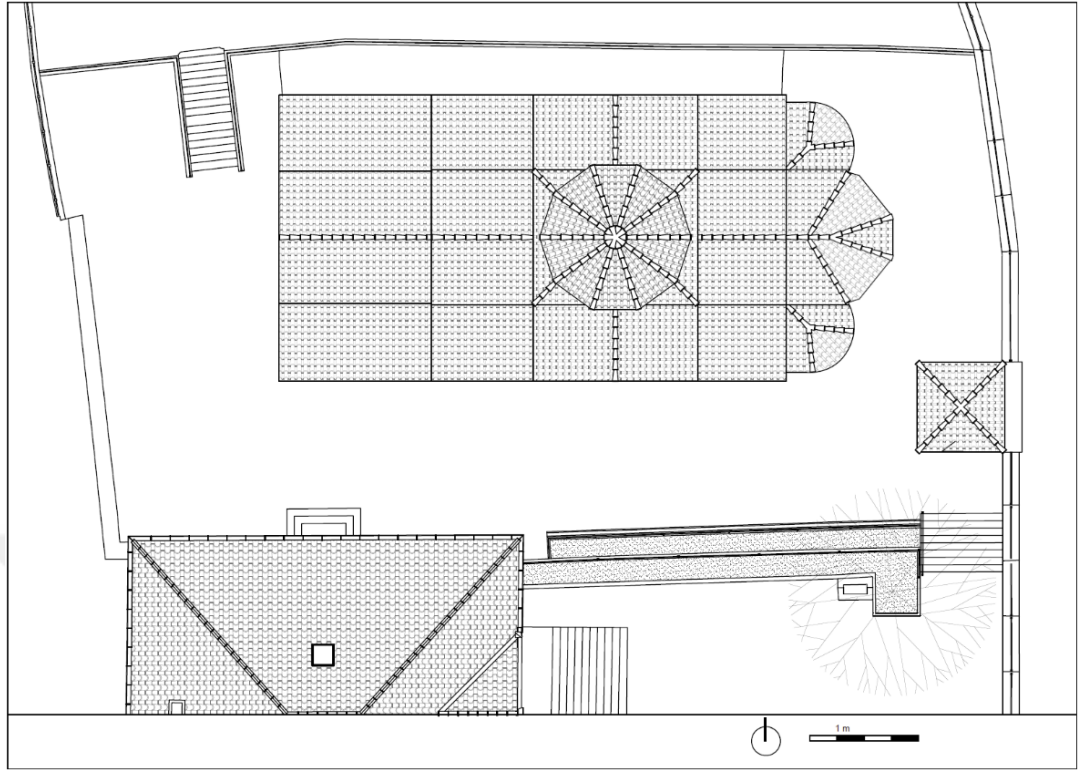


Figure 1.2. The current site plan of the St.John Exoteichos. The drawing is edited based on the restitution drawing established by Envar Mimarlık (n.d.) Kilise Restitüsyon 2. Dönem.



Figure 1.3. Qr code (author) that forwards to the current location of the church of St. John Exoteichos (Google Maps)

1.1.The Transformation of the St. John Exoteichos and its Vicinity: A Brief Introduction on the Discussions and the Limits of the Study

“In architectural studies, we tend to focus on the moment of inception, but most buildings have long histories, replete with additions, modifications, changes in function, or changes in demographics. Buildings are forever in the process of becoming. To isolate them at a single moment in their rich histories limits what we might learn from them.”

Robert Ousterhout (2019)

St. John Exoteichos was originally constructed as a Byzantine church that went through a substantial rebuilding in the 19th century. It remains as one of the several post-Byzantine churches in the heart of the modern city. It is currently utilized as the multi-purpose hall of an elementary school.

There exists no detailed academic study on the Church of St. John Exoteichos. It is proposed that the church was originally built in the 14th-century church according to the related Medieval Greek inscription² (Millet, 1896). Thirty years after the construction of the church, Alexios II built an extension of the city wall, leaving the church just outside the city walls (Figure 1.4). The church of St. John Exoteichos was rebuilt in the 19th century by the Metropolitan of the period. Then it was associated with the school building next to it just at the beginning of the 20th century. The later church went through restoration in 1998.

The few studies that mention the church essentially focus on the scarce evidence from the Byzantine phase, while the 19th century rebuilding is hardly evaluated. The most comprehensive architectural analysis regarding the church is presented in

² There is a detailed discussion concerning the inscription in the following chapters of the present study.

Bryer's work "Post Byzantine Pontus: A Source Book" (2002), wherein an architectural examination of the church is provided. Additionally, within again Bryer's extensive collaboration with Winfield in "The Byzantine Monuments and Topography of the Pontos," the church was subjected to a brief investigation, both under the designations of *Agios Ioannes tes Petra* and St. John Exoteichos. The present study aims at gathering the available evidence to compile a diachronic perspective concerning the church and its architecture.

Diachronic (derived from the Greek words '*dia*,' meaning 'through,' and '*chronos*,' telling 'time') refers to the study of the development of a phenomenon over time. (HarperCollins, n.d.) While the traditional history of architecture thesis focuses primarily on a single period or state of a building, this thesis employs this approach to engage with the architectural history of the Church of St. John Exoteichos as an evolving narrative. Not merely content with documenting and analyzing the architectural elements from its 13th-14th century origins to 21st-century modern adaptations, this work takes an interdisciplinary path that embeds the St. John Exoteichos within the broader urban history of Trabzon and situates it against a backdrop of shifting political attitudes towards architectural functioning and preservation. Through this, although the present research locates the church at its center, it includes discussions on the urban characteristics and transformation in Trabzon, from the Byzantine period to the present day, to contextualize the building and its vicinity.

Most probably, the insufficient study of the church was significantly influenced by the sporadic interest in the Byzantine and Post-Byzantine periods of Trabzon. According to Serin (2008), the Byzantine churches in Turkey can only be converted back into places of worship or museums if they are not abandoned as for ideological, as well as practical reasons. Although Serin's interest is on the Byzantine periods, it is possible to expand this statement for the Post-Byzantine Christian monuments in Turkey. In this context, the Church of St. John Exoteichos is one of the unique examples, where a church building took over a public, yet non-religious function. At the present, there is no indication panel on or around the building presenting its

previous function, history or and the characteristics, which remains most likely unknown among the public, including its users.³

The Byzantine phase of the church is very little known. The major reason is the scarcity of material evidence; the material evidence concerning the first phase has almost disappeared, except for a few blocks (i.e., probably the cross and the inscription which will be discussed soon in detail). This section tries to make the most out of all the available evidence, yet the results remain as suggestions, especially concerning the architectural characteristics of the building and its function. The transformation of the building and the vicinity from its original state to its next major transformation (i.e., the 19th century), is therefore much harder to follow. The focus, therefore, shifts towards the demographic study of Lowry, interpreted according to the main goal.

The 19th century phase architecture is rather well conserved; despite the changes it went through the Republican Period. The thesis inevitably focuses on this period in more detail. The contextualization of the church rebuilding is one of the main contributions of the present study, where the dynamics of the society and the urban developments, as well as the restoration approaches of the minority communities during the Late Ottoman period are investigated.

The 14th-century church was reconstructed/ rebuilt in the 19th century, and it was claimed that it has maintained its original form after the rebuilding. The 19th century church underwent restoration during the Republican period as well. Consequently, conducting an architectural analysis comparing this church with 14th-century imperial period churches, 19th century post byzantine churches, and those restored during the republican era in Trabzon would provide valuable insights into its architectural characteristic and evolution. In undertaking the analysis, emphasis was placed on including only the churches and monasteries situated within the Ortahisar Central district of Trabzon.

³ See the Afterword.

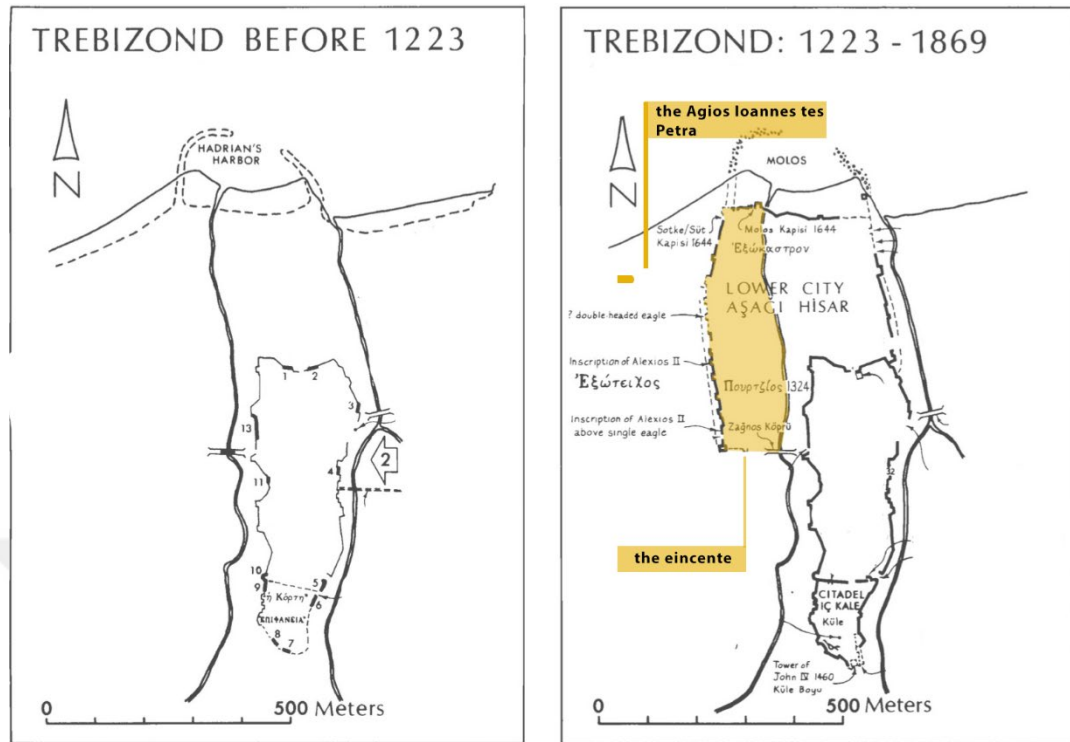


Figure 1.4. The diagram shows the *enceinte* of Alexios II and its relationship with the church. The base maps are from Bryer, Winfield & Anderson (1985). The location of the church and the locative marks in yellow are added by the author.

By applying a geographical limit to an area with many churches and monasteries, the aim was to obtain more detailed and accurate results. This area encompasses both the inside and outside of the walls and has been known as the heart of the city of Trebizond since the Empire period.

The Republican period and the context transformation is the last section that links all the discussions to the present day, emphasizing the early Republic. This said, it is essential to remember that life in and around the building continues. The current study is an active manifestation of this ongoing life, originating from the scholarly interest of being a former student at the school in question. Present-day dynamics are a subject of cultural sociology rather than architectural and urban history. Yet, an afterword has been added to illuminate the user experiences and underscore the enduring nature of the building's history.

A careful consideration was made in this thesis when analyzing the historical and urban contexts, taking care to ensure that they were all relevant to the building and its neighborhood. For example, the administrative history of the Trabzon Empire was not analyzed in detail, but the cultural context was analyzed as it would be more meaningful for the building and its neighborhood.

When drawing a general framework on the Empire of Trebizond Period and later 19th century post byzantine churches, an important characteristic of Trabzon, which is the decorative program, has not been addressed. The main reason for this oversight is that the Church of St. John Exoteichos's walls and floors are covered and there is no documentation that would provide any insight. Another topic that is not extensively discussed in the thesis is the much more eventful historical background. Due to the examination of a long period, events such as the Russian Occupation and the Population Exchange, which deeply affected the city, have not been included.

In sum, the primary aim of this thesis is to contribute to literature by considering the historical and urban context of this church, which has witnessed different periods. The secondary one is to make inferences about the 19th century building and conservation approaches utilizing primary sources. As a result of this comprehensive investigation, the outcomes will contribute to a better understanding of the architectural heritage of the Trebizond/Trabzon, promote the recognition of Byzantine and Post-Byzantine culture in the city, and provide insight into future conservation, interpretation, and presentation strategies for preserving this rather neglected historical culture.

1.1.1 Methodology

The present study draws from different sources and evidence groups depending on the availability of the material, although the focus remains on architectural and urban history. The analysis is conducted in a diachronic sense. Firstly, while there are very limited studies conducted on the subject, a

comprehensive literature review was conducted, and architectural drawings, photographs, and maps are gathered.

The archival research of the primary sources and combining the research with associated secondary sources emerged to be a significant tool to control the repetitive information, which will be discussed further in Chapter 3.2.2. Archives themselves should be perceived as primary sources generating knowledge in their respective contexts, rather than a “storage” for seeking information (Gaillet, 2012). I focused on the translated Ottoman Archival Documents, *Koruma Kurulu Arşivi* (Archives of the Conservation Council) and the David Talbot Rice archive with this approach.

The site visit brought forward the essential first-hand experience and a direct dialogue with the church and the surrounding buildings. Distinct emphasis was targeted on documenting details that may not be fully captured through photographic means. The 1998 restoration project provided documentation, yet the measurements and the details required revision. The investigation also focused on the traces of the 1998 restoration as a later phase added to its own documentation. The documentation combined traditional field documentation with photogrammetry. During the site visit, a data set comprising 123 photographs was compiled, capturing various points along the outer walls of the Church of St. John Exoteichos. *Agisoft Metashape Pro* was selected as the reconstruction software to generate detailed images. The building's relationship with the current neighborhood also provided new insights that were also significant for the historical interpretations. These observations enriched the understanding of the architectural context, providing valuable data that archival methods and literature review alone could not offer.

1.1.2 Structure

In this thesis, the chapters are divided into three periods in a chronological sense. Chapter 2, focuses on the Empire of Trebizond and ends with the conquest of Trebizond in 1461, brings out the evaluation and the context of the original church,

Agios Ioannes tes Petra, for which there is no material evidence today. To understand the church, first a general overview of the Empire of Trebizond is provided.

Chapter 3 covers a brief overview of the Ottoman Era, but the emphasis remains on the 19th century, when the medieval church, then denominated as St. John Exoteichos, was rebuilt. In Chapter 3, the demographic and social changes that began when the city came under Ottoman rule are examined, and then the urban changes brought about by these changes are discussed. The defensive character of the city and the increase of neighborhoods outside the city walls were specifically significant for the subject. *Tanzimat* is the most important period for the Church of St. John Exoteichos. This chapter discusses the reforms and reconstructions made during this period and examines archival documents, as well as the architectural features of the rebuilt church in detail.

Chapter 4 corresponds to the period from the declaration of the Turkish Republic to the present day. This section begins with the modern city planning of the city and proceeds into the conservation approaches towards church buildings. In this context, it evaluates the functional changes concerning the church of St. John Exoteichos. Additionally, the last restoration of the church is evaluated.

In Chapter 5, there is an exhaustive analysis of the Church of St. John Exoteichos, accompanied by suggestions for future scholarly investigations. Initially, the study posits two disparate hypotheses concerning the ecclesiastical function of the edifice during the 13th and 14th centuries, identifying it either as a funerary establishment or as a monastic institution. Subsequently, the study examines the 19th-century reconstruction spearheaded by the contemporary Metropolitan, attributing this reconstruction to imperative for an educational facility. Notably, it is deduced that the edifice was not reconstructed in strict fidelity to its original design but was rather influenced by the architectural paradigms of the era in question. Lastly, the manuscript delves into the intricacies of the structure's recent

restoration initiatives and its subsequent re-adaptation as an auxiliary extension of the existing educational compound.

1.2. The Current State and the General Description of the Neighborhood, the School Complex and St. John Exoteichos

Unfortunately, the church of St. John has not been preserved in its original form since the 13th/14th century (Bryer, Winfield, & Anderson, 1985). Even worse, there do not exist any primary or secondary sources depicting the original church. It was nevertheless reconstructed by the Metropolitan of Konstantios in the 19th century as a part of a larger rebuilding project. The preliminary church was named as *Agios Ioannes Tes Petra*, but after a while, it became known as St. John *Exoteichos*. The present location of the church is Hızırbey Neighborhood, Haneci Street in Ortahisar District.⁴ However, if any Trabzon citizen, from the 13th/14th century to today, was to describe the church's place to another, they would describe it as just west of the "lower fortress" walls while going down to the seaside.

The “*exo-*” prefix in ancient Greek means outside, and when it is combined with “*teichos*”, it implies the meaning “outside the walls”. The walls that are referred to here might be the Lower city walls or the later additions of Alexios II (Figure 1.4.) although the latter is closer to the church than the former. It is not possible to determine when the building became known as St John *Exoteichos*. The earliest designation found within the scope of this study belongs to the 1583 Tahrir Books. In this book, the neighbourhood is also referred to as “*exoteichos*”. This name transforms into *Eksotha* later, and lastly to *Sotka* and transformation process can be

⁴ In 2021, the name of Trabzon's central district had become “Ortahisar”. It can lead to confusion because the church is not located in Ortahisar, in the old town. It was just outside of Aşağıhisar walls. However, today it belongs to the Ortahisar district.

observed from the travellers' chronicles (see fig. 1.5.). Today, although the official name of the site is Hızırbey Neighborhood, it is still popularly referred to as Sotka.

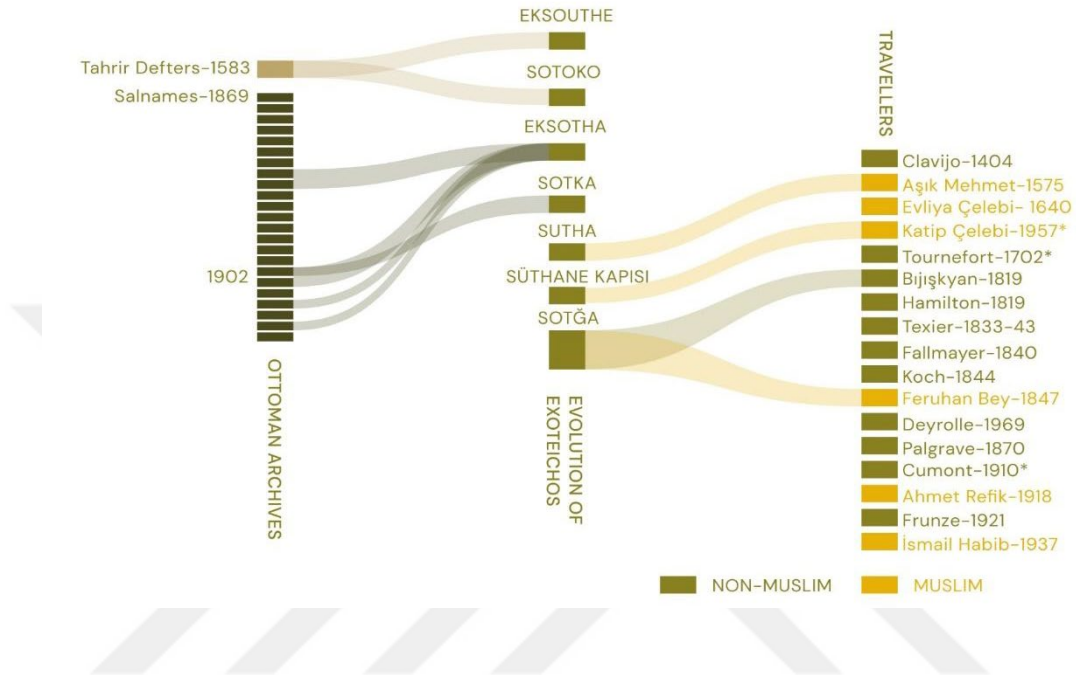


Figure 1.5. Evolution of the “Exoteichos” to Sotka (Author).

Some sources, such as Horuloğlu (1983), claim that the church was used as a mosque after the conquest by Muslims for a short time and then was abandoned. Horuloğlu (1983) also claims that after the declaration of the Republic, it was established as a mosque once again and transformed into a storage area for the military. These claims seem unfounded, since neither Horuloğlu, nor any other similar source support their claims with any kind of evidence. Firstly, it seems illogical to abandon the mosque function twice in this manner when the area is permanently active. Additionally, the old photographs do not show a minaret at the church's location and no additional information was found in the building's restoration reports.

At the very beginning of the 20th century, when the school building next to the church was completed, the two buildings turned into an educational complex.

From the republic to the present day the complex hosted three different schools which are *Kaledibi İlkokulu* (Kaledibi Elementary School), *Trabzon Bilim Sanat Merkezi* (Trabzon Science and Art Center) and *Hızırbey Ülkü İlköğretim Okulu* (Hızırbey Ülkü Elementary School). Besides all this, it has been in the memories of the local people for years, either as part of a school complex or as an abandoned playground.

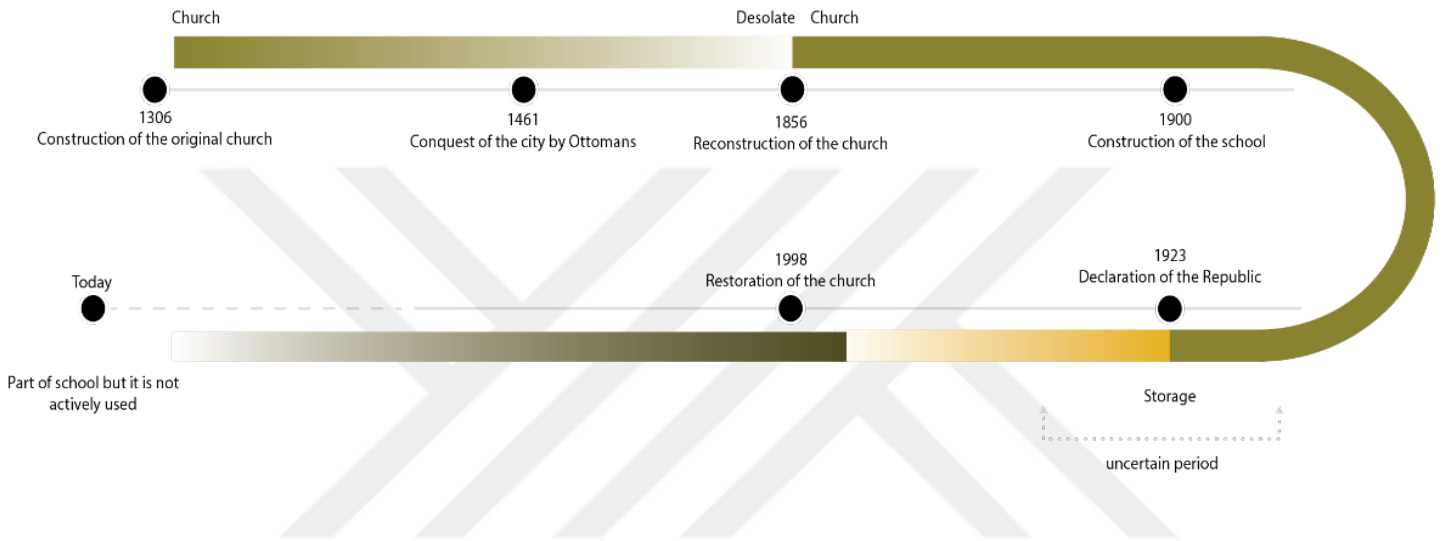


Figure 1.6. Functional changes of the church St. John Exoteichos (Author).

In accordance with the 1923 population exchange agreement, the church building came under the control of the *Milli Emlak İdaresi* (National Real Estate Administration) and was used as a military warehouse for a while. After the Trabzon Science and Art Center was relocated in 2017, the church became a multi-purpose hall for "Hızırbey Ülkü Primary School" in 2018. The building, however, is not actively used at the present day due to the ongoing repair and conservation. In the 21st century, this building was cut off from the sea and tucked into slums with the construction of *Devlet Sahil Yolu* (State Shore Highway).



Figure 1.7. A diagram that shows how the filled area changed the relationship between the sea and the church (marked by the author on Google Maps).



Figure 1.8. The courtyard of the Hızırbey Ülkü Primary School and the St. John Exoteichos (Courtesy of A. A. Çakmak).

The original church's architectural distinctions from the present one, as well as the specific architectural features indicating different historical periods, have been thoroughly investigated in the ensuing chapters. At the present-day the church sits at the center of a terraced courtyard surrounded by walls. The church is accessed from the south by a stone staircase from the level of the school building next to it. The gabled roof gate structure on the east wall is not currently used.

The church has a rectangular plan in the east-west direction. The external length of the building is approximately 22 meters, the width is ca. 10 meters, and the height, excluding the dome, is ca. 10 meters. The building is covered with a gable roof and covered with tiles and is not plastered on the outside. The exterior façades of the significant sections, such as the apses and the drum, are emphasized by ashlar masonry, in contrast with the irregular masonry of the remaining façades. For the walls with irregular masonry, a single vertical line of stone ashlar masonry is used in order to establish the corners.

One of the three entrances to the naos is to the west, opening into the narthex. There is a gallery over the narthex reached by L-shaped stairs, located at the northwest corner of the church. The plan type of church is cross- in square yet this plan type is reinterpreted expanding on rectangular bays, rather than the conventional square ones.⁵ The narthex and the bema are both reached by two steps from the naos. The main apse is polygonal at the exterior, while the flanking side apses remain circular. The conical central dome over the nave measures ca. 5.5 meters in diameter, rising on an octagonal drum of 2.8 meters. The drum is surrounded by eight windows and rounded piers. The dome and the emphasis on the cross in square create a pyramidal effect from the exterior.

The northern and southern entrances are located at the center of the respective façades, while only the southern door is actively used. The windows are of varying

⁵ These specific architectural terms are explained of the terminology part in the appendix.

heights and are usually divided into two by mullions, except for the apses. Both doors and windows have timber frames within stone jambs. The church has three aisles and a rectangular nave appropriate to the local tradition, which will be discussed in the following chapters. There is no exterior decoration except for the processional cross, probably used as a spolia from the earlier church, and it is located at the exterior of the central apse (see Chapter 2.3.3). Interior walls have been painted many times, as inferred from the broken sections' layers. It is a serious misfortune not to be able to observe the decoration under the layers of paint because there are minimal traces of the original frescoes on some interior walls. (Figure 1.9)



Figure 1.9. Traces of decoration on the north wall of narthex (Author, 2022)

1.3.The Evidence and Previous Research

St. John the Baptist Exoteichos is one of the standing churches in Trabzon, but it has not been researched and published as much as other prominent ones in the city. There is an extremely limited bibliography on the 19th century churches of Trabzon in general and on the church specifically. The primary sources are rare, and the secondary sources form continuous referential loops with each other. By investigating new primary sources, this thesis tries to break out of this abstract cycle and acquire new results.

1.3.1. Primary Sources

There are two kinds of material sources that are available for this thesis. The first is an inscription indirectly related to the original 14th-century church. It is a dedication plaque and offers information on the patrons. Millet (1896) mentioned that the plaque was later placed in the nearby Panagia Cemetery. Although the plaque is now lost, and even the location of the Panagia Cemetery is no longer known, many sources have transcription and translation of the inscription. Millet (1896) was the first scholar to document and discuss the inscription, but Janin (1975) and Uspensky (1928) offered additional discussions based on Millet's transcription. The lack of other textual sources concerning the initial church, Agios Ioannes Petra, is a significant problem, mainly because the material evidence is also lacking, and the information and inferences cannot go beyond the strong assumptions (Millet, 1896).

The plaque is 30 cm in height and 1m 59 cm in length, and the height of the letters ranges from 2.5 cm to 3 cm (Millet,1896). The inscription was never fully translated, and since the text is not written in Ancient or Modern but in Pontic Greek, it is challenging to translate (Uspensky, 1928).

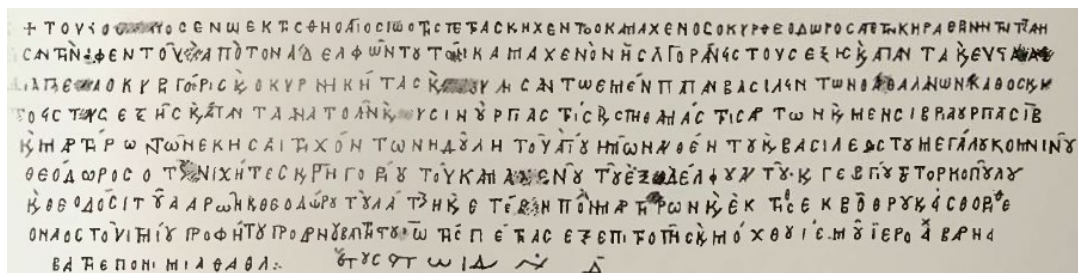


Figure 1.10. The first transcription of the original plaque of the church of *Agious Ioannes tes Petra* (Mihllas, 2008)

- 1 + Τουτος [τοπ]ος εν ω εκτησθη ο αγιος Ιω̄ ο της Πέτρας και
ηχεν το ο Καμαχενος ο κυρ Θεοδωρος απε την κηρα Ερηνη
την Τζανη[η]-
- 2 τησαν τήν [α]φεντου και απο τον αδελφων του των Καμαχενόν
ης αγοράν εις τους εξης και απαντα και ευτασαν
- 3 διο πεδ[ι]α ο κυρ Γρηγόρις και ο κυρ Νικήτας και [επο]υλησαν
τω εμέν παπάν Βασιλειν των Θαθαλανων καθος και η
- 4 το εις τους εξης και άπαντα. Ανατολῆν και [δ]υσην ουργι[α]ς
τρίς και σπιθαμάς τρις αρτων και μενσιβρία ουργίας ιβ̄.
- 5 και μαρτήρων των εκησαι τηχοντων η δουλη του αγίου ημῶν
αυθεντου και βασιλέος του μεγάλου κομνινοῦ
- 6 Θεόδωρος ο Τζανιχῆτες και Γρηγορηου του Καμαχενού του
εξ[α]δέλφου αυτου και Γεωργιου του Τορκοπουλου
- 7 και Θεοδοσι του Ααρων και Θεοδωρου του Λάτζη και ετερ[ω]ν
πολ[ω]ν μαρτήρων. Καί εκτησθη εκ βοθρου και εισθορησθη
- 8 ο [ν]αος του [τ]ιμιου προφήτου προ[δ]ρ[ο]̄(μ)ου βαπτησ[του] Ιω̄
της πέτρας εξ επιτροπης και μόχθου ιεμου ιεροῶ Βαρνα
- 9 βα τη επονιμία Θαθα[λαν]ου! Ετους  ωιδ ΝΓΔ

Figure 1.11. The edited text of the same plaque (Millet, 1896)

The second type of primary sources sheds light on the 19th century Ottoman approach towards the church rebuilding. Because of the developments in the

Tanzimat (1839) and *Islahat* (1856) Edicts⁶, the small-sized churches that were on the verge of collapse were rebuilt on their initial foundations (Aydın & Özügül, 2019). However, since all churches were not rebuilt according to the original plan, it is difficult to directly propose that the rebuilt church was based on the design of the original version.

Devlet Arşivi Başkanlığı Belge Tarama Sistemi (State Archives Presidency Document Scanning System), *Tapu Kadastro Arşivi* (Land Registry and Cadastre Archive) and *Başbakanlık Devlet Arşivleri Genel Müdürlüğü*⁷ (Prime Ministry General Directorate of State Archives) archives are consulted by searching for keywords such as "*kilise*" (church), "*Trebizond*" and "*Metropolitan*".⁸ As a result of the archival research, there is not any specific document about the church reconstruction of St. John Exoteichos, it has tried to access to other documents that could provide indirect inference. For example, the documents about the metropolitan who reconstructed the church, about the region Sotka where the church is located, and about churches that underwent a similar process especially around Trabzon were reached and examined. Ten documents are selected and studied specifically for the present study based on its ability to contribute to thesis (See, Table 1.1).

⁶ In the nineteenth century of the Ottoman Empire, the *Tanzimat* and *Islahat* Edicts marked significant changes in the legal system, notably by extending civil liberties and legal protections to non-Muslim populations.

⁷ Devlet Arşivi Başkanlığı Belge Tarama Sistemi is a limited open source. The Başbakanlık Devlet Arşivleri Genel Müdürlüğü is in Ankara, and it has a more comprehensive online library that is not accessible from outside of the building.

⁸ The hardness of the archival research in "Osmanlı Başbakanlık Arşivi" is about the linguistic features of the Turkish language. It is an archive that has a searching system with keywords. However, it cannot give results from the words with the same root. For instance, when you type *kilise* (church), it cannot give the results that include *kiliseye* (towards to church) or *kiliseden* (from the church). It is because of Turkish is an agglutinating language different from English. Also, there is another issue about the word choices. Because most of the archival sources in the archive are written in the Ottoman language, it is hard to guess how foreign names are written in the document. For instance, it is hard to know how "Metropolitan" is written in the documents. Although it is tried all the variations that the author could think of, some documents related to the research might have been overlooked.

DOCUMENT NO	NAME OF THE DOCUMENT	TYPE OF THE DOCUMENT	DATE (ORIGINAL)	DATE (CONVERTED)
A.)MKT.UM.00075.00028.001	Kilise avlusunun genişletilmesi(Expanding the courtyard of the church.)	Umum vilayat evrakı(mühim)	H-17-11-1267	13.09.1851
BEO.001888.141548.002	Trabzon'da Eksutha mahallesindeki arsannın mekteb inşasından vazgeçilerek cami-i şerife vakfı. (Maarif)(The land in Eksutha neighborhood in Trabzon, originally designated for a school construction, to be assigned to the Mosque Foundation. (Education Ministry))	Bab-ı Ali Evrak Odası	II-15-04-1320	22.07.1902
DİLMKT.00124.00008.001	Trabzon Rum Cemaati ile yeni metropolid arasında meydana gelen ihtilafın karışıklığa yol açmaması için gereken tedbirlerin alınması hususunda Patrikhancıye gerekli uyarıların yapılması.(Taking the necessary precautions and conveying appropriate warnings to the Patriarchate in order to prevent the conflict between the Greek Community of Trabzon and the new Metropolitan from causing confusion.)	Dahiliye Mektubi Kalemi	II-18-02-1311	14.06.1914
DH.ŞFR. / 430 - 34	Trabzon'daki Rum kilise ve mekteplerinin Patrikhane tarafından kapatıldığı. (Trabzon)(Greek churches and schools in Trabzon were closed by the Patriarchate	Dahiliye Şifre Kalemi	R-01-04-1330	14.06.1914
HAT / 1619 - 42	Hacı Hüseyin bin Mustafa'nın minber koydurduğu Trabzon'un Eksutha mahallesindeki mescidin camiye tahvilıyla hitabetinin Molla Ahmed bin Mehmed Halife'ye tevcihi.(Conversion of the masjid in the Eksutha neighborhood of Trabzon, where Hacı Hüseyin bin Mustafa had a minbar placed, into a mosque and the assignment of its oratory to Molla Ahmed bin Mehmed Halife.)	IIATT-ı HÜMAYÜN TASNİ	II-28-01-1255	13.04.1839
L.TAL. 00106.00003.	Trabzon Metropolitdi Kostandinos Efendi'ye Yunan Devleti tarafından nişan verildiği. (1314C-003)Trabzon Metropolitan Kostandinos Efendi was awarded a decoration by the Greek State		H-02-06-1314	08.10.1896
A.)AMD. 81-3_12.02.2022 21_16_54	Bazı mahallerde harap olan Rum kiliselerinin tamiri(Repair of dilapidated Greek churches in some neighborhoods)	Sadâret Âmedi Kalemi Delle?		?
I_HR_00159_008505_002_001	Trabzon'da bazı mahallerdeki kiliselerin tamiratı(Repair of churches in some neighborhoods in Trabzon)	Hariciye	23 Muharrem 275	02.09.1858
I_HR_00187_010409_002_001	Trabzon'da kilise inşasına dair.(On the construction of a church in Trabzon.)	Hariciye	21 Sad? 1278	?
I_HR_00254_015083_003_001	Trabzon, Siroz ve Üsküb'de üç kilise inşası için ruhsat itası(I.license for the construction of three churches in Trabzon, Siroz and Skopje)	Hariciye	II-6 muharrem 1289	16.03.1872

Table 1.1. List of the translated Ottoman Archival Documents

In addition to these translated documents, two other Ottoman archives were used. The first one is *Tahrir Defterleri* (cadastral records) which are significant sources for understanding the population data during the conquest period and immediately afterwards. The second one is the *Salnames* (yearbooks) which are remarkably valuable annuals for understanding the social and organizational structure of the late 19th and early 20th centuries in the Ottoman Empire. There are 22 *salnames* in Trabzon, including those written between 1869 and 1905 and transcribed by Kudret Emiroğlu. For this chapter, a search of these 22 *salnames* was conducted using three keywords similar to the rest of the archival research:

Metropolitan Konstandiyos, *Sotha*, and *Eksotha*. The below diagram indicates how many times and in which yearbooks these keywords appear.⁹

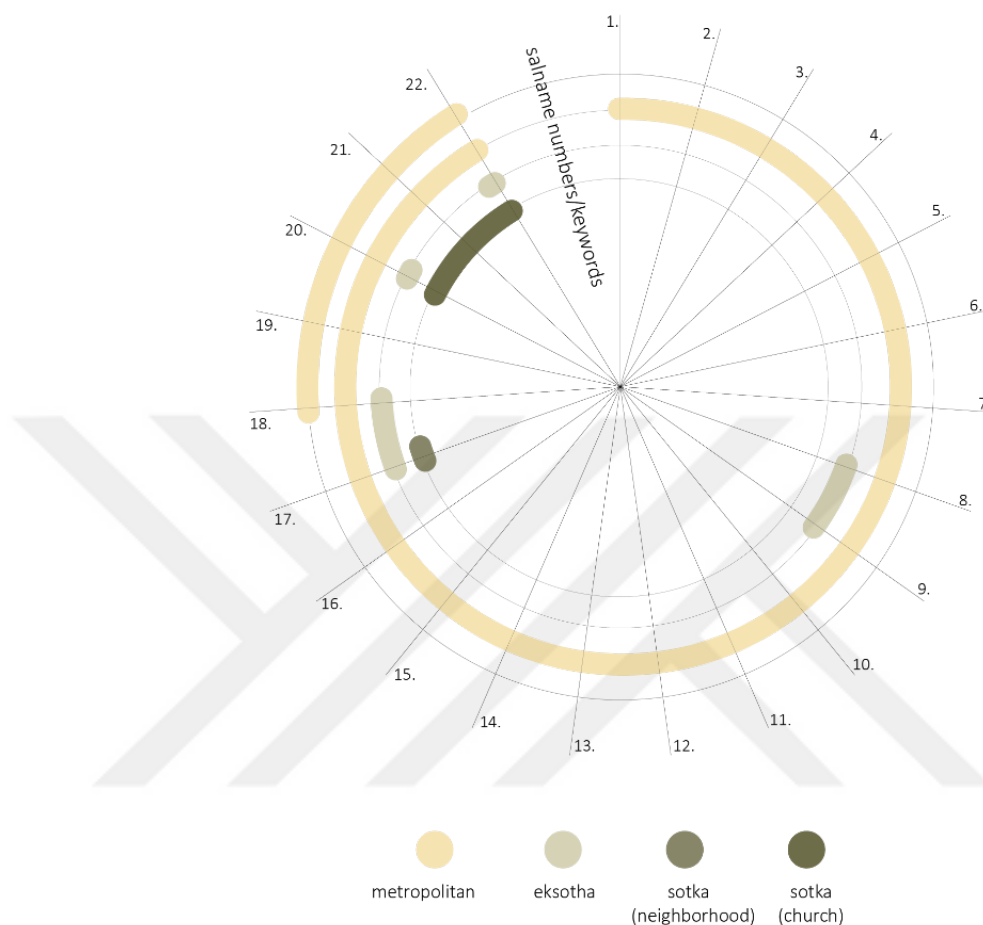


Figure 1.12. Salname number/ Keyword diagram

⁹ Salnames are arranged according to years: 1. 1286/1869, 2. 1287/1870, 3. 1288/1871, 4. 1289/1872, 5. 1290/1873, 6. 1291/1874, 7. 1292/1875, 8. 1293/1876, 9. 1294/1877, 10. 1295/1878, 11. 1296/1879, 12. 1298/1881, 13. 1305/1888, 14. 1309/1892, 15. 1311/1893, 16. 1313/1896, 17. 1316/1898, 18. 1318/1900, 19. 1319/1901, 20. 1320/1902, 21. 1321/1903, 22. 1322/1904

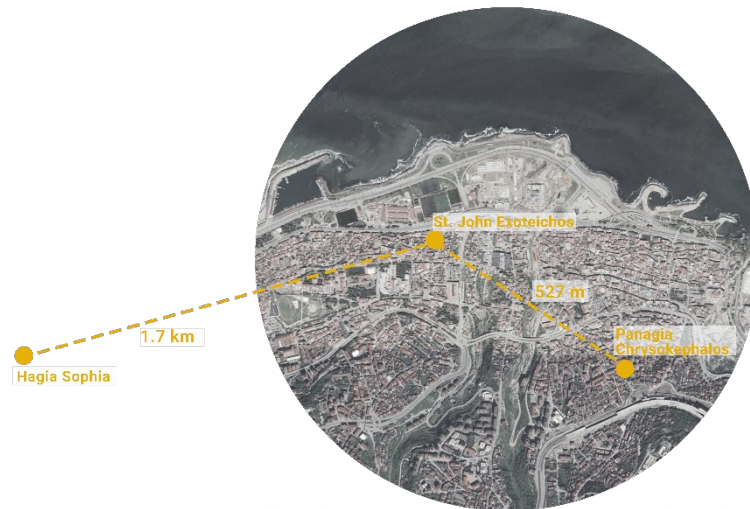


Figure 1.13. The distance between the St. John Exo and the Church of Panagia and Hagia Sophia (Labeled by author on Google Maps).

1.3.2. Travellers and Their Accounts

Chronicles are important sources in the context of conveying undocumented architectural fabric or daily life in cities. The travelers from different regions or countries may highlight distinct aspects of urban life. Therefore, chronicles, which allow comparison and different interpretations, are very important for the study of a region. Trabzon, due to its ancient history as a city of great commercial significance and its geographical importance as a key location, has been visited by numerous travelers since Xenophon in the 5th century. Due to its significance as a transit location, Trabzon has welcomed many travelers over centuries, earning a significant place in these travelers' chronicles. In this way, there has been a wealth of documentation about the city.¹⁰ The city's well-known churches, the school of

¹⁰ For a more detailed study the names of the chronicles from 1240 to 1969 are listed in Bryer's *The Byzantine Monuments and Topography of the Pontos*, Bibliography 2.

Φροντιστήριο Τραπεζούντος (Frontistirio Trapezuntas), the city walls, and the imperial avenue had been specifically mentioned in these chronicles.

The Church of St. John Exoteichos is situated between two significant churches: Hagia Sophia and Panagia Chrysokephalos (Figure 1.14). These churches occupy a prominent position due to their vital roles in the history of the Trebizond Empire. Notably, according to its lost inscription, the Church of Panagia Chrysokephalos, constructed in the 10th century as an integral component of a monastic complex¹¹, carries a profound legacy. (Bryer, 1985) It served as a metropolitan church, being the venue for esteemed events including coronations and funerals (Balance, 1960). With the completion of Hagia Sophia in the 13th century, it became the center of the imperial funerary practices of the city, and the funerary and processional ceremonies held in the Church of Panagia Chrysokephalos were disbanded. Although one of them is inside the walls of Ortahisar and the other one is outside the walls of Aşağıhisar, there is approximately 500 meters between Panagia Chrysokephalos and St. John Exoteichos. Hagia Sophia is about 1.5 kilometers further from the church. Although St. John Exoteichos is located not at the periphery of the city but just outside Aşağıhisar fortifications, almost none of the travelers focused on the church nor mentioned it in their journals. The Sotka neighborhood is rarely mentioned in the chronicles as well.¹² This may indicate that St. John Exoteichos was in a state of disrepair, or -after its rebuilding- relatively new to be historically significant.

The travelers used in this study provided information on the general appearance of the city, the number of churches, the authority of these churches, the population, and the areas where the Christian population was concentrated. To understand the appearance of the city during the imperial period, the accounts of the

¹¹ According to Bryer (1985), the rest of the monastic complex were destroyed with the Russian invasion in 1917.

¹² The chronicles that mention the “Sotka” are listed in the “Evolution of the “Exoteichos” to Sotka” diagram.

Spanish traveler Ruy González de Clavijo, who visited the city in the 15th century, have been utilized. To comprehend the relationships between the families mentioned on the plaque and the imperial regime, this study has drawn upon the notes of Panaretos, the official historian of the empire, who chronicled events between 1204 and 1426. The sections regarding the depiction of the city in the late Ottoman period largely draws upon the observations of Muslim traveler Feruhan Bey.

1.3.3. Secondary Sources

The history of material culture Trabzon received its inaugural study from Fallmayer in 1840, which was subsequently followed by a comprehensive mapping of the region by Lynch in 1890. In 1893, Gabriel Millet was the first art historian to visit the city. At that time, some of the churches that have now been demolished or converted were still in active use (Eastmond, 2016). This scholarly exploration of Millet, which is particularly relevant to the church that forms the focus of the present thesis, offered the first European scholarly mention, and included translations of its inscription. A considerable portion of the secondary sources available today concerning Trabzon's Byzantine heritage originate from the pioneering explorations and collaborative research undertakings led by David Talbot Rice.

The art historian and archeologist David Talbot Rice started a conservation project for Hagia Sophia in Trabzon, which was supported by the Russell Trust. Rice organized many archaeological and conservation expeditions to Trabzon in the 1930s and after the Second World War (Crow, 2016). In collaboration with French art historian Gabriel Millet, Rice published the *Byzantine Painting in Trebizond* in 1936. Although the primary purpose of this project was to conserve the wall paintings of Trabzon Hagia Sophia, it also provided a precious collection concerning the medieval Trebizond architecture. Upon discovering a significant number of unrecorded buildings, the team expanded their project's scope to document all extant churches and their remnants. Given the vast number of structures, however, detailed examinations of each church were impracticable.

The collective behind this initiative comprised architect Selina Ballance, inscription specialist Michael Ballance, conservation specialist and Byzantinist David Winfield, historian Anthony Bryer, and June Winfield. The fruits of their labor include influential academic studies like *The Post Byzantine Monuments of the Pontus*, *The Byzantine Monuments and Topography of Pontus*, and *The Byzantine Churches in Trebizond*, which currently inform a plethora of works on Trabzon's architectural and archeological heritage.

Bryer and Winfield's efforts primarily aimed at documenting extant monuments, striving to collate and disseminate as much information about these structures as possible. Their concern for exhaustive record-keeping is explicit in their seminal work, *The Byzantine Monuments and Topography of Pontus*, where they express intentions to "capture the tangible legacies of medieval inhabitants" and "document -frequently as a last resort- what may soon be beyond recording" (Bryer, Winfield, & Anderson, 1985). According to Stephan Hill (2017)'s review of the book, the study is too hard to repeat because of the quantity of recorded monuments. The broad scope and sheer volume of historical research conducted by these scholars yields a multitude of schematic plans and provides crucial contextual information to readers.

Each of these scholars offered unique perspectives and insights, contributing to a more holistic understanding of Trabzon's architecture. David Winfield exhibited a distinct fascination with artistic processes, specifically "how painters created their paintings," and his expertise on artist methodologies guided the project's field studies (Eastmond, 2014). Contrarily, Selina Ballance, neither an archaeologist nor a historian, approached the monuments from a more architectural and structural perspective. Ballance and Rice named the unknown churches in alphabetic order, and they referred St. John Exoteichos as "Church H", since its name probably was unknown by them. Church H remained as an alternative nomenclature in some sources. For instance, in *Eastern Turkey: An Architectural and Archaeological Survey* (Sinclair, 1989), it is both mentioned as St. John the Baptist and Church H.

Other significant sources are the Russian archives and books. Russians had an interest in the region that started after the second half of the 19th century with two main reasons. The first main reason is the interest of the Russian archeologists and academicians on Trabzon. As Pınar Üre (2016) mentioned in her article, these studies had two interrelated purposes: ideological and academical. Ideologically they saw Byzantine Heritage as a part of their history, and they wanted to acclaim it. Academically, since Medieval and Post-Medieval, i.e., the Byzantine and Slavic Heritage, was a field where they could compete with European academics, Russian scholars focused specifically on these periods instead of the classical ones.

The second main reason is the relation between the Russian region and Trabzon. Their political and geographical relations prevent their histories from being studied independently of each other. For instance, considering the restoration works of Metropolitan Constantinos (who also restored the church of St. John Exoteichos in the 19th century), received help from the Russian Tsar to have specific restorations and school constructions done (Usta, 2021). Ignoring these relations makes it impossible to make refined interpretations.

To reinforce the scientific interest, in 1894 Russian academicians founded the Russian Archeology Institute in İstanbul. Uspensky was the head of the institute as a history professor, until it was closed in 1920. He was responsible for the documentation and the registry of the historical monuments and their conservation. He made copies of the materials from Trabzon in 1917 and continued working on the churches. When Russian soldiers began to withdraw from Trabzon occupied in 1918, this situation caused Uspensky's work to be interrupted but as a result of his studies, he published the *Outlines of the History of the Empire of Trebizond*. The book includes informative material evidence, his results, personal notes, and experiences. The Russian studies intensified during the First World War, while European-based studies started on the Second World War and its aftermath (see timeline, fig. 1.15). It is also known that Uspensky, together with the Greek architect Filizis Dimitrios from Trabzon, worked on the conservation of Byzantine buildings in the region.

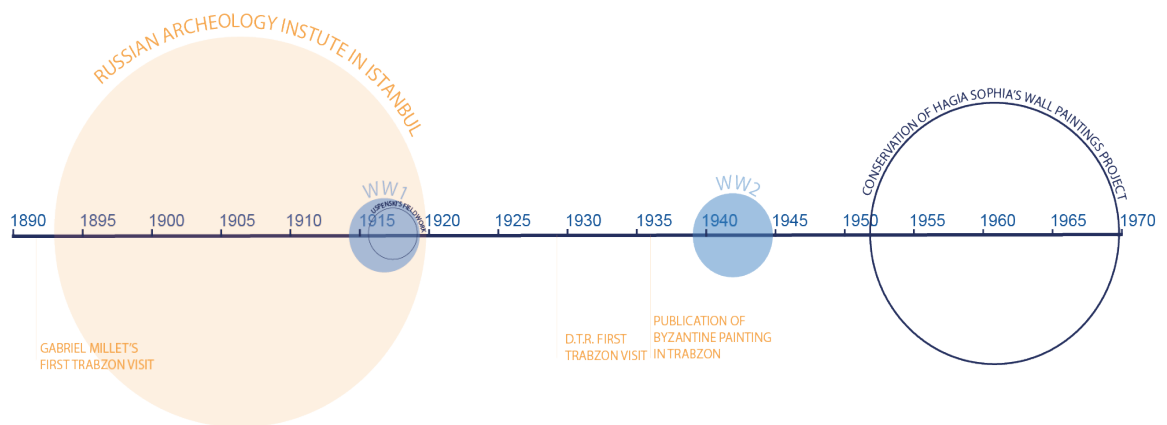


Figure 1.14. The timetable of the Trabzon studies (author)

The final Metropolitan of Trabzon, Chrysanthos, published a work titled *Ἡ Ἐκκλησία Τραπεζοῦντος* (The Churches of Trabzon) in Modern Greek. Both the resources he could access, and the authority of his position resulted in a relatively accomplished study. The only comparative study of the textual sources on the church of St. John Exoteichos is Janin's *Les Églises et Les Monastères des Grands Centres Byzantins*, published in 1975.

Janin was a Byzantinist and a church historian. He tried to make a collection of all the monasteries and churches of the foremost Byzantine centers such as Constantinople, Trebizond, Athens, and Thessaloniki. In the book, there are references to the European, Greek, and Russian sources and studies. Contrary to other sources, inferences about the history of the church of St. John Exoteichos have been examined and interpreted. In his preface, he, like Uspensky, mentioned that there is not a lot of data about the ancient periods of Trebizond.

Churches for the Christian communities are also a sign of prestige and reflect their respect for religion. They are constructed with greater care, setting them apart from everyday architecture and embodying the primary concerns of the societies that built them (Ousterhout, 2019). Their survival until the present day is a testament to this fact, and a source that still carry these concerns, even sometimes when the community is no longer active in the society, such as the Christians of Trabzon. As

a result, secondary sources focused more on recording the building than on interpreting and analyzing it, so there is an ongoing necessity for a more detailed interpretation for almost each case they covered, including St. John Exoteichos.



Chapter 2: Echoes of a Blurred Past: Uncovering the Historical Urban and Architectural Context of the Agios Ioannes tes Petra in the Trebizond Empire

In this section of the thesis, the primary objective is to gain a profound insight into the original church of *Agios Ioannes tes Petra*, by delving into the historical and cultural background of the Empire of Trebizond. Initially, this chapter will introduce the historical milieu and the components that shaped the cultural context of the Empire of Trebizond. Next, it will explore two significant archonic families: *Tzanitches* and *Kamachenos*, who are mentioned as the founders of the church in the inscription. The examination of these families aims to provide more comprehensive data on the purpose, construction, and function of the church. Moreover, the urbanism and architectural character of the city during the reign of the Empire of Trebizond will be analyzed in the context of this cultural and historical background. Lastly, an architectural proposal for the church will be created according to the data collected from the other medieval churches in Trebizond.

2.1. The Trebizond Empire from 13th to 15th centuries: A Brief Historical Overview:

Ousterhout (2019) explains the 13th century political and cultural environment as: “an ever-shifting balance of power and an increasing number of players, as well as cultural interchanges across often hostile frontiers”. The political climate was extremely complex, and it was in this complicated network that the Trebizond Empire was born. The foundation of the Trebizond Empire is directly related to Fourth Crusade in 1204; because of the Crusade, the Byzantine Empire lost the administrative center, Constantinople, and underwent a division which resulted in the emergence of small centers. Among them, three of these centers held

particular significance: Nicaea, Thessalonica, and Trebizond (Akışık, 2012). Trebizond was a significant trading center and a key player in the region's politics because of its critical location; the city had a pivotal position due to its strategic location along the Silk Road, an ancient trade route connecting Asia and Europe, also acting as a gateway to maritime trade. Therefore, the city fostered a cosmopolitan atmosphere that made the empire a vibrant center of cultural exchange. This section analyses how the culture of the Trabzon Empire was formed and how historians have evaluated this cosmopolitan environment of the empire.

In 1204, Alexios I Komnenos and his brother David, members of the ruling Komnenos dynasty of the Byzantine Empire, established the Trebizond Empire with the assistance of the Georgian imperial family. The empire ended when the Ottomans besieged the city in 1461 under the leadership of Sultan Mehmet the Conqueror. Although it lasted only 257 years, the Empire of Trebizond played a significant role in shaping the political, economic, and cultural landscape of the eastern Black Sea region and Asia Minor.

As an independent empire and being situated at a considerable distance from centers that shared similar destinies, such as Nicaea and Thessalonica, the city must be evaluated in a distinct contextual framework (Georgiadou, 2015). Due to the Empire's geographical isolation, historians usually argue that it cannot be considered of the Byzantine Empire but should be analyzed as a "Greek *Beylik*" and regarded as an essential historical component of the Black Sea region. For instance, in the book entitled *The Byzantine Monuments and Topography of the Pontos*, references are constantly made to neighboring regions and the buildings have been analyzed in this context, rather than comparing other significant "Byzantine" examples of the same era.

Thus, it is crucial to discuss what led to the development of a unique hybrid culture in the Trebizond Empire. The culture of the empire of Trebizond was largely determined by two elements. The first element is the relationship of the ruling family with Constantinople that was essentially about power and politics. The second

element is the empire's geographical vicinity¹³, which interconnects the land with the neighboring Christian kingdoms of Caucasus such as Georgia and Armenia, and the Muslim Turkmen and Persian empires situated to the south and southeast (Peers, 2016).

At the time of the establishment of the Trebizond Empire, Constantinople was under the control of the Latins. It is known that the founders of the empire, the Grand Komneni, did not directly acknowledge Constantinople. (Eastmond, 2004) Since Trebizond and Constantinople were geographically distant from each other, cultural interaction between the societies of Trebizond and Constantinople was limited by this spatial factor. This said, physical and political factors also created a "desire for reunification" with Constantinople and it is possible to observe the reflection of this desire in the most important church of the Trebizond Empire, the Church of Hagia Sophia. In this 13th century church, Manuel I Komnenos wanted to give the message of "unification" at the heart of the liturgical setting, through the iconography and the selected inscriptions wrapping around the dome. Also, the dome is carried by the four huge spolia columns from Constantinople which are the sole spolia utilized inside the church. This conscious choice shows without doubt that the dome was set as a political manifesto. Consequently, even though the relationship between Constantinople and royalty of Trebizond cannot be characterized by a direct relationship, the profound intellectual interaction cannot be ignored, signifying a substantial level of engagement between the two entities (Eastmond, 2016).

Another important element that shaped the culture of the empire was its neighbors in the Black Sea region. In the formation of the Empire's culture, the Caucasian, Anatolian, and Iranian neighbors played a critical role. Again, to give an example from Hagia Sophia, the tympanum of the south portico vividly showcases

¹³ Trebizond is remote in northeast Anatolia, wedged between the Black Sea and the Pontic mountains. This isolated it from Constantinople and put it near potentially hostile neighbors: the Seljuq Turks to the south and west and Georgia to the east, both of which threatened its existence. (Eastmond, 2004)

such combinations. This panel contains a diverse array of decorations, from Seljuk-type ornamentations to early Christian motifs, from Persian symbols to Georgian reliefs. It illustrates all the interregional interactions. In fact, the fusion of these diverse cultural elements may have served as a symbolic representation of the Empire's influence over its neighboring regions. (Eastmond, 2004)

Bryer (1978) mentioned that from the late 13th century onward, the political and economic strength of the Empire depended on Tabriz because Trebizond turned into a trading point between east and the west. The eastern neighbor, Georgia, has been the primarily interacted partner. The relationship between Trebizond and Georgia dates back to a period before the establishment of the Empire. In addition to assistance in the establishment of the Empire, the blood line was linked through a Georgian princess in the Trebizond court (Eastmond, 2004). The Armenian relations essentially was based on both religion and commercial activities. The relationship with Seljuks is a bit different from the others. Both trade and conflict nurtured the cultural channels between the Seljukids and the Trepizuntines, despite the mountainous border between them. The analysis on this regional power should not be confined solely to its influence on the external regions. The examination of the interactions within the borders is as crucial since it involves many communities such as Venetian, Genoese, Armenian, and Georgian.

Trebizond was founded on the land squeezed between the Pontic Mountains and the sea. These limits were not merely geographical but, like an abstract island, Trebizond was also surrounded by multiple forces. Being in interaction with regional powers, both politically and commercially, both from inside and outside; and its weak relationship with Constantinople resulted in a reinterpretation of the Byzantine culture of the period. This culture, fed chiefly by the other cultures but also connected to Constantinople intellectually, was clearly reflected in the formation of its architecture as well.

2.2. Strolling through the City: Trebizond

“The city of Trebizond lies beside the sea, and its encircling wall climbs over the hill slopes at the back of the town. Here there is built a strong castle on a height that is surrounded by its own wall. On one side of the city flows a small river whose waters pass down through a deep gorge, and this makes Trebizond to be very strongly protected in that quarter. On the other quarter there is a level plain, but the city wall here is strong...Close to the sea stand two castles, girt by strong walls and towers, one belongs to the Venetians the other to the Genoese, by each of whom respectively their castle was built with the consent of the emperor. Outside the city are to be seen many churches and monasteries.” (Clavijo, 1404/1928, as cited in Bryer, Winfield, & Ballance, 2002)

2.2.1. Trebizond between the Mountains and the Sea: Urban Configuration during the Empire

The foundation of the Empire in 1204 and its eventual fall to the Ottomans in 1461 marked an era of approximately 250 years that witnessed significant developments in the urban structure of Trebizond. Spanish traveler Clavijo, who visited the city during the waning years of the Empire in the early 15th century, provided an extensive description of the city's layout. He accentuated two defining features: the influence of the city's topography on its urban planning and the city's significant defensive character (Clavijo, 1404, as cited in Bryer & Winfield, 1985).

The topographical constraints posed by the sea on one side and mountains on the other obstructed the creation of expansive plains within the city, influencing the location of significant sites and functional buildings such as the Hagia Sophia (as seen in Figure 2.14) The church of Hagia Sophia is situated outside of the city to the west because it is flat enough for procession and accommodation of the imperial activities (Eastmond, 2016). Additionally, the positioning of *Tyzkanisteron*, which served as the imperial polo field necessitating a flat terrain outside the city walls, between the fortress and Hagia Sophia can be explained in this way.¹⁴ Hence, the

¹⁴ It is now known as Millet Bahçesi.

from the sea, was smaller and more elevated. The upper citadel served as a residential and administrative area, housing the palace (Sinclair, 1987).

During the Imperial era, place names were generally derived either from the religious institutions they contained (an example of which is given below) or their geographical location. For example, '*mesokastro*,' referring to the 'middle citadel,' has a locative connotation. However, such a locative designation is missing for the Lower Citadel, raising queries about the population density in this region during the imperial era. Addressing this, Üstünkaya (2014) notes for the Ottoman period that "[d]espite the absence of specific names associated with the Lower Citadel region during the Komnenos period, the fact that it was walled off relatively later than other regions, combined with its access to the sea and commercial zones, particularly through the Moloz and Mumhane gates, suggests a substantial population inhabited this area."

The new enceinte walls were added to the Lower Citadel by Aleksios II (ca. 1324), who built these walls to protect the western suburb and the space between the fortress and the sea from future attacks. These walls, sections of which still exist today, were modeled on the walls of Constantinople (Finlay, 1877). Additionally, there is a tower that is the namesake of the church of St. John Baptist in the citadel area, which were probably constructed by John II. However, there is no known connection between it and the tower of St. John.

The city of Trebizond was organized into seven neighborhoods, each named after a church (Bryer, Winfield, & Ballance, 2002). These neighborhoods were dispersed across the denser eastern suburbs and the western suburbs. One such neighborhood located just outside the Lower City walls was *Agious Ioannes*, probably named after the Church of *Agious Ioannes tes Petra*. As Bryer (1986) points out, there were 16 to 17 Orthodox monasteries, two Latin houses, and one or two Armenian monasteries along with the cathedral staff and their lands in the late

medieval city of Trebizond. Eastmond (2004) drafted a map marking the areas populated during the imperial period.

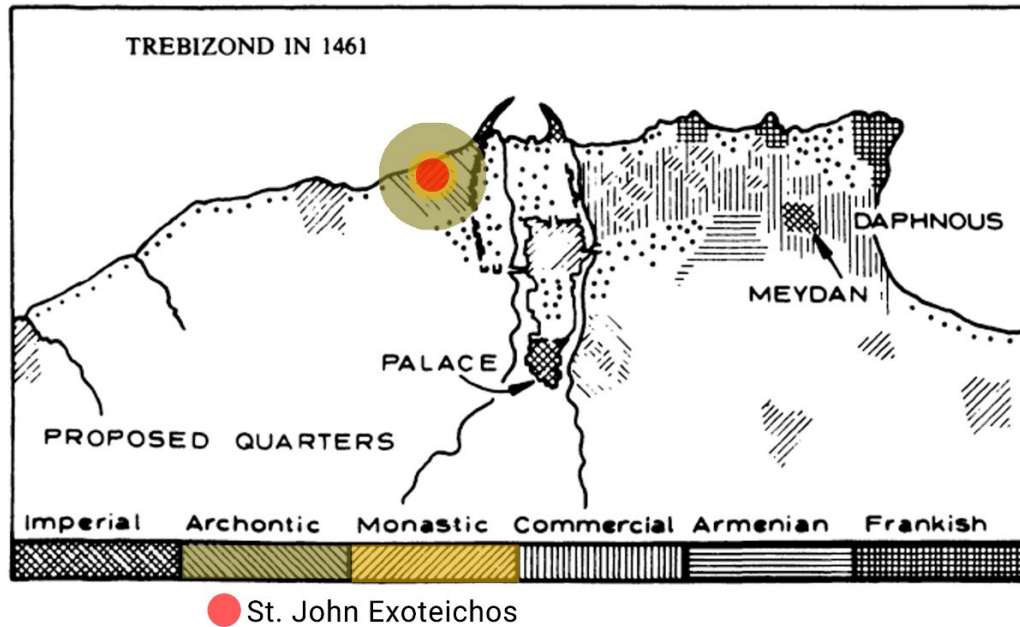


Figure 2.2. Zones in the city of Trebizond. The base map is proposed by Bryer and Lowry (1982).

He labeled the westernmost settlement as the area beyond the city walls, where the church was situated. An even more comprehensive map was developed by Bryer in 1992, delineating Trebizond into distinct zones, such as imperial, archontic, monastic, commercial, Armenian, and Frankish. The vicinity just outside the citadel was designated as monastic, whereas the approximate location of the church was classified as archontic (Bryer & Lowry, 1982). The proposed “monastic” function of the area might simply stem from the existence of the church, although the Church of Panagia Chrysokephalos 's monastic complex was nearby. The archontic zone referred to as privately owned land by local elites, and the inscription associated with *Agious Ioannes tes Petra* must be the primary source for this denomination as is discussed in this Chapter.

Bryer (1979) states that rural monasteries had six times the survival rate of urban monasteries under the Ottoman rule and the situation in Trebizond was linked entirely to the Ottoman conquest and Islamization policies (İnalcik, 1992). Some urban monasteries managed to survive by establishing commercial ties or donating a portion of their lands. The same was true for the city of Trebizond, with urban monasteries, barring a few exceptions like the Kızlar Monastery, were unable to endure (Bryer, 1979). Therefore, the lack of historical data on the possible monastic complex associated with *Agious Ioannes tes Petra* maybe related to the fate that it shared with the other urban monasteries in the city of Trebizond.

However, the existence of a single church itself does not necessarily indicate a monastic complex was developed around it. The recent research on Cappadocia is underlined with detailed studies that showed one after another the assumed “monasteries” of Cappadocia were in fact different kinds of settlements (see Kalas, Luyster & Walker, 2009). Yet, since the density of the churches in this area is high and there are known monasteries close by, it is possible to assert that the church could be a part of a monastic chain, surrounding the urban walls as a spiritual defense for the city. This was a rather common urban characteristic of the period, best known for the Late Byzantine city of Mystras and Thessaloniki (Ousterhout, 2019). Thus, it is possible to consider the church of *Agious Ioannes tes Petras* as part of a monastic zone, if not a monastic complex.

2.2.2. The Hybrid Architectural Tradition of the Trebizond Empire

The architecture of Trebizond is a precise representation of the cultural characteristics discussed in the preceding subchapters, which is based on many different interactions. This architecture mirrors the hybrid culture of the Trebizond Empire, which draws nourishment from regional powers (like Georgians, Armenians and Turks), Constantinople, and local practices. Examining the Empire's church repertoire from the earliest churches to the last ones, reveals distinctive features,

some present since inception while others developed over time. The aim of the present chapter is to present the general architectural characteristics of the period, in order to suggest a schematic proposal for the Church of *Agios Ioannes tes Petra*.

The Hagia Sophia of Trabzon, being the best-preserved and restored building of the Empire of Trebizond, provides the most insightful source for comprehending the architectural tendencies of the era. Mango (1979) states concerning the Trebizond Hagia Sophia that “[t]he frescos in St. Sophia are Byzantine, but the architecture and sculpture are completely alien.” This statement can be generalized to include all Trebizond churches, not just Hagia Sophia. Externally, these churches exhibit a distinctive architectural style that is influenced by various other styles and reflective of regional characteristics. Internally, their icons, frescoes, and decorative programs represent their Byzantine heritage. Adding to Mango's observations, Ballance (1960) points out that:

“The lack of Constantinopolitan trends is striking, as much trade must have passed between Trebizond and the capital, but the opus sectile floor and the columns, capitals and bases in St. Sophia (and perhaps floors in some of the other churches) are almost the only proof of any contact at all... Trebizond, like Asia Minor in general, was more of the East than of the West; and its architecture, in its synthesis of various elements, remains resolutely individual.”

The Ballance (1960) 's examination encapsulates, in architectural terms, the relationship between Constantinople and Trebizond within the previously discussed cultural context, while certainly the hybridity and variety of the period cannot be reduced into binary terms such as “East/ West”. In the analysis by Hamilton (1933), the fundamental aspects of Trebizond architecture are expounded, focusing on two primary features: size and the building material. Notably, Hamilton dated a significant number of Trebizond churches to the thirteenth century, but these churches stood in contrast to their contemporary Byzantine counterparts, exhibiting considerably larger dimensions. One such prominent example is the Trebizond Hagia

Sophia, which surpassed most churches in size in the Byzantine and Caucasian regions during that era. Interestingly, the only comparable structures to these 13th-century Trebizond churches are found once again within the boundaries of Trebizond itself.

The construction material employed in the churches of Trebizond is predominantly ashlar. From the earliest churches to the Post Byzantine period, the material choice remained the same, since along with wood, stone still is easily an available local material for Trabzon. The neighbors Armenians and Georgians have also constructed their churches from stone. Similarly, Seljuks employed this material for their mosques in Anatolia. Nevertheless, it is noteworthy that while Armenians and Georgians held a strong interest in the decorative attributes of stone, the Trebizond churches exhibited a more reserved usage of carved stone decoration than their Armenian and Georgian counterparts. Except for the walls of Hagia Sophia, the presence of carved stones is rare. Specific instances of spolia usage naturally represent exceptions. The Armenian/ Georgian origin of the cross relief in St. John Exoteichos's Church is unsurprising in this context (to be discussed soon).

In Trabzon local architecture, stone was used in two ways: unedged stones of different sizes and regular ashlar masonry. The ashlar masonry usually encircles window and door edges (Başkan, 2008). The important sections of the churches, such as the apse and the drum are emphasized with the ashlar masonry for some medieval churches of Trebizond. Since this feature is not seen in early churches such as Hagia Sophia and St. Anna, it might be suggested that it is a tradition that did not exist in the early empire but was established later. As seen in the later churches such as the Nakıp Mosque and the Kaymaklı Monastery, these apses are well-worked, tightly joined, and have large stones when compared to rest of the masonry (Ballance, 1960).

In every Byzantine church, the design and appearance of the naos (the central part of the church) are contingent on several factors, such as the size of the congregation, the type of community, the availability of building materials, and

financial constraints (Marinis, 2014). The Trebizond churches have basilical characteristics, even though their plans can be defined as a variation of the cross-in-square. The rectangular bays utilized instead of the conventional square ones enabled Trebizond examples to exhibit elongated plans, while preserving the cross-in-square configuration (see fig. 2.3). The main apses of the Trebizond churches are distinctively pentagonal at the exterior flanked by two smaller semicircular ones.¹⁵ The pentagonal apsis is common both in Anatolia and Constantinople, although a combination with the side apses is rare feature typical to the region (Ballance, 1960).

The presence of exterior lateral porches is another characteristic of the churches of the Trebizond Empire. In Hagia Sophia, the best-preserved church of the city, there are three lateral porches, two of them larger than the narthex. Hagia Sophia is also the only church where the lateral porches have foundations connected to the foundations of the church (Eastmond, 2014). The lateral porches might be later additions, but rather than constructed as an afterthought, the size of the churches other than Hagia Sophia might not have necessitated foundations. Bryer (1985) suggests that the construction process ended with the addition of the lateral porches, therefore they look like additions. According to Eastmond (2014), they are gathering areas and they might have been made for protection from rain. However, although apparently multifunctional spaces, they were perhaps more than a pragmatic addition. The existing medieval porches have reliefs which is also unusual in the Byzantine architecture but could be “occasionally” observed on the 11th/ 12th century Georgian and Armenian examples (Ballance, 1960). The emphasis on these porches by the relief decoration brings out the question whether they were a part of the liturgical setting and process. A single dome is observed in the churches of the

¹⁵ There are exceptions such as the Panagia Chrysocephalos that has two apses and the St. Anne without a polygonal exterior apsis.

Trabzon Empire. The majority of the medieval churches have a low, conical dome resting on a drum.

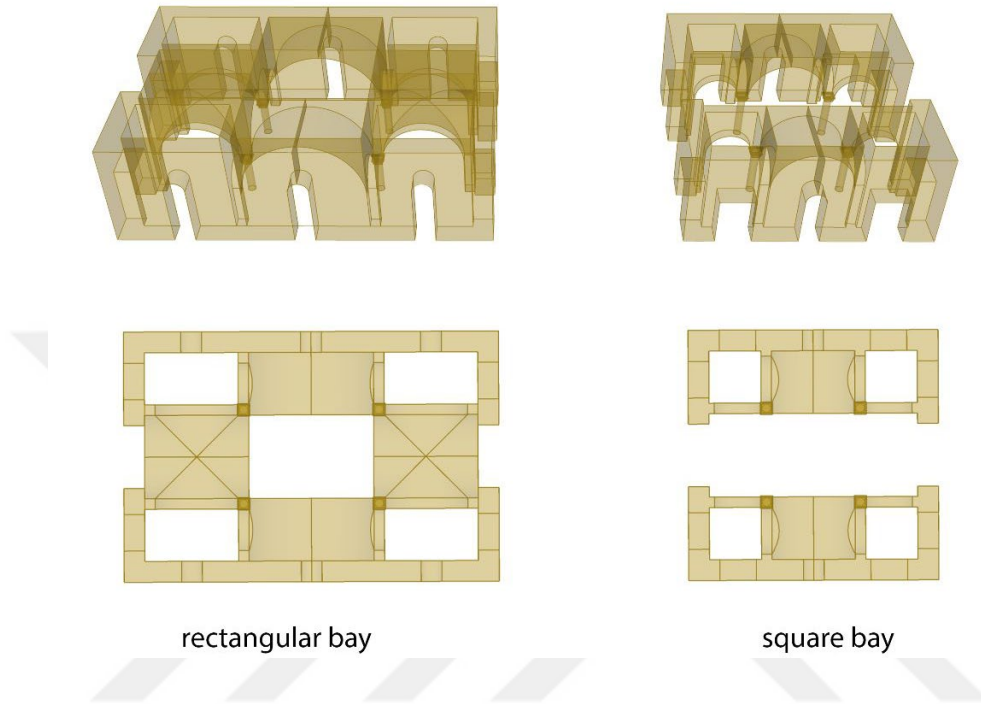


Figure 2.3. The spatial difference between the rectangular bays and conventional square bays of the cross-in-square scheme diagram.

According to Eastmond, these domes can be described as “hybrid of Byzantine cupola and a much higher and steeper Caucasian dome”. The drums of these churches are usually pierced by windows (Eastmond, 2016). The domes rest on a peculiar pendentive system; the pendentives are extended inwards, decreasing the diameter of the dome. This creates a narrow gallery around the top of the pendentive ring, which results in a visual separation between the dome and pendentives (Ballance,1960).

Additionally, it is well-established that the opus sectile floors were commonly employed in these churches, contributing to their ornamental appeal. It is important to note that the Trebizond Churches gained a significant reputation for their exceptional wall paintings, underscoring their artistic significance and cultural

prominence. The decorative features of the period will not be examined here¹⁶, since it is impossible to suggest, even in a schematic sense, a decorative program that stems from the local context of each church.

The unique style of the Trebizond churches encompasses several distinct characteristics. The churches are sizeable stone structures, usually unadorned at the exterior with the occasional exception of the lateral porches. An emphasis is established on important sections through masonry. The central dome is usually conic resting on a drum, while these two elements are unconventionally designed to have two different diameters. Hence, the pyramidal effect of the exterior does not flow entirely, because of the tendency to separate connected architectural elements with several strategies.

The interior space combines the basilical features with the cross-in-square type, often featuring a layout of three aisles and three apses. The occasional spolia use seems to be directed at establishing a conscious message rather than a pragmatic attitude.¹⁷ The interior architectural decoration consists of opus sectile floors, and the decorative program is presented as intricate wall paintings in the interior.

In conclusion, these imperial churches effectively synthesized a rich hybrid cultural influence into their architectural style. Notably, these features are pronounced influenced by Georgian, Armenian, and Seljuk architectural nuances. Furthermore, incorporating wall paintings and elements like columns repurposed from Constantinople establishes a connection with the capital.

¹⁶ For an in-depth analysis of the decorative program, Anthony Eastmond's "Art and Identity in Thirteenth Century Byzantium: Hagia Sophia and the Empire of Trebizond" offers a comprehensive examination of the Hagia Sophia church's decorative elements and an overview to decorative program to Trebizond churches.

¹⁷ For different approaches on spolia throughout the Eastern Medieval, see Jevtić & Nilsson, 2021.

2.3. *Agious Ioannes tes Petra*: Once Upon a Time There Existed a Medieval Church...

In this chapter, inferences will be made about the construction date and purpose of the church's construction, starting from the dedicational panel believed to belong to it. Later, the existing church and the general architectural features of churches in the Empire of Trebizond will be considered to reimagine what the church of that period might have looked like.

2.3.1. The Sole Evidence: The Lost Dedication Plaque

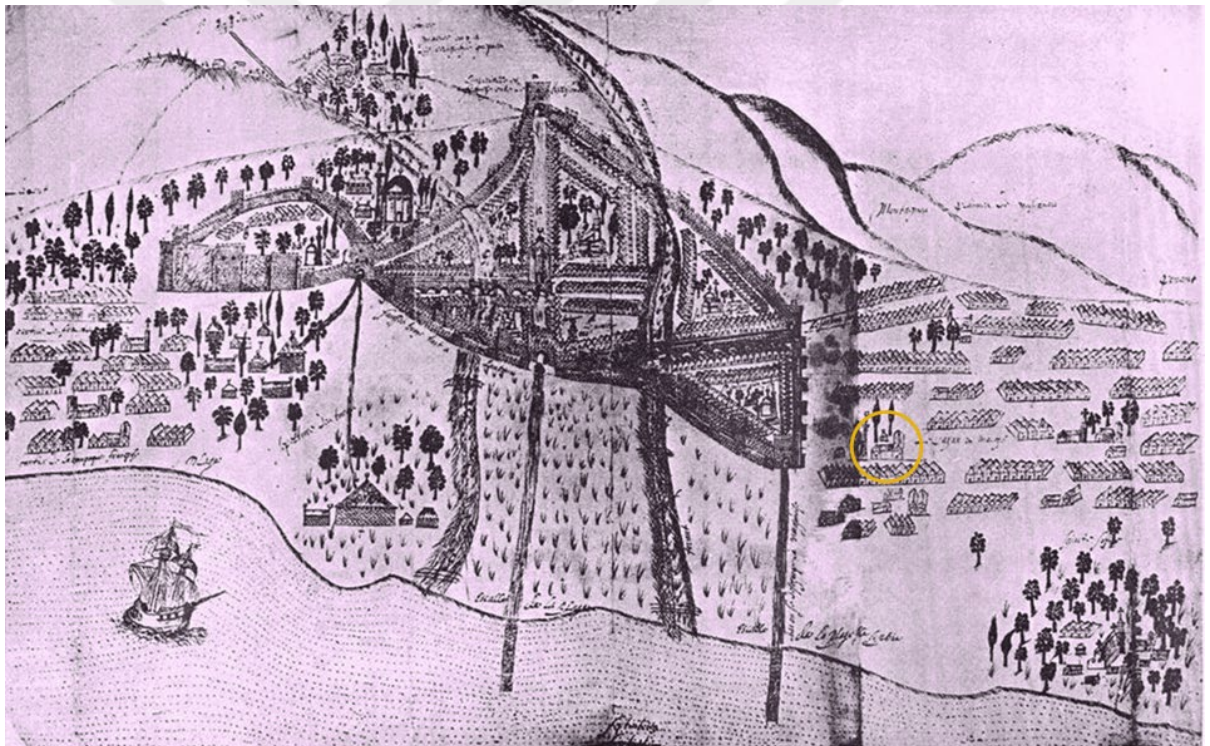


Figure 2.4. The Church of St. John Exoteichos (?) on the Bordier (1604) engraving of Trebizond.

The only indirect evidence of the original church, *Agious Ioannes tes Petra*, is an inscription that provides information about the donors. Although the original panel bearing the inscription is lost, the text has survived to the present day and has been analyzed by several historians.

The inscription is firstly published by Papadopoulos¹⁸ and according to Millet (1896) panel was relocated in the vicinity of the Panagia cemetery. Uspensky (1928) gives further information concerning the new location of the inscription. He mentions that the inscription was inserted over the exit of a very modest, rectangular building without an apse, which was still used as a funerary church. Uspensky does not mention the cemetery specifically, but he states that the small building was referred either as *Ioannes* or *Panagia*. The latter usage is probably due to its proximity to the Panagia cemetery, as mentioned by Millet. Millet, Uspensky, and Janin, who analyzed the inscription interpreted the history of the original church differently. Regarding the naming of the church, Millet comments that churches in rural areas take their names from famous monasteries in the capital. According to the last Metropolitan of Trabzon, Chyranthos (1936), this church may have gotten its name from its İstanbul namesake. Built as part of a monastic structure, the church in İstanbul is known today as the Bogdan Palace. Although the church in İstanbul is much older, it was restored in 1305 after an unfortunate fire. The closeness between the two dates reinforces the idea that they might be related.

According to the French art historian Millet (1896) the inscription panel measured 30 cm in height and 159 cm in length, while the lettering height varied between 2.5 to 3 cm. The church was in the neighborhood of "ἐξώτεια" (Exoteicha) to the west of the wall built by Alexios II. The inscription established that the church was dedicated to *Agios Ioannes Prodromes* (St. John the Baptist) and Millet

¹⁸ Sylloge de Constantinople (XVII, suppl., p. 114-116, with a reproduction in facsimile, pi. 6)

calculated the indicated date as 1306.¹⁹ Moreover, the inscription on the church holds significant historical value, as it reveals the unification through alliances of the Tzanichitis and Kamachenos families, who were known through their revolt in 1341, tracing their roots back to the year of 1306. Millet further highlights that the inscription references land acquisition and official proceedings.

Uspensky (1928) categorizes the inscription under the term "ktitor (κτήτωρ)", which signifies the founder (ktistes), patron, or owner of an ecclesiastical institution such as a church, monastery, gerokomeion, ptochotropheion, and their respective properties (Kazhdan, 1991). Uspensky cites previous translations of this inscription attributed to Papadopolus and Millet, suggesting that these translations misread the text due to the paint that was poured out on the inscription, which inadvertently changed the characters. According to Uspensky, this inscription consists of two distinct records; the first pertains to the agreement concerning the sale of the land, while the second is related to the donation of the church. He suggests an error has occurred in dating these two agreements, with the year 1306 being inaccurately calculated. He proposes that the construction of the church was completed and the Ktitor inscription was recorded between 1210 and 1211 -hence the construction date- and the land purchase could be dated to 1203/1204.

Janin (1975), in his book *Les Eglises Et Les Monasteres Des Grands Centres Byzantins: (Bithynie, Hellespont, Latros, Galesios, Trebizonde, Athenes, Thessalonique)* has revised both the Papadopolus/ Millet and Uspensky's interpretations. He mentioned that the building was constructed and adorned under the supervision of the hieromonk Barnabas Thathalanos, who narrates the circumstances of the place's acquisition in the inscription. It had previously belonged to Theodore Kamachenos, who inherited it from Irene, the widow of a Tzanichites,

¹⁹ In the text, he provides the date as 6814. He probably calculates it by subtracting the epoch of the Byzantine calendar (5509 BC) .6814-5509= 1305. Because there is no year "0" with the adjustment, it must be equal to 1306.

and her brother. The two sons of Theodore Kamachenos, Nicetas and Gregory, sold the land to the hieromonk Barnabas, who mentions that the main witnesses of the sale were from the Tzanichites, Kamachenos, Torkopoulos, Aaron (and Katzes?) families. Janin cannot find any additional information favoring either of the proposals, while underlines that Uspensky's dating would have rendered the church the earliest example of this type in Trebizond.

2.3.2. Two Notable Local Families of Trebizond Reconsidered: Tzanitches and Kamachenos Families as Patrons

The 14th-century Empire of Trebizond, situated in the mountainous and the forested East Black Sea region, did not exhibit geographic concentration of a singular center. Instead, dominion was dispersed across different areas encompassing both urban and rural environs, each under the authority of potent familial lineages. These families can be defined as *archon/archontes*²⁰. They were the officials who held power and land and had personal contact with the emperor. In the Empire of Trebizond, the names of many *archons* of different ethnic origins, such as Turkish, Greek, and Laz, and subcultures are mentioned in the documents. In the historical context, the ruling family experienced volatile interactions with these *archons*. At times, these rulers were strategically positioned to be governed, while on occasion, they revolted and faced fatal consequences with land seizures (Bryer,1979). The figure below (fig. 2.5.) shows a timeline of the struggle for control between the *archons* and the administration between 1332 and 1440.

²⁰ In late Byzantine cities, these individuals controlled a significant portion of the city's wealth, and their estates often dominated the rural hinterland. These people were not centrally appointed officials. Exceptions to this general definition can be found in cities like Monemvasia and Thessaloniki (Shea,2010). It is discussed in detail in Shea's doctoral thesis, "The Late Byzantine City: Social, Economic, and Institutional Profile."

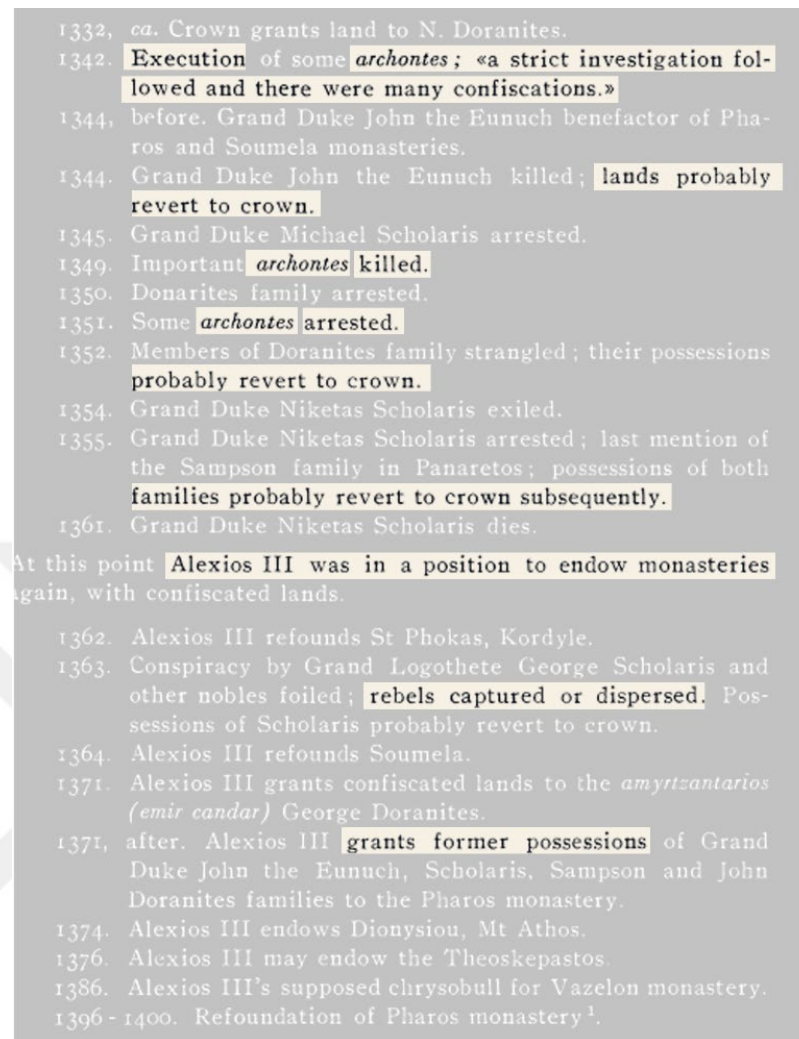


Figure 2.5. Archon- emperor relationship diagram (Bryer, 1979), marked by the author.

Certain Greek archons possessed townhouses in the city which enabled them to assert influence and gain voice within the central administration (Bryer, 1982). These townhouses had imperial citadels, military bases, and monasteries. These quarters were mostly well-fortified. Some of them were used as house arrest places for archons during the uprisings of 1350. Bryer (1982) used the term "*hospitokastr*" to designate these townhouses; "*hospito*" which could be linked to "guest" or hospitality, and "*kastron*" meaning a fortified area, as a distant base from their primary residences.

One of the families who possessed the archon title was the Tzanichitai, mentioned by name in the demotic inscription of the Church of *Agios Ioannes tes Petras*. Bryer (1982) claims that the site of the Church of *Agios Ioannes tes Petras* just outside the walls of the lower citadel may have been the town house of the Tzanichitai family whose primary residence is 70 km further inland. I suggest that this proposal might be a possible reason why the walls constructed in Alexios II did not include the church of *Agios Ioannes tes Petra*. The only surviving inscription of the church of *Agios Ioannes tes Petra* (which will be discussed in the following subchapters) identifies the family and the Kamachenos as the founders of the church and primarily documents their involvement in its construction and maintenance. As a matter of fact, Alexios II was not wrong in this practice, the family is known to have rebelled against the emperor.

Firstly, the Tzanichitai family held feudal lands in Matzouka (modern Gümüşhane where Canca Castle is located) ²¹ and that the family members held significant positions in the imperial government, including grand palatine officers and regional bandon officials (Bryer, 1966). The other family mentioned in the inscription is Kamachenos, which also belongs to the same group called "Mesochaldia" along with Tzanitches. Chyrantos mentioned that these families are related. However, this situation is a bit complicated because according to Bryer (1966) Tzanitches were closely related to the Laz ethnic roots, while Tellioglu (2015) states that Kamachenos had their origins from the Kamacı family with Turkic roots.

These families are mentioned in primary sources in two ways. First, they are referred to as partners in the inscription of the church (which will be discussed soon). The inscription of the church is not the only one that mentioned these families. For instance, the name of the Kamachenos family is found in an early 14th-century inscription on city wall, which includes imperial edicts, from the reign of Alexios II (Gregorie, 1909). Although Gregorie's analysis focuses on dialect and grammar, the

²¹ The feudal land is located by the Tabriz Caravan Road.

original inscription provides evidence of the family's connection to imperial mechanisms. While detailed information about the Kamachenos family is lacking in Gregorie's (1909) study, the inscription itself contributes to our understanding of their role within the empire.

The second source is based on the revolt of these families in 1340. According to Kennedy (2019), the events of the uprising in 1340 and the fates of the families were reflected in Panaretos's chronicle as follows:

“The widowed lady Eirene Palaiologina then seized the imperial office. The archontes immediately rebelled and split into two factions. Tzanichites, lord Sebastos the chief quartermaster, along with the Scholarioi, the Meizomatai, lord Constantine Doranites, the Kabazitai, Kamachenos, some of the people, and some of the palace guards seized the monastery of Saint Eugenios, while the Amytzantarantai, some of the archontes, and some of the imperial guards seized the citadel with the empress.

...

The monastery was destroyed by fire and all of its beautiful adornment was burned. Tzanichites and the other archontes were banished to Limnia and lost their lives there.”

To conclude, archontes were powerful clans in the history of the Trebizond Empire, which at times have served the emperors and at other times has rebelled and been punished. Some of their roots date back to before the existence of the Trebizond Empire. They often compete with emperors regarding land ownership. The region is perhaps left outside of the wall due to the tension between the region, the empire, and the family.

2.3.3. Architectural Assumptions and a Schematic Proposal as Conclusion

One essential question that lingers in the academic literature is how close the 19th century reconstructed church of St. John Exoteichos was to its original state. Chyranos (1936) used the phrase "lifted from its pedestals" which suggests that the church was raised up from its original's foundations. On the other hand, Millet (1896) comments that the rebuilding aimed at a new type, imitating the "grossière" (crude) churches built by the Komnenes. Bryer (1985), although acknowledging that Metropolitan Konstantios tried to restore the medieval churches to their original state, was very skeptical and critical of the quality of these reconstruction works. The silence of the evidence and even of the traveler accounts obscure any attempt of establishing a proposal. Moreover, the chosen 19th century approach towards the "restoration" of the church as "rebuilding" suggests that although the original might have been essentially different, the construction probably reflected an "ideal". Millet's complaint concerning the "quality" of Konstantios' restorations, as a bad copy of the medieval Trebizond churches, has a specific 19th century context that is discussed in the following chapter.

For now, it is necessary to underline the trap of utilizing the existing church as a source. Yet, the establishment of a schematic proposal, even though it might not reflect the original should be regarded as an invitation to start thinking about the previous church. An excavation in this context might reveal additional data and the following proposal is also an invitation to think about medieval/ 20th century archaeology as a method to employ in similar studies.

In general, the presented scheme will reflect the "medieval" characteristics of the 19th church and its dimensions, as well as the general features of the 13th/ 14th century churches in Trebizond. The basic architectural features and schematic plan of the 19th century building, the emphasis on the cross-in-square design and the use of a rectangular bay to create both elongational and cross-in-square forms, likely

stem from medieval tradition. Hence the main dimensions are proposed to reflect it as well. The three-aisled design of the church might also have been inherited from the original structure, as it was a common feature during that era. It is highly probable that the building materials were also taken from the original structure, since the irregular and regular blocks of the previous church must have offered a pragmatic and cheap solution.

The dome of the current church shares similarities with that of Hagia Sophia of Trebizond. The 19th century dome is a low conical dome with a windowed drum and the peculiar change of diameter of the dome and sitting on larger drum is another medieval feature. Additionally, a decorative element consisting of two lines above the windows encircling the drum, akin to the design found in Hagia Sophia, is present. In the church of St. Eugenius, this feature is only observable around the main apse. However, while this decorative feature is present in the apses of Hagia Sophia, it is absent on the apses of the current church. Furthermore, the main apse, polygonal from outside and circular from the inside, along with the circular side apses, might be features originating from the imperial construction. The usage of barrel vaulting continues the tradition from the Trebizond Empire.



Figure 2.6. Spolia Cross of St. John Exoteichos, Gönülür Demet.2022

The current façade exhibits two oculus windows at the gallery level. A similar arrangement can also be observed in the exonarthex of Hagia Sophia. Furthermore, distinct applications of these oculus windows are discernible in both the apses and facades of St. Anne's Church. Consequently, there is a possibility that these oculus windows were repositioned after the reconstruction of the church, as a reference to the original one.

The only spolia that is distinguishable from the masonry of the 19th century is a cross relief on a square panel, perhaps an original piece from the original church, or reused for the 19th century reconstruction (Fig.2.6 and Fig 2.7). It is located high up on the eastern apse façade where the central apse meets the roof. The low relief ornate cross is a depiction of a Latin processual one. Each arm is split into two at the end and each end point is decorated. The cross is surrounded by vegetal decoration. Similar crosses used as spolia can be found on the façades of the medieval churches of St. Anne and Hagia Sophia at Trabzon.

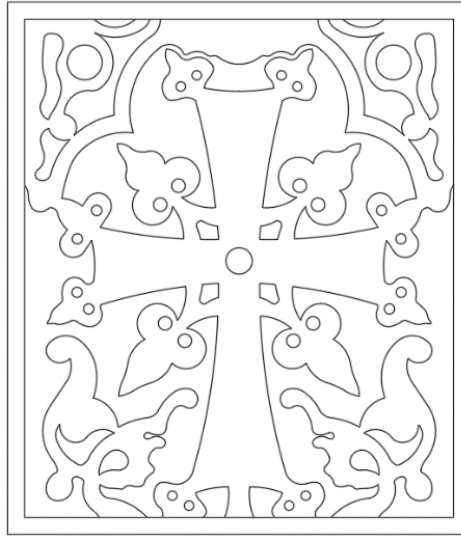


Figure 2.7. The drawing of cross on St.John Exoteichos (Note: This illustration, sourced from Bozal, M. (2018). Trabzon İli Ortahisar İlçesi Hızırbey Mahallesi 42 Ada 11-12-28-29 Parseller Okul ve

Salon (Kilise) Binaları Rölöve, Restitüsyon, Restorasyon Projeleri. [Architectural drawing], may not be entirely accurate but serves to convey the general contours of the subject matter.)



Figure 2.8. Armenian Crosses of Church of St.Anne (Note: Talbot-Rice, D. [Armenian Crosses on St.Anne]. In D. Talbot-Rice, Album Title [Trebizond]. Barber Institute of Fine Arts.)

Ballance (1960) referred these crosses as “curlicue crosses”, while in the art history they are known as the Armenian *khach'k'ars*, although quite spread in Georgia and other regions as well. Similar crosses were discovered on various churches in Armenia, Georgia, and the Mosul region (Rice, 1968). *Khach'k'ars* developed from 9th century onwards as low relief apotropaic crosses. Therefore, it is not surprising that they are both utilized on tombstones, as well as on different kinds of buildings, including churches (Maranci, 2018). A similar cross was found at the Ishkani Monastery in Artvin, 270 km away from Trabzon (Kadiroğlu & İşler, 2010). This cross, identical to the one in Eksotha, is situated above the porch on the east side of the Ishkani Monastery. The same cross is also observed above the arch on the west side of the famous Armenian church of Aghtamar (Der Nersessian, 1965). The Armenian monastery of Kaymaklı near Trabzon similarly present numerous examples.

In Trabzon, at St. Anne's Church, crosses are located above the entrance gate of the south façade (Fig. 2.8, Fig.2.9). In the art history reports (Zan Mimarlık,2014), it is mentioned that at the very end of the 19th century, after 1893, four panels with similar crosses filled up the empty section between the arch and the springing line (Fig.2.9) ²². The flanking panels, and especially the western one- present a low relief cross that has striking resemblance to the cross placed on the St. John Exoteichos. On the same façade, between the inscription right above the door and the springing of the arch, there exists another block with cross, used horizontally. This cross, also spolia, is seen on the oldest photograph of the church, dated to the very end of the 19th century (fig. 2.10). This is another similar example to the cross located on the eastern façade of St. John Exoteichos.



Figure 2.9. The south façade of Church of St. Anne in 2022 (Note: Gonulnur Demet, The south façade of Church of St. Anne in 2022)

²² According to Kiilerich (2005), the reason for using spolia is that builders took advantage of readily available, functional blocks for construction; the fact that some of these blocks featured carved reliefs was an added perk.



Figure 2.10. The southern main entrance of St. Anne (Note: It is the earliest known photograph (end of the 19th. Century, Zan Mimarlık (2014, December). KÜÇÜK AYVASIL KİLİSESİ SANAT TARİHİ ARAŞTIRMA RAPORU). Drawing of the stone (Demir, N. (2014) Küçük Ayvasıl Kilisesi Rölöve Projesi)²³

Similar crosses can also be found on the walls of the Hagia Sophia and two are located on the north porch, placed in the spandrils of the triple arcade (Fig.2.11).

The *khach'k'ars* of Trabzon awaits for further documentation and research. However, for the purpose of this thesis, it can be observed that the *khach'k'ar* as spolia has been an ongoing tradition that lasted from the medieval periods onwards. Yet, the change on the façade of St. Anna is noteworthy, since although there existed a spolia block on the southern façade, new similar blocks were added by the end of the 19th century. This indicates that the *khach'k'ars* had a revival in the 19th century, and the *khach'k'ar* spolia block of St. John Exoteichos “can also be a 19th century addition, besides the possibility that it was a souvenir from the original church.

²³ The yellow circle marks where the spolia blocks are placed today. The green rectangle marks the drawing of the lower spolia cross.

Kiilerich (2005) comments on the church of the Panagia Gorgoeepikoos, which has lots of spolia crosses on the facades as; they targeted the Ottomans as visual symbols of religious identity.

According to him, The spolia with the dominant sign of the cross were markers of identity, visual reminders of Christianity, the auctoritas of which was rooted in antiquity. In this context, the presence of the cross as the sole decorative element in the church of St John Exoteichos could also be related for the same reason.



Figure 2.11. The *khach'k'ar* on Hagia Sophia (Note : Gönülner Demet, The marked cross on the north lateral porch of Church of Hagia Sophia 2022)

Chapter 3: Preserving the Past in a Changing World: Examining the Church of St. John Exoteichos during the Ottoman Empire

Trabzon was the last non-Muslim city to be conquered by the Ottomans, and following the conquest in 1461, the Christian population in the region gradually transitioned into a minority. This change was mirrored in the neighborhood of Sotka, which, along with the broader city, experienced a process of Islamisation. The Eksotha masjid, a testament to this shift, was established in the Sotka neighborhood in the mid-16th century (Üstün Demirkaya, 2014). Despite this transformation, the Christian population was not entirely displaced. This neighborhood remained a diverse enclave of both Christians and Muslims up until the establishment of the republic.

3.1. Insights into Trebizond's Ottoman Social and Urban Context through Archival Documentation.

Non-Muslims, having become a minority in many regions, expressed a desire to rebuild their dilapidated churches by the 18th/19th centuries (Pulat, Mazlum, 2020). Evidence of such intentions can be found in Ottoman archival documents, many of which concern requests for the reconstruction or repair of the existing churches. These documents typically include specifics like architectural dimensions and other details of the permission and construction details. Regrettably, no such document was found for St. John Exoteichos. As a result, our understanding of this church primarily relies on inferences drawn from restoration documents, secondary sources, restitution drawings, and the architectural material evidence.

3.1.1. The social and demographic changes around the church

Trabzon was the last non-Muslim city and its process of Islamization started in 1461, along with the administrative transformation. In this chapter, the social and demographic changes of this empire, which was already quite cosmopolitan and included various ethnic and religious groups, will be examined. After the conquest, an *iskan* (housing) policy was applied to the city as it was applied to other occupied cities. The Muslim population was periodically settled in the city, while the Christian population was sent to other locations. Thus, the demographic structure of the city was in constant transformation, while new quarters emerged. This had an impact on the neighborhoods and, indirectly, on the urban fabric of Trabzon, throughout the Ottoman period.

Tahrir Books are quantitative historical sources, since the detailed tax registers reflect the demographic structure. The taxes were registered for each household hence provide data for demographic information, although the data provided offer its own challenges for the researchers (Coşgel, 2004). Fortunately, a comprehensive study of Trabzon Tax Registers by Heath Lowry (1977) mitigates some of these challenges. Lowry edited and translated Trabzon *defter*s (registers), and the data analyzed in this section are primarily derived from his work. Lowry's study encompasses 1468, 1523, 1553, and 1583 data, offering a rich historical perspective for a critical period.

However, before investigating these registers, it is crucial to remember that these data do not directly reflect the region's population. A considerable amount of Muslims and non-Muslims were exempt from the recorded tax, and the *defter* solely considered males. Despite this, since this study focuses on the Christian-Muslim ratio in each neighborhood, these deviations are expected to be an insignificant impact for the overall analysis.

Lowry also conducted a geographical history study in his work, which provides an evolving snapshot of the changes in neighborhood names, populations, and religious structures over time. While he confirmed the location of specific neighborhoods, he acknowledged uncertainty regarding others. For these ambiguous cases, he used an estimation method based on the itinerary of the tax recorders, placing unknown settings between two known locations based on the itineraries.

The Ottoman policy of settling the Turkish population in the newly conquered areas and sending the non-Muslims away is called *iskan* (housing). This policy had various motives, such as Turkifying the region and ensuring the security and the reconstruction of the region under the Ottoman rule. 20 years after the conquest of Trabzon, almost 1/3rd of the population was already referred as Muslim, and the Muslim population was settled within the castle walls, while the rest lived outside the walls, in the eastern and western neighborhoods (Bostan, 2002).

When examining Lowry's study, the findings specific to the Sotka region can be summarized as follows: In 1468, only two marked records appear in and around the neighborhood where the church is located, signifying a nearly negligible number of households. Moreover, the names of the regions recorded seem to be ambiguous. By 1523, the situation appears largely unchanged, with the number of records having declined. Notably, the 1553 map lacks any records of the region and its surrounding areas. As a matter of fact, Lowry (1977) stated that he had expected to encounter the "Exsouthe" region at an earlier date and that this surprised him.

However, the recordings concerning monasteries are usually lacking. For instance, information from the Kızlar Monastery, a well-known urban monastic site, could have shed light on this situation. Unfortunately, in Lowry's work or in other sources (Demirkaya, 2014) there was not any information concerning this monastery during the relevant period. Similar situations can be observed in other cities. For instance, Lowry, in another study highlights the lack of tahrir recordings on monastic regions, remarked that "the 1557 register does not list the names of monks who reside at the monastery, nor even mention a number. This omission is carried by each of the

succeeding registers as well. The last listing of the monks resident in the metochi²⁴ of Pantokrator on Limnos is that preserved in the ca. 1525 tahrir” (Lowry,1985). In essence, monks were residing in the Limni area, but they were neither taxed nor registered for a significant part of the 16th century. The proposed monastic character of the area surrounding St. John Exoteichos, therefore, might be one reason for the silence of the registries.

Bostan (2002) notes that, although there is no precise information regarding the exact numbers of Christians expelled and Muslims settled during this period, it is evident that a significant portion of the non-Muslim population was expelled. He identifies two major expulsions: one immediately following the conquest, and the other between 1515 and 1553. Concurrently, Bostan (2002) observes that the settlement of the Muslim/ Turkish population in the city is corroborated by the emergence of new neighborhoods in 1583. Lastly, Bostan (2002) suggests that various factors, including rebellions, migrations, natural disasters, and epidemics, could have influenced population fluctuations in the city during that period. Such factors may also account for the sudden population declines and increases observed in the Sotka region throughout the 16th century.

As previously mentioned, the change in the city's character, its expansion beyond the city walls, and the formation of new quarters due to the settlement policy are distinctly observed in the 1583 tahrir books. The structure of the region in these books differs significantly from earlier records. According to Lowry's (1977) analysis, the region comprises records with five distinct names, labeled "A", "B", "C", "D", and "E" for the purpose of this study and indicated over Lowry's map by the author (fig.3.1).

The area marked as "A" is labeled "Sotoko", likely including the church's location. However, Lowry express uncertainty about the exact location of the

²⁴ *Metochi* refers to a dependent monastic society or satellite monastery affiliated with a more extensive main one .

neighborhood. He posits that the area's name derives from "Theotokou" (Mother of God) and associates it with the chapel that carries the same name. Yet, if the marked area is correctly positioned, it is more probable that the name originated from Exoteichos. Lowry records a Greek Orthodox population of 65 in this area (Lowry 1977).

The area marked as "B" denotes a new Muslim neighborhood called "Eksouthe". Both "Eksouthe" and "Sotoko" seem share a common root—"exoteichos"—the name of the region during the Trebizond Empire. Sotka is used to denote a Christian neighborhood/ church in both salnames and tahrir books, whereas Eksouthe merely refers to a Muslim neighborhood. Eksouthe neighborhood includes 40 households, housing approximately two hundred residents.

Lowry (1977) identifies the area marked as 'C' as a new Greek Orthodox neighborhood, named "Mahalle-i Ayu Londa Tabi-i Eksouthe". The usage of the term 'tabi' suggests that this neighborhood was affiliated with the Eksouthe region, and it comprises 19 households. Ayu Londa also might correspond to *Agious Ioannes tes [Petra]*. Unfortunately, there is no additional information available about this area. The region marked as 'D' is another neighborhood that appears to be part of Eksouthe. This neighborhood, called "Ayani tabi-i Eksouthe" (the notables of Eksouthe) houses 65 Greek Orthodox families. Lastly, the "E", "Mahalle-i Ayi Yori tabi-i Eksouthe" (the St. Georgios neighborhood of Eksouthe) is a new Greek Orthodox neighborhood with 45 households. From these data, it can be inferred that the region had a diverse population consisting of both Muslims and Greek Orthodox individuals, and both groups were establishing and expanding new neighborhoods within the region.

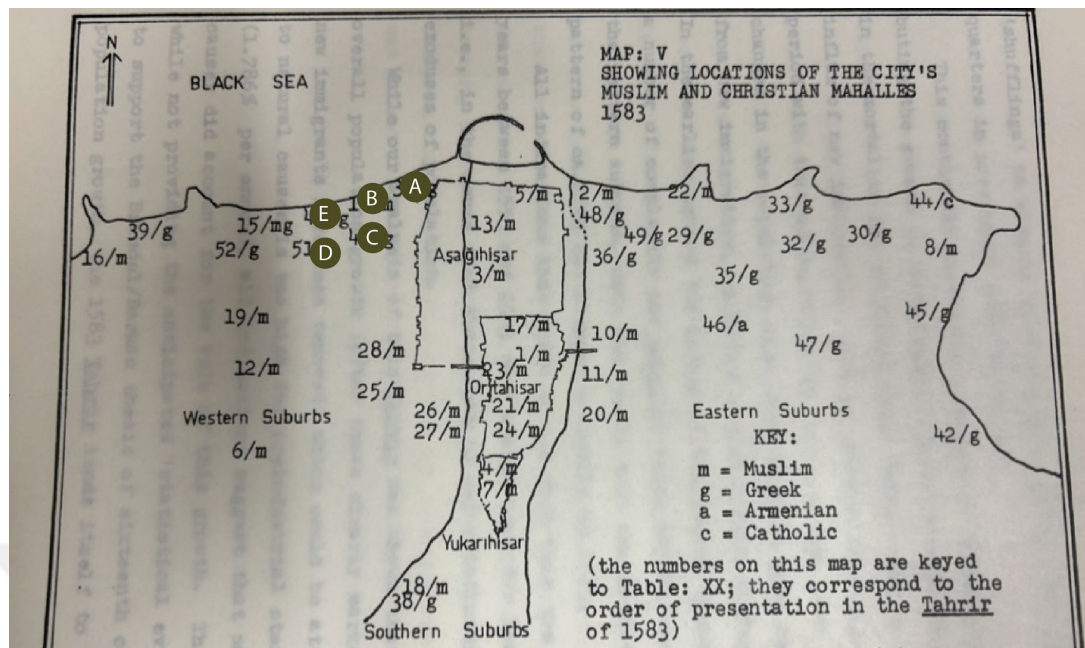


Figure 3.1. Edited map of the new neighborhoods in the Sotka/ Esouthke (Lowry 1977). The labels belong to the author.

Islamization and Turkification policies in the Ottoman Empire began to change in the 19th century. It would be beneficial to review the records of that period, as a different policy was pursued after the Tanzimat Edict. The city yearbooks, known as *Salnames*, become a possible source for this period. The region is first referred to as Eksota in the 8th *Salname* (1876). This *Salname* includes Eksota as part of a table listing the Muslim and non-Muslim populations, tax, household counts, and animal counts for each neighborhood. According to the table, Muslims owned 155 houses, housing 375 people, while non-Muslims owned 135 houses, housing 264 people in the region. Although the number of Muslims is slightly higher, the ratio shows a balanced distribution of Muslims and non-Muslims. According to the records examined by Yılmaz (2012), the Eksotha neighborhood was the only one in the Western Suburb with a Christian population in 1877. In the ninth yearbook, Eksota is mentioned in the same table as the previous year, but there were no changes in the household and population ratios.

The following can be inferred from this demographic snapshot concerning the neighborhood. There has always been a Christian population in the area where the neighborhood is located, until the Republican period. The absence of records from this area in the early 16th century might suggest that this area could be a monastic site. Later, due to resettlement policies, the population in the area increased considerably, and new neighborhoods were formed. The Sotka/ Eksotha neighborhoods seem to have been divided along religious lines, into Muslim and Christian sectors. The church actively served its parishioners in the area, was restored in the middle of the 19th century, and is praised in the Salnames. During the Ottoman rule of the city, the demographic structure underwent significant changes. The next chapter will examine how administrative and demographic changes in Trabzon altered the urban environment.

3.1.2. Urban Transformations under the Ottoman Rule

The chapter explores Trabzon's urban evolution under the influence of the Ottoman Empire, focusing on sociopolitical changes and critical factors that shaped the city's unique structural development. The investigation considers the historical background, demographic alterations, geographic limitations, functional separations, and shifts in urban planning. According to Cerasi (1999) 's observations three elements played a major role in shaping the Ottoman Anatolian city, which are the historical background, geography, and functional separations. By examining the city's continuity in historical architecture, religious edifices as neighborhood nuclei, defensive character, and expansion shaped by geography and politics, this analysis seeks to enhance comprehension of its evolving urban identity.

The historical background has exerted a significant influence on the city's structural development. The genesis of many Anatolian cities can be traced to a mound or a Byzantine acropolis, underscoring the continuity of historical architecture into the Ottoman era (Cerasi, 1999). In Trabzon's case, the enduring presence of the castle, originally constructed by the Byzantines but later inherited by

the Komnenos dynasty and subsequently by the Ottoman, bears testimony to this phenomenon. Throughout the Ottoman period, the castle underwent a series of transformative adaptations, reflecting a synthesis of diverse cultural influences and a progressive evolution of architectural functions. Situated at a strategic location, the fortress's design and functional utility were not merely ancillary to the city's defense but played an integral role in shaping Trabzon's sociocultural identity. In the contemporary context, the castle remains emblematic of Trabzon's multifaceted history, a tangible manifestation of successive eras that have indelibly imprinted upon the city's urban fabric.

The demographic changes brought by conquest in Trabzon, as highlighted earlier, have profoundly impacted the city's social life and urban structure. Even though the population in Trabzon grew significantly between fifteenth century and seventeenth century with *iskan* policies, its neighborhood layout has remained largely unchanged. This continuity can be primarily attributed to the geographic circumstances that have influenced and restricted urban growth. Between the seventeenth and twentieth centuries, the city expanded more through the division and expansion of existing quarters than by establishing new settlements. According to Üstünkaya (2014) the physical development of the city after the conquest is an extension of the pragmatic settlement practices employed during the Komnenos period. The adaptability of different social and functional districts during the Late Byzantine period to the Ottoman "mahalle" or neighborhood system further contributed to this continuity (Bryer,1986).

A city built on a mountain like Trabzon serves as an example of the concept of "configurations in valley systems. In such cities, the trade center located in the lower part of the land turns its face to the water, bridges form the sensitive areas of such settlements, and both sides become important urban areas" (Cerasi,1999). The description corresponds well to the city of Trabzon, where two rivers and two bridges shape the city and the square of the city starts right at the point where these bridges end.

Yılmaz (2012) posits that the transformation observed in Trabzon must be understood not merely in spatial terms but in the context of functional alterations within the urban areas. To fully grasp these changes, it is indispensable to consult the historical records of the period. Within this framework, religious edifices, inclusive of mosques and churches (along with adjacent educational establishments), often constitute the nucleus of residential neighborhoods, imbuing them with distinctive character. This phenomenon is exemplified by the Eksotha neighborhood, an area demarcated into discrete sub-regions with the inception of the Eksotha masjid in the mid-16th century. Such spatial organization reflects the nuanced interplay between the cultural, religious, and functional dimensions that shape the character and evolution of Ottoman cities (Cerasi, 1999).

A salient shift in the urban planning of Trabzon is evidenced in its defensive character. As the last conquered non-Muslim region in Anatolia, Trabzon with the change of its ranks and the removal of the threat elements around deviated from the conventional practice of structuring the urban landscape around citadels. This deviation led to its expansion eastward and westward. The emergence of a new city square in the west suburb of the city, referred to as Kavak Meydan, is significant, although its specific function remains unclear. In contrast, the existing square, "matian" (meydan), was rechristened as Gavur (non-muslim) Meydanı and maintained its vital role as a hub for foreign merchants, owing to Trabzon's status as a bustling port city. In Ottoman period, the coastal area extending from the Aşağıhisar walls to this square functioned as a bazaar, implying that the church's location, while remaining within the neighborhood, afforded accessibility to both the market strip and Kavak Square within a short walking distance.

The historical accounts of various travelers and scholars provide nuanced insights into the urban fabric of Trabzon during the Ottoman period. Kinneir, in 1813, observed that the eastern suburb, characterized by numerous churches and substantial buildings, was predominantly Christian and likely constituted part of the old city (Kinneir, 1818).

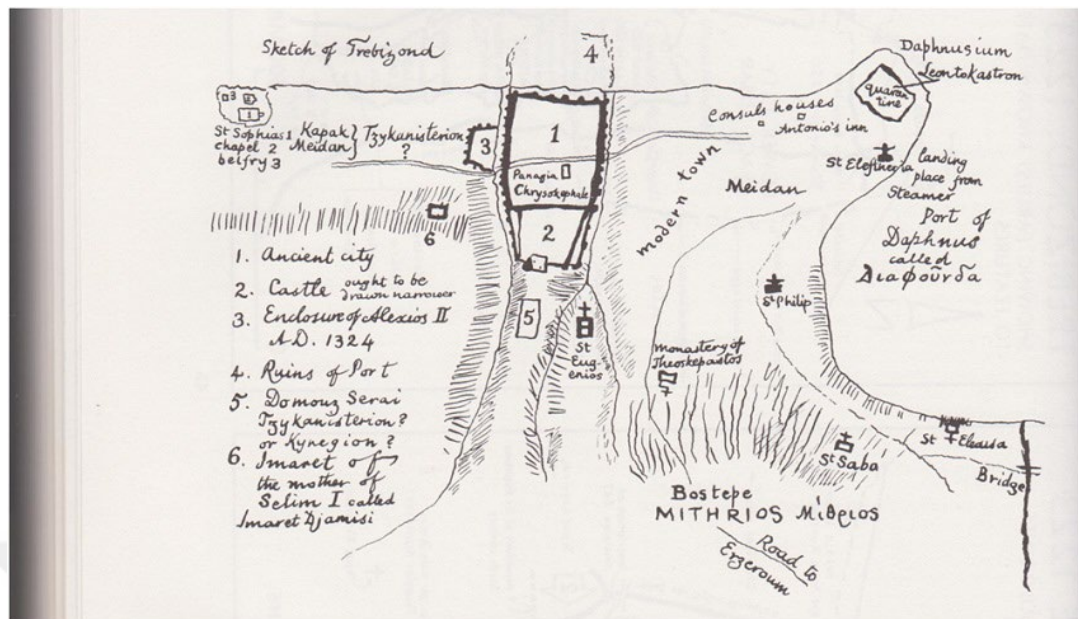


Figure 3.2. The proposed map of city of Trebizond in 1850 from Bryer, Anthony, Winfield, June, & Anderson, Richard. (1985). *The Byzantine monuments and topography of the Pontos*. Dumbarton Oaks Trustees for Harvard University.

Bıjışkyan (1998), who gave one of the best descriptions of the city in 19th century, stated that there were the neighborhoods of Sotka and Faroz, inhabited by Turks and Greeks in the western suburbs. The eastern settlement was a large and well-organized area with bazaars, inns, baths, and famous mosques. Feruhan Bey stated that in 1847 there were about 200 Greek houses in the neighborhoods of Sotka and Faroz and that these were the only non-Muslim settlements in the western suburbs. Upon examining the map prepared by Janin (1975) (Fig.3.3), it is not surprising to note a high density of churches on the east side of the old city, which aligns with the historical pattern of non-Muslims predominantly inhabiting that area.

Consequently, with the Ottoman conquest, areas that were considered neighborhoods continued to function as such, with an increase in density. On the one hand, as threats were eliminated, there was also a noticeable expansion beyond the city walls. A center developed in the west suburbs of the city while the old center continued to serve its function.

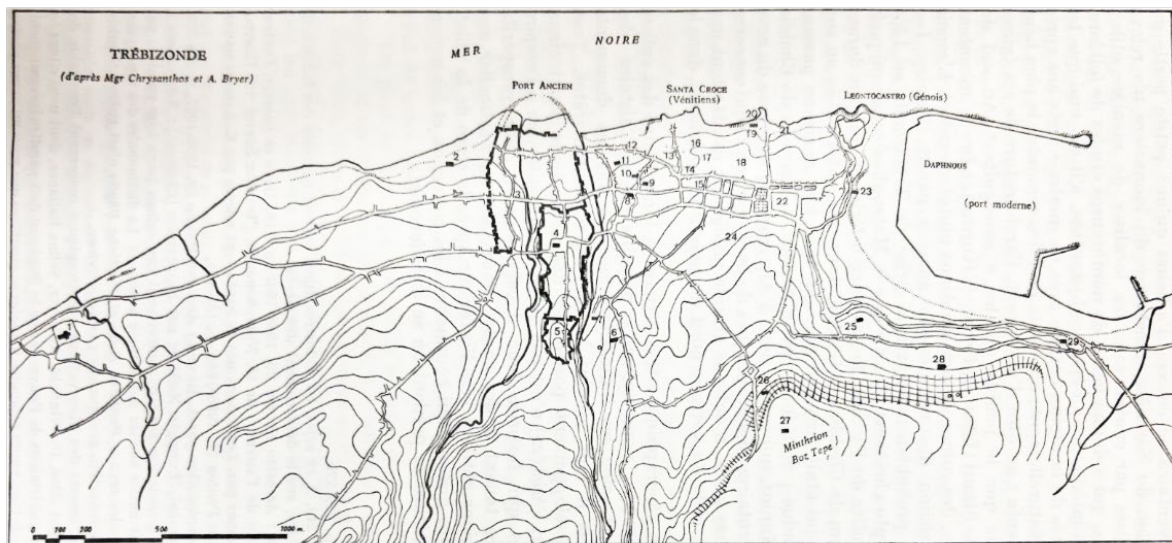


Figure 3.3. Janin's map that shows the churches in 19th century Trebizond from Janin, R. (1975).
 Les Églises Et Les Monastères Des Grands Centres Byzantins Bithynie, Hellespont, Latros,
 Galèsios, Trébizonde, Athènes, Thessalonique

3.2. View to 19th century restorations and Building Activities in Trabzon

In the 19th century, the vision of the new conservation idea was not to stay strictly loyal to the authentic building, but to recreate it in a way that answers the demands of nation. Documentary evidence will be employed in this chapter to analyze the ways this understanding unfolded in Trabzon during the Tanzimat Period. Then, the building activities of the Metropolitan of the era, Konstantius, including the Church of St. John'Exoteichos, will be examined in the context of this period and considering these documents.

3.2.1. New decisions and practices: Church Restoration in the Tanzimat Period

The demographic structure of the city during Tanzimat period exhibits considerable complexity. Although the population in the city center experienced growth, this increase cannot be regarded as regular due to its susceptibility to various factors such as epidemics, commercial activities, immigration, and emigration. Significant developments occurred in the city of Trabzon, particularly in the latter half of the 19th century, largely in tandem with economic progress. This transformative phase was fueled by increased interactions with the outside world and a thriving commercial landscape. The growth and advancement of Trabzon in the 19th century were significantly shaped by trade, owing to its strategic location and role as a connecting point in trade routes, which in turn facilitated social mobility. (Yılmaz, 2012). The resultant impact is evident in the urban landscape, where remnants of building activities from that epoch persist to this day. Notably, numerous public buildings were erected and urban modifications were implemented during the Tanzimat period, exemplifying the city's transformation.

In the Trabzon Province, a decline in central administration was observed starting from the 18th century. Despite being selected as a priority region for the implementation of the Tanzimat reforms by the mid-1800s, the execution of certain taxes to be imposed on local powers was delayed due to the weakening of the central authority. Throughout the Tanzimat Period, spanning from 1839 to 1876, notable changes were introduced in the administration, legal system, and educational system of the empire, all with the objective of strengthening the central authority and positioning it more effectively in relation to European powers. The administrative reforms pursued the establishment of a more centralized administration and a modern system. The modernization efforts extended to the educational sphere, resulting in the establishment of numerous new educational institutions catering to both Muslim and non-Muslim populations. (Yılmaz,2012)

To ensure the loyalty of non-Muslim subjects, who were affected by the nationalist movement that spread in Europe after 1789, II. Mahmut said that all Ottoman subjects were equal without any difference (İbrahim, 2022). A number of rights were granted, including the right to construct and use religious buildings. The Ottoman Empire forbade the construction of monasteries and churches until the mid-19th century. In accordance with their original version, restoration and reconstruction activities were under the control of the Sultan. Nevertheless, despite the theoretical strictness of these rules, they were not consistently adhered to in practice. Some churches and monasteries erected during this period faced destruction and punitive measures, while others gradually obtained legitimization.

In the 19th century, the reforms included new opportunities concerning the renewal and restoration of non-Muslim structures. Subsequently, the restrictions surrounding the reconstruction, restoration, and construction of non-Muslim buildings intensified considerably. The Protocol of the Vienna in 1855 granted non-Muslims the right to repair their structures without the need for licenses or permits. Moreover, they were even allowed to construct churches in areas predominantly inhabited by Christian populations.

On March 4, 1856, the Line Hümayun was released, which reintroduced the obligation to obtain a license from Bab-ı Ali for construction activities. Although new rights were granted to non-Muslims, their latitude remained constrained. Furthermore, with the publication of the Islahat Edict in the same year, certain rights were further extended. The Islahat Edict explicitly affirmed the religious freedom of non-Muslims and granted them the right to establish educational institutions. Additionally, the requirement to obtain a fatwa from the sheikhulislam, which had been obligatory for the repair of religious buildings until then, was abolished, and only the sultan's edict was necessary for the construction of new churches.

In the context of the Tanzimat Period, church restorations are documented through two distinct categories of historical primary sources: the Ottoman archives

and the *Patrikhane* (Patriarchate) archives. In the present study, to gain deeper insights into Trabzon's perspective on church construction during this period, the primary focus was on examining the Ottoman archives. For this study, three types of archives were utilized, namely, *Devlet Arşivi Başkanlığı Belge Tarama Sistemi* (State Archive Presidency Document Scanning System), *Tapu Kadastro Arşivi* (Land Registry Archive) and *Başbakanlık Devlet Arşivleri Genel Müdürlüğü* (Prime Ministry General Directorate of State Archives).

The lack of any documents that directly mention the church of St. John Exoteichos and the possible reasons for this are mentioned in Section 1.5.1. One of these reasons could be that it coincided with the period of unauthorized construction from 1855 to part of 1856, which was covered by the Vienna Protocol mentioned above. Despite the lack of documentation for this church, the gathered information specifically pertaining to church restorations, church constructions, and other non-Muslim structures in Trabzon provide a general framework for the Tanzimat period (Table 3.2.1).

In all three studies on İstanbul, Mudanya and Bosnia and Herzegovina, approximately the same kind of narratives and information about the churches are included. All documents pertain to the number of doors and windows, and this suggests that the evaluation of the churches was primarily based on their façades, rather than their architectural plans. Nevertheless, it should be noted that in the documents the door is referred to as "bāb", which has different equivalents in Ottoman Turkish, and "bāb" may also refer to the number of rooms. This variety is explained by Şavk (2022) as examination of diverse archival materials, particularly the court registries, reveals that the term "bāb" frequently describes the physical attributes of buildings. Sales or inheritance documents referencing houses, mansions, or workplaces often employ "bāb" to denote units within these structures. In such contexts, "bāb" signifies a door, serving as an interface in various forms, spanning both horizontal and vertical dimensions of a space.

SIMILAR STUDIES ON RESTORATION DOCUMENTS IN TANZIMAT ERA		
	Aim of the work	Contents of the documents on general
Church Construction and Repair Activities in Bosnia and Herzegovina in the Tanzimat Period	It is not stated in the study.	location of the church type of intervention reason of need surrounding buildings number of windows and doors owner of the site width of the proposed church height of the proposed church
19th Century Greek Churches in Mudanya	Examining the Ottoman Archives, including the ones that do not exist today, all Greek churches their phases, architects, dates, and dedications.	Reason of the reconstruction size of the proposed church cost of the construction how this cost will be met the community the community population that will use the church sometimes ground floor plan & floor views
Restoration of the Greek Orthodox Churches at the End of the 19th Century in Istanbul: Case of Galatasaray Panagia Church	Examining the restoration process of Galatasaray Panagia Church conducted in the 19th century based on Ottoman archives	drawing techniques characteristic of interventions construction materials construction sector responsible authorize process of getting necessary permission details of labors

Table 3.1 The comparison of the different studies on restoration and construction of churches in different regions.²⁵

In sum, the examination of these three studies revealed that the emphasis was on the size of the church, the allocated budget, and the responsible party for funding, rather than the religious community it belonged to and its liturgical significance. The involvement of governmental authorities appeared to be limited to exercising control through granting permission. Furthermore, the level of detail provided in the records varied across different regions. Depending on the patriarchates to which the respective regions were affiliated, the rate of adherence to the original structures during restoration might have differed. Additionally, the absence of detailed information concerning the original state of the churches, apart from their dilapidated

²⁵ For Bosnia and H. see Zafer Gölen (2001). Tanzimât Döneminde Bosna Hersek'te Kilise İnşa ve Onarım Faaliyetleri. Belleten, 65, 215-242.; for Mudanya see Aydın, E. & Özügül, A. (2019). Mudanya'nın 19. Yüzyıl Rum Kiliseleri . Sanat Tarihi Dergisi , 28 (2) , 631-673; for İstanbul see Sönmez Pulat, E., & Mazlum, D. (2020). Restoration Of The Greek Orthodox Churches At The End Of The 19th Century In İstanbul: Case Of Galatasaray Panagia Church. Iconarp International Journal Of Architecture And Planning, 8(1), 357–382.

condition, indicates the degree of significance placed on their preservation. On the other hand, Trabzon documents seem to include much less information about the buildings than these comparative studies. Moreover, the number of translated documents is insufficient so as to give generalized results.

3.2.2. A Brief Study on Three Trabzon Restoration Documents

In this section, three of the translated documents will be examined.²⁶ Two of these documents date back to the summer of 1858, which is approximately two years after the reconstruction of Church of St. John Exoteichos. These two documents originate from the cities of Manastır and Trabzon, respectively, and are official petitions requesting the construction and reconstruction of churches in specific areas. These petitions contain instructions regarding the construction of the churches, making them valuable sources for investigating potential regional differences in architectural practices. The third document is of particular interest due to its similarity to Church of St. John Exoteichos in terms of the event, date, and location. All in all, these documents hold the potential to offer valuable insights into the prevailing patterns and practices concerning church construction and restoration during the specific period under examination.

The first translated document commences by indicating the location of the requesting community as the Gogova village in Manastır, referred to as Sanjak (Jurisdictional district or village; *Sancak/ Kaza/ Karye*). It then proceeds to explain the reason for the repair/construction, which is the absence of a worship area for the Christian locals, and the subsequent demand for its establishment. Following this,

²⁶ These documents have been placed in the appendix along with other translated documents (Appendix C).

the dimensions of the requested church are specified in *zira* units.²⁷ The petitioner further assures that there will be no negative consequences resulting from the construction. The church's proposed name is "Meryem Ana", perhaps indicating its dedication as well. Finally, permission is sought for the construction of a single-door structure.

The succeeding document, similar to the previously analyzed one, addresses a request for the church's restoration. The document's pertinence is it shares temporal and geographical proximity with the Church of St. John Exoteichos. The manuscript starts with geographical pinpointing of the church; it is situated within Teymurci, a village nested within the jurisdiction of Trabzon *Sancağı*. According to the manuscript, the church is named *Profit İlya* (Prophet Elijah). The only architectural specification mentioned in the text is a singular doorway. The reason for the building's reconstruction is explained as the lack of performance space for the liturgical ceremonies. The unsuitable situation of the church is defined as *müşrif-i harâb-ü yebâb*, indicating that the actual church is in a state of ruin and dilapidation. The dimensions of the church are indicated with the Ottoman measurement unit *zira* in this document as well.

These two documents present a palpable parallelism that emerges in both thematic material and stylistic expression. Both manuscripts encapsulate details, including the appellation of the church, its geographical coordinates, the rationale behind its construction, the architectural dimensions, and the count of doorways. The interpretation of the term *bab* herein presents an ambiguity - whether it signifies a door, a room, or is employed in a different connotation remain ambiguous.

The third document is a petition emphasizing the necessity for a school in Trabzon dedicated to educating the local Catholic humble/layman population.

²⁷ "Zira", the Arabic equivalent of "arşın", is used in Ottoman documents as a unit of architectural length. This length, which corresponds to the distance from the elbow to the fingertip, does not provide precise information as it varies spatially and temporally.

Bishop Oseb, acting as a representative, has requested a high level of permission to build a school on a property near the church in Uzun Street, Trabzon.²⁸ The precedent of previous high orders for repairing and constructing a school and a church backs this request. The desired school aims to educate children under the care of the bishop. The text suggests that the proposed location for the school is not in a Muslim neighborhood, and there is no harm or inconvenience associated with the interest and involvement of other communities in its construction.

In numerous respects, this case parallels that of Church of St. John Exoteichos. At the onset of the 20th century, the necessity for a primary school within the Greek Orthodox community might have instigated the establishment of a school on the property adjacent to the existing church. This inference arises from the fact that the *Salnamas* (annuals) make reference to Church of St. John Exoteichos but not to the school. The subsequent chapter will provide a detailed examination of this need for a school, as well as the approach of the contemporary Metropolitan Bishop, the patron of the reconstruction.

3.2.3. The Churches and the Schools: Metropolitan Konstantios and his restoration activities

In this chapter, the focus is on the reconstruction process the church experienced during the 19th-century Tanzimat Period. This period of rebuilding occurred under the stewardship of the Metropolitan Konstantios. The initial section offers an examination of the Metropolitan and his contentious activities related to construction preservation. The subsequent section will concentrate on the architectural characteristics of the Church of St. John Exoteichos in 19th century.

²⁸ In the Ottoman period, it was called Gavur Square, a place where churches and non-Muslims were densely populated. Today, it is known as Uzun Sokak, the liveliest central street of the city.

From the fourth century onwards, the leading bishop in a province was commonly termed the 'metropolitan' of the provincial capital (Angold & Whitby, 2008). The Ottomans allowed religious figures from non-Muslim groups to self-govern their communities, and although the Greek Orthodox community was represented by the patriarchs, the metropolitans operated on a local level and had crucial roles in decision-making (Usta, 2021). The following discussion focuses on the prominent role of Konstantios, who served as the metropolitan of Trabzon century and was the driving force behind the reconstruction of the Church of St. John Exoteichos.

After the passing of Parthenios, who served as the metropolitan of Trabzon from 1798 to 1830, Konstantios Karaopoulos assumed the role of the metropolitan. The name of Metropolitan Konstantios appears in all the official registers (*salname*) as the leader of his community, indicating that he held significant authority to make administrative decisions for his congregation. Furthermore, the records show that the Metropolitan's name appeared twice after the 18th yearbook, suggesting that he took on additional responsibilities after 1900, as one of the *rüesa ve memurin* (chairmen and officers) and was even active in the administration of the city (*meclisi idare-i vilayet*). (Emiroğlu, 1993)

Additionally a 1896 translated document (which record number is İ..TAL. 00106.00003.) states that the Metropolitan of Trabzon, *Kostantinus Efendi*, has been awarded a part of the fourth-rank Sensor medal by the Greek government due to his works with through Greek Orthodox Patriarchy. Therefore, it shows both hierarchical relations and Metropolitan's positive reputation.

With his appointment as metropolitan, Konstantios focused his efforts primarily on medieval structures and education. One of the most important reforms of 1839 was the rebuilding of churches and schools by Greeks. This included the restoration of numerous church buildings, notably the metropolitan church and the Greek School building, as well as the establishment of new schools in the area (Bryer, 1980).

Many Greek churches and schools, whose buildings survive today were founded, or restored, during these years under Metropolitan Konstantios of Trabzon but in the process, most of the then surviving medieval Greek churches were destroyed (Bryer,1970). Bryer also (1980) remarked that during their long reigns metropolitans Konstantios and Theophilos saw something over one thousand new churches and in their zeal probably destroyed most of the surviving medieval monuments in the region.

Bryer (1980) also noted confrontations with the Islamic court, especially during Easter 1841, when the Greeks tried rebuilding a church and found a school in Trebizond. These statements are important as they set a precedent regarding the joint construction of schools and churches and the Church of St.John Exoteichos might have undergone a similar type of rebuilding. The decision to rebuild the church might have been significantly influenced by the plan to construct a school building here. The increase of foreign schools in the province corresponds exactly to the second half of the 19th century, and the most important reason for this is that they were free from government control. According to the 1869 salname, there were many non-Muslim schools in the city. Although the construction year of the school building mentioned earlier in the introduction chapter is cited as 1900 in secondary sources, it is not based on any primary source. A Greek source suggests an earlier date, stating that the external walls of the St. John the Baptist Church, the Boys' Primary School, and the Girls' Primary School in the Exoteichos neighborhood, one of the nine neighborhoods that the Orthodox community of Trabzon owned during the forced migration, were rebuilt in 1856, although this article does not indicate a reference as well (Μηλλας, 2008).

It is known that both local Greeks and the Greek Patriarchate of Fener support Metropolitan Konstantios financially for the restoration and construction works. Beside all these, his most famous act is the visit of the Russian Char to demand request raise funds. The last Metropolitan of Trebizond, Khyrantos (1936), holds notably positive views regarding Metropolitan Konstantios, based on his charitable works for the community. He mentions him and his educational endeavors as

follows: "He worked diligently to strengthen education in Trabzon and personally covered a portion of the school's debts. To cover the remaining debts and to fund the construction of the Metropolitan church, he sent a commission to Russia in 1858". Furthermore, despite the prevalent notions that Metropolitan Konstantios commissioned a significant number of school buildings and at times "reconstructed medieval churches," Chyranos (1936) asserts that only St. Nyssa Gregory and St. John Exoteichos were "reconstructed according to their original designs." Konstantios searched for ways to transform the small-scale buildings of the Metropolitan Church and the Greek School into more magnificent new buildings in accordance with the European architecture of the period (Usta, 2021). It is apparent that Konstantios was not fully concerned to build in accordance with the original but seems to have been caught up in the winds of modernization brought by the period.

The pre-Tanzimat era Greek Orthodox Churches in İstanbul, included administrative and educational structures within their courtyards (Karaca, 2018). Apart from the church restorations, the most significant work of the Metropolitan is the rebuilding of the Frontistrio. As an oldest Greek school, Frontistrio in Trabzon was the Greek School founded by Sevastos Kyminitis in 1682. After Konstantios Karaopoulos took office as the Greek Metropolitan of Trabzon, the construction of a new building for the school began in 1843 and was completed in 1845. However, the location of the building was problematic, which was built in the hills far from the city center. As it caused the objections of the communities, a search for a new building was started for the Greek School. As a result of the work initiated within this framework, the construction of the building as it is today designed by the architect Kakudilis began in 1898 and was completed in 1902 (Usta, 2021).²⁹

The Frontistrio and probably the school in Sotka were both opened around the same date and they reflect the same architectural style. In this case, it is not unlikely that Architect Kakudilis designed the school at Sotka as well, based on a

¹⁹ Today, the building is used as Kanuni Anadolu Lisesi.

comparison of their designs. The southern façade of the Frontistrio and the eastern entrance of the school in Sotka exhibit marked stylistic similarities, albeit with differences in scale. On the second floor, one can observe relief sculptures of four columns: the outer columns are of Doric style while the inner ones adopt an Ionic design. All façades are characterized by rectangular, stone-framed, double-winged windows. Moreover, the sides of all these facades are accentuated with line of regular cut stones. The most noticeable distinction between the two schools is Sotka's incorporation of double windows, a variation likely attributable to the disparity in their sizes. The overwhelming similarities strongly suggest the hand of the same architect or one -probably Sotka- being modeled on the other -probably Frontistrio.



Figure 3.4 The first building is Kaledibi İlköğretim Okulu, the date is unknown and The Frontisterio is Kanuni Anadolu Lisesi today, the photo is taken in 2008.

In conclusion, it can be said that the Metropolitan was quite successful in establishing educational institutions and in other endeavors for the Greek community of Trabzon. There also exists the possibility that the school constructed nearby the Church of St. John Exoteichos was a project initiated by Metropolitan Konstantios.

In the subsequent section, the architectural features of the reconstructed St. John Exoteichos will be examined, followed by a comparison with other structures reconstructed and constructed by the Metropolitan.

3.2.4. The Reconstructed Church: St. John Exoteichos and Comparative Examples from Trabzon

The Church of St. John Exoteichos did not go through major alterations from the 19th century onwards. Therefore, in this section several points concerning the differences between the 19th century rebuilding from the present day will be highlighted in addition to the general description in the Introduction (Chapter 1.2.). These features will be evaluated in comparison to other 19th century structures in Trabzon. The Church of St. John Exoteichos is situated in a courtyard that has a significant elevation difference between its north and south. Based on 1994 photograph in the restitution drawings of Envar Mimarlık, it can be observed that the courtyard went through alterations. There has been an expansion on the northern façade, and as a result, the church's position has shifted from the edge of the courtyard to its center (fig.3.5). The school building is an important element of the complex that needs a detailed study on its own. It is conventionally dated to 1900 but as discussed before the dating might be the second half of the 19th century as well (see Section 3.2.3). The school building is a masonry building with stone staircases leading to its central entrance. The elevation of the entrance aligns with that of the church. This basement features a northern door that opens onto the church's individual courtyard. Architecturally, the structure is capped with a four-sided pitched roof, and is adorned with Marseille tiles. The exterior was plastered and painted according to the earlier photos (fig. 3.6), although all façades are stripped off their external cladding. The school building was known as the “the house of the priest” by the users of the previous Trabzon Science Center (personal communication). Since the school buildings often incorporated the teacher’s (i.e., the priest’s house) at this period, this would not be a misnomer.



Figure 3.5. The previous version of the courtyard (source:Bozal, M. (2018). Trabzon İli Ortahisar İlçesi Hızırbey Mahallesi 42 Ada 11-12-28-29 Parseller Okul ve Salon (Kilise) Binaları Rölöve, Restitüsyon, Restorasyon Projeleri. [Architectural drawing]))



Figure 3.6. Baldachin structure of Church of St.John Exoteichos (Note: Gönülür Demet, 2022

The courtyard of the 19th-century church was entered from the east through a gabled gateway designed as a baldachin. According to the photographs in the 1998 restoration reports from 1994, there used to be a fountain right next to the baldachin gate, which probably was demolished in the 20th century (see Section 4.3). The interior cupola of the gateway rests on four plain columns topped with small doric capitals (Fig.3.6). Three churches in Trabzon have similar structures, although none has been utilized as a gateway: Hagia Sophia, Panagia Chrysokephalos, and the Kızlar Monastery complex.

In Hagia Sophia, there used to be a vaulted two-story gatehouse at the southwest corner of the monastic complex, recorded by Gabriel Millet but no longer exists (Eastmond, 2004). A tomb at Panagia Church has received two baldachins probably from the 19th century, recorded by two photographs although neither exists at the present day. In the first photograph, a domed and large octagonal baldachin can be observed to the northeast of the church. The second photograph, where the octagonal baldachin disappears, an addition next to the church's apse appears that resembles the one in the Church of St. John (fig.3.7 and 3.8). Similar structures can also be found in the Girls' Monastery; the first one is the tomb of Metropolitan Konstantios, who died at the beginning of the 20th century (fig.3.9).



Figure 3.7. The first photograph of baldachin structure in Church of Panagia Chyr. (Source: n.d. Η Παναγία Χρυσοκέφαλος Τραπεζούντος. Diakonima.gr.)



Figure 3.8. The second photograph of baldachin structure in Church of Panagia Chyr. (Source: from Atilla Bölükbaşı, *Anılarda Trabzon*, Serander Yayınları, Cilt I, Trabzon 2006, s. 565.)

The other structure is the bell tower of the Girls Monastery. This bell tower resembles the door of St. John's church, although its pillars are longer (fig.3.10). The construction dates of this tomb and the bell tower are closer to the date of the church of St. John Exoteichos's gateway. Baldachin structures seem to be a prominent feature in Trabzon church architecture throughout the 19th century and are another subject that should be researched further concerning the city in a larger context than its churches.



Figure 3.9. The tomb of Metropolitan Constantius in 1967 in Girls Monastery is taken from Bryer, Winfield, & Balance (2002)



Figure 3.10. Kızlar Monastery bell tower (Note: Envar Mimarlık. (2018). Kızlar Manastırı Sanat Tarihi Araştırma Raporu. Trabzon.)

The historical decision to apply plaster to St. John's church during its construction remains ambiguous. Photographic evidence reveals that both the adjacent school building and the gateway within the same compound were painted (fig. 4.3.6 and 3.2.1). Consequently, a historically accurate visualization of church of St. John Exoteichos in the 19th century would likely feature a plaster-clad exterior, at least on the sections with irregular masonry.

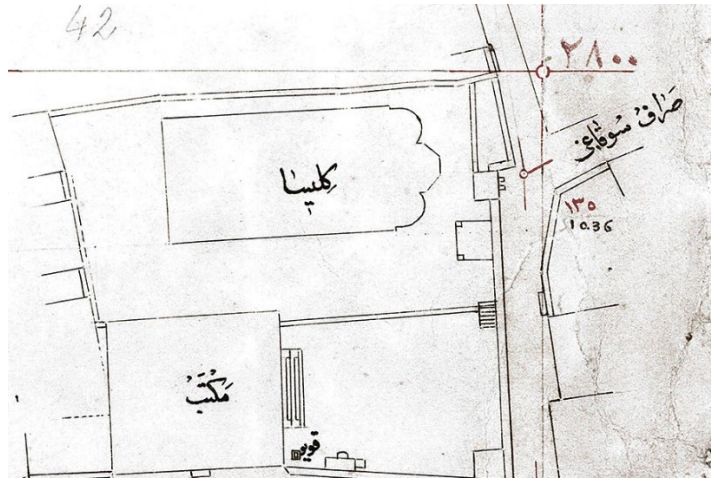


Figure 3.11. Site plan of the church of St. John Exoteichos in 1924 The map is provided from his own archive by Ömer İskender Tuluk.)

The difference between the regular and irregular masonry is clearly shown in the façade produced with the metashape program below (fig. metashape) and is a Trebizond architectural tradition. While the stones vary in size, some measure up to 45x35 cm. Similar stones and construction techniques are encountered on another building, which is situated within the Ortahisar city walls approximately 600 meters away the church. This building was originally constructed as a prison in 1883 and is currently used as the Hüseyin Kazaz Cultural Center (Fig.3.12).³⁰ Moreover, the annex of the building -which does not exist today but can be observed in photographs- raises on columns quite similar to the columns inside the Church of St.John Exoteichos.



Figure 3.12. Prisonery-Hüseyin Kazaz Kültür Merkezi. The map is provided from his own archive by Heath Lowry.

30 In 1847, Feruhan Bey, in his travelogue describing his observations on Trabzon, states that there was a governor's palace and a prison in Orta Hisar (Usta 199: 128). At the end of 1857, it is understood that the repair of the government palace and the prison was on the agenda during the repair of some buildings in Trabzon. It is understood that there is a historical confusion here. Considering both the stones of the building and the style of construction, the fact that it is very similar to the church strengthens the date of 1857.

Adjacent to the left of the western entrance, an L-shaped staircase ascends to a gallery floor situated over the narthex. It is established that within the liturgical context of the Middle and Late Byzantine churches in İstanbul the narthexes did not possess the same level of sanctity as the main body of the church; while they were not considered entirely public, a section of the narthex was designated for women, who face no prohibitions against attending services, i.e., women who are not menstruating (Marinis, 2014). Bryer (1985) mentioned that in the earlier churches of Trabzon, the narthex galleries were allocated for catechumens. However, at a later study Bryer (2002) claims that these galleries might have been intended for women. Notably, Sam Topadalis, an architect hailing from Trabzon, asserted that there existed a tradition of worship in distinct sections, with these spaces being referred to as “gynaikites” (personal communication). This notion gains credence from the consistent presence of a gallery floor in all post-Byzantine churches, albeit occasionally manifesting in varied designs. (Karaca,2008) A notable architectural feature within the structure is the elevation of a portion of the narthex and the bema by two steps each. The fact that this is not unique to this church alone suggests a potential liturgical significance to this 19th century design choice (see Section 3.2.4 for similar examples).

The window arrangements on the façade have been changed since the 19th century. It is evident that there were three windows arranged in two rows on the northern and southern façades of the 19th century building (fig. 3.13). Two of these windows are positioned on the lower level, while the third one, opening onto the galleries, aligns with the arms of the cross of the "cross-in-square" planned church.



Figure 3.13. The ground floor, north elevation and west elevation of Church of St. John Exoteichos It is taken from Bozal, M. (2018). Trabzon İli Ortahisar İlçesi Hızırbey Mahallesi 42 Ada 11-12-28-29 Parseller Okul ve Salon (Kilise) Binaları Rölöve, Restitüsyon, Restorasyon Projeleri. [Architectural drawing]. and edited by author.

There are traces and irregularities on the exterior façade of the main apsis. In Figure 3.14, the stone marked as "A" bears traces suggesting that there used to be a decorative relief at this area. The irregular scraping marks (C) and the inserted T-shaped stone marked as "B", indicate that this section was intentionally cleaned and

perhaps some stones were replaced. This relief seems to belong to the 19th century phase but was removed at an early date of 20th century.



Figure 3.14. The traces on the apsis of Church of St. John Exoteichos. (Note: These photographs taken by author, the second one produced one *Agisoft Metashape Pro*. There is a more detailed photo in appendix C.)

In this part, the church of St. John Exoteichos has been compared with two different groups. The first group that should be considered as comparative material to St. John Exoteichos is four post-Byzantine churches at Trabzon, namely Church E, Church F, Church G, and Church of St. Basil (see Table 3.2).³¹ All these examples are located at the area to the east of the city walls, unlike the Church of St. John Exoteichos (fig. 3.15). St. John Exoteichos also distinguishes from the others (except

³¹ David Talbot Rice initiated the process of naming the previously unidentified churches in alphabetical order, a task continued by Ballance. Subsequent research referred to these churches using these names (Ballance, 1960). This thesis also adopts the same nomenclature.

for Church of St. Basil, that was not fully rebuilt but partially repaired in the 19th century) since it does not have a belfry. Belfries could not be constructed and utilized under the Ottoman rule until the Tanzimat Period (Karaca,2008) and their use/sound might have been perceived as the announcement of the newly achieved rights for the Christians. This situation does not prevent placing the church of St.John Exoteichos in the context of a parish church. As highlighted in the previous chapter, it is in the only neighborhood with a significant Christian population in the western suburbs of Sotka. Therefore, the belfry could potentially be a disruptive element in terms of sound for the surrounding Muslim population. This could be the reason it was not preferred. Later, this parish church transformed into a school complex, serving as a church for the school.

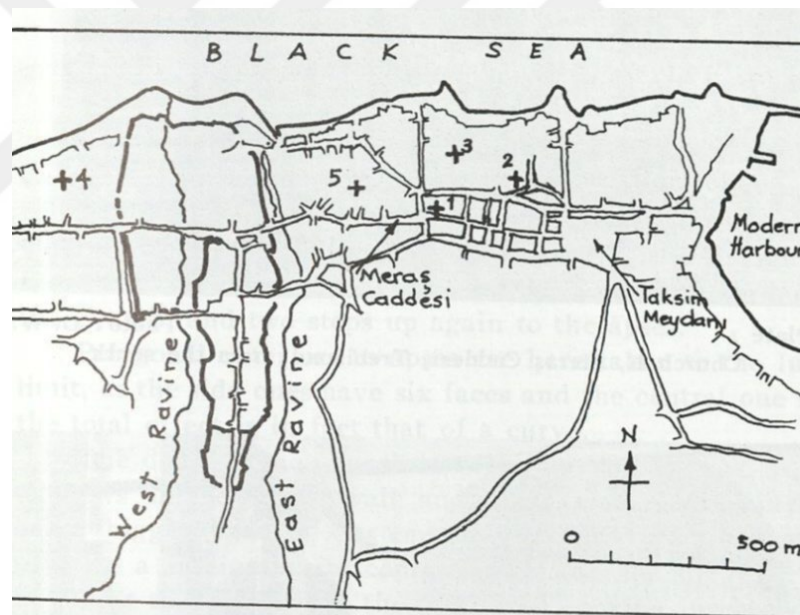


Figure 3.15. Map of the comparing churches (Note: The map indicates the locations of the following sites: (1) Church E, (2) Church F, (3) Church G, (4) St. John the Baptist, and (5) St. Basil. The map is taken from Bryer, A. (2002).

All churches indicate a notable uniformity in their architectural plans. Each church, predominantly designed in an elongated cross-in-square layout, features three apses with the central one being marginally larger than the others. Even the examples -Churches E and F- without a dome integrate the same scheme. All churches are built with masonry and from an external perspective, they possess such a minimal number of decorative elements that the decoration can almost be deemed absent. Alterations were probably introduced into the decorative program of the medieval period as well. However, due to the unavailability of observable evidence, it would be inappropriate to offer a definitive discussion.

	Unknown	Belfry	Lateral Porches	Apsis rough-body regular	Both body and apsis rough	Body rough-apsis regular cut	Both body and apsis regular cut	Pitched Roof	Drum Dome	Circular apsis	Main apse polygonal side apsis circular	Basilical Design	Cross-in-Square	
Church St.John Exoteichos														
Church E														
Church G														
Church F														
Church St.Basil														

Table 3.2. Comparison of the other churches in city center.The table is produced by author.

Additionally, galleries are consistently found situated above the narthexes (or over the westernmost bay), a feature that can again be dated distinctively to the 19th century. In the 19th century, the prevalent utilization of lateral porches was not as widespread as was in the medieval periods. The design of St. John Exoteichos and Church G is very similar, that has sometimes led to confusion by some scholars. For

instance, Succi (1973) confused these churches in his book, when he marked the St John's location but mentioned it as *Ippipanda*, the location of Church G. There are also slight differences, such as the windows of Church G that are rounded inside but rectangular from the exterior. A similar level difference between the narthex and the naos that is observed in St. John Exoteichos is also evident in Church F.

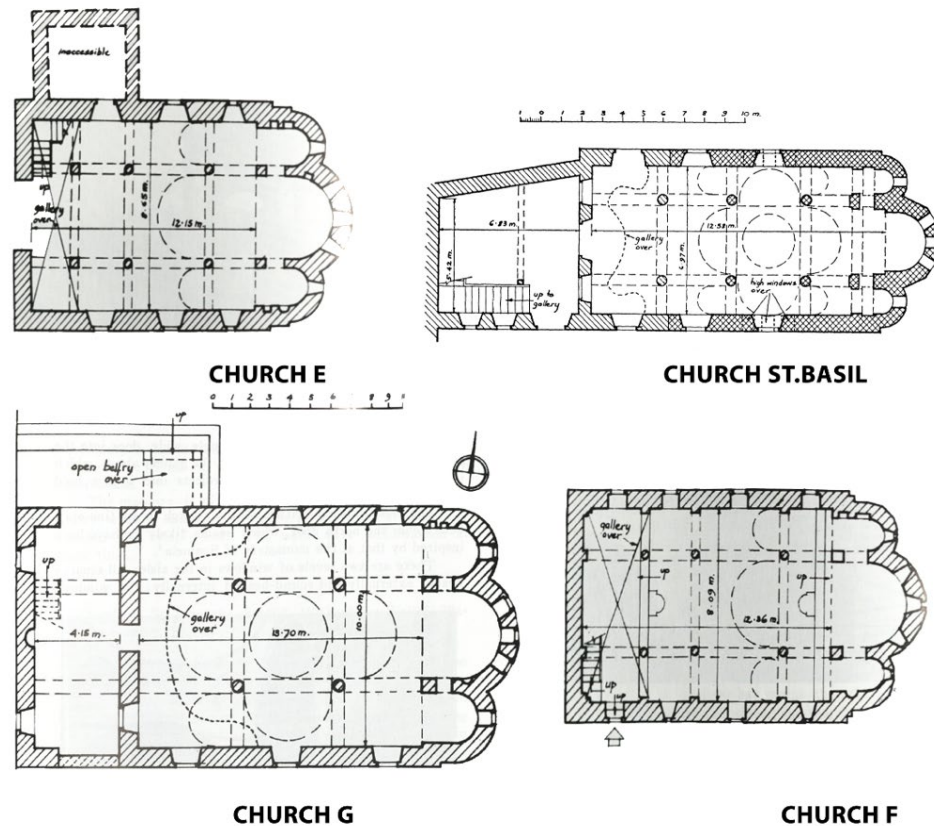


Figure 3.16. The plans of the comparing 19th churches. These drawings belongs to Balance(1960) and edited by author

The second group that need to be discussed in addition to the others are the churches that are rebuilt by Metropolitan Konstantinos; St. Gregory Nysa and St. Constantine.³² The church of St. Gregory Nysa as a monumental building had

³² This group might include Church F, as proposed by Bryer (2002).

become the metropolitan church and this might be reason of its reconstruction by Konstantinos.³³ This large church was double-story and cross-in-square in plan with a spacious interior, a decahexagonal windowed drum, three apses, and a belfry. It was situated on a large rock by the seashore.

In contrast, the Church of St. Constantine³⁴, located within the Girls' Monastery complex, appeared more modest. It was a single-apse basilica with a simple barrel vault. As it is a half-destroyed church, there is no dome or ceiling today. The building appears to be plastered partially from the exterior. There existed an additional small chapel adjacent to the cave church in the same complex, partially rock-cut. It is topped by a drum with tall windows and a shallow onion dome. Despite its small dimensions and the simple plan, the roof of the church was established in a cross shape to create a cross-in-square effect. This small chapel is believed to date from the same period, but it remains unclear whether the Metropolitan was involved in its construction.

Each of these churches possesses distinct architectural styles, primarily due to their different functions. St. Nysa served as a metropolitan church, while St. Constantine and the chapel were part of the monastic complex, where Konstantinos was buried later. Hence, one exhibited magnificence while the other remained simple, deviating from Trabzon's traditional architectural norms. Thus, these

churches cannot be classified as typical examples that can be compared to St. John Exoteichos.³⁵

³³ Unfortunately, this church was blown up and destroyed during the Republican period in order to build a city club. The restoration of the Kızlar Monastery complex was completed in 2022, but this church is still standing with its skeleton, although not as a completely unrestored structure, and is open to visitors as a museum. The tiny chapel mentioned above is completely restored and open to visitors in the same museum complex.

³⁵ Bryer, A., Winfield, D., Ballance, S., & Isaac, J. (2002). *The Post-Byzantine Monuments of the Pontos: A Source Book*. Aldershot, Hampshire: Ashgate Variorum.

Chapter 4: The Republican Era: A School Complex in Modern Trabzon

This chapter explores the architectural and functional changes that the church of St. John Exoteichos and its neighborhood in Trabzon have undergone following the Republic's foundation, focusing on the city's newly formed 20th century urbanism policies. Furthermore, it briefly examines the establishment of Modern Turkey's approach to conserving buildings and sheds light on how Trabzon's attitude toward church buildings has evolved. Afterward, the focus shifts to the scale of the church building, highlighting the changes that occurred before and after the 1998 restoration. Finally, aspects related to the building's changing use since the declaration of the Republic are presented.

4.1. Modern City Planning of Trabzon and Controversial developments in the region.

The modernization movement that begun with the Tanzimat gained significant momentum with the establishment of the Republic in 1923. The newly founded Turkish Republic embraced modernism with the reforms on administration, education, and culture. Turkey has endeavored to implement a radical "upgrading" or "modernity" project within the tradition of enlightenment. Urban development projects were perceived as an essential component of the Republican attempts (Tekeli, 1998).

Trabzon's planned urban development dates to the beginning of the 20th century. French architect and urban planner Jaques H. Lambert produced the first proposal in 1937, and the plan was implemented as of 1938. The Lambert plan encapsulated five key directives: the creation of a monumental city center, the designation of Maraş Avenue as a major thoroughfare, road flattening in settlements along the north-south axis, the establishment of residential areas in the city's western

zone, and finally, a focus on cultural preservation and development, a topic to be further explored in the succeeding section.

Although Lambert's plan proposed a development in the north-south direction, the city's growth trajectory was reoriented towards the east-west axis, spurred by the construction of a coastal road in 1964. This infrastructural addition significantly distorted the city's historical silhouette and disconnected central regions from the sea. Areas extending to the city center, including Ganita, Kemerkaya, Moloz, Sotka, Faroz, and Uzunkum, still bear the brunt. Historical images from the 1950s reveal a park extending from the church in Sotka down, connecting with the shore by a gentle slope, a vista dramatically altered today. Contemporary images present a stark contrast, with a plain infilled area of ca. 480 meters width passing between the church and the shoreline.

Sotka underwent a process of cultural erosion, losing not just its proximity to the sea but also its original name. In 1956, the Name Change Commission, which was active until 1978, renamed the area as "Hızırbey Mahallesi" (Hızırbey Neighborhood)³⁶. Presently, this neighborhood, disadvantaged in socio-cultural activities, is home to around 2,650 residents, indicating a significant population decline. According to Lambert's report there was already a population of approximately 1,500 in the "Teksota" neighborhood in the late 1930s.

Although the efforts made during this period brought positive developments in terms of modernization, specifically the construction of the *Devlet Sahil Yolu* (State Coastal Road) and the *Tanjant Yolu* (*Tanjant Road*) that cut through the historic city to facilitate transportation, have resulted in the city to grow further in the east-west direction. Moreover, these roads have not only damaged the historical

³⁶ Hızırbey is the name of Trabzon's first *Sanjak bey*. (Trabzon İl Kültür Müdürlüğü, n.d.)

fabric of the city but also severed the urban connection with it. Lambert's plan to the emphasis on the city's development in a north-south orientation was cut short. As a result, the city, already squeezed between the mountains and the sea, remained as such, while its sections were further disconnected.

4.2. Conservation of the Other Sacred: Approaches to Church Buildings in Modern Turkey

Due to the turmoil in the last decades of the Ottoman Empire, building repairs gradually lost their speed and effectiveness. The maintenance in the early Republic period was limited as well (Güçhan, Kurul, 2009) *Eski Eserleri Koruma Ercümeni* (Heritage Preservation Authority) was the first institution in the Republic of Turkey to oversee conservation. After the establishment of the Republic, various legal arrangements entrusted the ownership and maintenance of historical monuments to different institutions. For example, all schools and their lands were handed over to the Special Administration. In 1931, a commission was established. As a result of this commission, in 1933, funds were allocated for the restoration of monuments, their registration, and the conduct of scientific studies on them (Madran, 1996).

The conservation efforts undertaken for Trabzon, as previously detailed, fall under the fifth point of the Lambert plan. This plan encapsulates guidelines for the establishment of cultural centers, preservation of archaeological sites, and the protection of existing architectural works. Lambert's report identifies 20-25 buildings to be preserved and repaired as needed, but 81-year-old St. John Exoteichos is not among them. The church's absence from the Trabzon Provincial Yearbooks and Lambert's reports may be attributed to its recent rebuilding.³⁷ The Lambert report also suggests that the existing plasters should be systematically removed and replaced with a lighter tone, and this might explain why many buildings

³⁷ Not all of them, but those from the years 1967 and 1973 were analysed.

in the city were plastered in old photographs but are no longer are, including the Church of St. John Exoteichos and the school building nearby.

Sedat Çetintaş, an architect and member of the Conservation of Monuments (Abideleri Koruma Üyesi), prepared numerous reports and drawings for different cities in the first decade of the Republic. He also penned one of the first reports on the monuments of Trabzon. His 1937 report entitled *Artworks of Trabzon* was submitted to the Ministry of Culture, where he listed and categorize the monuments in the city. His examination covered 64 diverse structures including churches, mosques, citadels, traditional house structures, fountains, etc.

Despite not being a specialist in the field of history of Byzantine art and architecture, Çetintaş made a broad generalization about Trabzon's architecture, stating that neither the Byzantine nor the Turkish works were masterpieces. He categorized the city's structures into four degrees; the first and second-degree structures were marked for preservation, the third-degree ones could be demolished if needed, and the fourth-degree ones were recommended for immediate demolition. This categorization had a significant impact on the fate of these structures. He also stated that the buildings classified as fourth degree held no historical value and were essentially seen by locals as temples for superstition-based worship. In a surprising turn of events, Çetintaş allocated most of his limited time of four days examining Trabzon Castle. This shortened duration and focused approach potentially led to an incomplete report, excluding some significant structures like the Kostaki Mansion, which is a symbolic building that is centrally located in the city (Sedat Çetintaş, 1937, as cited in Düzenli, 2008). This would also explain how the church of St. John Exoteichos, probably destined to be categorized as a fourth-degree structure according to his description mentioned above, could remain out of his report.

Political developments leading to Forced Migration and Population Exchange in 1923 caused many churches to lose their congregations, leaving these structures vulnerable to vandalism, looting, and neglect. With the establishment of the Republic arsenal. (of the churches has passed into the hands of *Milli Emlak*

İdaresi (National Real Estate Administration) and some churches have been used as arsenal. (Usta,2021) While some medieval churches had been refunctioned as mosques, others were left "abandoned" to Christians (Çetintaş, 1937). Today, church buildings in Trabzon have been repurposed to serve a variety of functions. The once-renowned Hagia Sophia has gone through numerous transformations, morphing from a church to a mosque, then to a museum in 1964, before finally reverting to a mosque in 2013. The southern porch of the church is presently used as a mosque while the remaining sections are open to visitation, except for Ramadan, when the entire interior is utilized for worship. The churches of Panagia and St. Eugenius have been converted into mosques as well. It is only the 19th century church St. Maria, currently serves the spiritual needs of all Christians in the city.

As stated earlier, St. John Exoteichos served various educational complex except for a brief period where it was used as a warehouse. The reasons behind the decision to not convert St. John Exoteichos into a mosque remain unclear, but the proximity of the 16th century Hızırbey Mosque possibly negated such a necessity. Furthermore, the property's ability to sufficiently cater to the requirements of a school, already a part of the same complex, might have contributed to this decision.

Throughout the Republican era, numerous ecclesiastical structures that had not been appropriated as mosques or retained active congregations were refunctioned. St. Anne Church now holds the designation of a "museum" even in the absence of a ticketing system or any informative signage. Moreover, the Kızlar Monastery complex, which occasionally houses exhibitions, was also designated as a museum (fig.4.1). In contrast to the Church of St. Anne, there exists an abundance of visual materials and textual content at the Girls' Monastery. A contrasting example is the Greek church located at the Çömlekçi Neighborhood, which, instead of being transformed into a mosque or museum, serves the community as a reading room and a municipal office.

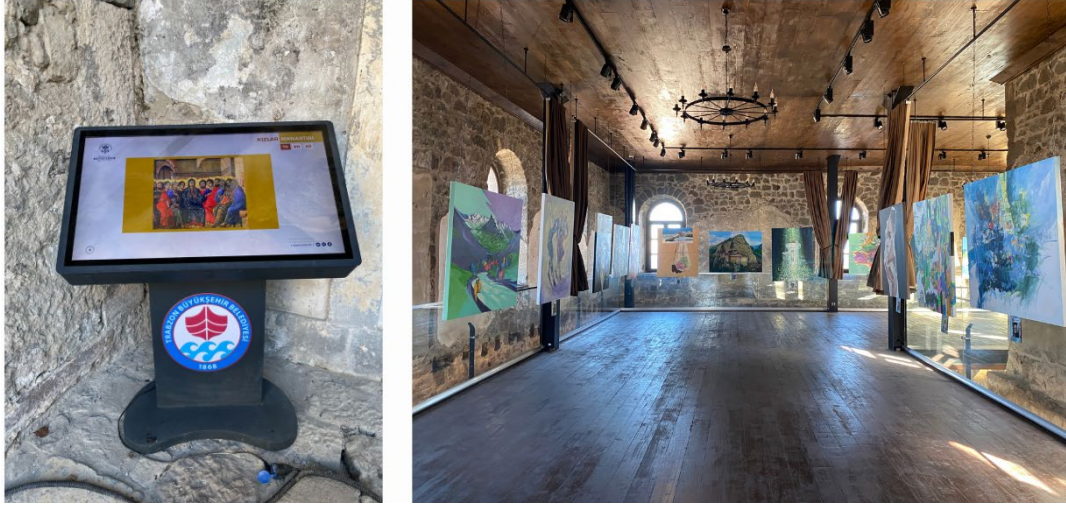


Figure 4.1. Kızlar Monastery informative digital panel and the exhibition hall (Source: Gönülner Demet, 2023)

Church of St. John Exoteichos was, and still is, utilized as a multipurpose hall (Fig. 4.2). Similar examples where former ecclesiastical structures are repurposed as part of a school or multipurpose hall can be found in the region. A relatively recent case is the Church of Theotokos at Ünye, Ordu. (Kepenek, 2022). With the Greek population's departure from the city, the church lost its primary function and was consequently adopted by the neighboring middle school. The naos section was allocated for physical education and theater performances, while the side aisles became storage areas. This building offered a strategic choice due to its schematic continuous layout, facilitating physical education activities, and proper use of bema as a miniature stage for theatrical performances. However, with a surge in student enrollment in the 1950s and a consequent need for increased classroom space, plans for a new middle school building and sports complex were formulated. Consequently, the church was selected as the construction site and demolished in the 1960s.



Figure 4.2. St. John Exoteichos as a multi-purpose hall (Courtesy of Begüm Aygün and Lütfü Kurt).

Instances of such repurposing are not confined to the Black Sea region but are also visible across various Turkish cities. For instance, the Yavuz Selim Secondary School was previously a Syriac Catholic church at Sur Diyarbakir, while the structure in the village of Vize Soğucak in Kırklareli (Kırklareli.gov.tr, n.d.). served as a church in the Ottoman period, only to be used as a school following the 1924 population exchange.

4.3. Up until Today: Architectural Transformation of the Church and the Complex

There are two restitution drawings of the church available from the 1998 restoration. The first corresponds to estimated representation of the original church constructed in 1856, while the second indicates possible changes between 1856 and 1995. Therefore, changes after 1856 until the last restoration will be analyzed first then the last restoration in 1998 will be evaluated, supported by on-site observations. Most of the changes after 1856 took place on the façades and are still noticeable at the present day. There are three sections that went through change on the south. The opening above the door (fig. 4.3., marked as S3) was closed before the last restoration, which possibly served as a window for the 19th century church.

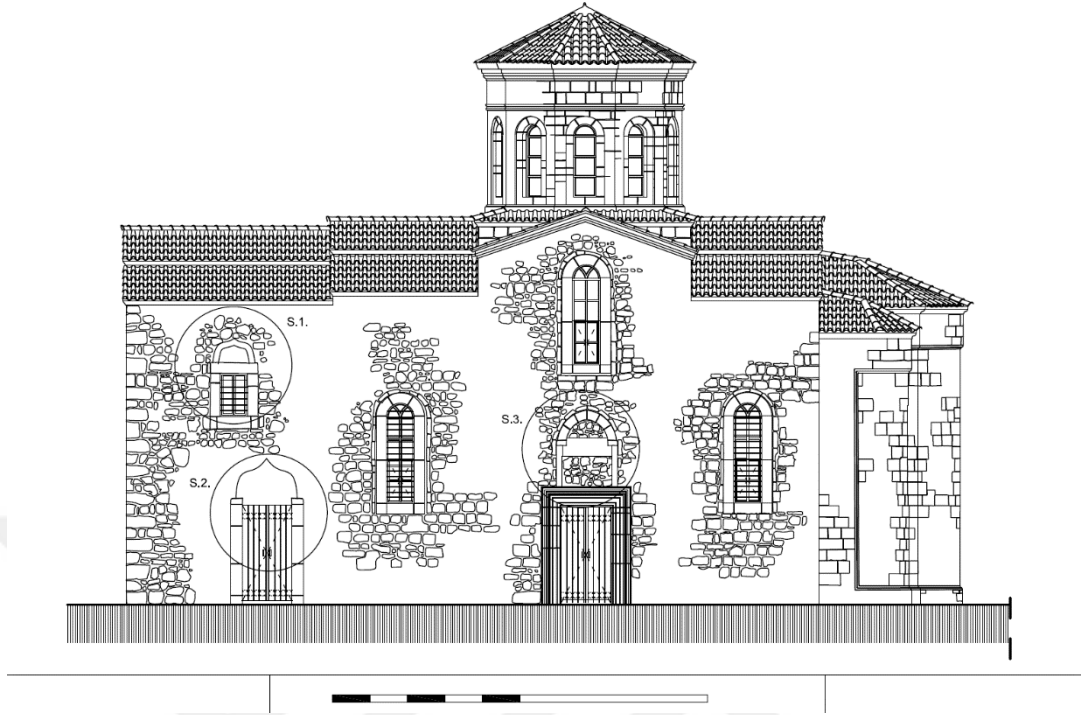


Figure 4.3. The south facade of the Church of St. John Exoteichos, it is taken from Bozal, M. (2018). Trabzon İli Ortahisar İlçesi Hızırbey Mahallesi 42 Ada 11-12-28-29 Parseller Okul ve Salon (Kilise) Binaları Rölöve, Restitüsyon, Restorasyon Projeleri. [Architectural drawing]. and edited by the author.

There is a counterpart, again closed on the north façade, right above the door. Although their sizes are similar, the northern window was not topped by a semi-circular arch as the southern one but with an ogee one (compare fig. 4.3. and 4.7). The north façade was also pierced by a second door opening into the naos to the west of the main door, which is closed at the present day. The decorative quality of the ogee arch and the need for a second door into the naos suggest that the northern façade was in direct contact with the exterior and was perhaps utilized as the parish entrance (Fig. 4.6 marked as N2). Moreover, the original courtyard of the complex ended at the northwest corner of the church, at the line where a single step exits at the present day (fig. 3.5 and fig 4.8). When the church lost its function and started to communicate merely with the school complex, the second door must have lost its significance. In the centre of the north facade, there is an ogee arch, which might be

emphasize a panel or decoration. In the south, the ogee arch is moved to the narthex, and emphasizing that area. Aside from that, the south and north facades can be considered symmetrical.

On the other hand, the southern façade had a second entrance that opened not into the naos but into the narthex, which is completely blocked today. This entrance (S2) and the small window right above it (S3) both have ogee arches (Fig.4.4 and Fig. 4.5). This façade was in communication with the school complex and since now the emphasis is on the narthex, as well as there existed an entrance into it, it is possible that the narthex was essentially serving for the school community.

The small window (S1) opening into the narthex is perhaps in its 19th original state and the section above the springing line of its arch was originally blocked. Ogee must have been a hard form to close with a window especially in the 19th century. The area below the arch could be emphasized in a different manner such as a difference in painting or revetment with a different stone. The same possibility exists for all the ogee arches of the church.

A similar small window has been opened to the north of the narthex, which at the present day looks like a rectangular one not topped with any kind of arch. However, the wall section right above this window extending from the western edge to the west of the arm central arm shows a later repair. Below, original rows of the irregular masonry have medium sized irregular stones that are leveled every two or three rows, but the above section is constructed merely with small sized stones without any leveling. The repair of the upper wall must have altered the small window and its arch must have been removed during the process. The repair dates before the 1998 restoration since a photo from 1994 shows clearly that it existed beforehand (fig.4.6.)



Figure 4.4. South facade of the church St.John Exoteichos (Gönülnur Demet, 2022)



Figure 4.5. The closed door on the South facade of the church St.John Exoteichos (Gönülnur Demet,2023)

The west façade has been altered during the restoration project of 1998 when the original gabled porch in front of the central main gate was removed (fig.3.5)

The restoration marks also give the impression that, after the 19th-century construction, the west facade was restored and the windows were transformed from single to double. Most probably it was the same partial restoration with the area on North facade which is marked as N3 in Figure 4.6 .The only other alteration concerning the western and eastern façades is the removal of the relief from the eastern façade that was mentioned in Chapter 2.3.3. The date of this alteration is not clear but this much of labor would not have been spent for a simple decorative section.



Figure 4.6. North facade of Church of St. John Exoteichos (author)

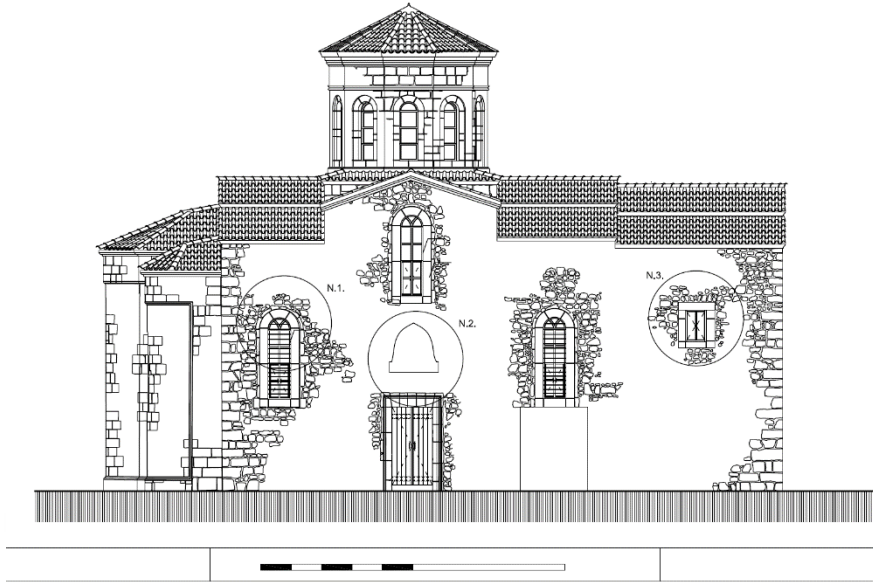


Figure 4.7. North facade drawing of Church of St. John Exoteichos is taken from Bozal, M. (2018). Trabzon İli Ortahisar İlçesi Hızırbey Mahallesi 42 Ada 11-12-28-29 Parseller Okul ve Salon (Kilise) Binaları Rölöve, Restitüsyon, Restorasyon Projeleri. [Architectural drawing]. and edited by author.



Figure 4.8. The step on north west corner of St.John Exoteichos, Gönülner Demet,2023

It is more probable that the relief surrounded a depiction with a Christian implication, such as a cross, which would have been unsuitable for a” secular” school at the eye level.

In the interior, the most significant alteration since 1856 was within the gallery section. In the early 20th century, the wooden-built gallery level was

transformed into reinforced concrete construction. Areas beneath the narthex gallery were blocked off establishing chambers underneath at an unknown date, which was opened once again during the 1998 restoration (fig.4.9); the modified additions have been removed and the arches have been reinstated. The interior decoration of the 19th century has been covered with plaster and paint, while the church was ripped off its liturgical furnishings once the building lost its ecclesiastical function.



Figure 4.9. The step on north west corner of St.John Exoteichos (Note: It is sourced from Bozal, M. (2018). Trabzon İli Ortahisar İlçesi Hızırbey Mahallesi 42 Ada 11-12-28-29 Parseller Okul ve Salon (Kilise) Binaları Rölöve, Restitüsyon, Restorasyon Projeleri. [Architectural drawing])

The most significant alteration during the 1998 restoration occurred not so much within the church itself but through the almost complete demolition and subsequent reconstruction of the courtyard wall. In the 1924 map of the church of St. John

Exoteichos, a structure is observed next to the baldachin gate. (fig.3.11.) This structure might be the fountain that was relocated to the schoolyard after the 1998 restoration. Due to the rear view in the pre-restoration photographs, the details of this structure are not clearly discernible, but the visible section seems to be the cistern of the fountain, which apparently was demolished.



Figure 4.10. The proposed fountain structure (Note: It is sourced from Bozal, M. (2018). Trabzon İli Ortahisar İlçesi Hızırbey Mahallesi 42 Ada 11-12-28-29 Parseller Okul ve Salon (Kilise) Binaları Rölöve, Restitüsyon, Restorasyon Projeleri. [Architectural drawing])



Figure 4.11. The current fountain in the garden of Hızırbey Ülkü İlköğretim Okulu, Gönülnur Demet,2023



Figure 4.12. Garden of the school most probably in 1990s. From Bozal, M. (2018). Trabzon İli Ortahisar İlçesi Hızırbey Mahallesi 42 Ada 11-12-28-29 Parseller Okul ve Salon (Kilise) Binaları Rölöve, Restitüsyon, Restorasyon Projeleri. [Architectural drawing]

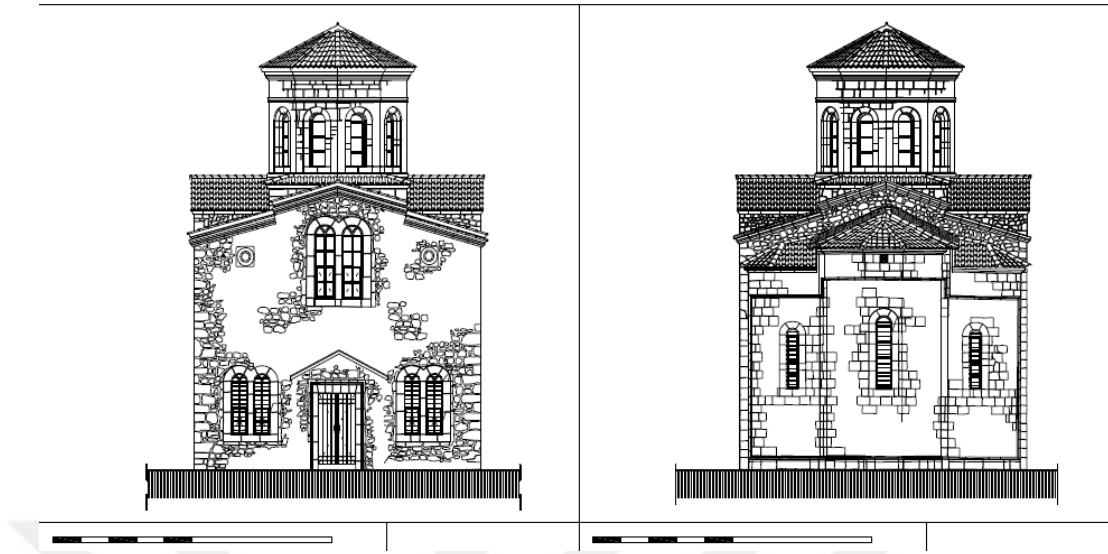


Figure 4.13. West and East facade drawing of Church of St. John Exoteichos is taken from Bozal, M. (2018). Trabzon İli Ortahisar İlçesi Hızırbey Mahallesi 42 Ada 11-12-28-29 Parseller Okul ve Salon (Kilise) Binaları Rölöve, Restitüsyon, Restorasyon Projeleri. [Architectural drawing]. and edited by author.

Chapter 5: CONCLUSION

Church of St. John Exoteichos building, had and still has a significant impact on the lives of many, especially the students such as the author. It, nonetheless, remained understudied, and the present study aimed at establishing detailed research to establish a better understanding of the phases of the building and its context. The limited direct evidence remained an obstacle throughout, especially concerning the building demolished for rebuilding in 1856. However, although there are more "suggestions" than concrete results, a comprehensive review of both primary and secondary sources significantly updated our understanding of the church and its context. If viewed from a broader perspective, this comprehensive investigation aims to enhance our understanding of Trebizond/Trabzon's architectural heritage, raise awareness of Byzantine and Post-Byzantine culture in the city, and offer insights for future preservation and presentation strategies for this often-overlooked historical culture.

This thesis embraces a multi-disciplinary approach, adopting a diachronic perspective by engaging with diverse sources and evidence. The diachronic approach offers a comprehensive analysis of the Church of St. John Exoteichos by considering its various transformative stages, from its initial 14th-century construction to subsequent alterations in Byzantine, Ottoman, and Republican Turkey eras. By adopting a multi-temporal perspective, this approach not only deepens the understanding of architectural details but also seeks to provide a more holistic grasp of the building's evolution and conservation, considering its changes and continuities over time as well as the broader social, political, and cultural factors influencing these transformations.

In literature, while the available studies are limited in scope, this thesis provides a foundational framework upon which further archival investigations have been built. The Ottoman documents have been investigated, and these archival

materials are utilized as significant underpinnings, enabling a better understanding of the historical contexts. Additionally, the research methodology has been enhanced through direct site trips and first-hand observations, enabling an in-depth exploration of the architectural facets of the church that could be missed. The site observations have notably enriched the study's qualitative dimensions, providing views into the physical expression of historical transformations.

The original church Agios Ioannes tes Petra was constructed in the 13th or 14th century. The 13th century was characterized by rapidly changing power dynamics and cultural interactions, significantly influencing the Trebizond Empire's formation. Trebizond's strategic significance was primarily due to its location on the Silk Road and its role as a maritime trade hub, engendering a cosmopolitan milieu. Due to its geographical location and the time of its establishment, Trebizond had very limited relations with Constantinople but vibrant interactions with its neighbors—the Georgians, Armenians, and Turks—which resulted in Trebizond emerging as a 'hybrid' culture.

During the imperial period and before, mainly geographical constraints (being squeezed between sea and mountains) shaped the city's urban character. The initial settlers chose plains bordered by two valleys as natural defenses (Tuluk & Demirkaya, 2022). City walls encompassed these valleys, and pre-existing fortifications were sustained and enlarged during the imperial period. The continuous conflict and persistent threats from within and outside the Empire necessitated such extensive fortifications. (Sinclair, 1987) Approximately 30 years after the church was constructed, an additional city wall was erected by Aleksius II, which the church had stayed outside immediately outside these fortifications. While data regarding the church's function during this time is limited, Bryer (1982) has characterized the area where the church resides as "monastic" and "archontic". It cannot be stated securely that the church was monastic, but it was in a zone with a density of churches and known monasteries. This band that followed the western section possibly was a monastic region that created spiritual protection for the city alongside the walls that provided physical defense, a common urban characteristic at the period. Some

evidence discussed in the thesis, in the Ottoman tax registers, also supports this theory.

The architecture of the churches in the Trebizond Empire reflects a rich and hybrid cultural tapestry. These churches stand out from their contemporaries and the rest of the Byzantine world in their structural and decorative features, drawing on various influences. They are typically built on a large scale and are mostly made of ashlar, a local widespread material. Key features of this period include a cross-in-square basilical design, a polygonal main apse, circular side apses, exterior lateral porches, large drums, narrower domes, rich wall paintings, and opus sectile floors. Although it is unknown to which extent Agios Ioannes tes Petra reflected these features, the general characteristics were similar to those in the 19th-century rebuilding. Considering these similar features, an original church proposal emerges, as shown in Fig. 5.1. While the 19th-century church lacks lateral porches, it is plausible that the original church might have featured them.



Figure 5.1. The schematic proposal of Agious Ioannes tes Petra³⁸

³⁸As stated in the thesis, it is thought that there was a lateral porch in the original church, but this proposal was not added because it was based on the features of the current church.

There is only one decorative element on the existing church's facades: the spolia relief cross called khachkar, which may have belonged to the original church. It is seen that this cross was used in other churches in Trabzon and neighboring churches.

The church is first documented through an inscription, which is currently lost. Although the location of this inscription remains unknown, it has been recorded. Before going missing, the inscription panel was relocated near the Panagia cemetery, measuring 30 cm in height and 159 cm in length. The panel is discussed by Millet (1896) and Uspensky (1928) in different ways. According to Millet (1896), The church was dedicated to Agios Ioannes Prodromos, commonly known as St. John the Baptist, and is estimated to date back to 1306. Uspensky (1928) proposes that the construction date of the church was between 1210 and 1211, with the land purchase likely occurring in 1203 or 1204. Millet's historical approach and calculations are more understandable in this context than Uspensky's. Besides, the inscription reveals alliances between the Tzanichitis and Kamachenos families.

In 14th-century Trebizond, power was decentralized and held by family archons. They had fortified townhouses to be close to the administration. The patrons, Tzanitches and Kamacheni, were powerful families of the Empire, and there is an assumption that the church was constructed on their townhouse. The church's location outside the citadel hints at the complex archon-empire power dynamics, strengthening the assumption.

After the conquest of the city by Ottoman Empire in 1461, the social, ethnic, and religious structure of the city has started to change due to the settlement policies and other factors. The defensive character of the city was abandoned and the newly formed Christian, Muslim, and mixed neighborhoods began to expand. In this context, the Christian population of the Sotka neighborhood remained essentially Christian, but the proposed monastic character of the area turned into regular neighborhoods.

Until the Tanzimat period, non-Muslims were highly restricted in terms of religious construction. During the Tanzimat period, these prohibitions were relaxed, and there were many petitions for the construction of churches, schools and reconstruction documented in the Ottoman archives. Unfortunately, there aren't any known documents, specifically related to the church of Agious Ioannes tes Petra. This could be because it falls within the time frame of 1856, a period when churches could be restored without permission. Also, these translated and examined documents show that the Ottoman state was only concerned with the size of the churches and who would be building them.

Metropolitan Konstantios, was specifically active in Trabzon and actively utilized the newly established rights for the Greek community in the second half of the 19th century. He is known for his involvement in church reconstruction and the establishment of educational institutions. The rebuilding of Agios Ioannes tes Petra, then named as St. John Exoteichos, seems to be a part of his project in 1856. The reason for reconstructing this church could be to serve the needs of the only Christian neighbourhood in the western suburb in 1850s. It is likely that Metropolitan Constantius was the responsible who built the school building next to the church and turned it into a complex together with the church, approximately 50 years later.

Differences between 19th-century churches in Trabzon and those of the imperial era have not been extensively studied and documented, perhaps due to the limited availability of data. However, based on the examination of the churches discussed above, the following observations can be made. During the 19th century, one could assert that the extensive use of lateral porches was less common in churches built or restored than in the imperial churches. Additionally, during this time, the arrangement of the gallery level above the narthex was introduced. While the construction of belfry was forbidden in the Ottoman period before the Tanzimat Era, it was liberalized in this period. Compared to other churches that were reconstructed or constructed in the 19th century, the Church of St. John Exoteichos stands apart in this context; notably, it lacks a belfry, unlike its contemporaries. The church of St. John Exoteichos is rebuilt, likely a parish church. It is located in Sotka,

the only neighborhood in the western suburb with a high Christian population. Therefore, the absence of a belfry may be to avoid disturbing the predominantly Muslim region with its sound.

The 19th-century church in question exhibits sits on the terraced courtyard and has been extended later. The 19th-century church's entrance with a baldachin structure is still present, although it is not active. The church has a tri-aisled basilical layout, articulated in a cross in a square plan. Complementing this structure are lateral apses characterized by fenestration of a rounded nature and a principal polygonal apse, which, despite its external angularity, manifests a rounded internal morphology. A dome, structurally supported by a decagonal fenestrated drum, is above the crossing. Additionally, the narthex features a rectangular gallery floor, this floor is reached by an L-shaped staircase on the north side of the narthex. A while after the church's reconstruction, the areas flanking around the entrance in the narthex were closed off and they may transform into two shrines. These areas and the bema are two steps higher than the rest of the church. There are three windows on each façade, the middle one slightly higher and positioned above the door. The church does not have a lateral porch.

On the facade, the later openings and closings, along with the use and absence of ogee arches, offer clues about which areas were emphasized. Apart from these arches, it can be said that the northern and southern facades are symmetrical. On the western facade, there is a revised structure at the gate. Restoration marks on this facade suggest that, following the 19th-century construction, this area underwent restoration, transforming the windows from single to double. Additionally, irregularities in the stones and traces on the eastern side of the main apse, facing north, indicate that a section was removed from this area.

With the Republic, political changes, forced migration, and population exchanges led many churches to lose their congregations, making them vulnerable to neglect and refunctioning. When St. John Exoteichos lost its ecclesiastical function, it continued to serve the school complex but this time as a multifunctional

service building. The building, which has served three schools in the Republican period, has been used for different purposes, such as a concert hall, project presentation, and physical education activities. The building underwent restoration in 1998. This restoration primarily aims at structural improvement and reinforcement. Notably, the restoration reopened rooms in the narthex that had been sealed off since 1856. Unfortunately, today the interior plastering has obscured the original decorative program, often a vital clue to a church's significance. Moreover, the covered flooring also limits the information that can be gleaned about the church's original features. Indeed, As the building currently functions as a school, uncovering these hidden decorations is less contentious than it would be in a mosque.

This thesis has raised several questions and has the potential to suggest numerous topics for further research. Firstly, maps and population records of Trabzon can be accessed at certain intervals and the expansion of neighborhoods and can be examined from the medieval period to the present day. The 19th century architecture and urbanism at Trabzon remains as a subject that requires a detailed study and the impact of the Greek community in this century should be evaluated further. The school building that could not be fully evaluated within the limits of the present study awaits further research in this context. The *khach'k'ars* reused on many churches of the period is an art historical project, while the rekindled interest in these cross monuments as spolia in the 19th century is a noteworthy aspect. The Church of St. John Exoteichos could be better investigated and more can be established if the interior plaster and the plastic flooring could be removed. Deeper research into the primary resources into the Panagia cemetery, where the inscription was found, would reveal additional information concerning the context of the church and the neighborhood. Last and not the least, a good conservation project with an emphasis on heritage interpretation and presentation would be a significant step in underscoring the much neglected byzantine and Greek orthodox heritage of Trabzon.

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BOA. DH.ŞFR. / 430 - 34. June 14, 1914. Trabzon'daki Rum kilise ve mekteplerinin Patrikhane tarafından kapatıldığı (Trabzon)(Greek churches and schools in Trabzon were closed by the Patriarchate).

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minbar placed, into a mosque and the assignment of its oratory to Molla Ahmed bin Mehmed Halife).

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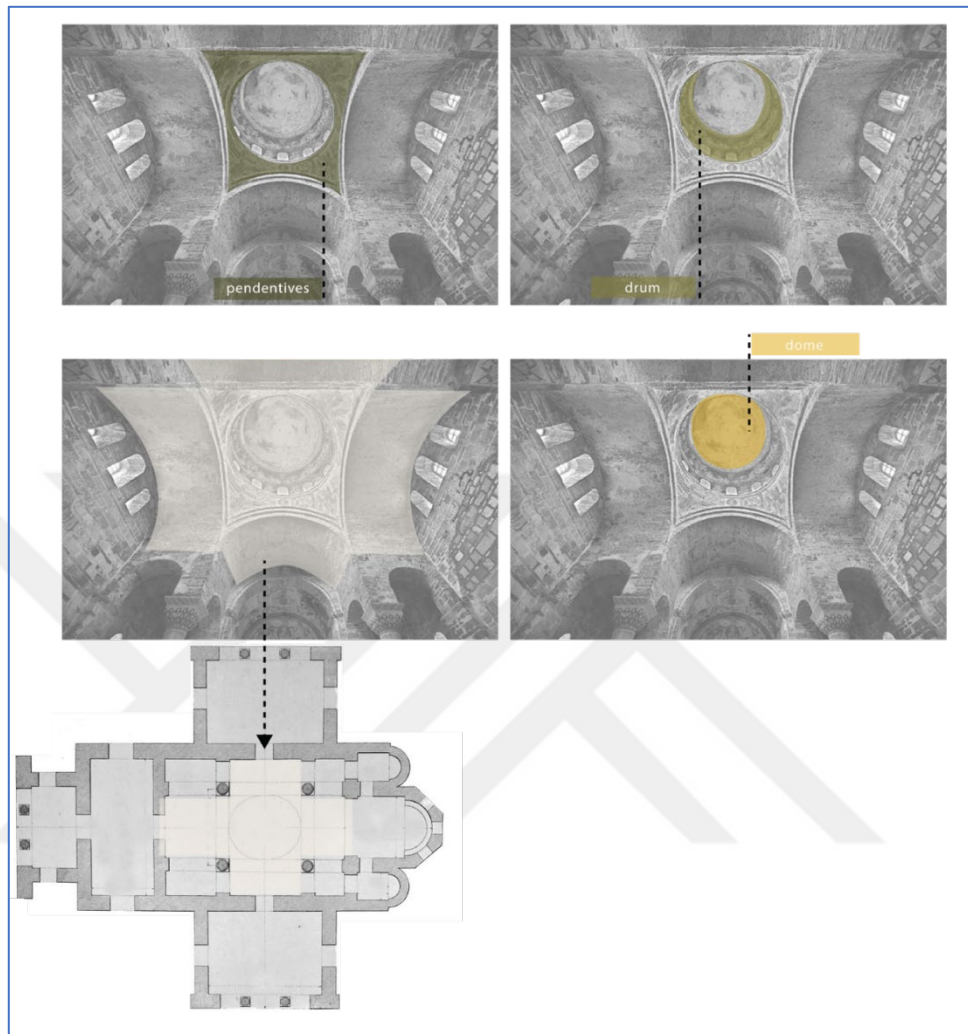


APPENDICES

A. Terminology

In this academic work, specific terms have been employed to describe the components of the churches. A few particular terms have been visualized and explained below for better comprehension. It is important to note that some terms are liturgical, and some are structural. As part of a liturgical setting, *bema* can be described as a chancel or sanctuary of a church containing the altar. (Ousterhout, 2019) In the Byzantine churches with three apses, there are secondary apses: *prothesis* in the right and *diakonikon* in the left. The *prothesis* room serves as preparation and storage of the Eucharist. The right one serves the latter function. These rooms have carved niches generally. (Hamilton & Rice, 1956). Arı (2004) describes these rooms as extensions of the *bema*.

Cross-in square refers to a specific plan type that includes a system of nine bays, of which the center one is covered by a high dome. A dome is supported and elevated at the center by a drum, which rests upon four pendentives and four-barrel vaults. (Arı, 2004) The *pendentives* are the supporting structures that provides the transition between drum and barrel vaults in the cross-in -square churches. The *barrel vaults* can be described as half cylindrical vault as in continuous arch also it is known as tunnel vault. (Hamilton & Rice, 1956). The *naos* refers to the area between *bema* and the narthex. Generally, it is the largest part of the church. In *cross-in-square* churches, *naos* becomes a continuous space due to the rarity of the structural elements in the center. (Marisnis,2014) *Gynaikeion* (γυναικεῖον, gynaeceum) refers to a part of the house reserved for the women in classical Greek similarly as a part of the Byzantine Church it means to place for woman. (Oxford University Press, 1991)



Explaining the dome, pendentives, drum and the cross-in square plan type on the photo of the Hagia Sophia Trabzon

Image Source: "Interior of Hagia Sophia ("Ayasofia") church in Trabzon ("Trebizond") city, Black Sea, Turkey" by Hercules Milas , www.alamy.com

Description: The diagram was created by the author and is based on the stock photo "Stock Photo Title." The original stock photo was modified by adding additional elements and annotations to illustrate the cross-in-square plan type .

B. Afterword

As I conclude this thesis, I would like to note that the journey of researching this building has been special to me. The church building was the multi-purpose hall of the BILSEM -Science and Arts Center- which I continued between 2005 and 2010. As a 4th grade student, I remember how I tried to decipher and interpret this building. I found the gallery floor frightening as they were high and small. The windows were on a higher level than it should have been. Thus, it remained as an enigmatic place in my childhood memories.

As an afterwards, I share the memories and comments of the users of this special place: three schoolmates of mine, the principal of BILSEM of the time, the current principal of Hızırbey Ülkü Primary School, and a local person from the neighbourhood. These users were asked to share their experiences related to the building when it was an abandoned building, multipurpose hall of BILSEM, and the primary school.

Hasan Kamber (n.d. - Male), who was born in the region, shared his experiences of the building from the times it was abandoned, circa 1970s-1980s, as such:

"We spent our childhood around that church. Now it's restored. When we were children, it was dilapidated and ruined... There was Şenol Güneş's house right next to the church. The tunnel went under the house and went down to the sea from there. In front of the shops on the beach, there was the sea. There was a stone hatch right at the entrance from the front door. We would lift the hatch and enter the tunnel. The tunnel underneath was made of arched bricks, people could enter comfortably. The tunnel was demolished in places where construction foundations were established. We could enter inside. There were bones inside. We entered the church through the door facing the school garden (from south). I remember that there was very little

ornamentation. The interior was ruined. I remember blue colours. I don't remember any figures."³⁹

Although there is no record about the tunnel that he mentioned, it was probably closed during the restorations. The architect who drew the restitution drawings stated that he could not observe any traces of the tunnel because the floor was covered. Since it was painted many times, the mentioned figures can not be reached.

Three interviews were made with the students of the BILSEM who were the users of the multi-purpose hall. Osman Berkay Şahinoğlu (27-Male) who used the building between 2005 and 2014 made the following comments:

“It was used as a conference and music hall, for which the acoustics of the church were very useful. The high ceilings made such long events more bearable, as the space was spacious. It was a pleasure to watch the stage from the balcony inside. Perhaps this was due to the fact that the building next to it, where we were actually studying, was a bit cramped, but we enjoyed being in the multi-purpose hall as much as possible. For a while it was also used as a workshop and a warehouse, but you can do these things in an ordinary place, I don't think the building contributed anything. As far as I remember, the interior was painted, for example, the paintings or writings we see in Hagia Sophia were not visible. Also, due to lack of maintenance, the windows had become very old and some of them had started to fall out. Even in that state, it felt ‘huge’ and ‘magnificent’. The columns, which we can only see partially in mosques, were gigantic. Oh, only it would be very cold in the stone building, it

³⁹ “Çocukluğumuz o kilise etrafında geçti. Şy anki hali restore edilmiş hali. Biz çocukken içi harap ve yıkıntı... Kilisenin hemen yanında Şenol Güneş lerin evi var idi. Tünel evin altına doğru gidiyor ve oradan denize doğru gidiyordu. Şu anda sahildeki dükkanların önü denizdi. Ön Kapıdan girişte hemen taş bir kapak vardı. Kapağı kaldırıp tünele giriyorduk. Alttaki tünel kemerli tuğladan yapılmış insanın rahat girebileceği bir şekilde idi. Tünel inşaat temelleri açılan yerlerde yıkıldı. İçine girebiliyorduk. İçinde kemiklerde vardı. Okulun bahçesine bakan kapıdan giriyorduk kiliseye. Süsleme çok az vardı diye hatırlıyorum. İç epey harabeydi. Mavili renkler hatırlıyorum. Figür hatırlamıyorum.” Hasan Kamber (65- Male)

was really unheated. There are photographs of the conferences where we stood in coats.”⁴⁰

Şahinoğlu's comments support the idea of why the building was incorporated into the school complex. The suitability of a building which is not big enough to be a school building, covering its deficiencies and being used as a conference hall makes it quite suitable for this function.

Fuat Cem Özyazıcı (26-Male) is another student of BILSEM. He pointed out to the diverse uses and activities employed in the building:

“This old church in Trabzon was once the multi-purpose hall of BILSEM and it became a place full of unforgettable memories for me. On the first floor, there was a playground with a huge chess set, where I played chess with my friends for hours. Between its cold walls, I made warm memories of concerts where I touched the piano keys. On the upper floor, I did soldering work for the robotics class. The narrow stairs leading to the upper floor always gave me a nostalgic feeling, like a reflection of tired but fun days. This building was not just stone and brick, it was a living, breathing space for me. Every corner was filled with friendship, music and play, it was a place that warmed my soul. We played football in the garden; we turned the

⁴⁰ “Binayı bizim dönemimizde birkaç farklı şekilde kullandık. İlki bir konferans ve müzik salonu olardı ki kilise akustiği bu konuda çok işe yarlıyordu. Tavanın yüksekliği dolayısıyla ferah bir ortam olması böyle uzun süreli etkinlikleri daha katlanabilir kılıyordu. İçerideki balkondan sahneyi izlemek çok zevkliydi. Yanındaki, asıl eğitim gördüğümüz binanın biraz sıkışık olmasından kaynaklanıyordu bu belki ama çok amaçlı salonda olabildiğince bulunmak hoşumuza gidiyordu. Bir ara çalışma atölyesi ve depo olarak da kullanılmıştı ama bunları alade bir yerde de yapabilirsiniz, binanın bir katkısı olduğunu sanmıyorum. Aklımda kaldığı kadarıyla içi boyanmıştı, mesela Ayasofya'da gördüğümüz resimler ya da yazılar görünürde yoktu. Bir de bakımsızlıktan pencereleri fazlasıyla eskimiş ve içinde kısmen dökülmeler başlamıştı. O hâliyle bile "kocaman" ve "ihtişamlı" hissettiriyordu. Sadece kısmen camilerde görebildiğimiz sütunların devasa hâlleri vardı içinde. Ha yalnız çok soğuk olurdu taş bina, gerçekten ısınmazdı. Montlarla durduğumuz konferansların fotoğrafları var.” Osman Berkay Şahinoğlu (27-Male)

pillars at the entrance of the garden gate into goal posts and played incredibly enjoyable matches.”⁴¹

Hamit Fatih Pervanlar (26-Male) is another student who experienced the building at the same time period as the multipurpose hall of BILSEM. He mentioned that:

“BILSEM building made me feel different from all the schools I have been to before, because it is not reinforced concrete in general. Every time we entered the multipurpose hall, the high-ceiling, spacious environment made me feel good. Although it was pleasant to use the building, I always wanted to see it as a museum. It has an airy and characterful structure compared to the makeshift settlement around it.”⁴²

As Pervanlar points out, currently, socio-economically, the neighbourhood has a low socio-economic level with poorly designed buildings. The school building and the church are not in harmony with the neighbourhood.

The last interviewee, Hakan Ayas (n.d.-Male), is the principal of the Hızırbey Ülkü Primary School. He made comments on the current use of the building. Ayas, unlike others, commented on the exterior experience of the building. He said that, in the evenings, it becomes illuminated as if there are lights on inside a church building, and light reflects from the windows. It might be another interesting point to research.

⁴¹ “Trabzon'daki bu eski kilise, bir zamanlar Bilsem çok amaçlı salonu olarak hayat buldu ve benim için unutulmaz anılarla dolu bir yer haline geldi. İlk katında, devasa satranç takımının olduğu bir oyun alanı vardı, burada arkadaşlarımla saatlerce satranç oynamışım. Soğuk duvarlarının arasında, piyano tuşlarına dokunduğum konserlerle sıcak anılar biriktirdim. Üst katında ise robotik dersi için lehimleme işleri yapmışım. Üst kata çıkan dar merdivenler, yorgun ama eğlenceli günlerin yansıması gibi bana her zaman nostaljik bir his uyandırmıştır. Bu bina, sadece taş ve tuğla değil, benim için yaşayan, nefes alan bir mekandı. Her köşesi, dostluk, müzik ve oyunla dolu, ruhumu ısıtan bir yerdi. Bahçesinde az top oynamadık; bahçe kapısı girişindeki sütunları kale yaparak, inanılmaz keyifli maçlar oynamıştık.” Fuat Cem Özyazıcı (26-Male)

⁴² “Bilsem binası genel olarak betonarme olmaması sebebiyle daha önce bulunduğum tüm okullardan farklı hissettirmiştir. Çok amaçlı salona her girdiğimizde yüksek tavanlı, ferah ortamını bana iyi hissettirmiştir. Binayı kullanmak her ne kadar keyifli olsa da binayı müze olarak görmeyi hep istemişimdir. Çevresinde derme çatma yerleşime kıyasla havadar ve karakterli bir yapısı vardır.” Hamit Fatih Pervanlar (26-Male)

C. Additional Documents

Tiff files of scanned facades:

<https://drive.google.com/drive/folders/1eYEvSl3CHlmYJyV0dJkqpPToG6WHbep2?usp=sharing>

Translated documents:

<https://drive.google.com/drive/folders/1eYEvSl3CHlmYJyV0dJkqpPToG6WHbep2?usp=sharing>

A.}AMD._81-3_12.02.2022 21_16_54

Tezkere-i sâmiye

Ba'zı mahallerde bulunan Rum kiliselerinin harâbiyyeti cihetle icrâ-yı ta'mîrâtına ruhsat-ı seniyye şâyân buyurulması istid'âsına dâ'ir Rum batrikının yigirmi üç kıt'a takrîri evrâk-ı merbûtası dîvân-ı hümayûn kaleminden yazılan muketzâlar ile manzûr-ı âlî-i cenâb-ı cihanbânî buyurulmak için arz ve takdîm kılınan zikrolunan kiliselerin vüs'at-i muharrerrede olarak ta'mîr ve inşâları zımnında iktizâ eden evâmir-i aliyyenin ısdâr-u i'tâsı hakkında (...) emir ve fermân-i hazret-i şehriyârî müte'allik buyurulur ise ana göre hareket olunacağı beyânıyla tezkere

DH.SFR._430-34_12.02.2022 21_17_27

Devlet-i Aliyye-i Osmâniyye Telgraf İdâresi

Târîh: 1 Haziran 330

Mahreci: Tarbzon

Numara: 11767

Dâhiliyye nezâretine

Numara üç yüz on dört Merkez-i vilâyette Rumlara â'id
21535 38956 86322 55668 95341

Bulunan Kilise ler bu gün kapalı bırakılarak
15862 55666 69347 18963 48871 56287

Âyîn-i rûhânî icrâ Rum mekteblerinin
67382 57132 olunmadığı
gibi 86322 25228 55714 dahî

Kapandığı polis haber verilmesi
11957 567312 72112 tarafından 81882 31968 56255 ü
zerine

İcrâ kılınan tahkîkât-ı
husûsiyyeden mezkûr kiliselerle
57132 12262 56279 73441 82766 54955 21635
15862

Mekteblerin batrikhânenin kapandığı
55673 25228 55669 71751 55873 iş'ârıyla 11958 56316
ve

Maksad Türkiyâdan hicret
24565 24565 73813 57224 13526 32577 57224 54955

Rumlara â'id
31531 eden 86322 55668 95341 olduğu anlaşılmış olmakla
merâ-yı ma'lûmât arz-ı keyfiyyet olunur fî 1 Haziran 330

Vâlî Sâmiḥ Rif'at

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Ma'rûz-ı çâkerleridir ki

Manastır sancağı dâhilinde Estreve kazâsına tâbi' Gogova karyesinde mütevattın Hristiyan tebe'a-i şâhânenin bir ma'bedleri olmayıp icrâ-yı âyîn ve ibâdetlerinde su'ûbet ve işkâl çekmekte ve mahrûm ve me'yûs kalmakta olduklarından işbu asr-ı mekârimhasr-ı hazret-i mülûkânede tûlen yirmi üç ve arzan on dört ve kadden sekiz zirâ' olmak ve bir gûne mazarratı vukû'a gelmemek üzere bu def'a karye-i mezkûrede Meryem Ana nâmında müceddeden bir bab kilisenin binâ ve inşâsına müsâ'ade-i aliyye bîderîğ ve sezâvâr buyurulması ahâlî-i merkûme tarafından niyaz veistirhâm olunmakla sâye-i mekârim'âde-i hazret-i mülûkânede tebe'a-i merkûme bu yüzden dahi hissemend-i sürûr ve sabûr? olmak üzere kilise-yi mezkûrun berminvâl-i muharrer binâ ve inşâsına ruhsatı hâvî iktizâ eden emr-i âlînin şerefsudûru bâbında emr-u fermân hazret-i men lehü-l emrindir fî 15 Muharrem sene 75 Mühür

Muktezâsı dîvân-ı hümayûndan

Me'l-i arîza İstarva kazâsına tâbi' Gogova karyesinde mütevattın Rum tebe'a-i sâkinânın ma'bedleri olmadığından tûlen yirmi üç ve arzan on dört ve kadden sekiz zirâ' olarak Meryem Ana nâmında müceddeden bir bab kilise bina ve inşâsına ruhsatı hâvî emr-i âlî i'tâsı niyâzından olup bu makûle kilise ta'mîr ve inşâsı zımında bâ irâde-i seniyye-i şâhâne

evâmir-i aliyye verilegeldiği kuyûddan müstebân olduğu misillû kilise yapılacak mahal arâzî-i mîriyyeden olduğu halde ol arzın hukûk-ı mülkiyyesini muhâfazaten bina yapılacak arzdan beher sene ne mikdâr uşr alınmakta ise ol mikdâr bedel takdîr olunarak keyfiyyetin Derse'âdete bildirilmesi dahi emsâli iktizâsından bulunmuş olmakla bu sûrette emsâli vechle evvel-i emirde hâkpâ-yı hümâyûn-i hazret-i şâhânedan bi-l istîzân kilise yapılacak mahal İslâm mahallesinde olmadığı ve kimesneye mazarrat-ı sahîhası bulunmadığı halde binâ ve inşâsına muvâfakat olunması ve mahall-i mezkûr arâzî-i mîriyyeden ise îcâbının icrâsıyla takdîr olunacak bedel-i uşr sikke-i cedîde-i şâhâne adedi üzerine aynen takdîr olunacak mikdârının bu tarafa bildirilmesi zımnında ruhsatı hâvî emr-i âlî i'tâsı menût-ı re'y-i âsıfîleri idüğü muhât'ilm-i âlîleri buyuruldukda ferman hazret-i veliyyü-l emrindir

Fî 23 Muharrem 275

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Ma'rûz-ı çâkerleridir ki

Trabzon sancağı dâhilinde Teymurci karyesinde kâ'in Profiti İlya nâm bir bab Rum kilisesi mürûr-i zaman ile müşrif-i harâb-ü yebâb? olup derûnunda icrâ-yı âyîn nâkâbil hükmüne girmiş olduğundan işbu asr-i mekârimhasr-i hazret-i mülûkânede kilise-yi mezkûrun tûlen on altı ve arzan on iki ve kadden on bir zirâ' olarak bü def'a tecdîd-ü inşâsına müsâ'ade-i aliyye bîderîğ ve sezâvâr buyurulması ahâlî-i karye-i

mezkûre tarafından merbût arîza ile niyaz ve istirhâm olunmakla sâye-i mekârim'âde-i hazret-i mülûkânede ahâlî-i merkûme bu yüzden dahi hissemend-i sūrûr ve sabūr? olmak üzere kilise-yi mezkûrun berminvâl-i muharrer tecdîd-ü inşâsına ruhsatı hâvî iktizâ eden emr-i âlînin şerefsudûru bâbında emr-u ferman hazret-i men lehü-l emrindir

fî 14 Muharrem 275

Mühür

Muktezâsı dîvân-ı hümâyûna

Me'l-i arîza Trabzon kazâsına tâbî' Teymurci karyesinde kâ'in Profiti İlyâ demekle ma'rûf bir bab Rum kilisesi mürûr-u zaman ile müşrif-i harâb olduğundan tûlen on altı ve arzan on iki ve kadden on bir zirâ' olmak üzere ta'mîr ve inşâsı zımında ruhsatı hâvî emr-i âlî i'tâsı niyâzından ibâret olup bu makûle kilise ta'mîr ve inşâsı zımında bâ irâde-i seniyye-i şâhâne evâmir-i aliyye verilegeldiği kuyûddan müstebân olmakla bu sûrette emsâli vechle evvel-i emirde hâkipâ-yı hümâyûn-i hazret-i şâhânedan bi-l istîzân kilise-yi mezkûrun ta'mîr ve inşâsı zımında ruhsatı hâvî emr-i âlî i'tâsı menût-ı re'y-i âsıfîleri idüğü muhât'ilm-i âlîleri buyuruldukda (...) hazret-i veliyyü-l emrindir

Fî 19 Muharrem 275

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Makâm-ı vâlâ-yı nezâret-i hâriciyyeye

Arîza-i abîdânemdir

Ma'rûz-ı dâ'îleridir ki

Trabzonda bulunan millet-i kemterânemden hayâtında tahsîl-i ilm eylemesine mahsûs bir mektebin lüzûmuna mebnî mahall-i mezkûr murahhasası Oseb piskopos bendelerinin nefsi-i Tarbzonda Uzun Sokakta millet-i çâkerânemin kilisesi civârında mutasarrîf olduđu mülk mahal üzerine bir bab mektebin inşâsı husûsuna müsâ'ade-i seniyyenin sezâvâr buyurulmasını piskopos mûmâ ileyh bendeleri bâ arîza istid'â ve niyaz eylemiş olduğundan ve sâye-i şevketvâye-i hazret-i şehriyârîde emsallerine müsâ'ade-i seniyye şâyân buyurulduğuna binâ'en berminvâl-i muharrer mahall-i mezkûrda piskopos mûmâ ileyh bendelerine mensûb sıbyân-ı merkûmların tahsîl-i ilm eylemesine mahsûs niyazmend olduğ mektebin bina ve inşâsı zımnında bir kıt'a emr-i âlî i'tâsına müsâ'ade-i nezâretpenâhîleri erzân ve şâyân buyurulması arz-u niyâzımız bâbında emr-u ferman hazret-i men lehü-l emrindir fî 15 Muharrem 278

Mühür

Muktezâsı dîvân-ı hümayûna

Me'l-i takrîr Trabzon kasabasında mütevattın katolik milleti sıbyânına mahsûs mekteb olmadığından mahall-i mezkûr murahhasası Oseb (...) kasaba-i mezbûrede Uzun Sokakta kilise civârında mutasarrîf olduğ mülk mahal üzerine bir bab mekteb inşâsı zımnında ruhsatı hâvî emr-i âlî i'tâsı istid'âsından ibâret olup bu makûle mekteb ve kilise ta'mir ve

inşâsı zımnında bâ irâde-i seniyye evâmîr-i aliyye verilegeldiği kuyûddan müstebân olmakla emsâli vechle taraf-ı eşref-i hazret-i tâcidârîden istîzân buyurularak mekteb yapılacak mahal İslam mahallesinde olmayup fi-l vâkı' mülk olarak murahhasa-i mûmâ ileyhî uhde-i tasarrufunda bulunduğ ve milel-i sâ'irenin alâka ve medhali ve inşâsında kimesneye mahzûr ve mazarratı olmadığı halde tûl ve arz ve kaddi derece-i kifâyede olmak üzere inşâsı husûsuna ruhsatı hâvî emr-i âlî i'tâsı menût-ı re'y-i rezîn-i (...)leri idügi huzûr-ı âlîleri buyuruldukda ... hazret-i veliyyü-l emrindir

Fî 22 Muharrem

1278

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Atûfetlû efendim hazretleri

Trabzonda mütevattın Katolik milleti sıbyânına mahsûs mekteb olmadığından mahall-i mezbûrda kâ'in Uzun Sokakta kilise civârında bulunan mülk mahal üzerine bir bab mekteb inşâsına müsâ'ade-i seniyye erzân buyurulması istid'âsına dâ'ir millet-i merkûme serpiskoposu tarafından gelen takrîr manzûr-ı âlî buyurulmak için arz-u takdîm kılındı dîvân-ı hümayûn kaleminden muhrac derkenarda gösterildiği üzere

zikrolunan mektebin inşâsına ruhsatı hâvî emsâli misillû bir kıt'a emr-i âlî ısdâr ve i'tâsı hakkında her ne evchle emr-u fermân-ı hazret-i şehriyârî müte'allik ve şerefsudûr buyurulur ise ana göre hareket olunacağı beyânıyla tezkere-i senâverî terkîm kılındı efendim fî 20 sad 1278

Ma'rûz-ı çâker-i kemîneleridir ki

Resîde-i dest-i ihtirâm olan işbu tezkere-i sâmiye-i sadâretpenâhîleriyle zikrolunan takrîr manzûr-ı şevketmevfûr-i hazret-i mülûkâne buyurulmuş ve bermûceb-i istîzân-ı mezkûr mektebin inşâsına ruhsatı hâvî emsâl misillû bir kıt'a emr-i âlî ısdâr ve i'tâsı müteallik ve şerefsudûr buyurulan emr-u irâde-i seniyye-i cenâb-ı şehriyârî iktizâ-yı münîfinden olarak takrîr-i mezkûr yine savb-i âlî-yi âsıfîlerine i'tâ kılınmış olmakla ol babda emr-u ferman hazret-i veliyyü-l emrindir fî 21 Sad 1278

I..HR.._254-15083_12.02.2022 21_16_42

I __HR__ 00254_015083_003_001

Makâm-ı âlî-yi nezâret-i celîle-i hâriciyyeye

Devletlû efendim hâzretleri

Trabzon vilâyeti dâhilinde Maçka kazâsına tâbi' Hortokob karyesinde kâ'in ve Vazelon nâm manastıra merbût Meryem Ana nam kilise mürûr-ı zaman ile müşrif-i harâb olup derûnunda icrâ-yı âyîn nâkâbil hükmüne

girmiş olduğundan kilise-yi mezkûrun tûlen dokuz ve arzan altı ve kadden beş zirâ' olmak ve ferd-i vâhîde mazarratı olmamak üzere bu def'a tecdîdi husûsuna müsâ'ade-i aliyyenin bîderîğ ve erzân buyurulması manastır-ı mezkûrun râhibleri kulları tarafından niyaz ve istirhâm olunmakla kilise-yi mezkûrun berminvâl-i muharrer tecdîdine ruhsat-ı aliyyeyi hâvî iktizâ eden emr-i âlînin şerefsudûru bâbında emr-u ferman hazret-i men lehü-l emrindir fî 15 Zilhicce 88 12 Şubat 87

Mühür

Muktezası divan-ı hümayûndan

Me'l-i takrîr Maçka kazâsına tâbî' Çortokob karyesinde kâ'in Meryem Ana demekle ma'rûf bir bâb kilisenin harâbiyyeti cihetiyle tûlen dokuz ve arzan altı ve kadden beş zirâ' olmak üzere tecdîden binâ ve inşâsı zımında ruhsatı hâvî emr-i âlî i'tâsı niyâzından ibaret olup bu makûle kilise tecdîdi zımında bâ irâde-i seniyye-i şâhâne ruhsatı hâvî evâmir-i aliyye verilegeldiği kuyûddan müstebân olmakla bu sûrette emsâli misillû keyfîyyetin evvel-i emirde taraf-ı eşref-i hazret-i pâdişâhîden istîzânile kilise-yi mezbûr mine-l kadîm tecdîdini istid'â eden müllete mensûb olup milel-i sâ'irenin alâka ve medhal ve iştirâki ve islâm mahallesinde (...) olduğu ve mahal ve mevkı'ce bir gûne mahzûru ve kimesneye mazarrat-ı sahîhası bulunmadığı ve mesârif-i inşâ'ıyyesi dahi mukaddemen bâ irâde-i seniyye-i şâhâne te'sîs ve mu'ahharan ta'mîr kılınmış olan usûl ve kâ'ideye tatbîkan tesviye olacak olduğu halde bâlâda beyan olunan tûl ve arz ve kaddi zirâ'îleri tecavüz etmemek üzere

tecdîden binâ ve inşâsına mûmâne'at olunmaması ve bu vesîle ile millet-i merkûmeden cebren akçe toplanılmak veyahud âhar sûretle iz'âc olunmak misillû hâlât vukû'a getirilmemesi ve bir gûne mahzûru olduđu sûrette dahi verilecek emr-i âlî ahz ve tevkîf olunarak keyfiyyet bâmazbata ve tahrîrât Derse'âdete inhâ ve iş'âr ve emr-i âlî-i mezkûrun dahi i'âde ve tisyâr kılınması zımnında ruhsatı hâvî emr-i âlî i'tâsı menûti re'y-i âsıfîleri idügi muhât'ilm-i âlîleri buyuruldukda fermân hazret-i veliyyü-l emrindir fî 26 Zilhicce 288 ve fî 12 Şubat 287

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Atûfetlû efendim hazretleri

Trabzon vilâyeti dâhilinde kâ'in Hortokob karyesinde ve nefsi Sirozda ve Üsküb sancağında vâkı' Hinovada ta'mîren ve tevsî'an ve müceddeden üç bab kilise inşâsına ruhsat verilmesi hakkında Rum patrikhânesinin takrirleri leffen arz ve takdim kılınmış olmağla Dîvân-ı Hümâyûn kaleminden yazılan muktezâlarda muharrer şerâ'ite tevfikân me'zûniyyeti hâvî iktiza eden emr-i âlîlerin ısdârı husûsunda irade-i seniyye-i pâdişâhî her ne vechle müte'allik ve şerefsudûr buyurulur ise hükm-i celîli icrâ olunacağı beyanıyla tezkere-i senâverî terkîm olundu efendim fî 6 Muharrem 289

Ma'rûz-ı çâker-i kemîneleridir ki

Asâbi'-i ziyb-i ibcâl olan şu tezkere-i sâmiye-i âsıfâneleriyle tekârîr-i mezkûre manzûr-ı âlî-yi hazret-i pâdişâhî buyurulmuş ve zikrolunan

kiliselerin bermûceb-i istîzân inşâsı zımnında ruhsatı hâvî iktiza eden emr-i âlilerin ısdârı müte'allik ve şerefsünûh buyurulan emr-u fermân-ı inâyet'unvân-ı cenâb-ı zıllüllâhî mantûk-ı münîfinden olarak mârru-z zikr takrirler yine savb-ı sâmi-i sadâretpenâhîlerine i'âde kılınmış olmakla ol bâbda emr-u fermân hazret-i veliyyü-l emrindir fî 7 Muharrem 289

1

Trabzon vâlisine

Cânik sancağında Ünye kazâsında Orta nâm mahalde kadimden berü olan meydânı Rum milleti Kiliseleri havlusuna 'ilâve etmek murâdınd oldukları cihetle olbâbda vukubulan istid'â üzerine sıhhat-i keyfiyetin iş'ârına ve mukaddemce bu husûsa dâ'ir tanzim ile nezdinde tevkîf kılınan i'lân ve mazbatanın tesyârına dâ'ir gönderilen tahrirat-ı hulusveriye cevâben Cânik mutasarrıfı saadetlü Paşanın vârid olan tahriratında bu hususu mukaddemâ bi'l-etrâf tahkik ile Trabzon meclis-i kebirine bi'l-inhâ oraca dahi tahkikatı icrâ kılınmış olmasına binaen mezkur ilan ve mazbata tevkif olunmuş ise de ma'-mafiye bu kere talep olunduğuna mebni takdim kılındığından icâbının icrâsı inhâ olunmaktan nâşi meclis-i valâya lede'l-i'tâ bu husus şayân-ı i'tinâ mevâddan olarak hakikat-ı keyfiyet 'arz ve ivazdan beri olark tahkîk ve tedkikiyle bâ-mazbata inhâsı husûsunun savb-ı valâlarına bildirilmesi tezekkür olunmuş olmağla ber-minvâl-i muharrer iktizâsının icrâsına himmet buyurmaları siyâkında şukka

2

Şurâ-yı devlet

...

Aded

1387

ma'ârif nezâretinin şurâ-yı devlete havâle buyurulan 23 Safer sene 1320 târih ve altmış iki numerolu tezkiresi mâliye dâ'iresinde kıraat olundu

me'âlinde Trabzon'da Eksütha Mahallesinde nısfı mahale câmi'-i şerîfe meşrût bir kıt'a 'arsanın nısf-ı diğeri i'âneten maarife terk ve sened-i resmisi cânib-i nezârete irsâl kılındıktan sonr maarif müdir-i sâbıkı Ziver Bey i'âne ve savr-ı sâ'ire ile bir mekeb inşâsına başlamış ve kendi tarafından ta'vike iki bin sekiz yüz kırk gurus sarf etmiş ise de bi'l-ahire tahvil-i me'mûriyet ettiğinden binâ nâ-tamam kalmış ve mahlle-i mezkûre de diğeri bir cisim ibtidâ'i mektebi inşasın başlanılıp ikmâli kuvve-i karibeye gelmiş olduğundan lüzûmu kalmayan ve mahalle içinde bulunduğu cihetle 'akâr tarafından kullanılması da mümkün olmayan nâ-tamam ve küçük binânın sâlifü'z-zikr meblağ ile câmi'i şerife vakf edilmek üzere ahâleden iki kişiye temlik ve alınacak para ile mumâ-ileyh Ziver Beyin matlûbunun tesviyesi meclis-i idâre-i vilâyetten bâ-mazbata iş'âr olunup binânın hâl-i hâzır kum ve kirec ve taş gibi malzeme-i inşâ'ye dâhil-i hesâb edilmediği için iki bin sekiz yüz kırk gurutân daha ziyâde olmak lâzım gelür ise de zikr olunan malzeme-i inşâ'iyenin i'âneten tedârik edilip maarif sandığından bir akçe sarf olunmamasına ve şimdi câmi'i şerife vakf edileceğine nazaran iki bin sekiz yüz kırk gurus pek de noksan bir bedel 'add edilemeyeceğinden mezkûr arsanın nısfıyla nâ-tamam binânın bedel-i mezkûr mukâbilinde câmi'i şerife vakf edilmek şartıyla tâliblerine bey'i istizân kılınmıştır

muktezâ-yı maslahat lede'l-müzâkere maarif müdürü ile ahâli tarafından vâki' olan i'âne ile husûle gelen nâ-tamam binânın inkızâsıyla 'arsasının yalnız mumâ-ileyh müdürin i'ânesine iade etmek şartıyla ve yalnız o bedel ile ahire satılması muvâfık maadelet olamayacağından 'umûm 'alakadarların menâfii te'min edecek bir suret tesviye bulunması lâzım geleceği iki re'y tarafından der-meyân kılınmış ise de esâsen mekâtib-i ibtidâ'iyeye maarifi ahâliye 'âid bulunmuş ve zikr olunan arsanın nısfıyla nâ-tamam binâ evvelce cihet-i ma'ârifeye terk edilmiş olmakla beraber şimdi

‘adem-i lüzûmuna mebni mü’essesât-ı diniyeden bulunan câmi‘-i mezkûre vakf edileceğine göre suret-i iş‘âr şayân-ı tervic görülmüş olduğundan ber-mûceb-i istizân ifâ-yı mu‘âmele olunmasının nezâret-i müşârun-ileyhâya havâlesi ekseriyetle tezekkür kılındı ol babda emr u fermân hazret-i men lehü’l-emrindir Fi 6 Rebiü’l-evvel sene 1330 ve fi 29 Haziran sene 1318

3

Adliyye ve mezâhib nezâret-i Celîlesine

Bekir Sırrı Be

Fi 18 Safer sene 1311 /19 Ağustos sene 1309

Rum mekteblerinin zamân-ı küşâdı takarrüb etmekde olduğu halde heyet-i idârelerinin isti‘fâ etmeleri cihetle ta‘îli devâmından kurtulduğuna ve Rum cemaatiyle heyât-ı mezkûre yeni metropolidi tanımadıklarından patrikhânece tedâbir-i lâzıme ittihâz olunmaz ise karışıklıklar vubulacağına dâ’ir Trabzon Rum cemâ‘ati tarafından Dersaadet Rum gazetlerine çekilip sansür me’mûru tarafından tevkîf edilen telgrafnâmenin bir sureti leffen irsâl sui ‘âli-i daverileri kılınmış ve tedâbir-i mukteziye de bulunulması ihtiyâten telgrafla Trabzon vilâyet-i ‘aliyyesine yazılmış olmağla patrikhaneye seri‘an ifâ-yı vesâyâ ile muktezâsının icrâ ve keyfiyetin inbâsına himem-i ‘aliyye-i asafaneleri derkâr buyurulmak bâbında

4

Bâb-ı ‘âli

Nezâret-i celîle-i dâhiliye

İdâre-i matbu‘ât

Aded

75

Trabzin rum mekteblerinin heyet-i idâresiyle yeni Rum metropolidi hakkında bazı ifâdeyi ve elli beş imzâyı hâvi Dersaadet Rum gazeteleri idârehanelerine çekilip sansür me'mûru tarafından tevkîf edilen telgrâfnâme suret-i mütercemesiyle beraber leffen takdim kılınmış ve ehemmiyetine binâ'en muktezâ-yı hâlin ifâsı re'y-i 'âli-i cenâb-ı nezâret-penâhilerine mütevakkıf bulunmuş olmağla olbâbda emr u fermân hazret-i men lehü'l-emrindir

Fi 16 Safer sene 1311 ve fi 16 Ağustos sene 1309

matbu'ât-ı dâhiliye müdürü

bende

imza

5

Telgrafnâme

Devlet-i 'aliyye-i osmâniye telgraf idâresi

Haziran sene 1330

Mahreci Trabzon

Dâhiliye Nezâretine

Numero üç yüz on dört merkez vilâyette Rumlar'a ... bulunan kiliselerin bugün kapalı bırakılarak ... icrâ olunmadığı gibi Rum mekteblerinin dahi kapandığı polis tarafından haber verilmesi üzerine icrâ kılınan tahkikat-ı hususiyeden mezkûr kiliselerle mekteblerin patrikhânenin istimaliyle kapandığı ve maksad Trakya'dan hicret eden Rumlara ... olduğu anlaşılmış olmakla berây-ı malumat 'arz-ı keyfiyet olunur fi 1 Haziran sene 1330

Vâli Salih Rıfat

Darbhâne-i ‘âmire müşiri saadetlü ‘atûfetlü paşa hazretleri iktizâsına himmet buyurular deyü buyuruldu fi 28 sene 1255

Muktezâsı ruus-ı hümayun

Hitâbet-i mezkûre ve sanayi‘ kasr-ı yedinden ‘arz-ı teveccühü hususu darbhâne-i ‘âmire müşiri mekremetlü saadetlü atufetlü paşa hazretlerinin telhislerine mütevakkıf mevâddan olduğuna mebni müşir-i müşârun-ileyh hazretlerine havale buyurulmak bâbında emr u fermân devletlü sultânım hazretlerindir

Sahh

Telhis

‘arz-ı bendeleridir ki

İşbu i‘lâm ve der-kenâr nâtık olduğu üzere nezâret-i evkâf-ı hümayuna mülhak evkâftan medine-i Trabzon’da Eksünha mahallesi mescid-i şerifine minber-i vaz‘ ve câmi‘-i şerîf eyleyen Hacı Hüseyin nukûdu nemâsından almak üzere yevmi beş akçe vazife ile hitâbet ciheti mutasarrıfı Molla Ali Halifenin hüsn-i rızâsıyla ferağ ve kasr-ı yedinden erbâb-ı liyâkatinden Molla Ahmed bin Mehmed Halifeye ber-mûceb-i nizâm bi’n-nefs bilâ-kusûr edâ-yı hidmet etmek ve terk ve tekâsül eder ise def‘inden ahire verilmek şartıyla bâ-hatt-ı şerif şevket-redîf-i şahâne ve bâ-ruus-ı hümayun bi’t-tavsiye yedine kaleminden iktizâ eden berâtı i‘tâ olunmak bâbında emr u fermân hazret-i men lehü’l-emrindir

Sahh

Sahh

Der-devlet-i mekine ‘arz-ı dâ‘i-i kemineleridir ki medine-i Trabzon’da Eksütha mahallesinde ashâb-ı hayrattan Hacı Hüseyin bin Mustafa nâm sâhibü’l-hayr mescid-i mezbure müceddeden minber-i vaz‘ eylediği câmi‘-i şerifinde salat-ı zuhr

ve asr da imâm ve hatib olanlara baki minberin etyab malından ifrâz eylediği iki üz
guruşun nemâsından almak üzere ber-muceb-i şürût vâkıf câmi‘-i mezkure de yevmi
beş akçe vazife ile hatib olan Molla Ali bin El-hacc Hüseyin nâm kimesne hüsn-i
rızâsıyla erbâb-ı istihkâkdan işbu bâ‘is-i ‘arz-ı ‘ubûdiyet sezâvâr-ı ‘inâyet ve şâyeste-
i atıfet Molla Ahmed bin Mehmed nâm kullarına feragat ve kasr-ı yed ve teslim-i
berat etmeğin merâhim-i ‘aliyyelerinden mercûdur ki fâriğ-i merkumun kasr-ı
yedinden merkûm Molla Ahmed bin Mehmed üzerine tevcih ve yedine bir kıta‘a
berat-ı şerif-i ‘âlişan sadaka ve ihsân buyurulmak niyâzı bi’l-iltimâs pâye-i serir-i
a‘laya arz ve i‘lâm olundu bâki emr hazret-i men lehü’l-emrindir tahriren fi’l-
yevmü’t-tâsi‘ ve’l-ışrin min şehr-i Zi’l-hicce’ti’s-şerife lisene erba‘a ve hamsin ve
mieteyn ve elf

El-‘abdü’l-dâ‘i li’l-devleti’l-aliyyeti’l-‘osmâniye

Es-seyyid Mustafa el-muhibbi el-müvella hilâfete be-medine-i Trabzon

7

‘Atûfetlü efendim hazretleri

Trabzon metropolidi kostantinus Efendiye Yunan devleti tarafından i‘tâ olunan
dördüncü rütbede Sen Sör nişânının mumâ-ileyh tarafından kabul ve lede’l-icâb
ta‘liki husûsuna dâ‘ir ‘adliye ve mezâhib nezâret-i celilesinin tezkeresi melfûfuyla
‘arz ve takdim kılınmış olmağla ol bâbda her ne vechle irâde-i seniye-i cenâb-ı
hilâfet-penâhi şeref-sunûh ve sudûr buyurulur ise mantûk-ı münifi infâz olunacağı
beyânıyla tezkire-i senaveri terkîm kılındı fi 17 Cemaziye’l-evvel sene 1314 fi 13
Teşrin-i evvel sene 1312

Sadr-ı azam

[imza]

Ma‘rûz-ı câker-i kemineleridir ki

Reside-i dest-i ta'zîm olup melfûflarıyla manzûr-ı 'âli buyurulan işbu tezkire-i sâmi-i sadâret-penâhileri üzerine mücebince irâde-i seniyye-i cenâb-ı hilâfet-penâhi şeref-müteallik buyurulmuş olmuş olmağla ol bâbda emr u fermân hazret-i veliyyü'l-emrindir

Fi 2 Cemaziye'l-ahir sene 1314 ve fi 27 Teşrin-i evvel sene 1312

Ser-kâtib-i hazret-i şehriyâri

Bende

Tahsin

8

Patrikhâne-i millet-i Rum

İstanbul

Aded

502

Adliye ve mezâhib nezâret-i celilesine

Ma'rûz-ı dâ'ileridir ki

Trabzon metropolidi Kostantinus Efendiye Yunan hükümeti tarafından Sensör nişânının dördüncü rütbesinden bir kıtası i'tâ olunmakla nişân-ı mezkûrun mumâ-ileyh tarafından Ve lede'l-icâb ta'liki hususunun istizânına mübâderet kılındı ol bâbda emr u fermân hazret-i men lehü'l-emrindir Fi 5 C.a sene 1314 ve fi 30 Eylül sene 1312

Ed-da'i

9

Adliye ve mezâhib nezâreti

Mezâhib müdürlüğü

563

Huzûr-ı sâmi-i hazret-i sadaret-penâhiye

Ma'rûz-ı çâker-i keminelidir ki

Trabzon metropolidi Kostantinus efendiye Yunan devleti tarafından i'tâ olunan dördüncü rütbeden sensor nişânının kabul ve lede'l-icâb ta'lîki istizânına hâvi Rum patrikliğinden vârid olan takrir leffen takdim pişgâh-ı sâmi-i cenâb-ı sadaret-penâhileri kılınmakla ol babda emr u fermân hazret-i men lehü'l-emrindir fi 11 Cemaziye'l-evvel sene 1314 ve fi 7 Teşrin-i evvel sene 1312

Adliye ve mezâhib nâzırı

Bende

[imzâ]

1. A.}DVN.MHM.: Fon Adı: Sadaret Alt Fon Adı: Mühimme Kalemi

Bab-ı Asafî Mühimme Kalemi Belgeleri: Divân-ı Hümayûn'da görüşülen meseleler diğer kalemlere havâle edilirken konuları ve ehemmiyet dereceleri göz önünde bulundurulurdu. Birinci ve ikinci derecede ehemmiyetli olan konulara ait işlemler Divân (Beylikçi) Kalemi'ne havâle edilirdi. Şayet Divân-ı Hümayûn'da görüşülüp karara bağlanan bir mesele için "mühim" kaydı konulursa işlemlerin yapılması için Mühimme yazan anlamında "Mühimme-nüvis" denilen kâtiplere havâle olunurdu. Yazılacak konu çok önemli ise, Beylikçi ya bizzat kendisi yazar veya kâtibi odasına çağırarak kontrolü altında yazdırırdı. Daha az ehemmiyeti hâiz konular ise kalem odasında "kisedâr"ların (kalem müdürleri) kontrolünde yazılırdı. 30 Ocak 1792'ye kadar Divân Kalemi bu şekilde çalışmalarını sürdürmüştür. Bu tarihte çıkarılan bir

nizamnâme ile Divân kalemleri ayrı odalara taşınmışlardır. Zira bir kalemde görüşülen mesele hakkında diğer kalem mensupları da bilgi sahibi oluyor; devletin siyasi, idari vesair işlerinin gizli tutulması ve yapılan işlerin sadece alâkahıları tarafından bilinmesi ilkesi çoğu kez ihlal ediliyordu. Yerli ve yabancı şahıslar da görerek veya işiterek mahrem mevzulara vâkıf olabiliyorlardı. Mühimme-nüvisler için kurulan bu yeni odalara "Mühimme Odası" ismi verilmiş başlarına "Kisedarlar" tayin edilmiştir. Kisedarlar öteden beri kalemlerin başlarında bulunageldiğinden Mühimme Odası'na da "Mühimme Kalemi" denilmesi uygun görülmüştür. 1152 - 1207 (1739 1792) yıllarını ihtiva eden 69.363 adet belgesi vardır.

A.}MKT.MHM.: Fon Adı: Sadaret Alt Fon Adı: Mühimme Kalemi Evrakı

A.}MKT.NZD.: Fon Adı: Sadaret Alt Fon Adı: Nezair ve Devair Evrakı

Sadaret Mektubî Kalemi Nezaret ve Devâir Yazışmalarına Ait Belgeler: Sadaret'in, İstanbul'da bulunan nezaret ve dairelerle yaptığı yazışmaları ihtiva etmektedir. H. 1266/M. 1850 yılında defter sistemindeki vilayet-nezaret ayrımına binaen, H. 1266/M. 1849 tarihinden itibaren "Mektubî Kalemi Nezaret ve Devâir Kataloğu" teşkil olunmuştur.

A.}MKT.UM.: Fon Adı: Sadaret Alt Fon Adı: Umum Vilayat Evrakı

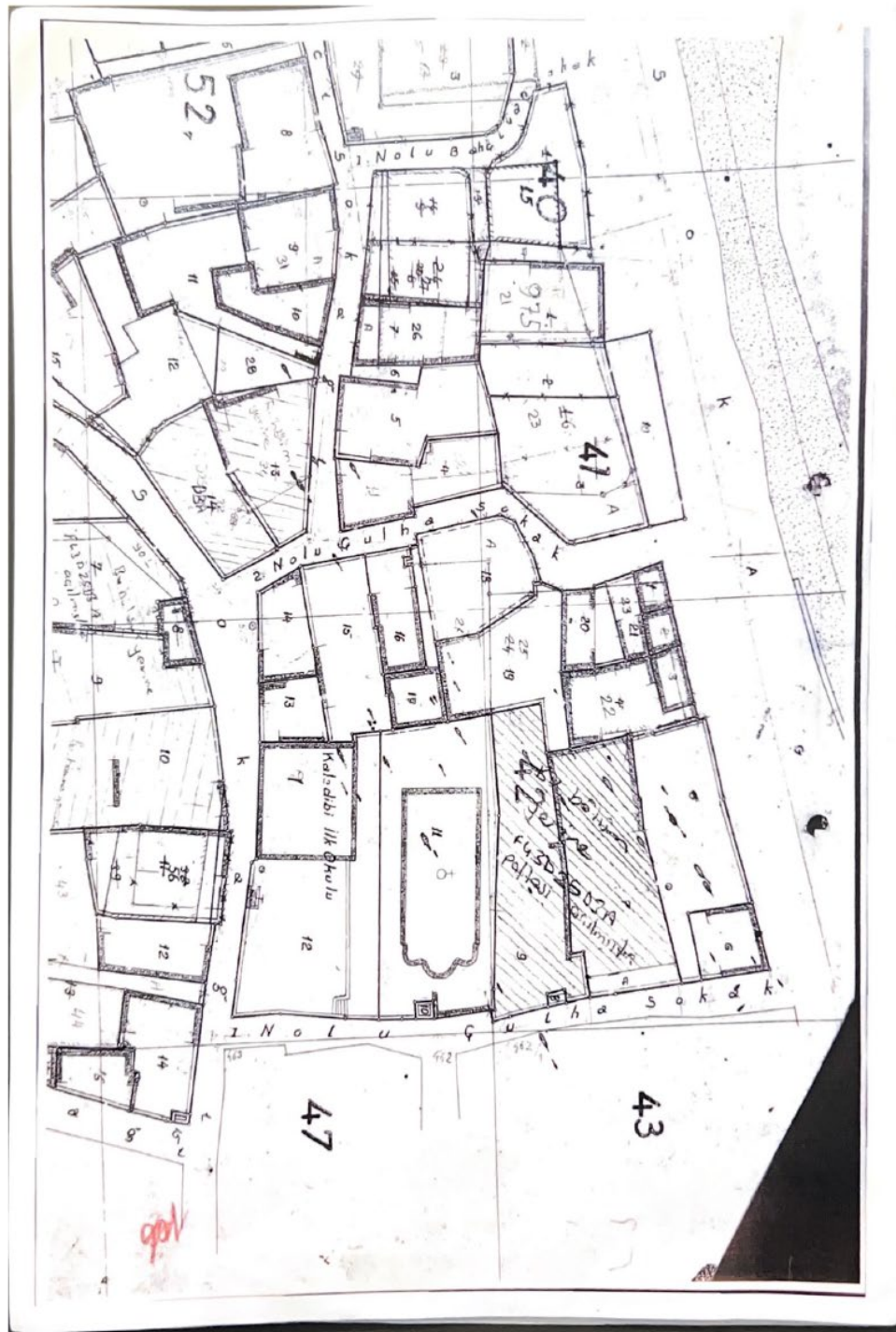
Sadaret Mektubî Kalemi Umum Vilayet Yazışmalarına Ait Belgeler: Sadaret ile vilayetler arasındaki yazışmaları ihtiva etmektedir. H. 1266 yılında defter sistemindeki vilayet-nezaret ayrımına binâen teşkil olunmuştur.



37
Gazime



79.11.94 1102



Day cephe



Day cephe



81





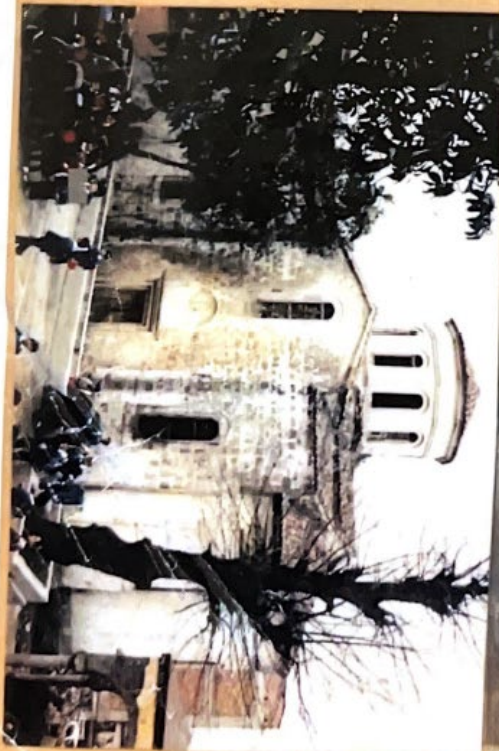
L'ancien théâtre



Lucien Dumas



L'ancien théâtre



T.C.
TRABZON BELEDİYESİ
İmar ve Planlama Müdürlüğü
Beyan : 1996/589
Konusu : İmar Durumu

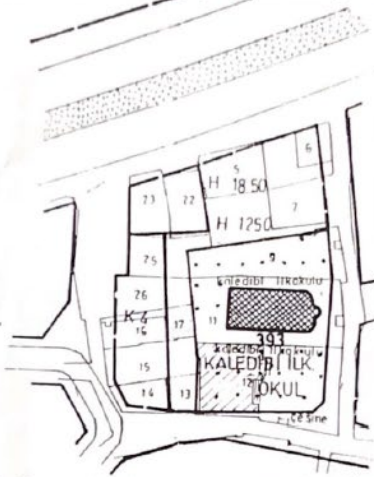
İsim : Mehmet Sahinli
Adres :

İlgili : 102/1926 Tarih ve 1257 Sayılı Yasa ile Karşılık

İmar durumu ve inşaat şartları meri planı veya imar mevzuatına uygun olarak boş alan için aşağıda gösterilmiştir. Bu imar durumu ile yalnız proje teslim ettirilebilir inşaat yapılmaz. İmar planında ve mevzuatta bir değişiklik olursa hiç bir hak iddia edilemez.

Proje ile mübâraat esnasında fen işleri müdürlüğünden tasdikli konseptlik ve konsal projesi, kadastral müdürlüğünden alınacak röperli kroki harita müdürlüğünden alınarak İmar İstikamet Rilevesi, blok abattarı, ön arka ve komşu bahçe mesafeleri, tabii sınırlar ve yol hatları taheden yerlerden muhtelif en boy kesitleri aklanacaktır.

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1000



14 nolu parsel imar yolu olan kısımları karşısında bitişik 13 nolu parsel ile teahit yapılmak koşulu ile bitişik 12 nolu parselde eski esas kaledibi ilkokulu olup Trabzon kültür ve tabiat varlıklarını koruma kurulunun izni alınmak koşulu ile aklada yapılan inşaat ve aşağıda yazılan esaslar dahilinde inşaat için verilir.

Mer'i İmar Planı				Dina Yüksekliği : H=13 ⁰⁰ mt 4 kat		İnşaat Nizamı : Kitle	
1- Pafımı : 214.1-11				Dina Derinliği : Plan kütlesi		İnşa Sahası Emsall % : -	
Tasdik tarihi : 3.1.1989				Ön Bahçe Mesafesi : İmar hattı		İnşaat Sahası Emsall : -	
Mühürleşti : HİZİRBET				Yan Bahçe Mesafesi : Kitle dış alanları		Kot Alınacak Nokta : Geniş yol	
Sokak : -				Arka Bahçe Mesafesi : " " "			
Kullanım : -	Pafım	Ada	Parit	Yüz Ölç.		d- Sahayı Sahasındadır :	
	14	42	14			e- Ticaret Sahasındadır :	
				a- İskan Sahasındadır :		f- Anme Hizmetine ayrılan sahasındadır	
				c- İskan Dışı Sahasındadır :			