

**III. ULUSLARARASI
KÜLTÜR VE MEDENİYET
KONGRESİ
20-22 Nisan 2018
MARDİN**

TAM METİN KİTABI

**Editör
Dr. Hasan ÇİFTÇİ
Kaldygul ADILBEKOVA**

**ISBN
978-605-9885-69-0**

**2018
İksad yayınevi**

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Institution Of Economic Development And Social Researches Publications®

(The Licence Number of Publisher: 2014/31220)

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3. ULUSLARARASI KÜLTÜR VE MEDENİYET KONGRESİ

KATILIM TÜRÜ

Çağrılı ve Davetli

TARİHİ VE YERİ

20-22 Nisan 2018 – MARDİN

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KONGRE DİLİ

Türkçe (tüm lehçeler), Arapça ve İngilizce

HAGIA SOPHIA IN ENGRAVINGS GRAVÜRLERDE AYASOFYA

Murat ÇAĞLAYAN

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ÖZET

Bir baskı tekniği olarak matbaacılıkta ve sanat ürünlerinin yaratımında kullanılan gravür, bir kazıma şekli, çukur baskı ya da oyma baskı olarak adlandırılabilir. 15. yüzyıldan sonra ortaya çıkışından itibaren gravür; günümüze kadar sanatçılar ve gezdikleri şehirlerden betimlemeler sunan seyyahlar tarafından kullanılmış ve geliştirilmiştir. Roma döneminden bugüne seyyahların ve sanatçıların uğrak yeri olan İstanbul konulu gravürler oldukça fazladır. Bizans döneminde haclı seferi sırasında yağmalanan şehir, etkileyiciliğini yitirmemiş, seyyahlar ziyaretlerine devam etmişlerdir. İstanbul'un en büyük mabedi olan Ayasofya seyyahların gravürlerinde yer almış fetihten sonra da yer almaya devam etmiştir. Floransalı seyyah Cristoforo Buondelmonti' nin erken 15. yüzyıla ait gravürü; kentin fetihten kısa bir süre önceki durumunu gerçeğe uygun bir şekilde yansıtan en eski betimleme olarak kabul edilir. Ayasofya, yapının anlamına uygun olarak gravürdeki en büyük figürle temsil edilmiştir. Fetihten sonra bayındır hale getirilen Osmanlı Devleti'nin başkenti İstanbul'da Ayasofya, artık bir camidir ve gravürlerde bir cami olarak betimlenmeye başlamıştır. Fakat fetihten sonraki dönemde Ayasofya'yı özgün haliyle bir Hristiyan mabedi olarak betimleyen sanatçılar da olmuştur. Ayasofya, fetih öncesi İstanbul'u betimleyen gravür kompozisyonlarının çoğunda baskın bir Latin mabedi tarzında çizilmiştir. Avrupalı seyyahlar Ayasofya'yı İtalya'daki dış cephesi süslü kiliselere benzeterek Konstantinopolis'in katedrali şeklinde yorumlamışlardır. Fetih sonrasında günümüze kadar geçen süre içinde ise minareli bir cami, dönem içinde ise külliye olarak betimlenmiştir. Ayasofya'yı iç mekân ve dışarıdan konu eden gravürler, mabedin dönem içinde geçirdiği değişiklikleri yansıtılmaları açısından önemlidirler.

Anahtar Kelimeler : Sanat Tarihi, Ayasofya, Gravür

ABSTRACT

Gravure which is used as a printing technique and applied in creation of works of art can be described as a form of etched, dented or carved print. The design to be printed is first reproduced on wood, metal or stone plate by various methods (e.g., by hand-carving or by application of acid), then the plate is daubed with ink. When the surface of the plate is wiped, the ink remains in the grooves and hollows and the design on the plate is transmitted on paper through pressure. Even since its appearance in the 15th century, the art of gravure has been and is still being use widely by artists. Since the Roman period, there are many engravings on Istanbul which is frequented by travellers and artists. Constantinople, plundered by crusade during Byzantine period, didn't lose its impressiveness, the travellers continued their visits. Hagia Sophia the largest temple of Istanbul took place in the engravings of travellers before

and after the conquest. Florentine traveller Cristoforo Buondelmonti's early 15th century engraving of the city is the oldest one that describe realistic the city before the conquest. Within the meaning of structure Hagia Sophia, has been representing the largest emoticons in the gravure. After the conquest in the flourished capital city of the Ottoman Empire Istanbul, Hagia Sophia, now a mosque and engravings began to be described as a mosque. However, after the conquest period, there had been some artist depicted the Hagia Sophia as its original the temple of Christian. During the time of conquest to the present day onwards, it had been depicted as the minaret of a mosque and by the time the complex of buildings. In the pre-conquest of İstanbul engraving Hagia Sophia was depicted as the most dominant in the compositions are plotted in a Latin style of the temple. European travellers interpreted the Hagia Sophia Cathedral in Constantinople as by comparing the external facade adorned churches in Italy. Gravures subject on Hagia Sophia's interior and exterior design are important, for to inform us about the temple changes had become the in different terms. Their works tell us the evolution of Hagia Sophia, its environment and silhouette of Istanbul. When a conservation or restoration project being prepared, this gravures are the most important info to be source for restitution.

Key words: history of art, Hagia Sophia, engraving

INTRODUCTION

Foreign observers visiting the countries mostly use the art of gravure to give a picture to their countryman of the sights they had seen and of the life they had lived within the frame work of the countries they visited.

Gravure which is used as a printing technique and applied in creation of works of art can be described as a form of etched, dented or carved print. The design to be printed is first reproduced on wood, metal or stone plate by various methods (e.g., by hand-carving or by application of acid), then the plate is daubed with ink. When the surface of the plate is wiped, the ink remains in the grooves and hollows and the design on the plate is transmitted on paper through pressure. Even since its appearance in the 15th century, the art of gravure has been and is still being use widely by artists. Today many artists use the gravure techniques in producing their works of art. Until the end of 19th century, gravures were used by printers to obtain qualitative reproductions of pictures in books. Whereas today as a printing technique, it is used in the form of "photogravure" or "tiefdruck (rotogravure)" (Sevim, 1996).

The gravures, giving a picture of the various aspects of the social life and architectural works of the cities, next to being valuable works of art, also carry the quality of important visual material in expressing that era.

HAGIA SOPHIA GRAVURES BEFORE THE CONQUEST

Since the Roman period, there are many engravings on Istanbul which is frequented by travellers and artists. Constantinople, plundered by crusade during Byzantine period, didn't

lose its impressiveness, the travellers continued their visits. Hagia Sophia the largest temple of Istanbul took place in the engravings of travellers before and after the conquest.

Florentine traveller Cristoforo Buondelmonti's early 15th century engraving of the city is the oldest one that describe realistic the city before the conquest. Between 1415 and 1430, Buondelmonti had been visit İstanbul and The Aegean Islands. His gravure dated 1420 published in the book of "Liber Insularum Archipelagi" has been dedicated to Cardinal Orsini (Yıldırım, 2008). Within the meaning of structure Hagia Sophia, has been representing the largest emoticons in the gravure (Figure 1).

In the pre-conquest of İstanbul engraving Hagia Sophia was depicted as the most dominant in the compositions are plotted in a Latin style of the temple. European travellers interpreted the Hagia Sophia Cathedral in Constantinople as by comparing the external facade adorned churches in Italy.

The gravure in Hartmann Schedel's world history book, named "Liber Chronicarum", is considered one of Istanbul's oldest descriptions (Figure 2). The gravure in the book printed 40 years after the conquest doesn't include the Ottoman structures. It described Istanbul as a Byzantine city as before the conquest (Yıldırım, 2008). Hagia Sophia had been highlighted with its great dome. The point is the largest city church Hagia Sophia had been depicted as similar the resplendent Roman Catholic Cathedrals buildings. Whereas exterior front of Hagia Sophia was extremely quiet. The gravure told that the Hagia Sophia was the main church of Constantinople.

HAGIA SOPHIA GRAVURES AFTER THE CONQUEST

After the conquest in the flourished capital city of the Ottoman Empire Istanbul, Hagia Sophia, now a mosque and engravings began to be described as a mosque. However, after the conquest period, there had been some artist depicted the Hagia Sophia as its original the temple of Christian. During the time of conquest to the present day onwards, it had been depicted as the minaret of a mosque and by the time the complex of buildings.

Guillaume Joseph Grelot is an artist and writer described Istanbul and Hagia Sophia in 17th century. His gravures published in 1680 in his book named “Relation Nouvelle D’un Voyage De Constantinople”. Hagia Sophia was depicted as the great mosque of Istanbul with four minarets of the building (Figure 3). In addition of his exterior gravures belong to Hagia Sophia also he had drawn interior gravures. Yet, he had interpreted the interior design of Hagia Sophia by removing the Islamic icon and writings. He had given point to face of the winged angles on the pendants which faces were closed after the church became a mosque (Figure 4).



Figure 3: Hagia Sophia, Joseph Grelot, 1680.³

² Yıldırım, Ö.S. (2008). *Age*, 48.

³ Sevim, M. (1996). *Gravürlerle Türkiye*, TC Kültür Bakanlığı Yayınları, Ankara, 24.

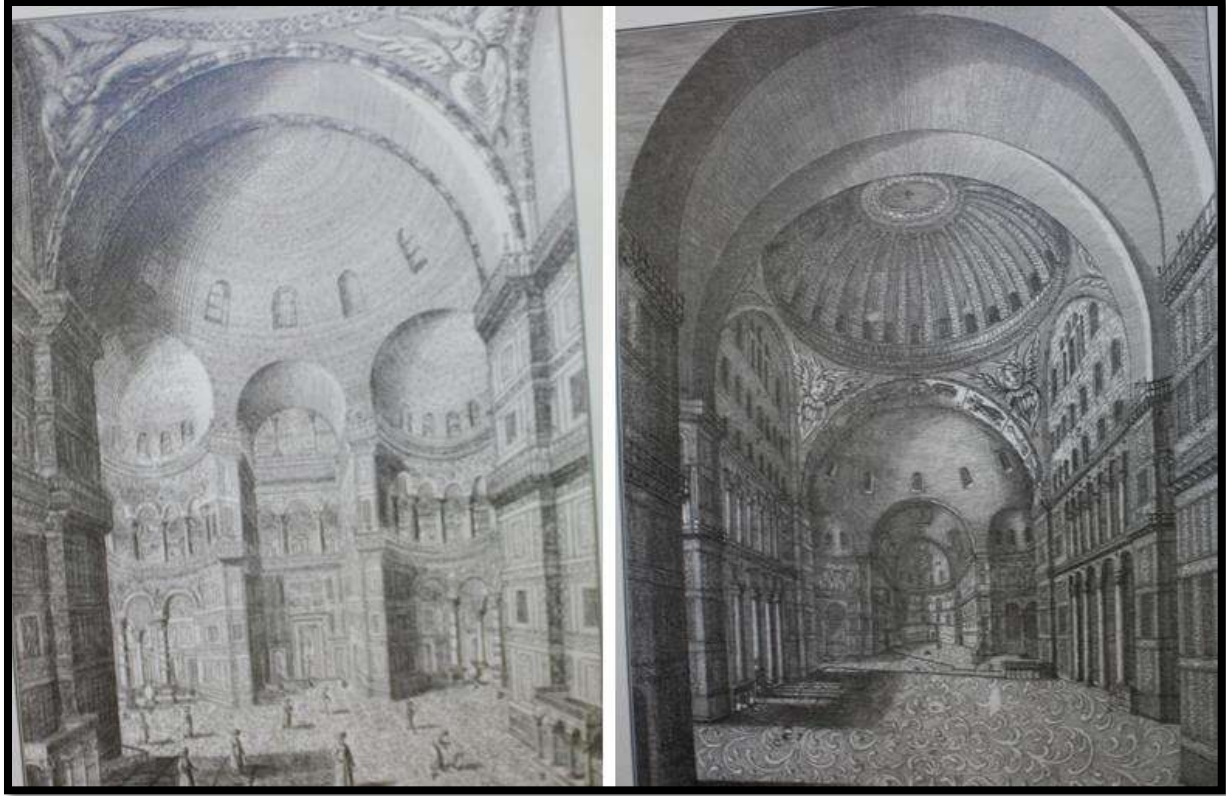


Figure 4: Hagia Sophia, Joseph Grelot, 1680.⁴

Grelot's interior and exterior gravures of Hagia Sophia had been imitated by other illustrators. There had been much similar gravure after his works to the present.

In some gravure the details had been worked carefully. Mouradgea D'ohhson is a researcher engraved the Hagia Sophia interior in the late 18th century. The gravure published in his book named "Tableau General De Empire Ottoman" in Paris dated 1787 (Ceco, 2010). He depicted the Muslim people when they were praying together in front of mihrab that the niche in a mosque wall indicating the direction of Mecca (Figure 5). Character of his gravure was describing the interior design of the Hagia Sophia with Arabic writing plates that can be reading. The important effect of artist's well description is he was born in Istanbul. These calligraphy sheets were belonging to "Teknecizade Ibrahim Efendi" who placed them in 1651 date of the reparation of the mosque. These square formed calligraphy plates and the same one which was on the half-dome of the mihrab were going to disappeared with Fossati Brother's restoration in the future.

⁴ Sevim, M. (1996). *Gravürlerle Türkiye*, TC Kültür Bakanlığı Yayınları, Ankara, 25,26.



Figure 5: Hagia Sophia, Mouradgea D'ohhson, 1787.⁵

Fossatti Brothers restored the Hagia Sophia in 1848. After the restoration in 1852 Gaspare Fossatti prepared a gravure album book of Hagia Sophia named "Aya Sofia Constantinople as Recently Restored by Order Of H.M. The Sultan Abdul Medjid" published in London by contribution of Sultan Abdulmecid (Akgündüz, 2005).

Fossatti's large sized album book had 25 sheet gravures. He described the Hagia Sophia's interior and exterior facades as restored form (Figure 6 - 7). The detailed gravures of Fossatti's are important sources for the changings after the restoration. Fossatti's gravures and the others older than Fossatti's, provide us to compare the change of Hagia Sophia at different periods. According to exterior gravures the building surrounded with house texture that can't see today. Therewithal in the restored interior design of Fossatti, the new figures and calligraphy plates were described.

⁵ Ceco, S. (2010). *İstanbul'un 100 Gravürü*, İstanbul Büyükşehir Belediyesi Yayınları, İstanbul, 37.

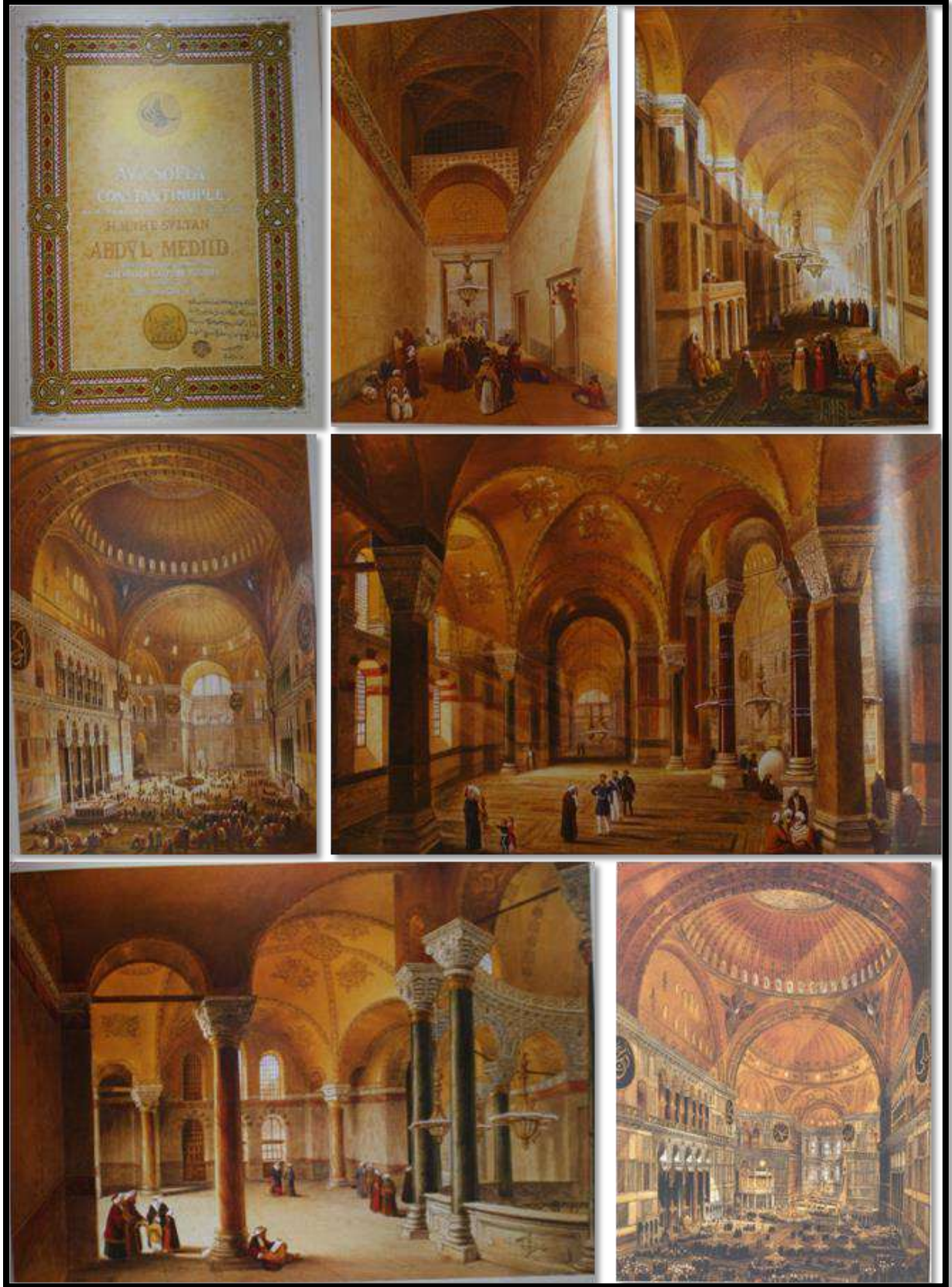


Figure 6: The Cover of The Album and Interior Gravures Of Hagia Sophia, Gaspare Fossati, 1852.⁶



Figure 7: Exterior Gravures of Hagia Sophia, Gaspare Fossati, 1852.⁷

⁶ Akgündüz, A., Öztürk, S., Baş, Y. (2005). *Üç Devirde Bir Mabet Ayasofya*, Osmanlı Araştırmaları Vakfı Yayınları, İstanbul, 525-542.

⁷ Akgündüz, A., Öztürk, S., Baş, Y. (2005). *Üç Devirde Bir Mabet Ayasofya*, Osmanlı Araştırmaları Vakfı Yayınları, İstanbul, 525-542.

CONCLUSION

Istanbul -Constantinople- has interested the people since Roma Empire to present. Especially Hagia Sophia the greatest cathedral of Istanbul was always impressive. Even it was a church a Muslim empire Ottomans had been amazed. They changed function of the building as a mosque. In addition, Hagia Sophia inspired the Ottoman monument architecture.

Hagia Sophia has been proceeded the holiness after become a mosque. Thus, both Muslim and Christian people still respect the temple. That is one of the reasons why it has been so described with gravures. It has always inspired the travellers and artists. They had drawn the temple in many different times with their own style.

Foreign observers visiting the Hagia Sophia mostly use the art of gravure to give a picture to their countryman of the sights they had seen and of the life they had lived within the frame work of Istanbul. The gravures, giving a picture of the various aspects of the social life in Hagia Sophia as shown praying people and architectural details of the building, next to being valuable works of art, also carry the quality of important visual material in expressing that era.

Gravures subject on Hagia Sophia's interior and exterior design are important, for to inform us about the temple changes had become the in different terms. Their works tell us the evolution of Hagia Sophia, its environment and silhouette of Istanbul. When a conservation or restoration project being prepared, this gravures are the most important info to be source for restitution.

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