

The Architecture and Mosaics of the Basilica of Agias Trias in the Karpas Peninsula, Cyprus

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Abstract

This article examines the architectural, decorative, and liturgical elements of the ruined basilica of Agias Trias in the Karpas peninsula on Cyprus. These elements include the essential architectural components of the complex, such as the atrium, narthex, and the baptistery, as well as liturgical remains such as the bema and solea. An account is given of the form and function of both the baptistery structure and the baptismal font, with consideration of how their forms reflect the rites and practice of baptism in the early Church. Attention is also given to the form and iconography of the mosaic decoration, including the two Greek inscriptions. The article concludes with thoughts on the future conservation of the site.

Keywords: Cyprus, Karpas, Agias Trias, baptistery, baptismal font, mosaics, early Byzantine, solea, ambo, bema, catechumena, basilica

Abstract

Bu makalede Kıbrıs Karpas bölgesinde bulunan Agias Trias Bazilikası kalıntısının mimari, süsleme sanatları ve törensel eşyaları incelenmektedir. Belirtilenlerin esaslı mimarı unsurların yanında atrium (orta avlu) dış dehliz (narteks) ve vaftiz bölmesi de inceleme konusu yapılmış olup aynı zamanda bema ve solea gibi törensel eşyalar da incelemeye dahil edilmiştir. Gerek vaftiz bölmesinin yapısı, gerekse vaftiz sunağının fonksiyonu ve şekillerinin erken kilise döneminde vaftiz töreninin ne şekilde yansıttığıyla ilgili açıklama yapılmış, iki Yunan yazıtını da içerir şekilde şeklen ve ikonografik olarak mozaik süslemelerine de dikkat çekilmiştir. Makale bu alanın gelecekte nasıl korunması gerektiğine ilişkin düşüncelerle sona ermektedir.

Anahtar Kelimeler: Kıbrısö Karpaz, Agias Trias, vaftishane, vaftiz havuzu, mozaikler, erken Bizans, solea, vaaz kürsüsü, koro, katekümene, bazilika

About 5 kilometers northeast of the Karpasian town of Yeni Erenköy/Yialousa, Cyprus, is a village called Sipahi/Agias Trias.¹ At its eastern edge, tucked away in a picturesque olive grove, are the ruins of an early 5th-century basilica known as Agias Trias, or "Holy Trinity" (Figs.

1-2). The remains of the three-aisled church reveal a plan about 23 m. long and 15 m. wide, including its nave, side aisles, and narthex. An atrium, measuring about 9 by 15 m., functioned as an open forecourt in front of the west entrance to the church. Several ancillary structures surround the basilica, the most interesting of which are a catechumena attached to the southern flank of the church (also with a semi-circular apse, creating a veritable second south side aisle)² and the baptistery complex to the east. Agias Trias is best known for its geometric floor mosaics which date from the building's early years if not its origin. These at one time covered the entire floor surface of the basilica and a substantial amount, about 70%, remains. The mosaics have been exposed to the elements for centuries and with a surge in tourism in the region increased foot traffic is also beginning to take its toll on these rare works of art. Lack of proper maintenance has allowed plants to take root in much of the site, thus damaging both architectural and mosaic elements. This report gives a survey of the architecture of the church of Agias Trias, its mosaics, its adjacent buildings, and evaluates the urgent need for protection and conservation of the site. Proposals are made for future conservation projects which will help preserve this significant monument of the world's cultural heritage.³



Image 1: The ruins of the basilica of Agias Trias, near Sipahi (Agias Trias), in the Karpas peninsula, northern Cyprus (photograph by the author).

Owing to its proximity to the Holy Land and its prosperity during the late Roman and Early Byzantine period (and, indeed, through the Middle Ages), Cyprus is particularly blessed with historical architecture.

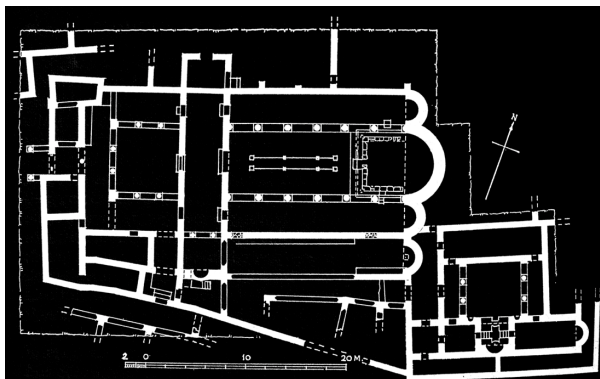


Image 2: Plan of Agias Trias basilica and baptistery (lower right).

Several Christian basilicas can be found, mostly as part of the ruins of the ancient Greco-Roman cities which flourished into the Christian era. These include, for example, the basilicas at Kourion, Paphos, Soli, and two at Salamis (later named Constantia): the basilicas of Campanopetra and Epiphanius.⁴ These basilicas were mostly large scale metropolitan edifices and some, as in the case of Soli, had substantial floor mosaics which survive to this day. Unlike these urban basilicas Agias Trias was a smaller rural church which may have served a small local community and/or been a regional cult site. Its sumptuous mosaic decorations and substantial associated buildings suggest generous patronage. Chroniclers often make mention of the many small and remote churches scattered in the Cypriot hinterlands and this church is one of the finest and earliest examples. The Karpas peninsula, in particular, was dotted with small timber-roofed basilicas in the 4th to 7th centuries such as Agias Trias and those at Afendrika, Agios Philon, Sykha, and the Kanakaria church at Lythrangomi (Boltaşlı).⁵ Some of them fell into ruin during the 7th to 9th centuries but their remains were incorporated into newer vaulted basilicas some time in the 10th century.⁶ Agias Trias is somewhat unique, having never been reconstructed or built over, and thus offers an exceptional opportunity to study a reasonably well preserved exemplar of its architectural type.

Little of the church's elevation survives though there is more than enough to clearly determine the building's plan. Some of the columns which held up the timber framed roof were found during initial excavations and these fragments were re-erected on their bases and today give some sense of the building's vertical organization. In the central apse is a bema which is elevated about 40 cm above the floor level of the rest of the church. At the bema's center, facing the nave, are three steps, possibly symbolic of the Trinity (Fig. 3). At one time a screen or templon probably helped demarcate the bema from the body of the church.⁷ The bema almost completely fills the apse of the church, but not quite. As in other basilicas, such as the larger and more famous basilica of Campanopetra in Salamis (Constantia), also on Cyprus, there is a narrow corridor between the bema and the wall of the apse. At the basilica of Campanopetra there is a synthronon in the apse, but no such remains were found at Agias Trias. Yet the presence of a substantial baptistery on the site suggests frequent visits by a local bishop and thus some arrangement of a synthronon in the central apse (where the bishop was situated during liturgies) is very likely. Perhaps it was a modest one such as the one at the Asomatos church at nearby Afrendrika.



Image 3: The bema of Agias Trias (photograph by the author).

One of the most striking features of Agia Trias is the scant but significant remains of its solea, which ran down the center of the nave from the bema steps almost to the church entrance (Fig. 4). The solea consisted of a low fence with stone posts which had grooves to support the openwork panels

(Fig. 5). Only fragments of these posts and panels survive, but there is enough to give an idea of the original configuration. One panel, the best preserved, shows the bottom curve of a geometric circular motif with a flower in the corner (Fig. 6).



Image 4: The solea of Agias Trias running down the center of the nave towards the bema (photograph by the author)



Image 5: Post with slots for the panels of the solea, Agias Trias (photograph by the author).

The solea was used by the officiating priests as a sacral space extending into the body of the church such as a processional route during ceremonies. At times, a solea was coupled with an ambo or pulpit and it is possible that some kind of ambo, offering a slight elevation for the priest, could have been located at the center of this solea. At least one author claims that the remains of an ambo were found during excavations.⁸ The solea's construction closely resembles the stone barriers put in many early Byzantine churches which divided the side aisles from the nave.⁹ These barriers, too, like the solea, segregated distinct spaces for clergy and laity.



Image 6: Remaining lower section of one of the solea panels, Agias Trias (photograph by the author).

Although the solea more or less follows a path indicated by the mosaic decorations along the spine of the nave, it seems likely that the solea was added later as it is slightly offset from the lines indicated by the mosaic's composition. The nave mosaics are organized in three rectangular frames around the solea, and include the mosaics of the solea itself, which run in a consistent geometric design along its length (Fig. 4). Two mosaic inscriptions can be found just beyond the solea's ends: one running in a strip along the front of the bema and another in a small rectangular panel immediately inside the central entryway of the church. The first records

the donation of Heraclius the deacon who paid for the decorations in that part of the church (Fig. 7), while the second tells of the brothers Aetis, Euthalis, and Eutyuchianos who made similar donations (Fig. 8).



Image 7: Portion of the Deacon Heraclius's dedication inscription mosaic, Agias Trias (photograph by the author).



Image: Dedication inscription at the entrance to the basilica of Agias Trias (photograph by the author).

The side aisles, narthex and catechumena are also filled with geometric mosaics, much in keeping with late antique and Early Christian designs. Though more rustic, they are reminiscent of the decorative borders and geometric floor mosaics found in Antioch, Syria, which is only 90 km away across the water to the east.¹⁰ The designs of the flooring display a splendid range of variations including wave patterns, chevrons, meanders,

key designs, and myriad stellate, rectilinear, and curvilinear designs (Figs. 9-10). Their exuberance and vitality are among their most compelling attributes. Although much faded by time, the tesserae were richly coloured stones of black, white, red, light and dark greens, and turquoise.

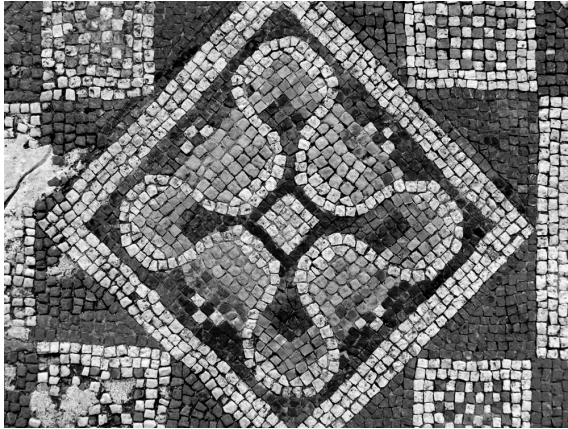


Image 9: Geometric mosaics from Agias Trias (photograph by the author).

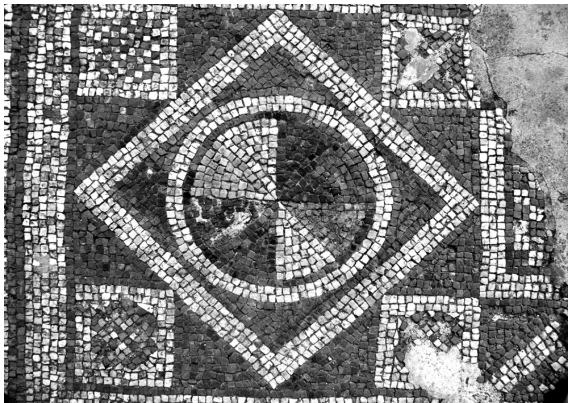


Image 10: Geometric mosaics from Agias Trias (photograph by the author).

In the floor of the north side aisle two exceptions to the non-representational decorative paradigm can be found, with two pairs of sandals and a depiction of pomegranates. One pair of sandals points inwards to the interior of the church (Fig. 11) while the others point

outwards. Perhaps they represented the sandals of pilgrims who visited the site, suggestive that Agia Trias was the site of a regional cult, or perhaps the simple footwear was meant to remind visitors of Christ's humility and poverty.¹¹ The motif appeared most often in the pagan Roman context at the thresholds of baths where they functioned as reminders for people to take off their sandals. The sandals were often accompanied by the inscription "Bene Lava" or "Have a Good Bath".¹²



Image 11: Mosaic of sandals from the north side aisle of Agias Trias (photograph by the author).

The narthex has a semicircular niche at its south end and was set apart from the main body of the narthex by a pair of columns. This niche probably held a font for ritual ablutions. Since this specialized part of the narthex communicates only with the catechumena it is probable that it functioned as a ritual component for the catechumens who were in the process of preparing to enter the Christian faith. Such additional, apsed corridors along the southern flanks of churches were common features in Cypriot basilicas of the Early Christian period. They are found in the Basilica of Campanopetra at Salamis, for example, and at the Karpasian church of Agios Philon, which is very close to Agia Trias. In the atrium of Agias Trias (Fig. 12) one can still find a small monolithic stone font of a type fairly common in Cyprus: consisting of a flared and roughly fluted columnar base supporting a broad, shallow bowl or phiale (Fig. 13).¹³ Scattered among the ruins are late Roman period mills for grinding wheat

and deep bowls probably used for crushing grapes for wine or olives for oil. Given the liturgical centrality of bread and wine for the liturgy, and the sacral function of oil for anointing, these are eloquent signifiers of the diurnal religious activities which took place here centuries ago when a small religious community may have been supported by local benefaction.



Image 12: The atrium of Agias Trias, taken from the southwest (photograph by the author).



Image 13: Phiale in situ in the atrium of Agias Trias (photograph by the author).



Image 14: The baptistery of Agia Trias, taken from the west (photograph by the author).

The existence of a substantial baptistery building and its processional baptismal font at Agias Trias points to the significance of the church in the region (Fig. 14). In most cases, construction of a baptistery of such scale and elaboration would have indicated the presence of a bishop. According to Tertullian (A. D. 140- c. 230) in his work “On Baptism” there were instances when deacons or presbyters, if appointed to do so by a bishop, could administer baptismal rites.¹⁴ There is a similar baptistery at Agios Philon, not far from Agias Trias and also on the Karpas peninsula, but the two baptisteries may not have functioned contemporaneously. If the two baptisteries did function at the same time, this may indicate either a relaxed policy on baptism on Cyprus in the 5th to 6th centuries or, as was sometimes the case in North African early Christian communities, that there were competing bishops or Christian sects who both baptized with similar ceremonies.¹⁵

The baptistery at Agias Trias consists of an atrium with four monolithic columns in the north where witnesses to the baptism would observe the ceremony (see Fig. 2). Baptism in this period was a theatrical event, with an audience for the rites. The audience would have included the sponsors or guarantors of the initiate’s character and sincerity, as well as those who had guided the candidate through their catechumenate and vouchsafed for his/her readiness to enter the faith. At the baptistery at Kourion, Cyprus, there is evidence of hook-like devices in front of the

‘stage’ recess in which the baptism would take place, so that the drawing back of curtains, revealing the sacred space, would have heightened both the drama and the solemnity of the event.



Image 15: The cross-shaped processional baptismal font at Agias Trias (photograph by the author).

Baptism during this era was most often by full immersion.¹⁶ The baptismal pool itself was a cross-shaped processional type (Fig. 15), whereby celebrants began the ceremony in a western room sometimes called an apodyterion (changing room; the term is derived from Roman bath houses) where they would undress and prepare for the rites by renouncing the devil and evil. They would then enter the central room with the baptismal font and descend, one by one, down the 3 steps into the pool. They would then be fully immersed by the priest 3 times (the number of steps and immersions both symbolic of the Trinity), and ascend the opposite steps and emerge into the eastern room, towards the rising sun. In this room, called the chrismarion, they would be given white vestments and be anointed with chrism (sanctified oil) and perhaps receive the laying on of hands, which would complete the rituals of the entry into the Christian religion.¹⁷ This eastern room has an apse: this may be where the bishop stood for the anointing ceremony.

Other such cross-shaped processional baptismal pools can be found elsewhere on Cyprus, including the aforementioned basilica of Agios Philon and the basilica of Epiphanius at Salamis (Constantia). In some,

such as those at Kourion and St. Epiphanius at Salamis, the baptismal water was heated by a furnace to make the celebrants and the presiding bishop more comfortable. At both Kourion and Agios Philon there is evidence of later alterations of the cruciform font whereby arms of the cross were blocked off in order to facilitate infant baptism, which became increasingly the norm in later centuries.¹⁸

The cross-shape of these baptismal fonts was highly symbolic. The four arms, filled with water, paralleled the promise of salvation in the Four Rivers of Paradise. In some North African cruciform fonts mosaic decorations of flowing streams, fish, plants, and birds make the paradisiacal symbolism even more explicit. They alluded directly to the Garden of Paradise which the baptized could hope to attain upon becoming Christian.¹⁹ At times, pipes and continuous drains allowed for water to literally flow through the font, creating an impression of a natural stream or river and a “living” water paralleling the River Jordan in which Christ was baptized by John. But the cruciform shape also alluded to Christ’s death on the cross and, eventually, his resurrection. So the descent into the font itself was also a descent into a watery tomb, and a symbolic death (of the former, sinful self), and one’s re-emergence from the font indicated the promise of resurrection and a new, eternal life free of sin, which is also why the celebrants move from west to east, towards the rising sun.²⁰ The time of baptism was also significant. Although in theory baptism could take place at any day of the year, there were favorite times for the rites, such as Easter.

Each of the aforementioned elements at Agias Trias, either architectural or decorative, are in a substantial degree of peril. While the case of northern Cyprus is fairly well known, it bears reviewing how the political and economic realities of the region impinge upon work in architectural conservation. After the British gave up Cyprus in 1960 and the independent Republic of Cyprus was born, the new country was unable to control the forces of ethnic division and the meddling of foreign powers. Inter-communal strife between the Greek Cypriot majority and Turkish Cypriot minority on the island led ultimately to an intervention of Turkish troops in 1974. This military action partitioned the island into a Turkish sector in the north, comprised of about a third of the island’s total area, while the Greek Cypriots were forced to the southern two-thirds of the island. This southern half retained the political identity and diplomatic legitimacy of the Republic of Cyprus while the attempted establishment

of a Turkish national sector was never sanctioned by the international community. Thus northern Cyprus has remained under international embargo and has been culturally and socially isolated for the past 34 years.

This political dilemma has had a significant impact on the historical architecture of the northern region of Cyprus. Firstly, the economic embargo has meant that very few funds can be allocated to the sustaining of the uncommonly rich historical heritage of the area. Secondly, the embargo has kept professionals and scholars from returning, thus increasing its cultural isolation. Agias Trias is just one of scores of important historical buildings in northern Cyprus in jeopardy because of lack of proper maintenance and exposure to environmental risks, erosion, and threats of seismic damage, and vandalism.²¹ Agias Trias's unique status and the extremely fragile nature of its distinctive mosaic decorations make it an exceptionally important structure to consolidate and conserve.

Examples of appropriate intervention exist elsewhere on Cyprus. For example, the basilica at Soli, also known for its extensive and unique mosaic flooring, has been roofed over to protect it from rain and solar damage. At Paphos in the Republic of Cyprus, the Roman mosaics have been protected from tourist foot traffic by a well-thought out system of elevated walkways which lead visitors throughout the site and offer convenient platforms for viewing the works in situ. There, too, the most important works have been roofed over. Such a combination of prophylactic measures would help preserve Agias Trias and its mosaics from further depredation. While the bucolic scene which currently welcomes the visitor may be lost, attention to the aesthetics of design so that the protective elements might fit less obtrusively into the immediate environment, would avoid at least the worst case of Soli's roofing which is decidedly industrial in appearance. Since Agias Trias is a fairly small site, two or three discrete, low, wooden viewing platforms would suffice to provide ample opportunities for visitors and these could, moreover, be stations for educational labeling, diagrams, and art historical information.

Before such plans can be made, however, there are immediate concerns for the site. Invasive plants have rooted in many places and the tesserae of the mosaics are loosening in many places. The luster is already off of these tesserae through centuries of weathering, but the actual physical loss of more of them would be a great detriment to art history. A

thorough and careful cleaning of the site and resetting of the mosaic fragments, along with a tarp and earthen seasonal covering for the winter months might help slow down the damage.

Endnotes

¹ The Greek place names are given after the Turkish names. A few Greek Cypriots remain in this area, having stayed on after the Turkish intervention of 1974 which partitioned the island of Cyprus into two parts: a Turkish northern part and a Greek southern part.

² A catechumena is the section of the church reserved for the catechumen, people who are considering becoming Christians but who as yet are unbaptized. They could hear the liturgies and sermons but did not fully participate with the congregation in the main body (the nave) of the church. A survey of the basilica in early Christian architecture is the classic text by A. Orlandos, *Paleochristian Basilicas*, 3 vols. (Athens, 1952). [Greek title: *Hē xylostegos palaiochristianikē basilikē tēs Mesogeiakēs lekanēs*].

³ The site was first excavated by A. Papageorghiou with several reports published in the *Annual Report of the Director of the Department of Antiquities, Cyprus*, between 1963 and 1973. For these and other references see p. 89 in Demetrios Michaelides, "Mosaic Pavements from Early Christian Cult Buildings in Cyprus," in *Mosaic Floors in Cyprus* eds. W. A. Daszewski and D. Michaelides, (Ravenna: Mario Lapucci, 1988): pp. 80-153

⁴ For Kourion, see A. H. S. Megaw et. al., *Kourion: Excavations in the Episcopal Precinct*, Dumbarton Oaks Research Library and Collection, (Harvard University Press, 2007). For Paphos, see A. H. S. Megaw, "Reflections on Byzantine Paphos," in *Kathegetria: Essays Presented to Joan Hussey on her 80th Birthday*, ed. J. Chrysostomides (Athens, 1975): pp. 135-150. For Soli, see J. des Gagniers, "Excavations at Soloi," in *The Archaeology of Cyprus*, ed. N. Robertson (New Jersey, 1975): pp. 211-232; and Tran Tam Tinh, "La Basilique," in *Soloi, Dix Campagnes des Fouilles (1964-1974)*, (Recherches archéologique de l'Université Laval, 1985). For Salamis, see G. E. Jeffrey, "The Basilica of Constantia," *The Antiquaries Journal* 8 (1928): 48-56; and C. Delvoye, "La place des grandes basiliques de Salamine de Chypre dans l'architecture paleochrétienne", in *Salamine de Chypre. Histoire et Archeologie. Colloques Internationaux du Centre National de la Recherche Scientifique* no. 578, Paris, 1980, pp. 313-327. For

the Basilica of Campanopetra see G. Roux, *Salamine de Chypre XV: La Basilique de la Campanopetra*, (Paris, 1998).

⁵ For Agios Philos, see A.H.S. Megaw and J. du Plat Taylor, "Excavations at Agios Philon," in *Reports of the Department of Antiquities of Cyprus*, (Nicosia, 1981). For the Panagia Kanakaria see A.H.S. Megaw and E.J.W. Hawkins, *The Church of the Panagia Kanakaria at Lythrankomi in Cyprus*, (Washington, D.C., Dumbarton Oaks Center for Byzantine Studies, 1977).

⁶ The destruction and later reconstruction of these basilicas is dealt with in A. H. S. Megaw, "Three Vaulted Basilicas in Cyprus," *Journal of Hellenic Studies* 66 (1946): 48-56. See some counter proposals to Megaw in S. Curcic, "Byzantine Architecture on Cyprus: An Introduction to the Problem of the Genesis of a Regional Style," in *Medieval Cyprus: Studies in Art, Architecture, and History in Memory of Doula Mouriki*, eds. Nancy Patterson Sevcenko and Christopher Moss (Princeton, 1999): pp. 71-80.

⁷ For a detailed discussion of screens and screening in later Byzantine churches see Sharon Gerstel, "An Alternative View of the Late Byzantine Sanctuary Screen," in *Thresholds of the Sacred*, ed. Sharon Gerstel (Dumbarton Oaks and Harvard University Press, 2006): pp.135-157.

⁸ See A. Papageorghiou, "Foreign Influences on the Early Christian Architecture of Cyprus," in *Acts of the International Archaeological Symposium 'Cyprus Between Occident and Orient'*, p. 493; A.H.S. Megaw believed that, given the small size of the church, an elevated ambo was unnecessary and that the solea functioned essentially as an ambo as well, providing merely a segregated central space in the nave for the priest. A.H.S. Megaw "Byzantine Architecture on Cyprus: Metropolitan or Provincial?" *Dumbarton Oaks Papers* 28 (1974): 67.

⁹ For a discussion of the ways that the spaces of early Byzantine churches were divided see Urs Peschlow, "Dividing Interior Space in Early Byzantine Churches: The Barriers between the Nave and Aisles," in *Thresholds of the Sacred*, ed. Sharon Gerstel (Dumbarton Oaks & Harvard University Press, 2006): pp. 53-71.

¹⁰ The style of the mosaics is similar to the mosaics of the Basilica of Chrysopolitissa in Paphos, Cyprus. See Michaelides, pp. 100-103. For similarities in Antioch mosaics see *Antioch Mosaics*, ed. Fatih Cimok, (Istanbul, 2000); specifically the geometric mosaics from the 'House of the Evil Eye' on pp. 38-39, the geometric borders from houses in Antakya on pp.

42 and 46-47, as well as the geometric border from the ‘House of the Buffet Supper’ in Antakya on p. 119.

¹¹ Michaelides notes that: “This motif which was used widely in the pagan world, became, during the Christian period, a symbol of pilgrimage, not only in this world but also from this world to the next.” He notes other examples of sandals in mosaic in the Churches of Mt. Zion and Via Dolorosa in Jerusalem and the basilica in Beersheba. Michaelides p. 100-102. The Beersheba sandals are illustrated in M. Avi-Yonah, “Mosaic Pavements in Palestine,” *Quarterly of the Department of Antiquities of Palestine* vol. 3, no. 2, plate XIV, fig. 1.

¹² See K. M. D. Dunbabin, *The Mosaics of Roman North Africa*, (Oxford, 1978), 164.

¹³ A similar font can be found in the Medieval Museum in Limissol and another more finely carved example in marble in the old apse at St. Barnabas church near Famagusta.

¹⁴ R. M. Jensen, “Baptismal Rites and Architecture,” chapter 5 in *A People’s History of Christianity: Late Latin Christianity*, vol. 2, (Minneapolis, 2005), pp. 123-124.

¹⁵ Jensen, “Baptismal Rites and Architecture,” 124-128.

¹⁶ Accounts of the theory, rites, and symbolism of baptism can be found in the writings of St. Cyril of Jerusalem (d. 386 A.D.). An excellent overview is given in the “Baptism” entry in vol. 1 of *The New Schaff-Herzog Encyclopedia of Religious Knowledge*, Samuel Macauley Jackson (Ed.) (Grand Rapids, Michigan: Baker Book House, 1960), pp. 435-454. The useful entry for “Baptistry” is found on pp. 454-455. See also Jensen, “Baptismal Rites and Architecture,” 117-144.

¹⁷ See Megaw, *Kourion*, p. 109-100. See also Kenneth Conant’s discussion of the Church of the Holy Sepulcher and its baptistry in K. J. Conant, “The Original Buildings at the Holy Sepulcher in Jerusalem,” *Speculum* 31, n. 1 (1956) 1-48.

¹⁸ Jensen, “Baptismal Rites and Architecture,” 130-135.

¹⁹ *Ibid.*, 139.

²⁰ These funerary elements are discussed at length in an article by N. Temple, “Baptism and Sacrifice: Cosmogony as Private Ontology,” *arg* [*Architectural Research Quarterly*] vol. 8, no. 1 (2005) 47-60.

²¹ A recent exception to the isolation was made in 2007 when the historical architecture of the medieval city of Famagusta was placed on the World Monument Fund's 100 Most Endangered Sites listing.