

FOR REFERENCE

NOT TO BE TAKEN FROM THIS ROOM

SEVENTEENTH CENTURY OTTOMAN ARCHITECTURE
AS INFLUENCED BY POLITICAL,
SOCIAL AND ECONOMICAL MOVEMENTS

BY

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NOTE ON SPELLING

Technical terms and proper names are spelt in this volume according to modern Turkish spelling.

FOREWORD AND ACKNOWLEDGEMENTS

The works of art created by Man thanks to the accumulation, through the ages, of experiences of all sorts, can realistically be appreciated only in the light of his living conditions, customs and traditions. Whether a given object is considered a work of art or not, the inescapable fact is, that even the most insignificant thing reflects the culture and the socio-economic conditions in which it has gained shape. This is my argument. Though it be out of the beaten track, I intend to analyze the work of the artist, as spokesman of society, within the framework of a given time and space and the possibilities and facilities within his reach.

Although I have had to limit myself to the architecture of the Seventeenth Century, I have realized that, visualization of the political and socio-economical conditions of a particular segment in the history of architecture would fall short of the mark, as one had to familiarize oneself with the other arts of the period as well. Prof Nurhan Atasoy pertinently points out that we are wont to dwell on the major media of artistic expression in examining a school of art, whereas one should do well to divert one's attention to the minor ones as well, since these may have in rich materials in store and would likely assist us in our unravelling the mystery we are after. However, in my case time lacked for such a scheme. For, every subject is a field of research on its own, and calls for lengthy considerations.

On the other hand, I have come to realize that in the delineated portion of my sphere of research, there was, to my dismay, a total lack of studies from which I could possibly benefit. So that I had no choice but to study the books which gave me a general outlook and a wide perspective on the artist and his work, like Herbert Read's "The Meaning of Art". Z. Noyir's valuable and profound study of "the Sultan Ahmet Complex and Its Aftermath" has always been within my reach. All these books have been guides to me in my quest for a method which would lead me through the labyrinthine paths of criticism. How should one's approach be in tackling the aesthetic problems one is faced with in art and more particularly in architecture? What particular elements need to be stressed in elucidating the mystery awaiting disclosure were the questions amongst others which found answers in this study. My next step has been to pinpoint the works of architecture of the period in question. I drew up a list containing succinct knowledge on important issues, since I had to leave aside details lest my attention be diverted, hindering the overall view. The fact that a considerable portion of the Complex happens to be within the municipal boundaries of Istanbul has been a great advantage, since close visual observation of different complexes made apparent the slight variations despite the common traits exposed to the view of the distant gazer. My next move has been devious in that I had to go over the many faceted aspects of the Seventeenth Century Ottoman Empire which has been time consuming since the rich bibliography was rather poor in relevant information. I must mention,

by the way, that it has not been my intention to make a thorough breakdown of the architectural works of this century, nor have I proposed to give a detailed description of the social history of the period. This would be futile anyway considering the already published works of specialists. On the other hand, the architectural monuments of the Seventeenth Century have already been examined in extenso. To give you an instance, suffice it to say, that there is a licence thesis and a rich bibliography on the tile work of the Blue Mosque. The reader will see that such available sources have been profitably made use of in arriving at conclusions. Epitomized accounts can be found at the appendix.

I am grateful to Professor Aptullah Kuran without whose valuable assistance and guidance at every step of my research, the present paper would not have come about. My thanks are due likewise to all who contributed to my post-graduate education. I feel particularly obliged to Prof. Oktay Aslanapa who was kind enough to allow me to work long hours in his office, to my true friend Ahmet Vefa Çobanoğlu who contributed to my work in sharing my enthusiasm for the culture and art of the Seventeenth Century Ottoman Civilization, to Ender Gürol who corrected my English, and, last but not least, to my friends Tülin Almas, Özgen Pekindağ, Gönül Uzelli and Akın Pala. I must mention also the kind assistance which was not spared by all the concerned of the Architectural Institutes in İstanbul.

ABSTRACT

My thesis rests on the idea that the social, the political and the cultural events, in other words, the spiritual values and the moral judgements in a given community and age are reflected on the works of art of the period. Man, and more especially the artist who is the spokesman of the community, reacts to the stimuli of the outer world with its genius, creating thus works of art. This is more so in such arts as sculpture and painting which do not entail considerable financial difficulties. The situation becomes more difficult in the case of architecture, since constructions are materialized invariably following receipt of orders from customers. Architecture's main objective is utility, and aesthetic concerns come only after, once the functional and the technical problems have been resolved. So far, there has been no structure appraised strictly for its beauty. Only works meeting Man's requirement best are appreciated; if they are in harmony with the aesthetic conceptions of the age, so much the better.

I have tried to illustrate this point by having recourse to the XVIIth Century Ottoman artistic creations. As it will also be seen in the period in question, transition periods are the most interesting time segments for analysis as they give remarkable cues for a better insight to the anatomy of a given society.

Seventeenth century is a period in which the centralized power which had been built up in the course of the

preceding centuries, ever since the foundation of the Ottoman Empire is shaken. There are no new conquests, but the time is ripe for rebellions and revolts which give no respite; Sultans and Grand Viziers come to power only to be dethroned and removed from office the very next day, and the public disoriented is given to commerce with West. The intelligentsia has not many alternatives to offer to the State administrators who seem to be at a loss. All these find themselves reflected on the architecture of the period endowed with dynamism, far from being balanced which is the sign of stable equilibrium.

The preceding period was the period in which Mimar Sinan, making the most of the facilities available had created his masterpieces in the brightest age of the Ottoman history and had earned a worldwide fame. The majority of the XVIIth century architects were unfortunate in that they had been preceded by such a genius. Some had known him personally and some had worked under his guidance and been closely acquainted with his concepts. It was naturally difficult to free themselves from his influence in search for originality, of the lack of which they were going to be accused. Mimar Sinan's works traced a line of evolution; each one of his creations introducing a novelty in the art of architecture, as detailed analyses have elucidated in the course of centuries. It was XVIIth century architecture's ineluctable fate to be accused of being a facsimile of this great man's genius. This was the reason of its relegation.

Living conditions had changed, and in parallel with these new instinctual tendencies had emerged in arts, even

though imperceptible at the outset. The sober and poised architecture of the classical period did no longer appeal to the XVIIIth Century Man. Pointed minarets and high domes, decorations, architectural forms, all, reflect the revolts, the disappointments, the turmoils and the apprehensions of the community. One need no seek the origin of such changes in foreign influences. The Baroque Style had evolved, in the XVIIIth Century Europe, in the wake of the Renaissance following the marriage of ideal beauty and harmony with the technological advances in the periods of war dominated by religious conflicts. The result was the eruption of an artistic style full of dynamism, based on sharp contrasts, hidden beneath plaited forms, aiming at bewildering the onlooker and praising itself of being accessible but with difficulty. The situation was no different in the Ottoman Empire. Though there were no religious conflicts and advances in technology, there were other factors which were to bring about similar results. XVIIIth Century Ottoman arts bear the typical characteristics of Baroque Style. If the statesmen in the XVIIIth Century had not turned to the West to seek remedy for their political ills, the spontaneous evolution of the Ottoman architecture would have produced its own Baroque Style. Behind the illusory foreign influences in the decorative arts, traditional architectural forms survived in the history of art and the Baroque style remained restricted to the metropolitan area in the Capital. On the assumption that the idea of eternal recurrence might well hold true also for arts, new tendencies arose, in the XVIIIth Century,

in reaction to foreign influences, which meant imitating the classical prototypes.

In their outlines, views presented by this century widely differ from those of the XVIth and XVIIth centuries in terms of artistic trends. However, a break-down per items of the changes which took place after the 2nd half of the XVIth century, to be more precise, after the construction of Sinan's masterpiece, Selimiye, until the 18th century shows that the XVIIth Century was a remarkable transition period which played its part quietly. Anyhow, artistic trends never evolve in sharp spikes, but follow a smooth curve. As a matter of fact, stirrings, imperceptible at the outset, begin to brew in time, then they undergo evolution after a gestation period, and attain maturity; but, we can detect these only through retrospective impartial looks. Dynamism reflected on the façades of the building and intensive tile decorations are but moderate specimens of the excessive ornamentation of the Baroque period; Evliya Çelebi described the mansions of the period in the following terms: "They have running water facilities, fountains of water with a jet in the middle" which explains that the world famous Turkish horticulture was not a spontaneous growth but had its antecedent before the advent of the "Lale Devri" (Tulip Age).

ÖZET

Tezim, belli bir yer ve çağdaki sosyal, politik ve kültürel durumun, kısaca manevi değer ve yargıların çağdaş sanat eserlerine yansıdığı fikrine dayanmaktadır. İnsanlar, özellikle de toplumun sözcüsü durumunda olan sanatkarlar, dıştan aldıkları uyarılara, kendi kişiliklerini katarak, eserlerinde tepkilerini dile getirirler. Bu, resim, heykel gibi maddi olanaklar bakımından gerçekleştirilmesi kolay olan sanat eserlerinde daha belirgindir. Oysa, çok para gerektiren ve ancak müşteri siparişi ile gerçekleşebilen mimaride durum daha da çetindir; çünkü mimari büyük ölçüde yararlılığa dayanır. Fonksiyonel ve teknik problemler çözümlendikten sonra ancak estetik kaygısı başlar. Şimdiye kadar hiç bir yapının beğenisi estetik ile sınırlanmamıştır. Ancak insan ihtiyaçlarını en iyi karşılayan eserler, çağın estetik anlayışı ile uyum sağlayınca anlam kazanırlar. Bu görüşü XVII.yy Osmanlı eserlerine uygulamaya çalıştım; çünkü bu dönemde söz konusu olduğu gibi, geçiş dönemleri, her zaman, incelenmesi en ilginç olan ve toplum yapısını anlayabilmek için en uygun bulunan zaman dilimlerini oluştururlar.

XVII.yy Osmanlı İmparatorluğunun kuruluşundan bu yana, her geçen gün geliştirilen merkezi yönetim sisteminin sarsılmaya başladığı bir dönemdir. Yeni fetihler açısından belli bir durgunluk söz konusudur, ama, bu yüzyılın sürekli ayaklanma ve isyanları, padişahların, özellikle de sadrazamların rekor seviyesinde iktidara gelip uzaklaştırılmalarıyla güvenini

yitiren halkın, yaşamını sürdürebilmek için Batı ile ticari ilişkilere giriştiği yoğun bir hareket çağıdır. Devlet yöneticilerinin zamanla oluşan değişim karşısında dönemin aydınları tarafından sunulan tek tük seçenekten birinin benimsenmesini gerektiren bunalımlı bir çağdır. Mimarisi de yerleşmişliğin verebileceği statik ifade yerine dinamik bir karaktere sahiptir.

Bundan önceki dönem, Osmanlı tarihinin en parlak çağında, devrinin ona sağladığı kolaylıkları ve avantajları sonuna kadar kullanan Türk mimarisini bütün dünyaya tanıtan üstad Mimar Sinan'ın eserlerini yarattığı dönemdir. XVII.yy mimarlarının büyük bir bölümü bir yandan onun gibi bir dahi ile tanışma, hatta uzun süre onunla çalışarak sanat felsefesini yakından tanıma fırsatını elde ederken, öte yandan böylesine üstün bir sanatçının hemen ardından faaliyet göstererek eserlerinin zamanımızda bile sürekli onunkilerle karşılaştırılması şanssızlığıyla karşılaşmışlardır. Gerçekten de, belli bir gelişim çizgisi gösteren, her aşamada ileri bir adım atan, bir yenilik getiren Mimar Sinan'ın eserleri, haklı olarak inceden inceye eleştirilirken, XVII.yy mimarisi, kopya gibi görülmüş, gözardı edilmiştir.

Bu dönemde hayat şartları değişime uğramış, imparatorluğun tüm sanat kollarında da buna paralel olarak, yavaş da olsa, içgüdüsel bir takım yeni eğilimler belirmeğe başlamıştır. Artık, klasik dönemin ağırbaşlı, durgun mimarisi XVII.yy insanına hitap edebilmekten uzaktır. Sivri kubbeler, ince minareler, süslemeler, mimari formlar devlet içindeki tepkileri, isyanları, düşkünlüklerini, korkuları ifade

edercesine sabırsız, dinamik, bir anlamda da dramatiktir. Bu kaçınılmaz bir sonuçtur. Bu değişikliklerin oluşması için de dış etkilere ihtiyaç yoktur. XVII.yy Avrupasında, Rönesans dolayısıyla, onunla eşanlamlı ideal güzellik ve uyuma tepki, din ağırlıklı savaş dönemleri ve teknolojik ilerlemelerin sağladığı imkanlarla birleşince Barok'u meydana getirmiştir. Ya da dinamik, zengin kıvrımlı, bol kontrastlı, insanı şaşırtmayı amaçlayan, kendi aslını doğrudan doğruya göstererek teslim olmayan bir sanat üslubunu doğurmuştur. Osmanlılar'da da durum aynıdır. Dini çelişkiler ve teknolojik yenilikler yoktur, ama aynı sonuca ulaştıran farklı etkiler mevcuttur. XVII.yy Osmanlı sanatı, kendine özgü Barok nitelik taşır. XVII.yy'da devlet adamları çaresizlik içinde politik hayal kırıklıklarını tamir için Batı'ya kesin bir dönüş yapmamış olsalardı, yavaş adımlarla da olsa Osmanlıya özgü mimari kendi Barok'unu olgunlaştırmış olurdu. Durum böyle olduğu halde insanı yanıltıcı, yabansı dış süsleme altında yine de geleneksel mimari yerini korumuş, Barok akımı da, çoğunlukla, bir başkent ekolü olarak sanat tarihi içindeki yerini almıştır. XIX.yy'da ise 'tarih tekerrürden ibarettir' sözünün sanat açısından da doğru olabileceğini ispat eder gibi geriye özlem duygularıyla yine bir şeye tepki olarak, bu sefer, yabancı kökenli mimariye tepkiyle klasik dönem eserlerinin benzerleri yapılmaya çalışılmıştır.

Genel çizgileriyle ele alındığında, bu yüzyıl ile XVI ve XVIII. yüzyıllar Osmanlı sanat akımlarının ortaya koydukları tablo oldukça değişik özellikleri beraberinde getirir görünümündedir. Ancak, XVI.yy'ın ikinci yarısından sonra ve

daha belirgin olmak gerekirse, Sinan'ın ustalık eseri Selimiye'den XVIII.yy'a kadar oluşagelen deęişimleri madde madde eleştirdiğimizde, XVII.yy'ın bu dönemler arasında çok uyumlu bir geçiş sağladığı görülür. Zaten hiç bir sanat akımı ani atılımlarla gelişmez. Aslında için için oluşmaya başlayan bir takım kıpırtılar zaman içinde belli bir olgunluęa ulaşırlar. Bizim onları farkedebilmemiz ve anlaşılmasını kolaylaştırmak üzere adlandırmamız ise sadece tarihin bize sağladığı geriye dönüp tarafsız gözlerle bakabilmemizden kaynaklanır. Cephelerdeki hareketlilik, yoğun çini süsleme Barok dönemde görülecek aşırı süslemeciliğin ılımlı öncü örnekleridir; Evliya Çelebi'nin bu dönem konaklarını anlatırken sözünü ettiği 'suları akar, şadırvanlı ve fıskiyeli bahçeler...' ise Lâle Devrinde dünyaca ünlü Türk bahçeciliğinin pek o kadar aniden ortaya çıkmadığını göstermektedir.

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I. INTRODUCTION

Architecture may not be the world's oldest profession, but its antiquity is incontestable. The presence of architects is documented as far back as the third millenium before Christ. The first graphic conventions of architectural practice make their appearance even earlier. The plan of a residential cluster in a wall painting of the seventh millenium B.C. at Çatalhöyük in Central Anatolia bears witness to this. We need no documentary evidence to ascertain the presence of architects as soon as human taste started to show refined tendencies.

Works of art are not born as isolated phenomena but are parts of the human creations reflecting his judgements, tastes and values, as well as the times in which they came into being. That is why a work of art has to be analyzed to its minutest details in order to trace step by step the evolution of styles formed under given climatic and economic conditions of the age and the place at which it was begotten.

Art expresses itself in the various familiar forms of painting, sculpture, music, literature and architecture. However, it is the architecture which forms its backbone. It has furthermore the merit of satisfying our utilitarian and aesthetic ends. Thus, not only does it house many of the divers activities of Man, but, at the same time, it is Man's medium for emotional expression. We know that all the variations in the people's feelings are reflected not only on the community's immediate needs, but on their aesthetic conceptions as well,

which, in their turn, find expression in architectural styles. Changes having far reaching consequences deeply affect the daily needs of the people, and determine, to a certain extent, their beauty concepts.

The interests and the toil of the primitives bear close resemblance to those of the civilized men. Both are in need of the basic elements required for the survival. Even the complex social structure of the twentieth century society has not left far back the primitives' ways of living. Both the primitive and the civilized are motivated by physical, emotional and intellectual interests. However, the physical needs rank foremost in this. Although the remaining two may be regarded not so essential, their coexistence cannot be denied in a well-balanced community life. Interests of Man are charged with emotional content. And architecture is one of the media of expression of his spiritual as well as intellectual and economic pursuits. The influence of religion on architecture, for instance, has been particularly strong throughout history. Intellect may erect a utilitarian building, but emotion will add to it beauty and attraction.

Our aim here is to make a brief survey of the 17th century Ottoman architecture in this light. The psychological and the sociological approach will be our primary concern. Most of the current literature in this field is concerned almost exclusively with either the structure, the development of styles, the decoration of buildings or with the rites and cults performed in them, and what is more, it is usually confined to one particular region or faith.

The fundamental question is the following: Why, and under what circumstances and to what ends have those places came into being? We shall see that a true architectural analysis will transfer a silent building into a meaningful mode of expression. Actually, the interpretation of a primitive work of art seems easier in that the primitives' life style and social structure are much simpler than their comparatively modern sophisticated counterparts. On the other hand the scarcity of written records limits our judgement. Their rock shelters with their incredible rich and beautiful wall paintings enable us to feel what our forefathers once felt.

In order to make the best of the benefits of architecture, we must separate it into its elements. Such an analysis will embrace fields of investigations which remain outside the scope of architecture itself. A psychological approach and a sociological outlook must form the basis of a true architectural analysis. The interpretation of the data will lead us to the core of the matter.

Christian Norbert-Schulz in his work entitled 'Intention in Architecture' states certain principles related to the subject. I would like to quote briefly from this study in order to be able to define them.

" Firstly it is often necessary to know how the work was carried out from the moment the commission was given, through the planning of the architect, to the finished realization. Secondly, it is important to possess a chronology of related monuments, where the work in question can be put in its proper place. Such a chronology should be something more than a mere

series of dates. So far the dates have been supplemented with the history of styles and the history of technics..."(1)

" Architectural research may, according to the theory, be divided into task-research, form research, and technical research. These three branches are independent. The problems within one branch influence the others, and they ought to be studied with the aid of frequent cross-references. Such integrated architectural research is so far hardly existing, both because of the lack of a theoretical foundation, and because existing research specializes on technical problems "(2)

" The goal of task research is to arrive at a basis for the definition of building programmes. In the past the building tasks were given as relatively fixed parts of the cultural tradition. Architectural history shows that the tasks were not defined in terms of physical control or physical functions alone, but had the character of total problems "(3)

" In present situation it is of the greatest importance to restore the symbol-milieu, and task research therefore has to concentrate upon the psychological, social and cultural problems connected with the organization of our environment... The investigation of the symbol-milieu should be correlated with the study of architectural form. It is very important, for instance, to render an account of the capacity of particular formal structures. The form-research, therefore should describe the 'effects' which result from the variation of space form, materials, dimensions, illumination etc "(4)

C. Norbert-Schulz dwells only on one imaginary monument. For efficient results he proposes small-scale models,

graphical representations etc. of which, we shall merely draw inspirations. The present work is based on his revelations, and yet since we are dealing not with a single one monument but with the works of art of a whole century. We had to omit some of his suggestions while introducing new remarks related to the topography of a large territory of an immense empire. On the other hand, we have adopted a different viewpoint, as an art historian, analyzing the socio-political, cultural and natural effects of the 17th century Ottoman era and trying to draw attention to their effects on architecture afterwards. An architect's approach would likely be the reverse to ours.

Another source which proved to be useful has been the work of an economist; Professor Sabri F. Ülgener⁽⁵⁾ is the author in question. S. Ülgener, as an economist, stresses the importance of the intellectual and conceptual aspects of a given community, along with its legal and technical features. He conceives the inner and the outer worlds in terms of forms and masses spread in segments on a vast background of psyche and soul. Therefore, whatever happens above can be explained only by what is lying beneath.⁽⁶⁾

Human mind sets out from the necessary (the functional) to the beautiful (the aesthetic). The beginning of decorative arts, the aesthetic sense arose only after the primitive man had provided for himself the bare necessities of life. Only then did he find himself the leisure which permitted him to indulge in things not strictly utilitarian. In other words he had to make a hut for himself before he was concerned with its pleasant appearance. The same approach is still prevalent

nowadays, even more so than in the past. The architect erects a building to meet the material requirement in the first place, the aesthetic concern comes only later and one is deluded taking the initial impressions at their face value and finding the works beautiful since the engineering features have been of utmost perfection, taking no need of the real beauty which remains either hidden or unrealized. The Ottoman art was successful in achieving to bring about a fusion between the aesthetic and the functional. Both in the civilian and the religious works of architecture we notice conspicuous changes which aim at serving the particular purposes of their respective users. The religious architecture is in search for perfection both in its outer appearance and in terms of planning, while the civilian architecture is an unspckled mirror of the public's life style. Each one of the elements of the houses is carefully arranged on the principle that there be no windows overlooking the street. Even the doors in the inner space design have been made to bar access to the sight of the family members as is pointed out in an article of Sedat H. Eldem.(?) Customs and traditions have been duly observed in adopting other architectural styles, like the Rhodus style, stressing the importance of the functional within the context of the aesthetic concerns.

II. THE INFLUENCES ON ARCHITECTURE

There are numerous factors playing a part in the birth of a work of architecture which is coexistent with Man. It goes without saying that there is no uniformity in works of art, since they represent the endless transformations taking place in the soul of Man, differing not only according to the individuality of the artist but also with the age. However the part of nature is of fundamental importance as we shall be presently examining. There is a common ground beneath all these multifarious factors however, it is the economic conditions.

A. THE INFLUENCES OF NATURE

Works of architecture made by Man are affected by nature; by which, we mean the influences of climate, topography and natural resources.

I. CLIMATE

It is well known that climate and topography affect not only architectural works but also the very physical features of people living in different parts of the world. Climate is a powerful contributive factor in giving the races their particular traits. The works created by these races reflect perforce their local and national characteristics.

The effect of climate upon the plans of buildings is quite pronounced. For instance, in warmer climates, they are more open and quite often include courtyards. Whereas in colder climates these are more compact and self-centred, trying to

keep away snow and wind.

The constituent elements are also influenced by climate. For example walls, as prominent structural elements, can be thicker or thinner according to the reigning climatic conditions. And windows are no exception to the rule, as in warmer climates they are rather small since large apertures let too much light in, generating excessive heat. Colder climates make it necessary to make the best of the available light. So that windows are constructed as large as possible. The development of various decorative elements in architecture cannot escape the effects of the climate. In favourable climates, carvings, for instance, are usually deep to catch maximum of light, creating thus delicate light and shade effects.

2. TOPOGRAPHY

If the country is small and the topography is rather uniform, there tends to be a similarity of character in her architecture. A mountainous region calls for a type of architectural approach different from the one which would suit best a level terrain. In other words, there is not a single part of the earth which is immune against the outward agents. This holds good for indoor designs and decorations as well. On the other hand, regardless of the national and local characteristics we cannot deny the importance played by the local dominant characteristics restricted to limited areas, which are the outcome of the way of living of the particular region. For instance in a thickly wooded area woodwork is likely to develop, whereas in a flat region hisbandry will have the upper hand.

The expansion over the three continents, i.e. Asia,

Europe and Africa, of the Ottoman Empire had had indelible effects on its architecture. Despite the centralized control in the Ottoman Empire, of all the artistic activities, we cannot fail to observe a good deal of variations in details, which is the material outcome of the vast expanse of space. Thanks to its extremely differentiated climatic and topographic conditions, it could lead a self-sufficient existence, in that there was no end to the variety of product it could produce, which even gave their names to the places from which they originated. For example, 'Marmara' island with its rich marble quarries and owes its name to the rich beds of white marbles.

3. MATERIAL

Climates and geological conditions have parts to play in the use of building elements, i.e. limestone, marble, clay etc. which are gifts of nature. As a matter of fact certain material have but local use and promote the development of indigenous architecture. Architecture largely depends on the physical substances through which aspirations are concretized. A sketch presents but an idea or an image and it is the material which make it possible to construct the edifice as conceived by the creative mind of the architect. One may think of two sorts of material, namely, material as direct product of nature like stone (limestone, marble, granite etc.) and wood, both structural and decorative, requiring no preliminary work before utilization and the one hand, and on the other hand material as product of Man's craft, like ceramics (brick, terra cotta, tile, glass etc.) and metal (iron, copper, lead etc.), forming the greater part of the constituent elements

and requiring Man's manipulation to find shape.

The choice of material follows next after selection of the site and the contemplated functions ahead. If the material chosen suits the character of the building, it being understood that all the other contributive factors have received due consideration, the result should be as expected. However, if a heavy and rugged stuff has been the matter of choice when a feeling of lightness and gracefulness is desired, the design will be lacking what is expected of it,

B. THE INFLUENCES OF MAN

I. SOCIAL CONDITIONS

Architecture-more than any other creative arts, because it is the most permanent and cumulative- reflects the social structure of the period in which it is developed. The interests of people dictate the type and appearance of its buildings. A social order develops gradually as the result of desires and disappointments. of wars and peace, of retrenchment and abundance. It may influence an entire architectural movement or the smallest detail of a building.

A general survey of social conditions and influences during the various historical periods shows interesting relationship between the way in which nations lived and the architecture they produced. The social structure of Greece before the Christian era had made possible the Golden Age of Athens. The religious interests and the culture of the Greeks are reflected in the beauty and simplicity of Acropolis. The Romans also built temples which were quite magnificent; the ornate palaces and baths which their emperors erected were

more typical of these luxury loving people. The Gothic period for instance, was one of the intense religious feeling. With a devout populace and a powerful clergy, it is not surprising that these years witnessed the erection of the cathedrals of France and England. In that way we can multiply the examples and we can observe the close relation between the social life and the resulting architecture.

2. ECONOMIC CONDITIONS

The social life of a nation and her architecture are closely linked with her economic conditions. The financial resources determine, to a large extent, the occupations and the standards of living in a given country and greatly effects the types of buildings and the material used in their construction. This is as far as the national economy goes. However, there is another kind of economy which has a great role to play in the design of the buildings. I refer here to the economy of space, movement and material. These are the main factors which determine the cost of an architectural project.

A study of the economic conditions of the past cultures reveals the relationships between prosperity or poverty and the art and architecture of the period. The politics also have their role to play. In a liberal minded community arts have greater chance of flourishing, while wealthy patrons are in a position to encourage artists, offering them opportunities to express themselves. To give an example; Under Justinianus (527-565 AD) Byzantine Empire and more particularly Constantinopolis had been the scene of hectic building activities, both in secular and religious terms. Renaissance is another case in point, during which civil and public

buildings were erected in rapid succession. Progressive governments encouraged the development of arts. Houses, churches, town halls were decorated with the brush of the artist and the chisel of the sculptor.

In the 16th century Ottoman Empire was also an active period. Public construction work abounds throughout the Empire. This is reflected as well on works which may not properly be called architectural. Yavuz Sultan Selim and Kanuni Sultan Süleyman are the main protagonists and patrons of arts. This is the result both of their (artistic) aesthetic feelings and of the rise of their nation to greater heights either in moral terms or economically. It is worth mentioning here that the construction of the Süleymaniye mosque, architect Sinan's masterpiece of his mature period was financed by the wealth which originated from the campaigns to Rhodes, Malta and Hungary.

III. OTTOMAN ARCHITECTS FROM THE DEATH OF SINAN UNTIL THE EIGHTEENTH CENTURY

We can easily understand the difficulties of architects in showing their capacities in the wake of Mimar Sinan who had left his indelible mark on the numerous architectural works which cover a whole century, of which the technical analysis is still being carried on. Just as the end of the 16th century marks the beginning of the "Period of Decline", the art of this period follows the same trend according to the majority of art historians who call it the "Second Classical Age", or the "Late Classical Age"

Sinan cultivated and developed his art as he evolved his own character which was open to research and explorations. There are no stereotypes in his work, as this betokens the multi-faceted aspects of his character reflected in his constructions. Sinan is in a continuous search for perfection. Among his rich range of masterpieces there are not two alike. During his long life (he seems to have attained his hundredth year of age) he was in the service of four different sultans gaining the confidence of everyone. Thanks to his imposing character, bright intelligence and genius fulfilling his duties and obligations with unprecedented diligence, the architects were not the only ones who remained under the influence of his designs and technical knowledge, also the amateur spectators (executive senior staff of the government and even the sultans themselves) saw their architectural concepts formulated

by his genius. One should not be surprised by the fact that his influence continued throughout the 17th century. As a matter of fact architects following in his path long remained inspired by his doctrine. It would take some time before they were to be released from the grip of his powerful impact. This taste which had become the common source of aesthetic enjoyment was to remain a very long time in the palate of the public. To challenge it required great courage. The excessive daylight left to infiltrate into the inner space, thanks to a plurality of windows opened around the drum on the walls of the Sultan Ahmet Mosque by the chief architect of Ahmet I, Sedefkar Mehmet Ağa, causes surprise even in the art historians today who have witnessed to an endless number of architectural styles. On the other hand this was no novelty at the time, since Mimar Sinan had had already recourse to this in his construction of the Edirnekapi Mihrimah Mosque.

After Sinan's death in 1588 there was a marked decrease in the construction work. With a few exceptions, we see no complexes of large conception erected any longer. Davut Ağa and Dalgıç Ahmet Çavuş succeeded to the position of chief architect left vacant by the death of Sinan and remained in office until the beginning of the 17th century. (1).

Davut Ağa becomes architect in 1588 but dies soon after yielding his office to Dalgıç Ahmet Çavuş in 1603. Just like in the case of most of the other representatives of the Islamic art, we know very little about them (2). The lives, the artistic concepts and the philosophical outlook of the artists in the West are, in general, well known, but the East

does not offer such a treat. Taking Byzantium as an instance let alone the fact that we are utterly ignorant of the identity of the architects and artists in general, we have almost nothing in hand regarding the general architectural activities of the period. We have in hand but a few literary works shedding some light on the artistic events of the period, the most representative of which is "De Aedificis" written in the 6th century by Procopius. Much as the author's aim is to give information about the architects of the period of Justinianus it lavishly praises the emperor who is the centre of everything and neglects the work of his architects towards whom it adopts a deprecatory attitude (3). The celebrated Anthemius of Tralles and Isidorus are the artists whose fame outlasted the period because of their links with Saint Sophia nevertheless they were scientists rather than architects. There is another work dating back from the 4th century. Here we come across to a list of features that a good architect is expected to possess. According to the account of its author the architectural education is divided into two sections, the first entailing the study of mathematics, geometry, physics, i.e. the theoretical courses, including drawing, metallurgy and carpentry while the second involving practical applications of these. A person who has received this education cannot choose but making progress in his professional line since otherwise he must rest content with modest clerical works (4). This simple and explicit treatment of the events is indicative of the value attached to the architect and his art. The architect shall either master all his profession and perform it

with diligence making progress in his line, or, even though he may have had such an education, he shall remain but an apprentice throughout his life.

The Ottoman educational scheme follows the same principles. This scheme is not restricted to architecture or other artistic training, but cover in its scope a whole gamut of branches. Indeed, the entire mechanism of state operated in this fashion. For instance the objective of the recruiting system of young lads was to provide the best education, giving them all the necessary knowledge and enabling them to become impartial servantes of one single ideal. In other words it meant to train the ideal administrator. Thus within the context of the state's administrative mechanism, one should be able to attain what is best in the essence of every function. This basic policy finds itself reflected in the smallest unit of society. Even the sultan who is held highest in rank is not absolutely free. All the servicemen in the service of the state are such workers whose obligations are oriented forwards upholding the common cause, the interest of the state. A strict dicipline is exercised at the Palace's School wherein the pupils are trained to do their best and make optimum use of their skills.

The seriousness observed in all the administrative systems of the Ottoman Empire held its sway also in the Harem. The Sultan's concubines were not only beautiful and healthy but were also given a special training. In addition to the religious education and literature they received musical training, and learned among others tailoring, and embroidering (5). These women were trained like military and started as

novices and continued their education until they became fully-fledged graduates (6).

The artisans employed at lead factories who formed a differentiated segment of the population, were allowed to carry on their profession only after undergoing a successful trial in the presence of their masters (7). Those who were deemed to be incapable of mastery were not allowed to perform their professions.

However, architects were not of this group. They first achieved mastery in as many subjects as possible and specialized in one particular field by channelizing their skills and concentrating them on it and eventually becoming masters of their subjects. We may quote as an example from the 17th century architects. We learn from the treatise of Cafer Çelebi (8) that Mehmet Ağa was a person of many talents. His first field of interest was music which he was to abandon it for the mother of pearl work. The low reading desk (rahle) he made reflecting on it all his skills earned him many a courtly praise and award of ranks in addition to material satisfaction. Only after going through a sequence of professional activities could he end up becoming the Chief Architect. If, as pointed out by H. Gluck (9) the profession of the architect did not receive its due value how could one explain the master of mother of pearl's being appointed to such a high ranking office ?

Mimar Sinan must have had the greatest role to play in the promotion of architecture not only as an art but also as a profession. It is a well known fact that it was Mimar

Sinan himself who had inaugurated the Süleymaniye Mosque and opened it to prayer (10); this is an unprecedented event. We know very little about the architectural activities in the Empire during the period preceding his rise to the position of the Chief Architect of the Empire. Nevertheless we do know of the existence of the architects guild (hassa mimarları ocağı) which was well established and very active (11). The Chief Architect responsible of this association of which the headquarters were in the palace itself (12) was involved in addition to the construction work in the palace with all sorts of civil architectural activities which he surveyed (13). He was also in charge of the materialization of the production of construction materials conforming^{to} the standarts (14). Logically it does not stand to reason to allow a person who is endowed with architectural genius to also assume the responsibility of such a charge.

A characteristic of the 17th century architectural activities is their offspring, i.e. the rise of city architects (15). The villagers who had to flee their lands because of the Celali rebellions came to settle at the Marmara and Western Anatolia regions (16). These people needed architects for their housing requirement.

Following the abolition of the recruiting system, among the names of architects listed one comes across those of Christian architects. For example out of the 17 (hassa) architects appointed in 1582 campaign, 9 were non-muslims (17). Their proportion attain to 40%-43%, to decline towards the end of the century down to 5% (18).

Instability observed in this century in the State Policy can also be seen to a certain extent in the hassa ocağı. The function of the chief architect which was for life was to change for the first time during the reign of İbrahim I and in 1644 Kasım Ağa was removed from office to be replaced by Mustafa Ağa (19). Although Kasım Ağa was to return to his ancient post, the principle had been broken (20).

The salaries of architects like in the case of the artists in other branches decreased in the 17th century despite the fall in the value of "akçe" (21). Whereas in 1526 the chief architect received 46 akçe, he was paid 37 akçe in 1604 and 31 akçe in 1626.

The hassa mimarlar ocağı which neglected the administrative mechanism of the Empire was affected by the decline in the economy and the authority of the state. Among the people who insurrected against the state were also architects who had started to show restlessness as from 1587 (22). Architects like Mehmet Ağa (1606), Kasım Ağa (1622), and Mustafa Ağa whose work shall be examined in due course were no exceptions to the rule (23).

IV. MONUMENTS OF THE SEVENTEENTH CENTURY OTTOMAN ARCHITECTURE

If our objective is to study the architectural works of a long period, a century, there would be no end to the attitudes one would adopt in approaching them because of the multiplicity of the methods. Religious architecture, for example, can be classified either according to the monumental/small complexes (külliye) or to the metropolitan/provincial styles. Another classification would be according to the chronological order. However, since the aim is not a plain description, but a social analysis, a combination of these methods had to be used. That is to say, these works are classified according to the metropolitan/provincial styles in the first place, and as monumental works thereafter, their sites being different they were treated separately. The chronological order, on the other hand, is observed within each group.

A. ISTANBUL COMPLEXES

1. Monumental Complexes

In the seventeenth century, the works that can be put in this group are not many. However, they occupy an important place among the masterpieces of Istanbul. To begin with, there is the Sultan Ahmet Complex, tourists Mecca, which gives its name to the locality. Then there is Yeni Cami which is more modest. But its complex has become a part of the public life

thanks to its various functional buildings.

2,3

Sultan Ahmet (I) is the greatest complex after Sinan. It was built by the chief architect Sedefkâr Mehmet Ağa at the order of Sultan Ahmet I, at the place where stood once the Ayşe Sultan Palace erected on the ruins of the Byzantine Great Palace (2). It has the stile of traditional Ottoman complexes and is located on elevated site overlooking the palace and the sea. The construction was started in 9 November 1609 and completed after seven years in 1617 (3). Unfortunately the unity of the complex could not be preserved, as they have been scattered over a large area, around the hippodrome without any encircling wall. In time some of them were demolished and some were transformed into new structures and some became unrecognizable because of the new constructions next to them. The complex with its outer courtyard and hippodrome is surrounded with a wall with apertures. The inner courtyard, is quite high; to which a staircase leads. Thus, the mosque gains more dominant and higher position than the other buildings around it. This characteristic is also seen

21,

23,24

in other complexes of the Sultans. The medrese is on the northeastern side of the complex, adjacent to a türbe. The courtyard has another entrance here. There is a chain of stores looking on the hippodrome side, next to the türbe's wall. The primary school (sıbyan mekteşi) is contiguous to the eastern wall. Arasta is in the south; it is placed behind the southern (kible) wall of the mosque, at the lower part of the hill. For a long time, this place had been used as a mosaic museum wherein the majority of the pieces dated

20

from the Byzantine times. Only recently it has gained its original function.

The imaret which is at the west end of the hippodrome forms a part of the Academy of Commerce today. The tabhane and imaret, as it is understood from the ruins, are smaller both from those at Fatih and Süleymaniye (4). The hospital (darüşşifa) is also at the west end of hippodrome. But, today it is completely deteriorated, and its foundations are left under the Academy building. It is designed as a horse shoe plan and is in the form of a classical medrese.(5). This hospital, was planned to be one of the major health foundations of its age. The Sultan Ahmet hospital just like Süleymaniye and Fatih was first class health institutions of its time (6).

(2) It is interesting to note that although the complex has been conceived in large proportions and the dimensions of the mosque are far from being modest one single medrese appears to have sufficed.

The general site plan of the complex is far from being symmetrical, and geometrical. It looks to have been haphazardly dispersed at the first sight. As the majority of the masses, are directed towards the kible, and perpendiculars have been drawn to it, can be asserted that it has, basically, a notion of direction and form (7). The complex is divided into many functional groups such as religious buildings (mosque, tekke), educational buildings (medrese, sibyan mektebi, darülkurra) and buildings for health and social assistance (darüşşifa, imaret), shops and rooms to rent provided

income for the foundation (8). Here, we encounter a new complex notion. First, we must see whether Sedefkâr cared about symmetry in his designs or not. We know that the construction work started with great enthusiasm and resolution had had a long research phase. If the idea was to achieve symmetry, it is difficult to find an answer to the question of what could be done with the possibilities at hand. The actual plan shows that it was conceived differently. The real aim of the construction of the complex had been to create a nucleus for a city; to provide a focus point for a new organization. However a complex construction can also be removed from such a conception in a very crowded city like Istanbul and in a densely populated area particularly. Here, the strategical aim has probably been to create social centres by similar service which would integrate with the people. Reason seems to be the characteristic observed throughout the plan. The primary school remains both at the same level and distant from the medrese and a calm atmosphere with suitable dimensions is created. It was convenient for artisans to design a small bath (hamam) next to the arasta. The hospital and the imaret also formed a unity for social aid centre. It is not considered necessary to construct a larger bath for the complex, since Sinan's Haseki Hürrem bath (Ayasofya) is used. The mosque, on the other hand, is located in the middle of these buildings with its spacious interior and dynamic outer form that suggest extroversion.

As Evliya Çelebi (9) and Cafer Çelebi (10) stated, the outer courtyard spread over with white sand and decorated

with various fruit trees shows nature's intrusion and seizure of the mosque. Therefore, the complex took its shape not only as a single unit but also with the integration of the natural environment and the people. This characteristic must have added more sympathetic and more humanistic effect to the complex.

3),3 The most important unit of the complex both from the architectural and decorative points of view is its mosque with its courtyard forming a rectangular space. These two sections; the mosque and the courtyard, have rectangular 4 shapes almost like a square. The arcaded courtyard which is on a higher level has three entrances with broad stairs leading to them. The entrance to the mosque is made possible 3 by side doors which have also broad stairs. Its interior measures 2700 m² is larger than the Şehzade mosque's but smaller than the Süleymaniye mosque's (II).

The plan, indicates that Sedefkâr Mehmet Ağa, like his master Davud Ağa, took Şehzade mosque as his starting point and designed a plan consisting of a central dome and four semi-domes surrounding it. And here, the two exedras of Şehzade mosque is increased to three. Only the semi-dome towards mihrab has two exedras. Except this semi-dome, the weight of the other domes being supported not by buttresses but by independent piers, the mosque is enlarged as a third step (I2).

4,16 The arcaded courtyard covers more space than the interior space of the mosque. It consists of 30 domes supported by 26 granite columns. The şadırvan decorated with 4,15

stylized flower reliefs and rumis is placed not as traditionally at the centre of the courtyard but slightly towards the south; at the portal of the mosque (I3). As they are connected on one side of their towers with the courtyard walls, the distance between the two minarets are longer than all the other minarets adjacent to the mass of the mosque (I4). This feature on the walls of the courtyard and minarets is peculiar to Sultan Ahmet Mosque. Another characteristic of the courtyard is that it is enriched with the arcade gallery lying along the side walls between the minaret and side entrances. And ablution taps are placed at the lower section of these galleries. Thus, both sides of the courtyard are made functional and the position of the additional two minarets is expedited.

5,26 One of the most beautiful works of the 17th century; Yeni Cami (I5) and its complex are located at the Eminönü square, at the start of the bridge and overlooks the entire area. It looks as an exception when compared with the Classical Ottoman Mosques looking monumental on the hills of Istanbul. The program of the complex consisted of the mosque, royal pavilion (hünkar kasrı), sebil, fountain, türbe, arasta/Egyptian Bazaar, darülkurra and primary school (sıbyan mektebi); but darülkurra and the primary school are no longer extant.

Yeni Cami has a peculiar fate, its completion took 69 years. In this long period, naturally, the design of the complex changed; the foundations of the mosque were elevated afterwards, therefore the decorations and the proportions of the mosque changed to appeal to the taste of the 17th century.

Since the construction works took a long time, the complex had had not one but three architects and two founders.

The complex was financed by Venetian born Safiye Sultan, mother of Sultan Mehmet III who acceded to the throne in 1595; this is a clear evidence of the women's authority henceforth in Ottoman history. The design of the complex was drawn by Davud Ağa, the chief-architect of his time. As it was close to the sea level, many problems arose for making solid foundations (16). Davud Ağa known as an experienced architect dealing with water architecture, consolidated the foundations which carried enormous weight of the building till today. His sudden death interrupted his supervision which lasted only a year. His plan for his work of monumental dimensions is similar to his master Sinan's plan of Şehzade mosque. The central plan, therefore, is used for the first time after 50 years.

Dalgıç Ahmet Çavuş is the architect who took over the task. He continued his master's work and raised the walls up to the height of the first floor windows. The construction work was again interrupted because of the death of Mehmet III in 1603 and his mother Safiye Sultan's transfer to the old palace. Safiye Sultan was not keen on continuing the construction, since she had lost her power and her regular income after her son's death. Therefore, at the end of the first part of the construction work the mosque underwent long period of neglect.

Ahmet I who succeeded to the throne had no interest in this plan, although he intended to have a monumental mosque

and a complex built in the third year of his reign. A reason for his neglect may have been his desire to have a building after his name. Another possibility may have been his reluctance to carry on this construction which exploited the people. It had come to be called 'zülmiye' (ordeal). Cafer Çelebi's dissertation brings evidence to support this hypothesis. The site of Rüstem Paşa palace was shown to Sultan Ahmet when the building of a new mosque was being contemplated. Although he had accepted that this place had all the qualities required for the construction of a great mosque, he had not espoused the idea as in such a densely inhabited area expropriation and construction work would disturb the people living there (17).

It was certain that his successor Sultan Mustafa I could not be able to do anything in such a short term of 3 months and 10 days. In the four-year reign of Osman II there is almost no architectural activity. In the reigns of Murat IV and Sultan Ibrahim civil architecture gained importance.

A second undertaking on the complex was again provided by a female Sultan; Hatice Turhan Sultan, mother of Mehmet IV. The construction was completed in a short period of 3 years by the state architect Mustafa Ağa who followed the original plan of Davud Ağa. The complex therefore, was an example to Sultan Ahmet Mosque and was effected by it.

The general location plan of the complex is quite irregular. There is not any possibility to find any geometrical and symmetrical relations. The interesting characteristic of

it is its benefiting of the present Byzantine, Vasilius ramparts. Its own buildings on the outer courtyard is formed includes all the complex units. There is no functional grouping. A glance at the proportions of the units in the complex -location- plan easily indicates the prominent one. According to that the outstanding section is arasta with its 88 stores. Besides, this area is also known as a trade centre (Emin-önü). Türbe, with its surrounding wall, is connected to this building which was almost the real aim of the complex.

Complex buildings are taken as single units (18) and the sense of isolation is tried to be compensated by the surrounding walls. Vasilius rampart, Egyptian bazaar which surrounds the complex from the south and the west with its 'L' shape, asymmetrical outer wall of türbe and the fountain together with the former outer courtyard door drew a border to the complex in the most natural way. Since it was the tradition ~~and at the same level with the sea~~, the mosque was placed on a high basement making a monument among other local buildings. This idea of monumentality is also emphasized with broad stairs which are added to the arcaded courtyard and the mosque. Three entrances from three sides are considered for both of them.

The dome system of Sultan Ahmet mosque is used here with in different proportions. The central dome is surrounded also by semi-domes from four sides. Arrangement of three parted exedra is considered only in east and west semi-domes. As it is customary, on the four empty corners four small domes take place.

29,42,43 The arcaded courtyard, supported by 20 columns,
43,44,45 together with its 25 domes has an octagonal şadirvan which
is highly decorated.

If we look at their location plans the three buildings have many common characteristics. But if we analyse them as three dimensional structures they show marked differences. It is the combination of the traditional geometrical patterns which makes the difference. Although the natures and the designs of the buildings may exactly be the same, the result is the birth of an original character, unique in its kind; as adaptation differences, relations with the environment, the dimensions and the proportions of the elements, the types of the building materials and the decoration styles (techniques) used in the creation of the required space combine to make up the whole.

The most distinguished characteristic here is the conveyance of the decorative elements dominant on the outer front of the Şehzade mosque into the interior of these two 17th century works. No tiles were used in the decoration of the interior of Şehzade; the simple and serene central space creates here a balance with the outer decorations. The monumental facades of Sultan Ahmet are bare, whereas the interior is decorated with various techniques. The same general features may also be observed at Yeni Cami which forms the third step (19).

Althoughⁱⁿ the said three mosques the four piers have the same function of supporting the dominant central dome and the semi-domes, their shapes and proportions differ in

I2

their effects. The hexagonal supporting elements in Şehzade change to become round in Sultan Ahmet and crosslike with excessive tile decoration in Yeni Cami. In Şehzade and Sultan Ahmet, piers, structurally more bulky, are fluted in order to reduce their massive appearance and other undesired effects. In Sultan Ahmet, huge columns of 5m diameter are all fluted except for their central part left to form flat friezes for inscriptions. Although their lower sections are plain marble, by ornamenting the upper side of the friezes with paintings, a harmony is created to suit the general atmosphere of the mosque. In Şehzade, on the other hand, more than half of the lower section of piers are left plain and the upper parts are fluted like in Sultan Ahmet but thinner and more convex. They have another objective in addition to their supportive and decorative purposes. In Şehzade mosque, muqarnas decorated small niches are carved on those sides of the piers which face the central space like contributing to its spaciousness. On the other hand, in Sultan Ahmet, fountains are designed to be on the north sides of its north piers. The müezzin's lodge leans against the pier in the northeast both in Şehzade and Yeni Cami. In Sultan Ahmet, it stands behind the southwest pier having been shifted a little forward like in Süleymaniye.

I2

Facades of the mosque have more marked contrasts. The introverted characteristic is to be seen no longer, for it has not survived from the mosques of the early period we generally call 'Bursa Mosques'. We observe that each work has gradually contributed to the opus magnum of the 17th

century. This is the reflection of the architectural plan over the outer design of the building and the extension of the careful interior design to the exterior; but endowing it an original character. The building is both functional and aesthetic. Another contribution to the Ottoman architectural art is the dynamism of the outer fronts which is felt as from the last quarter of the 16th century marking remarkable evolution till the 17th century. Its charm appeals to the human soul and with a smooth transition devoid of harsh contrasts, the relationship between the inner and the outer spaces attains a perfect harmony.

The claim that Sedefkâr, keeping in mind the principle of 'an apprentice must excell his master', had assimilated Sinan's technical knowledge, can find conclusive evidence in this creation. In Sultan Ahmet, the supporting system, first used in Şehzade juts out from the thickness of the walls. Therefore, it was possible to form side galleries of two tiers outside the wall between the floor and the covering system (20). Side entrances and fronts started to receive emphasis with Şehzade and increased with Sultan Ahmet and Yeni Cami.

Sultan Ahmet facade is unprecedented in its awe inspiring colossal structure. Symetrically designed, the east and the west long fronts present the most alluring elements of the work which are the side galleries resting on thin columns. These are intersected with two towering piers dividing the outer surface into three main sections. If we view the building horizontally, we see that both the covering

system and the main space consisting of quadrilateral fronts (the wall), are divided into three sections: namely, the lower section forming the wall, the gallery made of two tiers and a row of arches. The covering system, on the other hand, consists of layers formed by the imposing main dome, the semi-domes beneath it, and finally by the exedras.

3 On the side galleries there is in principle one type of arch span. However, the parts which confront the piers of the arches differ from the others. Arches of differing were seen previously in Süleymaniye and partly in Selimiye. Therefore we cannot say that Sedefkâr brought in a novelty. However, a most pertinent and effective application of this concept to the building, creating the desired atmosphere, justifies our conviction that this is not a mere repetition.

The covering system stresses the pyramidal appearance which is a novelty for this period, as may clearly be seen in the Sultan Ahmet mosque. The idea of keeping the total height of the covering system longer than the height of the lower section (21) enables the visitor to observe the successful application of the central plan of the mosque from outside. The burden of the central dome is supported by semi-domes in the first place and by small domes and arches, reaching down to the floor through counter buttresses.

27,30 In Yeni Cami, the division of the side fronts also depends on the buttresses that are projected from the wall. Here, as in Sultan Ahmet, a triple division system is used on horizontal and vertical lines. But as an addition, wooden eaves are placed upon the galleries. Here, three different

arch spans with their special arrangements give a stronger dynamic effect and a sense of prolongation than in the case of Sultan Ahmet. Placing the side entrances at the corners rather than in the middle, as in Şehzade, ensures the unity of this created atmosphere. This dynamic arch arrangement is also applied to the supporting system used in the eastern and western lodges of the mosque. Arches are arranged rhythmically, i.e. small arches alternate with big ones. Women's lodge which is on the mihrab axis is supported by thick and short polygonal piers.

In both of the buildings, the supporting systems follow the Sinan's technique who had first used it in Süleymaniye (22). Buttresses, starting from the floor, overruns the cornice level drawing a limit to the lower building, merges with the cover and gradually integrated with the corner towers and the domes (23). Whereas this order, as a plan, is used twice in Süleymaniye, we see it symmetrically repeated on all the four fronts of both Yeni Cami and Sultan Ahmet. But, since the weights and corner towers naturally differ in proportion, the covering systems assume an original appearance. The balance observed in every element, particularly in Süleymaniye, is distorted in every detail in Sultan Ahmet. To stress the vertical effect, the traditional proportion between the lower structure and the covering system is modified and the covering is raised. This feature in Yeni Cami is enhanced to attain the extremes to the extent the plan allowed it. In Sultan Ahmet, on the first step formed by the counter buttresses an octagonal counter weight covered with a small

3 segmented dome has been placed. There is nothing on the top
of the next two steps, this is followed by octagonal corner
towers. In Yeni Cami, as if to make the best of every possi-
27 a counter weight is placed on every step of the buttress.
As for the corner towers, for the first time, they are raised
quite high and their domes start from the border of the drum
of the main dome (24).

Sultan Ahmet and Yeni Cami seem to be the specimens
of a more settled architecture in all its elements than Şeh-
zade, a model of avant-garde. These two representative pieces
of the 17th century architecture are the last spokesmen of a
conception long worked upon. The dissociation between the
transitions and the connections in Şehzade, is no longer to
be seen in Sultan Ahmet and Yeni Cami. The elements are
designed in a harmonious way as to direct the eye of the vi-
sitor to the upper parts of the building. The structures
give no longer the impression of a mass consisting of geo-
metrical elements; they suggest the idea of an outer light
shell which is far from being static. Every possible detail
is worked to contribute to this image. Every single element
had had its place in the building. The side galleries and
particularly the plurality of windows in Sultan Ahmet give
an air of transparency to the building. Attention is drawn
behind the rhythmically arranged arches and to the space
beyond the galleries which gives an optical expression with
the light and shade play changing with the hours of the day.
Thus, a sense of depth can also be felt in the architecture.

On the other hand, the curves of the large semi-domes merge with each other to produce an effect of depth thanks to their protuberances. The oblique positions of the stone partitions separating the windows in the drums of the domes give a sense of hollowness but integrating with the general harmony.

The conspicuous jutting out of the two supporting buttresses, already mentioned contributed to the formation of the side galleries, softening at the same time the effect of the horizontal lines of the façade with their vertical weights. The symmetrically façade forming a main axis of its own also emphasizes this vertical effect. Another element supporting this effect is the arrangement of thin columns in rows. The lay out of the elements of the covering system has also a major role to play in this effect. Each of these elements on the same plane has been conceived to perpetuate this effect and direct the attention upwards without any hinderance. Furthermore, the objects overlooking the congregation giving the impression of being relatively free from gravitation, as they are designed at a higher plane, seem to ascend the heights without any impediment.

The characteristics mentioned above hold true for both buildings. But if we carefully analyse Yeni Cami, we seem to perceive the features of Sinan's three great masterpieces and the prominent features of Sultan Ahmet mosque combined to add up to the whole. This work seems to reflect the work of the architect as well as of the sculptor. The emphasis on dynamism is the most distinguished characteristic of the building which differentiates it from the others. The

stability resting on the monumental dimensions of Sultan Ahmet, does not exist in Yeni Cami.

The mosque courtyards which seem to carry on the tradition, appear to have entered a new phase. Addition of ablution fountains to the side fronts of Yeni Cami and Sultan Ahmet created a liveliness through their functional role but at the same time decreased the part played by the courtyard and şadırvan, thus leaving the traditional courtyard and its şadırvan as symbolic elements. Even now, the majority of the congregation use these ablution fountains on the side fronts. With the effective use of these side entrances the connection with the courtyard seems to have been broken. Yet, the monumental entrance successfully continues its task. In the 17th century works, the courtyard is considered as an important section, and is emphasized with plain, but impressive portals. If we compare the şadırvan of Sultan Ahmet with the one of Yeni Cami, the former is plainer, but the extent of its originality is difficult to account for. As Z. Nayır points out in an old engraving, it has a taller appearance (26). Its polygonal, low covering seen in many prints has been replaced with a small dome during a recent restoration work. The şadırvan in Yeni Cami is an independent sculptural work fastidiously designed in the middle of the courtyard.

Amongst the characteristic features of the 17th century minarets have a special place. Since the rise of Islam, minarets, with their rich designs and decorations had been contributing to the beauty of their surroundings. How-

ever, they proved to have assumed a plainer appearance during the Ottoman reign. In the beginning, the minarets were the place from where the congregation was called to prayer and a single balcony served this purpose. Mimar Sinan's aesthetic concern multiplied the number of balconies (27). On the other hand Sinan built two or four minarets in his great mosques but he preferred a single minaret with one balcony in his small works such as Sokollu Mehmet Paşa and Rüstem Paşa mosques. Sinan had had recourse to different solutions in all of his three monumental masterpieces and opened a new era in the 17th century Ottoman art. The Şehzade mosque's two minarets with twin balconies are placed on the side corners where the mosque and the courtyard meet and their fine ornaments add to the charm of the whole. As for Süleymaniye, the places of the minarets are of primary importance (28). The four minarets of this mosque overlooking the entire city, are placed on the four corners of the courtyard like in the Üç Şerefeli Mosque at Edirne. However, at Selimiye, Sinan's masterpiece, they stand on the four corners of the mosque. In the 17th century a new was made and six minarets were used in Sultan Ahmet. Four of them standing on the four corners of the mosque and the remaining two on the side corners of the courtyard where the main entrance is located. The total number of the minaret balconies is sixteen; the courtyard minarets have two balconies and those adjacent to the mosque have three. However this is sui generis, for it has not been imitated elsewhere. One of the possible reasons for this may be the fact that there has

not been any big complex of such dimensions after Sultan Ahmet. Since long and slender minarets would hardly suit small mosques, surrounding a mosque with six minarets would be unnatural.

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Except for this particular example, in the late 17th century, minarets tended to be more slender, and grew still thinner in the 18th century Baroque period. As a matter of fact this cannot be accepted as a 17th century feature. If we analyse the buildings in Istanbul in a chronological order we observe a gradual elongation, darting towards the sky. This is true even in the case of Hagia Sophia. Its minarets date back to three different early periods, but when our eyes travel from the old to the new we seem to perceive a growing marked elegance. This is also true for Sinan's works. For example, the higher the minarets of Süleymaniye get, more slender they become. However, the tendency toward slimness is felt even more markedly in Selimiye. Their heights overreach 70mt (30). With their emphasized form and decorations, Yeni Cami's triple-balconied two minarets slenderer than the ones in Sultan Ahmet, are placed at the corners of the front where the mosque and the courtyard meet (31). This is closely related with the effect desired to be achieved. On the other hand, we should also take into account the possibilities of technological development.

In the 17th century, the desire to give the impression of height and slimness caused a change in the proportions of the minaret bases. These proportions in Sultan Ahmet resembling the proportions in Sinan's works, are brought about

28 by the equality of the total height of the base of the footing with the length of the outer courtyard. In Yeni Cami we see this at its extreme points: only the base is heightened to the same level with the arcaded courtyard with a slight change. The footing section, on the other hand, reaches to the top of the walls forming the rectangular shape of the mosque. The main bodies of the minarets rise from this point upwards.

6 47,48 Sultan Ahmet and Yeni Cami are the most beautiful examples of elegant minarets. Beside the slenderness, the stalactites under the balcony gain more value as sculptural masterpieces. Particularly, the stalactites in Yeni Cami are worked in such a way that they themselves became like sculptural elements. A closer look reveals that their lower parts are flower shaped. Sultan Ahmet's stalactites, on the other hand, are slenderer than those of Yeni Cami (32).

Except for balustrates and stalactites, a plainness is observed in the minarets. In both works, the corners of the base are rounded. They are like little corner columns. In Sultan Ahmet, the relief motives are placed between the lines which emphasise the vertical effect of the main part (33). The most elegant of them, are stylized cypresses decorating the minarets with twin balconies (34).

17,18 (6) Another feature of the 17th century buildings is the royal pavilions. (hünkar kasırları). Sultan Ahmet mosque's royal pavilion being the first, the second example of these pavilions in the same century is located in the southeastern corner of Yeni Cami. These pavilions are the first examples of an important deviation. These hünkar-oriented extensions

are designed as independent civil architectural units which have rampart entrances. These features are to be seen later in Nuruosmaniye (1755), Laleli (1763), Fatih (1771) and Eyüp (1800) mosques. This huge unit extension to the main body of the mosque is treated with great care and is kept as a unique architectural issue in every century.

Royal pavilions are the outcome of the changes in social life. Not only these pavilions, but also the hünkar lodges are emphasized and became magnificent sights in this period. During the classical era, the mihrab niche, which is undeniably significant, and kibra wall are attractively decorated. With a different approach in the 17th century, the mosque is decorated with a detailed picturesque taste and its surroundings are covered with marble. In this way, the special position of the mihrab is emphasized once again, but the road once followed is channelled to the direction of the royal pavilion and the sultan's lodge. All the decorative techniques imaginable are made use of in both of these monumental works of the 17th century making its craftsmanship still more conspicuous.

It is clearly understood from the outer appearance, that they are built as independent structures. All the elements considered necessary in any civil work of architecture find their respective places here. They are made to serve the Sultan's pleasure, as interesting resorts.

The royal pavilion of Sultan Ahmet mosque, is important in that it is the first of its kind but a criticism in architectural terms would be out of place. For it had had

to undergo many restorations over the years. As far as it is known, it lost its timbered parts in a fire in the 18th century. A kiosk in the Empire style is built on its stone walls, in the 19th century. This kiosk also burned down during a restoration work in 1949 (35). The actual parts date from the restoration work in 1963. Part of this restoration work was based on the remaining traces on the stone face of the building, whereas a second part was inspired from the Yeni Cami royal pavilion kept partially intact in its original state.(36).

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In more monumental sizes, Yeni Cami royal pavilion is located in the southeastern part of the mosque. The distribution of the interior space is simple and beautiful. The outlines of the original plan form an 'L' shape on the east-west axis. The rooms with low ceilings on the first floor are reserved for servants, whereas the spacious upper floor is reserved for Valide Sultan (37).

A common feature of these kiosk plans is that hünkar rooms forming the main body, are located on elevated platforms to command the surrounding view (38). These original rooms in Sultan Ahmet overlook the Bosphorus and the Marmara sea. The rooms of Yeni Cami also have a view of the Bosphorus from the Golden Horn to Beylerbeyi. They have numerous windows (like all the seaside residences that were to be built along the Bosphorus) that convey nature to the finely designed interiors.

Hünkar lodge, is not a part of the mosque anymore but has become one of the hünkar rooms. Its part opening to

the mosque is almost hidden by finely built bronze lattices.

Opposite to Sultan Ahmet royal pavilion's open ramp, a closed ramp is built at Yeni Cami to provide a secret gate for Valide Sultan. This kasır leaning against the mosque, was initially built for Valide Turhan Sultan's control of the general construction work (39). This fact is proof enough that these extensions were planned to be independent units. This is quite evident as may be witnessed by the different textures in the buildings. In the construction of the mosque, stone and marble were used, while alternative use was made of stone and brick in royal pavilion. The same construction material was not used as the desire was to create two separate identities. A little further, another civil work of architecture namely Egyptian Bazaar (Mısır Çarşısı) is designed like the kasır. The choice of materials, like the selection of a site and a design, is an architectural problem. As a matter of fact, the main materials of construction in a given work are as important as the decorative elements; for example, a fine stone makes a gentle impression whereas a rough stone looks simpler but is of more abiding character. The use of brick, when compared to stone, is more informal, the rural atmosphere it creates makes a more intimate impression. Especially its colour contributes to this effect. Therefore, there is a close relationship between the desired expression to be given to the building and the materials used. Sultan Ahmet mosque's royal pavilion, was also built with brick and stone. However, we do not have precise details about its original state.

Assimilation of such a work of civil architecture with religious architectural technical point of view. It is also important for providing an example for secular works of which we have a limited number extant. But, I think, the social environment that leads to such a solution or the search for the source of this need and its consequences are more important. As it is well known, the hünkar lodge has opened its gates for service in the early periods of the Islamic era. Its position in architecture has changed as the time went by (40). These private kiosks, that we come across in the 17th century seem to be the result of the showy, luxurious life which developed inversely with the political and economical situation of the country. With a more courageous approach, we may say that the Sultans of that period were the absolute rulers and God's apostles on earth just like in the Byzantine empire. Therefore, a symbolically small palace with little or no function might have been built next to a place of worship which is known in every religion as God's residence. The symbolic values these royal kiosks may represent are open to discussion. These values also serve to the purpose of the Ottoman Empire's magnificent, almost theatrical approach to its people. This approach was institutionalized since Murat III.(41).

In this last section, we shall dwell on the Sultan Ahmet mosque since it happens to be the only complex of the Sultan of the period and we shall examine the sorts of relations existing between the social, the cultural and the political circles. What could have been the factors which

contributed to the actualization of a complex of gigantic proportions like Sultan Ahmet mosque which brought a new dynamism to the imposing silence ^{of the period after the construction} of Selimiye.

The generally adopted view is the evolution of arts and letters in proportion with the political power and material facilities. However, this is only partly true. The entire burden of artistic events cannot possibly be based merely on the economic conditions. The study of the issue from this viewpoint may even be harmful, since it can lead to bias. No one would deny the part played by money in this, but this holds true up to a certain extent, for the whole thing essentially rests on the period's weltanschauung and the various intellectual tendencies. At an age free from economic concerns, sudden flowering of artistic events engendering well-balanced and harmonious works is only too natural. Whereas, when intestinal strifes put restrictions on the state's economy making a choice among alternatives becomes necessary. In other words the money available has to be spent to well determined ends. As a matter of fact, this had been the rationale behind the evolution of Sultan Ahmet mosque. The years during which it was under construction were the years when the Ottomans had to waive certain of its rights, as the period saw the conclusion of the Austrian wars (42). The said Treaty may well have brought about a relief in the State's political tensions (43). The unrest and civil strife were the natural consequences.

The end of 1603, marked with turmoils, had brought along famine (44). Highwaymen who haunted the countryside

had caused the exodus of the public from villages into the towns and the capital which were relatively safer. Thus two third of the Anatolian population had fled their homelands (45). So much so that the deserters had to be compelled to return to their origins (46). There was no end to the conflicts between the state and the horde which refused to go back as described by Priest Gregor, Armenian author. This state of affairs was to continue until 1610 (47).

So, it was under these conditions that the construction of the complex of a vast scope had started. However, there were many positive aspects which were to contribute to the realization of this great project despite the untoward evolutions in the social and political fields. A cursory view of the chain of complexes shows that starting from Orhan Gazi, until Murat III, there was no interruption in the construction of complexes; at least one was erected during a sultan's reign (48). Construction of complexes had become a tradition. Sultan Ahmet I had devotional and artistic inclinations, so, it was quite natural for him to resume the perpetuation of this tradition. An additional contributive factor in this must have been the concern to create employment for the unemployed, which had become to make itself felt during the erection of Süleymaniye. Expenditures, until the completion of a complex became indirectly a source of income for the public and the artist. The circulation of money had revived the trades and created employment for many. The Süleymaniye complex happens to be one of the most important undertakings in this context. All the materials were to be carefully selected,

orders were to be placed from far off lands, like Egypt, Baalbek and Alexandria. This was to contribute also to the promotion of the State image in the world and added to the income derived from the campaigns to Egypt, Rhodes and Hungary. The commercial life of the Empire spread over three continents was to flourish thanks to these events (49).

One can easily witness here both a lateral and vertical expression of a phenomenon rather than a simple unilateral canalinity. Instead of trying to evaluate the creativity during a given period in monetary terms, one should do well to probe into the relations of the administrators of the state with the responsibilities their position entailed. All these activities are part of a strategy of the state for the perpetuation of the human race. The point in issue is not a simple and superficial one, i.e. to be merely the author of a great work, although this may be a powerful and abiding motive by itself.

2. SMALL COMPLEXES (Erected by Pashas and Viziers)

Monumental works reflect more than any other work the technical facilities of the period in which they are created, the major features of various arts, the aspirations and the ideals of the community, and the age's aesthetic and artistic conception. This is why they call for more careful scrutiny in an analysis. Works of modest scope, on the other hand, no matter how carefully they are designed, have no such ambitious prospects. And yet, if the question is to study a particular time segment within the context of a given social pattern, these are of paramount importance. For, these are the very works which meet the public's basic requirements, i.e. their main purpose is to serve the public. Therefore, their bearing on public life is uncontestable.

All in all there are 8 complexes constructed in Istanbul in the XVIIth century compared with the preceding century, one observes that the architectural activities have slackened even in this field just like in the field of monumental complexes. This also holds true in terms of dimensions and variety of elements. This may have been due to the brief periods of time during which the pashas and the Grand Viziers remained in office. The number of the Grand Viziers who came to power in the course of this century is 63 (I); the majority of these were either removed from office or executed. Among them there is one which could not keep his seat longer than

four hours (2). As a matter of fact, upon Merzifonlu Kara Mustafa Paşa's (the hero of the siege of Vienna) execution, his complex under construction at Divanyolu had to be completed by his son (3).

The Seventeenth century complexes carried on the tradition of the complexes initiated towards the end of the 16th century by Koca Sinan Paşa, Anber Ağa and Gazanfer Ağa complexes in which medreses were given priority. The main element in the traditional complex architecture, i.e. the mosque was left unincorporated in these works. One should not be surprised at this since Istanbul was full of mosques and there might have been no immediate need for additional ones. However, what is interesting here is the fact that 6 out of the said 8 complexes happen to be concentrated in the short distance between Divanyolu and Şehzadebaşı (4).

The complexes forming a fundamental aspect of the Ottoman urbanization, comprised at their inception all the basic features of a complex. The facilities they offered attracted a crowd of people to settle in the immediate vicinity. Their locations were named after them (5). These complexes came to be specialized in time on certain functions a good instance of this is Bursa. The market and the inn of the Orhan Gazi complex was the centre of the city's trade, where the number of inns erected right after were not to be neglected (6). The same philosophy may also be seen in Istanbul. Beside the Fatih Bedesteni, such hans as Mahmut Paşa (1462), and later on Elçi Hanı were erected which were to form the nucleus of a large thoroughfare (7). Despite the enlargement of the city and the increase in number of trading

centres, the district extending from Beyazıt to Eminönü has not lost much of its ancient splendour. The study of C. Güran on the inns of Istanbul indicate that there were exactly 102 inns built in the surroundings of the 'Covered Bazaar' (8). Even though it may not have been built on a hill the Yeni Cami complex was constructed at a site much to be praised.

One cannot help observing the main idea behind all these efforts: i.e., the ^{köprüsür undertaking the duty of being the educational} ~~promotion of education~~ within the context of a well-planned conception. ^{and according to a certain conception} In addition, these educational institutions were settled to a certain area, to create the cultural centre of the capital city, or even perhaps of the Empire. We can still see the continuation of this at Beyazıt where the university of Istanbul and plenty of libraries continue to carry their responsibilities as scientific centres. Only two complexes of the 17th century were erected far from the above mentioned centre, and although they are much the same with the others differ in some ways. The one (10) at Üsküdar (Çinili Complex), comprising a mosque was erected in the name of Kösem Sultan. Its special feature differing from its contemporaries is the mosque, even though of smaller scale (9). This mosque which is a compact edifice is surrounded by a last prayer hall in the form of a covered shed, made of wood on its three sides, which enhanced the value of the mosque's sides. Especially the side door opened on the west side serves as an entrance, facilitating the access of the congregation coming from the rear. The haphazard arrangement of the buildings of nearly all the works constructed after the mid-sixteenth century, in already overpopulated Istanbul can clearly be seen in this complex. It is designed in two

(10)

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different groups. The first group consisting of a mosque, a medrese, a sebil and a şadırvan is surrounded by a wall and form a compressed order. The second group consisting of a double bath and a primary school draw a parallel to the outer wall of the complex. So, in between there is a narrow street. In this work bearing local features in general, every individual building has been designed as an integer whole, without heeding a proportional design.

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(9) A second complex which is remote from its contemporary counterparts is the one built by Bayram Paşa in 1635. The Arcadius forum where it ^{was} is located was a densely populated area. Here also we see a separation in two groups. However this is more in terms of function. That is, on one side of the street were built the medrese and the primary school which have not come down to our day and on the other side were the türbe, the sebil and the tekke (10).

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The reason for the greater importance given to the construction of medrese in the 17th century must be clarified. It has no doubt close relations with the social living pattern, and, in an indirect way with the political situation. Historical and architectural data may concur to provide us with the following answer. The highway robberies had caused the rural population to emigrate to cities surrounding the capital where they felt themselves safer. This meant a loss hardly negligible in the income derived from agriculture. This may well have been a major reason of the crowding in the medreses.(II).

Along with the spread of the medreses the pressure of the ulemas on the state mechanism increased with the decrease of the authority of the state. The same thing holds true for the later period of the Byzantine Empire. The church which was under the protection of the state could provide the state with the support for which it felt need and was more successful in this than the state (13).

The medrese complexes of these times remained faithful to the general architectural outlook. The minor differences were of little importance. In general, around a courtyard surrounded by a portico, there are medrese ledges. One of the rooms facing the 'Kibla' was made large for the use of it both as a classroom and a mescid. One may observe here two categories. On the one hand, the classroom-mescid was designed within the general context of the complex as an independent unit, and on the other hand it was integrated with the whole. The instance of the Bayrampaşa medresesi may be seen as a transition in between. The classroom occupies the centre of the medrese cells forming a 'U' and has its own features (14).

We begin to see in this period the complex architecture's moving away from simplicity. With the exception of the Çinili complex, the other complexes are designed very fastidiously. A common feature is the placing of the fountains and the sebils on the corners of the complex walls opening to the streets. These present geometrical lacework made of iron.

According to İ.H. Tanışık, 75 fountains existed in İstanbul in the 17th century (15). In this case, it is possible to accept the fact that the fountains which appeared as independent structures in the 18th century and were referred to as carrying European influences, actually started to develop in the 17th century. The independent sebil-çeşme of Yeni Cami complex constructed in the latter years of the century is one of the leading examples of this change. Another feature displayed by the sebils is the relationship between türbe and sebil we start to observe in the late 16th century complexes such as the Çarşıkapı Sinan Paşa complex (16) the origin of which must descend to a much earlier date. The same idea appears in a different interpretation in the Byzantine mausoleum architecture. Inside most of the mausoleums, pigeons drinking water from a pot or deers assuaging their thirst from pools of water are depicted in frescoes or mosaics representing spirits drinking the water of life from heaven (refrigerium).

Although hexagonal or octagonal plans were applied most frequently in the Ottoman türbes, 12 and 16 sided polygons were given priority towards the end of the 16th century. In the 17th century, on the other hand, possibly due to the fact that various assortments of this plan type had been applied before (17), larger structures with square plans were started to be built.

In the türbes, as in the medreses, all possible variations of a particular plan scheme have been applied. In the medreses, the classroom and the cells which are the functional elements have been taken as the main components,

and by adjusting to the topographical conditions various plan schemes have been derived. Finally in the 17th century, the classroom has achieved individuality and was separated from its cells. The same can be said of the türbe architecture. At first, the polygonal plan applied by Sinan was continued to be used by his successors, converting later to the square plan after applying all possible combinations. This condition is a result of the exhaustion of the possible applications of this plan type and the impossibility of soothing the troubled human soul, as well as the reflection of a change in social life to architecture. Because the applied plan type is the one we have come across in the earlier periods, in Çinili kiosk for instance, and have later observed in the Revan, Baghdad and Sepetçiler kiosks. In other words, a plan type designed in accordance with the utilization of man was transferred to türbe architecture. The türbes of Kuyucu Murat Paşa and Ekmekçioğlu Ahmet Paşa have been entirely built on square plans. The türbe of Sultan Ahmet, the construction which was completed towards the year 1620, contains an iwan-like projection opposite the entrance door. An evolution of this plan type is seen in the türbe of Bayram Paşa which was extended with iwans on three sides excepting the entrance wall. These were designed in a much larger size than is required by their functions, regarding both their plan type and their size. Especially the türbe of Sultan Ahmet, when considered together with the classroom of the medrese standing across it, seems more suitable for living than the medrese with its spacious interior achieved

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by the great number of windows and its monumental entrance arcade. It is quite difficult to supply an explanation to this modification. However, if we accept the theory Z. Nanyir puts forward, they might have been planned as a kiosk that could be open to the visitors of the deceased (18). Furthermore, it is also possible that a deep mystical interpretation as life after death may have been present.

Another feature of these mausoleums pertaining to 17th century is their location. The türbes are introduced into everyday life rather than being isolated. The shops annexed to the façade of Kuyucu Murat Paşa complex with the aim of bringing income extend up to the türbe. The türbe projecting forward from the medrese to which it is attached is erected at the same level with the shops. Thus, the türbe attains a very efficient position on a well-illuminated street and a shopping center. Even the sebil which is a pious foundation is not on the main street, but was located on the other side of the türbe. We can observe the same phenomenon in Ekmekçioğlu Ahmet Paşa which was constructed at a later date. However, since it was erected on a street corner there is nothing to hinder the view of the türbe, therefore the türbe and the classroom were built in the same size and flanking each other. The bond between them is obtained through the three windows in between, and also to provide entrance, a doorway has been opened in the façade looking onto the street. Similarly, the türbe of Sultan Ahmet located at a street corner where it may attract the most attention, gives an image of any other building but a türbe with its

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monumental size and entrance façade.

At this point, in order to perceive the change we have to move on from the static to the changeable: In the classical period the türbes were located in the courtyard at the back of the mosque on the same axis with the central dome of the mosque. Although this plan-scheme was sometimes not applicable due to topographical conditions, this was the general trend. The türbe of the founder was on the mihrab axis and gave the impression that it was dominated by the dome, while those constructed at a later date were erected to the right or left of it. Süleymaniye, which best represents the 16th century, is a concrete example of what I have been trying to explain. In Süleymaniye, the türbe of Kanuni was located at the center of the back courtyard of the mosque on the axis of the central dome. The türbe of Hürrem Sultan which shares the same courtyard, was situated on its left on the parallel axis of the smaller domes at the corners. Thus, symmetry and balance which were particularly emphasized in the whole külliye were not spoiled by the addition of another structure. The same basic conception also dominates Sinan's (I) first great work Şehzade. However, the structures excluding the mosque and the contemporary türbe have been moved towards the façade facing the main street. The türbe of Bosnalı İbrahim Paşa (1603) was wholly attached to the wall of the courtyard. The türbe of Vizier Destari Mustafa Paşa (1616) on the other hand, was located in front of the entrance door of the courtyard. Another point which distinguishes

the türbe architecture of the two periods is that, when compared with the latter examples, those built during the Classical period were, inspite of their grandeur, rather modest in regard to the area they cover. The interior space was designed in a size appropriate to its function and all or a great part of it constitutes a single unit. In the succeeding century on the other hand, the spaces increased in size and become what we may call multi-unit

(12) In the latter half of the 17th century, starting with
(13) Köprülü complex and continuing with Merzifonlu Kara Mustafa Paşa complex, open türbes (hazire) came into usage. The conservative trend appearing under the name "Kadızedeliler olayı" asserting the necessity of the abolishment of structures such as tekkes and türbes which have appeared after the death of the Prophet, may have been the compulsion which possibly had an influence on this modification (19). The fact that the Kadızedelis staged a rebellion in İstanbul under the vizier Köprülü Mehmet Paşa, and that for the first time during this period the türbe of Köprülü Mehmet Paşa was designed in an open style, confirms the possibility of this relationship (20)

Considering the continuously evolving elements of the mosque and the modes of arrangement of complexes, the primary schools are the only units which have sustained the continuity of their characteristics excluding the mihrab niches. The primary schools had no connection with other activities although they were always a part of a complex. All characteristics mentioned in the valuable work of Ö. Aksoy on the subject of primary schools have, as in the 17th century,

lasted until the latter years of Ottoman architecture (21).

88,89 Finally, we should mention a contribution to the 17th century architecture we observe in the Köprülü complex built in 1660/61. For the first time we see the Köprülü library as a structure independent of a complex (22). It is a very simple, unadorned and a graceful structure, yet it forms the earliest example of a new building type. Those constructed afterwards follow the same trend as the Köprülü library and were built especially on the street, near cultural centres, and in gardens in order to prevent dust and noise (23)

B. ANATOLIAN COMPLEXES

Complexes built, out of overpopulated sites are designed mostly to serve more concrete needs of people, rather than religious purposes. Especially, during the 17th century because of the continuous wars of the Empire, these complexes were firstly designed as fortresses ready to serve the troops (I), and in time of peace were centres of trade and hospital sheds for the transient passangers and merchants. That is why, most of them, possess all their elements necessary for a living, such as a mosque, primary school (sibyan mektebi), medrese, bath etc. In this case, the proportions of the mosques were reduced, while, as we can easily observe just looking at their general site plans, the importance given to caravanserais and inns was accentuated. However, because of its religious meaning, the mosque is elevated in order to give it a dominant position among the other buildings of the complex (C).

This type of complexes which share the same interests with Seljuk caravanserais, possess characteristics peculiar to themselves gained individuality starting with Sinan. Especially the complexes of Lüleburgaz (c. 1568) and Payas Sokollu (1574) are the works in which the caravanserai was given a monumental characteristic. In these complexes designed by Mimar Sinan, where the caravanserais cover a wide area, the buildings are arranged in two groups; the mosque constituting a separate unit in its own court-

yard. The street formed between the two separate groups is arranged so that the shops on both sides of it create an arasta. This plan type was also popular in the 17th century complexes. İncesu, Kara Mustafa Paşa and Ulukışla, Niğde Öküz Mehmet Paşa complexes, are the representatives of the type with arasta. The medrese buildings which were much emphasized in the capital city İstanbul, were of less importance in Anatolian complexes.

Architecturally, the complexes in Anatolia, dating to 17th century, seem to be loyal continuations of the 16th century ones. Topographical conditions have much affected their arrangement, however the target is still to provide the most suitable spaces and the modifications which come down with time, serve completely to the purpose.

Although from the first half of the 16th century caravanserais like Diyarbakır Hüsrev Paşa (1527), and if we take another example from the 17th century; the Edirne, Rüstem Paşa caravanserai (1644) constitute the examples of high quality and modern in conception, there are some others which built in a very plain manner and still continue to provide one single unit for the accommodation of the passengers and their beast (eg. Edirne, Ekmekçioğlu Ahmet Paşa, İncesu, Kara Mustafa Paşa.)

If we consider that, the architecture in İstanbul had stepped to a new phase; say to the Ottoman Baroque period, the Anatolian complexes are still modest in general view and planning. Anatolia, has always seen the

transformations very superficially. The planning may be of the palace architect, but his creation has always something peculiar to its environment. Something which differentiates them from the others. However, even so, some novelties were starting to make aware of themselves. Firstly, the complexes bear more local characteristics than the earlier period (2) the monumental portals of the caravanserais, plain until that time, seem to have mostly projected out of the limitative walls (3).

Two valuable works have been done (4) related to the subject. Therefore our study will be compulsorily restricted, in order to prevent repetitions.

3. SECULAR ARCHITECTURE

Starting with the 17th century, Ottoman secular architecture has shown a powerful development and produced many monuments. It is rather difficult to reach a definite and indisputable conclusion since those which have survived until today do not number more than three or four. Although the palaces and kiosks mentioned in various sources such as the books of travels of Evliya Çelebi and the history of Naima provide information concerning the activities of this period, only some statistical data can be collected since the architectural features were not indicated. Some solutions and hypotheses can be reached by examining the few surviving works and by bearing in mind the general trend of art during that period.

An important section of the surviving structures representing the secular architecture are those located in (25) Topkapı palace, such as the Chamber of Ahmet I, and the kiosk (26,27) of Revan (1635) and Baghdad (1639). These examples of palace architecture have survived to the fact that the utilization period of the palace has been longer than that of individual structures. The mansion of Sepetçiler (1643), on the other hand, formerly situated by the shore in the vicinity of Sarayburnu, which still stands serves to enlighten us with its outer features alone since its interior is in a ruined state.

The Chamber of Sultan Ahmet built in 1608, is a square planned room surmounted by a dome (I). This structure planned as a mansion (kasır), was built so as to provide a passage to

the Chamber of Murat III (1578/79). In later years when the Dining Room of Ahmet III was annexed to its other facade, it took on an appearance of a room. It has a very rich appearance with its marble window and door frames and with its stained windows, mother of pearl work, and tiles covering the walls (2).

In addition to the above, Sultan Ahmet had built the Palace of Istavroz and another mansion in the garden of the Haliç dockyards about which we have very little information. After his death until the year 1623 when Murat IV succeeded the throne a period of stagnation set in which brought ruin to the Empire from the political and artistical points of view. The income and expenditures were to a certain degree kept in balance until the reign of Mustafa I (1617-18). Although the treasury was totally emptied later due to the change of four emperors in quite a short time as five years, the distribution of cülûs (accession to the throne) gifts and at the same time the unending war with Iran (3). So that in 1623 when Murat IV succeeded to the throne some money had to be borrowed from the merchants to be distributed to the Janissary corps and for the first time, valuable goods of the palace like silver and gold were sent to the mint to coin money (4). Furthermore, the viziers renowned for their great wealth were punished without being tried in a court (5). Among these was also the vizier Kemankeş Kara Mustafa Paşa (1640-48) who had a complex built at Divanyolu (6).

While matters stood as described above, the Ottoman Empire was still a source of great attraction for the West. Europe which went through a change of phase from feudalism

to commercial capitalism starting with the 16th century, was in need of a powerful central state administration. The Ottoman Empire, on the other hand, with its integrated structure, autocratic administration, maintenance of equality among its peoples and the perfection of its institutions, displayed the ideal state even during this phase (7). The spirit of exploration that took hold of Europe resulted in discoveries which in turn led to the increase in the number of travelers visiting the Ottoman Empire. Those among them who set foot on Ottoman soil during the reign of Murat IV and especially those who watched the majestic parade organized prior to the Revan and Baghdad campaigns of the emperor (8) could not have guessed that the empire was nearing a state of collapse. The Baghdad and Revan kiosks constructed during this period are, in addition to their features noteworthy for the architectural and decorative techniques, also notable for forming a second aspect of the morale treatment for the people. As a matter of fact the 17th century French traveler J.B. Tavernier (1605-89), who could effect entrance to the palace, recounts to his king upon his return to his country his impressions stating that despite the extravagancies of Sultan Ibrahim, the Ottoman Empire was far from collapse and in fact extremely powerful (9).

Architecture also shows a parallel development. The abundant decoration in Sultan Ahmet and Yeni Cami displays a rich appearance. The extroverted and animated exterior arrangement is also applied in secular architecture. The octagonal planned Revan kiosk is extended by iwans on three

I03-106 sides and the Baghdad kiosk on four sides. They must have influenced to a certain degree the secular architectural works of that period although evolved from a traditional plan scheme. The Sepetçiler kiosk dating 1643 and the yalı of Köprülü have also evolved from the same general scheme. It is interesting to note that house architecture follows a parallel change. The rooms which in the old type were arranged on a passageway and were closed to the outside were, on the condition that the windows in the passageway remained, opened to the outside in this century (10).

The fact that the West was closely watching the Ottoman Empire brings forth the hypothesis that the architecture of this period might have influenced Europe. It is indisputable that this subject requires a thorough research. However, within the limits of this study, the close relations with the tile manufacturers of Istanbul that Europe started in the 17th century may be an indication supporting this hypothesis (11).

THE OTTOMAN ARCHITECTURAL DECORATION IN THE
SEVENTEENTH CENTURY AND OBSERVATIONS ON
CERTAIN DECORATIVE ARTS

The tile and ceramic manufacture occupied an important place in the decorative arts of the Ottomans. Considering that the tiles and ceramics were the corner stones of architecture we see this industry gaining impetus within the framework of the hectic restoration activities of the 16th century. The sheer existence of the ceramic and tile art within the context of these activities is sufficient to set off its artistic value.

The tile industry used in architectural decoration owes its inception to the advent of the Turks to Anatolia, but its rapid development took place during the Seljuks (I). Ottomans who inherited the tile technique which, during the Seljuks had reached its peak point, brought it to perfection (2). This marked development which is valid for the tile technique holds good also for the interior design.

The wide spread use of tiles in the buildings caused the tile art to be identified with the architectural decoration itself. As it served the purposes of architecture, it could be used to form organic wholes in nearly every architectural element: like walls and arches, windows and door lintels, mihrabs, piers and arch corners (3). In certain cases, even in spherical transitional elements, the use of tile for decoration purposes can be seen (4).

The Ottomans have compensated for the plain stone ma-

sonry which they preferred on the outer architectural elements with a wealth of tile decoration in the interior design. However, even though on a minor scale, we can observe the use of tiles for the decoration of outer surfaces as well. An example of this is its use at the Baghdad and Revan kiosks, specimens of civil architecture at the Topkapı Palace. In the Circumcision Room constructed during the reign of Sultan Ibrahim, in 1640, ample use has been made of the decorative features of the tiles. Another instance is the big complex formed by Yeni Cami and its türbe.

The elaborate use of tile decoration in the interior design continued throughout the 16th century. An important point which should not be overlooked is the Sinan's use in his monumental works of tiles with care and prudence as they do not stifle the architectural structure. On the other hand, in his small complexes, and especially in his last works, he made lavish use of tiles as if to make forget the limitation of their dimensions. The powerful impact created by the tiles compensated the modesty of the dimensions. A good example of this can be seen in the Rüstem Paşa Mosque, having a plain outer appearance without ornament, but integrated into its surroundings; the tile decoration has been made ample use of starting from the last prayer hall and continuing into the inner space. This by itself illustrates the extent and the wealth of the use of tiles in the Turkish architectural art. The walls, mihrabs, galleries, piers, arch fillings, transitional elements of the dome are all covered with tiles. The impact of tiles gives emphasis to the large dimensions of

windows. The mosque which is called Sokollu Mehmet Paşa constructed later on (1571) is another case in point where we observe a wealth of tile decorations. However it seems to be better balanced than the Rüstem Paşa mosque. The kible wall, facing the Mecca, and the important place that the mihrab occupies in the entire structure, are decorated with beautiful tiles.

Seventeenth Century, is a period in which tiles were used lavishly. The Sultan Ahmet mosque, the 'Blue Mosque' named so for its blue tiles by the west which was constructed during the first quarter of the century vie with the decoration of the interior of the Yeni Cami completed in 1663. In the Topkapı Palace, into the structure which, various constructions integrated, forming a harmonious whole, even though dating from different periods, we observe the tile-work dating not only from the period we are studying but also from other periods.

The tile-work of Sultan Ahmet Mosque followed the design of the architectural decoration of the Classical Ottoman period in its outlines (5). This fact surprises us at first sight. For, the painted decorations create a colourful atmosphere in the interior design. The said paintings repeat the tile patterns and gives the impression as if the mosque was covered throughout with tiles, although they are restricted to such places as the ground floor and the upper floor galleries. The surfaces set off by architectural elements, at the height of mihrab and the side windows of the mihrab niche.

The covering up to a certain height with tiles of a building measuring 64x72m (6) necessarily increases the number of tiles used. Whereas in Süleymaniye, together with the türbes 4338 tile panels are used in the case of the Sultan Ahmet Mosque, only for the mosque, 21.043 panels are used (7). Its worth in akçe was 3501958 (8).

In the Sultan Ahmet Mosque which has the richest tile decoration next to the Topkapı Palace, we see the concoction of 70 different designs (9). All these motifs fitted well the spaces offered by the architectural elements. For instance, in the narrow edging between the upper floor gallery windows close by each other, we see vertical flower motifs coming out of the bowls. In still larger places, tile panels give the impression of infinity. These have been made into panels cut by another tile covered edging. All the details of the mosque have been worked with the greatest care and diligence and all the nooks and corners bear a wealth of material, exhibiting the skill in the inseting of the door wings and window-shutters with mother of pearl transforming them thus into priceless objects. However, most of these have suffered damage and reached us partly destroyed. Along with the tile decoration and mother of pearl work, we see the use of stained windows, woodwork, painted work, carved stonework, bronzwork and muqarnas friezes.

The painted decoration which supplements the tile decoration within the framework of the general design, starts in the Sultan Ahmet Mosque from the tile border to cover the small domes, the grooved upper parts of the piers and the ceilings of the galleries. The tile panels and marble work and

the paintings picturing the same patterns are set off from the general appearance of the dark background as they appear to have been applied on white background in the domes, walls and arches covering merely the sultan's lodge (IO). Elsewhere again with a different application light blue background has been the choice (II). The ceiling of the sultan's lodge is especially interesting in that it forms the best specimen of a design similarity of the tilework and the engravings. Here, along with the unity of motifs, the middle of the ceiling has been divided into squares giving it the impression of a tiled composition.

The Sultan Ahmet Mosque is an illustrative specimen of the period's architectural and tile composition. All its elements, down to its minutest details, form a background for the ideal marriage of the technique and the aesthetic. The architectural plan and the decoration have their important parts to play in the impact of the works on the observer. On the four corners of the central main dome, semidomes have been added to create the impression of large space, and the colour element, which deeply influences the human behavior is observed to have been used very carefully. The red is used rarely, the blue and the light green create an impression of peace. These contours contribute to the extension of our view to still further spaces creating thus a sense of infinitude.

36-39 The most important decorative element in the Yeni Cami and complex is again the wall tiles. The four piers in the mosque and the walls are covered with tile panels from the ground up to the muqarnas frieze (this height is equal to the

length of mihrab). The part left plain is formed only by the mihrab and the series of windows on both sides. The coverings are also used in certain window insides. The royal pavillion and lodge have the most beautiful tiles. The pavillion is covered all over with tiles including the hood over the hearth (12). On the outer face, we see the lower and the upper outer galleries leading to the Sultan's pavillion and the outer face of the last prayer hall overlooking the court are all covered with tiles.

The türbe which is a part of the complex is again plastered with tiles starting from the entrance walls and continuing until the beginning of the arch. The upper part of the interior space has paintings.

In Yeni Cami, decoration has given as much importance as architecture. Just like in the case of Sultan Ahmet Mosque ample use has been made of engravings with a pen, encrusted with mother of pearl, woodwork, carved stonework and muqarnas in addition to the use of tiles. The wall tiles used in this structure are the 17th century iznik tiles (13). They are rather of poor quality. We see cracks on the glazes and the colours are pale and mixed with each other. Especially the tiles in the last prayer hall of the mosque are highly deteriorated (14). It looks as a patchwork since the tiles which have come off have been replaced with tiles with different designs and the colours and the glazes of the tiles have suffered damage from the effects of the atmospheric conditions. And they have become opaque (15). We are faced here with an interesting situation. In the bottom row, of the tile covering, on both

40,4I sides of the main entrance leading from the court into the mosque, we observe tulip, carnation and hyacinth designs coming out of a vase. These are unglazed and colourless pieces. We see the same composition in the inner space of the mosque again drawing parallel to the ground, at the lowest row, but coloured in blue and glazed. With a closer attention, we can see that a second structure having the same tilework is in the Circumcision Room of the Topkapı Palace. At the bottom of the wall tiling of this structure dating back to 1640, the said part seems to be girded like a frieze. These tiles must have been prepared either for the Circumcision Room completed a few years back or for another construction. Those at Yeni Cami are tiles left over. Another point to be dwelt upon, is whether these unglazed panels are in their original states or not. The domed portico around the courtyard, although exposed to severe weather conditions has in a certain sense assumed the role of protector. Furthermore, even though these may have been poorly made, we cannot expect that the only part which suffered damage is formed by these pieces. Quite probably these are the last remnants of the stock material. When the glazed material was exhausted, two of these were applied symmetrically on either side of the gate. The same holds true for the Sultan Ahmet Mosque. Prof. Ş. Yetkin in her paper presented to the IInd International Congress on the History of Turkish-Islamic Science and Technology, organized in 1986, alleges that the fact that an inscription in the sultan's lodge was left uncompleted at the end of the wall is reason enough to deduce that it was made of material left over (16).

We can divide the designs used at the Yeni Cami and at the complex, into two different categories, namely as naturalistic and as stylized. In the former case, we see motifs from nature like carnation, tulip, pomegranate bloom, hyacinth, violet, plum tree and cypresses. In the latter, we see rumi, palmet, hatayi designs, vases and candles and Kabe descriptions (I7). Here calligraphy is used for decorative purposes.

Tiles in the mosque are so integrated into the surface on which they are paved that they give the impression of being a continuity without interruption. On the other hand, the türbe (I8) and the royal pavillion have tile panels made more diligently illustrating sceneries. This shows which particular sections

38,39 on the panels have a dynamic and animated character. The twisted branches create an impression of continous movement. The flowers and leaves symmetrically designed are stylized. In one of these compositions we see as the starting point of the twisted branches, a vase, as if it stood in a long legged container.

38 In other composition, the branches surround a medallion standing in the middle. In these panels the concept of infinity seems to have been abandoned to give place to limited composition aiming at a totality. The vase gives the impression of a three-dimensional object rather than being drawn on this surface without perspective. On the other hand, it stands firmly on the ground. The fact that the two receptacles in the middle have different decorations strengthen the volume effect. The twisted branches and the leaves which are made to face each other create a depth and add a new dimension. We see both in

8,19 the painted decorations and in the tilework plenty of rumi
and palmette designs describing various plans especially in
the corner fillings. They are lavishly used in the Sultan
Ahmet Mosque. In the painted decorations, on the bronze door
handles and even on the upper sections on the outer wall of
15,45 the complex. Also in Sultan Ahmet, Yeni Cami and Bayrampaşa
68 complexes they are used as corner fillings on the şadırvans.
One can see them also designed on the iron work of the şadırvan
in Yeni Cami (19).

The general trend in the 17th century is represented by the rich tile decorations in the royal pavillion and galleries vieing with those of the 16th century mihrabs while the mihrab is made of plain marble. Although Sultan Ahmet Mosque carries on the Classical tradition at the beginning of the 17th century its decorations are less marked. This is more marked in the case of Yeni Cami constructed in the second half of the century. Although in the motifs there are no marked differentiation individually compared with the preceeding century, the way the minute details coming to the fore, the impression of a continuous motion created by these spirals formed of twisted branches and leaves on the entire surface betoken to the baroque trends in the decorative arts. The 16th century with its lively coloured flowers and motifs create in us an image full of energy and liveliness. In the 17th century plain hues allow the dynamism of form take the upper hand. The branches and the leaves find themselves twisted within the restricted area of the frame despite their inexhaustable energy. There was no end to the use of tiles.

All along the century we can observe the covering with tiles even on the conical caps of hearths. An early instance of this may be seen in the prismatic triangle of the Sokollu Mehmet Paşa Mosque (1571).minber.

The seventeenth Century monuments in the Topkapı Palace bear all the above mentioned characteristics. Here we see that the outer surfaces are decorated as well as the interior ones. The sight of Bagdad kiosk constructed in 1639 by Sultan Murad IV, is well chosen since it formes a part of the nature by which it is surrounded. The kiosk which occupies the best part of the palace dominates the Golden horn and the Bosphorus. All the decoration techniques have been used in this piece of art. The portico arches surrounding the construction as well as the windows in the lower row are coloured by the use of a coloured stone, whereas the door wings and the window shutters are decorated with mother of pearl, the dome is plastered with the malakâri technique in fashion in the 16th and 17th centuries (20). Leaving the space below for the varied tile compositions.

The Revan kiosk was also constructed by Sultan Murad IV, in 1635. In the decoration of the outer surface, five different stones have been used. The entire surface above the door and the windows is covered with tiles as has the case with the Bagdat kiosk. If we consider the decorations of the dome and the protruding ceilings in the interior (21), we can witness to the plentiful use of lively colours (22).

The walls of the Circumcision Room constructed by Sultan İbrahim (1640) are covered with stock tiles (23) dating back to the 15th century. Amongst these, the panels measuring

126x48 cm forming a single whole and representing description of deers and the panels measuring 125x34 cm contain vase compositions. The use of light and dark blue on white background create a lively atmosphere (25). They must be dating back from the 16th century (26). In the Bagdat kiosk exactly similar panels with deers and vases were made by the superposition of seven horizontal rectangular panels. On the beaks of birds we see the use of the red in the form of a small spot (27). The fact that we see animal designs on these tiles shows that the free use of figures in the Islamic art especially in the works of civil architecture, allowed figures contrary to the generally held opinion (28).

In the Topkapı palace, we see in a great number of structures, 17th century tiles dating back from various periods.

We must have recourse to the studies made by F. Yenisehirlioğlu, in 1982 in the architectural decoration programmes in order to understand the extent of the use of tiles in decorating constructions and to arrive at a conclusion if they have been used as an element of a preconceived plan or not and the architects' contribution to these (29). In her study, she finds out the principles of the tile compositions in the 16th century Classical Ottoman period more especially in the work of Mimar Sinan. According to her, architectural decoration is a part of the outlines of the very construction (30), the tiles being positioned as required (31). And the height of the mihrab sets a limit to the tilework of the walls (32). However we diverge with her in that this rational arrangement has exclusively been made use of by Sinan since, as she would contend,

the pre- and post-Sinan architecture do not have any such instances. The 17th century monumental works followed the same principle as these have been witnessed by the above descriptions. Furthermore, considering that Mimar Sinan had had a long career and found the opportunity of signing a great many work it is not surprising to detect a method by a study made of his works. On the other hand one should not wonder at the diversity of concepts in the design work of which the authors are unknown. Another case in point is the fact that Mimar Sinan made use of the decorative effect of tiles with a view to enhancing his architectural concepts. As she herself let us know tiles were added to the construction only at the request of the customer, since this increased the cost. As we do not know yet whether the number of tiles that were to be used in a given construction were calculated beforehand. We can safely deduce however that it being impossible to redeem the undesired effects by the tilework, it could not possibly have been planned while designing the whole structure. However it is incontestable that the architect was closely involved with the decoration that was likely to change the meaning and expression of architecture. It goes without saying that they would make most of the facilities available.

The mosaic tile of the Seljuks with which panels were made in monochrome glaze to be cut later on into pieces and joined with each other on a plastered background is rarely encountered. The Ottomans have used this kind of decoration only in their works of the transition period (like in the case of Yeşil Cami and its türbe I42I-24). The technique which is

adopted is the one involving polychromatic layer beneath the glaze. Works of these type are far richer in comparison with the Seljuk tiles both in terms of colour and motifs. Another novelty is the opaque red patty solidifying like stone once applied to the lacunae between motifs (33). These are found in Bursa; not a single tile manufactured with the coloured glaze technique has been found at the excavations at İznik (34). The türbe of Yavuz Sultan Selim and Şehzade Mehmet are the last specimens of such a decoration.

In the phase which follows, the centre of the tile manufacturing is shifted from Bursa to İznik as from the second half of the 16th century until the middle of the 17th century the coloured glazing technique is completely abandoned to be replaced with the polychromatic paint beneath the glaze. This technique is based on the process of painting the patterns up to seven colours beneath transparent bright and colourless glaze. The colours are extremely rich: we can observe all the hues of the blue, sweet algae green, black, violet, turquoise and especially the coral red which is the characteristic of the period. All these colours after baking in the kiln come out embossed. However the most successful period of this art lasted about 40 years degenerating later on wherein the coral red turned into ruddy brown (35).

In the 16th century the abstract descriptions of flowers of the preceding century (hatayi, şakayık) were abandoned to be replaced by the naturalistic flower designs motifs of the narcissus, pomegranate, apple, hyacinth, carnation and grapes are the exact reproductions of their counterparts in

nature (36). The fact that there are 41 kinds of tulip motif amongst the multifarious delicacies in the tiles used in the tilework in Rüstem Paşa Mosque (1561) is a token of this (37). The weakening of the colour range in the tiles of this period is compensated for by mastery in the design although the technique is poorer. Paint seems to have overrun and the glaze is cracked and yellowish (38). The tile technique used is the underglaze technique.

The shops in İznik are no longer satisfied with the domestic market as they start as from the second half of the 16th century to launch in foreign markets. For instance, we know that an Austrian ambassador by the name David Ungnad had transported a few lots of İznik tiles and ceramics to his home country via Venice (39).

The years following 1600 see the doubling of the tile manufacture activities (40). Evliya Çelebi mentions some 300 shops where tiles have manufactured in this period (41). Nevertheless, in consideration of the economic difficulties which had started to erupt and with a view to bridle the price rises in 1600 a list had to be made of the tiles and ceramic pieces by a community formed under the chairmanship of the Grand Vizier of the period and the prices became fixed (42). The same had to be applied also in the case of the weaving industry, another important trade of the century, as we see, in 1582 that the prices were fixed at their levels of 20 years ago (43). In the meantime demand from foreign lands had greatly increased compared to the previous centuries (44). The low prices and the continuous inflation had de-

creased the artists' interests in the states concerns, as they seem to have been oriented towards foreign markets. We see from a letter addressed to the Chief Architect at İznik in 1607 that the tile shops at İznik were commissioned to produce exclusively the tiles required for Sultan Ahmet Mosque but the shops leaving the commission unfinished started to work on other orders (45).

In this period of the Ottoman history, we see the Empire in a great inner turmoil. Peasants who had to flee their lands because of the highway men's pestering and rebellions, the consequences of the weakening of the state authority, had to take refuge in secure places (46), and more especially to the neighbourhood of the capital Istanbul where the public order could be secured (47). On the other hand, we see the artists deprived of the protection of the state, and gradually breaking with the centralization concept. The fact that Evliye Çelebi speaks of the sudden reduction in the number of the tile shops at İznik down to 9, within a short period of 50 years is very symptomatic (48). Again, in these years, we are encountered with a group of tilework having different characteristics in details although looking similar in the general outlines (49). The colour range of these are almost identical. Turquoise and cobalt blue are more marked whereas some coral red also has been used. The differentiating characteristics is that the contours of the design are painted in dark blue instead of black. They are of poor quality. The colours are overrun and there are bubbles in the glazes. And the motifs have the appearance of simplified version of

the works of the palace 'nakkaşhane'. V. Gervers observes that these types of tiles were used in the buildings in İstanbul constructed in the middle of the century and in certain houses built on the Bosphorus (50). Such types of tiles are also encountered abroad. While making a description of this sort of tiles she quotes certain texts from letters placing orders. The interesting thing about this is that these letters were addressed to İstanbul. There is no mention of any İznik shop or the necessity of going to İznik. Along with the orders placed for tiles it is also required that the technicians visit the place to do the work as the expenses were to be covered by the employer. We see from the contents of another letter that these technicians worked after being commissioned.

All these evidence point to the existence of a group of tile shops operating independently from the palace 'nakkaşhane' in İstanbul. The fact that the work seems to have been influenced by the impact of the İznik school gives us reason to believe that these artists had come from İznik. Naturally the study of the said pieces by a tile specialist is indispensable for reaching a final conclusion. Even though this may not be feasible at the moment we must not omit this probability.

The most comfortable field in which human creativity proves itself is decoration. There is no doubt that in the very essence of architecture, creativity is inherent but as some probable technical problems creating obstacles for their realization we cannot deny its limited possibilities. In other words creativity in architecture evolves along with the technical know-how and experience.

The Ottomans have given impressive masterpieces throughout centuries both in architecture and decoration. In the 16th century art reached its peak point. The preceding periods can be qualified as being a term of trial and error period. However in the 17th century the state is faced with economic and political problems which have their consequences also on artistic activities as these are forestalled with the exception of the calligraphy and the textile industry.

The unity of style observed in all the arts including the tilework, the metalwork, the painted decorations, the carpet industry, the kilim weaving and the illumination makes itself felt also in textiles. The similarity is so striking that the designs and the style give us indication of the approximate production of the work. Embroidery draws a parallel to the textile of the period (52). These gain the upper hand as their cost is inferior to the weaving of silk material with rich patterns. The basic colours used in the embroideries of the 17th century are the red, the green and the blue which draws a parallel with the tilework.

In the 17th century along with the economic developments we see a transition period in the Ottoman costumes. From a study of the documents in the archives we learn that in this century plain cloths are preferred (53). In the tailors journal dated 1631 of Murad IV, we see that he had 133 costumes made of which only 10 bore decorative patterns (54). In a license thesis made at the Faculty of Letters in Istanbul a comparison was made between Murad IV and Ahmet III. The thing which interests us here is the fact that whereas in the minia-

tures dating back from the 16th century the sultan himself as well as his retinue wore embroidered cloths, the clothing of the entire retinue as well as the princes' themselves in the Ahmet III is plain. However, the style in its general outlines, was not to change until the beginning of the 19th century, 1826 when the Jannissaries were abolished (55).

Calligraphy in Ottomans (56) continued to prosper as from the 16th century. The sülüs and the nesih scripts gave masterpieces in this period. The most famous amongst the calligraphers of this period is the teacher and kadı Diyarbakırlı Kasım Gubari who is the author of the scripts of the Sultan Ahmet Mosque. His surname is given to him as he could write on a piece of rice. Also the administrative class was interested in this art for instance II Sultan Mustafa, IV Murad and Köprülü Mehmet Paşa were among the most famous calligraphers of the period. They had been students of Derviş Ali (57). The initials panels at Hagia Sophia were also written in this century, namely in 1644. Their author is Tekneci-zade İbrahim Efendi who had written the scripts over the Yeni Cami gates. Last but not least Hafız Osman, one of the prominent members of this century (1642-1698) must be remembered here as the greatest artist of the Turkish calligraphy.

CONCLUSION

Seventeenth century is qualified by historians as an interim period of standstill. This is partly due to the intensity of the political and artistic activities of the preceding century. In fact, there is no interruption in the live of growth except for certain wars of long duration. The frontiers of the Empire reach such confines as not to allow easy access to the citizens themselves because of geographical obstacles, let alone the part played by the strong and hostile neighbours. The basic problem lies with the Empire itself. Need for certain radical changes is undeniable, but no administrator of such calibre is available. Instead of the well-advised statesmen of the XVIth century who ruled over long periods of time, we see the short reigns of inefficient sultans to succeed each other. The Grand Viziers who have as much authority as the Sultans, and some time even superior to their masters, with a few exceptions, are in pursuit of their own interests. The administrators are inept. Offices are for sale. Bribery is on escalation. Disorientation everywhere including the army itself. As a stone thrown into water gives rise to concentric waves which attain to confines far removed from the Centre, the effects of this corruption had far reaching consequences. To begin with, the public's value judgements had changed. The peasants forming the backbone of the Empire who had been worn out by the robbers' incursions had been obliged to take refuge in areas

nearer the centre where he hoped to find security and receive service. Offices in the public sector were sought for as they provided a regular income. The complexes within the scope of which medrese had a preponderant place were numerous in the XVIIth century. However, it is difficult to establish a direct link between the number of these complexes and the economy of the state. For, as it is well known, public services are in the hands of the private sector. Trusts, hospitals, even the educational establishments (the medreses) remain outside the scope of the public sector. The relations between the Treasury of the State and the public are quite often inversely proportional.

The engineering activities, the Grand Vizier or the Pasha complexes as they are called, start to assume monumental proportions in the XVIIth Century. The number of mosques erected in Istanbul in the past was great, now they are replaced with medreses. One of the incentives for the construction of complexes was the erection of monumental tombs. While these tombs grew in proportions and dimensions, their former position in the Classical architecture behind the mihrab wall was changed as they now occupied the foreground. Thus they came to be integrated with the daily life. The sebils resplendent with their bronze work were erected next to them. The number of primary schools also increased along with the medreses, keeping, however, their traditional character.

The basic design of the mosques of the monumental complexes of this period is formed by centralized patterns formed by a dome resting on four piers, which is surrounded

by semidomes, on the corners of which are four small domes, as may be seen at Şehzade mosque designed by Sinan. In view of the limited number of specimens, i.e., two. To be precise, it is difficult to generalize and say that this basic design was particularly in favour in the XVIIth century. One could even go as far as to assert that reaching such a conclusion would be obviated by the existence of one single work (Sultan Ahmet) which is wholly attributed to this century. Abandonment of the basic design of the Yeni Cami, after its materialization to an extent not to allow any modification made original the design of Sultan Ahmet at the beginning of the century. When the construction left half-finished was resumed for a second time, there was no possibility to bring in changes. Moreover, concentration of Sinan's works of his later period on the design with 6 and 8 supports, and more especially, its attaining perfection in the Cerrahpaşa mosque may have added to the attraction of the centralized design with four semidomes.⁽¹⁾ Another point in case may be the aims of Davud Ağa and Sedefkâr Mehmet Ağa who had been Sinan's disciples and had had the opportunity to follow up his evolution to materialize, within the framework of the new facilities offered, a construction type which they considere to be their master's apprenticeship work. Such an attempt had necessarily produced an ideal solution in terms of the centralized basic space structure desired to be brought about. The objective was to develop the basic design within the framework of the possibilities and facilities available, by adding to it new proportions and new

ornaments, so that a new identity may be achieved. In an architectural work the integration of elements such as walls, pillars, domes etc. is of decisive importance. However, what is still more important is the unity of conception. In other words, the message of the new creation. This message reflects the artist's aspirations, apprehensions, illusions, and, last but not least the culture of the time and place in which he has flourished. Perhaps, this is the phenomenon which undergoes transformations in the course of time and incites us to create ever new things. The same place, the same materials, and yet different results and approaches. Just like in the case of the two different interpretations of the massive pillars, the fundamental element carrying the burden, by the artists of two different periods, namely by the representatives of the Romanesque and Gothic styles respectively.

The architecture of the period has attained to dimensions appealing to sentiments; escalation of the structure in plane steps is no longer to be observed. What is more important, it begins to assume sculptural features. Every single element gets the consideration it deserves, but their individual contribution to the whole is enhanced. The proportions of the height designed, in which the light and shadow play works the imagination, have been materialized within the context of psychological concerns, creating an impression of continuous transformation rather than permanence. As it reflects better the characteristic features of the period, let us now take up the Yeni Cami, one of the two major works of the period. Successive supporting pillars surmounted by

small and segmented domes, which are themselves overtopped by the large dome which has become dwindled but gained a depth, stresses the vertical effect, enhanced still further by the contribution of the pointed minarets, thus creating the general impression of dynamism. While, on the one hand, it has been in the service of the public in a crowded quarter of the city over long years, it never failed to satisfy the spiritual and aesthetic requirements of the soul.

The ornamentation on the façades of Sultan Ahmet and Yeni Cami, the way the architectural elements have been used seem sober and do not differ with the mosques of the Classical period, in this respect. However, their interior spaces are highly decorated with tiles, as may also be witnessed in one or two late works of Sinan, like Sokollu Mehmet Paşa and Rüstem Paşa mosques. The tendency to make the most of the handicrafts is conspicuous here as well. The effect desired to be created is one of ostentation and splendour, which is hardly compatible with the contemporaneous political and social lives. Were it possible to illustrate simultaneously with slides the living conditions of the people of the time and monuments like Sultan Ahmet, or Baghdad kiosk, we would not have anything else to add. We know from the history that the appearances and the truth behind have always been contradictory. The Palace complex constructed by Fatih Sultan Mehmet right after his brilliant conquest was very much different from its image today. Dimensions were more modest, and there was hardly any pomp. The executive class whose links with the public had gradually become

tenuous led a life of luxury and corruption. The architectural style which appealed to their taste was limited to kiosks and kasirs like in the case of Safavids, whose period of decline has much common with the Ottomans. The architectural activities of the Safavids whose turn of fortune had changed with the death of Shah Abbas (1587-1629) mark a decrease, without however, entailing any corruption in their qualities (2).

The European society of the period also was to be subject to a crisis, though in different terms than the Ottomans, as a consequence of certain changes in its social structure. The result was the first specimens of the Baroque (Mannerism) trends as a reaction against the Renaissance, i.e. to the concepts of beauty of the classical age. Much as there were radical differences in the cultures and value judgements of the two communities, their respective arts bore certain common traits. Here, a comparison with the European Baroque style may be out of place. Formulating judgements on the assumption that the XVIIIth century Ottoman architecture claimed to be under the influence of Europe since the XVIIth century was mere replica of this century. However, the relations between Europe and the Ottoman Empire were but on a superficial level there was no justifiable reason for the Ottomans showing a special interest in Europe which was still in gestation.(3).

Considering that the differences which arose could not possibly have oriented from Europe, how far the claim that the Ottoman Baroque style was the reaction to the pre-

ceding Sinan school can be justified ?

At first sight it seems to be justified, but, the actual truth is that the said trend had stemmed from Sinan's works of his mature period. As a matter of fact this is the distinctive characteristic of Sinan's works. We observe that the development which took place was not due merely to the skill and experience gained in time, but rather to the transformation in his philosophy of life. He had never been monotonous and never produced stereotyped works. In all his works, designs and aesthetic formed a harmonious whole. Almost all the features which seem to have cropped up spontaneously in the XVIIIth century may be found in Sinan's works. To illustrate this point, we should call to mind the fact that Süleymaniye mosque and the complex was not only his masterpiece but also a pioneering work of a new era. The dynamism and liveliness in Selimiye are still more impressive than in Sultan Ahmet. Minarets are much higher and more pointed. The corner towers around the dome dart higher than the drum of the dome just like in Yeni Cami. The horizontal use of stones of a different colour on the façade stresses still more the vertical impression by the contrast it creates.

Sinan had lived almost a century under the rule of five different Sultans, and he was one of the rare persons closely acquainted with the system. He had sensed the transformations that were to take place in his soul, long before their materialization. Outside the framework of these outer happenings, his instinctive and intuitive impulses, added novelties to this creation. His successors not only followed

in his steps, but had to elaborate their works with elements suiting the age's requirement, carrying their art up to the level of XVIIth century. The symmetry, the order, and the sobriety which were the distinctive characteristics of the Süleymaniye mosque were no longer the characteristics sought in this period; the masses were restless, and felt disoriented and the works of art representative of this period became dramatic and enigmatic.

APPENDIX

A BRIEF OUTLINE OF THE 17th CENTURY OTTOMAN
RELIGIOUS ARCHITECTURE

Name : Sultan Ahmet Külliyesi (İstanbul, Sultan Ahmet)
Date : 1609-1616
Founder : Sultan Ahmet I (1603-1617)
Sultan : Sultan Ahmet I
Architect : Sedefkâr Mehmet Ağa
Elements : Mosque, hünkâr kasrı (royal pavillion), medrese, darülkurra, sıbyan mektebi (primary school), arasta (market place), hamam (bath), imaret (public kitchen), darüşşifa (hospital), türbe, sebils.

Name : Yeni Cami Külliyesi (İstanbul, Eminönü)
Date : 1697-1663
Founder : Safiye Sultan and later on Hatice Turhan Sultan
Sultan : Mehmet III (1595-1603) and Mehmet IV (1648-1687)
Architect : Davud Ağa, Dalgıç Ahmet Çavuş, Mustafa Ağa
Elements : Mosque, hünkâr kasrı, türbe, darülkurra, Mısır çarşısı, sebil, çeşme and mektep.

Name : Kuyucu Murat Paşa Külliyesi (İstanbul, Vezneciler)
Date : 1607-1609
Founder : Kuyucu Murat Paşa (1606-1611)
Sultan : Sultan Ahmet I (1603-1617)
Architect : Sedefkâr Mehmet Ağa
Elements : Medrese, türbe, sebil, sıbyan mektebi, shops.

Name : Ekmekçioğlu Ahmet Paşa Külliyesi (İstanbul, Şehzadebaşı)
Date : probably before 1618
Founder : Ekmekçioğlu Ahmet Paşa ()
Sultan : Sultan Ahmet I (1603-1617)
Architect : Sedefkâr Mehmet Ağa
Elements : Medrese, türbe, sebil

Name : Bayram Paşa Külliyesi (İstanbul, Haseki)
Date : 1635
Founder : Bayram Paşa (1637-1638)
Sultan : Sultan Murat IV (1623-1640)
Architect : Kasım Ağa (?)
Elements : Tekke, türbe, sebil, çeşme, medrese, sıbyan mektebi, shops.

Name : Çinili Külliyesi (İstanbul, Üsküdar)
Date : 1640
Founder : Valide Kösem Sultan
Sultan : Sultan İbrahim (1640-1648)
Architect : Kasım Ağa
Elements : Mosque, medrese, şadırvan, sebil, sıbyan mektebi, çeşme, public bath.

Name : Kemankeş Kara Mustafa Paşa Külliyesi (İst., Şehzadebaşı)
Date : 1641
Founder : Kemankeş Kara Mustafa Paşa (1638-1644)

Sultan : Sultan İbrahim (1640-1648)

Architect :

Elements : Medrese, türbe, sebül, çeşme.

Name : Ebufazl Mahmut Efendi Külliyesi (İstanbul, Şeh-zadebaşı)

Date : 1646 (?)

Founder : Kazasker Ebufazl Efendi (-1653)

Sultan : Sultan Mehmet IV (1648-1687)

Architect :

Elements : Medrese, shops, türbe, sıbyan mektebi

Name : Köprülü Külliyesi (İstanbul, Divanyolu)

Date : 1660/61

Founder : Köprülü Mehmet Paşa (1656-1661)

Sultan : Sultan Mehmet IV (1648-1687)

Architect : Mustafa Ağa (?)

Elements : Medrese, mescid-dershane, türbe, sebül, çeşme, shops. Later additions by Fazıl Ahmet Paşa: Vezir hanı and a library.

Name : Merzifonlu Kara Mustafa Paşa Külliyesi (İstanbul, Divanyolu)

Date : 1681-1691

Founder : Merzifonlu Kara Mustafa Paşa (1687-1688)

Sultan : Sultan Mehmet IV (1648-1687)

Architect : Hamdi (?)

Elements : Medrese, sıbyan mektebi, hazire (enclosed graveyard), shops.

NOTES

I. INTRODUCTION

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- (5). Sabri F. Ülgener, İktisadi Çözülmenin Ahlak ve Zihniyet Dünyası, (İstanbul,1981).
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- (8). H. Balducci, Rodos'ta Türk Mimarisi, (Ankara,1945), p: 15.

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(3). G. Downey, " Byzantine Architects. Their Training and
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(5). See: İ. H. Uzunçarşılı, Osmanlı Devletinin Saray Teş-
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(6). Ibid.

(7). A. R. Altınay, Eski İstanbul, (İstanbul,1931), p. 72.

(8). O. Ş. Gökyay, " Risale-i Mimariyye - Mimar Mehmet Ağa -
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- (10). O. Aslanapa, Osmanlı Devri Mimarisi, (İstanbul,1986), p. 207.
- (11). G. Baer, " The Administrative, Economic and Social Functions of Turkish Guilds ", International Journal of Middle East Studies, Vol. I (1970), pp. 28-29;
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- (12). Ş. Turan, op.cit., p. 158 ; Z. Orgun, " Hassa Mimarları ", Arkitekt, (İstanbul,1938), p. 333.
- (13). Z. Orgun, loc.cit; O. Erdenen, op.cit., p. 17.
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- (16). C. Orhonlu, Town ... , op.cit., p.706.
- (17). Ş. Turan, op.cit., p. 160.
- (18). Ibid.
- (19). Ibid., p. 161.
- (20). Ibid.
- (21). Ibid., see chart: 2.
- (22). Ibid., p. 174.

(23). The biographies of architects have not been separately included within the limits of this research. I think, an aspect from which this type of a study may considered important is that it shows how the stimulations they continuously absorb and the influences carried by their personalities are reflected outside. However, since we do not have detailed information about these architects, I have restricted my study by giving only the concerning bibliography within the text.

IV. MONUMENTS OF THE SEVENTEENTH
CENTURY OTTOMAN ARCHITECTURE

A. ISTANBUL COMPLEXES

I. MONUMENTAL COMPLEXES

(I). General sources for Sultan Ahmet Complex:

Z. Nayır, Osmanlı Mimarlığında Sultan Ahmet Külliyesi ve Sonrası (1609-1690), (İstanbul, 1975), pp. 35-113 ;
O. Aslanapa, Osmanlı Devri Mimarisi, (İstanbul, 1986), pp. 324-338 ; M. Sözen, Türk Mimarisinin Gelişimi ve Mimar Sinan, (İstanbul, 1975), pp. 251-257.

(2). O. Ş. Gökyay, " Risale-i Mimariyye - Mimar Mehmet Ağa - Eserleri ", İsmail Hakkı Uzunçarşılı'ya Armağan, (Ankara, 1976), pp. 159-160.

(3). Ibid., pp. 161-163.

(4). T. Reyhanlı, Osmanlılarda Külliye Mimarisinin Gelişmesi, (İstanbul, 1974), p. 74.

(5). Ibid.

(6). Ibid., p. 75 : States from S. Ünver's article, " İstanbul'un Zaptından Sonra Türklerde Tıbbi Tekamüle Bakış ", Vakıflar Dergisi, Vol. I, (Ankara, 1938), p. 76, 79.

(7). M. Sözen, op.cit., p. 252.

(8). Ibid., p. 253.

(9). Ibid., p. 255.

(10). O. Ş. Gökyay, op.cit., p.

(II). O. Aslanapa, op.cit., p. 334.

- (12). M. Sözen, op.cit., p. 255 ; O. Aslanapa, op.cit., p. 334.
- (13). This is a very unusual case, waiting for an explanation. Perhaps, it may be due to the numerous restorations of the mosque.
- (14). M. Sözen, op.cit., p. 255
- (15). General bibliography for Yeni Cami and its complex : Z. Nayır, op.cit., pp. 135-164; E. Başbuğ, Yeni Cami ve Külliyesi (İstanbul,1965) ; O. Aslanapa, op.cit., p. 317-319 ; M. Sözen, op.cit., pp. 256-259.
- (16). See for further information : İ. H. Aksoy, " İstanbul'da Osmanlı Döneminde İnşa Edilen Camilerin Temelleri ", I. Uluslararası Türk-İslâm Bilim ve Teknoloji Tarihi Kongresi, (İstanbul,1981), p.40
- (17). " Bir mescid yapılmakla bir nice gönül yıkılmış olur " : O. Ş. Gökyay, op.cit., p. 158.
- (18). Z. Nayır, op.cit., p. 143.
- (19). For decorations see: chapter V.
- (20). Outer side galleries are first observed in Şehzade mosque : Z. Nayır, op.cit., p. 75.
- (21). Ibid., p. 63.
- (22). Ibid.
- (23). Ibid.
- (24). In Şehzade and Sultan Ahmet mosque, all the heights of the corner towers are so designed as not to overreach the height of the dome drum.
- (25). Z. Nayır, op.cit., p. 75.

- (26). Its polygonal, low covering seen in many prints has been replaced with a small dome during a recent restoration work. The şadırvan in Yeni Cami looks like an independent sculptural work fastidiously designed in the middle of the courtyard.
- (27). İslam Ansiklopedisi, "Minare" maddesi, p. 333.
- (28). S. Eyice, "İstanbul Minareleri", Türk Sanatı Tarihi Araştırma ve İncelemeleri, Vol. I, (İstanbul, 1963), p. 50.
- (29). Ibid.
- (30). İslam Ansiklopedisi, loc.cit.
- (31). S. Eyice, op.cit., p. 55.
- (32). Ibid., p. 54.
- (33). Ibid.
- (34). Ibid.
- (35). Y. Önge, "Sultan Ahmet Camii", Ön Asya Mecmuası, Vol. 3, No. 30, (Ankara, 1968), p. 12 ; E. Yücel, "Yeni Cami Hünkâr Kasrı", Arkitekt, No. 320, (İstanbul, 1965), p. 115.
- (36). Ibid.
- (37). E. Yücel, op.cit., p. 116.
- (38). Y. Öngé, op.cit., pp. 12-13.
- (39). O. Aslanapa, op.cit., p. 347.
- (40). The royal pavilions lost their function after the abolition of the caliphate by the Republic.
- (41). The statesmen coming after Kanuni Sultan Süleyman have gradually lost of their warrior and commander

like demeanours. They have begun to take advantage of the possibilities the palace offered. Therefore, the simple, traditional life style of the palace started to become more active (Uzunçarşılı, Osmanlı Tarihi, Vol. III., No. I, pp. 154-156.). A scene from this colourful place life may be the ceremonies started to be held as from the time of Murad III, for Valide Sultans' travelling from the old palace to the Topkapı palace. Our subject, royal pavilions, continued to serve such a purpose in ceremonies which were held every Friday for the Sultan's and his retinues attending the Friday Prayer.

(42). See the Zidvatoruk treaty signed in 1606 : İ. H. Uzunçarşılı, op.cit., pp. 98-99.

(43). As a matter of fact, the treaty foresaw the in-flow of 200.000 florins to the treasury. And yet one had had to forgo the 30.000 golden coins which annually flowed in the coffers of the state. This meant an important eventual loss.

(44). S. Yerasimos, Azgelışmişlik Sürecinde Türkiye, (I. Bizans'tan Tanzimata), (İstanbul, 1974), p. 441

(45). Ibid., p. 442.

(46). H. D. Andreasyan, " Celalilerden Kaçan Anadolu Halkının Geri Gönderilmesi ", İsmail Hakkı Uzunçarşılı'ya Armağan, (Ankara, 1976)

(47). A second decree to this end was to be issued during the reign of Bayram Paşa, Grand Vizier at the time of

Murat IV (1635): Ibid., p. 49. Nevertheless, the population could not be pushed farther than the immediate vicinity of the Capital. İzmit, Yalova and İznik were the towns of preference: Ibid., p. 52. This is furthermore an indication of the extension of the state authority.

- (48). Muradiye and to a certain extent Selimiye, were of rather modest conception, in terms of the versatility of the individual buildings.
- (49). For preliminary work on Süleymaniye's construction, see: J. M. Rogers, " The State and the Arts in Ottoman Turkey ", International Journal of Middle East Studies, Vol. 14, (U.S.A. 1982), pp. 71-86 ; Ö. L. Barkan, Süleymaniye Cami ve İmaretinin İnşaatı, Vol. I, (Ankara, 1972), Vol. II., (Ankara, 1979).

2. SMALL COMPLEXES

(Erected by Pashas and Viziers)

- (1). This number is extracted from: İ.H. Danişmend, İzahlı Osmanlı Tarihi Kronolojisi, (İstanbul, 1950).
- (2). Zurnazen Mustafa Paşa. Ibid., p: 512.
- (3). Z. Nayır, Osmanlı Mimarlığında Sultan Ahmet Külliyesi ve Sonrası, (İstanbul, 1975), p: 188.
- (4). Those which are gathered at Divanyolu are: Kemankeş Kara Mustafa Paşa Complex, Öprülü and Merzifonlu Kara Mustafa Paşa Complexes. Those which are situated at Şehzadebaşı are: Kuyucu Murat Paşa complex, Ekmekeçioğlu Ahmet Paşa complex and Ebufazl Mahmut Efendi medresesi.
- (5). For development and evolution of complexes see:
A. Kuran, " 15 ve 16.yy'larda İnşa Edilen Osmanlı Külliyelerinin Mimari Esasları Konusunda Bazı Görüşler", I. Milletlerarası Türkoloji Kongresi, (İstanbul, 1979), pp. 795-813; T. Reyhanlı, Osmanlılarda Külliye Mimarisinin Gelişmesi, (İstanbul, 1974).
- (6). Reyhanlı, op.cit, pp. 131-133.
- (7). Ibid., pp. 132-134.
- (8). C. Güran; Türk Hanlarının Gelişimi ve İstanbul Hanları Mimarisi, (İstanbul, 1976), pp. 27-28.
- (9). 9.I2x9.I6 ; Nayır, op.cit, p. 180.
- (10). The dervish meeting-house for religious music and whirling was conceived as a separate building, independent from its cells.

- (II). For historical data see: İ. H. Uzunçarşılı, Osmanlı Tarihi, Vol. III., No. I, (Ankara,1983), pp. 123-124; S. Yerasimos, Azgelmişlik Sürecinde Türkiye, (İstanbul,1974), pp. 317, 426-430.
- (I2). Uzunçarşılı, op.cit, pp. 123-124; Uzunçarşılı, Osmanlı Devletinin Saray Teşkilatı, (Ankara,1945), pp. 359,363.
- (I3). G. Ostrogorsky, Bizans Devleti Tarihi, (Ankara,1981), p. 510.
- (I4). See for details: Z. Nayır, " İstanbul Haseki'de Bayram Paşa Külliyesi ", İsmail Hakkı Uzunçarşılı'ya Armağan, (Ankara,1976), pp. 402-403,410,fig.5 ; Ö. Güçyener, I7 ve I8.yy İstanbul Medreseleri, (İstanbul,1972).
- (I5). This number has been established from his book entitled, İstanbul Çeşmeleri.
- (I6). Z. Nayır, İstanbul Haseki'de ... op.cit., pp. 405-406, 410.
- (I7). For further information see: Z. Nayır, Osmanlı Mimarlığında ... op.cit., pp. 25-28; M. Sözen, Türk Mimarisinin Gelişimi ve Mimar Sinan, (İstanbul,1975), pp. 264-266.
- (I8). Z. Nayır, İstanbul Haseki'de ... op.cit., p. 406.
- (I9). M. Sözen, op.cit, p. 266.
- (20). Ibid.
- (2I). - The primary schools were isolated from other structures.
- They have a separate entrance opening into the street.
- The proportions of the structure have been established in accordance with the needs of the children after being carefully examined.

- (22). The first notion of a library was initiated by Sultan Mehmet the Conqueror after the conquest of İstanbul when cupboards were appropriated for books. The next step was taken in the complex of Mahmut Paşa (1464) and a room was allotted for this purpose. However, only the mosque personnel, that is to say scholars of religion could take advantage of the books collected in this room. The Köprülü library is the first important step of an establishment towards the libraries in the modern sense ; Summarized from Y. Durbalı's thesis entitled: İstanbul Kütüphaneleri ve Sıbyan Mektepleri, (İstanbul, 1963).
- (23). Ibid., p. 103.

B. ANATOLIAN COMPLEXES

- (1). Examples are: Ulukişla Öküz Mehmet Paşa, İncesu, Kara Mustafa Paşa, Malatya Silahdar Mustafa Paşa, and Sivas Kemankeş Kara Mustafa Paşa ; A. Kuran, " Orta Anadolu'da Klasik Osmanlı Mimarisi Çağının Sonlarında Yapılan İki Külliye ", Vakıflar Dergisi, No. IX, (Ankara,1971), p. 239.
- (2). Ibid., p. 241.
- (3). Eg. Amasya, Taşhan , İstanbul, Vezir han
- (4). G. Güreşsever, Anadolu'da Osmanlı Devri Kervansaraylarının Gelişmesi, (İstanbul,1974).
- T. Keyhanlı, Osmanlılarda Külliye Mimarisinin Gelişmesi (İstanbul,1974).
- Also see: M. Cezar, Typical Commercial Buildings of the Ottoman Classical Period and the Ottoman Construction System, (İstanbul,1983).
- C. Güran, Türk Hanlarının Gelişimi ve İstanbul Hanları Mimarisi, (İstanbul,1976)

C. SECULAR ARCHITECTURE

- (I). For further information see: C. Köseoğlu, Harem (İstanbul, 1979), p: 20.
- (2). The remnants of illumination inside the dome may have remained from the 18th century.
- (3). İ. H. Uzunçarşılı, Osmanlı Tarihi, Vol. III, No. 2, (Ankara, 1982), p: 334.
- (4). İ. H. Uzunçarşılı, Osmanlı Devletinin Saray Teşkilatı, (Ankara, 1968), p: 386.
- (5). Z. Karamursal, Osmanlı Mali Tarihi Hakkında Tetkikler, (Ankara, 1940), p: 9.
- (6). Ibid.
- (7). A. Tabakoğlu, Gerileme Dönemine Girerken Osmanlı Maliyesi, (İstanbul, 1985), p: 34.
- (8). For the summerized narrative of this campaign by Evliya Çelebi, see: A. Pallis, The Days of Jännissaries, (London, 1951), pp: 119-136.
- (9). J.B. Tavernier, Topkapı Sarayında Yaşam, (İstanbul, 1984), pp: 100-101.
- (10). S.H. Eldem, " 17 ve 18. Asırlarda Türk Odası ", Güzel Sanatlar Dergisi, Vol. 5, (Ankara, 1944), p: 1-3.
- (II). Refer to p: of the present thesis.

V. THE OTTOMAN ARCHITECTURAL DECORATION IN THE
SEVENTEENTH CENTURY AND OBSERVATIONS ON
CERTAIN DECORATIVE ARTS

- (I). Ş. Yetkin, Anadolu'da Türk Çini Sanatının Gelişmesi, (İstanbul, 1986), p. 148.
- (2). Ibid., p. 201.
- (3). F. Yenişehirlioğlu, " XVI.yy Osmanlı Yapılarında Görülen Mimari Süsleme Programlarında Mimar Sinan'ın Katkısı Varmıdır ? ", Mimarlık, No. 5-6, (İstanbul, 1982), p. 30.
- (4). Ibid.
- (5). For the decoration of the Classical Ottoman period see: F. Yenişehirlioğlu, op.cit.
- (6). The measures are established from: O. Aslanapa, Türk Sanatı, (İstanbul, 1984), p. 271.
- (7). Ibid., p. 325; T. Öz, " Sultan Ahmet Camii ", Vakıflar Dergisi, No. I, (Ankara, 1938), p. 27.
- (8). T. Öz, loc.cit.
- (9). O. Aslanapa, op.cit., p. 325.
- (10). E. Öçal, İstanbul Camilerinde Kalem İşleri, (İstanbul, 1973), p. 20: Illuminations were generally done on surfaces painted with natural colours, like dark green, pink and blue.
- (II). Ibid., p. 22 ; For painted decorations see also: T. Öz, "Tavanlarımız", Güzel Sanatlar Dergisi, Vol. 5, (Ankara, 1944), pp. 32-35.
- (12). S. Bilge, Yeni Cami ve Külliyesi Duvar Çinileri, (İstanbul, 1962), p. 14.

- (13). A. Refik, Eski İstanbul, (İstanbul, 1931), p. 115;
" Sultan Ahmet Mosque, Baghdad and Revan Kiosks, the
palace of Davud Paşa and Yeni Cami were all decorated
with tiles coming from İznik factories "
Also see: S. Bilge, op.cit., pp. 17 ✓
- (14). S. Bilge, op.cit., p. 19.
- (15). Ibid.
- (16). Ş. Yetkin, lecture presented in II. International
Congress on the History of Turkish-Islamic Science
and Technology (İstanbul, 1986). Unpublished for the
moment.
- (17). For further information see: S. Bilge, op.cit.,
pp. 20-25.
- (18). Ibid., p. 22.
- (19). That kind of decoration is not peculiar only to the
17th century. Seljuks also were using these abundantly.
For further information on the subject see:
Ş. Yetkin, op.cit., pp. 173-177.
- (20). H. Tezcan, Köşkler, (İstanbul, 1978), p. 10.
- (21). More information about the decorations on the ceilings:
T. Öz, "Tavanlarımız"... op.cit., p. 35.
- (22). H. Tezcan, op.cit., p. 15.
- (23). O. Aslanapa, op.cit., p. 325.
- (24). H. Tezcan, op.cit., p. 4.
- (25). O. Aslanapa, op.cit., p. 325, 326.
- (26). Ibid., p. 326.
- (27). Ibid.

- (28). For further information see: N. Sevin, " Human Figure is the Chief Element in the Traditional Turkish Painting ", Second Turkish Art Congress, (1963), pp. 298-305; Ş. Yetkin, op.cit., pp. 166-169.
- (29). F. Yenişehirlioğlu, loc.cit.
- (30). Ibid., p. 29.
- (31). Ibid., p. 30.
- (32). Ibid., p. 31.
- (33). For information about tile techniques see:
O. Aslanapa, op.cit., pp. 317-327 ;
Ş. Yetkin, op.cit., 159-165.
T. Öz, Turkish Ceramics, (n.p, n.d), p. 20 ^{vd}
G. Öney, Türk Çini Sanatı, (n.p, n.d).
- (34). O. Aslanapa, op.cit., p. 323.
- (35). Ibid., p. 324.
- (36). Ibid.
- (37). Ibid., pp. 323-324.
- (38). Cracked glazes are easily seen on the outer façades of Baghdad kiosk, which are open to weather conditions.
- (39). J. Carswell, " Ceramics ", Tulips, Arabesques and Turbans. Decorative Arts from the Ottoman Empire, (London, 1982), p. 86 ; V. Gervers, " Turkish Tiles of the 17th Century and Their Export ", Fifth International Congress of Turkish Art, (Budapest, 1978), p. 365.
- (40). A. Refik, op.cit., p. 115.
- (41). Carswell, op.cit., p. 86.
- (42). T. Öz, Turkish Ceramics ... op.cit., p. 25.
- (43). S. Yerasimos, Az gelişmişlik Sürecinde Türkiye
(I. Bizans'tan Tanzimata), p. 410

- (44). V. Gervers, op.cit., p. 366.
- (45). On this subject see: T. Öz, Turkish Ceramics ...
op.cit., pp. 24-25.
- (46). S. Yerasimos, op.cit., p. 44I.
- (47). See: H. D. Andreasyan, " Celalilerden Kaçan Anadolu Halkının Geri Gönderilmesi ", İsmail Hakkı Uzunçarşılı'ya Armağan, (Ankara,1976).
- (48). J. Carswell, op.cit., p. 86.
- (49). See: V. Gervers, loc.cit.
- (50). Ibid., pp. 364-365.
- (51). See the study of : W. Denny, " Ottoman Turkish Textiles ", Textile Museum Journal, Vol. III, No. 3, (Washington D.C.,1972), pp. 55-56.
- (52). M. Gönül, Türk Elishleri Sanatı, XVI-XIX. Yüzyıl, (Ankara,n.d), pp. 54-60.
- (53). E. Ergün, 17.yy Osmanlı Kıyafetleri, (İstanbul,1974), p. 152.
- (54). Ibid.
- (55). Ibid., pp. 153-154.
- (56). For calligraphy see: Uzunçarşılı, Osmanlı Tarihi, Vol. III, No. 2, (Ankara,1982), pp. 557-562 ;
Ş. Rado, Türk Hattatları, (İstanbul,n.d).
- (57). Ibid., pp. 91-92.

VI. CONCLUSION

- (1). M. Sözen, Türk Mimarisinin Gelişimi ve Mimar Sinan, (İstanbul,1975), p. 250.
- (2). For further information, see: W. Blunt, İsfahan, (Italy,1974), pp. 133-144, 149-150.
- (3). Ambassadors to foreign countries started to be sent on regular basis as of the end of the XVIIIth century: F.R. Unat, Osmanlı Sefirleri ve Sefaretnâmeleri (Ankara,1968), p. 14; Until then, their envoys extraordinary who were appointed to office with the task of resolving problems which arose between two countries.

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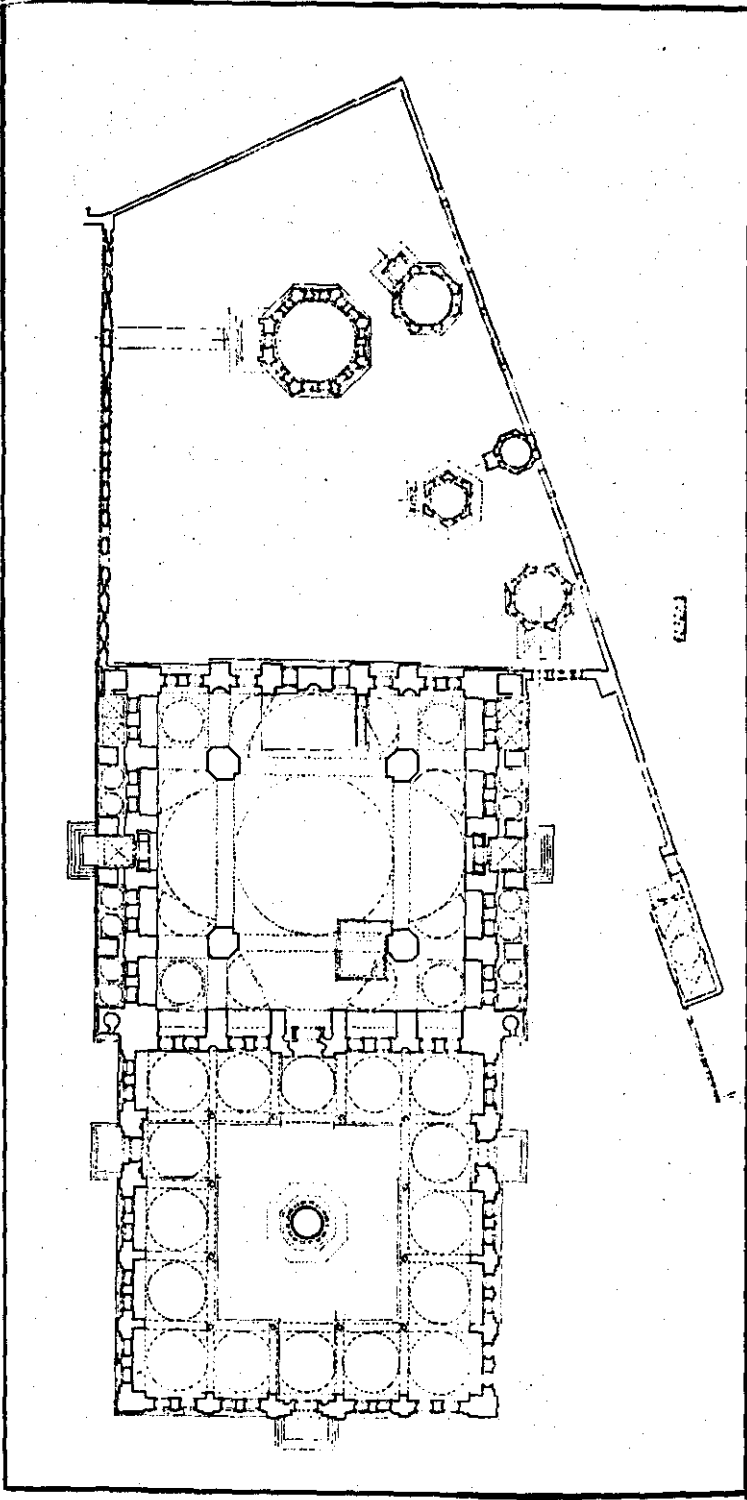
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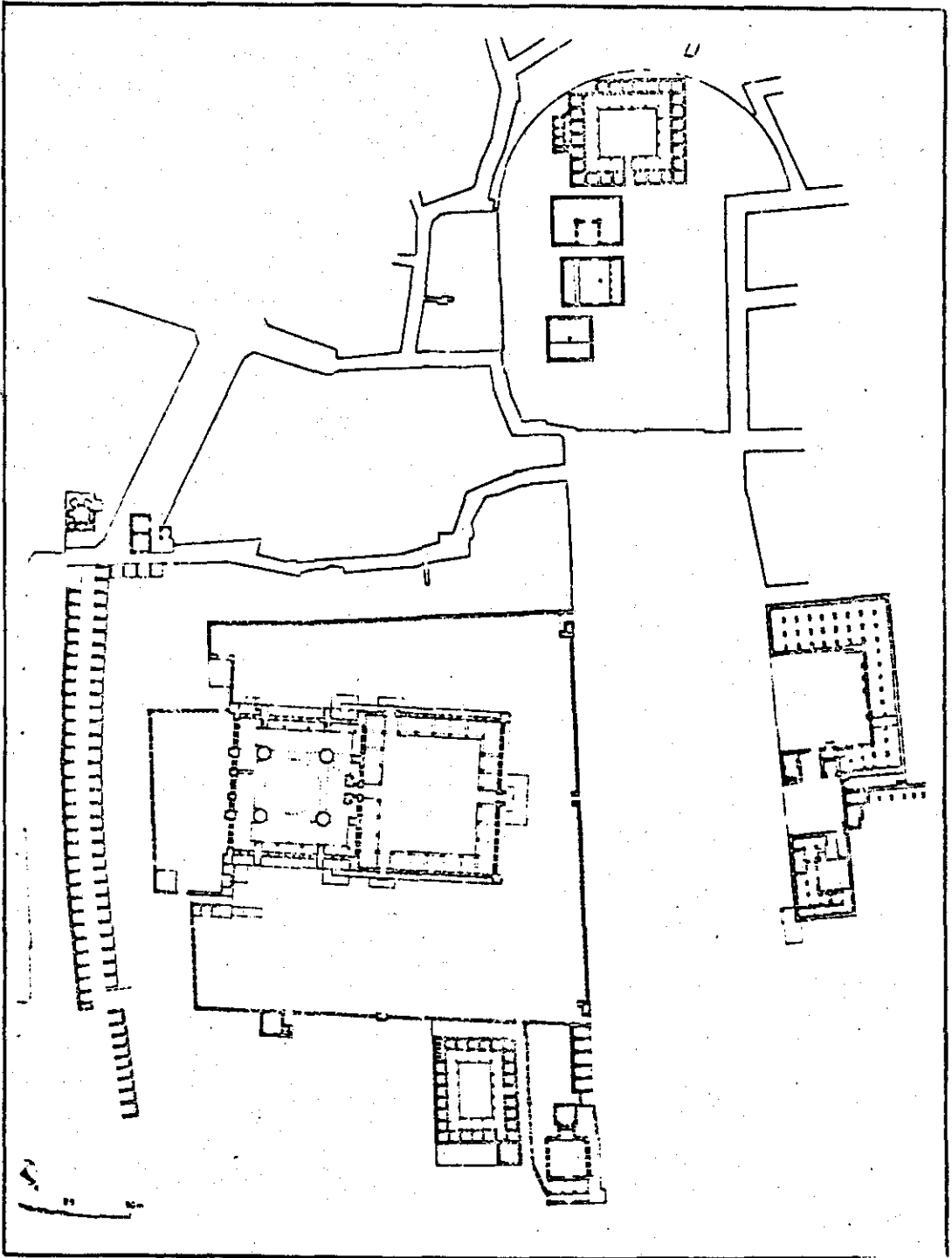
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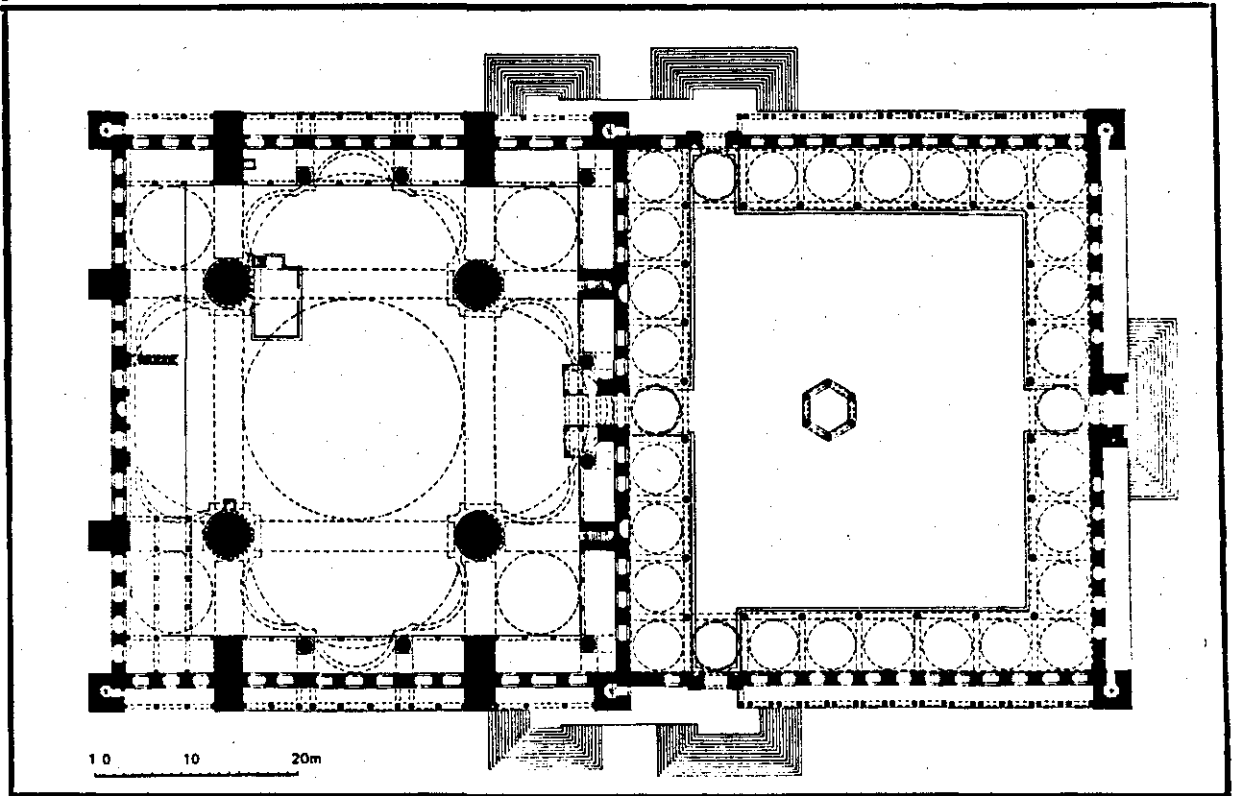
FIGURES



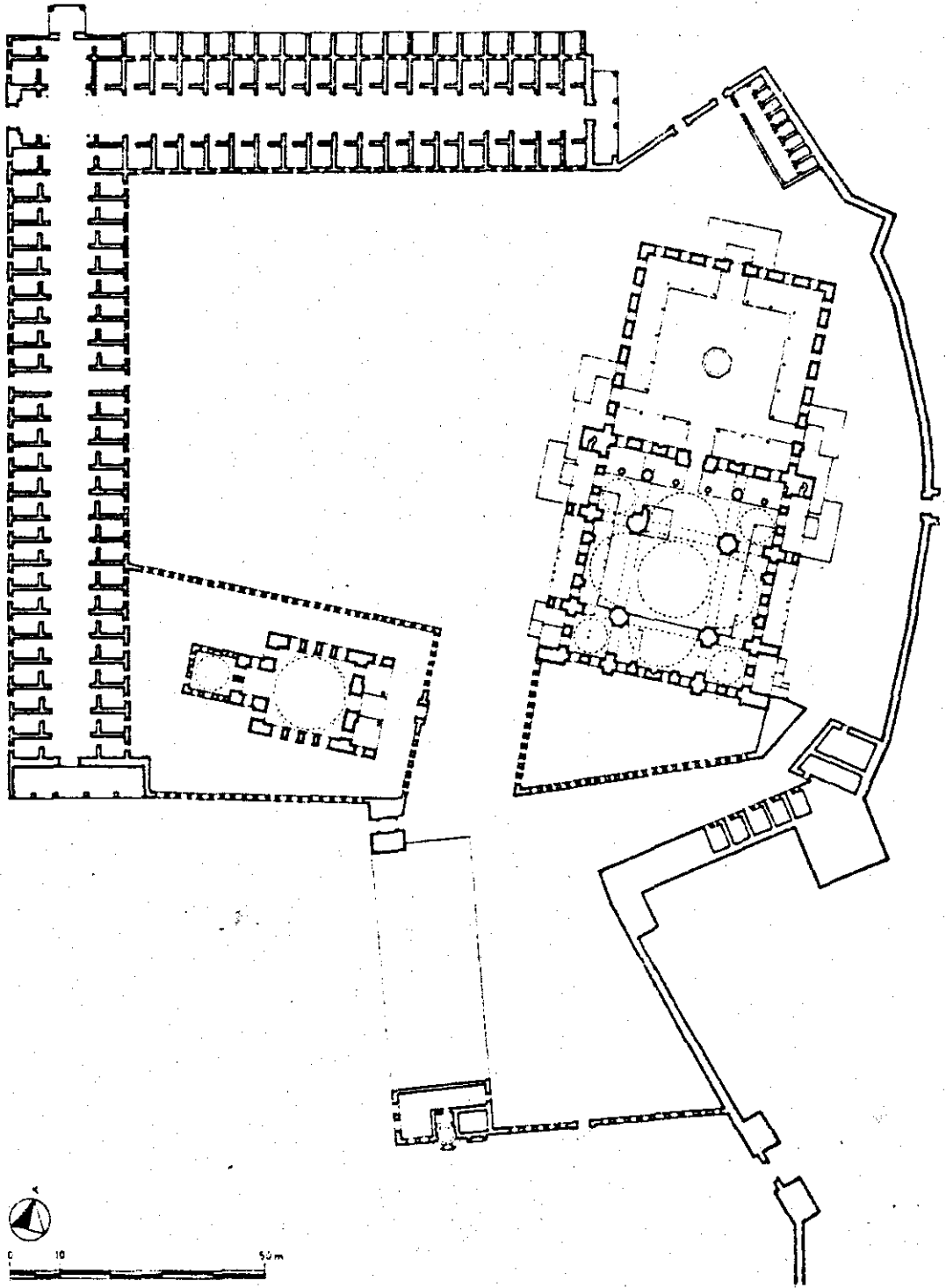
(I). Şehzade Mosque, Istanbul. Plan (Sözen)



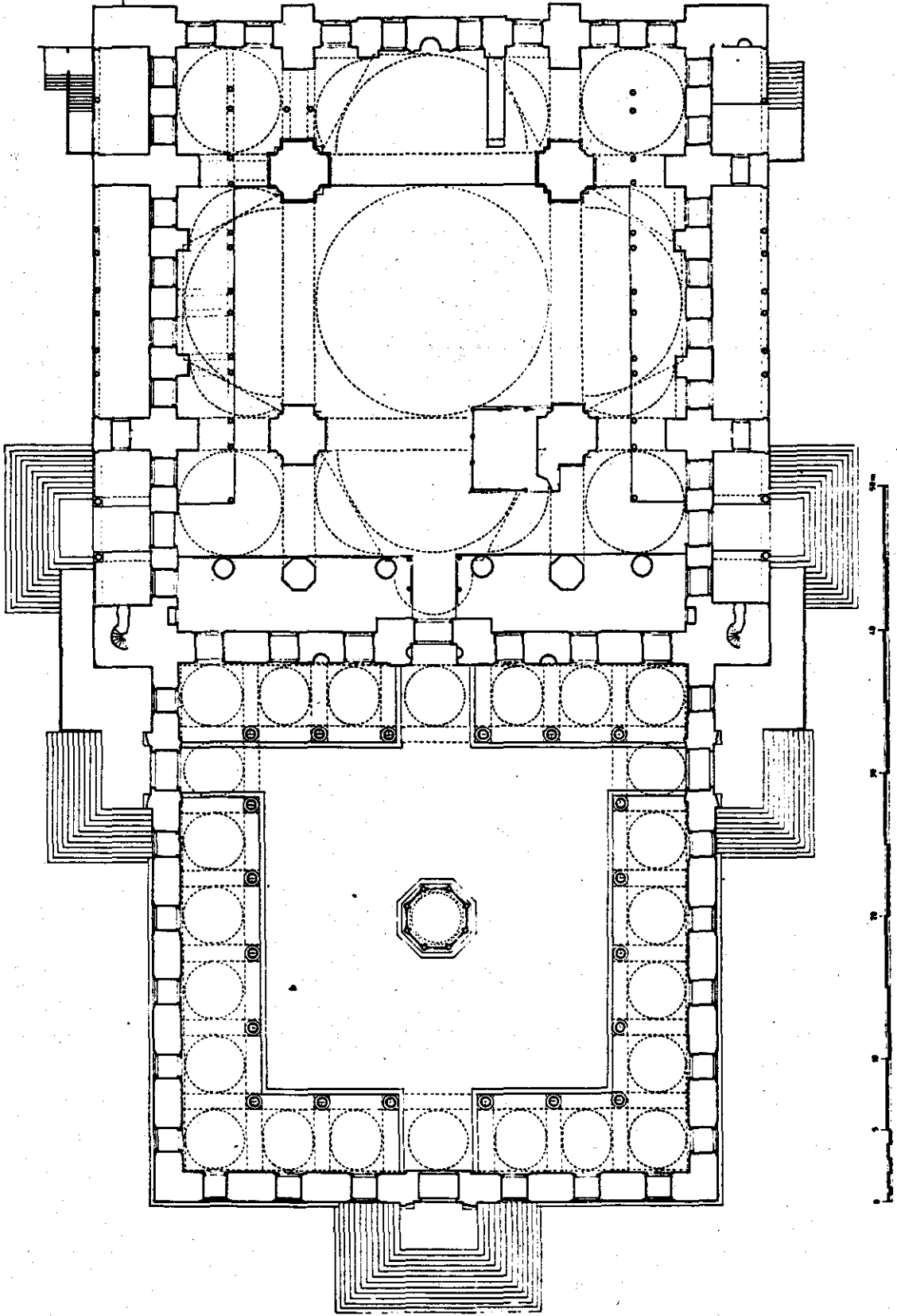
(2). Sultan Ahmet Complex, Istanbul. Plan. (Kayır)



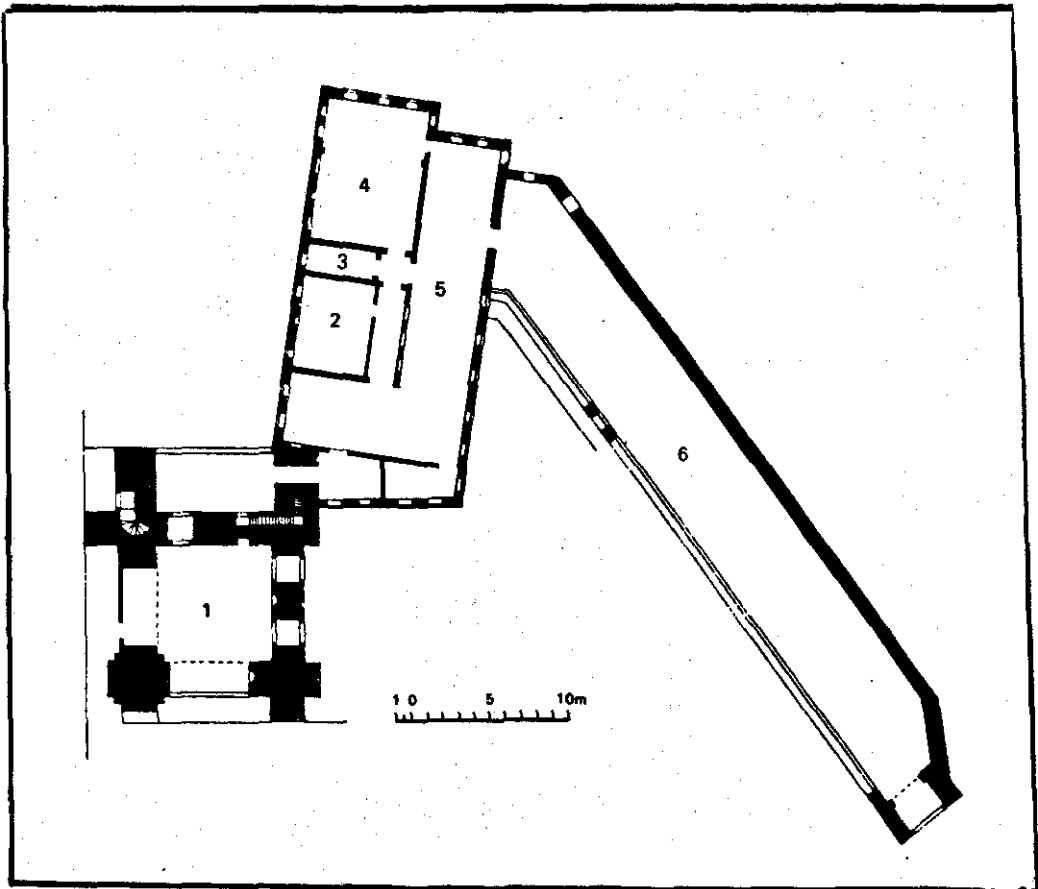
(3). Sultan Ahmet Mosque. Plan (Goodwin)



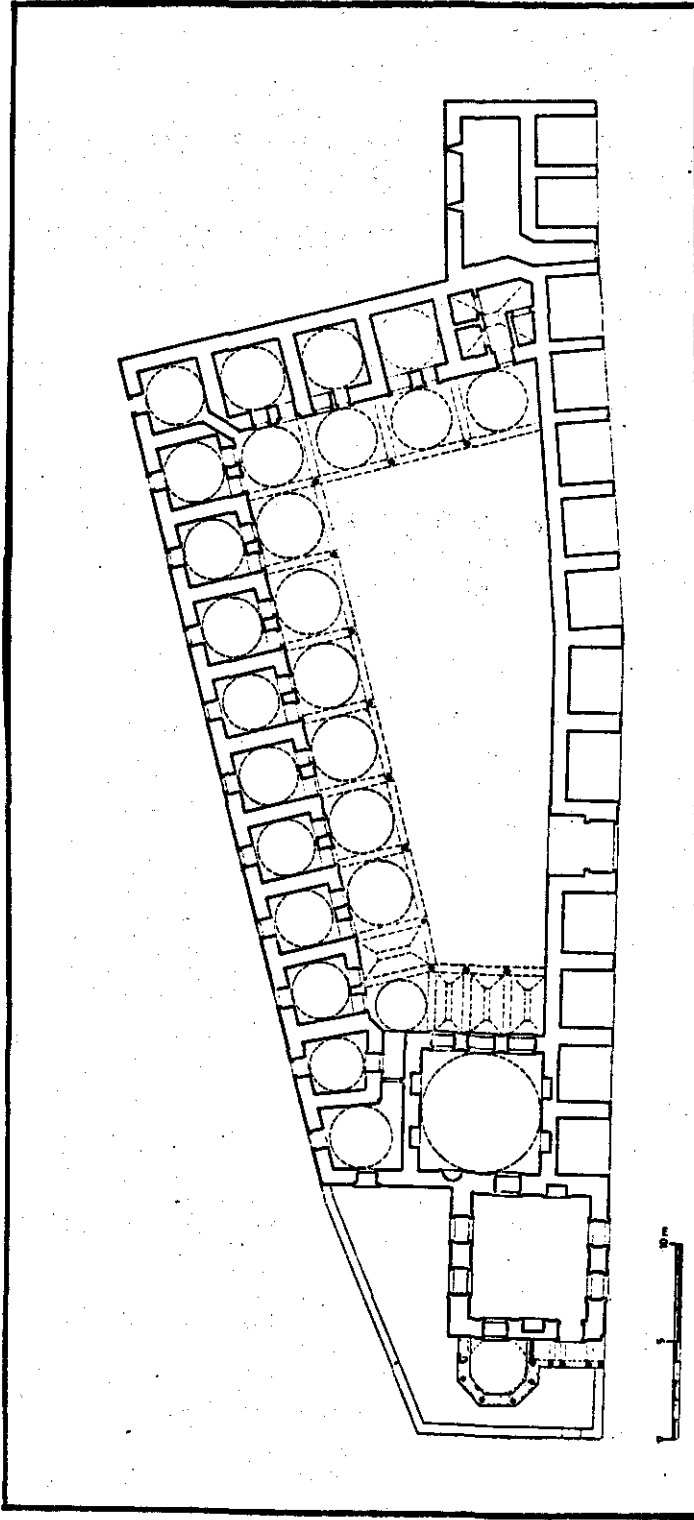
(4). Yeni Valide Complex, Istanbul. Plan (Nayır)



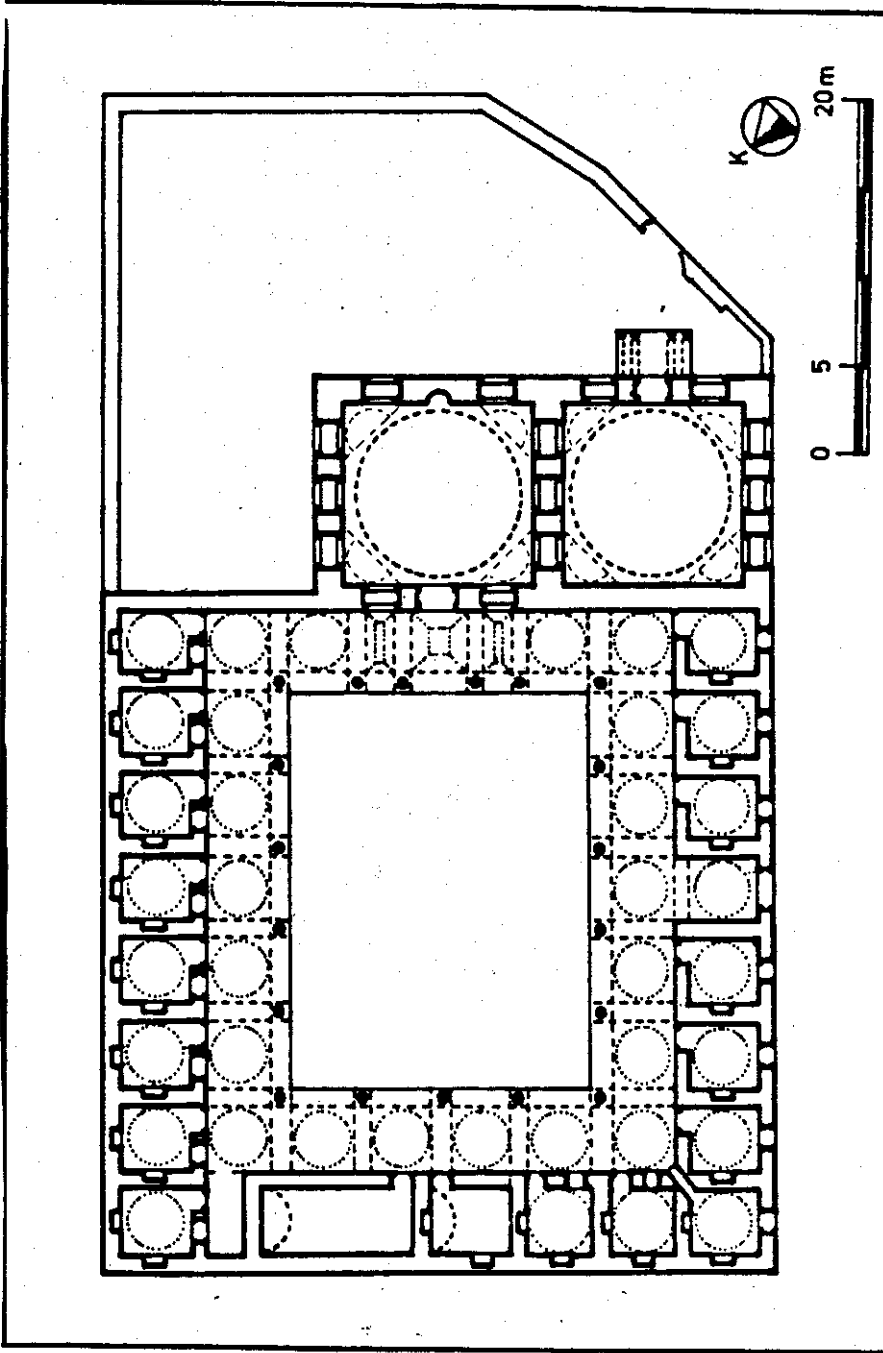
(5). Yeni Cami. Plan (Sözen)



(6). Yeni Valide Complex. Plan of the royal pavilion
(Goodwin)

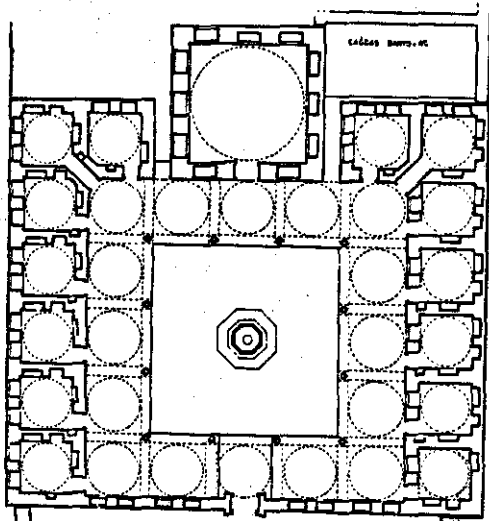


(7). Complex of Kuyucu Murat Paşa, Istanbul.
Plan (Sözen)



(18). Ekmekçioğlu Ahmet Paşa Complex, Istanbul.

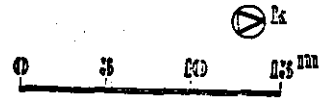
Plan (Nayır)



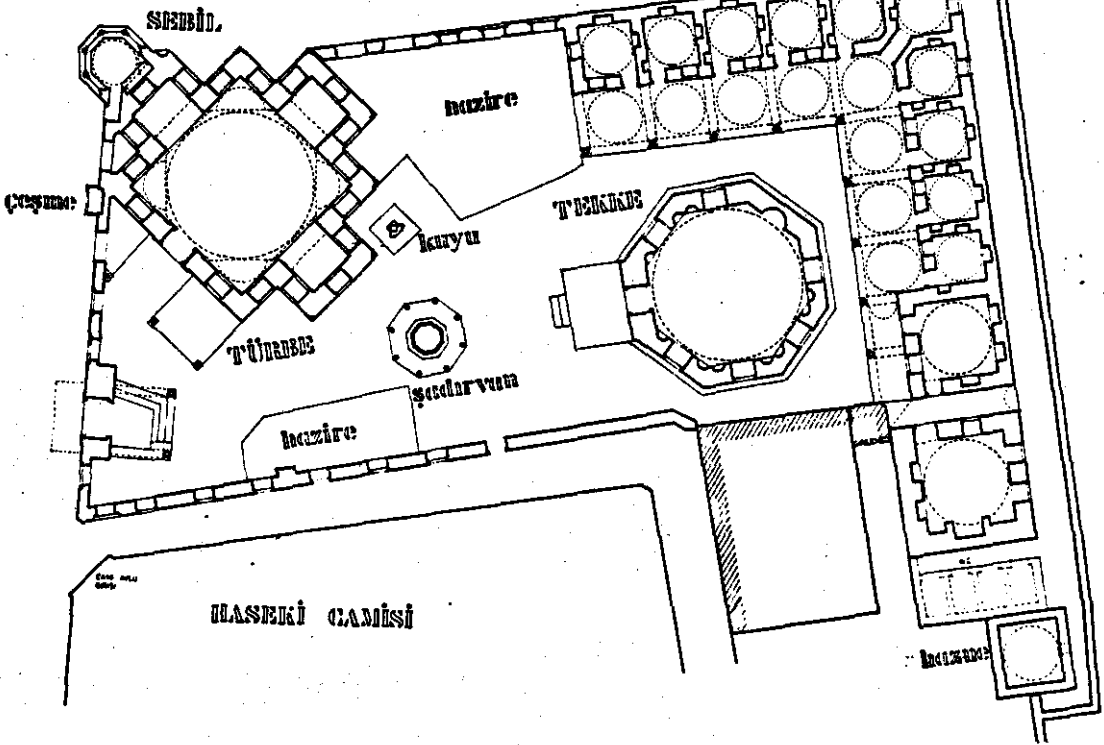
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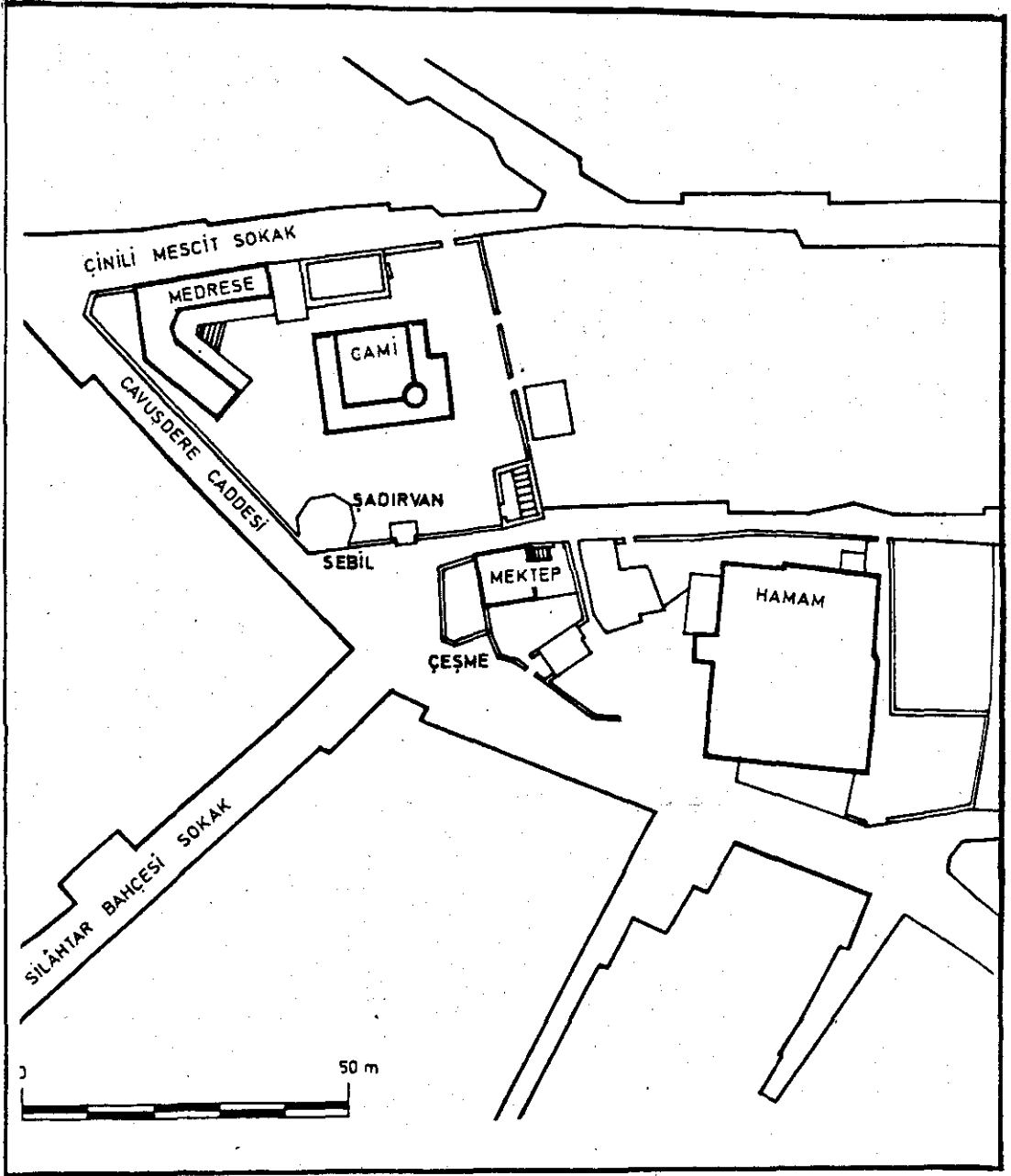
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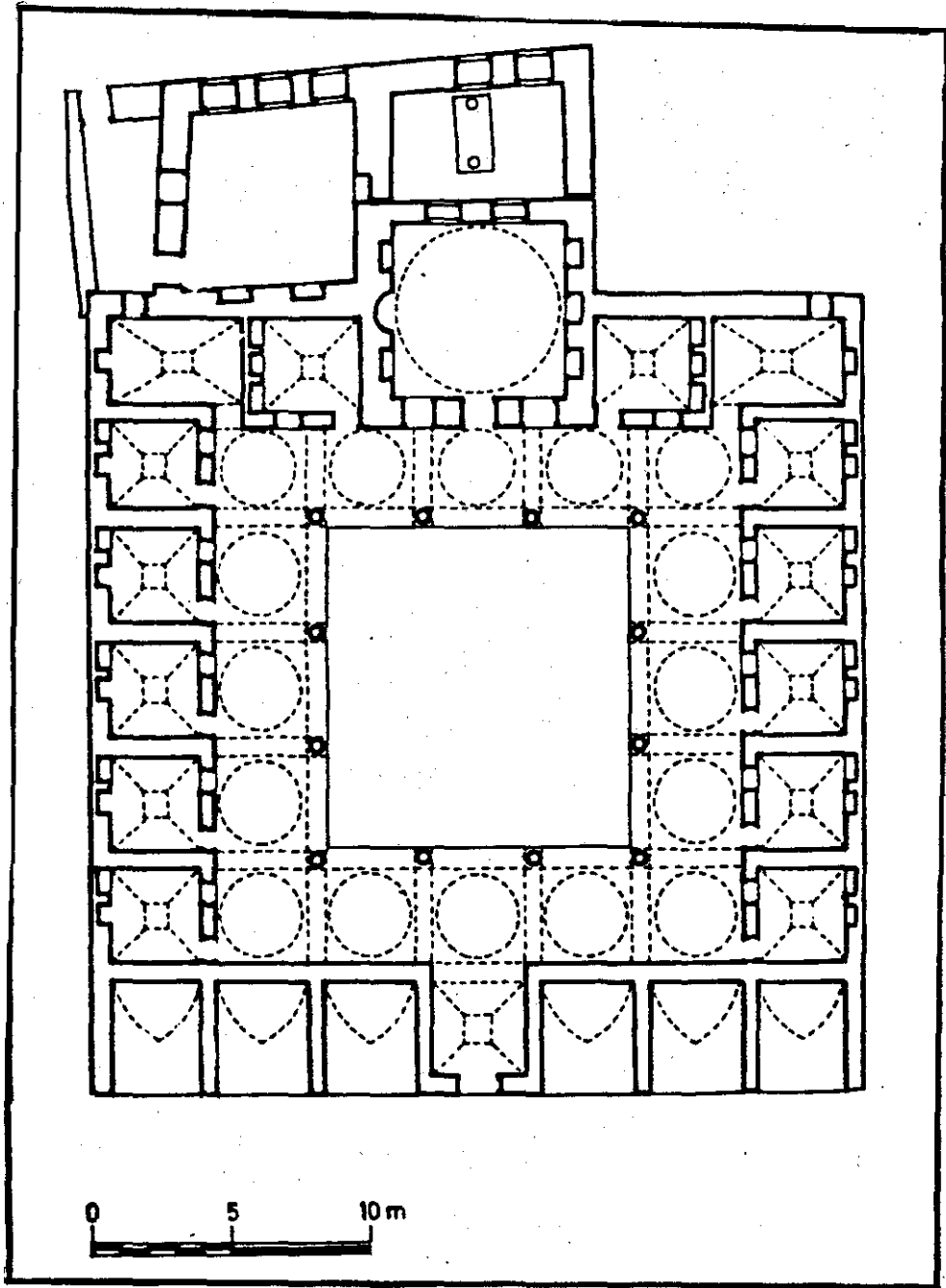
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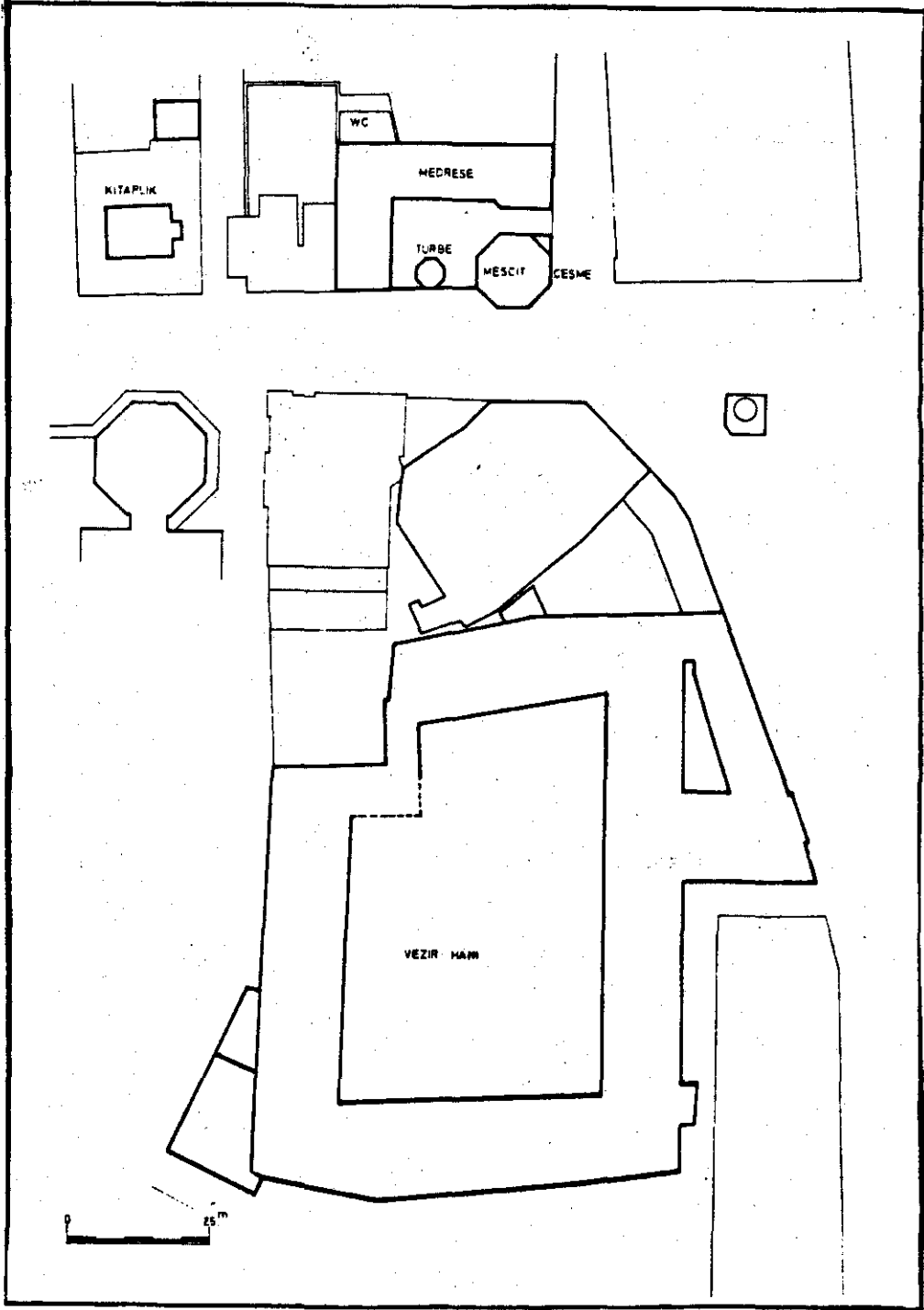
(9). Bayram Paşa Complex, Istanbul. Plan (Nayır)



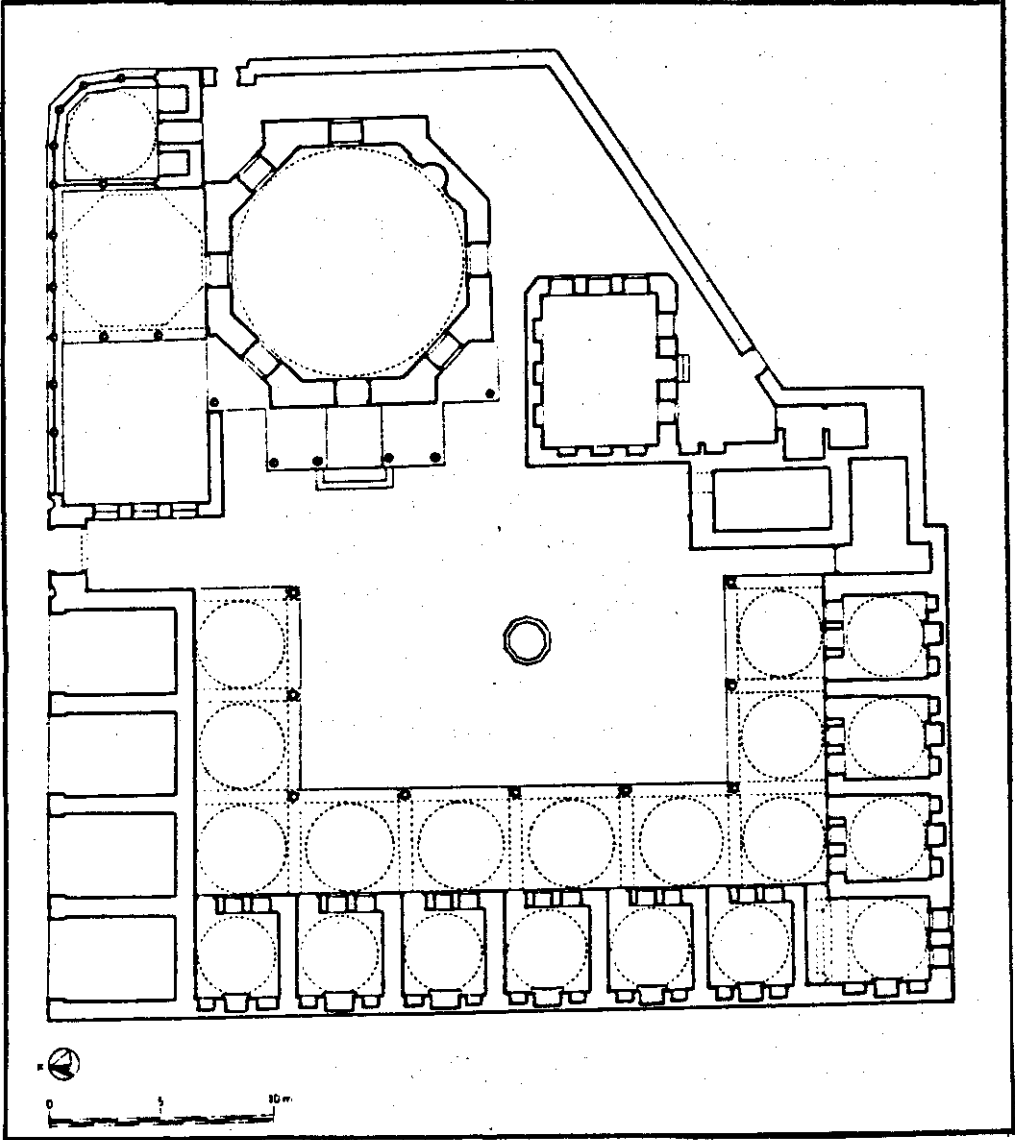
(10). Çinili Complex, Istanbul. Plan (Pervitiç)



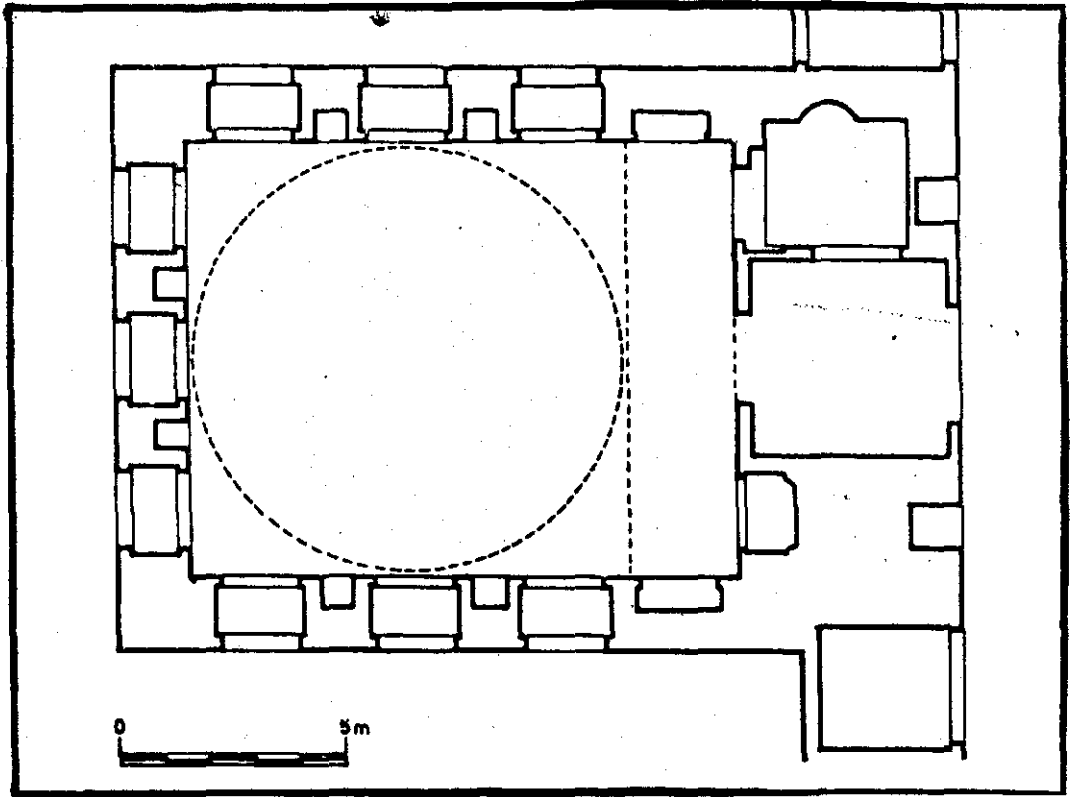
(II). Complex of Ebul Fazl Mahmut Efendi, Istanbul.
Plan (Eyice)



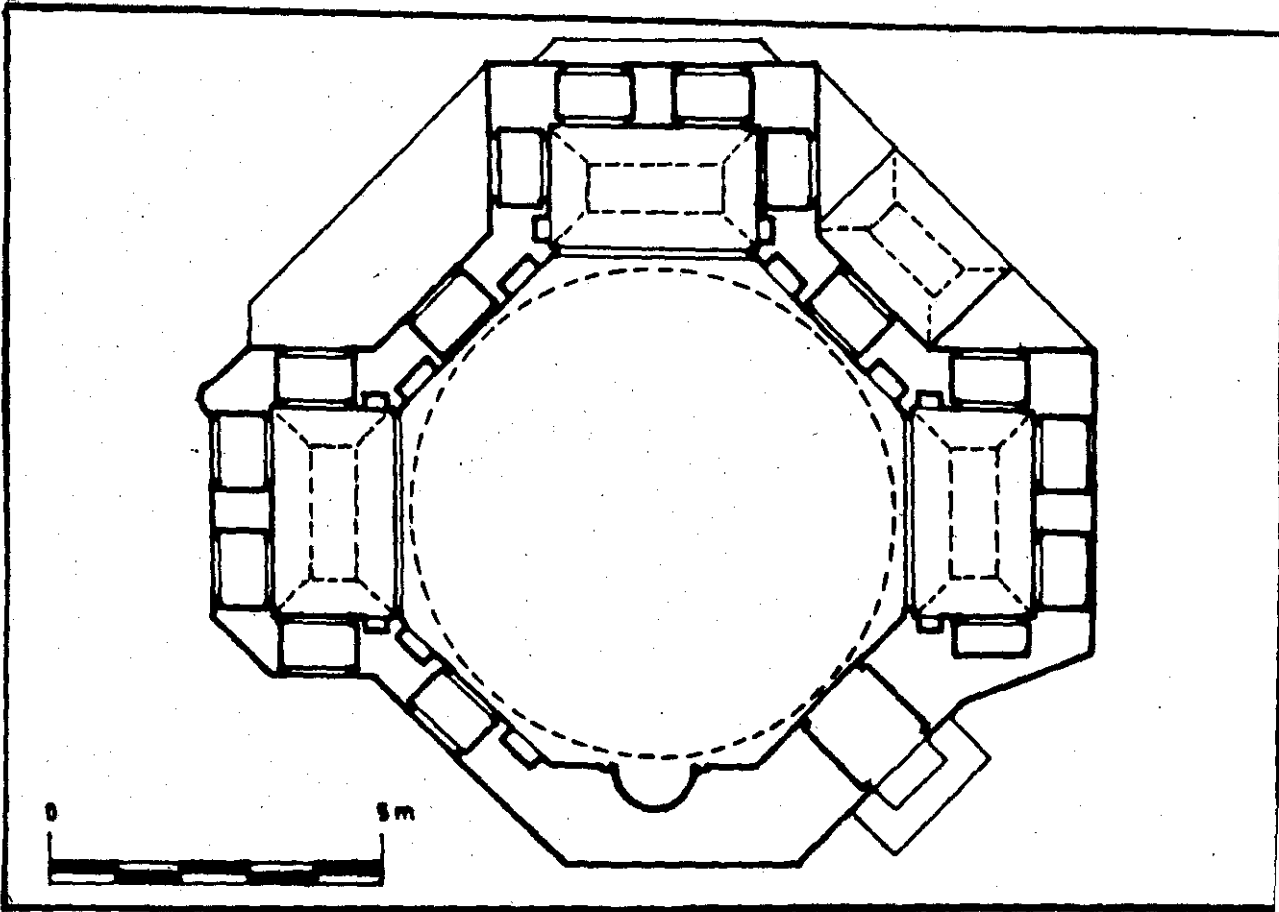
(12). Köprülü Complex, Istanbul. Plan (Pervitiç)



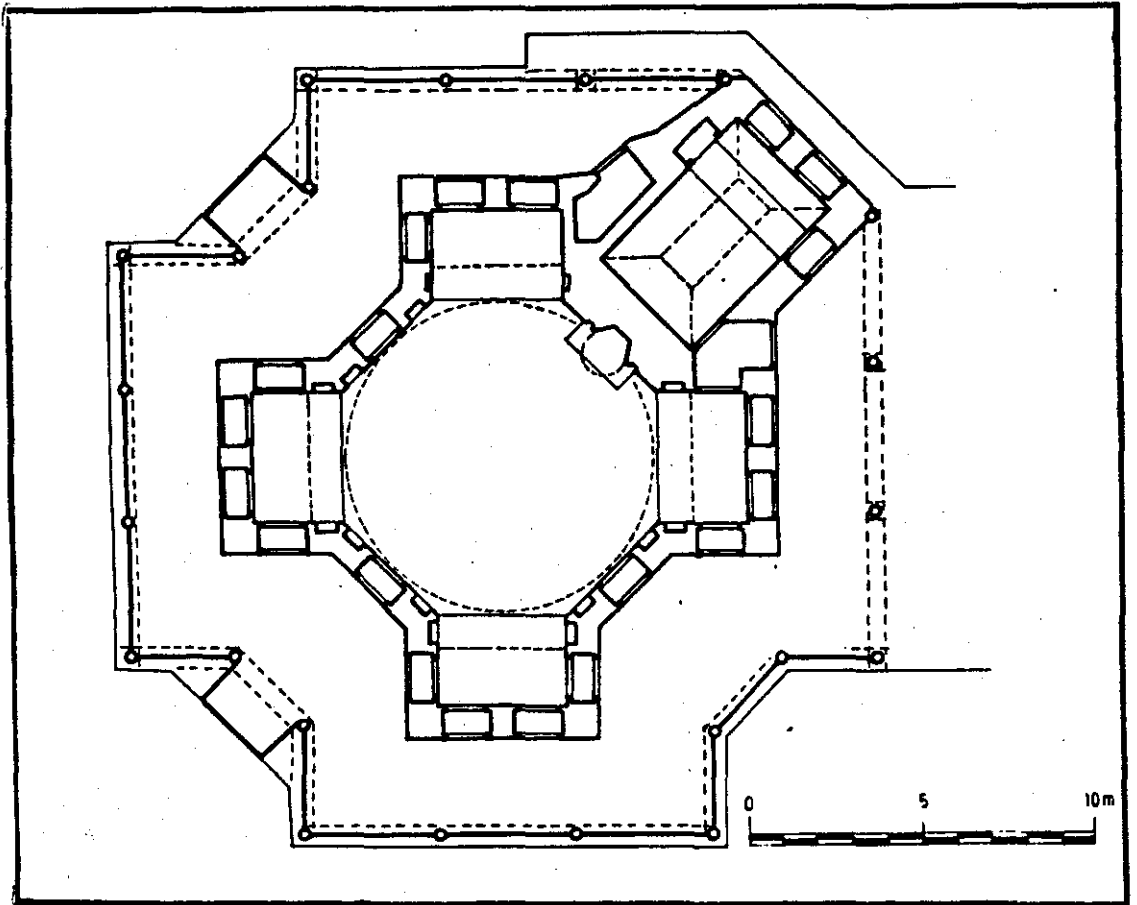
(13). Merzifonlu Kara Mustafa Paşa Complex, Istanbul.
Plan (Nayır)



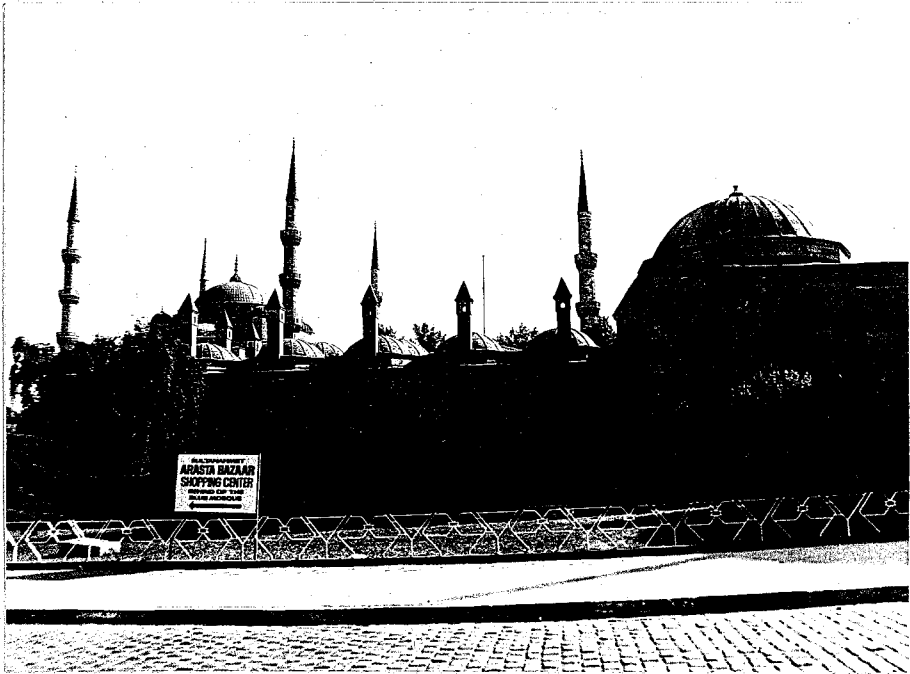
(14). Chamber of Sultan Ahmet, Topkapı Palace-Istanbul.
Plan (Nayır)



(15). Revan Kiosk, Topkapı Palace-Istanbul. Plan
(Eldem)



(16). Baghdad Kiosk, Topkapı Palace-Istanbul. Plan
(Eldem)



1. Sultan Ahmet Complex, Istanbul. General view.

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2. Sultan Ahmet Complex. General view.



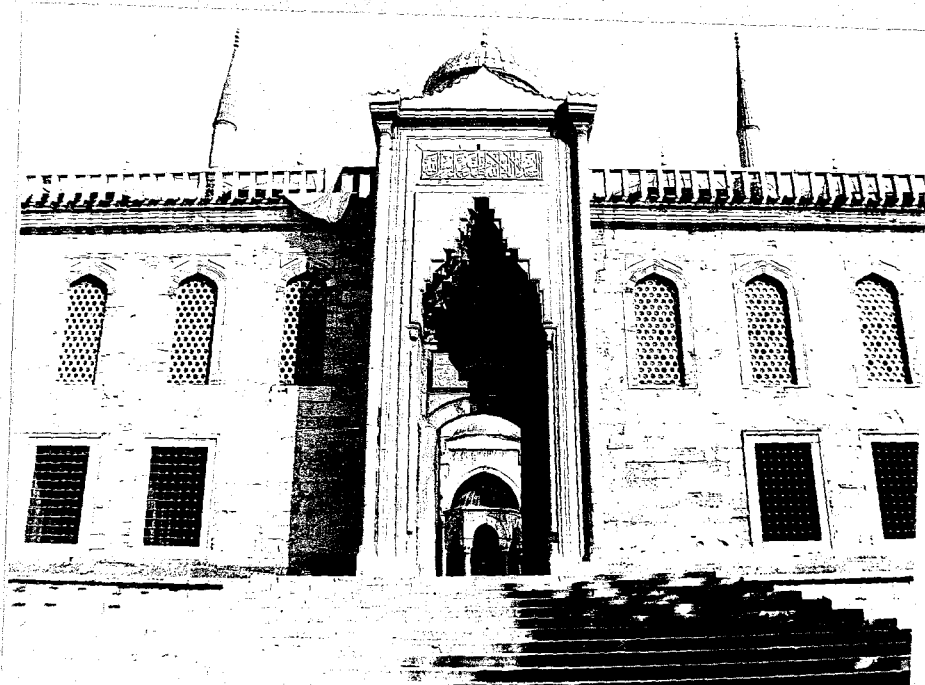
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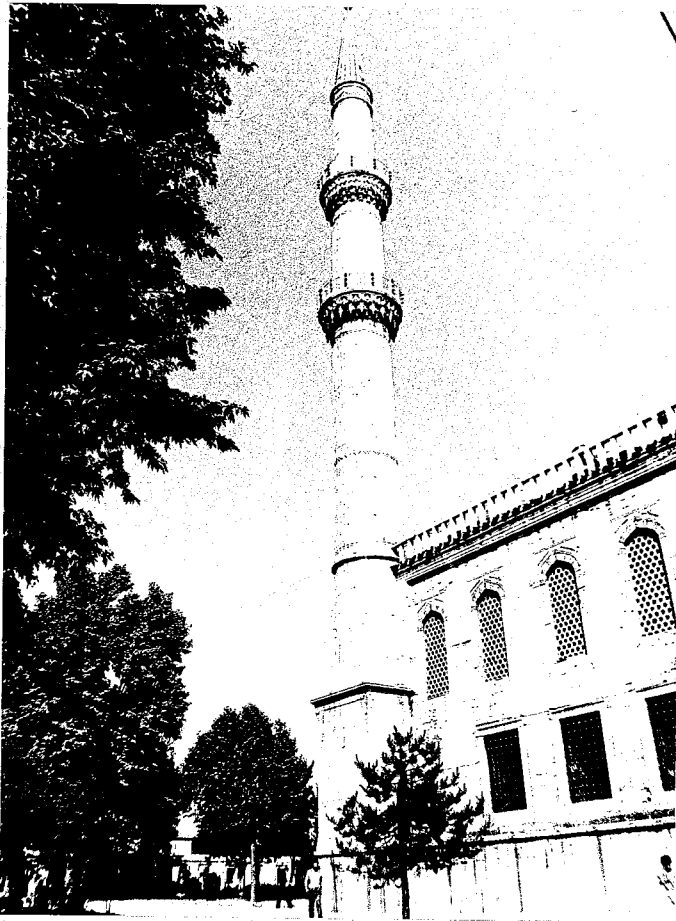




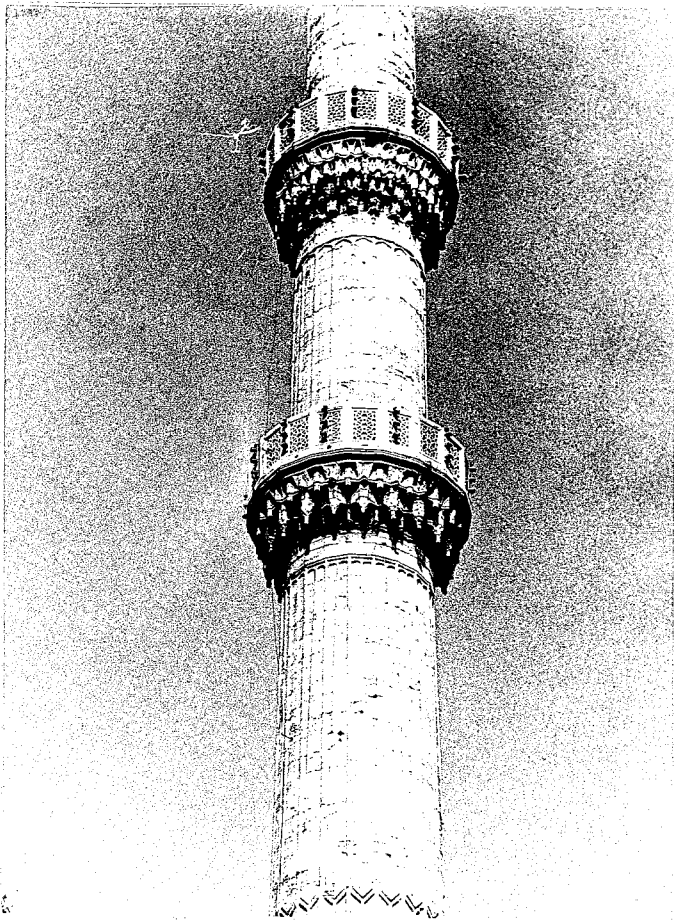
3. Eastern façade of Sultan Ahmet Mosque.

4. Sultan Ahmet Mosque. Northern gate of courtyard.





5. Sultan Ahmet Mosque.
North-eastern minaret.

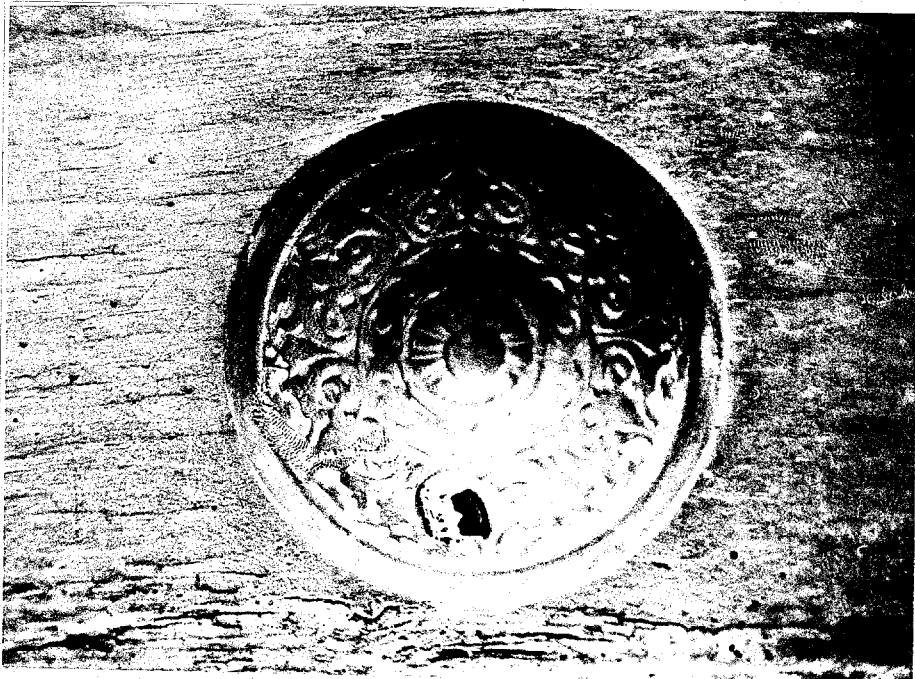


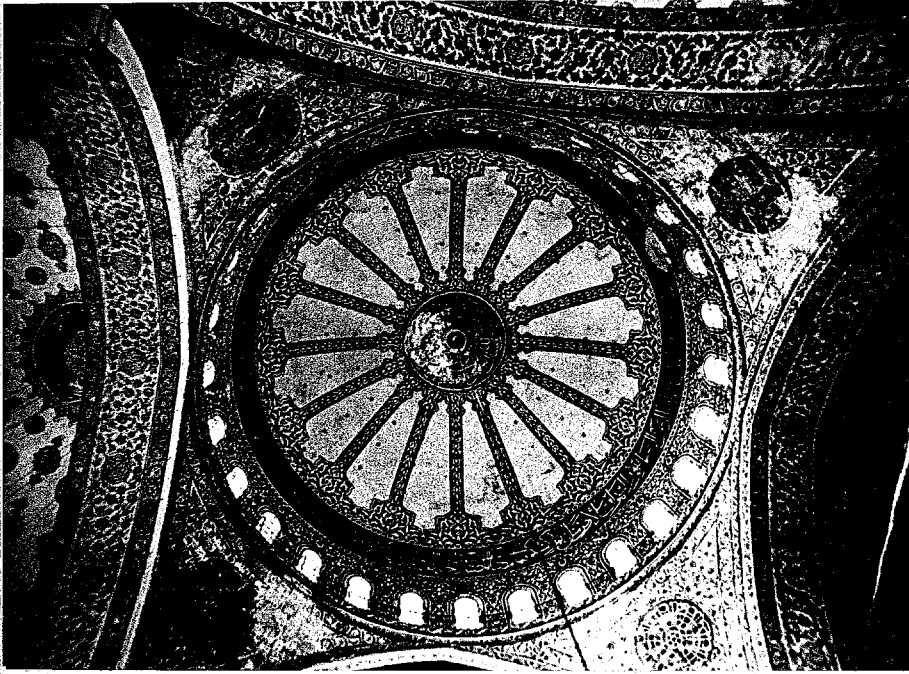
6. Sultan Ahmet Mosque.
Detail from north-
eastern minaret.



7. Entrance door by the kibla wall in western façade of Sultan Ahmet Mosque.

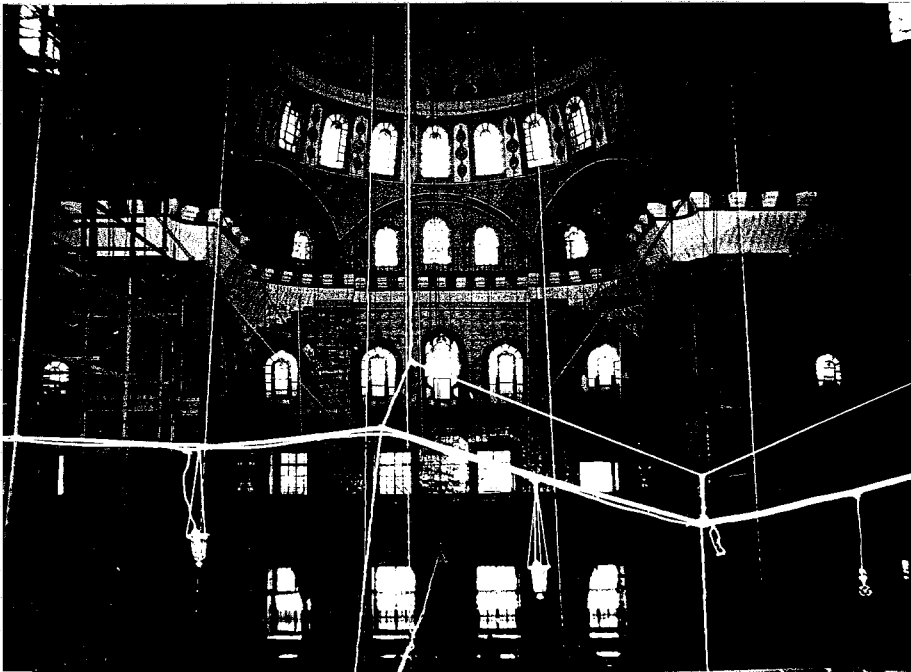
8. Detail of doorknob on the same door.

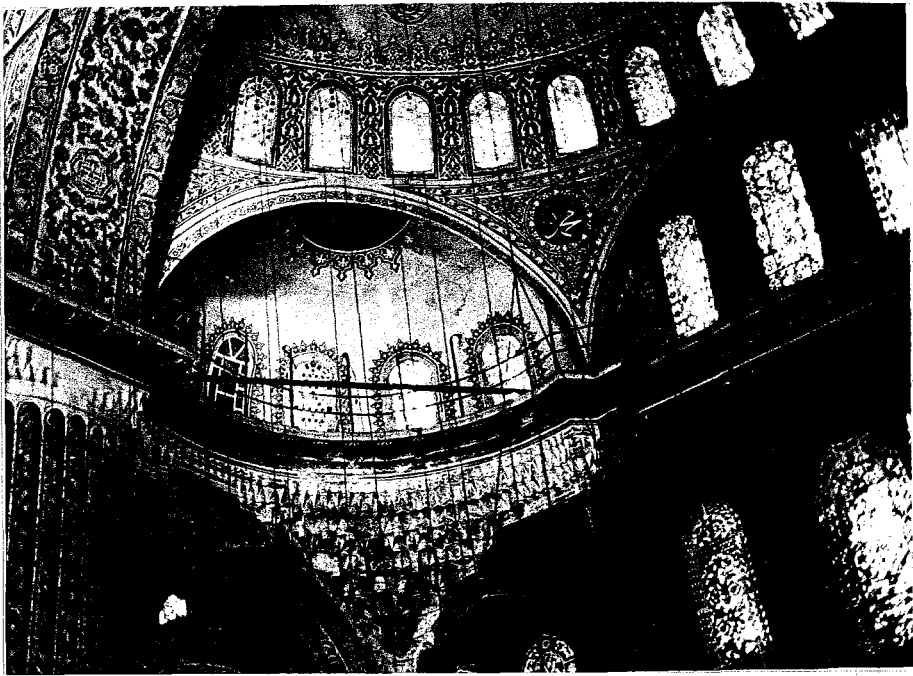




9. Interior view of central dome of Sultan Ahmet Mosque.

10. Interior view of Sultan Ahmet Mosque.

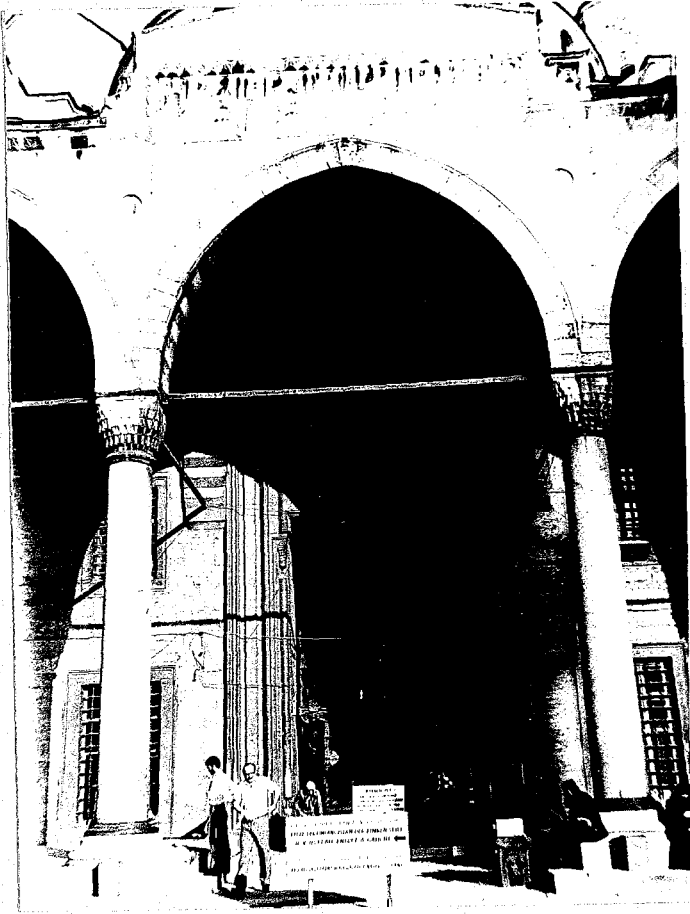




II. Sultan Ahmet Mosque. Transitional elements.

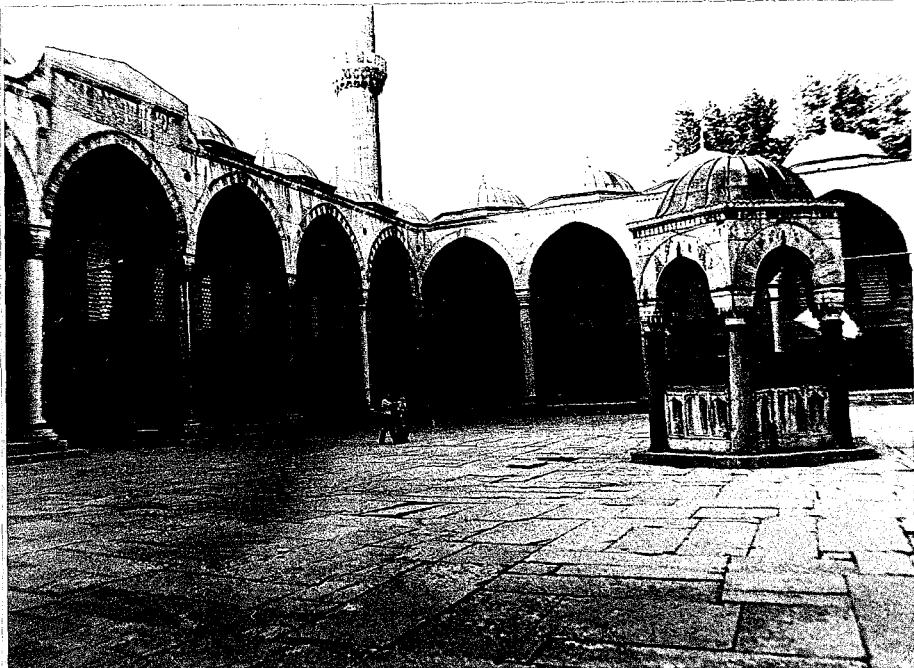
I2. Sultan Ahmet Mosque. Detail from pier of dome.

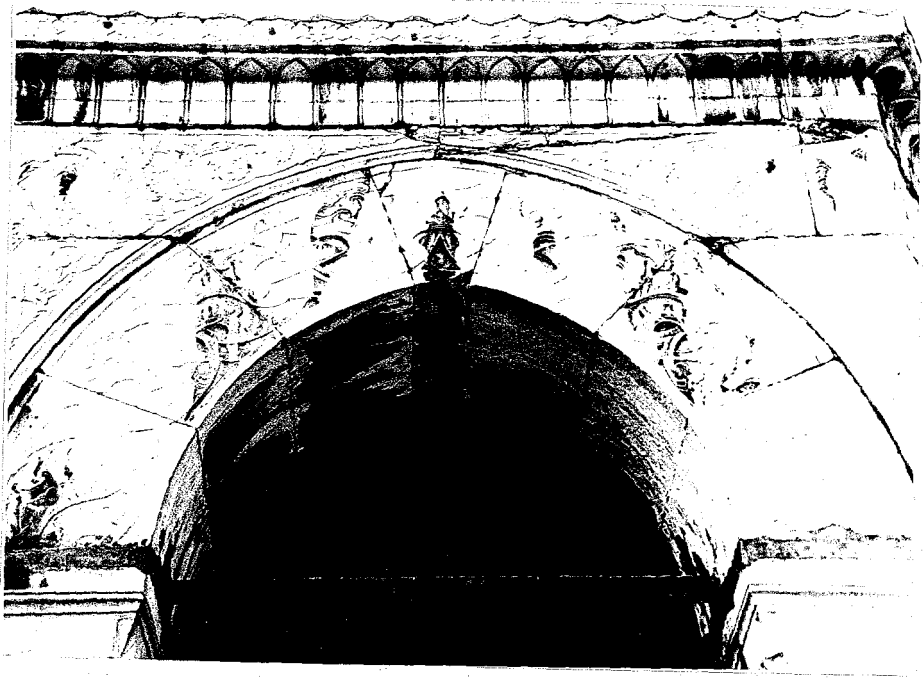




I3. Sultan Ahmet Mosque. Portal leading to mosque from courtyard.

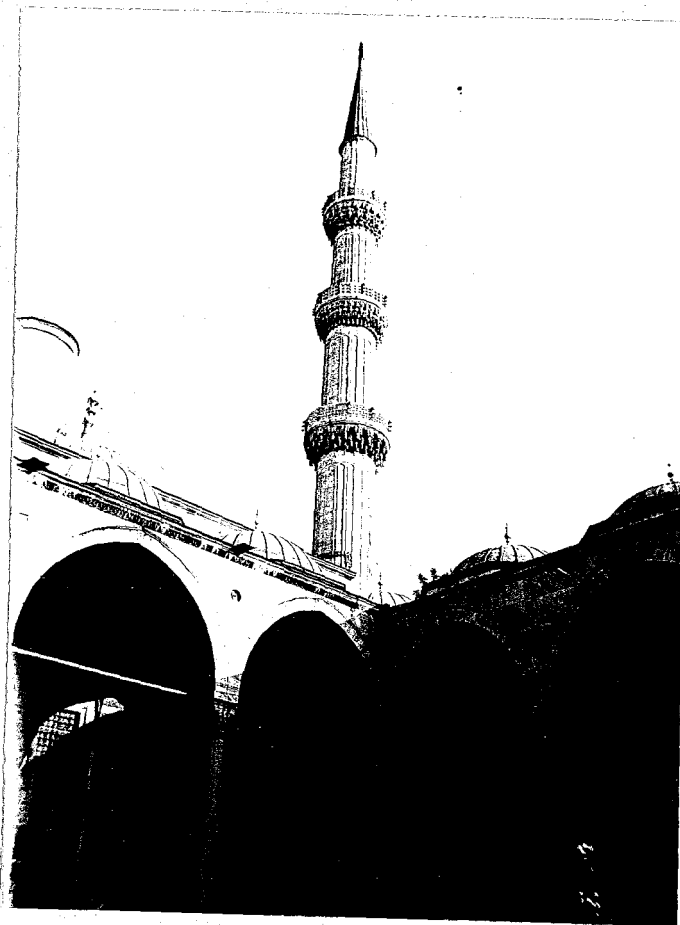
I4. Arcaded courtyard and şadırvan of Sultan Ahmet Mosque.

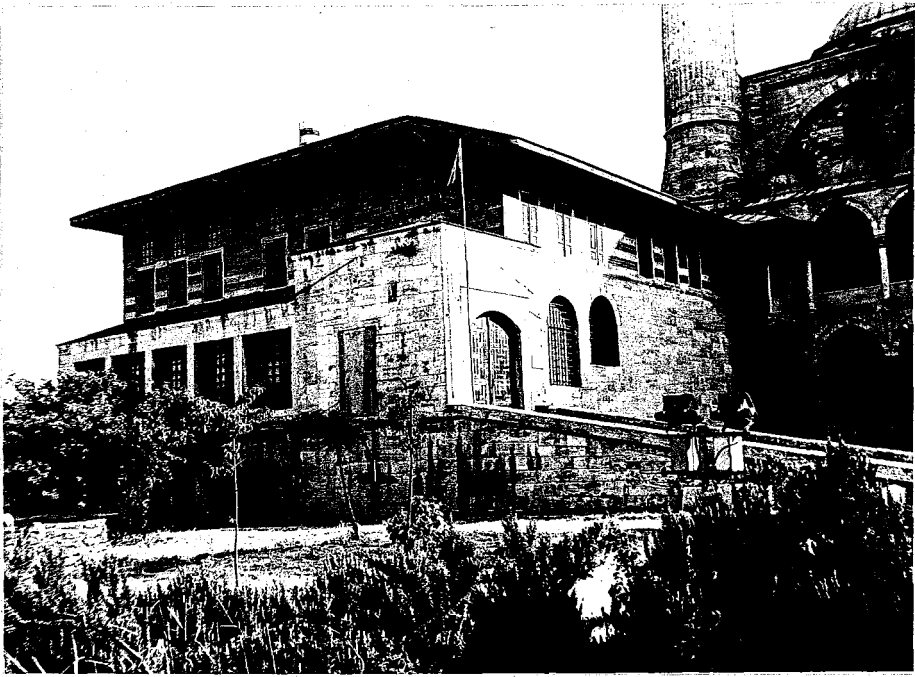




15. Sultan Ahmet Mosque. Detail from şadırvan.

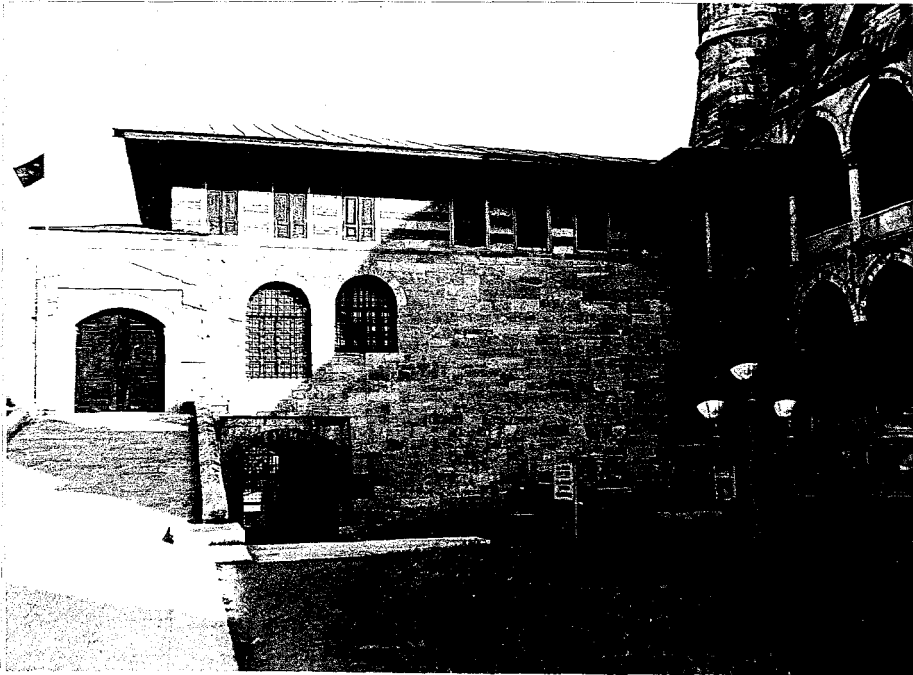
16. Sultan Ahmet Mosque. South-western minaret of courtyard.

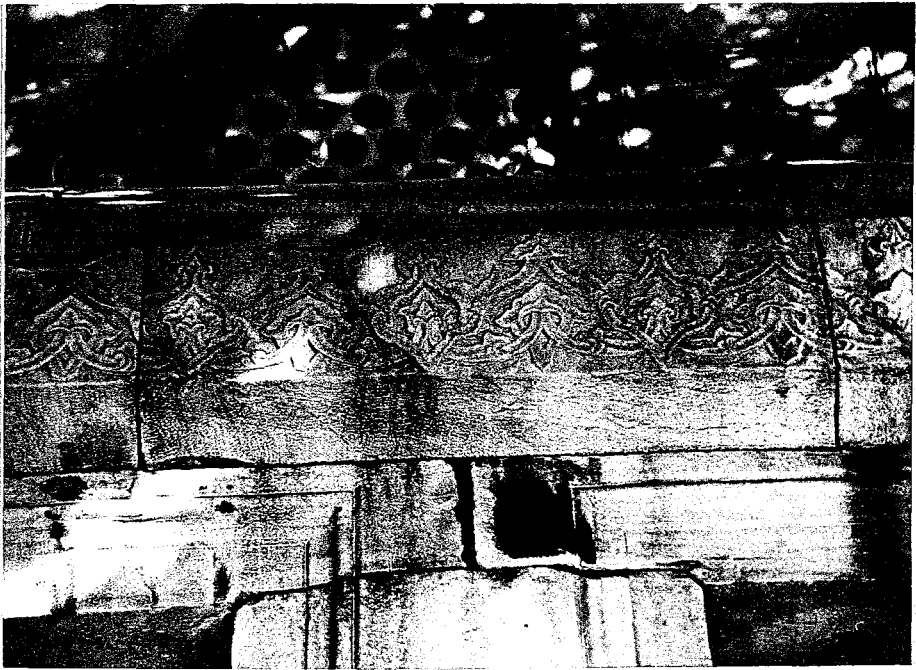




I7. Sultan Ahmet Complex. Royal pavilion (Hünkâr kasrı).

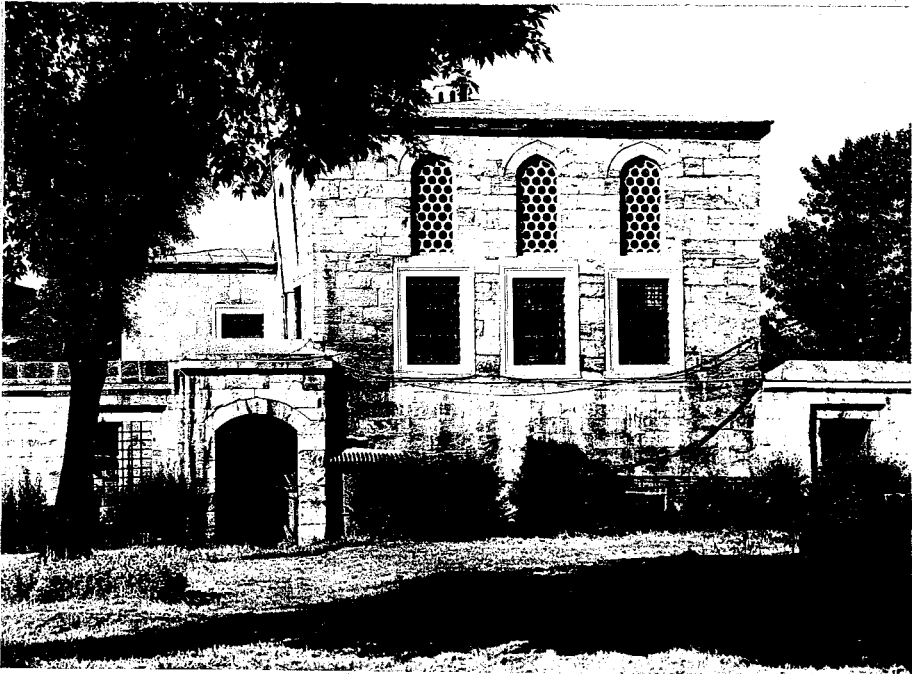
I8. Sultan Ahmet Complex. Royal pavilion.

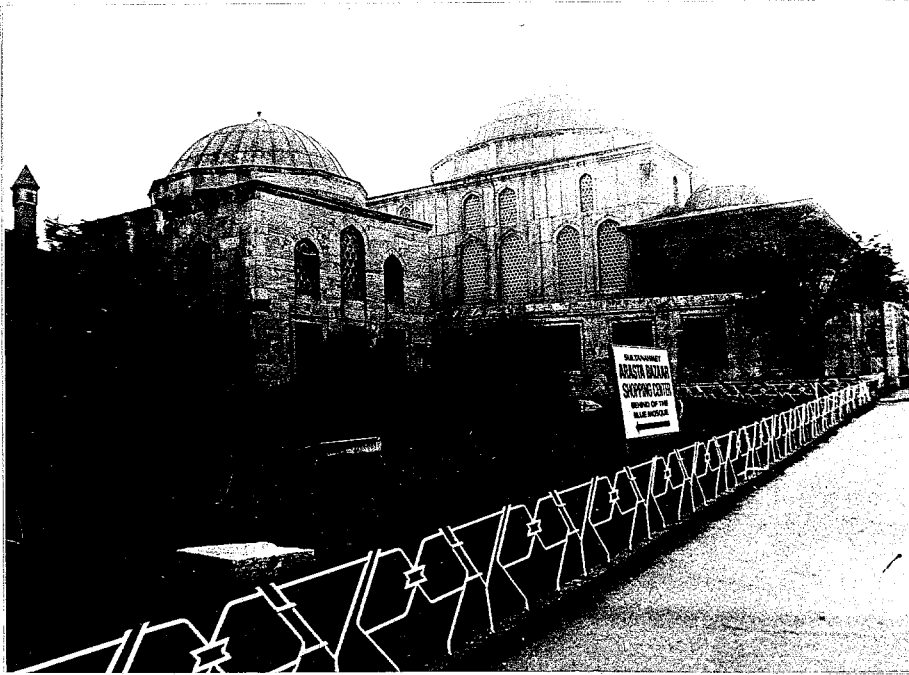




19. Sultan Ahmet Complex. Detail from frieze on wall of outer courtyard.

20. Sultan Ahmet Complex. Sıbyan mektebi.

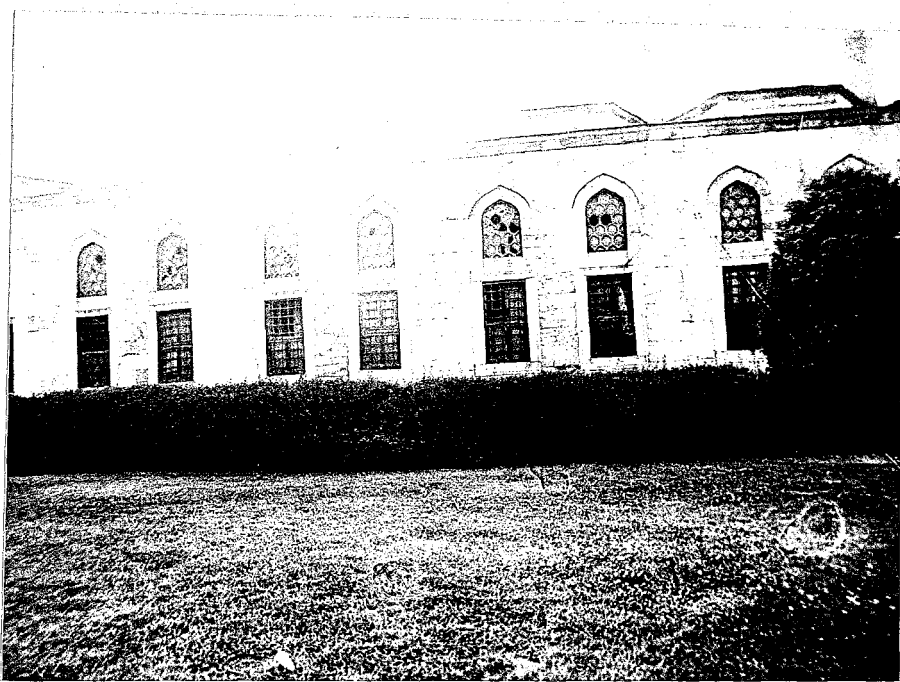




21. Sultan Ahmet Complex. General view of türbe and classroom of medrese.

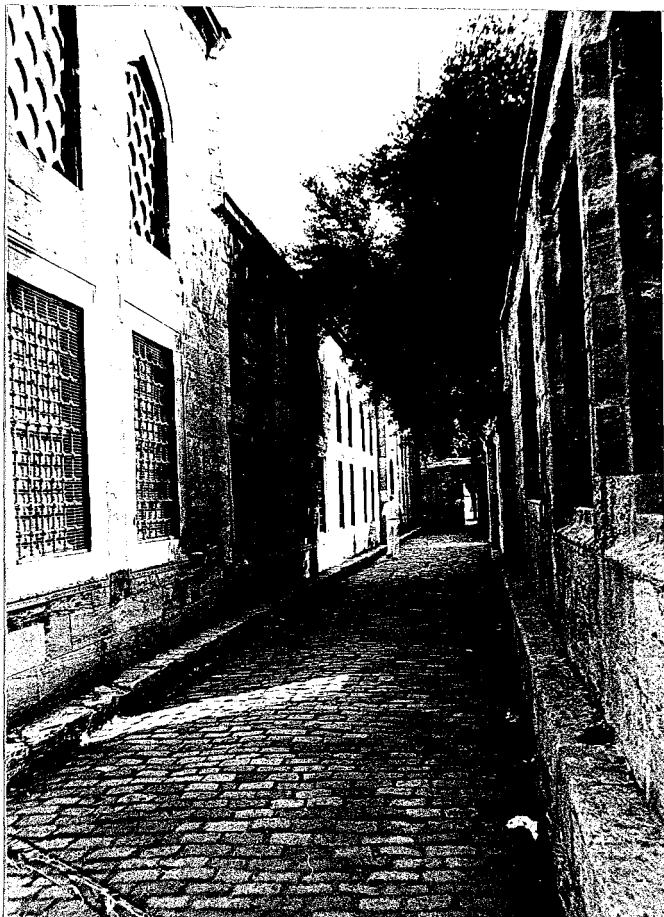
22. Sultan Ahmet Complex. Türbe.





23. Sultan Ahmet Complex. Outer view of medrese cells.

24. Sultan Ahmet Complex. The narrow street between türbe and medrese walls.

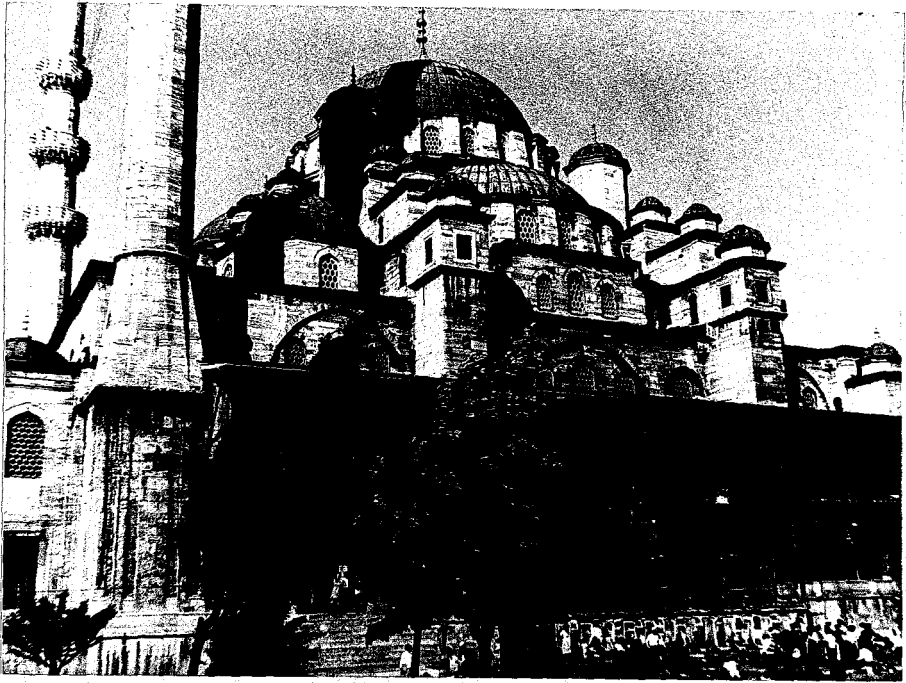




25. Yeni Valide Complex, Istanbul.
General view.

26. Yeni Valide Complex. General view.

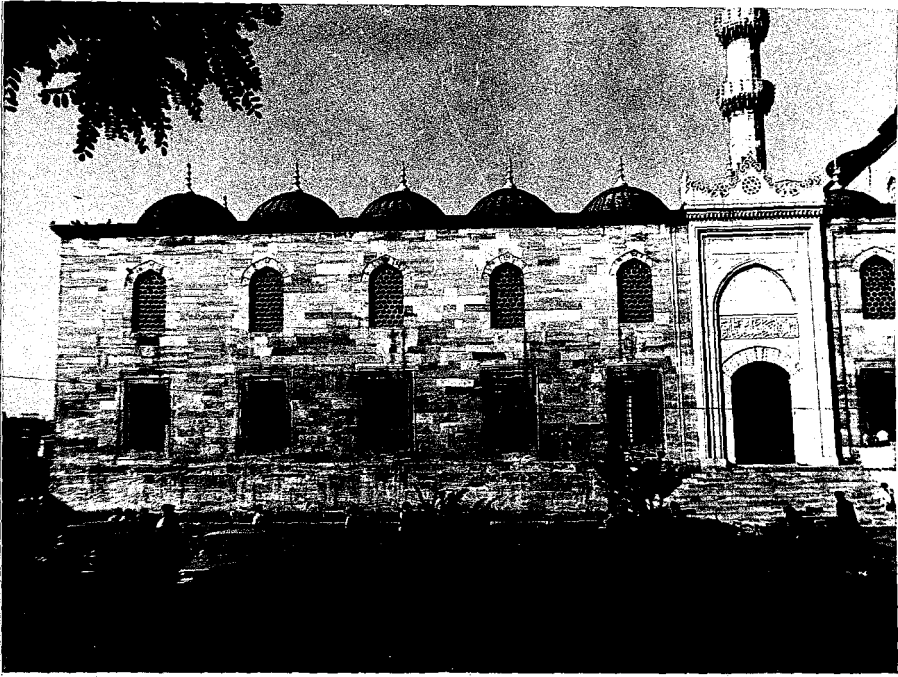




27. West façade of Yeni Cami.

28. West façade of Yeni Cami.





29. Yeni Cami. West façade of the courtyard.

30. Yeni Cami. View of covering system from west façade.

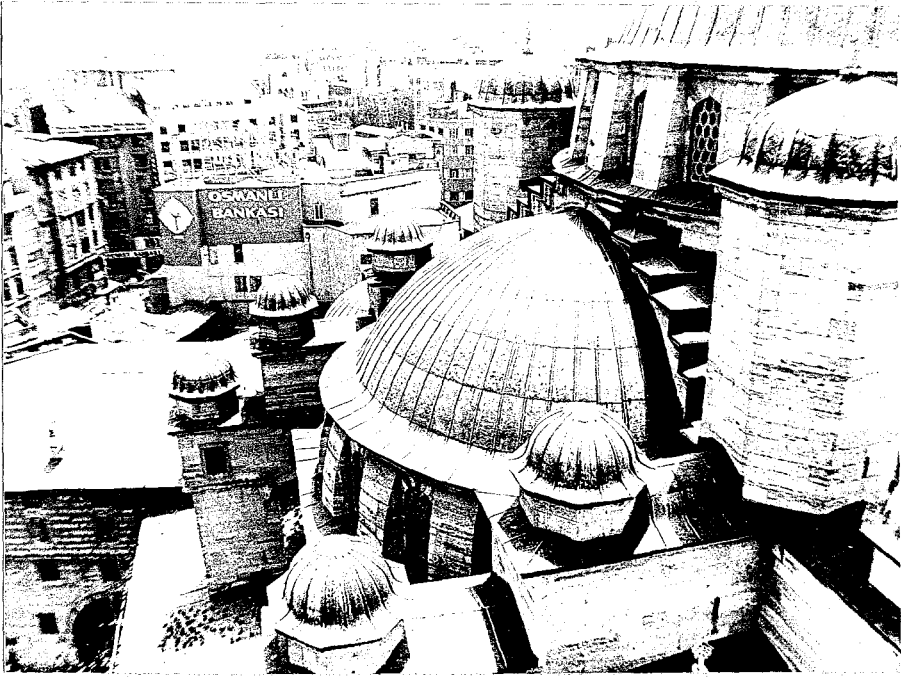




31. Yeni Cami. View of covering system from north façade.

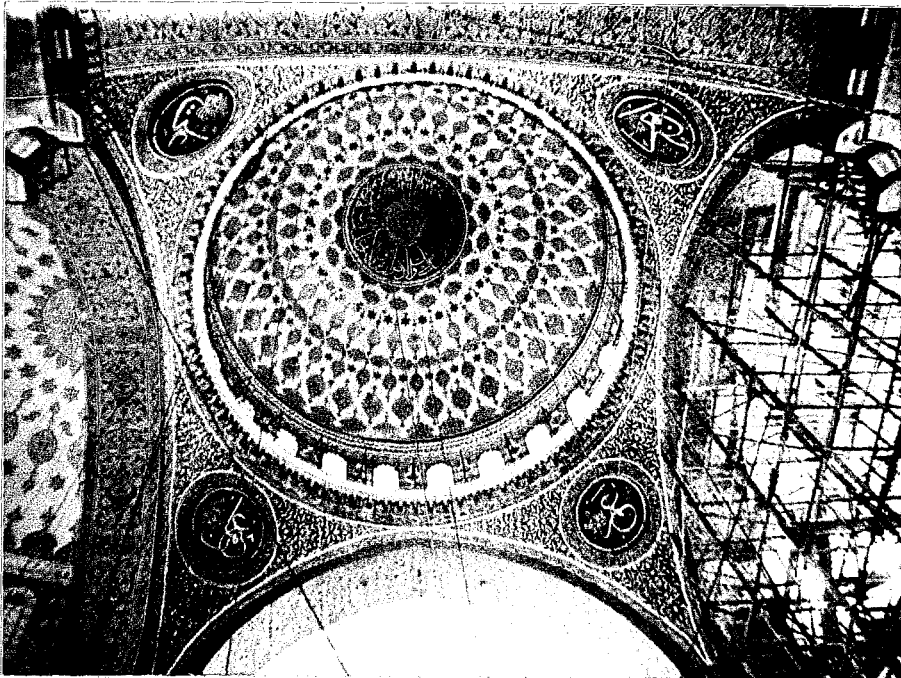
32. Central dome and octagonal corner tower of Yeni Cami.





33. Yeni Cami. Supporting system.

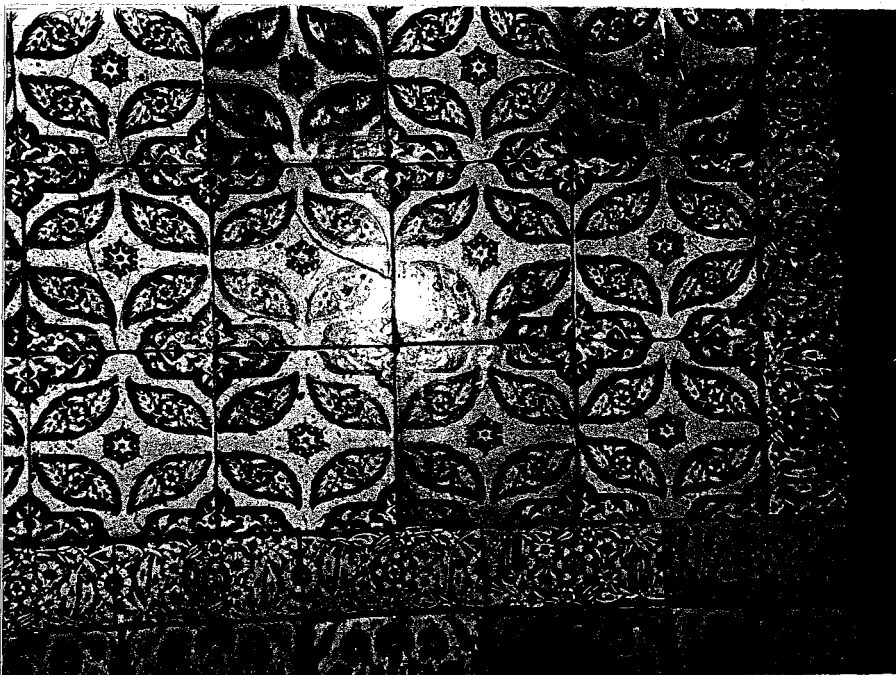
34. Yeni Cami. Interior view of central dome.

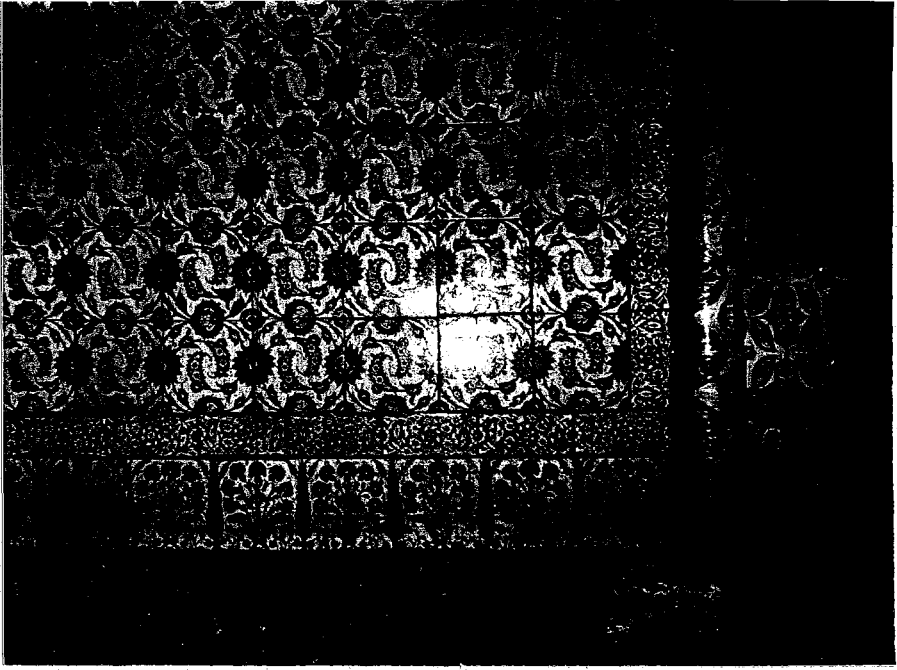




35. Yeni Cami. Interior view of western façade.

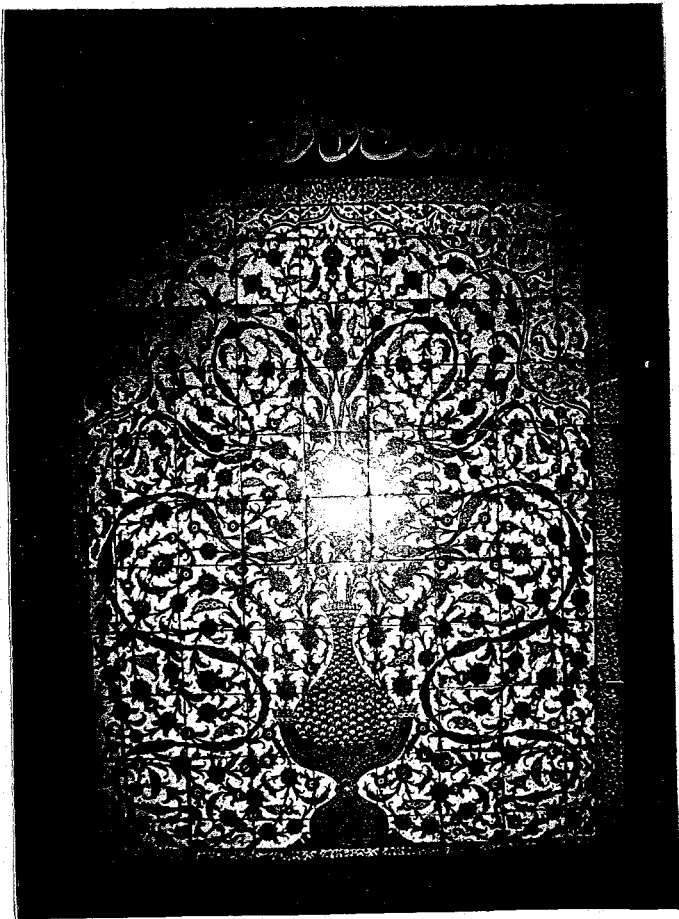
36. Yeni Cami. Detail of ceramic tile.

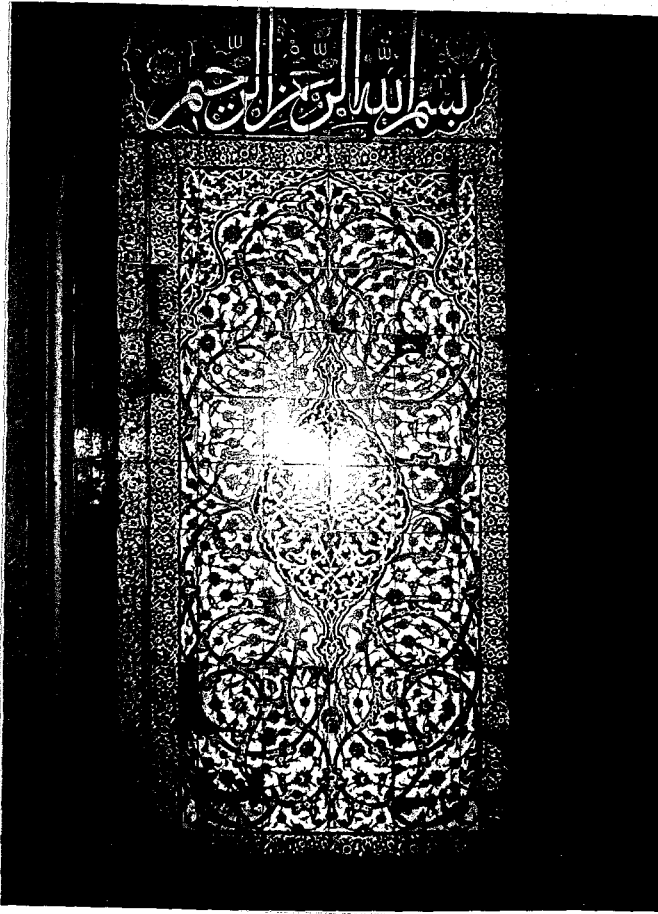




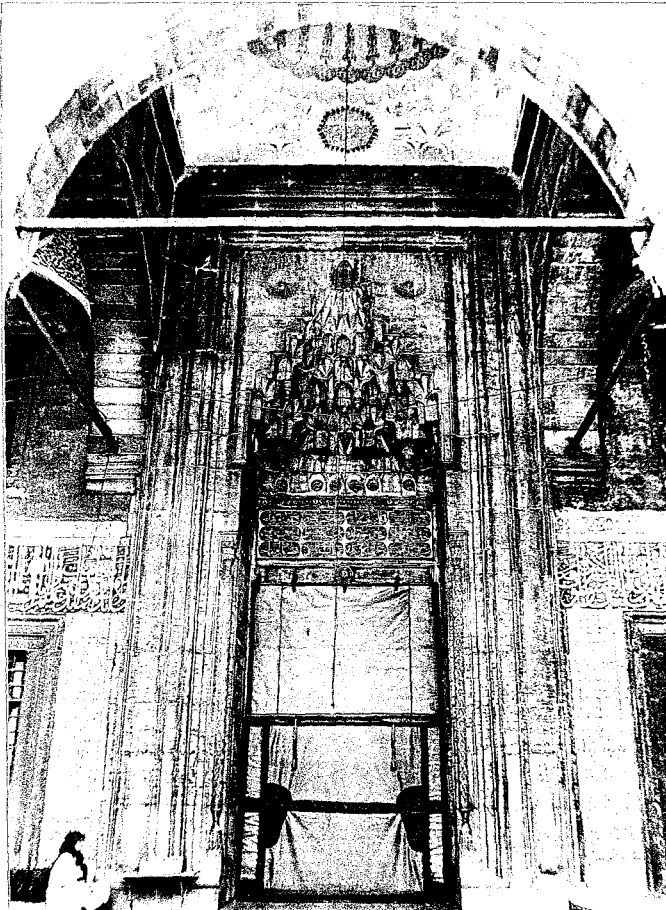
37. Yeni Cami. Detail of ceramic tile.

38. Detail of ceramic tile from Yeni Cami
royal lodge.





39. Detail of ceramic tile from Yeni Cami royal lodge.

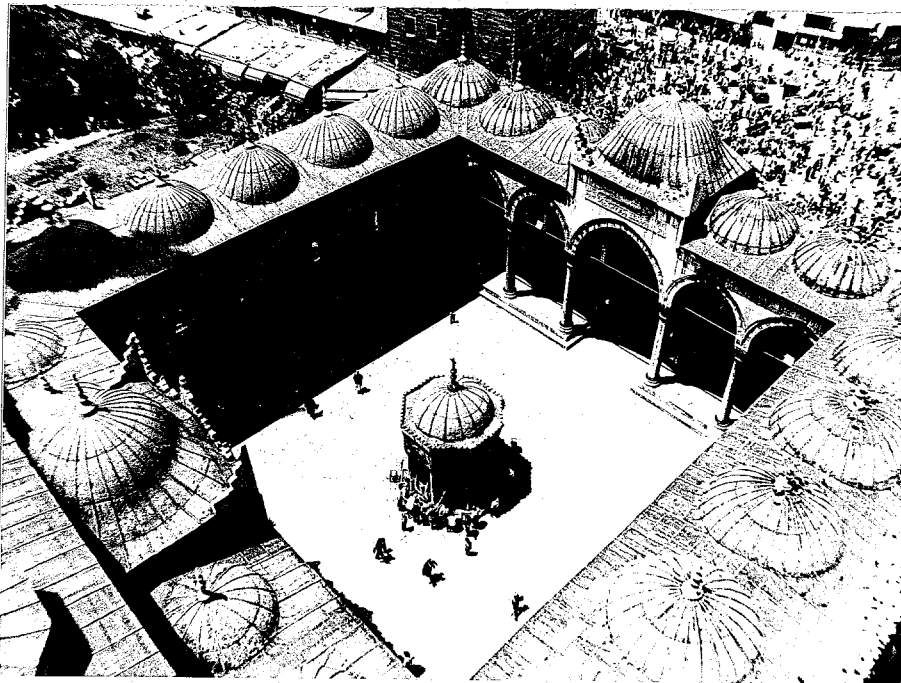


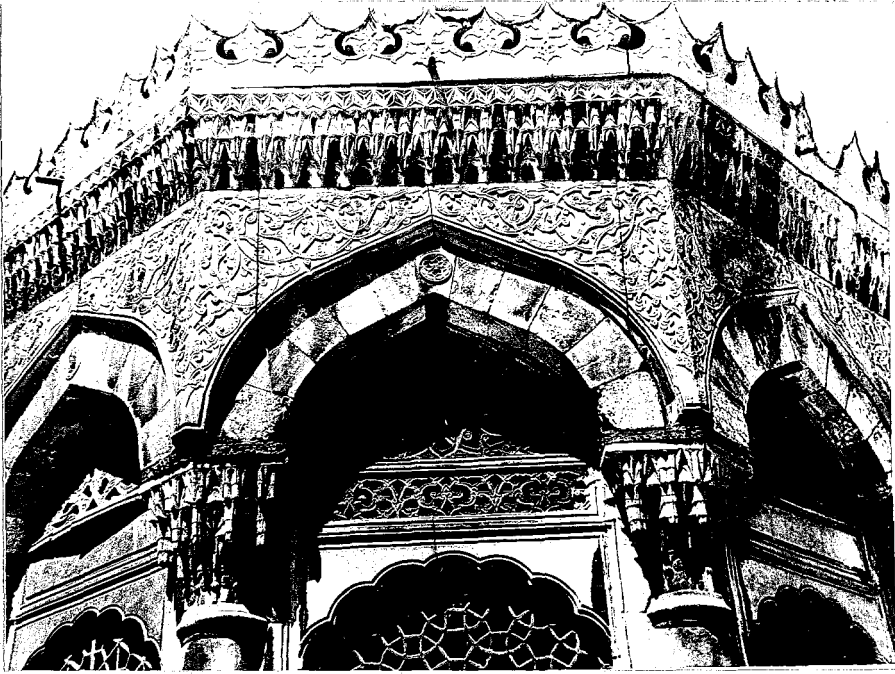
40. Yeni Cami. Gateway to the courtyard.



41. Yeni Cami. Section of the late prayer hall.

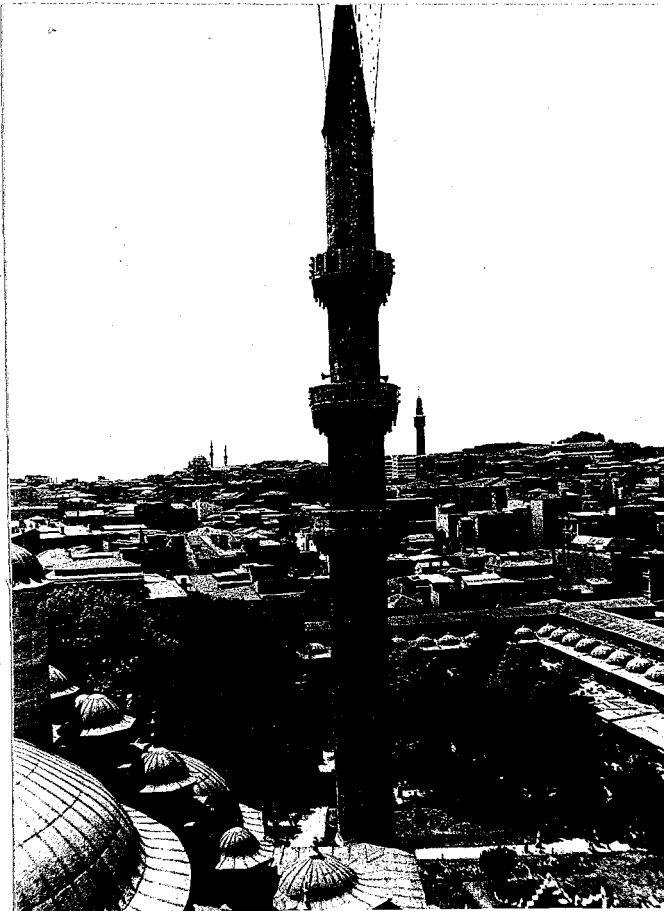
42. Yeni Cami. General view of courtyard from northeastern minaret.





45. Yeni Cami. Detail from şadırvan.

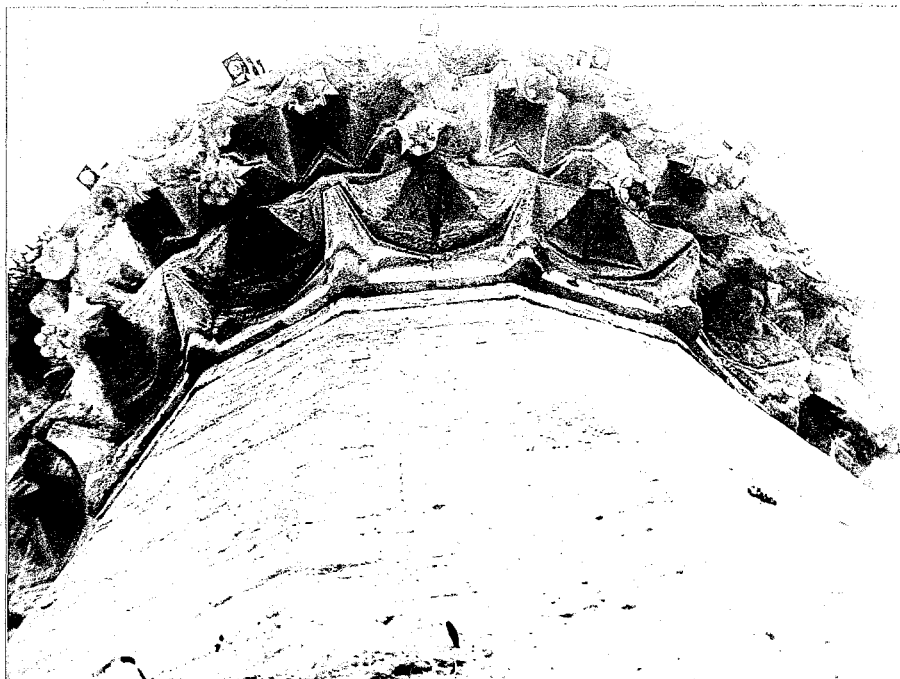
46. North-western minaret of Yeni Cami.

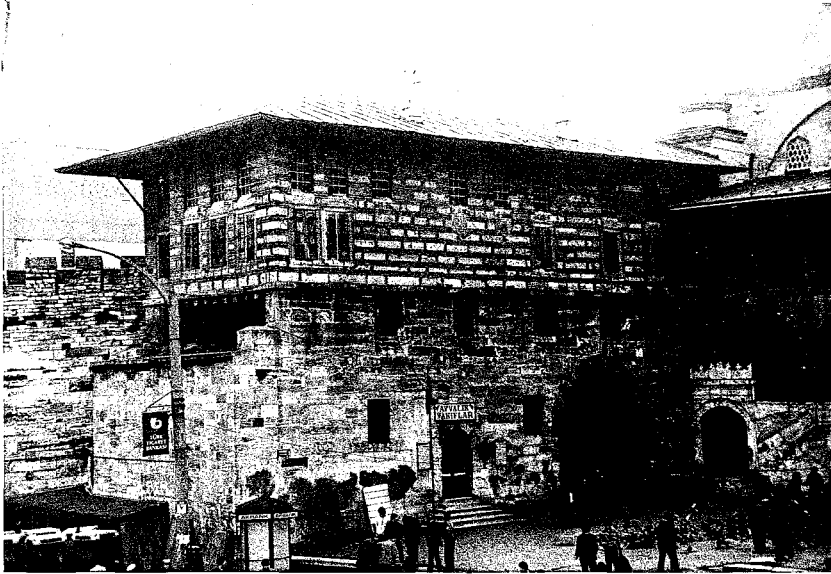




47. Yeni Cami. Detail from north-western minaret.

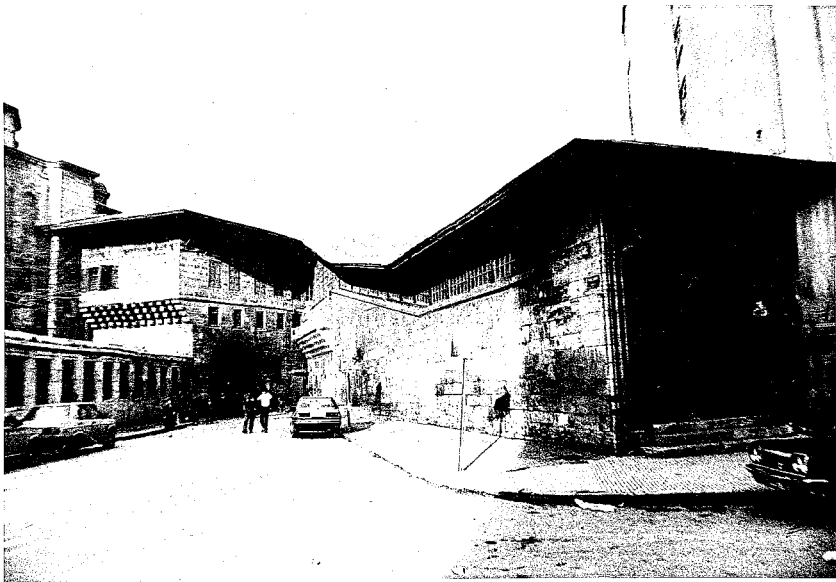
48. Yeni Cami. Detail from north-western minaret.





49. Yeni Valide Complex. Royal pavilion.

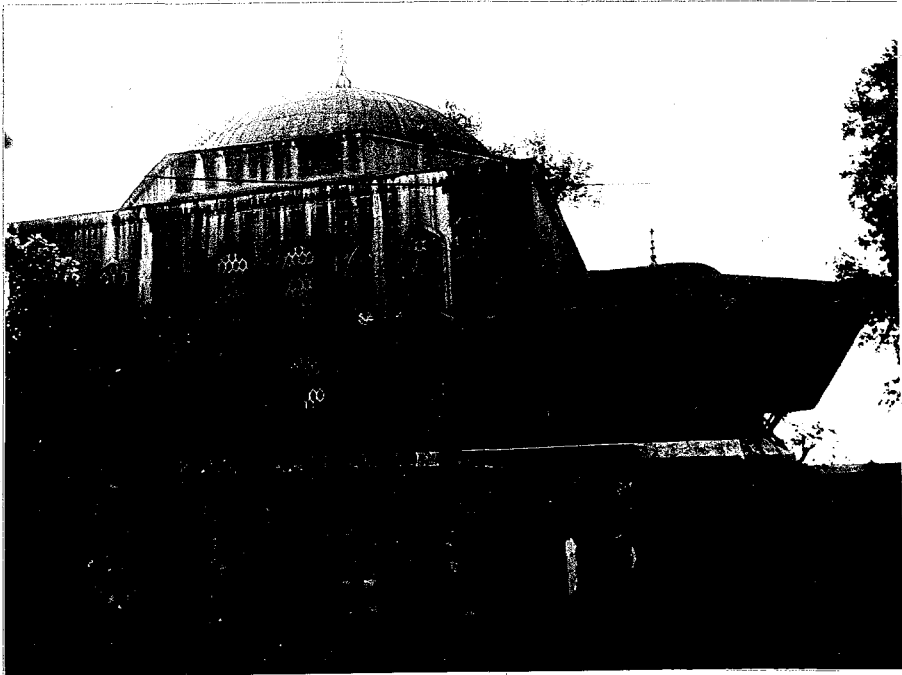
50. Yeni Valide Complex. Royal pavilion.





51. Yeni Valide Complex. Egyptian Bazaar.

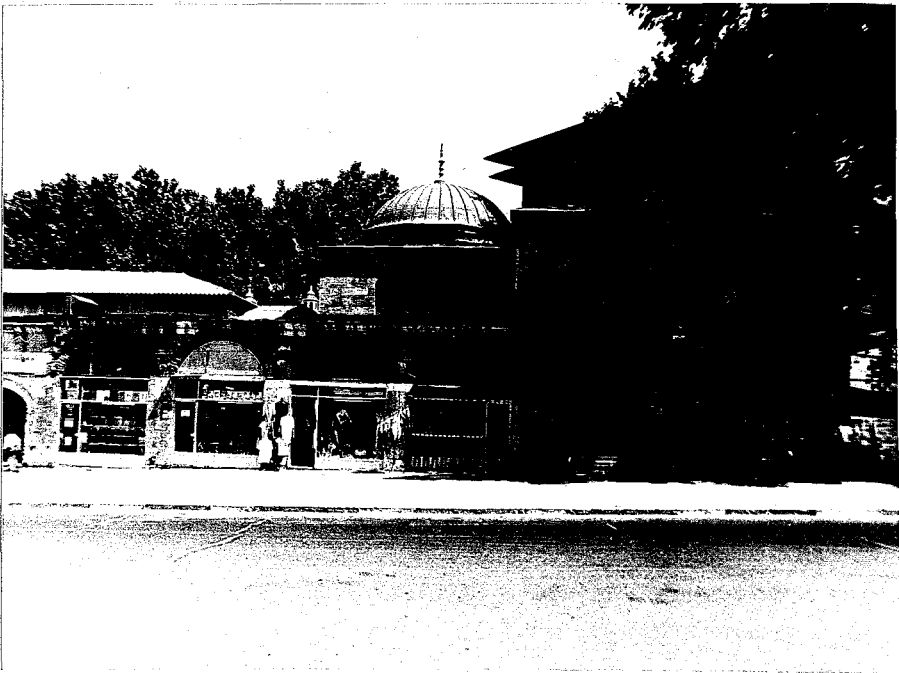
52. Yeni Valide Complex. Türbe of Turhan Valide Sultan.





53. Kuyucu Murat Paşa Complex, Istanbul. General view.

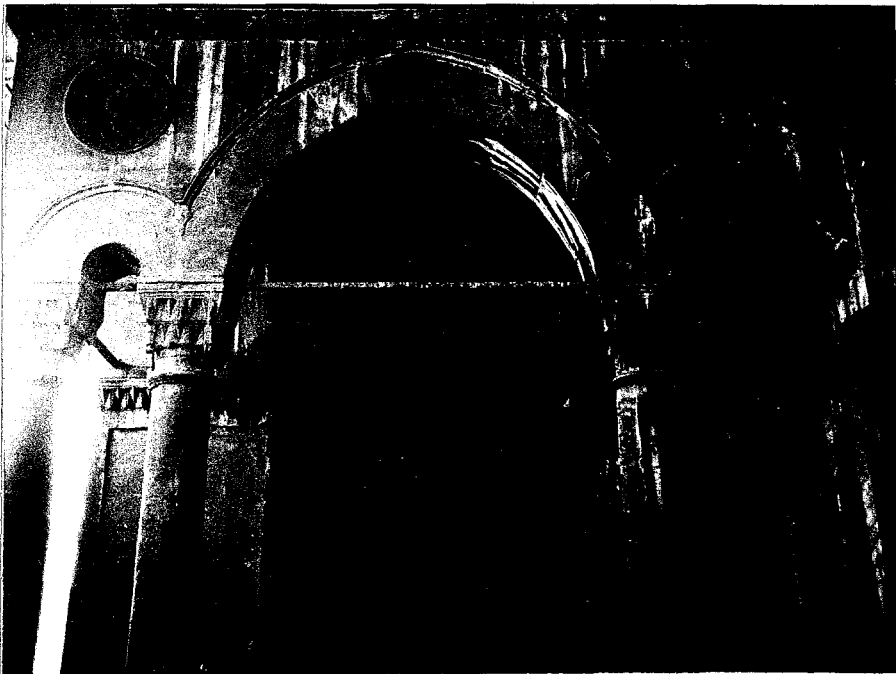
54. Kuyucu Murat Paşa Complex. View from the street.





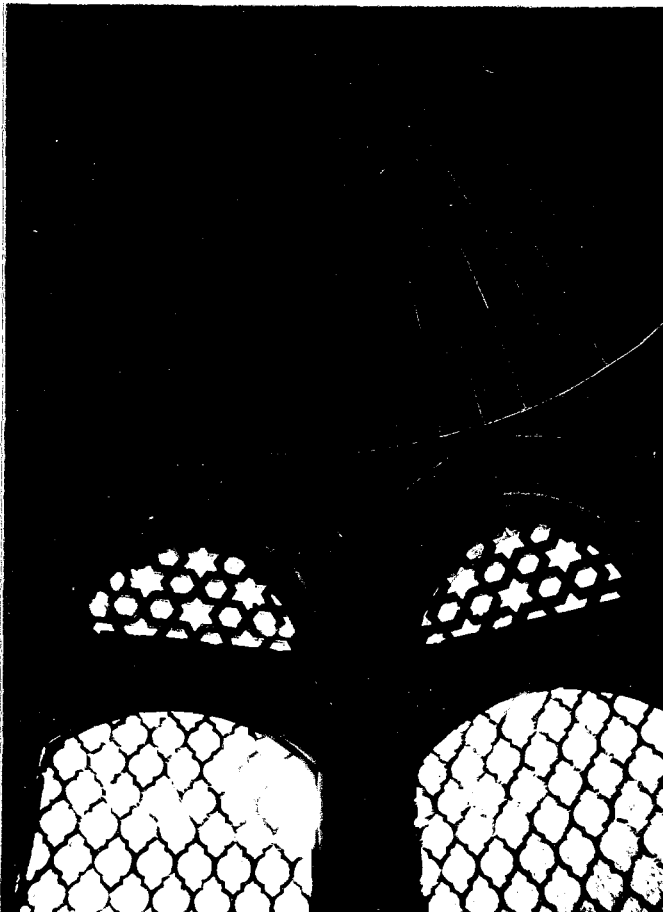
55. Kuyucu Murat Paşa Complex. Entrance to türbe and sebil.

56. Arcaded entrance to the türbe of Kuyucu Murat P. Complex.

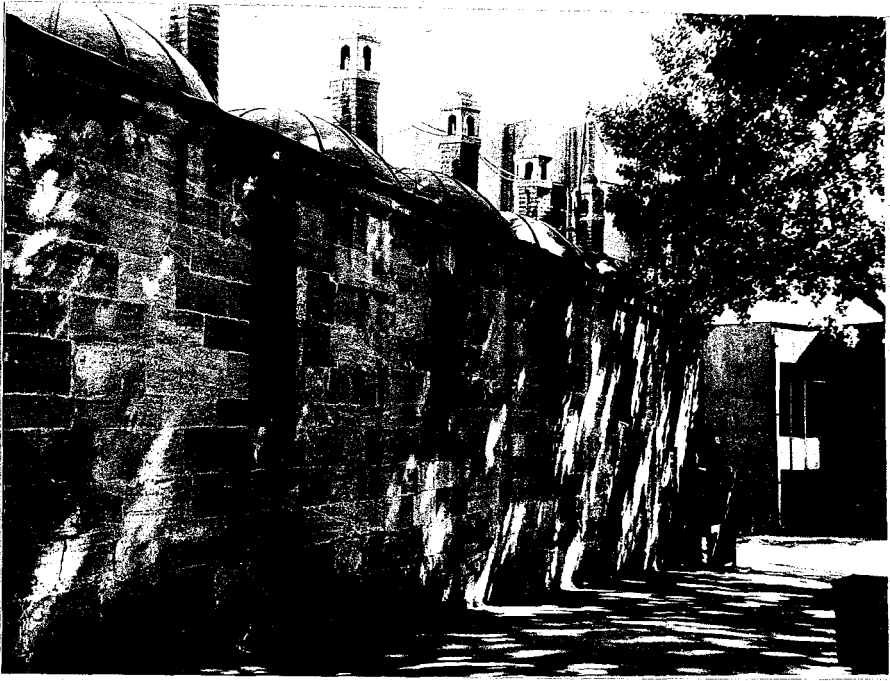




57. Kuyucu Murat Paşa
Complex. Sebil.

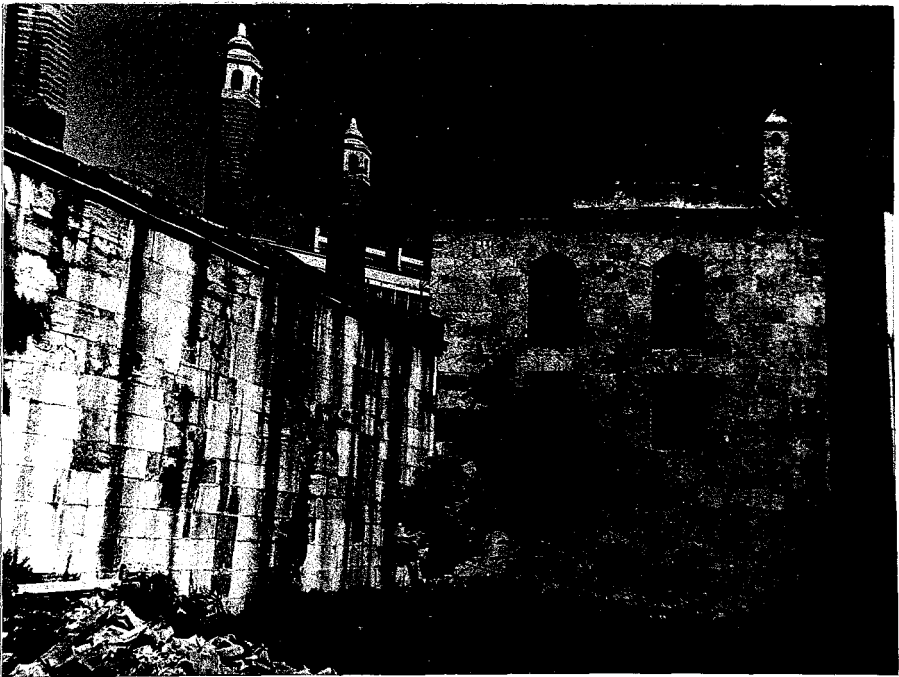


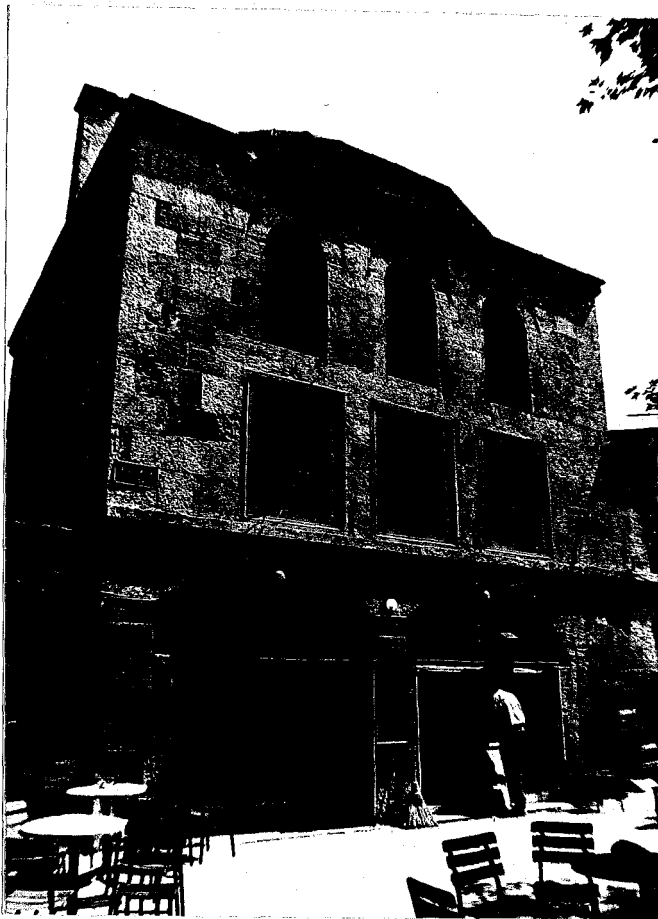
58. An interior view of
the sebil of Kuyucu
Murat Paşa Complex.



59. Medrese cells of Kuyucu Murat Paşa Complex.

60. Kuyucu Murat Paşa Complex. Sibyan mektebi.





61. View of Kuyucu Murat Paşa sıbyan mektebi from the street.

62. Ekmekçioğlu Ahmet Paşa Complex, Istanbul.
General view.





63. Ekmekçioğlu Ahmet Paşa Complex.
Façade of türbe.

64. Ekmekçioğlu Ahmet Paşa Complex. View from the
medrese courtyard.





65. Ekmekçioğlu Ahmet Paşa Complex. Arcade in the medrese courtyard.

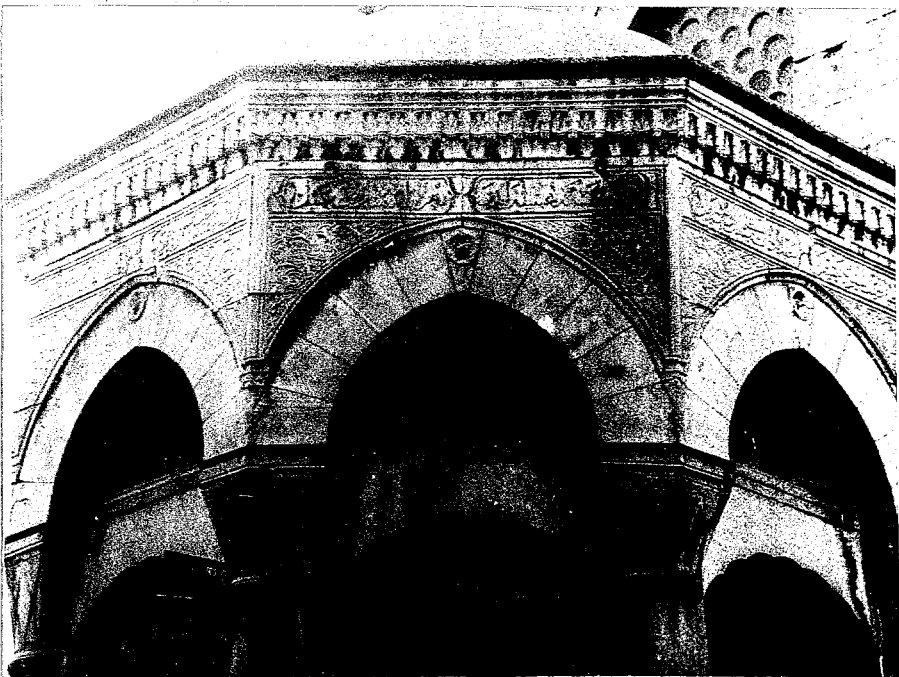
66. Bayram Paşa Complex, Istanbul. General view with Haseki Mosque behind.

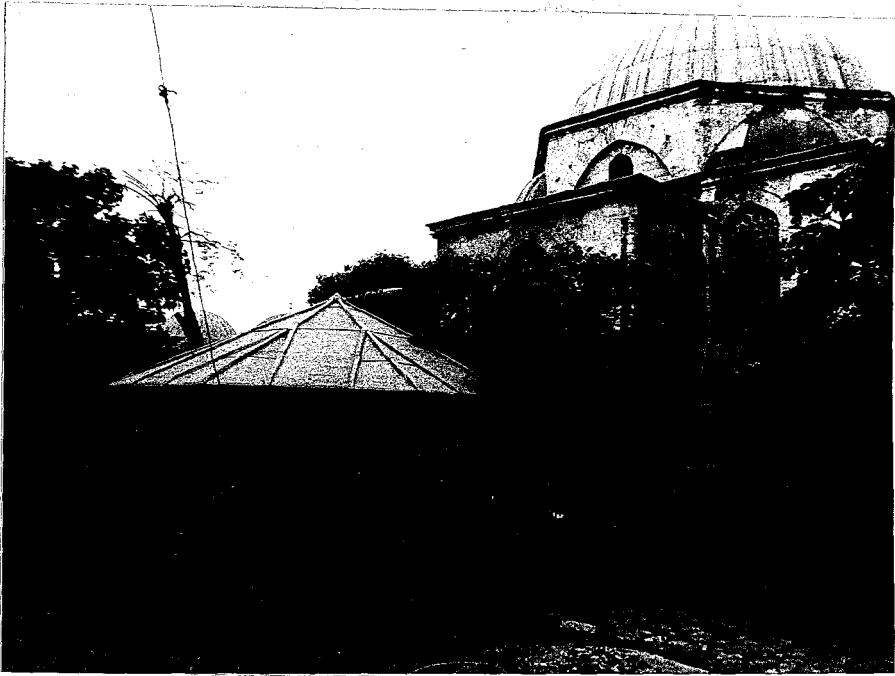




67. Bayram Paşa Complex. Türbe and sebil.

68. Bayram Paşa Complex. Detail from sebil.

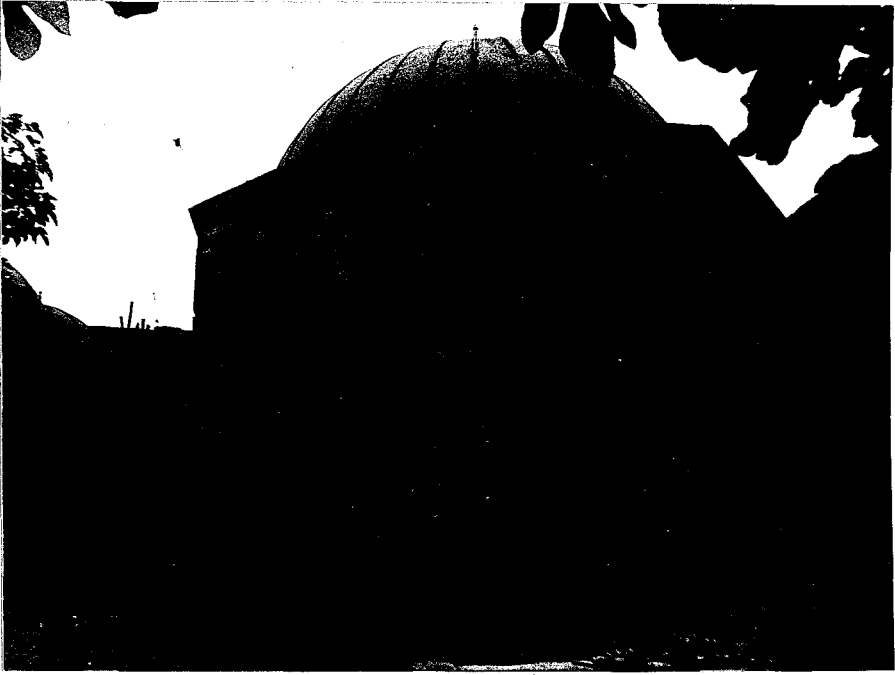




69. Bayram Paşa Complex. Şadırvan and türbe in the tekke courtyard.

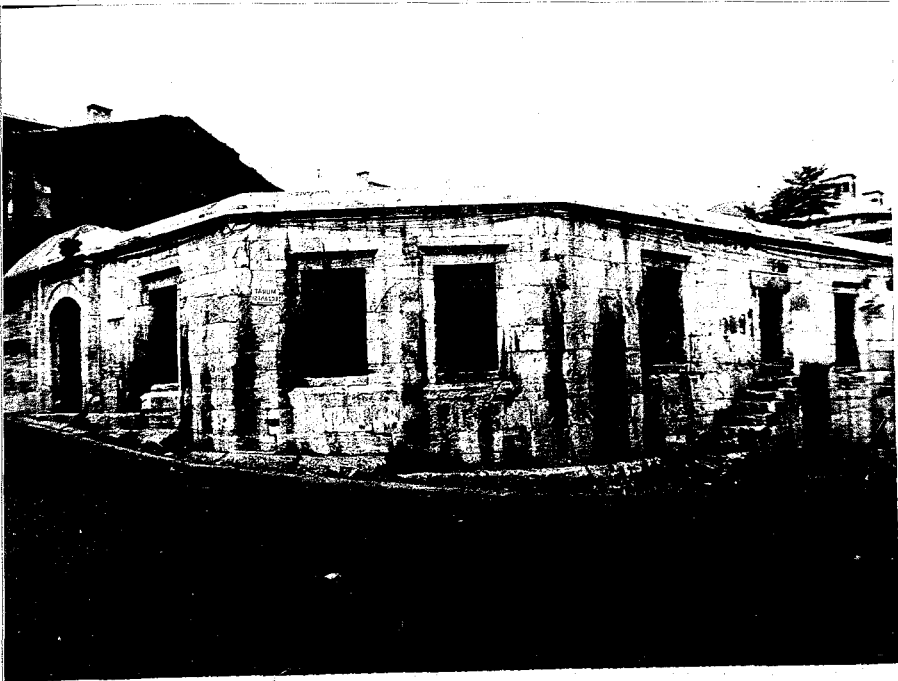
70. Bayram Paşa Complex. Arcades of the tekke cells (cemetery -hazire- on the left)





71. Bayram Paşa Complex. Tekke mescid-semahane building.

72. Bayram Paşa Complex. Stairway leading to the ruined primary school.





73. Bayram Paşa Complex. Outer façade of medrese.

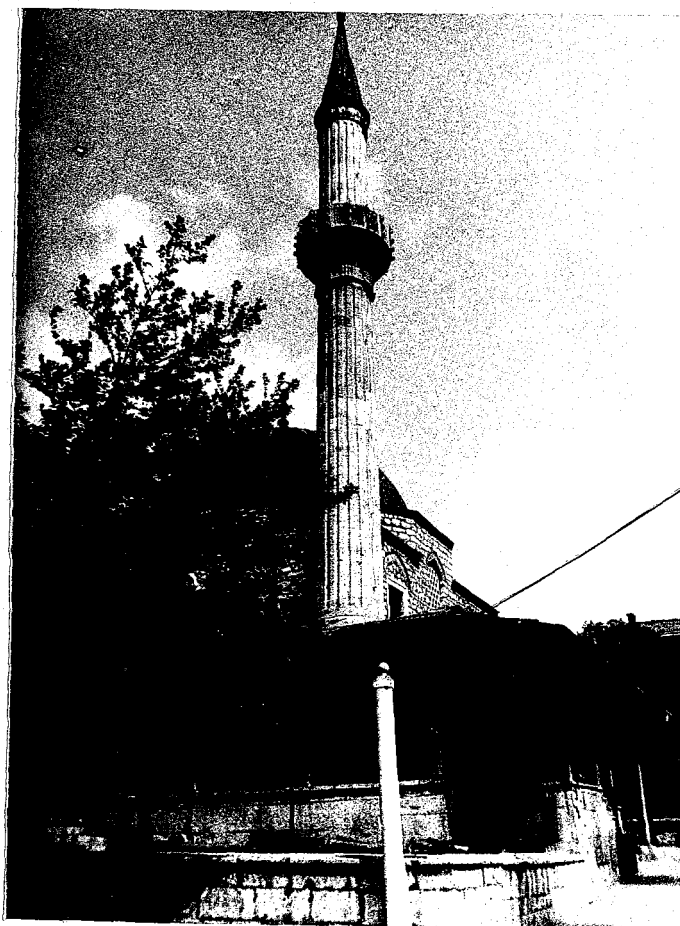
74. Bayram Paşa Complex. Medrese courtyard.

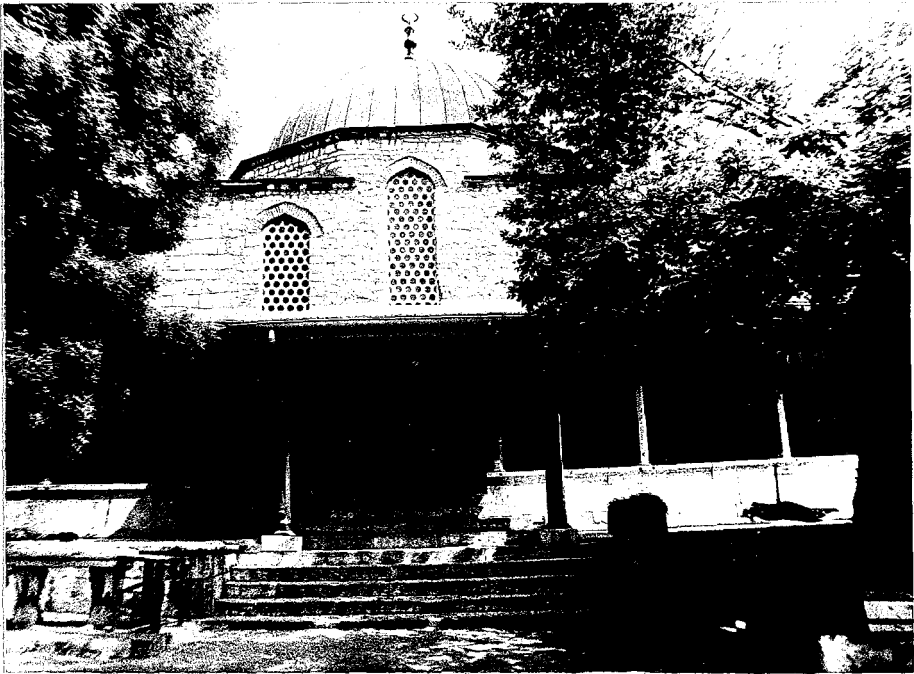




75. Çinili Complex, Istanbul. General view.

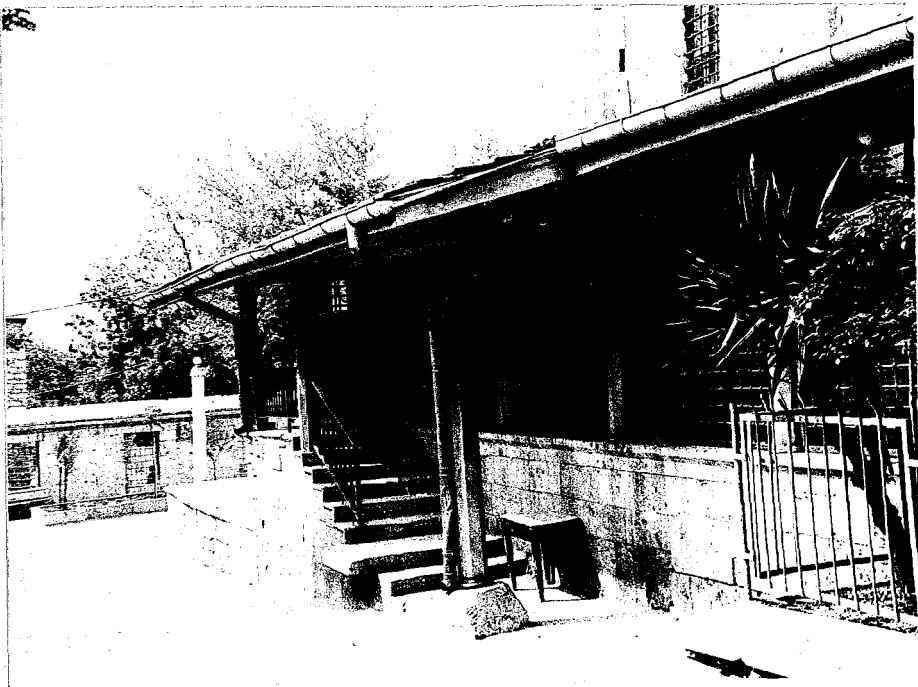
76. Çinili Mosque.

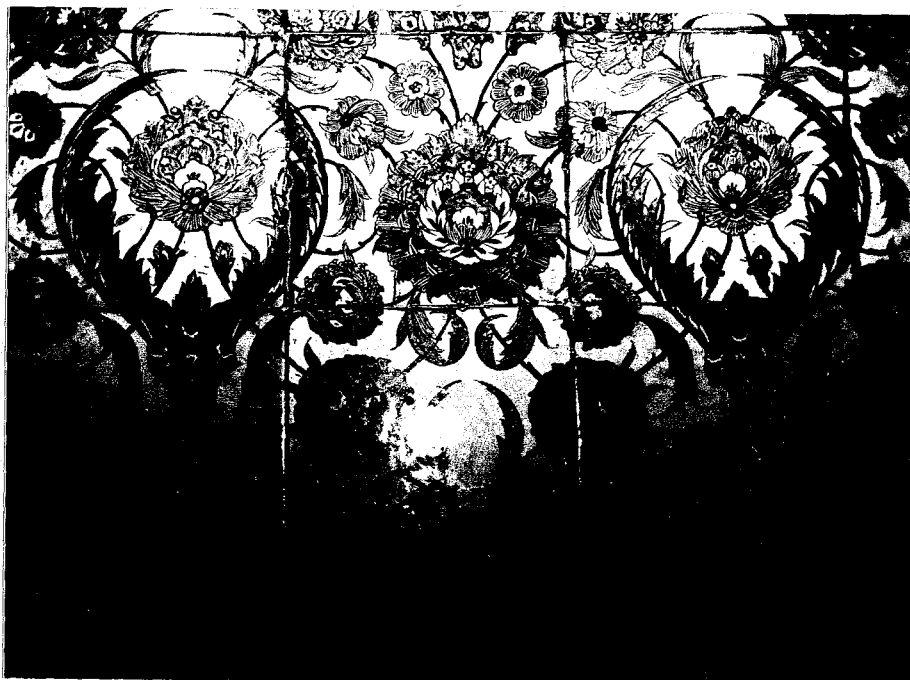




77. Entrance façade of Çinili Mosque.

78. Side façade of Çinili Mosque.

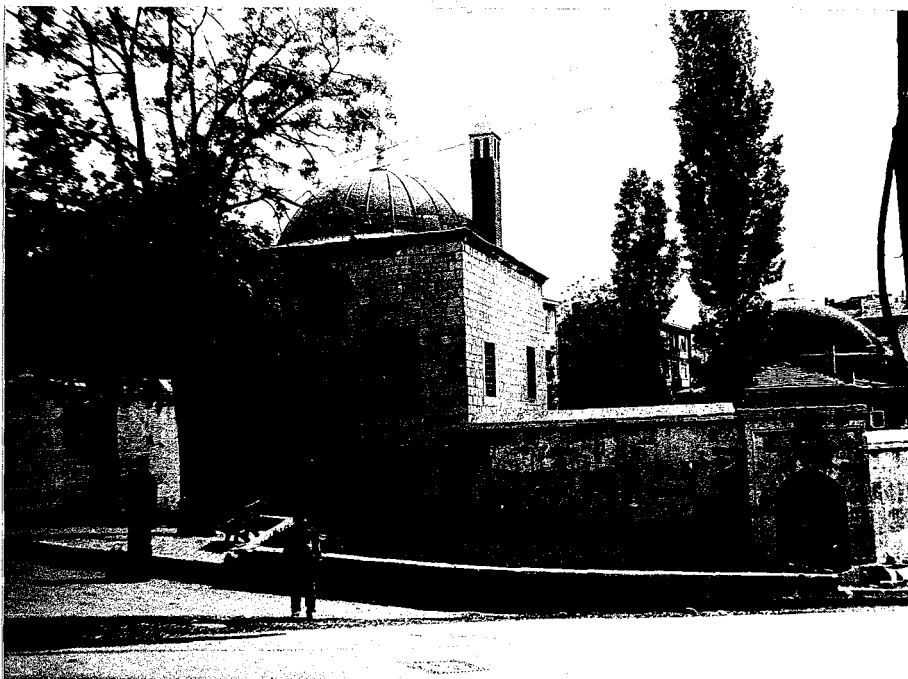




79. Detail of ceramic tile in Çinili Mosque.

80. Detail of ceramic tile in Çinili Mosque.

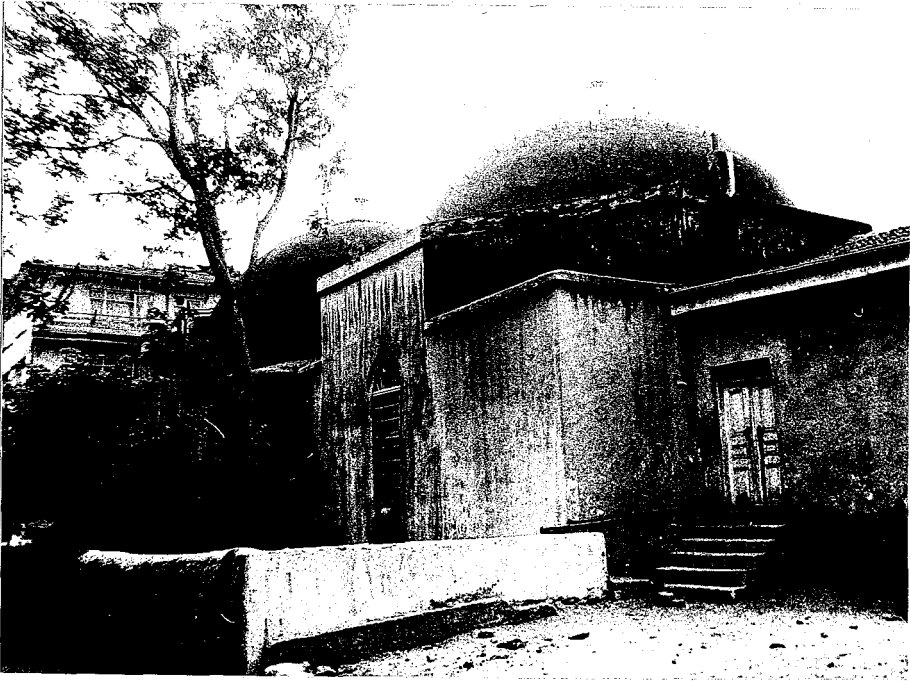




81. Çinili Complex. Sıbyan mektebi and fountain.

82. Çinili primary school and outer wall of Mosque.

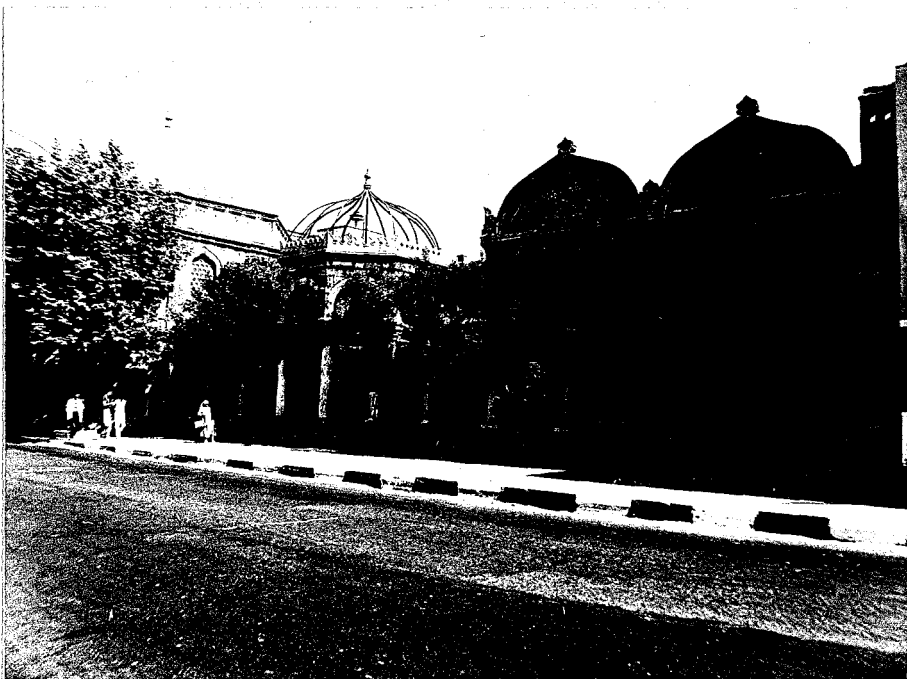




83. Çinili baths.

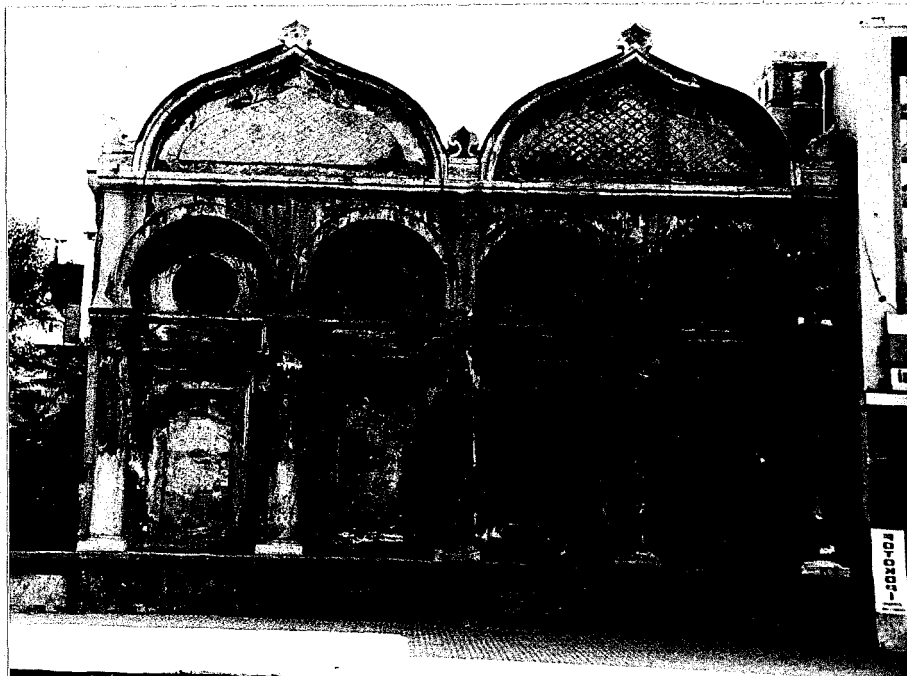
84. View from rear façade of Çinili Complex.

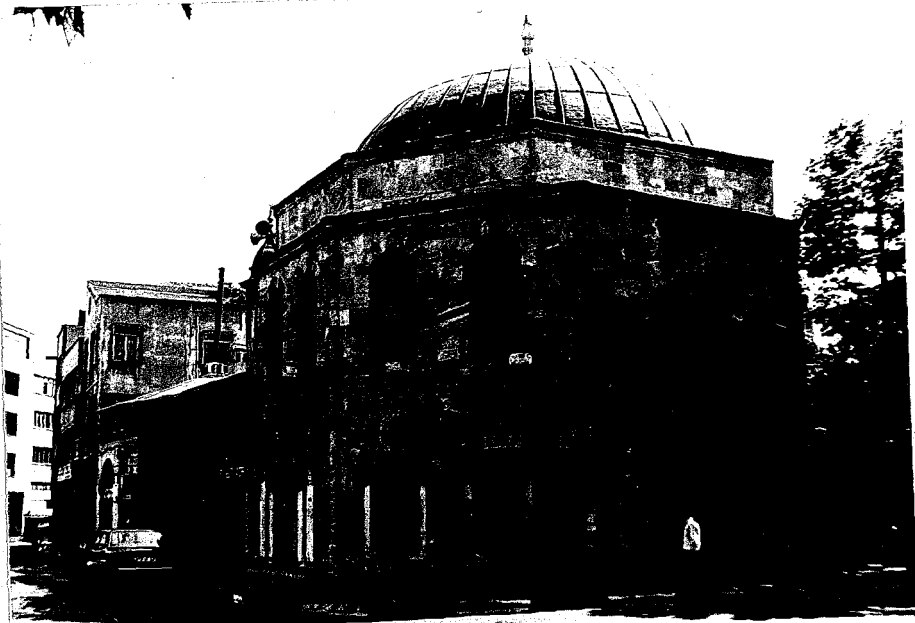




85. Köprülü Complex, Istanbul. General view from the street.

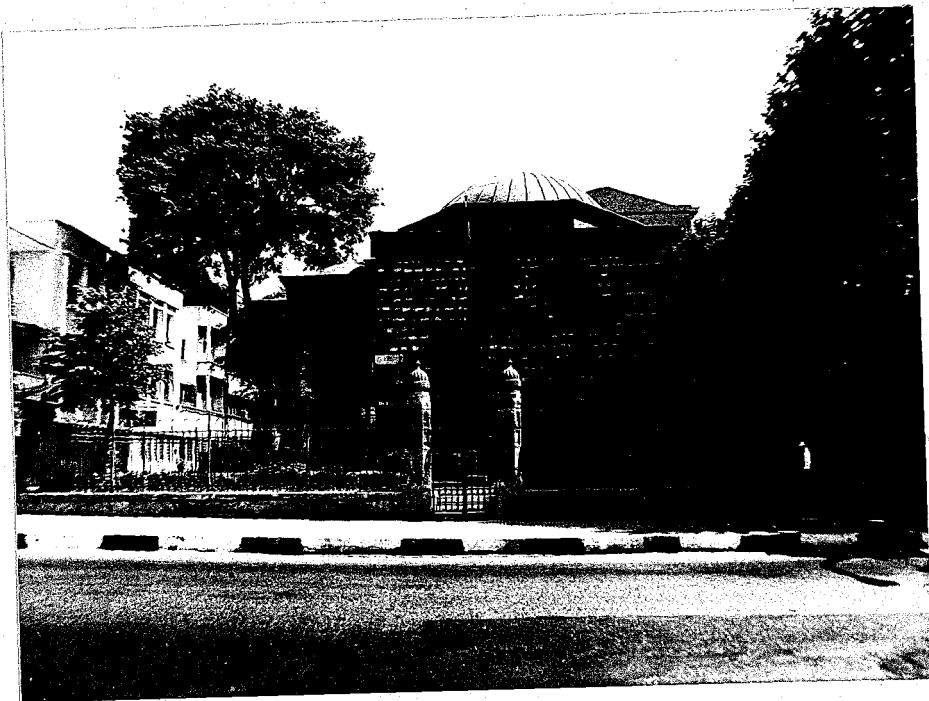
86. View of the medrese of Köprülü Complex from the street.

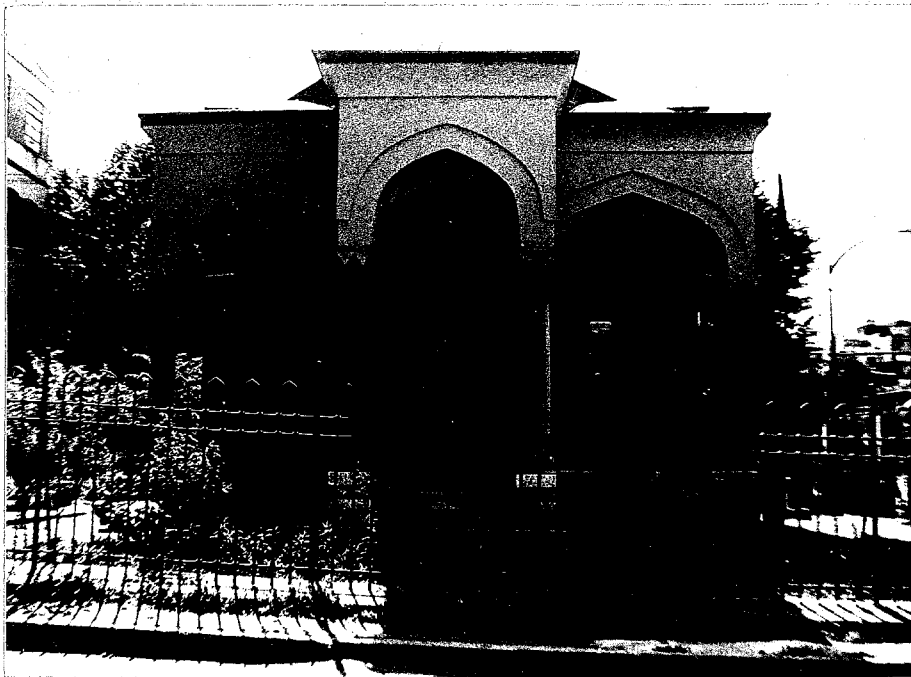




87. Köprülü Complex. Mescid.

88. View of the library of Köprülü Complex from the street.

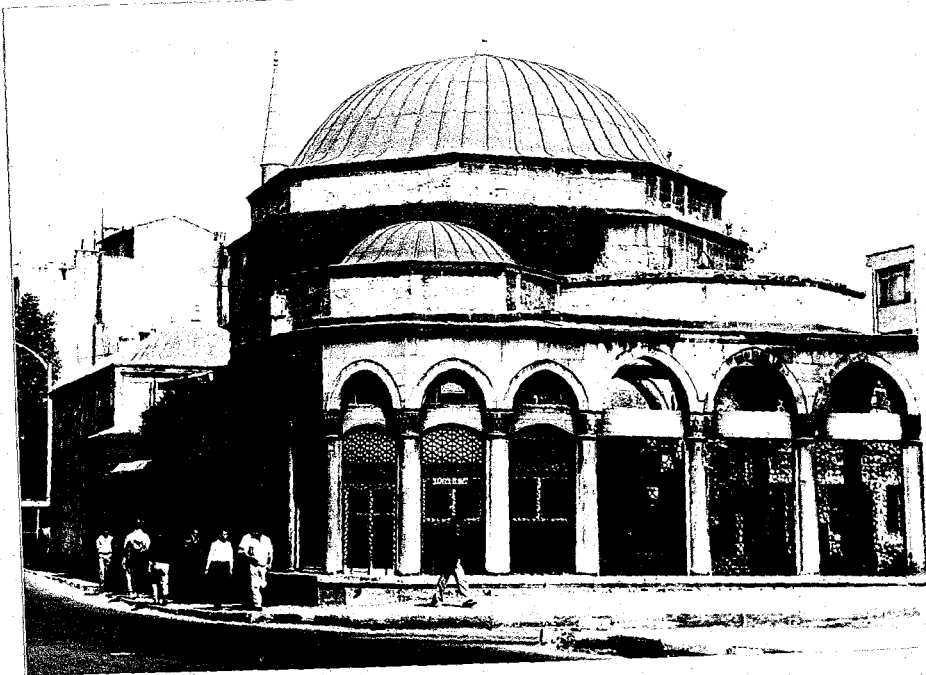




89. Köprülü Complex. Front façade of library.

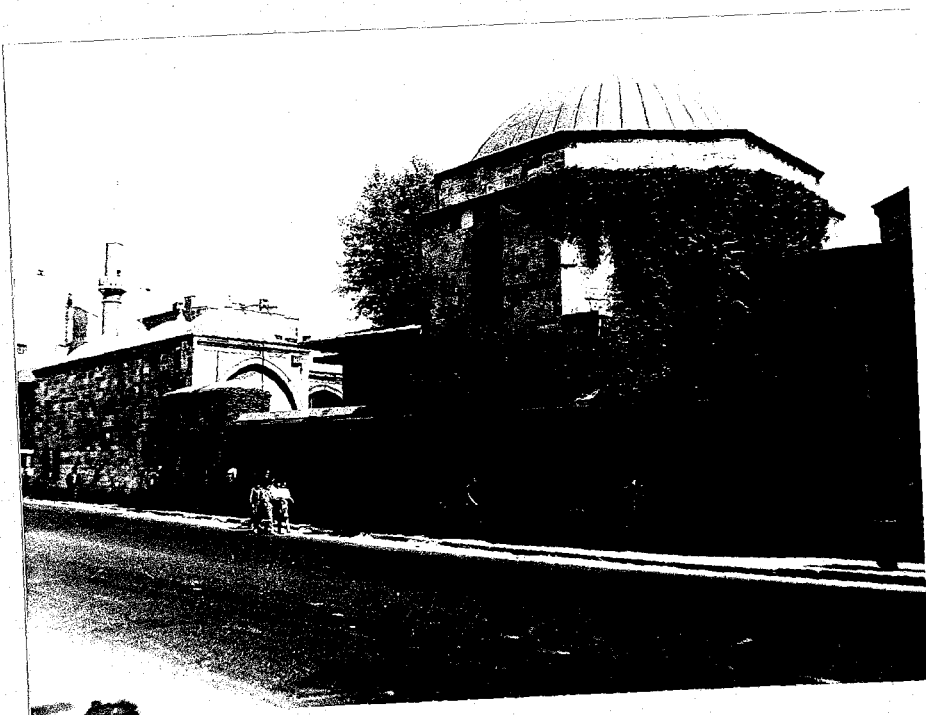
90. Cemetery (hazire) of Köprülü Complex.

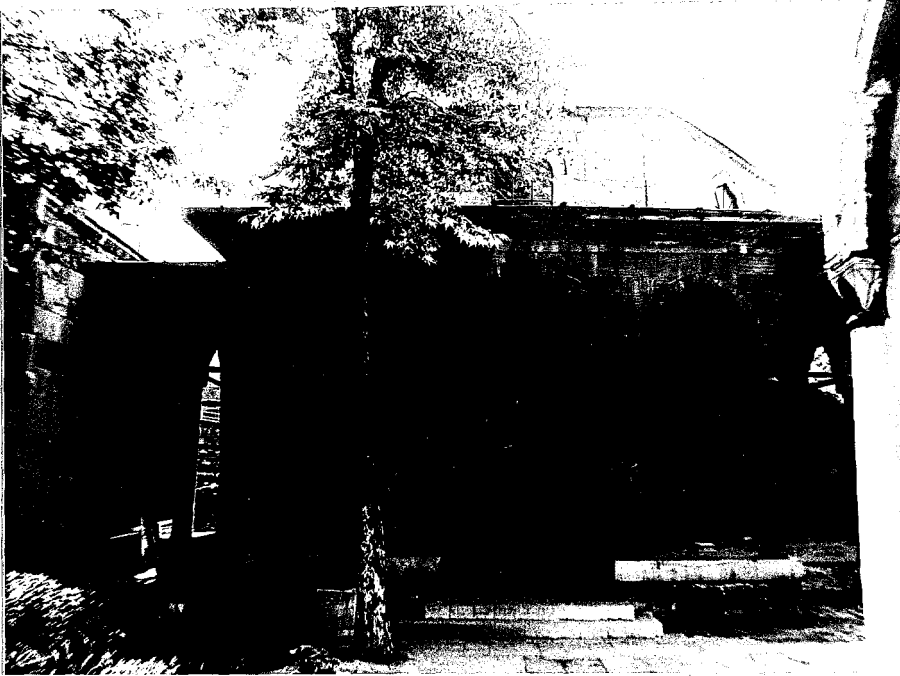




91. Merzifonlu Kara Mustafa Paşa Complex, Istanbul.
Outer view.

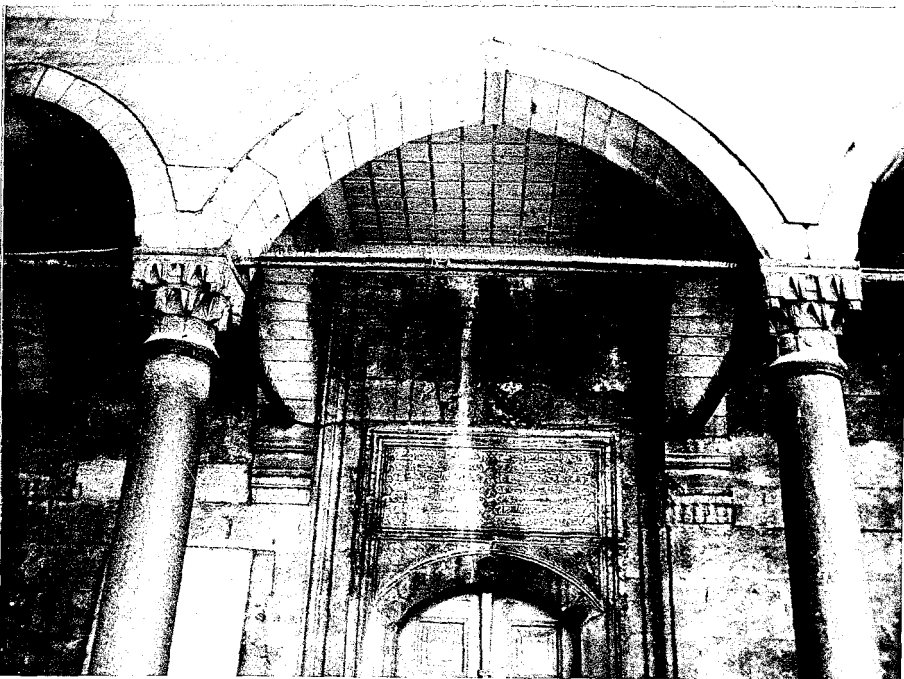
92. Merzifonlu Kara Mustafa Paşa Complex. Outer view.





93. Merzifonlu Kara Mustafa Paşa Complex. Detail from the arcade of derthane-mescid.

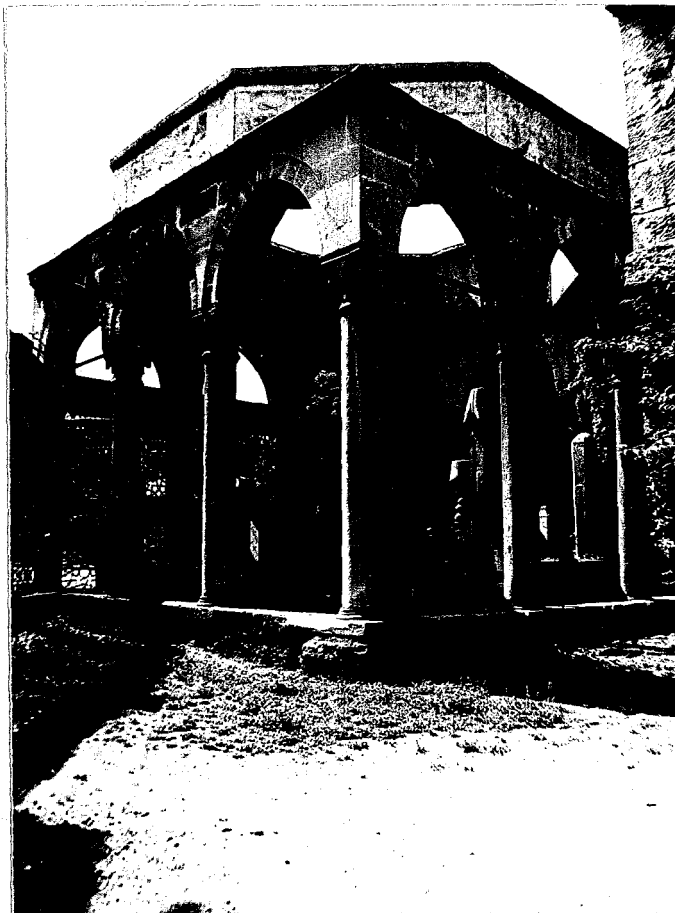
94. Merzifonlu Kara Mustafa Paşa Complex. Derthane-mescid.

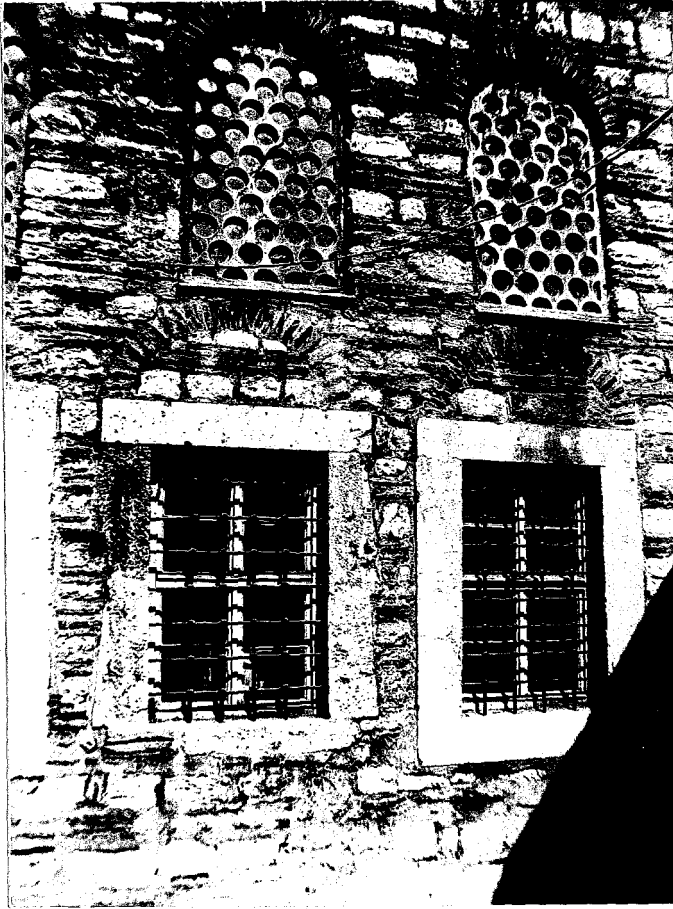




95. A view from the arcaded courtyard of Merzifonlu Kara Mustafa Paşa Complex.

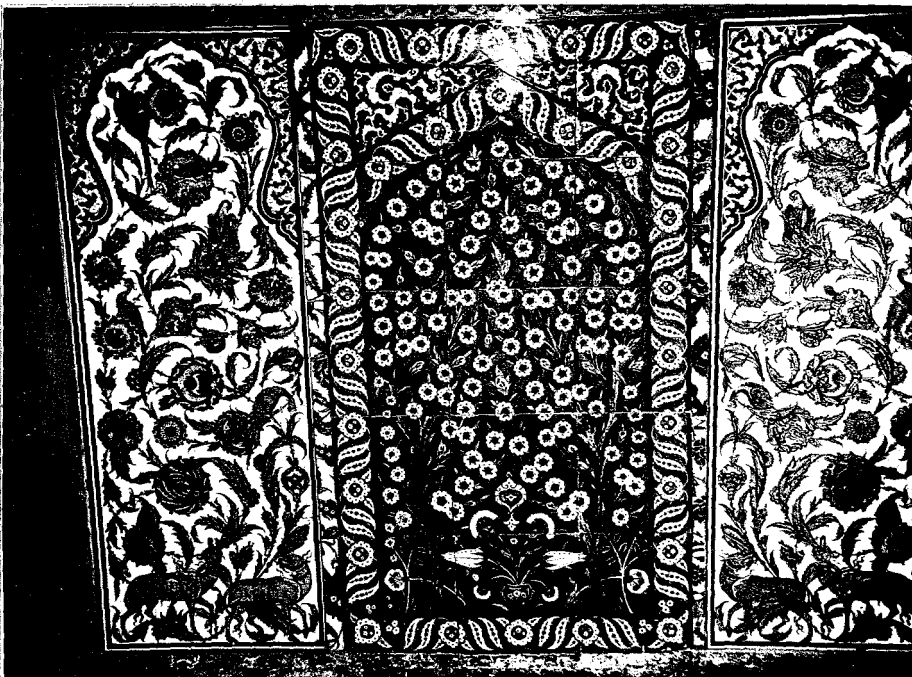
96. Cemetery (hazire) of Merzifonlu Kara Mustafa Paşa Complex.

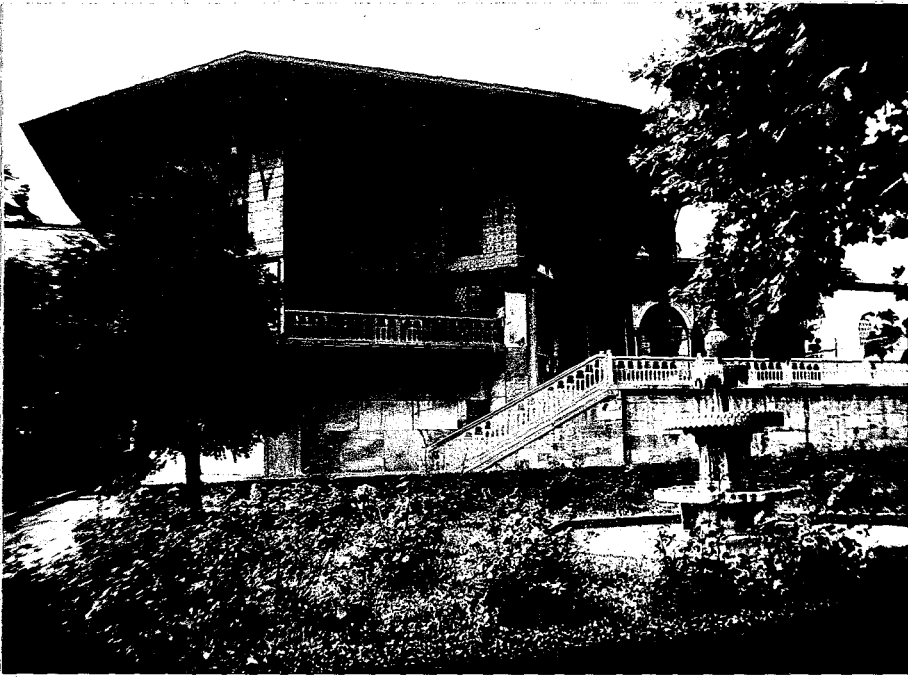




97. Detail from the primary school of Merzifonlu Kara Mustafa Paşa Complex.

98. Detail of ceramic tile on outer façade of Circumcision Room, Topkapı Palace-Istanbul.





99. Side view of Revan kiosk, Topkapı Palace-Istanbul.

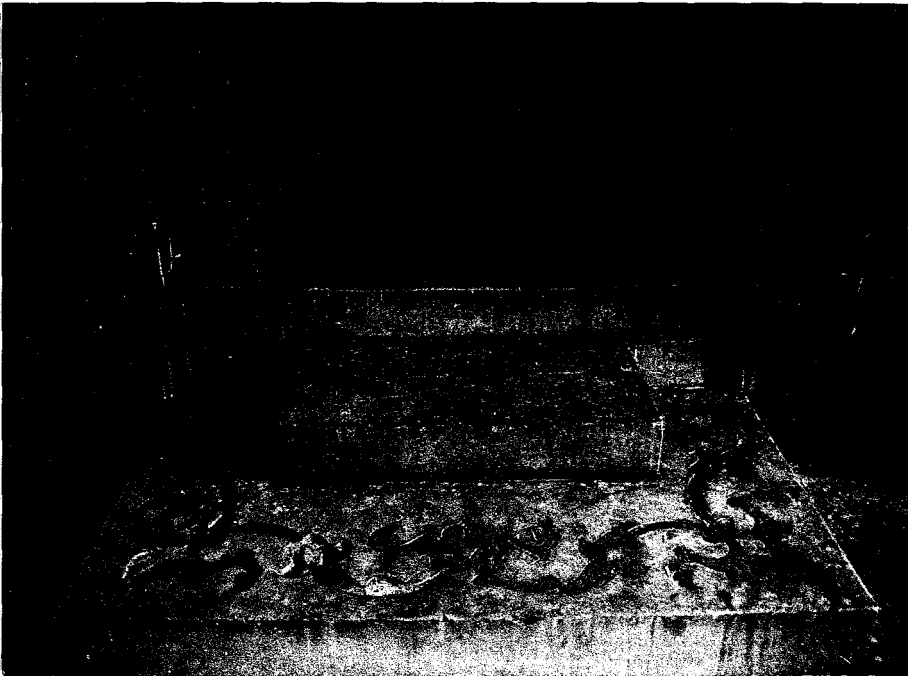
100. Outer view of side façade of Revan kiosk.





IOI. Entrance façade of Revan kiosk.

IO2. Detail from threshold of Revan kiosk.

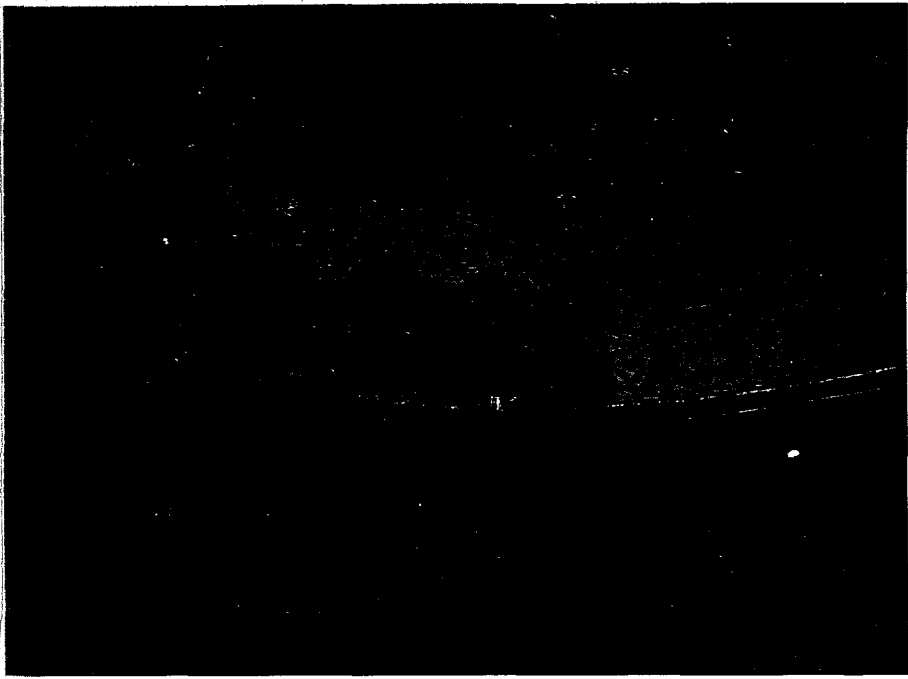




I03. Baghdad kiosk, Topkapı Palace-Istanbul.
View of façade.

I04. Side view of Baghdad kiosk.





I05. Detail from the interior of dome in
Baghdad kiosk.

I06. Detail of ceramic tile in Baghdad kiosk.

