

Analyzing the Windows of Churches in Famagusta Walled City

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Abstract

There used to be 365 churches in Famagusta in the medieval period. Famagusta was famous as the city of churches and it was the safest and the most important portal city of Cyprus during the 13th to 16th centuries. International tradesmen, merchants, and architects traveled to this prosperous city and built masterpieces particularly churches since the 14th century. There are different numbers of windows at different elevations of these churches and it may have a specific meaning. Also, the differences in height and sizes of the windows may originate from differences at structural systems that exist in the aforementioned churches. Some of these churches are so enlightened while the others are dark and dim. Some of these windows are elaborated and detailed, contrarily, the others are simple and small. This paper aims to analyze the different types of windows of the churches in Famagusta walled city, in particular, the shape, size and the number of windows used in different elevations. The methodology used in this theoretical paper is a comparative one. The objective of this paper is to enable architects who would approach historical buildings with more knowledge in order to preserve and conserve them better for future generations.

Keywords: Window; Medieval; Church; Cathedral; Famagusta Walled City; Northern Cyprus.

1. Introduction

In the Gothic architecture, windows are designed as an important ornamental feature and the size and style of them were affected by the procuring glass. Some of these windows were not glazed and they were useful for the light and air admission and must be small because of the rain and snow. Some of the early windows were plain, small, low and not much more than twice their width in height; the later ones were much lengthened like the pointed lancets sometimes with semicircular heads. The double window which is separated by a shaft is a method of combining two smaller arches under one larger arch (Paley, 1866, pp. 154 – 156). The ingenuity often seen in subdividing spaces, and filling up the subordinate parts in harmony with the general design, is truly admirable (Paley, 1866, p. 174). Roll- tracery is that in which a roll- molding is carried around the jambs and the outer surface of the tracery. This is common in geometric, and again in third pointed windows, but less so in the

intervening period. Net-tracery is a very common form and has little variety of detail. It consists of a series of loops, resembling the meshes of an extended net, each loop being quatrefoiled (Paley, 1866, p. 180).

Although it has been claimed that there were 365 churches in Famagusta and people used to go and pray in one church every day of the year, there are no more than twenty-five churches left in Famagusta walled city. In this paper, the windows of just sixteen case studies have been analyzed. Some of these churches are in a very good physical condition and all of their windows are intact, some others are ruins but according to the drawings of their plans and facades and elevations, their origin windows are analyzed based on the reliable resources like Camille Enlart and George Jeffery. The existent churches in Famagusta Walled City which are analyzed in this paper are The Cathedral of St. Nicholas (Lala Mustafa Paşa Cami), the Church of SS. Peter and Paul (Sinan Paşa Cami), the Cathedral of St. George of the Greeks, the Church of St. Symeon, the Church of St. George of the Latins, the Church and Monastery of the Franciscans, the Church of St. Mary of Carmel (Carmelite Church), St. Anne Church, the Nestorian Church, the Armenian Church, Churches of Templars and Hospitallers (Twin Churches), Jacobean Church (Tanners' Mosque), Mustafa Paşa Cami, Ayia Zoni Church and Ay Nicolaos Church.

2. Churches in Famagusta Walled City, Northern Cyprus

2.1 The Cathedral of St. Nicholas (Lala Mustafa Paşa Cami)

“The earliest document that mentions this cathedral goes back to 1300” (Enlart, 1987, p. 222). “Famagusta Cathedral was the appointed place for the coronation of the Lusignan kings of Jerusalem after they had been crowned in Nicosia as Kings of Cyprus” (Enlart, 1987, p. 224). “It is certain that the work was underway from 3rd August 1300, as demonstrated by the Genoese records of Famagusta published by Cavaliere Desimoni” (Enlart, 1987, p. 222). “On 4th August 1311, all that had been completed was the apsidal chapels, with the two bays in front of them” (Enlart, 1987, p. 223).



Figure 1. West façade of the Cathedral of St. Nicholas (Enlart, 1987, p. 231).



Figure 2. West Façade of the Cathedral of St. Nicholas (Babazadeh Asbagh, 2019).

The apse is on the east and the main entrance is on the west side of the plan of this Gothic cathedral (Figure 1). On the southeast part of the cathedral, there are three vertical lancets with quatrefoils and very similar but a little bit different tracery patterns on the first level. On the eastern part, there are five vertical coupled lancets with trefoils and the same tracery patterns on the first level and seven coupled lancets on the second level which two of them are simple but the other five have cinquefoil shaped stars. The windows of the northeast side of the cathedral are three vertical lancets with trefoils and rose shaped patterns on the first level. The first levels' lancets, the second levels' lancets, flying buttresses, and decorative spires are shown with detail in Enlart's drawing, and the first and second levels' windows of the east side of the cathedral are shown from the interior view (Figure 3).

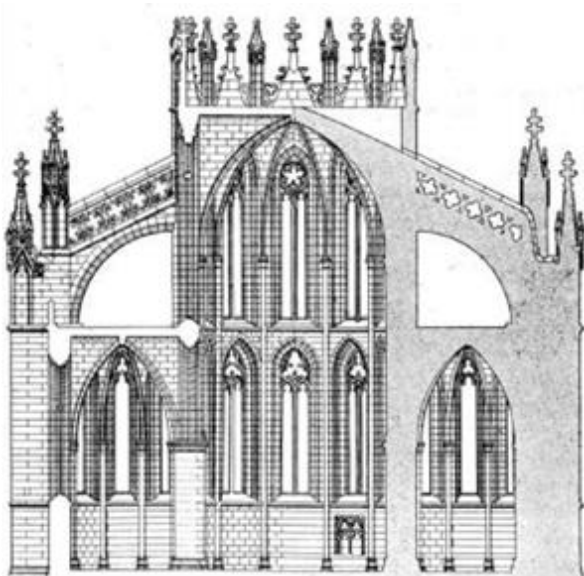


Figure 3. Section north-south of the Cathedral of St. Nicholas (Enlart, 1987, p. 232).



Figure 4. Centre of west façade of the Cathedral of St. Nicholas (Enlart, 1987, p. 239).

On the north side, there are two attachment buildings, and the windows are small and simple on the first level. On the north elevation, there are six windows on the first level and seven on the second level for lighting the nave. On the first level, the first window from the left on the north elevation has one quatrefoil on the top and two small ones below it on top of the two coupled lancets side by side. The second and the third windows are unglazed but the fourth, fifth and the sixth windows are the same as the first one in this elevation on the first level. The first, second, third and the fourth windows on the second level of the nave from the right are simple but the fifth and the sixth ones are colorful with one cinquefoil on top and two quatrefoils below it on top of the two coupled lancets side by side. The last window is unglazed but has the same pattern as the fifth and sixth's. There are two doors at the ground level on the north elevation; a window/door and a closed door with tracery. As it is obvious in Enlart's drawing there is a door on the ground floor on the north side (Figure 5) but the other window must have been added later maybe in order to access to the attached building which is being used as a lavatory. The main elevation is the west façade (Figure 2) in which the entrance is on the left side, most probably the main entrance must be the central portal and in special ceremonies, the other two doors were being opened too (Figure 1). There are eight narrow vertical openings on the left tower of the cathedral; six of them are on the west façade the other two are on the North West side of the tower.



Figure 5. North side of the Cathedral of St. Nicholas (Enlart, 1987, p. 235).



Figure 6. South Doorway (in 1883) of the Cathedral of St. Nicholas (Enlart, 1987, p. 236).

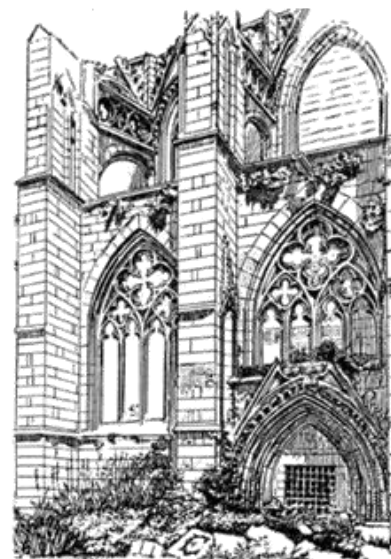


Figure 7. South Doorway (in 1896) of the Cathedral of St. Nicholas (Enlart, 1987, p. 237).

On top of the three portals on the first level of west façade, there are beautiful windows, the central one is bigger and different from the other two ones (Figure 4). The other two on the right and the left side of the central window are the same size and pattern; one quatrefoil on top with two trefoils below and two semi-trefoils underneath. The central window has a big quatrefoil in the head, two smaller quatrefoils below and four semi-trefoils underneath. There is also one beautiful rose decoration in the center of west façade on the second level which is usually considered as a rose window by mistake. It has nine trefoils inside a big circle, two big trefoils on the right and left side of the circle and a little quatrefoil in the center below the circle and three coupled lancets, six lancets in total beneath (Figure 2). There are two traceries on the second level of the west façade on the right and left side of the rose decoration each consists of one quatrefoil and two trefoils and each of them has one opening for reaching the gallery. There are also two traceries on the third level of the west façade which are ruined now but in Enlart's drawing the original ones are shown in front of bell towers. There are two narrow vertical openings in the first level of the right tower in the west façade and three of them in the second level in the southwest view of the cathedral. There are also two narrow vertical openings on the second level of the south elevation inside a tracery of an unglazed window. There used to be a doorway on the south elevation as it is shown in Enlart's drawings in the years of 1883 (Figure 6) and 1896 (Figure 7) which is more like a window nowadays. There are another two windows on the ground level of the south elevation, it seems that they were added later and not the original ones because of the shape and the simplicity of them. There are five windows of the same size and patterns on the first level of the south elevation, the second one from the left side is ruined a little bit and the fourth one is shorter because of the doorway below it. They all have a big quatrefoil in the head, two smaller quatrefoils, and two coupled lancets. There are two circular windows on the west walls of two attached buildings on the southern part of the cathedral but unfortunately, their traceries are ruined. It seems that there was a window with tracery on the first level of the south elevation of the attached building but it was unglazed with masonry. On the semi-circular attached building on the southern elevation of the cathedral, there are two small windows on the first level towards the east direction which have the same shape and size. There is one door in the center at the ground level of the south elevation of the second attached building and there are two small windows on the first level on the right and left sides of the door with net tracery. The first window of the nave on the second level of the south elevation is unglazed with masonry, the second one has cinquefoils in the head, two quatrefoils below and two coupled lancets, the other five are simple as the same size as the second one.

2.2 The Church of SS. Peter and Paul (Sinan Paşa Cami)

“This church, one of the largest in Famagusta, is a short way to the west of the cathedral and to the south of the palace, from which it is separated only by a street. The date of its foundation is known: Stephen Lusignan reports that it was erected during the reign of Peter I (1358 - 1369) entirely at the expense of a merchant of Famagusta called Simon Nostrano, allegedly costing him only a third of the profit he had made on a single trading venture to Syria. Loredano and Martini give the same account” (Enlart, 1987, p. 246). This church is famous as Sinan Paşa Cami and there is the tomb of “Mehmet Emin Efendi” in the southern yard of the church. On the south elevation, there is an unglazed door on the ground floor which is across the main portal on the north elevation but it is not drawn by Enlart.



Figure 8. North View of the Church of SS. Peter and Paul (Enlart, 1987, p. 250).

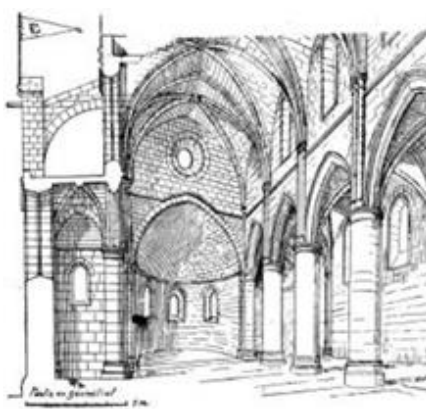


Figure 9. Interior East View of the Church of SS. Peter and Paul (Enlart, 1987, p. 247).



Figure 10. South East View of the Church of SS. Peter and Paul (Enlart, 1987, p. 254).

On the east view of the church, there are five single lancets with net tracery on the first level (Figure 9) and there is a small circular window on the second level (Figure 10). The main entrance was used to be on the north side of the church as the portal is in the center and decorated with a trefoil in the head of the arches, but nowadays the left western door is used as the entrance. There are four single lancets with net tracery on the first level of the north elevation of the church and one small window on top of the main portal and also one small window on the left side of the north elevation (Figure 8). There are five single lancets with net tracery on the second level of the north side of the church. On the west façade of the church, there are three portals on the ground level, the central one is a little wider and higher than the other two. On the second level of the west façade, there is a central huge window with three quatrefoils, two big and one small, and three lancets with net tracery. There are

also two openings on the second level of the west façade, the one on the left side is an arched one but on the right side is a rectangular shaped. There are two narrow vertical openings on the right tower of the west façade and two on the south elevation of the tower. On the south elevation of the church on the first level there are five single lancets with the same size and pattern, net tracery, and on the second level there are only three single lancets a little bit wider than the ones in the first level and the first and last lancets of the second level of the south elevation are unglazed.

2.3 The Cathedral of St. George of the Greeks and St. Symeon church

“There is no documentary evidence for the foundation date of St. George.” “After the Gothic merchants of Famagusta had become prosperous, a Greek Orthodox cathedral in the Gothic style was built on the edge of the Greek quarter.” “The Greek quarter occupied almost the whole of the southern end of the city of Famagusta where there are numerous small Byzantine churches.” “It faces the Latin cathedral of which it is a plainer and slightly shorter copy. It was dedicated to St. George and took the place of an earlier and much smaller Byzantine one” (Enlart, 1987, p. 253).

There are five single lancets on the first level of the east elevation of the cathedral of St. George of the Greeks with the same size and shape and three on the second level (Figure 11). What remained from the north elevation of this cathedral is just one empty frame of a window which is near the east elevation on the second level. On the west façade, there are three portals which the central one is bigger and most probably was the main entrance of the cathedral, there is one circular window on top of it but unfortunately, just the empty frame of it remains on the second level. There are three narrow vertical openings on the right tower of the west façade and one opening at the back of the tower for reaching the south gallery (Figure 12). “There was another doorway in the south side of the nave and there would undoubtedly have been a corresponding one in the north side since this was the usual practice for architects in Cyprus” (Enlart, 1987, p. 257).

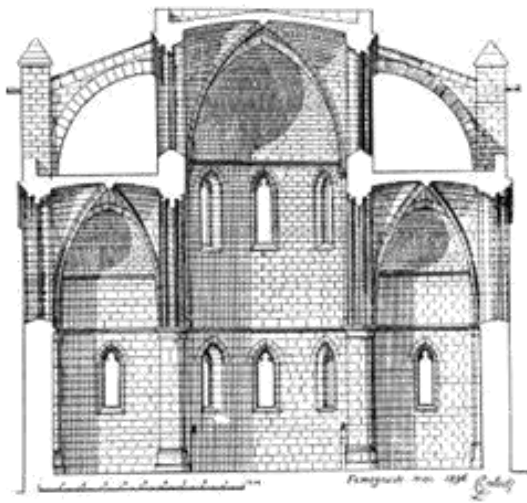


Figure 11. Transverse Section of St. George of the Greeks (Enlart, 1987, p. 254).

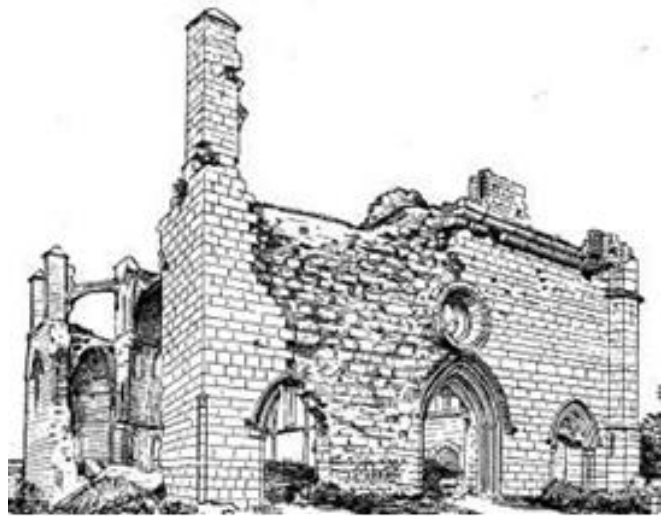


Figure 12. West Façade of the Cathedral of St. George of the Greeks (Enlart, 1987, p. 256).

There are five windows on the second level of the south elevation of this cathedral which just one of them survived and the other four are ruined or partly unglazed. The survived window has a quatrefoil in the head of a coupled lancet. On the southern part St. Symeon church is attached to this church. It has a central portal on the west façade and a circular window on top of it, three small openings on each semi-circular apse of the east elevation and also a small circular window on the left pediment of the east elevation.

2.4 The Church of St. George of the Latins

“The church of St. George of the Latins is the oldest piece of Gothic architecture in Famagusta after the doorways of SS. Peter and Paul; its construction can be dated to the last quarter of the thirteenth or possibly the first years of the fourteenth century” (Enlart, 1987, p. 259).

“Its name is known only from the engraving by Stephen Gibellino though on that its location and appearance are no more than approximately indicated.” “This charming church, perhaps the most perfect in the whole island, has no past, and no future.” “Seaspray has corroded the stone, and date palms growing among the ruins have disturbed the foundations of the half of the nave that is still standing; the rest of it was knocked down by artillery fire from the batteries that the Turks in 1570 set up on the harbor breakwater” (Enlart, 1987, p. 258).

“The pointed windows are tall and narrow, framed by wide splays both on inside and outside. They were divided by a central mullion. The tracery was no doubt restricted to a single motif such as a

rosette, quatrefoil or trefoil supported on a pair of arches rising from three colonnettes, one on the mullion and the others on the jambs” (Enlart, 1987, p. 260).

What remains from this church is just the east and north elevation and a small part of west façade, all the windows are ruined but from Jeffery’s drawings, it can be said that each of the windows of this church was vertical and narrow with one trefoil in the head and a coupled lancets (Figures 13 – 16).

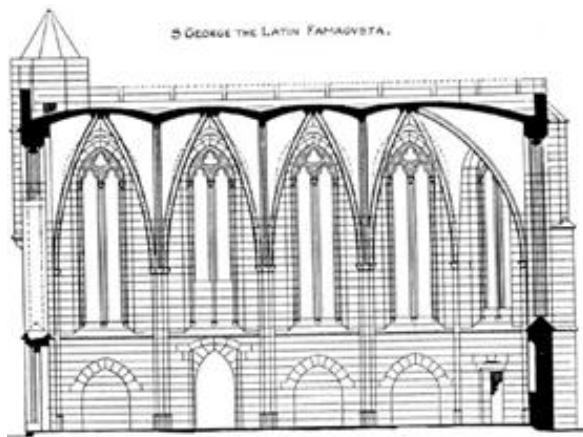


Figure 13. Longitudinal Section of the Church of St. George of the Latins (Jeffery, 1905, p. 488).

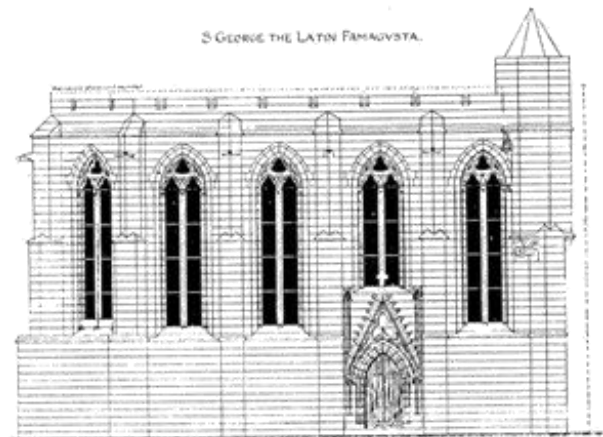


Figure 14. North View of the Church of St. George of the Latins (Jeffery, 1905, p. 489).

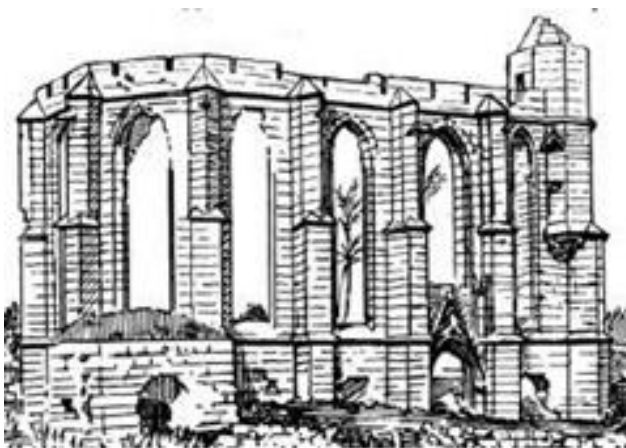


Figure 15. East North View of the Church of St. George of the Latins (Enlart, 1987, p. 259).

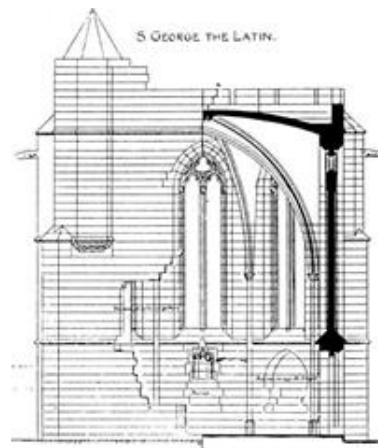


Figure 16. West Elevation of the Church of St. George of the Latins (Jeffery, 1905, p. 489).

2.5 Church and Monastery of the Franciscans

“The church and monastery of the Franciscans formed one of the most important and oldest religious establishments in Famagusta, recorded as flourishing as early as 1300” (Enlart, 1987, p. 262). “St. Francis must have been to some extent the Genoese church since the Minorites’ monastery was near their factory.” “Another part of this enclosure adjoined the royal palace, being separated from it only by a party wall, and from one reign to another the Franciscans had cause alternately to congratulate

themselves on and to deplore this proximity.” Probably King Henry II built this church (Enlart, 1987, p. 263). What remains from this church is half of the eastern part, west and southern walls; there are two circular window remains on the west and east walls of the southern entrance, two frames of the eastern windows and one from south elevation.

2.6 Church of St. Mary of Carmel

“The name of the church is marked near the Martinengo bastion of the engraving made by Stephen Gibellino in 1571. Admittedly there are in this location a group of four churches of which Gibellino marks only one but as one of them is much the most important there need be no hesitation in identifying it” (Enlart, 1987, p. 267). “The large church beside Martinengo bastion has indeed two chapels whereas the others in the vicinity have none; it also has some noteworthy paintings representing various legends” (Enlart, 1987, p. 268).

There is just a little tracery remained from the west window of this church. There is just one big window on the second level of west façade and one portal on the ground level. The west portal is filled with masonry and becomes a window (Figure 17) and on the east elevation, there are three lancets remaining on the second floor with the same size and shape. On the north elevation, there are three lancets on the second level and one central portal on the ground level, the central window above the portal is shorter than the other two. On the south elevation, just one window remains and there is an opening for accessing the gallery from the south part of the west tower on the second level and one central portal on the ground level. What is understood from the plan of this church there must be three lancets on the second level of the south elevation just like the north elevation.



Figure 17. West façade of the Church of St. Mary of Carmel (Enlart, 1987, p. 268).

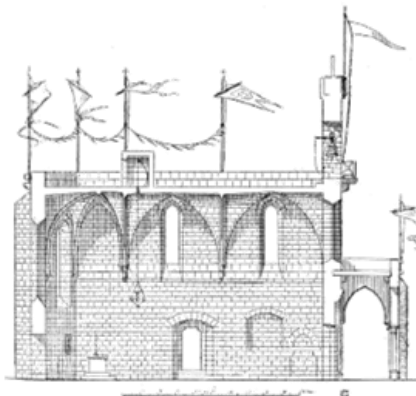


Figure 18. Transverse Section of Church of St. Anne (Enlart, 1987, p. 275).



Figure 19. South West Elevation of Church of St. Anne (Enlart, 1987, p. 277).

2.7 Church of St. Anne

“Gibellino’s engraving of the siege of Famagusta marks a church of St. Anne. His imaginative drawing does not correspond to the design of any of the recognizable churches in Famagusta but the location fits well with the church I am about to describe” (Enlart, 1987, p. 274). There are three lancets on the second level of the east elevation which are filled with new frames; there is also one door on the ground level. On the north elevation, there are two original lancets and two rectangular windows added later on the second level and one central door on the ground level. The main elevation which is in front of the road is the west façade with one portal on the ground level, one central lancet on the second level and two openings on the third level (Figure 19). There is another door on the ground level of the south elevation and also two lancets on the second level (Figure 18).

2.8 The Nestorian Church

“It is highly probable that this church is the large one with paintings accompanied by Syriac inscriptions now known to the Greeks as St. George the Exiler. They use it for a strange liturgy, which does not prevent the Turks from using it simultaneously as a stable for camels. Only once a year the animals are excluded; the Greeks then sweep the floor and celebrate mass on stone alters which for the rest of the year are covered with dung.” “The church is built in a style which can be attributed to the precise period mentioned by Machaeras and, not long after it was built, it was enlarged. It is most likely that it was indeed erected in about 1360, at the expense of the Lachas brothers, and that these munificent patrons soon afterward felt the need to complete their work” (Enlart, 1987, pp. 280, 281).



Figure 20. North View of the Nestorian Church (Enlart, 1987, p. 282).



Figure 21. South West View of the Armenian Church (Enlart, 1987, p. 286).

There are three lancets on the first level of the east elevation and a door on the northern part of the central apse on the ground floor. On the south elevation, there are six windows; four small windows

on the first level and two lancets on the second floor, three of them are on the right part and the other three are on the left part of the elevation.

There is an entrance on the right part of the west façade and a circular window on top of it, another door on the center of this façade and a circular window with six quatrefoils on the pediment. On the left part of the west view, there is another circular window with quatrefoil on top of the door and three openings for tower bell, the smaller one is on top of the other two on the pediment. There is one lancet on the second level of the right part of the north elevation, and other two on the second level and one small on the first level of the left part of north elevation (Figure 20).

2.9 The Armenian Church

“The church which is the last in the north-west sector of the city is very small, is composed of a nave, of only one bay, and an apse. The nave is a slightly oblong rectangle, rather tall in proportion to its restricted ground area, covered by a square groined vault with short barrel vaults to east and west” (Enlart, 1987, p. 287). “The origin of the Armenian community in Famagusta appears to go back to the middle of the fourteenth century” (Enlart, 1987, p. 286). “It was probably shortly after their arrival that they built this modest and very unusual church; the style suggests a fairly late date in the fourteenth century. The identification is confirmed by the Armenian inscriptions appended to all the paintings in it” (Enlart, 1987, pp. 286, 287).

On the south elevation, there is a door and one small lancet with net tracery on the second level (Figure 21). North elevation is just the same as south one but the window’s tracery is ruined and the door is filled by masonry. The window on the second level of west façade is unglazed with wood and there is a portal in the middle of the ground floor. On the east elevation of this church, there was a lancet in the center of the first level but unglazed later.

2.10 Twin Churches (Templars and Hospitallers)

“These two small churches, of roughly similar dimensions, are parallel to each other and separated by a lane 3.10 meters across at its widest point.” “The northern one, whose floor is lower and whose style of construction is not so tall and slender, and more manifestly Gothic, must be the earlier; its neighbor appears to date from the fourteenth century. The latter has on its south side a shield with a cross resembling the device of the Knights of St. John of Jerusalem carved on Kolossi Castle.” “It seems therefore that we have here the Hospitallers’ church and the older church would be the Templars’; if so it may be conjectured that when the latter was presented to the Hospitallers in 1308 they found it inadequate but did not wish to demolish it and that it is to this that we owe the strange phenomenon of two small churches side by side” (Enlart, 1987, pp. 290, 291).

On the east elevation of the northern church there is one small window with net tracery on the first level of the apse and there are three narrow vertical windows on the second level, but on the east elevation of the southern church there is just one small window on the first level of the apse with the same tracery pattern but a little bit taller than the other one.

On the north elevation of the northern church there are three doors on the ground floor; central one is bigger and maybe the main entrance, the one on the left side is filled with masonry but the one on the right has the same tracery pattern of the two lancets on the second level of the same elevation.

The west façade of the northern church has a central portal and a circular window with five trefoils around a central circle on top of it. There is one portal on the west façade of the southern church with a lancet with net tracery on top of it and one opening for tower bell above all. There is a wall attaching this two side by side churches on the west façade with a door which is filled with masonry.

The portal on the south elevation of the southern church is filled with masonry too and there is a lancet with net tracery on top of it. On the south elevation of the northern church there are three windows; two lancets on the right and left side and one rectangular window in the center but upper than the first level.

2.11 Jacobean Church (Tanners' Mosque)

“The small church lies between the Carmelite church and the church believed to be St. Anne. It has two low bays roofed with groined vaults and an apse with a semi-dome. There are no buttresses” (Enlart, 1987, p. 299). “The church is a peculiar example of a mixture of French and Aragonese Gothic art with Byzantine and with some elements reminiscent of buildings in Armenia. Above all, it shows how seriously retrograde was the effect on the architecture of Cyprus from the fourteenth century onwards of Greek and Italian influences” (Enlart, 1987, p. 301). “The date of this church is undoubtedly in the fifteenth century.” “It is impossible to say whether it was built by Latins, Greeks or Armenians.” (Enlart, 1987, p. 302).



Figure 22. South West View of Jacobean Church (Enlart, 1987, p. 299).



Figure 23. Interior View of Jacobean Church (Enlart, 1987, p. 301).

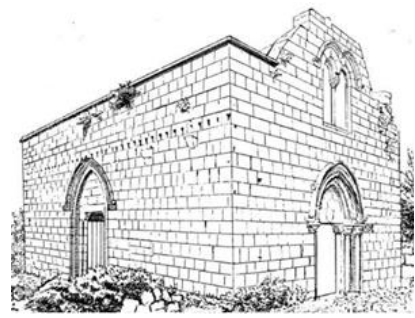


Figure 24. North West View of Mustafa Paşa Cami (Enlart, 1987, p. 302).

On the east elevation, there is an unglazed window on the first level (Figure 23), on the north view there is a portal and two windows; one on top of the portal and the other smaller one on the right side of the second level. There is a portal on the west façade of this church, a rectangular window frame on the first level and an arched opening on the second floor on top of the portal. The south elevation is just like the north one; a portal, a window on top of it and another window on the left of the second level (Figure 22).

2.12 Mustafa Paşa Camisi

“This is another small half-Gothic church, disused since the fall of Famagusta in 1571 and now almost abandoned. It is in the southern part of the city between the Arsenal and Mint quarters and only accessible from the north, the other sides being incorporated in the yards of Turkish houses.” (Enlart, 1987, p. 302). “It can be dated to the fifteenth century because there is nothing in it which is more old-fashioned than what can be found in some fifteenth and sixteenth-century buildings in the more backward regions of France” (Enlart, 1987, p. 303). On the north elevation of this church there is a portal but no windows, on the west façade there is another portal with one coupled lancet on the second level (Figure 24), on the south elevation there is one door with two windows on the ground level. On the north elevation, it is written “Mustafa Paşa Mescidi” and Enlart wrote, “Mustafa Pasha Tamisi” which should be “Mustafa Pasha Camisi”.

2.13 Ayia Zoni Church and Ay Nicolaos Church

Heading northwest from Canbulat Gate, on the way back to the center of town there are two small and closely situated Franco-Byzantine-style churches. To the north are the ruins of Ay Nicolaos Church and to the west is the better-preserved Ayia Zoni. Both are typical of Orthodox churches built in the later medieval period, incorporating elements of regional Gothic architecture into their otherwise Byzantine forms. There are two narrow vertical windows on the east elevation of Ayia

Zoni church; one on the first level of the apse and the other is on the second level on the cylindrical part. On the north elevation of this church, there is one rectangular window on the first level of the right side and one narrow vertical on the cylindrical part. The west façade of Ayia Zoni church has three small windows; two on the first level (one is under the arch, the other is under the pediment), a narrow vertical one on the cylindrical part. There is a portal on the south elevation and one narrow vertical window on the cylindrical part. On the east elevation of Ay Nicolaos Church, there are two lancets on the first level and three lancets on the cylindrical part. North elevation is ruined but there are two lancets on the cylindrical part. On the south elevation, there are two portals, two narrow openings and three lancets on the cylindrical part.

3. Comparison of the Windows of Churches in Famagusta Walled City

In table 1, the numbers of the windows of churches in Famagusta Walled City in each elevation and their total numbers are shown. In table 2, the pictures of the windows of the aforementioned churches are comprised according to the west façade, east, north, and south elevations.


































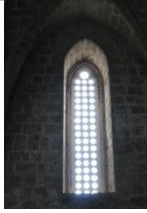




















Table 1: The Comparative Analysis of the Number of the Windows of the Churches in Famagusta Walled City.

No	Name of the Church/ Cathedral	Windows				
		West	North	South	East	Total
1	St. Nicholas Cathedral	6	11	11	18	46
2	SS. Peter and Paul Church	3	11	10	6	30
3	Cathedral of St. George of the Greeks	1	5	5	8	19
4	St. Symeon Church	1	-	1	7	9
5	St. George of the Latins Church	1	4	4	3	12
6	The Church of Franciscans	1	4	4	3	12
7	St. Mary of Carmel Church	1	3	3	3	10
8	St. Anne Church	1	4	2	3	10
9	Nestorian Church	3	4	7	3	17
10	Armenian Church	1	1	1	1	4
11	Templars' Church	1	2	3	4	10
12	Hospitallers' Church	1	1	1	1	4
13	Jacobean Church	1	2	2	1	6
14	Mustafa Paşa Cami	1	-	2	-	3
15	Ayia Zoni Church	3	2	1	2	8
16	Ay Nicolas Church	1	3	5	5	14





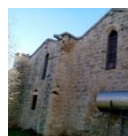














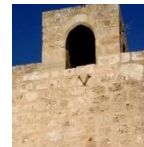

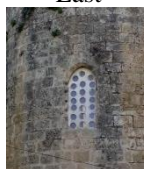




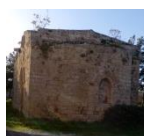







Table 2: The Pictorial Comparison of the Windows of the Churches in Famagusta Walled City.

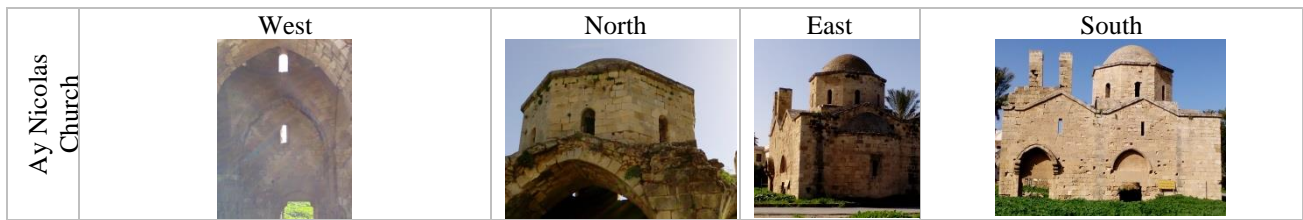
Note: All of the pictures in this table is taken by Narmin Babazadeh Asbagh.

Name of church	View	Windows

St. Nicholas Cathedral	West						
	North						
	East						
	South						
SS. Peter and Paul Church	West						
	North						
	East						
	South						
Cathedral of St. George of	West						

	North													
	East													
	South													
St. Symeon Church	West		West		North		East		East		East		South	
St. George of the Latins Church	West		North			East			South					
The Church of the Franciscans	West		West		North	-	East		East		South		South	
St. Mary of Carmel	West		West		North		East		East		South		South	
St. Anne Church	West		North		North		East		East		South		South	

Nestorian Church	West 	West 	West 	North 	North 	East 	South 
Armenian Church	West 		North 		East 	South 	
Templars' Church	West 	West 	North 	North 	East 	East 	South 
Hospitaliers' Church	West 	West 	North -	East 	East 	South 	South 
Jacobean Church	West 		North 		East 	South 	
Mustafa Paşa Cami	West 		North -		East -	South 	
Ayia Zoni Church	West 		North 		East 	South 	



4. Discussion and Conclusion

The Romanesque churches were dark due to the small openings for windows as the walls were the main support of the ceiling. In Gothic churches, with the help of ribbed vaulting, columns and arches supporting the weight of the roof, and flying buttress system, the walls were no longer the primary supports, so large areas of stained glass window enriched the façade and enlighten the interior.

In Famagusta, some of the churches have molded tracery which is divided into six or four lancets like in St. Nicholas Cathedral or three lancets like the one in SS. Peter and Paul Church. The windows on the east elevation of St. Nicholas Cathedral are vertical lancets with trefoils emphasizing on the height of the building, but the windows on the south and north side of the nave are beautiful traceries with quatrefoils or pentafoils. The west façade of it has an awesome rose decoration and also some quatrefoils and trefoils on the windows above the portals of the cathedral. The towers and minarets have long vertical openings, letting light into the stairs. St. George of the Latins has vertical lancets emphasizing on the height. Most of the other churches have smaller windows and openings.

In Gothic architecture, numbers have symbolic meanings. Perhaps the number of windows in each elevation or the total number of the windows have a hidden meaning in these churches. Number one is the symbol of almighty God. Number two symbolizes the dualities in nature like hot/cold, up/down, male/female. Number three symbolizes the holy trinity, it also includes “good, better, best”, “one, both, all”, or “beginning, middle, end” (Wilson, 2009, p. 6). Four winds and four corners of the earth shows the importance of number four, there are four weeks in the lunar month. Number five representing a hand, it also symbolizes the total number of the wounds of Jesus Christ (Wilson, 2009, p. 7). God created the universe in six days. Seven is a sacred number as the seven levels of heaven or hell, and a week has seven days. There are seven openings on a head; 2 nostrils, 2 eyes, 2 ears, and a mouth (Wilson, 2009, p. 8). Number nine is all but complete or all but perfect as it is representing something that is almost ten and thus almost complete. Number ten represents two hands, ten is completeness, finality, perfection and is a return to unity. Number twenty represents a man (Wilson, 2009, p. 7).

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