

EDİRNE WALL PAINTINGS



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PLAGIARISM

I hereby declare that all information, based on my individual studies, researches and field surveys in this master thesis has been obtained and presented in accordance with academic rules and ethical conduct. I expressly affirm that I have not used any service, or received support of any kind, obtainable or unobtainable, from ghostwriter agencies, comparable service providers, or other third parties. I also declare that, as required by these rules and conduct, I have fully cited and referenced all material and results that are not original to this work. In the event of a violation of the commitment set out in this affidavit, I accept all sanctions to be imposed on me.

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25.05.2022

ABSTRACT

According to many theorists, the tradition of Ottoman wall paintings, as a follow-up of the Turkish book painting (miniature) tradition, is sequentially a series of stylistic development. The traditional practice had commenced in the Ottoman Period Turkish Art with a naïve technique where bi-coloured or tinted works were used on the ceiling moulding (coving). In terms of this approach, Ottoman wall paintings have become the hallmark of the Westernization Period (We call this period the Revivification Period), along with the imitations and interpretations of Rococo Decoration and Baroque Architecture, which generally matured with various imaginations and certain urban landscapes on top of built-in wardrobe wall surfaces. Finally, the Ottoman wall painting tradition has spread acceleratedly, utilizing some technological inventions, such as photography and contemporaneous trendy colour printing postcards, as replicative forms. In that era, the art of painting, which we are not accustomed to except books, and which was seen as taboo in society in part, has been created by the tolerance, which might find in the privacy and innocence of the dwelling, and hence the meaning of the space has been transformed by being connected to the space itself over an artistic form. With the early examples of the Muradiye of Edirne (mainly known as The Muradiye Mosque), which is included in our study, the roots of the Ottoman Wall Painting tradition were moved back to more archaic history up to the Early Ottoman Period, without ignoring the definitions of “wall painting” revealed by theorists. In this study, exceptional and noteworthy features of the murals located within the boundaries of Edirne city center and examples that

can leave new contexts to the sprinkling of the literature on this subject were selected and examined in detail. In addition, a study of the house tradition of Edirne, which is the historical address of the change in the Turkish House typology, which creates new surface areas on the walls in making the wall paintings visible in the households, has been revealed, too. Thus, the study was carried out with the function and consciousness of creating both a wealth of literature and a new direction/inspiration for future studies.



ÖZET

Osmanlı duvar resimleri birçok kuramcıya göre, Türk kitap resmi geleneğinin bir devamı olarak belirli bir üslup gelişiminin ardından önceleri tavan eteklerinde iki renkli veya tonlamanın kullanıldığı naif bir teknikle Osmanlı Dönemi Türk Sanatında yer edinmiştir. Bu yaklaşıma göre, Osmanlı duvar resimleri Rokoko Bezeme ve Barok Mimarlık öykünmeleri ve yorumlanmasıyla genellikle yüklük üzerindeki duvar yüzeylerinde çeşitli imgelemler ve belirli kent manzaralarıyla olgunlaşan Batılılaşma Döneminin (Biz bu döneme Yenileşme Dönemi demekteyiz.) alamet-i farikası haline gelmiştir. Osmanlı duvar resmi üretimi geleneği, devamında fotoğrafın icadı, renkli kartpostalların yaygınlaşması gibi teknolojilerden de yararlanılarak hızlıca yayılmıştır. Kitaplar dışında alışık olmadığımız, toplumda kısmen tabu olarak görülen resim sanatı, hanenin mahremiyet ve masumiyetlerinde bulunduğu tolerans ile taşınamaz emtialar üzerinde var edilmiş, mekâna bağlı oluşturularak mekânın anlamı da sanatsal bir biçim üzerinden dönüştürülmüştür. Bizim çalışmamızın içerisinde yer alan Edirne Muradiyesi örneği ile Osmanlı Duvar Resim geleneğinin kökleri, konunun kuramcılarının ortaya koyduğu “duvar resmi” tanımlamaların dışına çıkmaksızın Erken Osmanlı Dönemi’ne kadar arkaik bir döneme çekilmiştir. Bu çalışmayla, Edirne kent merkezi sınırları içerisinde yer alan duvar resimlerinden istisnai özellikleri ve bu konudaki literatürün serpilmesine yeni bağlamlar bırakabilecek örnekler seçilmiş ve detaylarıyla incelenmiştir. Ayrıca duvar resimlerinin hanelerde görünür kılınmasında duvarlarda yeni yüzey alanlarını doğuran Türk Evi tipolojisindeki değişimin tarihsel adresi olan Edirne’nin ev geleneğine ait bir de etüt ortaya konmuştur. Böylece çalışma, kendisinden sonra gelecek çalışmalar için de hem

bir literatür zenginliđi hem de yeni bir dođrultu oluřturma iřlev ve bilincinde tamamlanmıřtır.



DEDICATION

I had promised my grandfather that I would dedicate my first thesis to him the day he passed away. Because I cannot do anything further out of doing this. He was my childhood hero, science teacher, and intellectual friend. He was one part of mine has no longer existed. There is no day that it passed without thought of you... However, I believed you could have understood me; you are the second in the line. I dedicate this book to my mom at first. She proved miraculously that there is nothing impossible to achieve if human believes. She is a fighter and a survivor. During my thesis stage, she won the duel against cancer suffering. You are a saga of heard, esteemed madam, my beautiful mom!

I dedicated my book to my mother, Dr. Sibel Bayraktar

And I also commit the work to my grandfather Mr. Yılmaz Saçcıoğlu, who is still telling me the story of the eternal by the twinkling of stars.

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THE LIST OF ABBREVIATIONS AND ACRONYMS

Aka : also known as

BCE : Before Common Era

CE : Common Era

ca : Circa

Dr. : 1. Drive, 2. Doctor

n.d. : No Date

UK : (the) United Kingdom

1. INTRODUCTION

If we had the right to say only one sentence to describe the Turkish Art history: as of its broadest process, Turkish art is an art history that is constantly pulled by an invisible cultural umbilical cord towards the side of the western. Hereby, the process of that art history has in perpetuum been observed to create genuine insights after the first period, whenever the tension of the cord is discharged.

Given that we look at wall paintings in Turkish Art as content from the most beginning. In that case, we should get underway with Uyghur murals and Buddhist murals in Dunhuang during the Chinese dynasty founded by Tuoba (Tabgach) who lost their Turkish ethnical characteristics. Still, some researchers regarded them were originally Turkic (Kuban, 2014: 82). However, to reach as far as the wall paintings of the Ottoman revivification period, which is the subject of our thesis, we must ask the question, “Which aesthetic values went through what kind of process from this early past?” In order to find out the interrelation between Far Asian Turkic art to traditional Ottoman art, we should look at the origins of the motifs, which are also seen in the set of forms of kalemîşi art that provide the technical basis for the wall paintings of the Ottoman revivification period (Ersoy, 1988: 22).

Until today, the painting has broken its mould with the adventure of getting conceptual. If we consider art as history, scenic role and capacity in Turkish art begin with wall paintings in Uyghur Buddhist temples as a backdrop for expressing the religious stories (Esin, 1982: 4) or as a depth fiction for iconographic portraits (Esin, 1982: 3). When we come to the Anatolian Seljuks, some tile pieces, such as the landscape values, are seen in the enamel tile samples from the Konya Palace of

Kılıçarslan II (Kerametli, 1973: 6). As an independent subject in Turk, landscape paintings got to initial with wall paintings indeed. Yet before that, landscape values show the progress is traceable in Ottoman illuminated manuscripts' miniatures.

With the entry of the Great Seljuks to the Middle East in 1055, of the Middle East, the process of becoming the cultural geography of Turkish arts, has begun (Başkan, 2014: 133). According to Ersoy (1988: 22), Seljuk Turks were the ones who opened the first Islamic miniature school in Baghdad. The miniature art of the Great Seljuks, of which we are aware of its existence from late period copies, is narrow in terms of content, scientific and literary subjects (Ersoy, 1988: 24; Kuban, 2014: 199-200). However, the productions of that period have not reached our days (İnal, 1997: 1263). That matter will also be similar for Great Seljuk Principalities and Anatolian Seljuks (Renda, 1997b: 1266). The history of Ottoman painting is mainly the history of the Istanbul Art School and the *Ehl-i Hiref* of Istanbul.

The Ottoman Turkish painting savvy, which remained faithful to the Eastern stylistic manner for a long time, considered painting a whole even in its classical period (Necipoğlu, 2000: 37-38; Başkan, 2014: 148). Along with the reign of Sultan Ahmed I, the Ottoman paintings wit began to change (Renda 1997b: 1269). In the 17th century, the number of illuminated manuscript miniature production shrunk instantaneously and dramatically. One of the reasons for that was the sultans (respectively, Mehmed, IV; Süleyman, II; Ahmed, II; Mustafa, II) absence in Istanbul. They moved their thrones to Edirne Palace (Kazancıgil & Tuğrul, 2001: 68-81; Artan, 2018a). Notwithstanding, there must have been a severe art production in Edirne. However, the blasting of Edirne Palace in 1878 caused irreversible, far-reaching, and

stern dementia in Turkish art history (Rifat Osman, 1989: 51). Edirne's pioneering role in calling the changes in Turkish art is not only limited to book and paper arts. Since Edirne was also the pioneer of architectural changes (Eldem, 1984: 135-137). The city was also the pioneer of the houses with wall paintings (starting with the sections attached to the palace before the houses), which is an understanding of painting related to architecture (Eldem, 1987: 18). For that reason, we think that the houses with mural paintings in Edirne, the oldest of which have not survived (Eldem, 1984: 43-44; Eldem, 1986: 56-59), started earlier than the examples in Istanbul. For Turkic-speaking people and their shareholders, which have always migrated towards the west in its most general history, cultural westernization on the Ottoman scale started not in Istanbul, but in Edirne, which is further west than Istanbul, in-between the middle of the 17th century, and the beginning of the 18th century.

In this study, the development logic, stages, evolutions, and exceptions of wall paintings in Turkish art will be examined comparatively through examples of wall paintings in various buildings from Edirne. For this purpose, we are commencing to examine the Ottoman mural heritage of Edirne, which has an exceptional place for Ottoman art history.

2. ABOUT EDİRNE

The name of Edirne is a result of a journey for a derived word. The spelling of the name had followed changing denizens with their new naming or changing pronunciation habits of inhabitants. A few decades ago, languages were more independent from standards, rules, spelling books, and dictionaries. They were more open to their evolution. Hence, Edirne has, even, stories within the etymology of its name.

Gündüz Özdeş has prepared a study in 1947 and later on published it (in 1951). He has offered a title as "*How the city's name, which has reached today, and how has appeared on various dates.*" One of the most comprehensive sections on this subject is his part. Accordingly, it would be best to transfer the relevant part as a quotation (Özdeş, 1951: 24):

“There is a possibility that the city's first name was Odrisa or Odrisya (Odrisia) when founded by the Odrises, one of the largest tribes of the Thracians. However, on this point, there is no consensus or concurrence among early historiographers. Although the name of the city is mentioned as Oresta in Nicephorus Gregoras, Ammianus Marcellinus and others record as Uskudama. Yet, this last name is probably more likely to have led to the town of Üsküdar (not the famous neighbourhood in Istanbul), rather than Edirne, its suburb.

When the Macedonians colonized here as the land of Orests, they called the city Orestia, and they called its ghettos (or slums) as Gonnoi. When the town was re-established by Emperor Hadrianus in the 2nd century AD, the city was renamed Hadrianopolis in his name and remained based on it. Today's Edirne name comes from there. In the ancient documents, as we come across the name of this city in the forms of 'Edrenos,' 'Edrone' and 'Edrnaboli' besides, we find another document that Sultan Murad I, let the Ilkhanid ruler Uveys Khan know the city name by sending a fetihname (literally “conquest narration”), in which cited in the form of 'Edirne' instead of 'Endriye.' In this respect, the name of this town has long been in the form of 'Edrine,' by many other examples. Nevertheless, it would be right to accept that the name of the city has become standardized as the form of Edirne until, in the last centuries, it might have been the 18th century.”

The approach to the deep historical name of the city, Uscudama (or Uskudama), is that Gündüz Özdeş asserted that the name derived from Üsküdar, the one is a township of Edirne (not the one famous in Istanbul). It also seems that the city name of Uskudama has been interpreted in other sources as a name left over from the Persian invasion of Edirne and its surroundings. We will address this discussion under the heading "*Thracians and Macedonians*" once again. Gökbilgin (2015c: 160), too, emphasizes the possibility that the name Uskudama comes from the name Üsküdar.

Also, at the same study and Gökbilgin's work, we encounter an addition, which might be crucial for latter researchers, who are curious to search the title amongst various Ottoman archives (Gökbilgin, 2015c: 160):

“Besides the name of Edirne, in the historical works, ‘Dâr al-Nasr ve’l Meymene,’ ‘Dâr-ül Sultana,’ ‘Dâr ül-Mülk,’ ‘Dar-ül Feth,’ ‘Mahmiye-i Edrine,’ ‘Mahrûse-i Edrine,’ ‘Taht-gâh-ıs Edirne’ are used in such combinations.”

The name of Edirne may refer to either a city or a vilayet. Further, Edirne has also historically meanings as sanjak and eyalet. The authentic Edirne is the city one. That was always a nucleus for the broader administrative peripheries (Sakaoğlu, 2007: 56). In this study, except for the geography part, the text implies Edirne, which leads to the meaning of Edirne city. The title of “*Edirne Wall Paintings*” refers to the paintings, which were depicted on the wall, with kalemişi technics commonly rendered during the Revivification (also known as “transition” or “westernization”) period of Ottoman sovereignty, in the city of Edirne rather than eyalet, sanjak or vilayet of Edirne.

Besides these, Edirne is also mentioned in the phrase of “*Edirne Köyü Kalesi*” (“Kavimler Mozağinin,” 2014: 52), which is a title for a fortress, has the location between Dörtkonak and Yaylademir villages within the administrative area of the Gümüşhane City. The name of the fortress most likely derived from the former name of the Dörtkonak village, which is on the record as Άντρα (Andra), by stating 80 numbers of people, who have Orthodox Christian faith in the Domninos work (Domninos, 1896: 52). We can observe that the name of Andra became “*Edré*” through a transliteration from Arabic based Ottoman Turkish lettering to Latin based Republican Modern Turkish lettering (T.C. Dâhiliye Vekâleti Nüfus Müdüriyet-i Umumiyesi, 1928: 875).

Throughout history, Edirne hosted many historical events, and occupied many pages; a mighty number of quills sputtered in the codices, immense amount of blood was shed on the battlefields for that city. While we compare its high-on-the-agenda juvenile eras, however, today, Edirne seems a lot rather hermit than before. Edirne is a city; once-proud, a fallen idol.



2.1 Geographical Feature or Where Creates the Meaning of Edirne

Space is the reason for the time. The time is the reason for the consequence. The past is the reason for the present. We reason the past at present by investigating consequences. Moreover, the past consequences (productions) make the reason for today. To consider the space (area) – peripherally- helps to understand the history from past to present. Amongst all variety of disciplines, for studying space, the most curious one, which peruses on urban researches, the geography; reciprocally, urban researches fuel studying on the geography of the region to get it with its radius parts, as well.

Further, it is the best launching pad to get ready to do it. Since geographical contemplating streamlines to comprehend, with its reasons, the consequences, which are not only tangible productions, but the intangible ones such as history, culture, artisanship, and the art for sure. There, we need to study some geography of Edirne under that title. This, also, prerequisites unraveling the cause of the case. Edirne - formerly Adrianople or Hadrianopolis- is the name, best known for a city (as we have noted before, also a name for Vilayet, and historically a name as Sanjak and Eyalet). Currently, Edirne is also a name for one of three Vilayets¹, which have only² European soils of the Republic of Turkey amongst all 81 Turkish Vilayets (Darkot, 1993: 1).

Edirne is geographically situated in the area, where the region of Eastern Thrace, also, fits snugly into the Southeastern part of the Balkan Peninsula, where has been ready

¹ The others are Kırklareli and Tekirdağ

² Çanakkale and İstanbul; they are cross-continental hybrids, they are euroasian.

for living and residence there venerably from the 4th Geological Era. When the region was turning into the climatic conditions, are similar for today, also at the time that the Black Sea was still a freshwater lake, which is the only continental European part of Turkey (Yıldırım and Karakaş, 2006: 5). In other words, Edirne is located on the northwestern side of the Marmara Region. The western border of the Vilayet with its cutting edge fringed towards two countries, Greece, and Bulgaria. Hence, we may not hesitate to pinpoint the city in extreme western Turkey on the map, anymore. The largest and oldest part of the town occupies a meander of the Tunca (Tundzha / Тунджа / Τόνζος) around the ancient citadel (Mahajan, Pletcher, Chauhan, & Lotha, 2019 “Edirne”: Encyclopedia Britannica). We may not find the present form of Edirne in every period of history. Both geomorphological researches and early ages archaeological surveys reveal that the Aegean Sea extends into a bay in the region, where Ergene (Εργίνης,) River comes across Meriç River (Erdoğu B., 1998: 13-14; Erdoğu B., 1999: 345).

The Vilayet of Edirne (Greater Edirne) has 8 different administrative districts except, the central town of Edirne or Edirne city (officially called as “Merkez - Edirne”); which are Keşan, Uzunköprü, İpsala, Havsa, Meriç, Enez, Süloğlu, Lalapaşa (descending sort by population). They are all different towns. All they have their town centers, different subcentral neighbourhoods, suburbs and peripheral rural settlements, as well. In the meantime, the total population of Vilayet of Edirne (Greater Edirne) is 411.528 (up-to-2018 information) and the total acreage of the Vilayet is 6145 km², Edirne city or the Central town of Edirne hosts 180.327 people, are living in the central town, which covers in the amount of 844 km² (“İl ve İlçe Yüzölçümleri”, 2014: 5; “Edirne.gov.tr”, 2019).

“First, Edirne is the venue of three rivers, accompany plentitude, abundance and joy”

(“Museum Audio Guide”, 2017.) Edirne, which was situated at the junction point where three influential rivers of Turkish Thrace (Arda / Арда / Ἀρδαῖ; Tundzha / Tunca / Тунджа / Τόνζος and Maritsa / Meriç / Марица / Ἐβρος) confer, was one of the most prominent commercial hubs of the region from the immemorially times (Mansel, 1993: 21; Bayatlı, 2015: 4). The rivers, around the city, Meriç, Arda, and Tunca; attribute glory and fame to the borough; bring about being known as *“the city of bridges”* with numerous items throughout the history (Bayatlı, 2015: 1,13,15).

The governor Hurşit Pasha thought that he could create an unprecedented monetary fund for the new construction works by the disintegration of the city walls. The city wall had constructed by Emperor Hadrian or Hadrianus in 123 (Karakaya, 2010: 105). They have already lost their functions; accordingly, the stones, which are an attractive material for Edirne, where is inadequate in terms of stone sources, would be lucrative by selling, as well as a new profit from the possible sales of the real estate, would become visible from where the freed area of the wall, would have vanished in 1868/9 (Akansel, 2013: 3). Amongst the gates of this wall, we reach some piece of information, from the citation of Rifat Osman’s work (2015: 119), of the existence of a stone inscription above the door (most likely on the pediment of the door), which is known as the Roman Gate or “Kafeskapi” (“The gate of cage” as Turks have called there), is the one of the doors opening to the west of this disintegrated wall, a quote from famed Ottoman globetrotter, and intellectual Evliya Çelebi, who wrote in the 17th century what he saw, which may be similar in English: *“In the end, these three great rivers will lead to the destruction of Edirne city!”* We can see from the same work that this prophetic pedimental inscription belongs to the Edirne of the Latins, who dominated Edirne in the 13th century, which conquered Istanbul as a result of the

fourth crusade (1202-1204) and annexed many regions from the Balkans onto their rule. We may deduce from this quotation, the extent to which even Latins, who spent a short time in Edirne, most of whom came from Venice (Van Tricht, 2014, 328), somehow, have undergone the burnout syndrome as things stand, after living awash fluvial soils. In this part of Rifat Osman's work, which tells about the rivers of Edirne, he maintains that the Meriç and Tunca rivers confer in front of the gate of today's Yıldırım Mosque which was a temple for the residence of nuns in the 13th century. Later on, we learned that both Tunca retreated approximately 850 meters east from this former junction, and Meriç same distance to the South, too (Rifat Osman, 2015; 119). The city, where to get fostering with water sources and bolstering with rugged Northern, Western and Northwestern's fronts, has -two together- likeable and troublesome features of the location at one and at the same time. It has, also, caused its autochthonous spot and boisterous past. The site cut out for shielding the western front of both two straits and superintending the roads head to Central Europe. Edirne has consistently been a target in terms of power groups and a battlefield for clashes on unsettling struggles for sovereignty. Thus, to maintain a better understanding, we should study with an expanded framework, for a while:

The geographical features are quite salient here. Indeed, to comprehend the causality of the turbulent history of the region, we should consider the central part of Eastern Thrace (currently Turkish Thrace), which is vastly dominating the geography of plains and rounded flat hills, were known as Ergene Basin, curbed the masses from Northeast by Yıldız (aka Strandzha / Странджа / Στράντζα) mountain (or mountain chains), which are not as high as that might put a geographical strain. However, steep ridged –it makes it hard for traversing- and Rhodopes, which are soaring towards to Northwest (Darkot, 1993: 1-2).

From the northwestern corner of the Ergene Basin, these aforementioned two terrestrial masses approach each other, but a following wide valley planting all riversides of the Meriç River, which rises from the Rila Mountains in the middle of the Balkan Peninsula, sprawl between the two jagged masses like a natural duct and suddenly burst forth to the plains of Thrace. This phenomenon renders fertile agriculture quite possible at the bosom of mother nature (Darkot, 1993: 2).

At this corner, the Arda stream, which drains the eastern part of the Rhodope Mountain mass, and the Tunca stream, which comes from the north and coming off from the southern foothills of the Balkan Mountains, they get together to the Meriç River. And then, that cumulative water body convene the Aegean Sea over influxes, by following the eastern edge of the Rhodope mass, with a pretty wide riverbank, and down by tapering slopes off (Darkot, 1993: 2). Meriç River is the second largest river in Eastern Europe. It creates 53,000 km² basin of which 35,085 km² (66.2%) belong to Bulgaria, 14,575 km² (27.5%) belong to Turkey, and 3,340 km² (6.3%) belong to Greece, according to a state report (Elliniki Dimokratia Ipourgeio Periballontikis Energeias kai Klimatistikis Allagis, Eidiki Grammateia Idaton., 2012: 90).

Since ancient times, the lands of Thrace have played a key role in terms of land routes connecting the Mediterranean realms and continental Europe's interiors to the Asian countries (Darkot, 1993: 2). The road from Istanbul has found the Meriç Valley, the following ravine like a natural aisle, easily traversing through the mountainous rough layers of the Balkan Peninsula. Here, we should state the Via Militaris, is a Roman Road, which provides a supply line to the Roman legions -latter Ottomans- (Pehlivan, 2010: 53-56). It connects between Istanbul (Byzantium) and Belgrade (Singidunum) each other. Thus making it possible to dominate the Roman legions (then Ottomans) from west to east or vice versa, casting the history of civilization is pivotal role to

reach riverbanks of Danube via Edirne (Hadrianopolis), Filibe (Plovdiv or Philippopolis), Sofia (Serdica) and Niš (Naissus) (Pehlivan, 2010: 65). Meriç river and its ravine, through Militaris, facilitate our history of today. We may ponder: The reason is simple, controlling the water of the Danube leads to dominating or at least galvanizing Central Europe with their total sovereignty claims.

We have tackled geography by stretching a broad framework, so far, to figure out why a town-center necessity has arisen. The quest may be historical, for the existence of an abode, which should have fulfilled both the regional market and security essentialities of two straits. The regional market must have been a little way off straits for facilitating the trade, and the security front line has made sure a timely intervention for possible attacks for the straits. That quest was typically an optimization problem. Rome, which ended the Kingdom of Macedonia (168 BC), the region has governed by satellite kingdom states till Emperor Cladius (44 – 46 AD), passed the region totally on its dominions; featured Marmara Ereğlisi (Ηράκλεια) on the leading role, more instead of Edirne (Kınık, 1997: 500). Marmara Ereğlisi, with its reasonable distance to the two straits, and its coastline to the Marmara Sea and its location, being where a favourite haunt for passengers, on Via Egnatia is suitable for granting this privilege (Pehlivan, 2010: 64). However, having the lookout and stronghold location, which closes the opening of narrow passages, must not have been found in the Marmara Ereğlisi. Therefore, Emperor Hadrianus gave an exceptional privilege to the city, still named with a derivative of its name, making it one of the most important cities among all territories on the Empire. More precisely, Hadrian is an only name, Edirne has gained regional superiority due to its nature. Space is the reason for time; in order words, geography is the reason for history.

Edirne is the hinterland of the two straits connecting the Aegean to the Black Sea.

Edirne is connected to the Dardanelles Strait by the Meriç River from the Aegean Sea, while it is connected to the Bosphorus by a Roman road (Via Militaris). Therefore, Edirne has a very strategic position in order to control the Dardanelles and Bosphorus entirely. Edirne is also a fortress city, the shield of the fertile plain behind it, as it is the first place where Meriç collects water from the mountainous areas flows into an extensive basin. Nevertheless, one noteworthy spot here is that belongs to where the concept of Edirne begins today from very past; the first place, where the Meriç River burst into the plain like a “*bridgehead*” position, is convenient to ford coast-to-coast all seasons; thus, the site is the best to start for guarding and front-lining both the straits and back basin (Darkot, 1993: 3).

On the one hand, there is another motive for the location of the city, on the historical continuum is the fact that the water that the Meriç River drags through the mountains becomes more sensitive by entering the soft, marshy ground of the Turkish Thrace’s basin and losing its stability by feeding on new sources over then its capacity. The river begins to lose its stable structure gradually towards the south. While it carries its water towards the Aegean Sea to the south, it becomes a cause of flooding in wetland seasons. Hence, almost the location, where exactly Edirne was founded, is the least jeopardized riverside against the flooding hazard. The place in which the river comes up at first on the basin is almost four seasons favourable to pass from one side to another one (Darkot, 1993: 3)

On the other hand, the valleys that meet the Meriç near the place, just given, make it an exquisite intersection. As the road leading to the Tunca Valley linked Istanbul via the “Eastern Balkans” and “Eastern Bulgaria” to the countries around the Danube watersides, and further Crimea and Eastern Europe in general, it was always on-duty

as being almost the only transport artery to be directly inserted into the Rhodope Mountain mass on a road following the Arda Valley. Therefore, all these roads, along with all the valleys, become a central junction in the northwest corner of the basin in Turkish Thrace, preparing the ripe conditions for an urban settlement (Darkot, 1993: 3). Likewise, we should state that the junction node, as we mentioned above, was the shipment port for the river transport, which played a more or less essential role on the downside of the Meriç River until the last century (Bayatlı, 2015: 16; Gökbilgin, 2015c: 155). The sand deposits may have also been another reason for this river-borne transportation has become undesirable (Özdeş, 1951: 9). However, Meriç River has come to the agenda, again with a boutique air transportation project landing on the water by pontoon or flying boat seaplane (“Müthiş Öneri,” 2015).

The river transportation, here, has lost its magnitude aftermath of the railway line inaugural that connects Istanbul to Europe through Edirne (Istanbul-Edirne-Sarımbey line), on June of 17th, 1873 (Erdoğan Emekligil R., 1998: 199). At this point, a letter found in the Ottoman State Archives of the Republic of Turkey is essential. The letter belongs the date of the 1st of June, 1856 by a person signed Leonard Hineke, who suggested himself as a representative of the company of “*Société de Capitalistes Européens*” addressing to Fuat Pasha, his Excellency, who was the Foreign Minister of Devlet-i Âl-i Osman (The Grand State of Royal Ottomans or shortly Ottomans) at the period. The text was on demand for the commercial concession of all steamship enterprises from Enez to Filibe (present-day Plovdiv in Bulgaria), where the Meriç River flows into the Aegean Sea, for a total of 30 years, with ten years optional. This letter and related correspondences on that are obtainable in the Presidency of the Republic of Turkey, The General Directorate of the Ottoman State Archives under those record numbers “HR. TO. 423/83/2” (The Presidency of the Republic of

Turkey, The General Directorate of the Ottoman State Archives [PRT-TGDOSA], 1856).

When to arrive have only a couple of kilometres the downtown, anyone may read two info about Edirne on the road sign; there, out of the population, is the altitude of the city as 41 meters. We must keep this more scientific. Accordingly, while Tunca stream warps and encircles the city by its meanders from north, west, and southwest. Tunca eventually drains her water into Meriç, where nearby to a neighbourhood known as Kirişhane, has the lowest point to the sea level is, mere, 37 meters. While the altitude from the sea level reaches 55 meters over the neighbourhood of Kaleiçi (Citadel), then, the level reaches 75 meters on the hill, where the last one of three magnificent monumental mosques, Selimiye erects. By a dramatic increase to the east, Buçuktepe, in which is the uptown place, the altitude exceeds 100 meters above sea level. Because of its height advantage for lookout, the most critical redoubt has been on duty, here, at the period of the Balkan Wars. (Gökbilgin, 2015c: 156).

The riverside city, which has a very characteristic silhouette that makes her readily noticeable from far away plains and it brings fame to her and gets to recognized by this feature, encourages the painters to picture the downtown from afar. The rivers give another advantage, as well. Although the city has marvellous monuments, such as temples, bridges, public buildings, they all have been built by stone, notwithstanding to supply stone mass is not feasible for the boutique demands of vernacular civic architecture. The backwaters and the sides of the rivers are fantastic repositories in terms of mud and trees to construct wooden framed half-timbered stuffing house buildings (Özdeş, 1951: 9). We see that those materials affect the evolution of the conventional housing of Edirne.

2.2 Prehistory of Edirne and Its Circumference

Before we move on to this new episode, in which, we will present the most recondite from Edirne, the most distant dates. So, let's focus on the last frame of the footage in advance, unaccustomedly. In usual historical studies about Edirne, the foci are cramped on the histories of Edirne, which began with Turkish sovereignty, and ripple through heir rulers. This proposition has a fair side. It is quite apparent that no community has cherished this city as much as they did (Bayatlı, 2013: 16). The Turks of the Ottomans evaluated the strategic position of Edirne marvellously. That is why going to the earliest periods of this settlement that turn a small beylik into a worldwide empire may aid in understanding how assessing of geography with its intrinsic cultural raw materials that have created political domination. We must say soon: This thesis has no such purpose. Apart from believing that every prose is a source of inspiration, we can do nothing. To elicit the social content of geography, we must review its historical results. Experienceable cosmological subjects and subjections, which are epitomized by immersive environmental values, which surround the communities, propagate from epistemological repercussions to ethical and aesthetic values through the human mind.

Prehistory, a discipline in which the knowledge acquisition process takes plenty of time, can offer us a reductive insight into the early track record of geography.

Briefly, if we look at the pre-human history of Edirne, we got some information after several archaeological test pittings (we did not find any detailed data that which archaeo-methodology was applied amongst coring, augering or drilling), which are operated under the site directorial of Şevket Aziz Kansu. According to those

researches, there were some found remains that belong to the mammals are in *Proboscidea* and *Perissodactyla* taxonomical order in the vicinity of Kızılk district and its further east part of the location (Kansu, 1993: 17). Those findings may prove that the region, which is including Edirne, has been suitable for settlement “even” earlier than Pleistocene (Yıldırım and Karakaş’ study refers to “the beginning of 4th Geological Era” this seems as a parapraxis or an anachronism). Throughout the Paleolithic archaeological time frame, the climatic conditions comparable today had started to shape, and it is accepted that the Black Sea coastline, which still was a landlocked sea, was hectically crowded. The most valuable findings, belonging to this era, are the collection of "tiny" tools, which have recovered at the dunes of Ağaçlı Cultural Site, which is roughly 30km Northwestern away from the Istanbul Historical Peninsula (Yıldırım & Karakaş, 2006: 5).

Thrace is one of the most suitable sites for the migration of ancestors, who manned Europe with a variety of flocks in numerous periods, ergo making this geography crucial for Paleolithic cultures’ research (Dinçer and Slimak, 2007: 1). Although there is a mighty collection around the Bosphorus, which reflect -except the Late Upper Paleolithic period- the individually every slice of Paleolithic Age, apart from only three findspots, which located around northern foothill of Işıklar (Ganos) Mountain, there is no more pre-Pleistocene findings in the westbound area from the Terkos - Selimpaşa vertical line until today’s political boundary between the Republic of Turkey and European Union. This situation, first of all, proves that the Paleolithic Age (Pleistocene archeological) studies in Thrace are far less than satisfactory amounts (Dinçer and Slimak, 2007: 2; Özdoğan, 1983: 22). A dim exception loomed to this situation with the flintstone tools findings, located in Bozdere, near Büyük

Altiğaç Village, which is about 8 km South away of Edirne, Meriç District, within the borders of Edirne Vilayet (Erdoğu B., 1998: 13). We will touch upon later on the transgeographical rapprochement between Southern Bulgaria and Eastern Thrace, which we will assume that had become a unified cultural area, provided by the neolithization.

The Research is related to the issues, which are aimed to compare chipped stone miscellanies obtained from excavations and surface surveys in both Bulgaria and Northwestern Turkey. A paper on it emphasized that the Epipaleolithic / Mesolithic assemblages differed between the Dikilitash Region of Bulgarian Black Sea coast and Hoca Çeşme (Edirne, Enez). However, on the same article, it maintains that both Hoca Çeşme and Aşağı Pınar has enshrined neolithized chipped stones with the similarities of Neolithic South and Southeastern Bulgarian chipped stone collections (Gatsov, 2001: 107-108).

The claim that Eastern Europe gained Neolithic culture with its physical coefficients and hunter-gatherer demographic sources without the influence of the east has become theoretical with the concept of "Ex Balcanis Lux" or "Ex Balcanae Lux" (Özdoğan, 1983: 24). However, this rushed hypothesis has crushed by the reconnaissance of four-layered Hoca Çeşme settlement, which is located within the borders of Edirne Vilayet, where the research deficiencies in Eastern Thrace occurred, under the excavation directorship of Mehmet Özdoğan. Hoca Çeşme settlement played a pivotal role in reasoning the earliest farmers of Europe's eastern linkage by having pottery collection, which shows similar characteristics with Anatolian contemporaneous Neolithic Cultures, where the most initial (It can be dated to 5500

years BCE.) and third of total excavated four layers. Another noteworthy peculiarity about the settlement is the presence of the fortification wall formation. That indicates a colonial community presence, which had lived erstwhile. The culture, which is unkenneled by the Hoca Çeşme settlement, found as older and more fundamental than the earliest Neolithic Karanovo I Culture in Bulgaria, which added to the chronological hall of fame of agricultural Europe, which had been a missing fragment, once; and not a long time ago (Erdoğan B., 1998: 15). Today, the basic requirements of civilization stand before us as a concept that is handled with other disciplines again and again. Water is the preeminent one of these requirements. Edirne, which we consider with extended geography from ancient times to our days, is an available topography to provide the necessary conditions for agricultural production with its geological qualifications and hydrological source of supply (Darkot, 1993: 4). At this point, we have to break a little bit from the subject (it can be an acceptable as a suave punishment for skimming readers or an Easter egg for ones, who are going the whole hog) under this heading and express that water, as a concept, also occupies a place in the subject of wall paintings. While we are preparing for the thesis, we encounter the fact that landscapes of wall paintings in Edirne or outside Edirne, mostly feature either the aqueous items (lake, shore, river, etc.) or the aqua architecture (e.g. fountain, bridge, watermill, lighthouse). It becomes evident that the water happened to be a meeting cornerstone between the artistic producer and the aesthetic consumer as a universal value and primary concern. Whereas the hydrogeological representations depict the water directly, aqua architectural items are associated with the water obliquely. However, the water is easily found somewhere in the oeuvre of Turkish Revivification Period Wall Paintings, the most mostly. As we know, a historical hospital, where had been in Edirne once, which practiced specific treatment for the

people who have various mental health conditions by the gurgling cure, is another why and the awe-inspiring proof that the concept of water has eminent and ambidextrous content in there.

With the echoes of the agricultural revolution reaching the region, the ontologies of water get to broaden through economic values rather than having only biological worthiness. This parametric progress will increase exponentially, both with the population growth and with the proliferation of craft and mining, which flourishes with agriculture. The quote (Yıldırım and Karakaş, 2006: 7), we met in advance, which would help us to warm up, too.

“During the Neolithic and Chalcolithic ages, some of the most prominent areas within Edirne and its vicinity were; the village/town-like settlements of Büyük Altıtaş, Küçük Altıtaş, Avarız and Çardakaltı and Hoca Çeşme Mound of Enez. It has been deduced from findings that Neolithic cultures continued their existence for a period at the beginning of the Chalcolithic Era. The slightly altered way of life and formation of these new societies could not survive for long and were eventually replaced by an entirely different culture.”

When the Fikirtepe (in Istanbul) used to be the only known Neolithic cultural site at the Northwestern Turkey, the discussions, whether was Fikirtepe Balkanic or Anatolian originated, manifested themselves amongst academia. The Fikirtepe Culture has been rendered as more Balkanic than Anatolian with its pottery typology, bone tool usage, and sheltering manners. The paradoxical presence of Fikirtepe has been alleviated by detecting the similarities in the Ilıpınar Mound (Bursa) excavation

in 1987. Following the Ilıpınar, the scientists achieved to conglomerate Fikirtepe between Yarımburgaz (European part of Istanbul), Yenikapı (European part of Istanbul), Pendik (Asian part of Istanbul), Ilıpınar, Barçın (Bursa), Menteşe (Bursa), and Aktopraklık (Bursa). The results threw some light on those sites that should be evaluated as one group. However, Western and Northwestern part of the Marmara Region Neolithic assemblages such as Uğurlu (Gökçeada or Imbros), Hoca Çeşme (Edirne-Enez) and Aşağı Pınar (Kırklareli) draw quite different characteristics on cultural phenomena. The hypothesis of the earliest European farmers' origin, which is a landmark at Fikirtepe, has decayed. Notwithstanding, that does not mean that the anti-diffusionism (Ex Balcanis Lux) wing got the triumph. (Özdoğan, 2016: 51-52).

The idea of the first farmer moved to Southeastern Europe from the Fertile Crescent by the maritime route, which has firstly come up with by Gordon Childe. Lately, the hypothesis has revived by Vassil Nikolov's re-readings. Accordingly, the seafarer Neolithic people had landed in the Gulf of Antalya, and those have ramified as two main groups. There is one, who sprawled the Aegean shores and arrived at Thrace by partitioning the Aegean coastline sporadically. The other one had diffused by segmenting as new immigrant assemblages moved through the Anatolian plateau from south to the north passing through previously Lake Districts than Sakarya River, respectively, at the end arriving in Fikirtepe, Yenikapı, so forth (Özdoğan, 2016: 53). Two different trajectories swept two different geological surfaces and geographical spaces, i.e. the branches had been exposed to several environmental factors. The expectation meets here as they may generate two distinct cultural identities, not only palpable but also intangible ones. The partial analogous similarities between Fikirtepe

and Karanovo III may attest that some small population wave travelled out from the Bosphorus region to the Balkans.

In the period of Early Chalcolithic or according to Balkan Chronology Middle Neolithic, Edirne and its environs have been the scene of the rise of cultures belong to the Neolithic tradition known as Karanovo III - Veselinovo or early Vinča for a while. However, with the entrance of new human agency by the Middle Chalcolithic age, the cultural continuity has been manipulated (Erdoğu B., 1998: 15; Yıldırım and Karakaş, 2006: 7). We can relate the pioneering traces of the impact, which served an unprecedented momentum to this linear continuity with the new artistic details brought to the pottery tradition in Toptepe Mound in Tekirdağ Marmara Ereğlisi. That shows how much the region prehistory is open to surprises (“The Archaeological Settlements of Turkey - TAY Project Databases Web Site – Top tepe”). A site featured as belonging to these periods is the Çardakaltı settlement, which happened to excavate in 1960 under the directorship of Şevket Aziz Kansu, about 3 kilometres north of Edirne city center. The location of Çardakaltı is just the opposite of Edirne city dump. The settlement hosts another critical figure to reason on the anthropogeographical development of Edirne from Neolithic periods to Iron ages, uninterruptedly. (Kansu, 1993: 15-16; Yıldırım & Karakaş, 2006: 7). In addition, for this period, Kumocağı / Avarız Settlement, which is approximately 6 km northward from Edirne Downtown, dated between the 4th millennium's 3rd century to the beginning of the 4th millennium BCE, which assumes that the contemporaneous of Karanovo IV Culture. During the investigations, the executive archaeology team has come across some distinctive sherds, which may supposedly belong to the type of Kalojanovec Culture pottery, along with matte white paint ornament on blackish

ground-colour in that settlement. Kumocağı / Avarız's archaeological area has great importance, but it had been almost totally ravaged due to the demands on sand quarry earthmoving. The same team determined and studied another field, which calls Tepeyanı Settlement, with similar characteristics in the Havsa District of Edirne. The researches, which performed at Kumocağı / Avarız and Tepeyanı sites; by the site directorship of Burçin Erdoğan; braced the claims on the cultural interconnection of Aegean (littoral) Anatolian - Southeast Europe prehistoric linkage backed to 5000 – 4000 BCE. The foundlings were matte-white painted pots (2, almost intact), and sherds shared apparent similarities with the Anatolian exemplars (Erdoğan B., 1995: 267, 270-271). Therefore, these findings may lead to the interpretation that new human elements have taken part in the region (Erdoğan B., 1998: 15).

When the timeline took place close to the end of the Chalcolithic Period, the excavations and surveys carried out in the Eastern Thrace region showed that the Middle Chalcolithic Age settlements ended with mass fires (Erdoğan B., 1998: 16). As a result, it is stated that the region became under the influence of Central Anatolian and its derivative cultures; moreover, that catastrophic crisis got to make a cultural difference in artisanship and technology between the Eastern Thrace and the Carpathians Balkans block (Yıldırım & Karakaş, 2006: 7). The fact that Eastern Thrace was mostly uninhabited during this period is still a prehistorical curiosity. If the consequence of cultural diffusion from West to East equal roughly zero refers to impermeability coefficient high, or in other words the divergence operator, which hits population flux vector states as solenoidal, we must reason that physical geography or anthropogeographic quantities have created enough contrast to dampen the expected value here so that there is no cultural flow after the massive fire incidents. There are a

few settlements that cannot be compared with the level of development in the Eastern Balkans, which show a nonchalance attitude here.

The settlements are few in the Early Bronze Age for the Edirne region, which we are very excited about while talking about the Neolithic and Early Chalcolithic period (Yıldırım and Karakaş, 2006: 9). The pottery found in three different settlements (Arpalık Tepe, Kaynaklar II and Kırklareli-Kanlıgeçit) dated to this period shows that they are under the cultural influences, which were found in Balkan, Anatolian and Northern Marmara coastline. No settlement was found to date from the Middle Bronze Age around Edirne. This indicates that nomadic pastoralism has been adopted in Eastern Thrace, which again shows a fathomless situation that the geographical regions that have formed the state organization of Eastern Thrace are outside the scope of interest. When the date converges to the end of the 2nd Millennium BCE, we come across the trail of a new and a big in number wave of immigrants through the Istranca Mountains from the Northern regions of Thrace. Thus, an intensive resettlement program has been established, especially in the Tunca valley. A monumental tomb tradition, called “Taşlıtepe,” which is accepted as the pioneer of the Tumulus Tradition, began with this quirk wave of immigrants and continued its existence until the First Iron Age (Erdoğu B., 1998: 16; Yıldırım & Karakaş, 2006: 9). They brought and spread the megalith tradition. The megalith is a hybridized portmanteau word, which is coined from Greek Megas (big, giant, great) and Lithos (stone), which refers to giant rock as verbatim meaning. That can also be defined as a group of works of the spatial organization for spiritual or social relations (Borden *et al.*, 2010: 32). They are the most significant monumental prehistorical works. These megalithic monuments, located within the borders of Edirne and Kırklareli Vilayet,

are in two separate formations as dolmen and menhir in Turkish Thrace, dated between Late Bronze Age to Early Iron Age ca. 1400 BCE to 900 BCE (Özdoğan & Akman, 1992: 411).

Previously, the 55 numbers of dolmen were determined by Özdoğan and Akman (1992: 414-416), then the quantitative amount of dolmens increased up to 94 and 25 menhir items were also identified around Edirne according to a study result of 1996 (Erdoğu B., 1998: 16). There may be found a person who claims to have up to 160 megalith items Turkish hinterland of Edirne ("Demirören haber ajansı," 2019). Nevertheless, only three of them were brought to the exhibition grounds by rescue excavations. Indeed, when we look at the dolmens of Turkey, Greece and Bulgaria, which should be considered as a whole due to their presence within the same cultural chronological domain, these monuments are well preserved in geographies outside Turkey (Özdoğan & Akman, 1992: 408). A dissertation, which is completed by Rabia (Erdoğu) Emekligil on megalithic monuments in the Thrace region, divulges that these monuments may have a vast range of common usages and utilities. They might have had some archaeoastronomical meanings (Emekligil, 2005: 130-131). Likewise, they were able to provide some other contents such as spatial appropriation on the spiritual requirement, or attributions for an identity of clan or group to nourish the social memory (Emekligil, 2005: 138-140). And some of them may have merely illustrated graves for venerable people (especially dolmens). Hence, they were able to use them for ancestor cults. They might also be for symbolic implication on fertility, virility or abundance (Emekligil, 2005: 136). The most bewildering part of those monumental icons has become a dedicated religious ritual space again among Bektaşî

sectarian practices, after the Turkish conquest of the region. (2005: 22-23,139). It is a magnificent retrospective example of “the reinvention of tradition.”



2.3 Thracians and Macedonians in the History of Edirne

As we stated in our previous title; Edirne, with its circumference, was populated by the Near Eastern settlers around 7000 – 6000 BCE and became a crossroads somehow (Yıldırım & Karakaş, 2006: 4). In ancient history, it was determined by archaeological excavations that the Thracians who gave the region its name lived here around 4200 BCE. The dolmens (a structure consisting of an unhewn slab stone erecting aloft by two or more vertical other stone pillars) and menhirs (a standing rock form) located in the city's vicinity show us the region's anthropogeographical autochthonous features and items. Apart from those, there is no more authentic proof about the earlier history of the region (Triantaphyllos, 1994: 47). However, it is known that the Greek community Achaeans spread in this region around 1400 - 1200 BCE. So naturally, we may conclude that many fragments of them left Thrace under their influence for centuries (Mansel, 1993: 22). There even is a narration that Orest, the son of Agamemnon, resided in the region, yet owing to the center of the Thracians, and the climate features predominantly continentally. Due to climatic reasons, it must be challenging for the Greeks to manage the land; indeed, there is a little information about the city in Greek history (Mevsim, 2013: 33). Although it is known that the Thracians lived here before the Romans, the references to the ancient name of Edirne are contradictory among themselves. As we stated in the title "About Edirne," some of the deep historical names of Edirne are Uscudama, Goneis, Orestia and Orestias (Mansel, 1993: 22). Amongst those, considering that the most well-known name of Uscudama (Uskudama) is likely from the Persian invasion, the name of the satrapy that ruled the Balkan Peninsula at the time of the Persian invasion, was Skodra. As you may remember, we mentioned the opinion that the name of the city of Edirne came from Üsküdar, a township of Edirne (Özdeş, 1951: 24; Gökbilgin, 2015c: 160), under the previous title of "About Edirne."

There is a view on Edirne that one of the Thracian tribes, Odrissians, is its founder. After the Macedonians, who dominated the region at that time, transformed the city into a colony of Orests, thus they called the city Orestia and the outer parts of the city Gonnoi (Canım, 2014: 21, Bayatlı, 2015: 6). As before, we mention that the city also had taken under Persian sovereign in 513 BCE. After that, it remained within the borders of a Thracian state ruled by the Odrisians, whose borders extended to Varna (ancient name; Odessos) until the middle of the 5th century BCE.

After the decadence of that Thracian kingdom, the city was fallen by the commanding of Philip II of Macedon, who is also the father of Alexander, the Great. (Mansel, 1993: 22). Alexander III (Aléxandros ho Mégas / Alexander the Great), who took over the throne after his father, kept Edirne under his protection during the Hellenistic period, aftermath his death, the Thracians living in the region could only remain free until they came under the Roman sovereign.

Suppose we need to give some information about the Thracian society that gave its name to the Thracian region, including Edirne. In that case, there is a claim that considers these peoples an ancient community under the members of the Indo-European language family (Triantaphyllos, 1994: 48; Fol & Fol, 2008: 10-12). Another approach (Triantaphyllos, 1994: 49; Sayar, 2011: 87), which is theorized with burial behaviours for this community, did not leave any inscriptions belonging to their language apart from the names of some gods and personalities. There is also the view that the Thracians did not have the characteristics of other European ethnic groups when they first emerged as a community. Fol (2014: 8), in her study, stated that there are crucial ancient historical breaks in the development of their identities, with other elements coming to

the region from the North. However, another suggestion is asserted by Tsetschladze (1998: 75,77-80), which reveals that the tomb building of Thracian elites and royals was made by Ionian artisans who have also inspired by native Kingdoms of Asia Minor besides Persian Achaemenids. For the Thracians, for whom the cults of death were more important than the cult of life (Sayar, 2011: 83), this information provides an essential clue as to how to define them in history.

The written sources about them are limited to the transmissions of ancient authors who were all non-Thracians. According to ancient world author Strabo, the Thracians, consisting of 22 different tribes, have entirely found by shedding the light of the knowledge of modern archaeology to contain up to 50 different tribal varieties (Graninger, 2015: 44). Among them, the one, "Odrysians", which ruled in Edirne and its hinterland (Sayar, 2011: 85). In the work of Triantaphyllos (1994: 54), the region is shown as "Odrysae" on the tribal-regional map of the ancient Thracian peoples. The presence and the locations of Greek colony cities on the Northern Aegean Coast were influential in that unification process. For the Thracians, the settlement was limited to villages and hamlets until the 7th century BCE, when it had not come into contact with those Greek colonial cities.

The place of the Thracians in the history of civilizations is based on limited information (Sayar, 2011: 77); let's briefly touch on this chronology: A new historical process began when Darius the Great, the ruler of the Achaemenid Empire, crossed Europe via Bosphorus on a campaign (512 BCE) against the Scythians. The Persians expanded their borders towards the European continent and have brought into a historical landmark for the Thracians, those who first welcomed the Persians (Sayar, 2011: 90).

As a result of the power vacuum arising in the region after the Persian Wars (480 - 460 BCE), the first effective Thracian political formation was established under the ruler Keres's will and unification potency (Triantaphyllos, 1994: 88). The kingdom is known by the name "Odrysae." The Founding King united the Thracian tribes in the region, employing peace or war. After King Keres' demise, his succeeding son, Sitalces (455 – 424 BCE), continued ruling the state. Stalces' reign was continued by his succeeding nephew, Seuthes I (424-415 BCE). The aftermath of the death of Seuthes (I) caused the state to lose its integrity, and the Kingdom of Odrysae was followingly divided into three elites (Amadokos (Metocus?), Maides (or Maesades), Eurzelmes, I) (Triantaphyllos, 1994:89). After the period of Seuthes, II (405-391 BCE), the Thracians, experiencing turmoil, regained their integrity with the reign of Kotys (aka Cotys), I, who was on good terms with the Athenians at first (384-359 BCE). Kotys, I; took the Thracian Chersonese region from the Athenians possess, along with the strategic port of Sestos. Kotys, who happened to render later assassination, was succeeded by his son Kersobleptes (359-341 BCE). Kersobleptes (aka Cersobleptes), on the other hand, lost his sovereignty to the Macedonians after his alliance with the Macedonian King Philip II to strengthen his throne against his throne pretender brothers supported by the Athenians. Philip, II; took the cities of Abdera, Maroneia, Ainos (Enez), Perinthos, Byzantion (Istanbul) respectively (Triantaphyllos, 1994: 89; Atik, 2011: 78). Philip raised Teres, the son of Kersobleptes II, as his own son, and made him dominate the land of Odrys (Odrysae) as a viceroy. In the 4th century BCE, Phillip II's son, Macedonian King Alexander the Great (III), subdued the Triballians, one of the Thracian tribes living in Northern Thrace, and hurdled eliminate the barrier for his conquerer orient journey (Sayar, 2011: 90; Delev, 2015: 52; Zahrnt, 2015: 44). Many Thracian communities supported the propagation of Alexander the Great by military

support (Triantaphyllos, 1994: 92). However, on the other hand, the cultural process that initiated the Hellenization of Thracians was born in many respects. In the post-Alexander period, the Thracian tribes under the governance of General Lysimachus had been a striving community that desired to restate independent unity. The dominance of the Celts coming from the North in the region ceased with this Thracian union formation process (Sayar, 2011: 90). After defeating Celtic dominance, the Thracians clashed with each other again, and the Thraco-union became decadently once more. Around the end of the 3rd century BCE, the new ruler of the region was now the Roman Empire. This process happened to blaze new trails, which led to the emergence of new large-scale settlements.

2.4 Roman Period of Edirne

Besides all the turmoil over the time span, we may consider that Edirne has intensely began its urban formation and architectural structure in the Roman period, rather than being a colony site, a market, a village or a small town. In one hand, there happened to many revolts of the Thracians after Alexander the Great (Hellenistic Period), in other hand, the region of Thrace was invaded many times by the Romans. However, Thrace as a Roman region the period of Emperor Claudius (CE 44 - 46), which has got onto the stage of history that became a dominated province (Provincia Thracia) (Mansel, 1993: 23).

Afterwards the Thrace, which has come under outright Roman rule, the Emperor Hadrianus (Caesar Traianus Hadrianus), who had orientated over the empire and he happened on the region, too. When the Emperor reached the region, he became be fond of the location of the city of Orestia (aka Uscudama or Odrysia), and also wanted that city to reconstruct it all over again (Peremeci, 2011: 9; Yıldırım & Karakaş, 2006: 18). Hadrian, who considered the noteworthiness of the city location, by giving it his own imperial name, coined it as Hadrianopolis (Ἀδριανούπολις) along with organizing the new public in order (Mansel, 1993: 23). As it is seen from the relief depiction that we see on a small number of coins (Mansel, 1993: 24; Ertuğrul, 1995: 17) minted during the reign of Gordianus III (Marcus Antonius Gordianus Pius, 238 - 242) that Hadrian's greatest contribution to Edirne had been the magnificent fortress, shaped like Roman garrison-city (castrum), with four round bastions on its four corners (Yıldırım & Karakaş, 2006: 18). The fortress of Edirne, which is known as Kaleiçi (literally in Turkish “inner part of the fortress” or saying “citadel”) district today, has been known as being in the form of the moated and ramparted surrounding area of approximately

360,000 square meters (Mansel, 1993: 24). Evliya Çelebi (famous Ottoman-Turkish voyager, highbrow and author) states in his well-known travel book for the magnificence of the city-fortress, saying (Evliya Çelebi, 1986a: 328), "*...it could only be circled by foot in four days.*"

Due to its geostrategic position, throughout the 2nd and the 3rd centuries Hadrianopolis (modern name Edirne), has become a transit and rest-and-recuperation site for the Roman troops, those going to and returning from the missions (Yıldırım & Karakaş, 2006: 18). Edirne undertook the capital of the state of Haemimontus (ἐπαρχία Αἰμίμοντος), which is situated in the wide and extended Thrace region, divided into provinces in the era of Emperor Diocletian (Gaius Aurelius Valerius Diocletianus, 284-305). In the 4th century, besides some military personal equipment procurement and manufacturing bases that were encountered around the city, it is seen that its civilians also participated in the series of wars against the Goths threatening from the North (Gökbilgin, 2001: 109). Furthermore, we can access some information about the structures of Edirne in the Roman period, albeit a tiny number of, from the reliefs and the above-mentioned coins (Umar, 2003: 152). That is seen in a group among the coin types that describe several urban structures, with the inscription ἈδριανουπολιτΩ on it, that the city, which came to the fore in the ancient works with the wars and clashes that took place around it, has known that the town had a Nymphaeum from that period (Gökbilgin, 2001: 109). The existence of villas and aqueducts on the waterside of the Tunca River, and a theatre (we think that it may also be a bouleuterion) inside the castrum inherited from the Roman era to the Ottoman Empire, which is mostly not cited in urban research and city monographs, is readable in Hayat Encyclopedia ("Edirne," 1932: 1208). Whether intact or ruined situation, today there is nothing visible unearthed

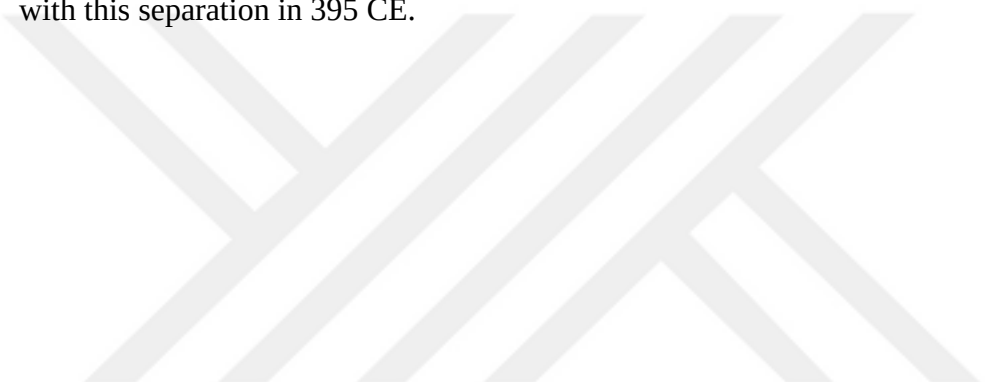
trace left of them at all. About the theatre or the bouleuterion of the city, we stumble upon the expression on it from Hayat Encyclopedia and a map's epigraph, which is rendered in 1914 (Bayatlı, Bayraktar, Yürek, *et. al.*, 2019: 27). Although the remains of this period under the uptown, where today's Selimiye Mosque is situated show us that the city's acropolis is outside the fortress (downtown), we may also consider that there can be a Tyche (Fortuna) temple, a Zeus temple and just mentioned a Nymphaeum under the light of the knowledge obtained (Ertuğrul, 1995: 17; Umar, 2003: 152), amongst the Roman heritage of this ancient city.

As a result of the upliftments and gentrifications made by the Roman Emperor Constantine (Constantine the Great / Flavius Valerius Constantinus / Κωνσταντῖνος) in Istanbul (Byzantium / Constantinople), the city had advanced to a significant and far-reaching centre. Thus, Hadrianopolis (Edirne), located on the close western route of İstanbul, became a critical locality (Umar, 2003: 153).

The 4th century is boisterous and irreplaceable for Edirne, which has hosted countless invasions, looting, sieges, rebellions, and civil wars throughout the history of the world. The new geopolitics brought along with the discussions about the relocation of the imperial capital from Rome to Istanbul, reinforced the military theme for this garrison city, which was an inspector and protector of the Bosphorus and Dardanelle Straits. The city became an essential location for the people who had been willing to seize the Roman Empire (Kınık, 1997: 500). There are two mighty remarkable wars for Edirne in the history of the Roman Empire (MacDowall, 2001: 7; Zosimus, 2006: 34, 79-80). Both can be referred to as "the Battle of Adrianople" in the sources (324 and 378). These wars left their mark on the 4th century Roman history and almost revealed the

responsibility of being a stronghold and a chronic encampment place given to it by geography.

Having witnessed serious struggles for the throne and sovereignty on the eve of the division of the Great Roman Empire as West and East (Umar, 2003: 153; Taş & Nazmi, 2009: 10; Yıldırım & Karakaş, 2006: 18; Gökbilgin, 2001: 109; Kınık, 1997: 500), Hadrianopolis remained within the borders of the Byzantine Empire (Eastern Rome), the center of which was Constantinople (Κωνσταντινούπολις / Kostantiniyye / Istanbul) with this separation in 395 CE.



2.5 Byzantine Period of Edirne

The Byzantine period is a rather severe period for Hadrianopolis (Edirne). The reasons can be summarized with the processes, which Byzantium underwent, which were full of raids, looting, invasions, and crusades, whether those are with the throne fights taking place within itself, with the rebellions or with the destructive power struggles.

The city of Edirne faced a series of invasions organized by the various groups of belongingness during the Byzantine period until it came under the Ottoman rule. We can write them in chronological order as follows (Bayatlı, 2015: 11):

1. in 380, the Goths
2. in both years, 441-and-447, the Huns (Atilla),
3. in 550, the Avars (Bayan, I),
4. in both years 809-and-813 the Bulgars / Bulgarians (Krum Khan),
5. in 970 the Pechenegs – the Hungarians – the Bulgarians (Kievan Rus’),
6. in 1001 the Bulgars (Samuel of Bulgaria / Самуил),
7. in 1018 the Pechenegs (Sulche or Sulchu / Σουλτζοῦς),
8. in 1086 the Cumans (Leo Diogenes/ Λέων Διογένης)
9. in separate periods sequentially 1096, 1149, and 1189 the Latina – Franks and Germans (1st, 2nd, and 3rd crusades - accommodations, lootings and occupations)
10. in 1204 the Venetians (In the 4th Crusades, the Crusaders had aimed for the occupation of İstanbul. When the region was shared, Edirne remained under their rule.)
11. in 1206 the Bulgarians (Kaloyan),

12. in 1308 the Catalans (Roger de Flor),

13. in 1328 the Bulgarians (Michael Shisman of Bulgaria) like that.

Edirne had numerously experienced wars, sieges, plundering, invasions and occupations by looters, barbarian communities, gathered armies, paramilitary troops, royal and imperial powers, blood and irons during these dates, and passed in other hands from time to time (Eyice, 1993: 41-59; Ertuğrul, 1995: 18; Kınık, 1997: 500; Gökbilgin, 2001: 109-110; Umar, 2003: 154-161; Ahmed Bâdî Efendi, 2014: 64-69). During the split of the Great Roman Empire and the ancient inhabitants of Hadrianopolis (Edirne), who remained under the Byzantine shelter, the Thracians completely lost their national/ethnic identities and Hellenised in the whole process.

As it may seem from the timeline, that tough period was quite gruelling, inauspicious, and sombre for Hadrianopolis (Edirne). It would be unreasonable to expect the city to develop in terms of reconstruction and aesthetics during that intensive span swarming all these wars, invasions, and plunders. As a matter of fact, even so, when the Ottoman Empire took over the city, we can talk about 15 neighbourhoods, 8 churches, 1 palace, 1 aqueduct and 1 ruined theatre (As said above, it states that "the ancient theatre", which is stated to be in ruins in the relevant source, we may also regard that was able to be a bouleuterion.) along with the famous city walls (Bayatlı & Bayraktar, 2019: 27). Whole antiquity, including the rampart, has deteriorated, and faded away in the course of time, so those have not survived to the current era. Only the bastion (Clock Tower / Macedonian Tower) in the north-eastern corner of the fortress has survived to the present day, either as an arsenal, as a fire look-out (fire brigade tower) and later as a clock tower (Ertuğrul, 1995: 19; Eyice, 1993: 65; Evliya Çelebi, 1986a: 330). Today,

the clock section of the tower, which was built using wooden materials in the late Ottoman period, has been demolished in consideration of the scientific-and-aesthetic expert opinions that suggest the city's distorted skyline should be dominated solely by minarets (Özdeş, 1951: 44). The motivations of the renewal due to the urban development after the Second World War and the 1953 Edirne Earthquake and its identification with Ottoman classicism strongly affected the blowing up of the tower. The masonry subdivision of the building, which is a castrum's bastion, is still standing in the public eyes.



2.6 Edirne in the Period of Ottomans and the Republic of Turkey

If we summarize the rise and decline of Edirne in Ottoman history, we can say that it parallels the rise and decline periods of the Ottoman Empire. It is known that Edirne, which has been invaded many times by communities from the North to the Balkans, was not well before its conquest by the Ottomans (Eyice, 1993). The history of Edirne in the form of an inscription in a city plan goes as follows: *“When the Edirne city was taken over by Turks, according to Hijri calendar 763, or in the year of 1361 concerning 1361 in the Gregorian calendar, was very miserable due to various invasions and found a small town just inside the castle with its gardens. On the date of capture, the town of Hadrianopolis consisted of 15 neighbourhoods, eight churches, one court, one aqueduct remained from the ancient Romans and one ancient theatre (it may intend to be a Bouleuterion) in ruins. The population of it was being estimated at just about 20.000”* (Bayatlı, Bayraktar, Bujas. et al., 2018: 27).

When we look at ninety-two-year, which involves the time span, between Edirne and Istanbul’s conquest, we meet an intensive reconstruction program. That is a stable program that continues even in the Interregnum Era (1402-1413). We can understand this from the construction process of the Eski Cami (Old Mosque), which is one of the monumental works of the city that has survived to the present day. One amongst the names of the Old Mosque, is Süleymaniye, by reason of the construction was ordered by Şehzade Süleyman Çelebi (one of the heirs of Beyazıd the Thunderbolt, who was captured by Tamerlane after Ankara War, 1402), who declared his reign as a new Sultan in Edirne during the Fetret (Interregnum) Era (Rifat Osman, 2013; 51). The reason is not the dynasty's affection onto the city, rather the perceptions of dynasty members, which can be related to the link between plausibility of sovereignty and urbanization action, who were also busy by annihilating each other at the time. The

fact that Edirne, the capital of the period, was a symbol of sovereignty, again, comes from a situation that can be explained both by its historical attribution and geopolitical virtue.

The relocate the Porte from Edirne to Istanbul after the conquest of Constantinople did not diminish the urbanization trend of the city. That is mentioned in the source “*İstanbul’un Kaybolan Ahşap Konutları* [The Tabescent Wooden Dwelling of İstanbul]” along with its causality (Günay, 2017: 37): “*After Bursa, the initial capital of the Ottoman Empire, Edirne became the capital when Edirne was taken in 1361. It retained this position until the taking of Istanbul (1453), and later remained a second capital town for the Sultans. Edirne was always an area of interest with its content, which was different from Istanbul by having been between rivers and forests. Istanbul was a mature, culminated Roman city, and after becoming a Christian, it has varied with its churches and monuments, with its distinctive culture, hived population and past. During the early periods, Ottoman sultans resided in Edirne from time to time in search of their own selves. There were more artifacts from their ancestors and Edirne was like their own homelands more than Istanbul.*”

Again, the Selimiye Mosque (Özdeş, 1951: 7), which, by Bruno Taut's definition, is “*literally ‘the crown of the city,’*” is sufficient proof of this ascension trend, which did not cease after the capital city had changed. When we look at “*Riyaz-i Belde-i Edirne*, [The Gardens of the Edirne realm]” the last major work of the Ottoman period Edirne city historiography, we can show that Sinan, who was undoubtedly the most celebrated architect of all imperial history, had built Selimiye Mosque (his masterpiece) in Edirne under the orders of Sultan Selim, as a superior one, ever with what he learned from his experiences in the Şehzade Mosque and the Süleymaniye Mosque (Ahmed Bâdi, 2014a: 91).

Once again in the same work (2014a: 92), the remarkable note is ready to read with a citation from “*Tezkiretü'l-Ebniye*,” somehow the absence of a mosque with a bigger domed than Hagia Sophia's one in the Islamic World until the masterpiece of him had made the architect overwhelmed, and then how the architect became satisfied by the breaking of the record in Edirne with its genuine turn of phrase.

The 17th century of Edirne is essential both for the city's own history and for Turkish history. The city became the centre of attention of Royal House afresh, beginning the reign of Ahmed, I, (1603-1617). Osman, II and Murad, IV, brought into a force the city a second administrative operating centre. By the period of Mehmed, IV, who has spent 21 years in Edirne out of 39 years of his throne, Edirne has captured a splendid period (Mesara, 2014: 9-10).

Edirne happened to lose its significance to a great extent after a rising, occurred from İstanbul that took place in 1703. As a result of the contingent, which went down in history as “*the Edirne Incident*,” Sultan Mustafa, II was dethroned and replaced by new Sultan Ahmed, III, has passed. After the return of Sultan Ahmet, III to Istanbul as an imposition of the state administration, no Ottoman ruler might leave Istanbul and dwell in Edirne for a long time (Özcan, 1994: 446).

Sultan Ahmed, III, who ascended the throne at 23rd of August, 1703 (Hijri Calendar; 10 Rabiulahir 1115), in Edirne, besides leaving his Edirne abode at 3rd of October, 1718 (8 Zilkade 1130) to move İstanbul, then Sultans have avoided to outstay in the former capital (Kazancıgil and Tuğrul, 2001).

While, it has -slightly not- been over half a century since “*Edirne incident*” happened yet, in 1752, an earth tremor has occurred that would have left unforgettable damaging effects on Edirne. After this earthquake, the repairs and renovations

rendered in the city, where is no longer beloved, were treated in a much simpler and more unpleasant way than in the first place (Ünver, 1993: 238).

After that, respectively, the Russian siege between 1828-29 and Russian invasion between 1877-78, then the occupation of Bulgarian-Serbian entente powers during the Balkan Wars between 1912-13, and the Greek intrusion of 1920-22 after World War I left terrible devastations on Edirne (Gökbilgin, 2015c: 171-174). Those would be the topic of many other studies over the city.

The city has undergone disastrous events, such as fire incidents (in 1905 "*the Grand Fire*," and 1914), and the earthquakes (in 1912, and 1953) cause to open new papers on the ledger for assessing the lost amounts from the history (Gökbilgin, 1994: 431).

For the city, whose influence is the Balkans, in the 19th century, the Empire was lastingly affected by the demographic structure that changed in the Balkans due to political and military crises; therefore, the dizziness on the city's self dynamics and kinetic multitudes inauspiciously retrogressed for this period (Gökbilgin, 1994: 428).

Hence, the economic fluctuation on the city's building supply and demand equilibrium need to investigate, in favour of urban researches.

Also, as a result of demographic flip-flops, the city has been deprived of the possibility of the broader economy, which may have created through free enterprises, by the exodus of the capital assets, belongs to the specified communities from the early 19th century. The Jewish population, which had a ratio of 1/6 to 1/7 of the urban human sources, left Edirne with their distinctive capital powers upon the foundation of Israel in 1945 (Özdeş, 1951; 25). Edirne has not only lost its various congregational populations, respectively but also Edirne has been destitute of its intrinsic values, cosmopolitan spirit, more full universal aspect, which may contribute the civilization more. During World War II, which is Turkey was neutral, the depression was felt at

Edirne the most nationwide. The city, where is the westernmost part of the country, in which the economic stagnation prevailed by the hesitation of any attack from abroad, as locating the western of the defence line (Çakmak Hattı).

Although Edirne was losing its gildings as long as the Ottoman had been declining, the depiction of Edirne as a city view on wall paintings of many other regions gives a clue that the eminence of the city is always at the highest level (Arik, 1976: 81; Özbek, 2005: 39-41). No doubt, in this, we can infer the necessities of Istanbul tied up itself to Edirne by the reasons of the communication line of the telegraph and transportation line of railroad, which connects Istanbul to Europe through Edirne (Davison, 1990; 134-136).

3. EDİRNE HOUSES STUDY

In this part, we try to delve into the concept of the Turkish House and Edirne House, owing to the fact that Westernization Period Mural Paintings are suggested to begin a follow-up of Ottoman House ornament traditions (Renda, 1978: 712; Günay, 2017: 64). Most of the cases belong to the houses as part of their interior designs in our thesis. Thus, the Edirne House study may favour making sense of the relation between architecture and painting, too.

The painture, in some cases, is a taboo for mainly the Islamic state of Ottoman. The act of painting was subject to many restrictions in the Ottoman state (Ersoy, 1991b: 22). Inasmuch as the Ottoman painting art found a new breath at the house interior wall surface; thus, we should investigate the meaning of the house along with any Ottomanish viewpoint.

Rifat Osman, at the part of his work, subtitled Turkish Houses in Edirne at his compiled work (2015: 21), he draws the attention on the word of “house” in Turkish “ev.” “The Turks love their house; they are infatuated on it.” He follows by explaining the expression of getting married, which merely means “evlenmek” or “to get a house” in English. That is surprisingly true. People still propose their spouse or partner by bended knee with the word for word translating words mean, “may you have a house with me?”

That outstanding connotation on the house might have a relation with the childhood memory of a simple late 19th and early 20th centuries Ottoman citizens. According to Bertram, that anonymous house, which has a distinctive and fetching appearance, was

a disguised something at the time, which has become “*a sign of a society in need for repair*” (Bertram, 2014: 947). Ottoman house, as an image, has burst into the scene first at the Turkish shadow theaters or shortly Karagöz shows (Karagöz is the protagonist of all plays). Karagöz shows dated back to early Ottoman eras, and had begun as a royal entertainment, however, at the 19th century, the shows were commonly well-known and viewed by every segment of the society, and irreplaceable part of Holy Ramadan Months events. It is not so hard to guess that most of the fans of those shows are Ottoman’s children for this antic puppet theatre. Ottoman artisans’ aesthetic sense lead the reality on to abstract universe principally. Likewise, the Classical era of the Turkish miniature art, which was gauging the skill and discourse by reducing the three-dimensional world to the two-dimensional imaginary one, the Ottoman shadow theatre also had two-dimensional praxis and narration such as an aesthetic way of abstraction. The value of artistic ingenuity has assessed inasmuch as a reductionist manner. On the shadow theatre, the puppets seem on the translucent display by the backlight without depth dimension at all. “*Setting the stage for these ‘generic’ well-understood figures were scenographic ‘puppets,’ including a bathhouse, a tavern, and a house. These stage-props are called ‘göstermeliks.’*” Like heroes and heroines, the props have, also, indigenous ottoman characteristics. There are three göstermeliks visualise the residences, one, “*was made in profile so that its characteristic cantilevered upper floor rooms were highlighted; in fact, it looks not at all unlike the stylized logo used by the Turkish Association for the Protection of Historic Houses*”; has been singled out by Professor Bertram and called House-Göstermelik (2014: 948). She has chosen it because it resembled the “*generic*” sort of the house; easily recognizable, everywhere on the immense land of the former Ottoman State, “*was the first local ‘image’ and first abstraction of it.*” That generic

cut-out house shade may have made an effect subliminal unto these end of the 19th-century's Ottoman children, who may have been grown-up at the days of the disintegration of the Empire. The house, which was coined as "*House-göstermelik*," by Bertram, "*was a house reminiscent of the known house: it was a 'possible house' in the collective imagination, therefore, and not an 'imaginary' one*" (2014: 948-949).

Ottoman Turkey faced to westernized thoughts and movements with the Tanzimat Era, which obliged to embrace Classical Modernity in every aspect, in order to stop or slow down the downfall of the Empire. Admittedly, Tanzimat thoughts motivate the society, turn into a more organized, more effective, more efficient, more secure, more reasonable, or succinctly more contemporaneous one. On the contrary, it also happened to cast the society, which has had its own sui generis social dynamics, into the imported moulds. Wooden house, afterwards accepted as the primary genre of the Turkish House, has undergone bitter diatribes with its presence, producing and consuming practices, and its tradition. Stone buildings got to praise, in terms of fire-resistant features. The neighbourhoods with their living histories came across criticism owing to not being tabular or organized enough, against their organic curved streets and cul de sacs, where evolved gradually by the time. However, the material of wood was much cheaper than the stone, even after grand fire incidents that wrecked neighbourhoods rebuilt in a short time with its construction techniques, besides wooden houses were more suitable for earthquake zones.

To put it another way by a sage quote from Reha Günay, "*While the residential architecture was entirely made of wood, the public structures, mosques, madrasas, imarets, baths and bazaars were made of stone and brick. If we could look at the city*

from a distance, we would have seen white walls, domes, minarets, and cypress trees rising over low, dark, large and small neighbourhoods with reddish roofs and occasionally green gardens. This contradiction stemmed from people's life perspective at that time. Since humankind is mortal, the houses and properties of humankind had to be temporary, as well. Society, on the other hand, was permanent, so it had to be made durable" (Günay, 2016: 37).

Nonetheless, the fires were mostly justificatory excuse to reshape the neighbourhoods. Redesigning of the quarters with the properties have become legislated:

"According to Ebniya Law, when more than ten houses in a settlement burnt, a map will be prepared, which presenting its former situation in terms of the roads and parcelling is drawn up, new roads are opened, and real estate holders are provided new places will be earmarked on square and rectangular wards as per article of this law" (Güner, 2013: 41).

The Karagöz lover children have grown up, and, one of the most likely whom, Hamdullah Suphi (Tanrıöver), one of the founders of Türk Ocağı (Turkish Heart Association), which is a pro-İttihat ve Terakki (Union and Progress Party) institution, alchemized the house, which belongs to the "*traditional time*" turn it into nationalistic voice rhetorically in 1912. (Bertram, 2014: 951):

"If we ask ourselves: what is it that binds our heart to the places that we lived? If I ask this, certainly, you will say it is memories that bind us to our surroundings. How did you feel when you left [your old houses]? Were these houses strongly attached to your childhood? Were you sad when you grew up and moved away?"

He went further with the words: *“If it were possible to raise our grandfathers from their graves and bring them back to our homes of today, as soon as they stepped across the threshold, they would turn back with loathing and shout in our faces: ‘These are not Turkish houses! These are not Muslim houses! You have been invaded by the enemy to the extent that he has violated the sanctity of your houses!’”*

By this allocution, Hamdullah Suphi managed to make the Ottoman House self-appropriated. He erected his nationalistic discourse upon an Ottoman heritage item. He went on his speech by elaborating on the old house kinds of stuff, were all producing in the once Turkey. He founded an imaginary Turkey twelve years earlier over the idea of the house. Bertram suggests that Hamdullah Suphi did not want to go to the old times. Rather he instrumentalized the house as an item, which is a shared history and common belongingness facilitate to connect between the autobiographical memory with the collective one.

Doğan Kuban, the author of the great books, whose profession has always managed to look at architecture with an art historical finesse, makes an introduction, which may serve for understanding the existential remarks of the notion of the house itself, to his book with the following a striking quote (Kuban, 2017: 1):

“Oswald Spengler wrote in his famous book Der Untergang des Abendlandes (The Decline of the West or the Downfall of the Occident) that ‘a racial expression is embodied in the house in its purest form. Because the house is shaped by the complex process of the existence...’ he says. In today’s sophisticated structural environment, where some live in condos and others live in slums or shanties, each building exposed

different tastes and styles, and such a thought may not seem quite right. However, in the context of the long purification periods of traditional forms of pre-industrial societies, the close relationship between life and home form can be better understood. The house was a vital component of the traditional urban image. Given the central importance of family in society, home form is not a complicated process to understand, but a result of the material and spiritual conditions of life. The concept of housing is undoubtedly profoundly associated with the psychology of society and psyche.”

Since the Turkish House had debuted as an imaginative subject, the scholars have carved out a theory rather than only rhetoric. The Turkish House; out of several showcase productions (as an example “Hassa Architecture”), although no longer being built on the ground; is a ubiquitous and charming image with their cantilevered or corbeled projections, jutting out oriel towards to the street in public imagery, where it marks an idealized Turkish past (Bertram, 2014: 947).

Hamdullah Suphi title the house of old times as the Turkish House. The emergence of the typical Ottoman House is the consequence of the time. Towards the end of the Ottoman rule, the historical type of the house fell into decay, like the regime itself. Although different ethnic, cultural, consumer and producer elements contributed enormously to the formation of the Ottoman house, it was Turkish art and Turkish living culture (Eldem, 1984: 19). In other respect, as functional art and culture of daily life, the architecture with its traditions transmission require the capital contribution added to the sector that concerns this area of production should be vital due to the consumption habits as well as the dynamics of producing process. In this

sense, Karagedikli and Tunçer's works, which scrutinize the real estate purchases and sales on Edirne (1734-1814), which shows that “... *on average, non-Muslims could afford more expensive properties. Within the non-Muslim community, the purchasing power of Armenians seems to be the highest.*” However, as the authors admit as well, it is challenging to assert that the Armenians of Edirne (or any other Ottoman city) as a whole had a better housing lifestyle (Karagedikli and Tunçer, 2016: 20) because the prices had been changing by not only size and artisanship features, but also the location proximity to the commercial centres (pg. 3).

The universal consent, but faux pas is to yield the Ottoman as an oriental. Ottoman had a Balkanic authenticity. Indeed, the Balkan provinces of the Grand State of Ottoman were the strongest, the most crowded and the most prosperous ones. “*The relations and similarities of Istanbul with Edirne, Thessaloniki, Plovdiv and Monastery have been stronger than the relations with Anatolian cities.*” In these regions, naturally, the Turkish understanding of dwelling prevailed. Anton Bammer agrees with the idea that Turkish terminology, which is common in the arts and especially in the anonymous architecture in Greece and the Balkans, shows that Anatolia is the origin of the building sense (Kuban, 2017: 215).

Sometimes, even the translation has blighted the art historiography by itself. The notion of “Turkish House,” which was prologuized the very first time by Hamdullah Suphi (Tanrıöver), latter probed, by whom the most profoundly, Sedad Hakkı Eldem has discussed the hub of dispersion of the typology of the “Turkish House” as a historical discourse on his “*Türk Evi Osmanlı Dönemi / Turkish House Ottoman Period*” titled for his bilingual masterpiece. Although we reviewed the criticism and

complaints on the conceptualization of “Turkish House,” the doyen Eldem’s devoted work was one of the most remarkable sources that had ushered our research in order not to deviate from the right path many times. However, our reading journey has come across with some marks, those diverged from the context, which summarizes the historical importance of Edirne’s housing tradition for the concept of “Turkish House.” At the very beginning of the work, we face the expression in the Turkish Language under the subtitle of “*Tipler*” (Eldem, 1984: 28):

“Türk Evi klasik benliğini Marmara Bölgesi ve Rumeli ile bu bölgelerin en fazla etki alanı içinde kalan yerlerde bulmuştur. Bu iki merkezden Edirne, Rumeli ve İstanbul, Anadolu kısımlarına hâkim olmuştur. Bununla beraber Türk evinin belirli karakteristikleriyle ayrılan muhtelif tipleri vardır. Bu tipler, yukarıda söz edilenlerden farklı olarak yöresel kalmış ve sınırları dışında etkili olmamıştır. Bunlar bölgesel niteliklerini korumuştur.”

However, the English part stated as under the “*Variety of Houses*” (Eldem, 1984: 31):

“The Turkish House has found it is classic being from the Marmara and Rumelia regions and from places that were under the influence zones of these regions. Out of these two central regions, Marmara has dominated Rumelia, and İstanbul has dominated Anatolia. Apart from this, there are various types of Turkish houses, varying from each other with their distinct characters. These types, contrary to the ones mentioned above, stayed regional and have not been able to be effective on the outer lines of their borders. They have kept their regional characteristics.”

The readers, who are both Turcophone and Anglophone, may easily take notice of the problem about the transmission of the expression to the lingua franca.

We have, also, seen the similar hitch little further (pg. 31):

“People and families with connections or relations with the government and central ruling took the things they saw to their own settlement areas and tried to imitate the things they witnessed.”

What is the name of the place, where people have witnessed, and where have people taken the things to their settlement, and tried to imitate them for their properties? The authentic part of the work may pour some light for the answer citing as *“İstanbul or Edirne”* (apparent in Turkish part pg. 29).

The Turkish House, which was put it in quotes, with its all discussions, first monumentalized, then conceptualized and idealized (Tuztaş and Aşkun, 2013: 286-287), we must have studied and mentioned to understand the tradition of wall painting, where commence at the thing, which has put it in quotes, as its pattern.

Undoubtedly, the essential reference about “Edirne district House” is the work called *“Edirne Houses and Mansions,”* which was prepared by Ünver by compiling Rifat Osman's studies. Here are three examples of typology given on Edirne houses:

The first example is the house located on the street, i.e. the house with the garden left behind,

The second is the house located in the corner of the garden, away from the street,

The last example is the house, which is surrounded by a tree-flowered garden, the midst of the garden (Rifat Osman, 1983; 10).

The wooden house is a tradition rather than optimized feasibility. According to Reha Günay, this is mostly a custom (Günay, 2016: 36). Based on his field surveys on Central Asia, he suggested that the wooden framing technique dates back to the earlier than Turks colonize the Anatolia and further west. He put more on the hypothesis, by saying “*The adobe construction method that goes back to the Prehistoric Ages is dominant in Central Anatolia, Syria, Egypt, part of the Mediterranean, and the Aegean had a strong stone architecture tradition.*” However, Gündüz Özdeş, on the part of his work, which refers to the Hamit Kemali Sözlmezoğlu’s “*The Studies on Edirne*”:

For the waterside city, wooden framed half-timbered stuffing house buildings are the most feasible construction commodity, as we already mentioned at the geography part, above (Özdeş, 1951: 9). Özdeş pursues the literal “eco-logical” flowchart in this way. However, nothing ceases for saying both are not correct. Günay, just like Eldem, protects the line between the notion of “Turkish House” or any vernacular houses belong to the land of Turkey (Günay, 2016: 35; Eldem, 1984: 31). Eldem (pg. 30) gives the formula, which defines the typology of housing; “*Climate*,” “*Geological Character*,” and “*Social Conditions*.” As we have already shown that Eldem maintains Istanbul and Edirne, they are at the same group of houses, which calls “Turkish House.” That kind of house is very mostly idealized.

The housing typology may have changed after the railway reached to the Edirne, as the thing same happened at Denizli City (İnceoğlu, N. and İnceoğlu, M., 1986: 5). Doğan Kuban asserts that, opposite to Istanbul, the foreign architectural influence affect Edirne's traditional house construction severely. The Turkish Identity got depraved as being the more open for outlander temptation (Central European architectural forms) because of being the gateway of Balkan. That, in turn, led to the action (or fashion) of a very different house typology over Edirne. (Kuban, 2017: 97). Again, according to Kuban, the most Turkish Identity of the houses should have featured by the presence and architectural application of the "Hayat" (shortly, the open front hall in traditional Turkish houses). He disaffirms apparently to the Eldem's claim that the best examples of Turkish Houses are in the Balkans region of the former Ottoman. Thus, Doğan Kuban favours that the ideal Turkish houses are in the Anatolia and İstanbul (Kuban, 2017: 213).

The construction tradition of Edirne is wood, as we have discussed here for a while. As a material, wood is ephemeral. We should not forget that it is a city, has experienced misfortunes, disasters, invasions in a row, and that the concept of "Edirne Houses" is far beyond the ones that have reached today, and those, which have existed in Edirne once, but none of those lasted for today. Indeed, even the population exchange between the Republic of Turkey with the Kingdom of Greece has havocked the Edirne's worthy civil architecture samples. The newcomers had preferred to destroy the buildings to sell the wood of the them, and they erected coarse adobe houses instead (Erdoğu Emekligil, R., 1998: 201). Özdeş' work belongs to the year of 1947, the publication year is 1951, he predicated so much as in those years, it was hardly found the house, refers to as Edirne House (Özdeş, 1951: 71). Besides, Edirne

is known as having the houses with “Hayat” by Lady Mary Wortley Montagu (Kuban, 2017: 66). Dr. Rifat Osman had notes on it, too (Rifat Osman, 1983: 22-23).

Furthermore, Günay, with his another work, put forward that the house type, which has been termed as central hall house planning (orta sofalı düzen) by Sedat Hakkı Eldem, take up first in Edirne during the reign of Sultan Mehmed, IV (1648-87), then Ahmed, II (1691-95) move this house room organization form to İstanbul (Günay, 2017: 63). Moreover, as Eldem highlights, on the third volume of his work, the Edirne houses, with its contribution to the decorative artisanship and interior design, must be the among of leading role list for the Ottoman house's history, which happened to idealized, conceptualized, and nationalized (Eldem, 1987: 19). Stunningly we, also come across an example, which proves that Edirne house architectural traditions can still be the model for a lovely Istanbul house (Mimar Refik Bey Evi), which has built for the reason of retrospective trophy (Çetinor, 1984: 35). In this manner, he refers to another housing style had started by Ahmed, I (1603-1617), which has reached up to 450 numbers (Charles, XII, the King of Sweden resided one of them) on the shores of Rivers Tunca and Meriç, none have survived (Ünver, 1979: 100-101).

The fact, open front hall organized house plan is the core of Turkish house style as Doğan Kuban emphasized. The House, which calls the Ottoman House or Turkish House (actually Edirne House), has altered in terms of hall-room organization. The changing house room and hall organization from open hall gallery to closed and centred hall plan may be related to the historical climate change known as “the Little Ice Age” (roughly between 1500-1900). The mystery of altering spatial organization on Ottoman houses may have been concerning people’s thermal comfort. Here, we

would like to offer an insight into the academic circles, with whom are interested in traditional houses, may adapt Gunhild Eriksdotter's approach that she reveals the spatial dislocation of interiors to reckon with the disposition of people's thermal comfort (Eriksdotter, 2013: 29-33). The desire for thermal comfort may also affect the Turkish traditional house planning via Edirne, were known as one of the coolest parts of the Ottoman. Because the central hall spatial organization, which is Edirne origin for Ottoman land (aforementioned), may provide better interior thermal conservation.



4. EDIRNE WALL PAINTING EXAMPLES

4.1 The Muradiye of Edirne (Mosque, Dervish Stopover, Mevlevi Lodge) and Its Wall Paintings

4.1.1 About Muradiye of Edirne

To begin with the architectural form of the building, which is the least controversial part: Two sequential domes on the South-North line and two domes on the East-West line form the layout of the building in the form of an inverted T ($\perp$) with four domes (**Figure 1 & Figure 2 below**). The crown gate in the south of the five-bay portico courtyard provides the transition from the exterior to the interior and is the only entrance to the building. The vertical extension of the building consists of a single minaret with a single-decker-pinnacle (Aslanapa, 2014: 70; İrteş, 2018: 315). The interior begins at the outset after the entrance gate, covering with a lanterned dome. That initial domed unit is the only one having a lantern amongst four domes of the building. That also makes the hub hall, the space under the lanterned-dome, which connects all the units over the inverted-T ($\perp$) structure. (Akçıl & Özer, 2006: 199; İrteş, 2018: 315).

Today, the location of the building is in Menzilahir neighbourhood (Ünver, 1952: 10). The location is formerly known as Mevlevihane (literally means Mevlevi / Mawlawi Lodge) neighbourhood. The building is registered in, respectively, sheet (layout), block, and parcels no. as *51L-III d*, 319, and *10-11-12-13-14-15* (Kırçın *et al.*, 2013a: 71; Seçgin, 2019: 14). The structure erects at the top of a hill, which can be considered the outer perimeter of the city, overlooking Saray-ı Cedid (The New Palace), Edirne's second Ottoman Sultanate Palace built after the Muradiye. Both the

building and the complex stand on sloping land that is prone to landslides and can be easily affected by earthquakes in Edirne, at the top of the hill overlooking the palace (Ayverdi, 2014: 114). Gökbilgin (2015c: 186; 2015d: 254), mentioning the history of the neighbourhood in his works, notes that Menzilahir is a district in the north-east part of the city. The author also states that the area between today's Muradiye and Kıyık neighbourhoods was called Alaca-Ahır (literally pied-stablings), covered with stablings, and owned by Edirne Palace (should be old Edirne Palace – *Edirne Saray-ı Atık*), and finally took its eventual shape after it was transformed into a complex belonging to the "*eski menzil teşkilatı*"³ and continues to cherish its memory with the name of the neighbourhood.

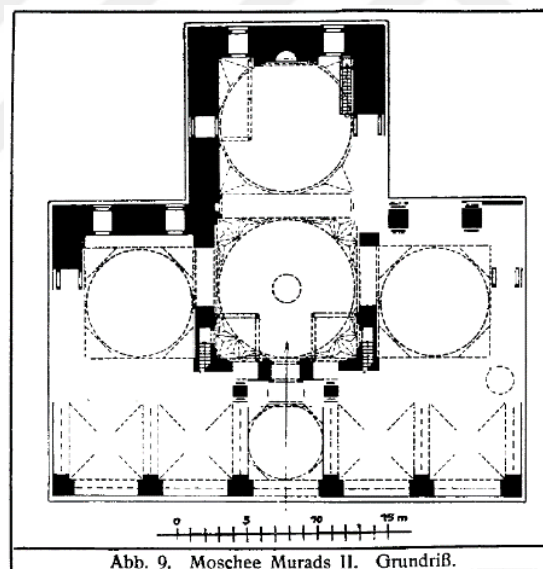


Figure 1 The Muradiye of Edirne Plan-The plan drawn by Gurlitt in 1907 from the original of the work (Gurlitt, 2006:54)

³ Here, “menzil” refers to special stopover and accommodation points provided to accommodate the members of the organization delivering official news, letters, and similar communication in the Ottoman Empire, and sometimes the army, due to its geographical location, serving as a communication point for messengers (Halaçoğlu, 2004: 159 -160). Therefore, the term “menzil” in the name of the neighbourhood originates from a military-geographical term in the history of the armed forces and intelligence services.

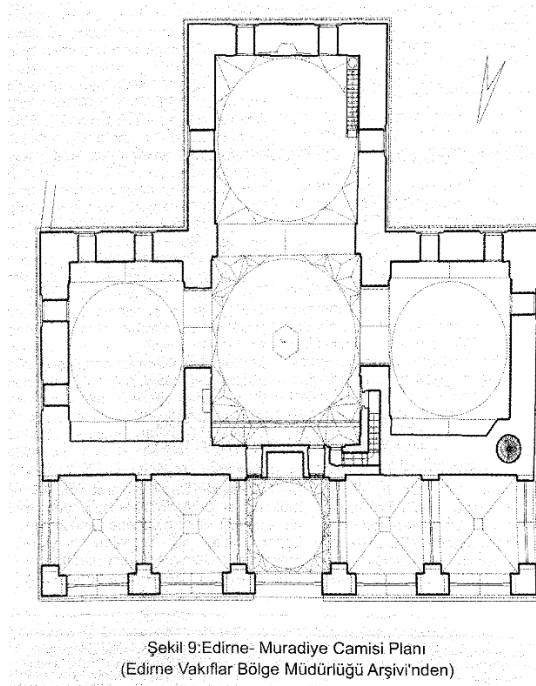


Figure 2 The Muradiye of Edirne Plan, The Plan belongs to today's Muradiye released with M. Özer's 2006 rehashed edition of the Gurlitt's work

It is known that, through the formation of the Ottoman Empire from a border Beylik (*Beylik* in many Turkic Languages literally means *Principality*) to an independent state, inverted T-shaped ($\perp$) structures were designed to be multifunctional in terms of architectural space organization in order to meet the accommodation and other social needs of the ahis and especially the wandering dervishes (Acar, 2013: 304). Olsson (2021: 82) also emphasizes this function of the building in her study on Muradiye. In addition, Seçgin (2019: 8), in his art history report on the Muradiye of Edirne, has examined the structures with similar spatial design in terms of form-function relationship under a new title with a definition from the general to specific.

Representing the idea of a courtyard covered with a dome, which is also referred to as "mosques with *tabhane* (architectural grammatic means winged or inverted planed mosques)" in the literature (Eyice, 1994: 434), these buildings have an evolutionary relationship with Seljuk Period *zawiyas* (Seçgin, 2019: 8-9) and even with the four-

eyvan (iwan) form of the Central Asia origin (Acar, 2013: 303). Thus, the form-historical analysis of the building offers a new historical perspective about the existence of the building. For the purpose of our study, we need to address this issue specifically within the framework of this structure in order to understand the first period samples of murals from the Muradiye of Edirne.

In the Early Ottoman Period, contrary to the fact that multi-pillar and multi-section mosques with origins dating back to the Umayyad Mosque of Damascus in Islamic Art played a decisive role in the city's agora, mosques with tabhane as Seçgin (2019: 9) states, “[...the structures with tabhane] *were located in the countryside deprived of housing and designed as complex structures that contain many functions including that of a mosque, madrasah, tabhane, imaret, etc.*” Mosques with tabhane, as an important element of Early Ottoman Architecture, must have brought together the conceptual heritage together with the formal heritage of Seljuk zawiyas, since they are also called “*mosques with zawiya*”. Seçgin (2019: 9) in his study, argues that, although the term mosque is used in the conceptual description of the structures with **inverted T (⊥) form, these structures are not mosques**. He also draws attention to the absence of typical characteristics of mosques such as central location, the phenomenon of total space, and minbar⁴ required for the Friday prayer, which is the reason for the mosque's existence.

While there is a serious debate on who the architect of the structure is; whereas the function of the building is also another and more important topic of discussion

⁴ Minbar is the liturgical height, where the person (Imam) leading the congregational rows in the ritual process ascends the stairs to preach, Islamic pulpit.

(Baysal, 2013: 169). We will bring a new perspective to this discussion with the formal features of murals and early samples in this structure. In his study, Seçgin (2019: 9-10) argues that, based on the example of Bursa, the Ottomans, in the new cities they conquered, had expanded (by creating new suburbans) the Byzantine and Roman heritage in citadel-city core (rampart-town), which was established with a defensive understanding. Accordingly, if we ponder on the urbanization program that Orhan Gazi executed to Ottoman Bursa, which was only 13 years after its conquest in 1326, to a location that would be considered a remote periphery at that time, we may be able to have better insights the causality behind the city's outer shell development program: Orhan Gazi's, who is considered to be the second ruler of the Ottoman Empire by many authorities, inverted T-shaped structure (The first structure of the complex of the same name, which is now known as the Orhan Gazi Mosque) with tabhane will be the core of the periphery formed by the following structures (Yavaş, 2007: 387). Thus, the fact that he built the külliye (complex building), which will be named after him, reveals the connection between this building-form and the urbanization policy of the Ottoman Empire. Later, Orhan Gazi added Emir Hanı (Emir Inn) here; hence, the location paved the way for an economically productive point. In 1399, the Great Mosque financed by the fourth ruler of the state, Tsar⁵ Sultan Bayezid (the Thunderbolt, I), provided the city with a new center point. The tabhane-formed structure built by Sultan Murad (I) in the Çekirge District, another urban periphery of Bursa, has become a complex with Sultan Bayezid (I), and adhered to the solid-void principle. New urban areas were created between the autochthonous hub of Bursa and this new suburb, and the subsequent rulers had built new urban monuments

⁵ The only ruler with the title of Tsar in Ottoman history (Saldzhiev & Konaç, 2020: 1114).

in these spaces. Thus, development plans have been created in terms of the magnitude of urban growth based on the assumptions of immigration as a state policy (Resettlement Policy or as exact literature name "*Şenlendirme Politikası*" literally means "Enlivening Policy,") and other vectoral factors. Tabhane-formed buildings have developed throughout history based on changes in use, functions, and understandings. In time, the spatial distinctions such as the elevation difference and the door between the tabhane chambers in the East and West and the main axis in the North-South disappeared with a tendency towards the understanding of total space. The Muradiye of Edirne was built in a period when these transitional differences disappeared. The form with tabhane is last seen during the reign of Sultan Bayezid II. With the reign of Sultan Bayezid (II), which is considered a late period for the form of tabhane, it is seen that the existential relationship of the form with the function has disappeared. The fact that the structures with tabhane wings in this period have a minbar, fundamentally, has resulted in the emergence of their truly mosque identities. This period is also the last period of this construction grammar (Seçgin, 2019: 11).

Baysal (2013: 169-170), in his work which addresses *kalemişi* (a kind of Turkish-Islamic secco fresco mural or wooden panel rendering technique with schematic geometrical and floral patterns), primarily refers to the former studies that mention the building against the possibility of a connection between the understanding in the art program and the origin of the building. Accordingly, in Evliya Çelebi's *Seyahatname* and in Kâtip Çelebi's *Cihannüma*, it is emphasized that this building originated from a mevlevihane (Mevlevi order dervish lodge). Furthermore, in an Adrianopolitan monograph, *Enisü'l Müsamirin*, the first Turcophonic civic history book (if we exclude Islamic sacred cities historiography) and in the others that came after it, state

that the building was constructed as a mevlevihane. Baysal (2013, 171-172) reaches a conclusion in parallel based on the plastic analysis as well as the literary evidence that indicates the mevlevihane origin of the building. Accordingly, the following are the relevant evidence:

- Adscititious origin of the minbar
- The significant contrast between the simplicity of the exterior decoration and the intensity of the interior decoration, which is common in observance structures.
- The fact that the tradition in the construction of mosques was not followed in the wording of the inscription (*kitabe*) of the building.

The author (Baysal, 2013: 172), in the context of kalemişi as his research subject in his study, stated that "...especially the circular *Çehâr-i yâr-i güzîn* (Four Great Caliphs according to the Sunni Islam) design, which is identical with the building and is included in the *shams* (decorative rosette shape ornament, **Figure 3 & 4 below**) composition on the eastern wall, focused on Muhammad and Ali, can be shown as a sign that this place was a Mevlevihane." He also contributes to the argument about the Mevlevihane origin of the building with his own scientific research. The author elaborates on the subject in the subsequent pages of his work. According to this study, Gökbilgin (1952: 204), as we later reviewed from the referenced work, revealed the existence of salaried Mevlevi dervishes recorded in an accounting book dated 893 AH (Islamic Calendar) / 1487-88 AD (Gregorian Calendar), indicating the potential origin of the structure as a mevlevihane (Baysal, 2013: 171). It is known that this mosque was also called "Mevlevihane Mosque" in previous centuries (Ünver, 1952: 11;

Baysal, 2013: 172). We believe that another suggestion put forward by Baysal in his historical analysis should be evaluated together with Seçgin's (2019: 9) proposal, the idea of leaving the city under the influence of advanced centers in the direction of growth as per the "*Resettlement Policy* (or as we previously call literally name as *Enlivening Policy*)."

Accordingly (Baysal, 2013: 173); “(...) [*the Ottomans*] *might have deemed it necessary both in terms of administration and politics that the Mevlevi Order, which made great progress in those days and practiced the urban culture with its lifestyle, took root in the newly established capital to educate the people of the city. After all, it is also known that Murad II invited the famous Cemalettin and Celalettin Çelebi brothers from Konya to Edirne as a political measure against the Ottomans' rivals, the Karamanids, and settled them in this Mevlevihane.*”



Figure 3 Archive Photo - Belongs to Semih İrteş' archive - Çehâr-i yâr-i güzîn rosette on the interior eastern wall (İrteş, 2018: 321)

As Baysal (2013: 191-192) suggested, the course of decorations (Çehâr-i yâr-i güzîn) intertwined with murals in the building is noteworthy. The repetition of the names of Muhammad and Ali 6 times, while the names of other caliphs were mentioned twice, may have a clue about the purpose of creating a place in line with the Alevi-Bektashi belief order. Especially when we consider that the practice and attitude of the Mevlevi order is an urban form of converging to the line of the Alevi-Bektashi sectarian, rather than the Sunni Islamic belief, it might be a reasonable and valid approach.

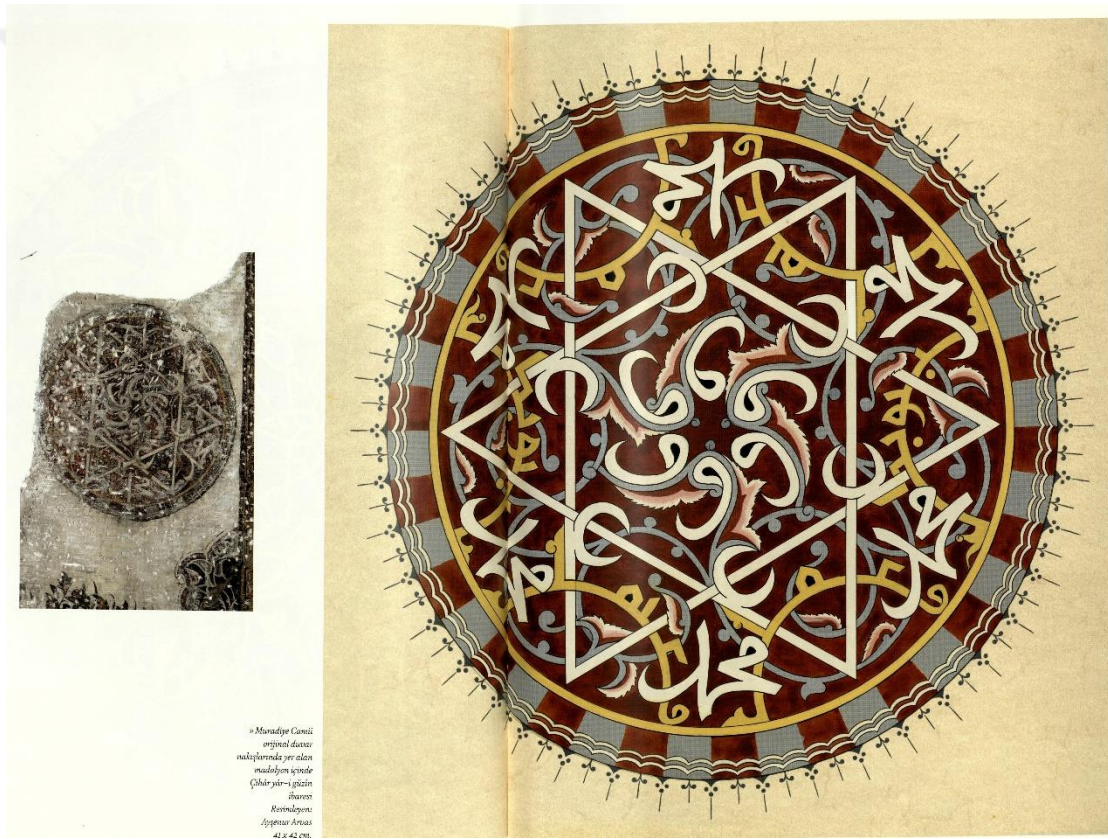


Figure 4 Re-executed (Reproduced by Ayşenur Arvas) version of the Çehâr-i yâr-i güzîn rosette on the interior eastern wall (Akar, 2014b: 139)

Even though only the main structure of the Muradiye of Edirne, which is currently used as a mosque, has reached today, it was a complex that contained various buildings. It is seen that it included a school, *imaret* (soup kitchen), and lodge

(Ayverdi, 2014: 106). The lodge can be seen in old photographs (Akçıl, 2012a: 13,15), and Ayverdi also reported its existence until 1935. Ahmed Badi (2014a: 104) also mentions the existence of an imaret in the first volume of his work, which took 16 years to complete at the beginning of the 20th century. Many authors mention that the Muradiye of Edirne had a foundation certificate-charter dated 1426/7, based on Ekrem Hakkı Ayverdi's statement about those who saw the certificate. However, the document is lost. In the literature, there are scientific publications indicating the construction date of the building as 1426/7 based on the date of the foundation certificate charter. Gökbilgin (1952, 203-210), after examining the land registry books of Edirne Province which were created and reorganized in the 15th and 16th centuries, notes the income-expenditure accounting of the Muradiye of Edirne in a book between 1485 and 1488. Ayverdi, with reference to Gökbilgin's land registry examination, compared this building with structures in Bursa and suggested that this place was a mosque from the very beginning, based on the presence of hatips (orators) and imams among the employees included in the income and expense accounts as evidence (Ayverdi, 2014: 109). However, these records are from a period almost half a century after the construction of the building. In addition, salaried Mevlevi dervishes recorded in the accounting book are thought to be employed by the dervish lodge in the complex. Ayverdi (2014: 109-110), just like Baysal (2013: 170), also interprets the same passages completely differently in his art history work with the analysis of *Enîsü'l Mûsâmirîn*. Moreover, Ayverdi (2014: 112) also mentions the possibility that the place which became a venue for the whirling rituals of the Mevlevis might have been inside the mosque, at least it might have been thought so during the architectural design phase. Considering the need for a gathering place for whirling and comparing it with examples in Konya, he hypothesizes that the building

was not used as a Mevlevihane, but a separate structure was built in the complex. Ayverdi's (2014: 114) insistence that the building was designed as a mosque was supported by the views that the minbar was not added to the building later. Seçgin (2019: 54), on the other hand, discussed the holistic woodworking of the mosque in his study. By revealing that the style in woodwork does not show homogeneity and continuity in the whole of the minbar-door-window wings, he suggested that the minbar was not designed together with the construction of the building. Upon all these arguments, we will refer to the building, which is now known as Muradiye Mosque of Edirne, as "*the Muradiye of Edirne*", considering the variability of its historical identity of the building and the uniqueness of its values in terms of architecture and plastic arts. In that sense, "*Muradiye*," with all its uniqueness, will inevitably become a term. However, we will prefer to avoid discussions about who the architect of the building is since it will not affect the results of our study. So, we are indifferent on that topic.

4.1.2 Muradiye and Its Arts in General View

Kalemişi is one of the most troublesome disciplines to research and interpret in Turkish art history (Demiriz, 1998: 373). Undoubtedly, the fact that artists generally do not have signatures on their works poses an obstacle to creating a pursuing timeline to follow in the context of kalemişi (Baysal, 2013: 184). The kalemişi technique is a mural art based on stencils with frequent pinholes designed by artists based on the main lines of floral or geometric motifs and patterns on papers to paint the wall with charcoal dust (Bağcı, 2002: 737). Kalemişi, as a mural painting technique, is less durable since it is applied on dry plaster, unlike the fresco technique, which is applied on wet plaster, in Western painting (Demiriz, 1998: 374). Kalemişi

works also deteriorate as the plaster falls off due to various reasons such as earthquakes, exposure to sunlight and humidity. Thus, new decoration layers could be created by muralists with multiple works from different periods or by applying plaster to the old coating. Researchers who have studied the Muradiye of Edirne agree that there are layers of kalemîşi traces from the number of four art historical layers (Demiriz, 1998: 376-377; Akçıl & Özer, 2006: 199-200; Baysal, 2013: 187; İrteş, 2018: 315,317,319,321; Seçgin, 2019: 50). In the example of the Muradiye of Edirne, with several layers removed during several repair works, the walls are like a puzzle of pictorial pieces from various periods of the Ottoman Empire. Without integrity, different layers from different periods form colourful islands of paint in the sea of white plaster.

Obviously, the most elegant part of the building in terms of decoration is the main facade in the south, with tiles on both the *mihrab*⁶ and side walls. The *çini* (tile) art applied in the building includes two main techniques and many different styles. The tiles on mihrab, most of which were formed with the cuerda seca⁷ (coloured glazed) technique, resemble that of Bursa Yeşil Mosque and serve as the nexus of the aesthetic fiction network of Edirne Muradiye (Olsson, 2021: 82).

⁶ Mihrab is the term for the Islamic altar, which points to the shortest direction towards the holly reference, Kaaba, where the Islamic prayers must face forward while worshipping Allah. Generally, mihrabs have formations with niche cavities.

⁷ The production of tiles with the coloured glaze technique, which was transferred to Timurid Art by the Seljuk art and migrated back to Turkey with the Ottoman Empire after the Battle of Ankara, was **not based in Iznik, but in on-site temporary workshops** established around the buildings where this technique is used in Bursa, Edirne, and other cities. (Öney, 2002: 707-708).

Apart from the production of cuerda seca technique tiles, there are blue-white hexagonal tiles⁸ with the underglaze technique and some monochrome turquoise triangular tiles on the sidewalls of the south facade room of the reverse T, where the mihrab welcomes the individuals (Colomban, 2021: 62). Olsson (2021: 83) states that the use of the blue-white tile technique as a decorative element in the Muradiye of Edirne is an innovation in Ottoman Art. Gertrud Olsson also underlines the naturalism in floral patterns as well as the patterns created with geometric elements on blue-white tiles with the underglaze technique. Accordingly, lotus trees, lupines, peonies, chrysanthemums and long-serrated leaves forming Rumi⁹ motifs were included in the decorative repertoire of these hexagonal blue-white tiles and even cypress, which has an important in Ottoman Art, was used as a motif in these tiles. The assumption that the cypress, which can be seen in the early period kalemişi works in the building, was introduced to the Ottoman Art for the first time with this building in two ways -as a tile pattern and as a kalemişi figure- stands as a strong claim as we will discuss later. The pattern information shows us that these motifs reflected on blue-white tiles came

⁸ As brief technical information about the blue-white tiles of the Muradiye of Edirne: During the Abbasid period, the pottery masters of Basra made an important innovation by adding tin, which was used by the Roman glassmiths to give the glass an opaque characteristic, to the frit. Thus, they invented a technique that allows obtaining the unique appearance of Chinese porcelain with reduced production costs due to heating and the application of the pattern with cobalt on ceramic paste (Colomban, 2021: 50). This mode of production spread to the world during the Pax Mongolica period when the Silk Road was controlled by the Mongols. The production process of these non-porcelain blue-white ceramics is technically knowns as “stonepaste” or “fritware” (Colomban, 2021: 62). In Turkish Art, the blue-white (Colomban, 2021: 50) technique based on the heating of the blue-patterned glazed surface obtained with a cobalt-based content which is turned into a dyestuff on frit white ceramic paste was first seen in the Seljuks as a Konya-based application with red ceramic paste (Öney, 2002: 699-701). Regarding the blue-white tiles of Muradiye, Necipoğlu (1990: 317) states that they are distinguished by the fact that they contain lime (calcium)-alkali rather than the lead-alkali-containing frits found in the typical blue-white underglaze tiles manufactured in Iznik (Öney, 2002: 708).

⁹ Rumi (Çelebi, 1997b: 1592): It is a stylized serrated leaf weave that takes far-reaching in Turkish decorative arts. In many sources, there is the opinion that the bird's wing is too stylized to be recognized, and it turns into a floral pattern analogy.

from China to the Ottoman Edirne with the domino effect in history (Öney, 2002: 708).



Figure 5 Archive Photo - Belongs to Semih İrteş' archive – Details on mihrab of the Muradiye (İrteş, 2018: 323)

Baysal (2013: 174), who holistically addresses the paintings in the Muradiye of Edirne although the subject of his thesis is kalemişi, mentions the narrative that the tiles with a blue pattern on a white background were freehand drawings of "*artists without a stencil.*" This narrative is quoted in Süheyl Ünver's (1952: 13) work¹⁰ as follows: "*We think it is very probable that the artists of this decoration made drawings on the plaster together with the drawings on the tiles.*" Considering the recognition of the naturalist sensibility present in these blue-white tiles of the 15th-

¹⁰ Ünver (1952: 13) considered the style and taste in blue-white tiles and the style and taste in kalemişi tiles as the designs of the same artisans. We would like to remind you that when the date (1952) Ünver wrote this, the only first-period kalemişi samples that were revealed and unearthed were the octal symmetrical interlocking scraps on the arch soffit. That is an impressive and righteous commentary.

century Ottoman art before *Karamemi*¹¹ illuminations (mid-16th century) (Olsson, 2021: 83; **Figure 6&7 below**), the holistic and pioneering contribution of the Muradiye of Edirne to the history of Ottoman art is enormous. The triangular turquoise tiles surrounding the blue-white hexagonal tiles on six sides geometrically form a hexagram composition (Akçıl & Özer, 2006: 199). The tiles produced with the blue-white underglaze technique are also found on the mihrab's muqarnas (stalactite) recessed arch. (Demiriz, 1998: 377; Baysal, 2013: 174; İrteş, 2018: 318; Seçgin, 2019: 42). The patterns depicted in stalactite concave shapes in the arch of the mihrab clearly resemble dervish's *sikke* (tall hat) with an iconographic meaning in the Alevi-Bektashi-Mevlevi tradition (detail on mihrab, **Figure 5 above**)¹². Considering this plastic effect and the technical difference in the arch, the mihrab of the Muradiye of Edirne differs from that of Bursa Yeşil (Green) Mosque¹³. The results of this technique, which imitates two-coloured "Chinese Porcelains", have been seen in the Tomb of Sitti Hatun in the Green Tomb and other samples from Edirne as mentioned with interruptions in art history since the Seljuks (Öney, 2002: 708; Olsson, 2021:

¹¹ Known to have worked on the tile decorations of Edirne Selimiye Mosque, Karamemi is one of the most outstanding artists in the history of Ottoman art. He is the "*illuminating artist of Sultan Süleyman's divans, whose is poetized under the pseudonym of 'muhibbi'*" (İrteş, 2021b: 87). In the words of İrteş (2021b: 87), "[Karamemi's] new flower designs are the forms of a brand unprecedented floral style in Ottoman decoration, such as the flowers of the fruit trees that bloom in spring and the fragrant flowers such as tulips, roses, hyacinths, carnations, violets and lilies." So, the fact that the Muradiye of Edirne with blue-white tile patterns preceded Karamemi's illuminating patterns calls for the necessity to arise for new art history as Olsson (2021: 83) implies.

¹² This significant characteristic, which has not been mentioned by researchers before, indicating that the building was a Mevlevihane, can be considered a plastic value in the discussion of mosque-mevlevihane. It has been drawn to the attention with the awareness of dear madam Sibel Bayraktar, who often accompanies us for our field surveys and takes part in contemplating the research. She realized the detail and let us add it to our study.

¹³ Another detail that distinguishes the mihrab of the Muradiye of Edirne from that of the Green Mosque in Bursa is the meander strip motifs seen in the cuerda seca technique (Baysal, 2013: 220). This is a novelty in the style that was created in the mihrab of the Muradiye of Edirne by combining both underglaze blue-white and cuerda seca techniques (Akçıl & Özer, 2006: 199; Baysal, 2013: 174).

85). The blue-white tiles in the Tomb of Sitti Hatun in the Green Tomb (aka *Yeşil Türbe*), Bursa can be seen in the minimal application of a few hexagonal tile pieces and the border tiles that provide the tomb with a frame effect. However, a "systematic" decoration program appears initially in the tiles of the Muradiye of Edirne. This technique is an extension of the ceramic works that were seen during the Chinese Late Yuan Dynasty and became widespread during the Ming period (Olsson, 2021: 85). The return of this technique to the Art Geography of Turkey resulted from the acquisition of new art practices by the Timurids from the Ottoman artisans sent to their capital, Samarkand, after the Battle of Ankara in 1402 (Keskin, 2012: 1354-1355).



Figure 6 Archive Photo - Belongs to Gertrud Olsson's archive – Details on the sidewall blue-white underglaze tiles of the Muradiye (Olsson, 2021: 71,77,83)



Figure 7 Archive Photo - Belongs to Gertrud Olsson's archive – Details on the sidewall blue-white underglaze tiles of the Muradiye (Olsson, 2021: 71,77,83)

The style and technical knowledge of the Timurids, who adopted the tile decoration heritage of the Ilkhanid and Seljuk Architecture, where these tiles were the main decorative elements, was introduced by the Masters from Tabriz, who were known to have worked in the buildings in Samarkand. The artist group of Tabriz (*Üstüdan-ı Tabrizi*) included Ottoman artisans sent by Timur to Samarkand after the Battle of Ankara, such as Nakkaş Ali (Ali bin İlyas Ali). Sometimes, the works of the Masters of Tabriz can be followed thanks to the names of the artists scripted on the artworks or inscriptions. After Timur's death, the Turkish-origin artists left Samarkand with the masters of Tabriz and reached Bursa, the lands under Ottoman rule, to work in the decoration programs of Yeşil Külliye (The Complex of Mehmed, 'Çelebi' the noble-born, I) from 1419 to 1424. The foreman of this decoration program was *Nakkaş Ali* (Ali bin İlyas Ali). Yeşil Külliye, which was created with the influence of the Masters of Tabriz and the patronage of Sultan Çelebi Mehmed (I) is exceptional in the Ottoman tradition with the use of tiles to the extent that they cover some part of the

exterior façade (Keskin, 2012: 1355). In addition to the new decoration techniques developed with the influence of the artists from Tabriz, the new motif values mentioned were also transferred as mentioned above. In Edirne, the Muradiye and Şah Melek Mosque, the decoration of tiles is similar with that of Yeşil Külliye in Bursa (Keskin, 2012: 1356). Those reflect the effect of the art of Samarkand, which is approximately 4.5 thousand kilometers away from the city, and the style of the Masters of Tabriz. Regarding the Muradiye of Edirne, which has similarities with Yeşil Külliye in terms of artistic values with decreased use of tile decoration but increased variety of technique and style.

The cobalt dark-blue single-colour tiles with uniform embossing geometric motifs, which provide the arch of the mihrab with frame impression, created as another coloured glaze technique, are one of the prominent tile-works of the monument. This limitation effect is formed by another concave, yellow-coloured tile group followed by a single-coloured turquoise tile on both sides with dentils in its relief. The minaret of the mosque with monochrome tiles¹⁴ mentioned in the old sources was simply rebuilt after the 1752 earthquake without this characteristic (Ünver, 1952: 10; Tuncay, 1964: 224; Akçıl & Özer, 2006: 200; Seçgin, 2019: 17, 34). Another tile group in the Muradiye of Edirne is rectangular border tiles with a blue-white hatai¹⁵ motif, which

¹⁴ Another example close to the description of monochrome tiles, the minaret decoration element of the Muradiye of Edirne which did not survive to the present day, is the minaret tiles of Yeşilce Mosque in Edirne. Some of these turquoise-coloured tiles can still be seen in the lower part of the minaret of Yeşilce Mosque, while some of them are preserved in the inventory of the Edirne Foundations (Vakıflar) Museum (Şimşek *et al.*, 2019: 597).

¹⁵ Hatai or Hatayi (Çelebi, 1997a): It is the term for stylized flower patterns that are frequently used in Turkish decorative arts. They are given in medallions, usually in vertical sections, connected to each other by thin folds. “...*They are given in medallions, usually in vertical sections, connected to each other by thin folds.*”

limit the composition of blue-white hexagons and turquoise triangles on the side wall of the room where the mihrab is located. There is another palmette-shaped tile group with the turquoise-coloured and glazed lateral surface with Rumi patterns, following only the upper parts of these border tiles.



Figure 8 Archive Photo - Belongs to Semih İrteş' archive – Vermillion ginger red colour on first layer of the Muradiye's kalemişi (Baysal, 2013: 196, 492; İrteş, 2018: 318)

There is an interesting discussion on the aesthetic integrity of the first period kalemişi works (**Figure 8, above**) which are in vermillion ginger red (obtained from mercury sulfide) colour according to İrteş (2018: 318) and in “Edirne red¹⁶ (aka *Le rouge d'Andrinople*)” according to Baysal (2013: 196) and the tiles of the minbar. Demiriz (1998: 377), in her work, mentions that this kalemişi decoration on the red background looks like it had infiltrated underneath the wall panel. She moots on her

¹⁶ Baysal’s statement refers to the work of Rauf Tuncay (1964: 228) and is defined in the original work: “Edirne red: It is also called the Turkish red. It resembles the colour of a *dirty tomato*. It was used a lot as a background colour in decorations, miniatures, and tiles especially in the 16th century and the end of the 17th century.” Interestingly, this colour (or hue) is known as a textile colourant in the literature (Yürek, 2021: 58). Therefore, the claim put forward by Tuncay (1964: 228) will be able to spark a new challenging hot topic in art history if it is put on the table once again.

study as stating if the whole tiled panel (east and west interior wall tiles) had not been mounted, including the hexagonal tile group (blue-white underglaze tiles) with the plaster under the palmette-shaped tile group, it would have likely had exclusive harmony by coherently contrasting with the dark blue mihrab in the space. Thus, a hypothetical perspective has been brought to the historical discussion on the underglaze tiles of the Muradiye of Edirne based on the assumption of the unique aesthetic harmony. Demiriz's hypothesis deploys the assessment can be achieved with the mihrab tiles, generally in dark blue but containing many colours in their patterns with contrasting predominantly red shades kalemîşi works which are thought to continue under the sidewall tiles. Akar (2014a: 17), who has a voluminous place in her work regarding the blue-white tile decoration of Edirne Palace and Edirne Muradiye, develops the idea from some quotes from Süheyl Ünver, and she follows like that: *“According to sources, Suleiman the Magnificent had the Muradiye of Edirne Mevlevihane repaired in the 16th century. Indeed, the Mevlevihane was transformed into a mosque during the repair work. Some blue-white hexagonal tiles 22.5 cm in diameter and coloured glaze technique were placed on the damaged kalemîşi works probably during the repair. According to Dr. A. Süheyl Ünver and John Carswell, these tiles must have been removed from Edirne Palace and brought here.”* Tuncay (1964: 225), on the other hand, implicitly states that when we look at the wall cavity from the top of the minbar, which was most probably added later since the building has a tabhane, we can see the cavities without tiles but with kalemîşi decoration as a proof of the claim that the blue-white tiles were added later. As a matter of fact, we have documented this experience on the site both with photographs and video recordings (**Figure 9, below**; for that experience's record: Bayraktar, 2022a). Tuncay (1964: 231-239) compares the hexagonal blue-white tiles in the

collection of the Victoria & Albert Museum and that once adorned the walls of Edirne Palace with the hexagonal tiles of the Muradiye of Edirne through photographs (**Figure 10, below**). In his comparison, it is obvious that the tiles claimed to belong to the palace show greater diversity than the variety of patterns that Olsson underlines with the Muradiye example as mentioned above (even tiles with animal figures are visible).



Figure 9 The Field Survey Photo of kalemîşi and sidewall blue-white tiles transition on the Muradiye of Edirne, shot on site 17th of September, 2021 – Taken by Kutalmış Bayraktar

Since we do not know which part of the Edirne Palace these tiles are from, and since the palace was in a constant state of reconstruction with new additions and changes to its sections in many different periods, we cannot mention a definite date with reference to the palace, which was destroyed by an explosion in 1877 (Akçıl, 2009: 126). Another view is that, as Colomban (2021: 62) implies, the blue-white side wall tiles might have been created by the “second wave group of artists from Tabriz” invited by Sultan Selim (I, the Grim) in 1514 after the battle of Çaldıran. Although Öney (2002: 708) states that we need to be sure that the blue-white tiles of the

Muradiye of Edirne were produced in Iznik based on the information obtained from the excavations in Iznik, the research that reveals the archeometric evaluation of all the tile decoration elements found in the 15th-century buildings in Edirne suggests other results about the blue-white tiles on the eastern and western interior walls of the Muradiye of Edirne. They are distinguished from all the 15th-century tiles as building elements in Edirne (including the mihrab tiles of the Muradiye of Edirne) and are evaluated in the "*Chinoiserie*" style (Şimşek, Ünsalan, Bayraktar & Colomban 2019: 10). The results of the study suggest that, based on the use of different cobalt resources with different ore values, different artisans worked in the construction of the hexagonal and multicoloured tiles of the mihrab. Colomban's implication suggesting the scenario that the blue-white tiles of the Edirne Muradiyesi sidewall were created by a "second wave group of artists from Tabriz" brings forwards the date mentioned by Olsson (2021: 83) as a century before Karamemi. Accordingly, naturalistic flower motifs will be dated 40 years earlier instead of almost a century (Tuncay, 1964: 229; İrteş, 2021b: 87).

Baysal (2013: 174-175), on the other hand, opposes all these views. According to him, the tiles added later are limited to those with palmette shapes. The fact that the palmette-shaped tiles and the single row of rectangular border tiles below them with the blue-white pattern are also seen at the top of the mihrab indicates that they have a function that allows different tile compositions to be perceived as a whole, even if they were made later. In addition, it is clear that the Muradiye of Edirne has an art history that is not limited to *kalemişi*, but also constantly changes and gains new decorative quantities as a tile art (Demiriz, 1998: 376). Demiriz (1998: 377) underlines the colour-tone harmony of the blue-patterned hexagonal tiles on a white

background with the second layer of the kalemişi work, which has not been mentioned before, performed after the original kalemişi. Thus, Demiriz suggests the possibility of a common fate starting from the common redecoration program of the blue-white tiles, which may be contemporary with the building but have no thematic connection with the tiles of the mihrab, and the second layer of kalemişi.

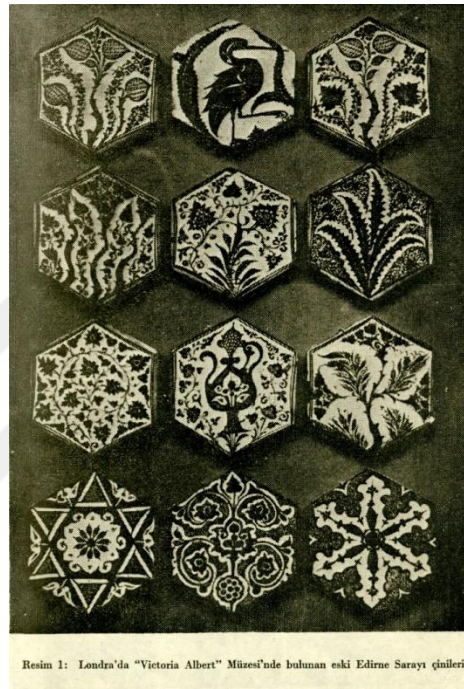


Figure 10 The photo from the published work -According to Tuncay's (1964: 233) study, some examples of Edirne Palace tiles belongs to the Victoria & Albert Museum, London, UK (More example you should check the original work)

In addition to the contrasting harmony created by the tones of the mihrab and the first-period kalemişi works, there is also harmony between the tile calligraphy and the kalemişi calligraphy in terms of graphical values. İrteş (2018: 322) also reveals the harmony of the calligraphy and motifs on tiles with that on the main arch. The Rumi details on the lines in the composition of motifs on the rectangular panels under the stalactite of mihrab follow the same style with the Rumi details on the kalemişi work

on the arch. Further, the calligraphy style of the tiled mihrab epitaph of the mosque and the style of the in-cartridge inscription belt in the first period kalemîşi works on the central arch are executed precisely in the same manner. (İrteş, 2018: 317). Based on the waws/vavs (و) in the Seal of Solomon (aka Süleyman) on the eastern wall of the room with the mihrab arranged in the form of a passionflower (*çarkıfelek*), which has a mystical meaning, the round *çehâr-i yâr-i güzîn* design of the calligraphy in the aforementioned building (**Figure 3 & 4, above**), and the circular and the geometric-shaped rosette with thuluth and kufic inscriptions on the west wall of the same room, İrteş (2018: 320) suggests that the entire calligraphy program of the building was created by a muralist (*kalemkâr*) rather than a calligraphy specialist (*hattat*). The author also determined that "intertwined", "upside-down" and "mirrored(müsenna)" inscriptions were seen here for the first time and stated that these values do not exist in the art history of Yeşil Kulliye and they belong to the art history of the Muradiye of Edirne (İrteş, 2018: 322). Baysal (2013: 187), regarding the structure where it is not known who performed the calligraphy program, emphasizes that the calligraphy is under the influence of Tabriz tradition based on the expressions of prayer and supplication in the content rather than the graphic values of the calligraphy. Moreover, there is information about that Ali bin İlyas Ali, who is known to have worked on the tiles of Yeşil Kulliye (Green Complex) in Bursa, worked on the kalemîşi on the Muradiye of Edirne (Baysal, 2013: 175). This information suggests that tile, kalemîşi, and calligraphy were perceived holistically and presented with this perception in the Early Ottoman Period art.

There are unknown repair dates, and there are also some being known as 1752-3, 1859, 1867, 1884, 1911, 1918 (Baysal, 2013: 187). The last one was initiated as an

emergency rescue measure to save the buildings against a case of a vandalism act in 2001 to be completed in 2005 (Akçıl & Özer, 2006: 199). There is a noteworthy distinctness in awareness and insight between the monarchy and republic periods in the restoration history of the building. In the example of the Muradiye of Edirne, the work of an artist during the monarchy period was not retouched by another artist in another period. Instead, in case of a severe loss of integrity from the previous mural layer period, a new layer mortar was being applied and then a totally new artistic kalemîşi program on the mortar. In the Republican period, the perception of restoration for the Muradiye of Edirne has been an attempt to remember and regenerate the art history of the building (**Figure 11, below**).



Figure 11 Archive Photo - Belongs to Foundation Records Archive Directorate (1950's)- obtained the digital version thanks to Ezgin Yetiş- the first and second layers of the Muradiye's kalemîşi are seen.

Accordingly, the mightiest outcome of the restoration in 1930 was the discovery of the original 15th century kalemişi motifs found at the eastern junction in the soffit of the middle arch by Ekrem Hakkı Ayverdi (Baysal, 2013: 175; İrteş, 2018: 315). Based on this distinctive piece, many fragments of the first layer of kalemişi works were revealed during a much more extensive repair work from 1953 to 1960 (**Figure 12, below**). The distinctiveness provided between the periods is the most important result of the fact that previous kalemişi works of different Ottoman periods have been left untouched in structure, which is an Early Ottoman Heritage. The current interior of the building has gained a new aesthetic appearance that reflects the transition between the periods with the juxtaposition of layers from different periods (Baysal, 2013: 185). In one of the photographs taken before the restoration in 1953 and obtained from the archives of the Foundations, it is seen that there are baroque-style decorations¹⁷ on the dome of the room with mihrab with framed celli thuluth inscription belt dated 1883/84 and signed by Hayri on the western wall and the other surfaces are mostly covered with lime (Baysal, 2013: 187).

¹⁷ We can call this layer the fifth layer of retrospective kalemişi periods of the Muradiye of Edirne, which was peeled as a result of a restoration study initiated by Ayverdi in search of the original body of kalemişi works. The kalemişi research literature of Muradiye is identified by four separate layers instead of five, by all researchers.



Figure 12 Archive Photo - Belongs to Foundation Records Archive Directorate (1950's)- obtained the digital version thanks to Ezgin Yetiş- Based on the kalemîşi works on the arch revealed by Ekrem Hakkı Ayverdi in the 1930s, the other first period unravelled kalemîşi pieces belonging after the 1950s restorations.

There are traces that are thought to have been found in the original structure of the building and therefore accepted as the earliest kalemîşi layer. When we look at the North-South axis, first of all, we need to mention the entrance dome of the mosque with lanterns. There are traces of the early kalemîşi works, although very faint, on the surface of this dome, on the dome's drum, and on the stalactite area of the dome in the form of a Turkish triangle (Demiriz, 1998: 376; İrteş, 2018: 315, 317). There are another first-layer remains in the main arch. Traces of these first layer kalemîşi works can be seen both on the soffit of the arch and the outer surface of the arch. A calligraphy pieces with a cartridge fringed starting from the bottom of the drum of the southern dome in the tiled mihrab's room is also another design trace of the first

decoration program of the monument (İrteş, 2018: 315, 317). There is another in-cartridge calligraphy (**Figure 8, above**) above the panel with hexagonal tiles from this period (İrteş, 2018: 318). Although the first kalemişi layers of the building are composed of different decorative organizations, their common feature is that they are black on a red background (Demiriz, 1998: 376; Seçgin, 2019: 50). There are three characteristic tones of red colour in the early kalemişi layers of the building as coral red (aka calcite, CaCO_3), vermillion (aka mercury sulphide, HgS), and minium (aka red lead, Pb_3O_4) (İrteş, 2018: 317,318). Considering the different tones of blue, which is the predominant colour of mihrab tiles, the tonal transition of the blue colour in mihrab tiles and the red tonal transitions of the kalemişi body of works create a peculiar harmony. It should be noted that there is an entirely different aesthetic insight based on the race of tonal diversity of colours rather than a sense of seeking beauty based on the conflicting compatibility of these two different colours.

As Baysal (2013: 206-207) stated in his doctoral study, it is noteworthy that one of the most thrilling findings related to the first period kalemişi works in the Muradiye of Edirne as an Early Ottoman Art heritage, seems to hueing (modulation) in layers practice on the Rumi decoration traces on the outer surface of the west corner of the main arch facing the south. Albeit being simple, this intonation has brought the search for tridimensionality. The application is interesting in that it is almost an early invention of the baroque style in Turkish art, which will emerge approximately two and a half centuries after the first period kalemişi works in the Muradiye of Edirne.

4.1.3 Early Example of Wall Paintings in Turkish Art and Muradiye

Another example of kalemişi decoration deemed to be belonging to the first period of the building is highly important in terms of the area we examine since it has landscape values. These remarkable pieces of kalemişi designs created in a naturalist style are found on the east, west, and south facades in the room of the mihrab (İrteş, 2018: 319). However, they are most clearly seen on the eastern wall. One of the reasons for this is that the minbar, which was added after the building gained the function of a mosque adjacent to the western wall, gets ahead of the wall surface. Finally, we have come close enough to touch the floral figures, the traces of the naturalist style behind the minbar that we climbed to examine on the site (For that experience's record: Bayraktar, 2022).



Figure 13 Archive Photo - Belongs to Semih İrteş' archive – An early example of wall painting eastern wall of Muradiye in the mihrab's room (İrteş, 2018: 318-319)



Figure 14 Re-executing compilation (Reproduced by Gülbün Mesara) of the early wall painting examples of the Muradiye (especially the one, which is on the interior eastern wall) (Akar, 2014b: 143)

This area with an opening to the building in the south, thus surrounded by walls on three sides, must have originally been decorated with tree designs to give the feeling of a garden view. When compared with the existence of floral and geometric patterns rather than figures in general in Turkish-Islamic art, these landscape remains that give a feeling of free-hand painture work, known as landscape depictions among baroque decorations and attributed to the Ottoman Revivication Period (mid-18th century and later) may be an early base for the works to defined briefly as "*Wall Paintings*" (a specific termination for Turkish art history) for the first time by Renda (1977: 78). The remains of the garden depictions that look like trees in the Muradiye of Edirne are in the form of fragments that have lost their integrity (**Figure 13, above**),

preventing us from interpreting the composition accurately¹⁸. However, we reach many clues in terms of the composition of the painting in its present condition (**Figure 14, above**). We can see the trees coming out of the soil, bunches of flowers, and ivies entwined with cypress trees depicted with a very naturalistic design approach.

Bağcı (2002: 741) and İrteş (2018: 319 -320) state that the stylistic clue of the tree figures in this composition in the kalemîşi technique lies in the *beyzi* form (in the form of an oval medallion) and the earliest examples of figures in this form are seen in this structure. İrteş reveals that tree depictions in this form continued to be seen in the tombs of Şehzade Cem (1474) and Şehzade Mahmud (1506) in Bursa (For **Şehzade Cem Tomb, Figure 15, below**). Baysal (2013: 186) considers the examples in Little Hagia Sophia Mosque in Istanbul (1497) and the Mausoleum of Mevlana (**Figure 16, below**) in Konya as the continuation of the naturalist approach seen in the Muradiye of Edirne. The Üç Şerefeli Mosque (Edirne Trio-decker-pinnacle Mosque), which is an immovable cultural heritage Edirne and was built during the reign of Sultan Murad (II), is another example of the same naturalist style of kalemîşi works performed by the same artist or the group of artists according to Baysal (2013: 184). As İrteş (2021a: 26) stated in his study on the subject; “[...There are] *tree motifs with the 15th-century Timurid period style on the side façades of the muqarnas on the façade corners of the dome in the front left corner of the mihrab with naturalistic bunches of flowers on the bottom...*” were found during the detailed restoration of Üç

¹⁸ The reproduction of this early mural based on the parts that have reached the present day was carried out by Gülbün Mesera (Akar, 2014b: 143). This reproduction (**Figure 14**) gives an idea about the landscape painting on the Eastern wall of the Muradiye of Edirne.

Şerefeli Mosque initiated in 1993 (İrteş, 2021a: 25). Unfortunately, those landscape elements' exceptional worth in Turkish art was not recognized and they were covered by whitewashing. The examples after the Muradiye of Edirne are floral designs coming out of a vase (or rising from a pedestal as seen in the Üç Şerefeli Mosque, **Figure 17, below**). Hence, the visual elements with landscape values in the Muradiye of Edirne had *still-life* values in later works. The examples of the Muradiye of Edirne evoke a much more “real life” effect in this context. We can say that the kalemişi works in the Green Dome (*Kubbe-i Hadra*) dated to the reign of Sultan Bayezid II in the Mausoleum of Mevlana in Konya (**Figure 16, below**) are the latest period examples of the understanding seen in the Muradiye of Edirne (Bağcı, 2002: 741). There is a serious influence of the art of Tabriz on the elements that contain leaves, flower groups, and clusters with hatai motif (Baysal, 2013: 192). The depiction of one of the trees as a fruit tree on the western wall of the room with the tiled mihrab in the Muradiye of Edirne reveals that the style imitates a natural garden. It should be noted that there is no perspective concern in the remains of this Ottoman Early Period art heritage mural where trees and flowers are depicted at almost the same height (Baysal, 2013: 194). Thus, they differ¹⁹ from murals with the expression of landscapes in the Ottoman Revivification Period. Quoting from Demiriz's (1997: 376-377) statement on this subject, “...*symmetrical order is apparent. In other words, although the reciprocal motifs are of similar dimensions, there is no complete equality. Two trees in the form of cypress were formed with the combination of*

¹⁹ In our early period wall painting examples, there is a fact that the absence of the pictorial technique based on the frame or cartridge delimitation known as the “Quadro Riportato” (easel type) emerged as an interaction between the authenticity of the Renaissance fresco in Western art and the Dutch altarpiece painting with the ceiling paintings called Affreschi della Galleria Farnese in the West Wing of the Farnese Palace (Neuman, 2013: 72). That was highly preferred in the Baroqueization process of later Ottoman Turkey can be mentioned as another feature that distinguishes this early period work from the Ottoman Revivification Period murals.

independent floral motifs. In addition, smaller cypresses with ivy, a palm-like tree, and small plants complete the composition.”

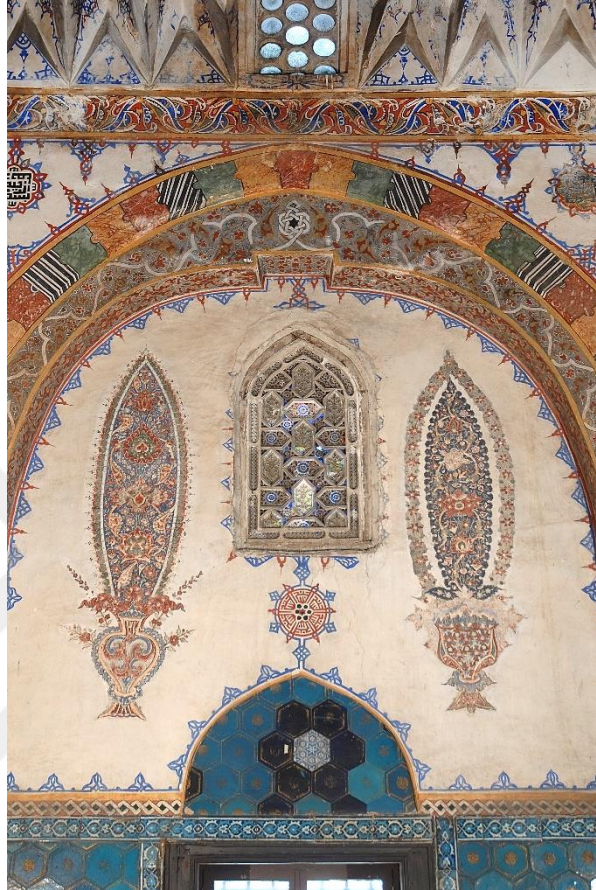


Figure 15 Archive Photo - Belongs to Semih İrteş’ archive – Another oval form floral pattern mural examples in Bursa, Cem Sultan Tomb (İrteş, 2018: 318-319)



Figure 16 Archive Photo – Belongs to Ramazan Gündüz – Another gardenscape mural example in Konya, Mevlana Mausoleum (Taken by İbrahim Sargın 10th of October, 2021)

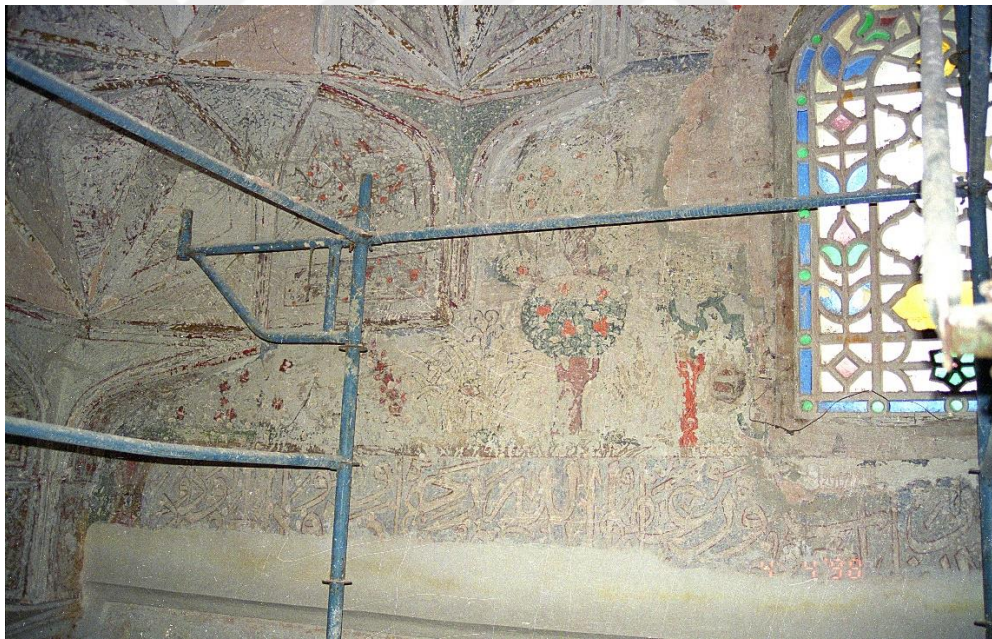


Figure 17 Archive Photo - Belongs to Semih İrteş' archive – Some tree depiction mural examples in Edirne Üç Şerefeli Mosque (İrteş, 2021a: 26)

The presence of Ottoman monumental paintings, dated as early as the 16th or even the 15th century by some researchers (Atıl, 1973: 110; Başkan, 2014: 173), should be expressed as an art-historical fact rather than a possibility based on this analysis of the

Muradiye of Edirne. Within the intrinsic monumentality of the Muradiye of Edirne, the landscape decoration on the eastern wall was repeated on the western wall by preserving the natural view with an original reproduction without being copied directly (Baysal, 2013: 209). From the barely distinguishable remains, the traces of the garden view continue the south facade, where the mihrab is located (Baysal, 2013: 217). As Baysal (2013: 184) stated, the composition of this pretty exceptional mural that has reached today without integrity is similar to the depictions found in the miniatures of the 15th century Timurid and Turkmen manuscripts. The author also states examples of naturalist "landscape" in Timurid tombs. The same study also quotes that elite landscape gardening prevailed in the culture due to the prosperous urbanization of Timur and Uluğ Bey in Samarkand and its surroundings. According to Bağcı (2002: 741), who included murals with the appearance of a garden in the Muradiye of Edirne in her study, these nature views are similar to “*the manuscripts prepared in centers such as Herat, Tabriz, Shiraz during the 15th century.*” Serpil Bağcı attributes the arrival of this kind of "landscape painting" understanding to the Early Ottoman art to the Timurids, just as Ali Fuat Baysal does. The author also states that such cross-sectional views of the land, common in book illustrations, were taken out of the books to the walls and became monumental murals. Therefore the traces of Timurid art introduced by the Masters of Tabriz, as mentioned in the context of tiles in the decoration program of the building, are also seen in the first period kalemişi works in the Muradiye of Edirne.

Since there is no direct information about the architect of the building, we cannot obtain information about the artist (*nakkaş*) of the original kalemişi layer. However, the entire decoration program mentioned above strongly reflects the decoration

understanding of the "*Masters of Tabriz*," who introduced the Timurid heritage to the Ottoman Empire. It is also stated that Ali bin İlyas Ali (Ali, son of Ali, grandson of İlyas – *Nakkaş Ali*), who is known to have worked on the tile decorations of Yeşil Mosque and Tomb in Bursa (1424), himself or his students also worked on the first period of the Muradiye Mevlevihane Mosque in Edirne (the Muradiye of Edirne) (Baysal, 2013: 175, 177-182). Nakkaş Ali introduced the eastern aesthetic flamboyance that flourished in Transoxiana to Ottomans, the Western Turks, who would undoubtedly become the most important representative of Turkish Art in the classical period. The meeting of artistic wit gave birth to a Bursa School, and the effects of the oriental savvy that matured in the cities of Tabriz-Shiraz-Samarkand-Herat reached as far as Edirne in Ottoman Europe (Baysal, 2013: 177). Bursa School laid the foundations for the art of Nakkaş Ali and left a new heritage, the most important example of which is the Muradiye of Edirne. Ali Fuat Baysal (2013), respectively interdisciplinary investigations in broad areas such as the history of literature, answered convincingly the art historical question of whom the muralist of the Muradiye. The answer is **Nakkaş Safi**, Nakkaş Ali's student (Baysal, 2013).

1- Safi was born in Bursa and trained in Bursa School (Baysal, 2013: 180; Köksal, 2020).

2- Nakkaş Safi is one of the famous courtier intellectuals of the period with his poetry in palace assemblies likewise his mastery of murals (Baysal, 2013: 178, 180; Köksal, 2020). Therefore, it is understood that he was skillful and popular enough to undertake the decoration work of a Mevlevihane to be built under the patronage of the sultan (Murad, II) (Baysal, 2013: 183).

3- Regarding the art-historical problems resulting from anonymous works, which are very common in the traditions of Islamic Art, the fact that his contemporary poets (Latifi, Sehi) provided information about the muralist qualities of Safî in their literary works strengthens the claims that Safî was the mural artist of the Muradiye of Edirne (Baysal, 2013: 179; Köksal, 2020). Interestingly, both Poet Sehi and Latifi credited Safi's dexterity in the Manichaeism art tradition. Sehi found Safi's descriptive skills astonishing, and Latifi stated that he had a talent equivalent to Mani, the founder of Manichaeism, who is known for his mastery of the art.

4- Latifi also acknowledged Safî's artistic superiority on painting cypress trees, like those trees on the eastern and western walls of the room with the mihrab in Muradiye (Baysal, 2013: 182).

5- In addition, we have information that the artist, who created a tremendous aesthetic capacity for his era as reflected on the walls of the room with the mihrab in Muradiye, had a boisterous life journey, which is exceedingly common for geniuses in all art history. (Baysal, 2013: 182; Köksal, 2020). It is also able to be readable that the muralist-poet from Bursa buried in Edirne after his demise.

The analysis of the versatility of the artistic wit and the multifunctionality of the architectural insight in the Muradiye of Edirne shows that the artist's biographical record and aesthetic personality overlap. Based on this information, we can say that the mural artist was Nakkaş Safî. Baysal (2013: 184) also shed light upon that Nakkaş Safî could also be the muralist of the Üç Şerefeli Mosque.

4.1.4 Later Period Pieces of Kalemîşi and Wall Painting of Muradiye

The second kalemîşi layer (**Figure 11, above**, right side calligraphic traces on the photograph) of the Muradiye of Edirne, which is thought to have layers from four different periods, is found on the walls of the main area of worship (Seçgin, 2019: 50). The second period kalemîşi layer consists of a white calligraphy strip on a dark blue (cobalt blue) background, and this layer is positioned just above the blue-white tiles on the eastern wall (Akçıl & Özer, 2006: 199). Quoting from Baysal (2013: 185), *“the second layer is in the celi thuluth order calligraphy belt with a dark blue background colour just above the sidewall tiles that start on the south facade and continue a little on the eastern wall.”* Regarding the colour harmony, we mentioned Demiriz's (1998: 377) view that this kalemîşi calligraphy and blue-white tiles came together as part of the same design program, as an argument for the hypothesis that the blue-white tiles were added to the Muradiye of Edirne later. This view should be evaluated by considering Öney's (2002: 708) view that the tiles were from Iznik and that, as mentioned in the same study, the tile production had not been Iznik-centered anymore in the 18th century whereas Iznik lost its feature of being trade route in the 17th century (Öney, 2002: 728). However, according to Irteş (2018: 319) the second kalemîşi layer was created during the repair of the mosque in the middle of the 18th century. It was probably deemed necessary to redesign the decoration of the building since the plaster fell off after the 1752 Edirne earthquake. Baysal (2013: 198) draws attention to the possibility that the calligraphy in the second layer can be dated to the 18th century based on the information about the typeface and its barely visible frame. Thus, we are skeptical about the view that the second period kalemîşi calligraphy layer with a dark blue background came with blue-white tiles, as evidenced by the aesthetic harmony.

In the literature about the structure, the least emphasized kalemişi layer is the third layer. We will analyze this layer as the “Revivification Period” layer, just like the fourth layer. Some researchers suggest that the traces of decoration on the wall surfaces of the tabhane wings of the inverted T-shaped building (on the north façade of the eastern tabhane wing and on the south façade of the west tabhane wing) may be a layer created after 1752 Edirne earthquake (Demiriz, 1998: 377; Akçıl & Özer, 2006: 199; Seçgin 2019: 50).

According to Baysal and İrteş, whom we have cited above, cobalt blue calligraphy lines in the main prayer area of the mosque, the room with mihrab, is the layer created after the earthquake. In fact, Baysal (2013: 185) also shared the estimation that the third layer was created during the renovation after the earthquake, but it seems that he insists on evaluating the second layer and the third layer as separate layers (Baysal, 2013: 185, 198, 232-235).



Figure 18 The Field Survey Photo of kalemişi piece on the North wall surface in the Eastern wing tabhane, shot on site 17th of September, 2021 – Taken by Kutalmış Bayraktar

Firstly, let's take a look at section M33, according to Baysal's notation, located on the northern wall of the eastern wing tabhane of the building (Baysal, 2013: 232-233, 520). The piece (**Figure 18, above**) that has survived in a tiny area has an oval shape, just like the flower and tree depictions in the room with the mihrab. There are flower and leaf figures with shadow effects on this form's right and left sides. Baysal evaluated these forms in the naturalist style with the statement: "*These flowers are not original and belong to the Baroque Period.*" However, the forms of leaves and branches are similar to the first-period flower, leaf, and branch figures on the room's eastern wall with the mihrab. Notwithstanding, the fragmented oval content seems to have been left in a festoon cycle with these flowers. Motifs such as festoon and garland entered Turkish art during the Revivification Period. Also, the author analyzed two separate parts of calligraphy and gave their transcriptions as follows: "*Al-Ḥayyū'l-Ḳayyūm,*" "*Ketebehū Nakṣī.*" Although we could not find an explanation for the expression "*Ketebehū Nakṣī*", which means "*Nakṣi wrote*", we reached information about an important person named "*Nakṣi Mustafa Dede*", who was born and trained in Edirne, was a member of the Mevlevi order, and even became a sheikh in this doctrine. Let's dwell on this, as it can be thought that a Mevlevi sheikh from Edirne, "*Nakṣi Mustafa Dede*," who is also known as a good calligrapher, took part in calligraphy or both calligraphy and kalemīṣi works in the history the Muradiye of Edirne, which is used as a mosque but has a Mevlevihane origin. In the relevant article in the Encyclopedia of Islam by the Turkish Religious Foundation, it is stated that Nakṣi Mustafa Dede was a good calligrapher who was living in the Cairo Mevlevihane in 1825, made a short trip to his hometown Edirne in 1844, and died in 1854 (Özcan, 2006: 334- 335). On the other hand, in *Riyaz-ı Belde-i Edirne*, i.e. the History of Edirne, written by Ahmed Badi (2014d: 1878) it is stated that Nakṣi was a

member of the Mevlevi order and went to Cairo in 1240 (1824/5 Gregorian). It is also important that he was mentioned as a calligrapher in this work (Ahmed Bâdi, 2014d: 1879). Because the author, Ahmed Badi himself is a calligrapher besides being a historian. This work also states that Nakşi is from Edirne, but unlike Nuri Özcan's statement, the date of Nakşi's visit to Edirne is given as (1)269 (Gregorian 1852/3) (Ahmed Bâdi, 2014d: 1915).

Peremeci (1939: 280), on the other hand, states that Mustafa Nakşi became a Mevlevi dervish after his training in Edirne, went to Istanbul, Konya, and then to Cairo, and that he was a musician. It should be noted that the superficial research based on Nakşi's signature does not claim any certainty. Moreover, there is another calligrapher called Mustafa who used Nakşi as a pseudonym but whose death date was 1764 (Selçuk, 2020). According to Yetiş and Bayraktar's (2020: 646-649) study on "*late period murals*" that are thought to be created by the folk artist Zileli Emin (individually or together with his students/staff), located in the Amasya – Tokat region, we can conclude that the art of painting in the Alevi-Bektashi tradition had a strong influence in these regions and that it had religious iconographic content. We can reach this conclusion from the Bektashi-Mevlevi convergence in this period and its reflections on art, which Tanman (1993: 510) mentioned in the iconological and iconographic analysis of murals on the dome of the Merzifon Kara Mustafa Pasha Mosque Fountain (*Şadırvan/Shadırvan*). Accordingly, the Muradiye of Edirne, which was a Mevlevi lodge in the past, has preserved its quality as an important heritage for the Mevlevi belief even though it was already a mosque in the 19th century. Therefore, it is conceivable that this community's opinions, efforts, and decisions played a role in the redesign of the decoration of the building. Indeed, the apprehension that included

the traces of the Timurid art in the sacred space designed by Nakkaş Safî had passed to Mevlevi interpretation of art in this place. Hence, it would not be surprising that art and cultural history have been constantly remembered and revived in this place.

The surface with another kalemişi work mentioned as the third layer is on the southern wall of the western tabhane (Baysal, 2013: 234, 520). Just like in the other tabhane, the remaining pictorial fragment is too small to interpret the whole. As Baysal (2013: 234) stated: “*This piece has a calligraphic belt, baroque decoration, and a mihrab shape.*” The mihrab shape might have been designed in this way because the tabhane is located in the direction of the qibla (the Holy reference of Islam) (Baysal, 2013: 235). It is concluded that it is a skeuomorphist aesthetic application imitating the curved structure of a real mihrab. Besides resembling mihrab, it also looks like an open window with curtains flying around. This design may have another purpose: In Western Art, there is a technique known as “*finestra aperta*,²⁰” that is, open window, which is used in murals as well as canvas and altarpiece paintings. This technique was first used in murals and primarily reflected

²⁰ The systematization of techniques such as perspective and chiaroscuro can be traced back as far as the examples of Pompeii, Rome, and Herculaneum. Therefore, the paintings here are cited as the source of European painting. With these techniques, creating an optical depth in the surface through the effect of the painting known as Finestra Aperta to create the illusion of an open window brought the mural art to the highest point it could reach -before the Baroque effects- in the creation of space (Tansuğ, 1976: 80). This responsibility was first attributed to the art of the painting by defining it in the work of “*Della pittura*” (in Latin, *De Pictura*), written by Leon Battista Alberti in 1435 (Grave, 2009: 49). This feature, which brings its own optical space to the place, will later be used in the idyllic picturesque landscape depictions frequently seen in the murals of the Ottoman Revivification Period. Perhaps the most piquant example of the usage of that effect known as Finestra Aperta can be found in Topkapı Palace. The painting on the wall opposite the window opening to the corridor in the Harem Section, the Mirrored Chambre, which Renda (1977: 86) claims that made in the period of Sultan Abdulhamid (I), may be one of the most original applications in all literature. In our example, the view through the window is not a landscape, but nothingness.

on the wall decorations as an aesthetic result of the relationship between architecture and painting²¹.



Figure 19 The Field Survey Photo of kalemîşi piece on the South wall surface in the Western wing tabhane, shot on site 17th of September, 2021 – Taken by Kutalmış Bayraktar

²¹ In order to strengthen the illusion of the aforementioned open window effect, it is limited from the right and left to give the appearance of a curtain, so that the opening of the window to the depth is achieved thanks to the optical illusion known as the “*trompe-l'œil*” technique in the Western Art. The curtain effect created to strengthen the open window effect is actually as old as *Nakkaş Levnî* in Turkish Art. In the portrait of Sultan Selim (I), one of the sultans’ portraits included in a *Silsilename* miniatures manuscript registered with the number 3109 in the inventory of the Topkapı Palace Museum Sultan Ahmed (III) Library, there is a curtain motif used to add depth to the back which is thought to be one of the first works of Levnî (Renda, 1977: 34-35). This example is significant since the technique, which will be named *trompe-l'œil* in the 19th century in Western Art, is still seen in the process of depiction creation determined under the dominance of classical influence and illustrated manuscripts in Turkish art. Ensuring the transition from one place to another with a curtain pattern that is open but separated on both sides has become a visual form value that is frequently used in decoration in the Revivification period of Turkish art (Günay, 2017: 64). We have determined that another *trompe-l'œil* technique example in the form of an illusion image of a giant curtain in Edirne was added to one of the walls of Edirne Çelebi Sultan Mehmed (Old) Mosque with previous “re-ornaments” in the past, but that period kalemîşi decoration was removed later in renovations. We hereby declare that we did not include it in the catalog section of our thesis, since the curtain image in the Old Mosque of Edirne does not have a landscape value and cannot be fully included in the definition of mural on its own.

The kalemîşi decoration mentioned as the fourth layer of the building is located on the upper part of the qibla wall as a main and a small additional piece separate from the whole (Demiriz, 1998: 377; Akçıl & Özer, 2006: 199; Seçgin, 2019: 50). In her study, Renda (1977) states that although the murals that emerged with the "*Ottoman Revivification Period*²²" increased in quantity both in and outside of Istanbul during the reign of Sultan Mahmud (II), there was no increase in quality in the examples outside the capital in terms of the perspective characteristics in painting under the influence of the Western art. (Renda, 1977: 142). The author points out this architectural landscape piece above the mihrab on the qibla wall (**Figure 20, below**), which is mentioned as the “fourth layer” in terms of kalemîşi works, as the only exception to this.



Figure 20 Archive Photo - Belongs to Semih İrteş’ archive –The late period wall painting example of Muradiye, which depicts an architectural landscape piece (İrteş, 2018: 321).

²² We consider this revivification to occur in the middle of the 17th century and an Edirne-centered manner, as we will discuss in our future studies.

Sultan Mustafa (IV), the successor of Sultan Selim (III), had remained for a tiny period on the throne, and he was replaced by Sultan Mahmud (II), who had an idea on the zeitgeist. Sultan Mahmud (II) was highly open to innovations and was the ruler of revolutionary ideas and actions like abolishing the Janissary Corps²³. In his majesty's period, it is evident that the painting was the symbol of the state's public legitimacy. Sultan Mahmud (II) had his portrait mounted in Bab-ı Âlî with a ceremony and ordered it to be placed in government offices (Renda, 1977: 25). Considering, the place of the painting was often disputing in specific periods, and it might sometimes even be taboo. It must have been exceptionally controversial in the Sunni Islamic World despite the order of the Sultan. Sultan Mahmud (II) triggered a massive reaction in his time, but considering the subject matter of the study, he made an outstanding contribution to murals becoming widespread. Again, in this period, the works of engraving masters, including *François Preault*, *William Bartlett*, and *Thomas Allom*, started to appear in houses and public offices, creating a new era for the visual cultural history of Turkey (Renda, 1977: 25). Visual materials became popular out of the palace as well. Thus, in a sense, the mainstream artistic activity of the Ottoman Revivification Period, which uses the wall as a surface, has found a rival to itself, with other media on the walls: the wall as backing. It is very important that this style called “Empire,” the first examples of which were seen on the outer walls of the seaside palaces built by the architect and engraver Antoine Ignace Melling on the Bosphorus during the reign of Sultan Selim (III) was strengthened and taken place to

²³ There is an interesting anecdote from the first Edirne trip of Sultan Mahmud (II), who amalgamated Western art and clothing style with Ottoman social values. On the second day of his arrival in Edirne, the Sultan performed a ceremonial entry with his protocol parade for the Holy Friday's divine service along with compositions of Mozart and Rossini pieces of music in front of the Selimiye Mosque (Mutlu, 1994: 38). This unprecedented event is a striking example of how the Sultan fused the values of the Western world with that of the Islamic world.

the lexicon in the period of Sultan Mahmud (II), along with Baroque and Rococo (Eyice, 1995: 160; Germaner, 1997: 88).

Although frequently seen in mosques in Anatolia and the Balkans, no landscape content was recorded in the decoration of mosques in Istanbul, the capital, until Sultan Mahmud II. One of the mural samples in mosques during the reign of Sultan Mahmud (II) is in the Royal Box (*Hünkâr Mahfili*) in Atik Valide Sultan Mosque, Üsküdar (Renda, 1977: 119). It is not surprising that this Edirne sample could be found during the period of his royal highness, while we consider the courage of Sultan Mahmud's (II) keenness to amalgamate the aesthetic values of both Islam and Western to bestow the public space in the capital.

Many researchers refer to the narration put forward by Süheyl Ünver (1952: 10). Accordingly, the researchers argue that the landscape pieces, which are accepted as the fourth-period layer of Muradiye's kalemîşi works, have been executed during the repairs and renovations before the visit of this mosque, which was in the Edirne tour program of Sultan Mahmud (II) in 1837 (Renda, 1977: 142; Baysal, 2013: 186; İrteş, 2018: 320). The mentioned visit of Sultan Mahmud (II) in 1837 was his second journey to Edirne (Kazancıgil & Tuğrul, 2001: 87). The information that Sultan Mahmud (II) visited Edirne for the first time in 1831 and that he included the Edirne Muradiye, known as the "*Mevlevihane (Dergâh-ı Şerif-i Mevleviyye)*" in his travel program, can be accessed from the contemporaneous historiography of Mehmed Daniş Bey who had the chance to observe the trip, in which transcribed to the modern Turkish alphabet by Mutlu's (1994: 39, 95) study. It must be noted that in his study,

Mutlu reveals that Mehmed Daniş Bey, the author of the original text, was also a regular of the Mevlevi order (Mutlu, 1994: 11).

The painting fragment above the mihrab in the Muradiye of Edirne from the fourth period has survived as one main piece and a small piece right next to it. Baysal (2013: 218) commented on that as “...*the most interesting one among wall decorations.*” The main remnant features the displays of spatial fragments consisting of interrelated structural elements but also separated from each other with perspective or striking colours (viridian green, red, and yellow). The perspective is deepened and layered by the rows of terraces formed by the building groups, belvederes above the house decks, and galleries supported by columns with ionic order capitals. The abundance of columns gives the impression that it may be a palace-like elite structure. The acanthus leaves in rebarbative sizes in some empty areas and the presence of a crest between indigo-white shades, although limited to one surface, spoil the integrity of the painting. Unlike the first period layer, the landscape in the fourth-period layer presents toning by modulation besides perspective so that the architectural surfaces of the layers with 90-degree transitions to each other give the impression that the sun is shining from one direction. The fact that the perspective is not used correctly in the window frame details makes us think that the painter is not a trained artist. In addition, the difference between light and dark provided in the interior spaces happened to see from the window remained unrealistic schematic patterns. In the tiny fragments of the mural located right next to the main piece of the fragmented whole, it seems the colonnade row of columns (or pilasters) rounding an apsidal curve. The background is light blue and fume coloured. There is a cornice in the apsidal curve and a chalice-like baroque detail on its top deck.



Figure 21 Archive Photo - Belongs to Semih İrteş' archive –The interior southern side of twin niche murals in the Royal Box (Hünkâr Mahfili) of Üsküdar Atik Valide Mosque_Taken by Semih İrteş

Let's take the murals (**Figure 21 above & Figure 22 below**) on the Royal Box of *Atik Valide Sultan Mosque* with powerful Empire-style features that reflect the murals of the Sultan Mahmud (II) period to evaluate the fourth layer of the Muradiye of Edirne in its relation to this period. Before anything else, regarding the relevance of these samples from Üsküdar to the period of Sultan Mahmud II, Renda (1977: 119-120) have doubts about the construction date of the Royal Box of Atik Valide Mosque in Üsküdar. The author provides a counter-reference from Goodwin, stating that Goodwin dates the place's construction to the period of Osman (III). Tanman (1991: 69), the author of an article about the mosque in the *Encyclopedia of Islam*, states that although Goodwin's work has a place in Tanman's bibliography for the related section of the mosque, the 16th-century the Mahfil (Royal Box) of the mosque was added during the reign of Sultan Mahmud (II) with distinctive structural arrangements and changes, probably in 1834. Accordingly, as Renda (1977: 119) describes: “*There is*

structure view that gives the impression of a mosque appearance (**Figure 21 above**) on the southern wall (**Figure 22 below**) and a palace on the northern wall.” A very interesting example is the painting on the northern wall (**Figure 22 below**), the current photographs of which we have obtained thanks to Semih İrteş. Four areas are shown in sequential order. Let's put it in order. Accordingly, the first space begins with a description that evokes the feeling of using marble or granite materials with a gray weight. Again, a lowered (sunken) area with a base arranged in checkered tiles are seen in red and yellow colours in the first room. Here, the porphyry columns with Ionian capitals on the right serve as aesthetic pedestals to decorative eaves with architrave, frieze and cornice, fancy the space by its only pink colour. Optically, the first space has values closer to rococo with its pastel hues. With walls in the same colour tone as the porphyry columns in the first space, the second optical space got to underpins by protruding furrows extending like a pavilion in the room and detailed with balusters. The decorations are concentrated and seize the opportunity to be distinctive in the second space from the first optical space by representing baroque values. These spaces continue towards the left corner as the third and fourth spaces. Tanman (1991: 70) defined these murals as “[...those are] *imaginary palace interiors reflecting the architectural taste of the period during the transition from Baroque to the Empire style.*” The painting is also limited by the curtain fold, augmenting the power of optical illusion. The other two examples (**Figure 21, above**) on the Royal Box are identical in niches. Through various top-covered but semi-open expanses and landscaping arrangements, the space reaches a fully open area, a meandering river, or perhaps the Bosphorus.



Figure 22 Archive Photo - Belongs to Semih İrteş' archive –The interior northern wall painting in the Royal Box (Hünkâr Mahfili) of Üsküdar Atik Valide Mosque_Taken by Semih İrteş

Renda's (1977: 142) comment on the painting piece(s) described by the researchers as the fourth kalemişi layer in the Muradiye of Edirne is as follows: *“As far as can be seen from the remains, these paintings are very similar to the architectural paintings in the Women's Quarters of Topkapı Palace. The blue and pink colours that appear in patches among the columns painted in beige and gray resemble the large panel on the back staircase of the Valide Sultan Office and Sultan Osman's (III) mansion paintings. We believe that such paintings, which were possibly fashionable during the reign of Mahmut II, may have been added to the Muradiye Mosque due to this visit (the visit in 1837 referred from Süheyl Ünver).”* A comparison between the well-preserved mural samples in mosques with the decoration savvy of the period of Sultan Mahmud (II) in Istanbul and Edirne provides a strong clue with the privileged place of marble and marmoreal appearance in paintings as a content of the Empire style that was introduced to the Turkish art dictionary in the period of Sultan Mahmud (II). Rather than the technique itself, the hypnotizing aesthetic of the perspective shows the

nesting spaces sequentially. That serial perspective aesthetic also exists in the central part of the fourth period kalemîşi fragments above the surface of the mihrab of the Muradiye of Edirne and on the Northern wall of the Royal Box in the Üsküdar Atik Valide Sultan Mosque. In the Edirne example, the colour palette reconciliates distant colours together in pale tones, whereas the Istanbul – Üsküdar examples fuse the miscellaneous colours in dusty tones. The fact that volutes were preferred in the titles of the column depictions in the pictures may give a clue to a common taste. Rather than a relaxing natural vista, the dizzying uncanny of architecture has been presented in landscapes as the most critical common theme of Istanbul - Edirne examples. Ones of Istanbul are the works of better-subtled artisanship than those that survived in Edirne.

Baysal (2013: 185-186, 218, 509), by associating the painting recovered as a main and a small piece on the mihrab in the Muradiye of Edirne with the mural painting **(Figure 23, below)** on the mihrab in the Hızır Bey Mosque of Kırklareli (which is another city close to Edirne), shares the opinion that they may have been made by the same muralist. We have found stylistic similarities in our on-site observations. Both are noteworthy and exceptionally due to present above the mihrab. In addition, there are architectural structures in both examples and similar skill levels are observed in the tonal difference between the sunny and shadowy zones. The rendering attitude of appearing cornices of structures seems similar. While the changing blue tone values, which we cannot make sense of example in Edirne, are compared with the Kırklareli example, we begin to say it expresses the atmospheric transition based on the reason. In the mural, the entrance of the palace-like building group presented precisely

symmetrical in the Kırklareli example is represented by a door with a monumental pediment.



Figure 23 The Field Survey Photo of Kırklareli Hızır Bey Mosque, shot on site 3rd of March, 2021 – Taken by Kutalmış Bayraktar

The door depicted with one wing closed and the other open stands out as a symbolic expression. We also investigated how this symbolic expression survived in the public narrative during the on-site shooting. The people we interviewed from the mosque community expressed that open and closed-door dilemma symbolize life in this world and the afterlife. One of the standard features we identified in the İstanbul-Üsküdar sample, and the Edirne sample was the volute capitals. Although there is no architectural volute capital in the landscape, the optical illusion of looking at the landscape as if behind a space supported by volute columns has been revealed with the trompe-l'œil technique. It is quite interesting with this feature.

We discussed the interpretation based on the relationship between Sultan Mahmud's (II) visit and the kalemişi layer of the Muradiye of Edirne with traces of the Empire style. Another evidence of the historical triangle of the Muradiye of Edirne - Sultan Mahmud – Empire style is present in the direction of qibla at the monumental entrance of the Muradiye of Edirne complex (today there has merely left main structure). The entrance gate made of smoothly cut stone, as Seçgin (2019: 14) states, “[the monumental gate] is decorated with pilasters with acanthus leaves and volute capitals on both sides.” The crown port, which has a round arch, deepens inwards gradually into profiled surfaces with cyma recta side mouldings. Sultan Mahmud's (II) tughra (majestic seal) seems close to the wavy (baroque curve) endpoint of the pediment surface is signed by Hattat (calligraphy artist) Râkım. (Akçıl & Özer, 2006: 199). Sultan Mahmud's tughra on the monumental gate, which has the Empire movement plastic features, corroborates the claim that this visit may have influenced the reflection of the plastic taste and insight in this period and the interior design of the interior the building. Another tughra similar to Sultan Mahmud's tughra on the monumental entrance was also detected on the mihrab in the archive photographs (Seçgin, 2019: 49). Today, there is no such tughra on the mihrab.

The comparison attempt based on the assumption that the claims accordingly the dates of the paintings attributed to the Sultan Mahmud period as mentioned above are correctly enabled us to discover important commonalities between the styles of the mural art pieces. In this context, it can be said that the kalemişi layer (**Figure 19**) on the southern wall of the western tabhane (wing) of the Muradiye of Edirne, which creates the impression of depth with its curtain motif, can be associated with the fourth kalemişi layer, taking into account, especially the colour and shade. Suppose

we return to whether the same artist or artist team from the same workshop made the murals above the mihrabs in Kırklareli Hızır Bey Mosque and the Muradiye of Edirne. In that case, it is more likely that the kalemişi layer on the southern wall of the tabhane in the western direction of the Muradiye of Edirne creates the impression of depth with its curtain motif, decorated under the same program as the mihrab's room example. Because, in the kalemişi works of Kırklareli Hızır Bey Mosque that can be dated to the revivification period, the lighting openings (**Figure 24, below**) of the mosque called revzen have an optical illusionary depth with the images of volute column wrapped with curtain. Regarding the example of Kırklareli (**Figure 23 and 24**), we will discuss whether the kalemişi layer (**Figure 19**) on the southern wall of the western tabhane of the Muradiye of Edirne creates the impression of depth with its curtain motif, and the mural above the mihrab (**Figure 20**) is of the same kalemişi layer. In addition, if the work (**Figure 18**) with the "Nakşi" signature on the northern wall of the eastern tabhane of the Muradiye of Edirne belongs to Nakşi Mustafa Dede, who was a Mevlevi sheikh and artist born and trained in Edirne, and if the mural work was rendered during his visit to Edirne by him (1844 in some sources and 1852 in others). So even the real fourth layer kalemişi works happened to be in the area signed "Nakşi" can be also attributed to him.

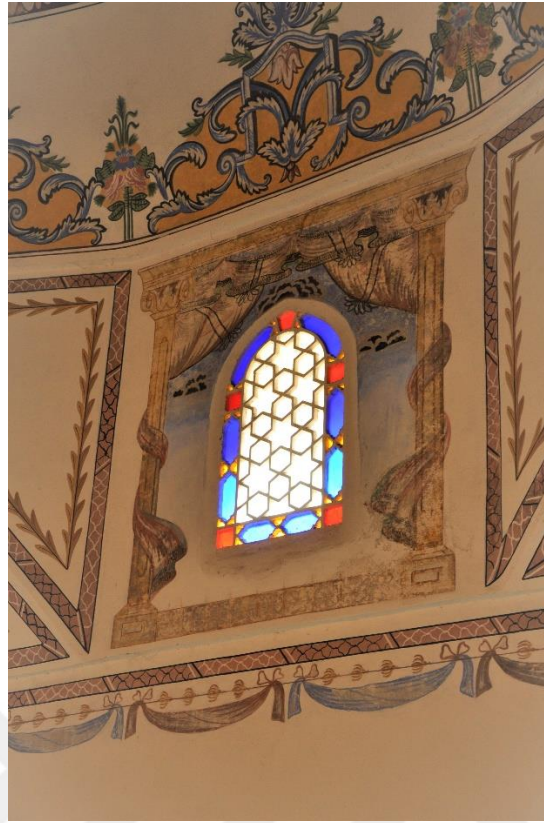


Figure 24 The Field Survey Photo of Kırklareli Hızır Bey Mosque, kalemîşi details around revzen window of the mosque, shot on site 3rd of March, 2021 – Taken by Kutalmış Bayraktar

Another important feature of the building with precious memories of Sultan Mahmud's visit that has not reached the present day is the *Hünkâr Mahfili* (this time a gallery, so it should be *Royal Gallery*; **Figure 1**) in the room with mihrab according to the plan given with the caption "*Edirne Moschee Murads II. Grundriß*" in the 19-page article titled "*Die Bauten Adrinopels*" published in the *Orientalisches Archiv* Magazine in 1910-11 but written by Cornelius Gurlitt's in 1907 (in 2006th rehashed copy; Gurlitt, 2006: 54). According to Seçgin (2019: 31), the building which is reflected in the architectural plan "...[It] can be considered a royal gallery (hünkâr mahfili) when Ottoman architectural traditions bore in mind." Ünver (1952: 10) also states that a royal gallery was made for this protocol visit. The aforementioned gallery must be the royal gallery seen in the plan (**Figure 1**) of Gurlitt's work (it is also

included without a page number in Ünver's work published in 1952). The gallery is recognizable in the plan (**Figure 1**) leaning against the east wall of the Muradiye of Edirne, the main room. Considering the first-period murals, it will not be possible to have such a mahfil in the original design of the building. Again, it wouldn't be appropriate according to Islamic religious norms to make such a height in the function of mahfil (gallery or escaladed gathering place) at the level of the layer removed as a part of the "*Ayetül Kürsî*"²⁴ (it seems right side of **Figure 11**) inscriptions²⁵ (Baysal, 2013: 198, 494). We can think that this heightened gallery (Royal Gallery), which had continued to exist until 1907 in this structure with many other traces of Sultan Mahmud's (II) visit, may have been created within the framework of the regulation program regarding that sultanate sojourn. We may reckon that the researchers have a consensus that the first layer fell off in the 1752 earthquake, and then the second kalemişi layer was executed and reached today as traces of a white line layer with a cobalt blue background.

Inasmuch as the researchers' views that the kalemişi layer mentioned as the fourth layer might actually be the third kalemişi layer, it can be thought that the second-period kalemişi layer was also covered with the construction of this royal gallery. In that case, it will be assumed that the works of the second period are completely

²⁴ Throne Verse, is the one of the most crucial verses of the Holy Book of Islam.

²⁵ This kalemişi – calligraphy layer has saved and revealed after restorations. Only tiny fragments can seem (*Ayetül Kürsî*) a white calligraphy layer on a cobalt blue background. It is accepted as the second period layer amongst Muradiye kalemişi periods.

covered (likely by whitewash) when the layer on which the murals with indicators of the revivification period are created.

The terminology of "*murals*" in the literature of contemporary Turkish art refers to the art of wall decoration with landscape features which started with the Ottoman Revivification Period and spread to the countryside with naïve examples except for that in the Muradiye of Edirne. Both in the revivification period and the previous periods, the fact that early examples couldn't reach today since dry plaster was used in the application technique confines recorded murals to a very late period in Ottoman history. However, the traces of the exceptional first period kalemîşi works in the Muradiye of Edirne take us back to the 15th century. According to Bağcı (2002: 741), who especially emphasizes the examples of this structure that have reached the present day, "...the term mural used specifically because those examples animate a view of nature." The Muradiye of Edirne is timeless and unique with its mural samples from the 15th- to 19th-century in Turkish art.

4.2 Ayşe Kadın Mosque and Its Extincted Wall Painting

4.2.1 Interior and exterior architectural features of Ayşe Kadın Mosque

Ayşe Kadın Mosque is the first monumental work that welcomes those coming from Istanbul to Edirne, a complete Ottoman heritage from one end to the other. We can say that today, it also serves as a frontier on the easternmost periphery of the traditional city center, where the financial and bureaucratic centers of the city are concentrated. In other words, the area of influence of this mosque defines the boundaries²⁶ of the city center. The location of the mosque is on sloping land in the diagonal section of Talat Paşa Street, which is the continuation of Londra (London) Street, close to the point where Old Istanbul road and the New Istanbul road intersect (Bayrakal, 2001: 61; Ayverdi, 2014: 185). It is possible to reach the entrance of the mosque from these two streets on different elevations. The building spreads over the area registered in order of block, plot and layout [sheet] 490, 6, and 50L-IIId (Kırçın *et al.*, 2013a: 112).

Pursuant to the inscription on the gate, the mosque was financed by and named after Ayşe, the daughter of Sultan Mehmed (I, Çelebi), according to the Hijri Lunar Calendar in 873 (Bayrakal, 2001: 65; Aslanapa, 2014: 87). We can confirm from the work of Eyice (1991b: 286), that date information more precisely was provided with

²⁶ The structures such as the Muradiye of Edirne, Gazi Mihal Mosque, Evliya Kasım Paşa Mosque, the Complex of Bayezid and Ayşe Kadın Mosque were built over the outpost lines by virtue of the Ottoman urbanization policies known as “*şenlendirme*” (resettlement or literally rejuvenation/flourishing) distant from the central hive “*Kaleiçi*” (downtown/ rampart-town/ inner part of the fortress). Therefore, the urban policy distributed the historical density of the Byzantine antiquity of Edirne to the more expanding topography, which had been withdrawn. Thus, the boundaries of the periphery stretched to the remote nexus. Hereby Ayşe Kadın Mosque is one of them.

abjad numerals (Islamic gematria) and built in July of 1468 according to the Gregorian calendar. Not only the mosque but also the neighbourhood that included the land on which the building was located in the past was named after the female financier of the building (Kazancıgil, 1992: 35). Today, the word “Ayşekadın” still lives on as the name of the district expanding around the center of the land section where the building is located. That indicates that the standard of using the building as a reference point in the perception of social space was well established. Moreover, “Ayşekadın neighbourhood” is the most well-known example of female person - architectural - district identification in Edirne, known for the prevalence of geographical names derived from female persons (Bayraktar, 2021: 64-65). Although the building is located within the borders of the Yancıkçı Şahin District today, the land where the campus, including annexes of the structure, too, of that is located forms the border contact with other districts called “Abdurrahman,” “Talatpaşa,” “Sabuni,” and “Medrese Ali.”

The fact that the building and its yard create an area defining the boundaries of the districts reveals the topographical content of Ayşe Kadın Mosque, in addition to its architectural value that cannot be underestimated. Ayverdi (2014: 186) describes the building with its surroundings. According to this description, the building has an aesthetic value that needs to be evaluated with its architectural surrounding besides its architectural mass and plastic qualities. Accordingly, it is also mentioned in Eyice's (1991b: 287) work that the building creates an architectural-historical dialogue with its fountain, the great plane trees around it and their shadow, and most importantly, the Ekmekçizade Caravanserai right across the mosque, and forms an example of the landscape of a typical Ottoman city. Besides being a district name, the fact that one of

the campuses of Trakya University, which is the first and still the only university of Edirne, was named after “Ayşekadın” indicates the historical and urban scale role of the woman in the identification of geography.

Ayşe Kadın Mosque, one of Edirne's single-domed mosques, was built with ashlar masonry technique. It has a square plan (Kırçın *et al.*, 2013a: 112). The building stands out with exceptional features in the architectural tradition. It has been stated by the authors that there is no trace of a masonry structure with a portico that fits the definition of the “portico courtyard” neither today nor in the past (Eyice, 1991b: 286; Bayrakal, 2001: 62-63; Ayverdi, 2014: 188). Thus, the wall in the northeast of the building section that includes the entrance is a masonry block and a framed wooden window wall on three sides.



Figure 25 The Field Survey Photo of former kalemîşi trace on the top cover surface around the point where chandelier mounted in the Ayşe Kadın Mosque, shot on site 21st of October 2021 – Taken by Kutalmış Bayraktar

There is a beautiful mihrab made of hewn-stone outside the sanctuary (outside the main space) between the two lower rows of windows on the wall (Bayrakal, 2001: 63). The entrance to the main part from the window-wall of the mosque is on the right side on the opposite of the minbar instead of the mihrab as an uncommon application (For an online video record to check it: Bayraktar, 2022b)²⁷. The body of the building consists of two parts. From the outside, the lower part starts in cubic form and the narrowing upper part is in octagonal form (Bayrakal, 2001: 61). The geometric transition between the two sections is provided by squinches²⁸. When we examine it from the inside, it is seen that the dome drum starts where the squinches complete the four sides of the octagonal prism end, and the dome curve grasp by converging to this drum (Bayrakal, 2001: 61). From the outside, the octagonal prism starts before the drum and thus remains excessively high, which is criticized by the authors since it is

²⁷ A similar practice was found in Evliya Kasım Paşa Mosque, which can be considered contemporary with Ayşe Kadın Mosque in Edirne (Ayverdi, 2014: 188). The part of Evliya Kasım Paşa Mosque that will be accepted as the portico courtyard has wooden design similarly.

²⁸ Ayverdi (2014: 189), in his work which was first published in 1973, describes these squinches as foiled and represents them as scallop shell-shaped in the mosque plan on another page of the same work (Ayverdi, 2014: 186). In the relevant article written by Eyice (1991b: 286) for the Turkish Religious Foundation's Encyclopedia of Islam in 1991, squinches are also expressed as foiled. On the other hand, in the work of Aslanapa (2014: 87), whose first edition was published in 1949, it is stated that these squinches have pointed arches. Bayrakal (2001: 64) also reveals that Aslanapa's statement is correct based on his observations in 1997: "The squinches arches are embedded on simple consoles. Small stalactite fillings placed in the corners soften the lower border of the squinches." Our on-site observation in 2021 also supports that the situation coincides with Bayrakal's statement. However, it is obvious that there is a quite thick slab of plaster layer on the top cover of the building, as can be seen from the point where the chandelier is mounted (**Figure 25 above**). The fact that today, the cracks on the walls of the mosque start from the squinches without exception can be the current indicator to support the view that the bond design of the squinches is foiled. In a technical report written in 2006, it is understood that, unlike the deep external cracks, the internal cracks started from the squinches and the stainless-steel tension items observed today as a result of the necessity of bolstering (Çıllı, Çelik & Sesigür, 2006: 7-8,23). Based on the archival photographs (**Figure 25, below**) of Ayşe Kadın Mosque obtained by Ezgin Yetiş from the Archives of the General Directorate of Foundations and delivered to us, it is seen that the squinches are foiled starting from just above the muqarnas (stalactite) fillings in the images with an unknown date but suggested to be the oldest ones of all archive photographs. Since the cover system is coated with lead material from the outside, we are far from understanding whether the squinch design has a geometrically sliced outwardly as well. It is seen that the squinch form of the building was recorded as the "foiled squinch" in the land registry records (individual land parcel plan), just as Ayverdi stated.

formed in antithetic proportions to the classical Turkish architecture (Eyice, 1991b: 286-287; Ayverdi, 2014: 185). Likewise, the axis of curvature of the dome also differs from the proportions of the Classical Ottoman Turkish architecture, and as Ayverdi (2014: 189) states, even if it is not “*more than a hemisphere*,” it evokes this feeling. Although the building does not represent the classical stone architectural modulations, it can be thought that the indescribable role of the mosque in the identification for the neighbourhood is related to its exclusive impression resulting from these proportions.

Regarding the structure consisting of a cubic-octagonal prism and a spherical dome, the authors state and imply (Eyice, 1991b: 287; Ayverdi, 2014: 185) that the July 1752 earthquake, a catastrophic disaster for Edirne, could be responsible for the collapse of the dome and the fact that the drum looks like, based on the varying outdoor standards, it starts with a prism design from the outside. In other words, according to this claim, the dome was not the work of the 15th century's the last quarter with the original structure, but it belongs to the midst of the 18th century. Eyice (1991b: 287) even mentions that probably the surrounded triple window groups (except for the northwest blind façade) were opened by that post-earthquake reconstruction on the surfaces of the second part of the body, which is octagonal prism-shaped from the outside and looks like the whole drum. Bayrakal (2001: 64-65), too, shares that view and even reveals that triple windows were built starting from the 16th century.

There are two windows²⁹ at the outer level in all four directions of the building, and there is no other lighting opening in the direction (northwest) of the entrance to the main (*harim*) part of the building. On the other hand, there are two middle rows of windows in the other three directions and three upper rows of windows³⁰ between the squinches (in the low-high-low order) (Aslanapa, 2014: 87). While there are 17 lighting openings in the building in total, there are 15 separate direct lighting openings, not counting the 2 windows opening to the glass wall area. As Eyice suggests; even if the triple upper row of window groups (post-earthquake) were made



²⁹ Unlike the other window forms, the lower row windows have pediments with marble jambs and blind pointed arches on three sides. Two of these lower rows of window arches in the window wall (the side of the entrance) part of the building have monochrome *kalemişi* decorations.

³⁰ The triple upper-row group windows with the low-high-low arrangement on three façades and the two diverging window arrangements on the middle row have pointed arches made of plaster. The windows are in *revzen* order with geometric shapes where dark blue, light blue, red, and opaque glasses are attached with plaster. In photographs that date back to the 1980s, neither the plaster on the outside nor the *revzen* decorations on the inside can be seen on the middle and upper windows. We find that detail essential for the restoration programme returning from the renewal period's insight to the classical one. The origin of the structure is likely accepted as of the date of construction by restoration authorities. Bayrakal (2001: 61) also mentions the plaster frame on the windowsill in his work based on his observations in October 1997.

later during the drum-dome reconstruction, it is thought that previously there was another window arrangement in these areas for lighting.



Figure 26 Archive Photo - Belongs to Foundation Records Archive Directorate (n. d.)- obtained the digital version thanks to Ezgin Yetiş- Blurs and low resolutions have been soothed by using artificial intelligence (Topaz Gigapixel AI Version 5.6.1) over the digital record of the photo.

4.2.2 The wall painting above the mihrab of Ayşe Kadın Mosque

There has no longer any mural sample in Ayşe Kadın Mosque at “currently.” That item has been included in our study thanks to Ezgin Yetiş, who called our attention when he became aware of our research on "Edirne Wall Paintings" and shared some archival photos. In old photographs, in the center of the interior mihrab of the Ayşe Kadın Mosque, there is a mural with a depiction featuring Masjid al-Haram. Unfortunately, the date when this mural was covered with plaster or whether it was painted before is unknown. However, neither the studies on this mosque nor the studies about the murals of the Ottoman Revivification Period provide information about the mural on the mihrab of Ayşe Kadın Mosque. It is not possible to comment on the colour values of the wall painting seen in the photograph since the mentioned photograph with a digital copy is black and white. Although it is not mentioned in any source, it was determined during our on-site examination that some traces of kalemîşi works of previous periods remained on the top of the dome, which is also the connection point of the chandelier (21st of October, 2021, **Figure 25 above**). Despite the fact that we couldn't find any information about whether the mural on the mihrab was painted by the same artist or the group of artists within the scope of the entire kalemîşi decoration program of the mosque, the colour values of the traces of kalemîşi may inspire further research. The traces of kalemîşi that can be said to remain as a residue consist of blue, burgundy, and brown pieces. In this respect, they are reminiscent of the colours of the kalemîşi design on the chandelier in Süleyman Paşa Mosque, which is another subject of our thesis. In addition, the illusion of curtain in the trompe-l'œil technique on the squinches in old archive photographs is similar to the curtain images in the Old Mosque, the oldest of the mosques in the golden

triangle³¹ of Edirne. Since we do not have enough information, we prefer not to comment on these similarities and opt to be a source of inspiration for future archaeometry research. Owing to the fact that the murals on the mihrab, we will briefly examine the mihrab.

As Ayverdi (2014: 189) states, the mihrab is an “*exquisite work*;” There is a crochet-shaped (awl-shape) palmette design sequence as an antefix at the top. Excluding the top of the mihrab, there is a relief limitation from the “zencerek” (it refers to some kind of repetitive pattern of chain) series, which also has an essential place in the design lexicon of the Ottoman illumination art on its outermost layer. This sequence is followed by plain edging and moulding inwards. There is a rectangular panel in the skeuomorphic lintel form just above the stalactite cavities of the mihrab. Today, the mihrab is completely whitewashed with lime. Some decorations are hardly noticeable on the rectangular panel on the arch of the mihrab (**Figure 27, below**). Considering that the mihrab is covered with pistachio green oil paint, it is understandable that the hardly noticeable decorations are under the layers of paint according to the relevant part of Ayverdi’s (2014: 189) study, the first edition of which was published in 1973. There is a niche with a pointed deaf arch under the stalactite (muqarnas) on the arch of the mihrab. The outermost point of the stalactite is attached to a moulding. Pilasters under the molding complete the decoration. Apart from the stubby pilasters with ridged appearance, another column view that has not survived (**Figure 26**) is the column paintings with an advanced illusion thanks to the shading technique applied near the mihrab as an extension of the mural programme. With the trompe-l’oeil

³¹ We can define the golden triangle of Edirne by the corners consisting of Eski Cami (Old Mosque), Üç Şerefeli Cami (Trio-decker-pinnacle Mosque) and Selimiye Mosque.

technique, the panel with mural creates the illusion that it supports columns.

Remarkably, the column capitals in the column images imitate the examples of Istanbul Hagia Sophia (St. Sophia - Aya Sofya) as a skeuomorphic decoration of the mural. Column cap volutes are in the form of the folds of inverted acanthus leaves rather than a horn fold.



Figure 27 The Field Survey Photo of upper parts of mihrab in the Ayşe Kadın Mosque, shot on site 19th of January 2020 – Taken by Kutalmış Bayraktar

The mural on the mihrab of Ayşe Kadın Mosque, which has not reached today, was a landscape depiction of a sacred place. The painting is in the concave of the fillet in the form of an inverted semicircular arc. The painting was performed in the bow concave (Figure 28, below). The limb strips of this inverted arc-shaped fillet were created in the form of quadruple nodal edging with the kalemişi technique. The aforementioned limbs of the inverted semicircle are adjacent to the illustrations on columns rising next

to the mihrab, creating the impression of being supported by the columns³². These strips, which create the impression of an architectural pediment, also form the basis for vase paintings rising from a thin pedestal at the level of the columns. The three-dimensional appearance strengthens with shading work as though a particular light source resembles shedding from a specific direction on the vase's arrival. In addition to the moulding design, there is a monochrome stripe between the painting and the mihrab. Before describing the mural that existed in the past in the Ayşe Kadın Mosque, this issue needs to be evaluated in a separate paragraph to get to know Kaaba, which is the subject of the depicted space, and the Masjid al-Haram around it.



Figure 28 Archive Photo - Belongs to Foundation Records Archive Directorate (n. d.)- detail photo of Figure 26

³² Even though the column on the right is visible in the photograph from the beholder's perspective, it gives a strong impression of being symmetrical. Therefore, based on this impression, we will assume that there were columns on both sides.

The Ottoman Empire was founded by the Turks, had a cosmopolitan development, and happened to be shaped by Islamic doctrines' legal system. Despite the differences from the previous Islamic Empires, the Islamic identity of the Ottoman Empire is an indisputable fact. Therefore, in social life, the visual cultural forms of Islam exist with variations in history, despite the ambivalent and hermit existence of depiction arts that were suppressed in different intensities in various timelines. The image of Kaaba is the most prevalent visual value, which is paid homage in depiction practices in Islamic culture since it is accepted as the sacred reference point³³ of the Islamic belief on earth. According to the Islamic faith, the Kaaba was built by Adam, who is believed to be the first human and first messenger (Sezgin, 2018: 8). In the same doctrine, there also narrate that devastated during the flood of Noah and rebuilt by the prophet Abraham (Çetin, 2017: 26). According to another anecdote, God created the building two thousand years before Adam, who was accepted as the first human being and the first spiritual teacher (Guru). God had angels employed in this construction work (Ünal, 2001: 16). In addition, the coexistence of places with different mythologies, such as el-Hacerü'l-esved (the Blackstone), which is believed to have fallen from heaven to Masjid-i Haram, which includes Kabaa, Zemzem Well (Cak-ı Zamzam / Cheh-i Zamzam), which is believed to have been opened by the Prophet Abraham, Sâfa and Marwa Hills, and Hıjır-i İsmail (Samuel) and the demand for non-casual behaviour and clothing codes in the rituals concerning these places must have provided intellectual material that often triggers the creativity of people with traditional worldviews who think about Kaaba (Uzun, 2001: 23). The subject of the sacred space created with the image of Kaaba was not only a part of the Ottoman

³³ In Islamic worship (salah) rituals worldwide, the worshippers must orient themselves in the direction of Kaaba.

visual culture but also an appealed title in Turkish literature, indeed (Uzun, 2001: 23). So much so that this subject was not only limited to elite literature, but it had lived and still lives as vital imageries of every area and period of life with the genres of folk literature such as manis (chansonettes), lullabies, proverbs, riddles, and idioms (Uzun, 2001: 26).

The following comparative example would be necessary to understand better the importance of Kaaba for readers who are far from Islam and its acquaintance cultures: The most distinction between the sacred spaces for worshipping in Christianity and Islam is that in Christianity, the ritual is performed with a hierarchy dependent on and arising from the indoor orientation of the place of worship, whereas, in Islam, the rites of worship are oriented towards a reference point outside the place of worship. Thus, a universal point becomes a reference criterion in Islamic places of worship design. Accordingly, in all mosques all over the world, mihrab or the main direction of the masjid accepts the origin in the city of Mecca as a vector reference. Kaaba, an urban monument in the holy city of Mecca, is utterly a sacred reference point for the followers of the Islamic faith due to its mythological spatiality shaped in its own periphery as well as its global spirituality. The location of Kaaba is in the middle of the Masjid al-Haram in the city of Mecca. The relationship between the etymological meaning of the structure and its form has lasted. The word is derived from the word “ka‘b,” meaning “four-cornered” or “cubic.” Hence the word Kaaba means “cubic (thing).” However, the structure is not exactly a cube but a rectangular prism (Ünal, 2001: 14). It was built on foundations 1.5 m wide. It is 10.70 m in depth × 12 m in width x 15 m in height on the outside (Ünal, 2001: 15). Basalt stones brought from the mountains around Mecca constitute the primary material of the structure. Alongside,

the marble-covered main walls also form the interior of the building. For readers that are not knowledgeable of the Islamic faith or its partner cultures, the black appearance of the Kaaba that first comes to mind is, in fact, a cloth cover. This cover of Kaaba (*Kiswat al-Ka'bah*) is an embroidered textile product made of silk and is renewed in a ceremonial and proper order every year. As Uzun (2001: 25) states, this piece of cover, which had been renewed in the Ottoman period, has sometimes been used as a coffin cover and even as a shroud in any person's burial. It might once again help us understand the depth of the Kaaba theme in Ottoman culture.



Figure 29 A photograph in the work of Çobanoğlu & Kaplan (2019: 238) claimed to have been taken on the 12th of September, 1941. The archive photo is provided by Dr. Ahmet Vefa Çobanoğlu.

According to literature, the oldest known example of Kaaba depictions is found on the tombstone of Ibrahim al-Mujab (Çobanoğlu & Kaplan, 2019: 239). However, we cannot ascertain whether it may have been a source of inspiration to produce Kaaba

depictions in Ottoman art. In the history of Ottoman art, the depictions of sacred places appear as a theme in numerous traditions. In addition to the form-development relationship between traditions, the production-consumption relationship of craftsmanship is also pivotal in the historical development of this theme. The mural over the mihrab of the Ayşe Kadın Mosque is a stylistic and conventional result of the composition of these various traditions. Another example of similarities with the theme of Kaaba scape depicted item around the mihrab is *Üsküdar Ahmediye Mosque*, which has a lost tile panel inside the mihrab (**Figure 29, above**). Therefore, the study of Çobanoğlu and Kaplan (2019) contains similarities with the subject matter for two reasons: it is up-to-date. Also, it is a study on another lost depiction of Kaaba located in the mihrab area, so this is a noteworthy spatial feature. Başkan (2014: 143) states that the first examples of the genres with the depiction theme of sacred places chronologically in Turkish Art include documents prepared in roll form with depictions first seen in the 13th century Seljuk Empire. He also mentions those manuscripts became widespread with Sultan Suleiman (I) in the Ottoman period (Başkan, 2014: 143). Çobanoğlu and Kaplan (2019) also reveal sophisticated notes on Kaaba depictions in their study. Accordingly, the tradition of Kaaba depiction is seen in manuscripts where the biography of the Prophet of Islam is presented (such as *Miraçnames*) and in pilgrimage proxy documents in the 12th and 13th centuries (Çobanoğlu & Kaplan, 2019: 239). Specifically, aesthetic concerns are in the background in the pilgrimage proxy documents regarding the worth of style. In these documents, there are descriptive epistles on how the rituals related to the place that should be performed as per correct principles during the visits to the holy city as one

of the requirements of the pilgrimage, which must³⁴ be performed once in the life of the individual according to the Islamic belief. Since the rituals in Islamic pilgrimage directly relate to the sacred urban spaces and are not a form of worship to be repeated constantly, they are prepared with the motive of giving an understandable description. So, the *raison d'être* relationship of these religious visualized documents is sensible, despite the controversial place of depiction in the Islamic tradition. Another type of artwork that includes the descriptions of the urban spaces of Mecca and Medina was the manuscript titled “*Delâilü'l-Hayrât*”³⁵. Those became very popular at the end of the 18th century and the beginning of the 19th century. That kind of manuscripts turned

³⁴ The principle of necessity in pilgrimage varies depending on the economic power to afford the trip and the individual's health condition. For Muslims, it is sensible that the pilgrimage itself becomes more challenging to perform due to the parameters of increasing travel expenses and arduous conditions on the road as one lives further away from the city of Mecca. Thus, the determinant of financial and physiological well-being is the distance (in accordance with Mecca) of residence of individual Muslims. In this regard, the Hejaz Railway is supposed to have significantly increased the participation in this journey of worship by providing safe and fast transportation between Damascus and Medina, a region with intense Bedouin attacks, and most probably strengthened its place in popular culture (Gülsoy & Ochsenwald, 1998: 444). The correlation between the widespread use of railways and the adoption of western values in urban culture with the urbanization movement of Ottomans is well-known. This correlation is generally taken into account as causality to the increase in form values adopted from the west in the late 19th-century Ottoman art and architecture history. However, it encourages us to question the impact of the Hejaz Railway, which was completed in the twilight years of the Ottoman Empire, on the increase in the depictions of the holy city, among other reasons. The existence of such an impress is an object of curiosity in the example of *Masjid-i Haram* painting in *Ayşe Kadın Mosque* with form values that can be considered mature among the murals of the Ottoman Revivification Period.

³⁵ *Delâilü'l-Hayrât* (Uludağ, 1993: 515), written by a Moroccan Sufi sheikh who lived in exile for most of his life, Muhammed bin Süleyman Cezûlî, as an Islamic "book of hours" for his followers, is known as *Delâ'il-i Şerîf*, *Delâ'il-i Hayrât*, and *Delâ'il* in Turkey. The original name of the work is “*Delâ'ilü'l-hayrât ve şevâriku'l-envâr fî zikri's-şalât 'ale'n-nebiyyi'l-muhtâr*” (Uludağ, 1994: 113). The work of Şeyh Cezûlî (Uludağ, 1993: 515), which was written in the middle of the 15th century to be an epistle for his followers, later became widespread among other Islamic religious orders and even Muslims who were not affiliated with any order (Uludağ, 1994: 113). After the work became popular among North African Muslims, the text happened to be well-known in Anatolia, too (Uludağ, 1994: 114). There are *Delâilü'l-Hayrât*'s in many manuscript collections within the borders of Turkey, and there are also ones with depictions of the holy city in the miniature technique. The fact that it was printed 14 times between 1842 and 1902 in Turkey and Egypt, in addition to those scribed manually, reveals how popular he was in these regions. There are extended copies not only with the original but also with Turkish annotations.

into a term to refer to a specific religious literature genre as one of the frequently used titles for studies on this subject.

According to Başkan (2014: 172), there is no relationship of tradition between pilgrimage proxy documents and *Delâilü'l-Hayrâts*, the ones that have Islamic sacred cities depictions. Notwithstanding, there is another tradition between the roll-in pilgrimage proxy documents with depictions of the holy city as sketches, and the miniatures of *Delâilü'l-Hayrât* books from the end of the 18th century to the beginning of the 19th century (Arık, 1977: 21; Renda, 1978: 73). This tradition is the tiles with Kaaba depictions mentioned above by the example of the Üsküdar Ahmedîye Mosque. When we follow the evolution of tiles with the depiction of the holy city, which takes the Kaaba as its subject, we might reach clues that allow us to see exciting art historical and art sociological breaking points in art history. Although the beginning of the depiction in Islam had an institutional place and monumental examples in the Umayyads, the art of depiction had a turbulent place that went from bad to worse from time to time. The ebb and flow history of this depiction of Islam continued until the Ottoman Revivification Period. The spread of the depictive arts in the landscape insights can be followed in the history line, which constantly showed a tendency toward liberation in the Ottoman Period. The groundbreaking of the landscape productions deepened the familiarity and ordinariness of the depiction. Then that movement institutionalized it and made it an urban (and even local) value. We can even argue that it contributed to the social acceptance of an Islamic Caliph being an artist³⁶ in the following period. This process is a continuously increasing

³⁶ In addition to the last Ottoman Caliph, Abdülmecid (the last caliph, who was the last caliph without the title of sultan), who is well known for being an artist, we can actually refer to another artist-caliph,

graph of depiction art flow rate. The increase in the use of depiction art started with the practice of depicting sections of land for military interests to achieve technological superiority for operations and intelligence and has become commonplace with the demands brought by the infallible elaborations in the spatiality-corporeality relationship of the pilgrimage ritual. Thence, the depiction in the pilgrimage proxy documents is in the form of a sketch. Depictions of sacred places, especially Kaaba, were transferred to tile art and found a “conservation area” for themselves. Because tile works are comparatively more durable than kalemîşi or illuminated manuscripts, surely. Unlike the illustrated manuscripts, which remain within the limits of a narrow elite taste, the exhibition of these tiles in the form of panels in public spaces like mosques must have triggered public interest, too. To better understand this, let's examine the stylistic change over the Kaaba theme in Ottoman tile art:

Tile depictions, described as one of the traditions about the holy cityscapes within the framework of Ottoman art, mostly depict Kaaba due to the Masjid al-Haram. Masjid an-Nabawi depictions with Ravza-i Mutahhara in Madina, the second holiest city in Islam, as the leading figure is also seen in a few of the tiles with sacred place depictions as a theme (Öney, 2002: 731). The Hagia Sophia example is unique in that both Mecca and Medina are depicted on the same panel (Erken, 1977: 298). Since this study is on murals in Ayşe Kadın Mosque, we will follow the development through the Kaaba and Masjid al-Haram depictions. Accordingly, Erken (1977: 317) states that the first examples of these tiles date back roughly to 1640 in the Gregorian

Sultan Abdulaziz Han, the sultan father of the last caliph, whom we know made pictures in the palace in his spare time (Küçük, 1988a: 184; Küçük, 1988d: 263).

calendar. On the one hand, Erken (1977: 297) states³⁷ that the tiles with Kaaba depictions were made to order, and their production started in Iznik; then, he argued that this theme proceeded in other workshops in Kütahya and Tekfur Palace (in Istanbul). On the other hand, Öney (2002: 730) suggests that the works with that theme are a product belonging to the period after Iznik.

The date of production and the names of the artists provided on some of the tile panels allow us to follow the course of development and to make estimations about the artist or the workshop of the artist for those without an epitaph based on the style relationship (Erken, 1977: 316; Çobanoğlu & Kaplan, 2019: 240). The fact that tile art, which is quite costly and thus appealing to the taste of the elite, is more durable than kalemîşi works gives a salient clue for fathoming the development and history of style (Erken, 1977: 297). The information about the endower provided in inscriptions also suggests that these works were created appealing to an elite taste based on patronage (Erken, 1977: 299, 307, 309, 315, 318). In addition, the presence of panels on three separate walls in the Topkapı Palace Harem Section, a place that can be considered the riverbed of the imperial art, confirms that created on order (Erken, 1977: 304; Bayraktar, 1995: 26). One of the oldest of the tiles with Kaaba depictions must be in Hagia Sophia (in the north of the apse wall, signed by “*Tabakzade İznikli Mehmed Bey*”), one of the primary places that can contribute to forming an intercultural historical dialectic in the history of depiction in Ottoman Islam (Erken, 1977: 298). In the tiles with Kaaba depiction, the form first begins quite schematically. It is obvious that this schematic style has become systematized over

³⁷ In his study in 1977, he examined a total of 32 different tile panels (Erken, 1977).

time and an iconographic form has been created in itself. The representation of the sectarian maqams (*stations*), four schools of Sunni Islam, with differences in size, of which the Hanafi Sect is generally depicted as the largest (Erken, 1977: 299, 300, 301, 306, 307) and the fact that maqam structures are oriented towards the Kaaba from a right angle in all sects except the Shafi Sect where maqam structures are oriented towards the Kaaba from the left corner with a narrow-angle can be mentioned as examples. Another practice that has become a template is the “keyhole appearance.” The Masjid al-Haram with the traces surrounding the Kaaba by the $\frac{3}{4}$ ratio until the production of the Tekfur Palace workshops. Erken (1977: 300, 304, 305, 307, 310, 311) interpreted this persistent appearance as a symbolic meaning in his work. Further, it is seen that the perspective technique was not applied in the integrity of the depiction on the tile panels with Kaaba depictions before the works of the Tekfur Palace workshops,³⁸ and it was handled with a quite naïve attitude even if it was applied. For example, perspective experiments are present as rather hesitant attempts to represent the distance between the minarets of Masjid al-Haram in different dimensions in the depiction. Hence, the author refers to the three panels that we know were made by the same artist (*Teberdârî Ali İskenderiye*) in the Harem Section of Topkapı Palace and the sample with inventory number 830 in Istanbul Turkish and Islamic Arts Museum (Erken, 1977: 310). The next step in depicting sacred spaces was the privilege of perspective to the holy reference point. The panels in Kastamonu Küre Hoca Pasha Mosque (Erken, 1977: 309) and in Athens Benaki Museum (Erken, 1977: 310) feature that the Kaaba is differentiated with the

³⁸ Tekfur Palace tiles are the products of workshops that started production after Damat İbrahim Pasha of Nevşehir ordered the establishment of a production site in Tekfur Palace, an old Byzantine palace, in order to revivify tile making. The workshops ended due to a lack of interest after İbrahim Pasha's bloody overthrow (Öney, 2002: 731-732).

perspective technique. The last place of the manufacture of Kaaba-themed tiles was the Tekfur Palace workshops. Erken, in his study, included the panels in the Cairo Arab Museum and the Bursa Museum, as well as the examples on the walls of the Istanbul Yeni Valide, Istanbul Cezri Kasımpaşa, and Istanbul Hekimoğlu Ali Pasha Mosques in this group (Erken, 1977: 319). In these examples, it is obvious that the artist(s) sought perspective bravely (Erken, 1977: 313). Nevertheless, efforts for perspective in these examples and tile artists' lack of experience in terms of perspective technique are also evident (Erken, 1977: 314). However, it is thought that the search for a stable perspective in the works is related to the tendency of the consumer towards an application and technical orientation. Formal change can be traced. We can sometimes correlate stylistic and technical similarities between those with historical records on the inscription and no date ones. In this way, we can follow at what stages of the evolution of the tile panels containing the depictions of the sacred cityscapes have promoted those in the forms approaching perspective plan ones from bird's eye view forms. Another example of Kaaba depictions with a historical continuity is the carpets that we encounter with few examples in the 15th and 16th centuries. This tradition is short-lived but very important to understanding the persistence of the theme. Erken (1977: 297), in his study, mentions that the production of Kaaba depictions theme was banned in 1610 by an order from Şeyhülislam (the clergy leader who presided over religious affairs in the Ottoman Empire) for the Kütahya carpet makers since it would cause a situation of disrespect as people step on the carpet. In the same study, the carpet work with inventory record number 287 in the Istanbul Turkish and Islamic Arts Museum becomes a good example and reference for that short-term theme for carpet art (Erken, 1977: 319). Thus, we can track an uninterrupted historical development process of the constant theme of sacred

urban space depictions and the changing style values from the pilgrimage proxy documents to Delâilü'l-Hayrât.

When we analyze the disappeared mural over the mihrab of Edirne Ayşe Kadın Mosque; chiefly, the perspective of the landscape is from the upper view, as seen in the most of the Delâilü'l-Hayrat. As mentioned before, we cannot make any evaluation in terms of colours, since the photograph (**Figure 26** and **Figure 28**) we obtained is black and white. The painting seems with the illusion resembling the view from behind a draped curtain attached to the edges, as we often see in murals of Edirne. The mural presents the view of the sacred reference structure (Kaaba) from the North to the South. The muralist created the wall painting of Ayşe Kadın Mosque with a parallel perspective that presents the upper view angle, which has been seen as an ideo-plastic application since the early stages of painting (Genç & Sipahioğlu, 1990: 97-98). There is a conspicuous detail at the bottom right of the artwork. Here, the minbar (pulpit), which reflects the classical style of Turkish-Islamic art, which had been sent by the Ottoman Sultan Suleiman (I) from Istanbul and which had been in the Masjîd al-Haram until it was removed in 1963, can be seen (Bozkurt & Küçükaşçı, 2004: 275). From our point of view, on the left side of the minbar, which is the famous gift of Sultan Suleiman (I), there is Maqam Ibrahim (*the Station of Ibrahim*). With its eaves carried by thin columns from its four corners, Maqam Ibrahim protruding beyond the level of the carriers, and a dome that gathers in the middle and creates a bow resembles a fountain from afar. Next to the Maqam of Ibrahim, the fountain building is the enshrined water source known as the Well of Zamzam (*Cak-ı Zemzem*), which is considered blessed by Muslims seems in the

architectural form of a square bell roof / Comtois steeple³⁹ and curved eaves. Kaaba with its black cover (*Kiswah*) is located behind these structures. Kaaba, a square prism, can be seen on the right side of the “Golden Waterspout (Mizab al-Rahma or Mizab al-Rahma)” from our point of view. Followingly down below it; is a particular semi-circular low rampart area seems, which is known as “Hatim or Hıjır İsmail or İsmail’s Stone.” A part of Maqam Hanafi, the highest office of Maqam Erbaa (four Sunni sectarian representative stations), located in the West of Hatim, can be seen. The “*Abbasid porticoes*” of the Masjid al-Haram are seen together with the “*Ottoman Domes*” beyond the Kaaba. Another portico area behind the Abbasid porticoes that does not exist today appears in the painting. Behind the second area with porticoes, there are civilian living areas of Mecca, and beyond these, the mountains blend into the horizon and complete the landscape.

The depictions of the holy cities with the landscape value created with the *kalemişi* technique, the legacy of the Ottoman Revivification Period, exist as a notable and dainty theme in the history of art and culture, just like the depictions in manuscripts

³⁹ In our search through various internet archives, we have never found a top cover of the structures in the form of a square bell roof / *Comtois steeple* that contains this sacred well. We can evaluate that appearance detail as an original interpretation of the artist. The Comtois steeple style preferred by the mural artist in the depiction of the Zamzam Well also allows us to question the cultural environment that influenced the artist. The square bell roof / Comtois steeple was a regional form of “*the Empire-style architecture*” belonging to the Franche-Comté region and entered “*the Victorian architectural lexicons*” and passed into styles that spread and varied from region to region. We can say that the Comtois steeple, which has not many examples in the architectural heritage of Turkey, reminds the top cover of the towers of the *John Avramidis (Con Paşa)* Mansion in Büyükdada, built by *Ahileas Poliçis* in 1880 (Kuruyazıcı, 2021: 99). Various Victorian building elements with towers are also rarely seen in houses in Prince Islands, foreign embassy mansions in the Bosphorus, and summer resorts on the shores of the Marmara Sea in Istanbul. The artist’s observations or experiences in these regions belonging to his or her (very most likely his) individual life will remain open to question. Yet, that exclusive architectural depiction does not have to be a result of observation. It is possible that the artist might have benefited from a pattern book or/and other visual resources (photographs, postcards) containing the view of the Imperial/Victorian architecture, which may allow transferring the landscape to the wall painting.

and tiles. This theme is most commonly seen in mosques. Examples of this theme are included in the two most basic studies in the literature about the Ottoman mural tradition (Arık, 1976; Renda, 1977). Rüşan Arık (1976: 32-33, 46-47, 55), mentions three places with murals depicting holy cityscapes:

- “*Hızır Bey Mosque*” in Soma District, Manisa City
- “*Cihannoğlu Mosque*” in Aydın City
- “*Kurşunlu Mosque*” in Muğla City

Of these three structures, *Hızır Bey Mosque* (the mosque named and registered as *Hıdırbey Mosque* on Google Earth), located in the Soma District of Manisa Province, is also included in Renda’s (1977: 126, 239) work. Likewise, the examples with the depiction of the consecrated places are included in the preliminary works of the literature “*Kılıczade Mehmed Ağa Mosque*.” The mosque is in the “Aşıklar Oba neighbourhood of the Bademli sub-district of Ödemiş District in İzmir Metropolitan City,” which is another well-known structure with murals. The murals of the mosque have a distinguished place among other examples in Turkey in terms of pictorial quantities (Karaçar, 2019: 100, 114). According to literature, one of the mosques with murals depicting the holy city is the “*Kurşunlu Mosque*” (aka *Hoca Seyfettin Mosque*), located in the Kula District of Muğla in the Western Aegean Region of Turkey (Çetin, 2017: 160; Sezgin, 2018: 50, 126). Also located in the Western Aegean Region, another mosque that contains the Kaaba depiction is “*Fatih İbrahim Bey (Aydinoğlu İbrahim Bey) Mosque*” in Urla, İzmir. (Çetin, 2017: 163). All the examples with the same theme that we state take part in the Western Aegean Region

of Turkey. Besides, Dilaver (1970: 255) drew attention to this theme with the depiction⁴⁰ of Kaaba on the wall of the “*Haznedar Mosque*” located in the Sivrihisar District of Eskişehir before the publication of a comprehensive catalogue of works by Arık (1976) and Renda (1977) that has been completed. The murals in two separate tombs in the Zile District of Tokat Province, a region closer to the Eskişehir - Sivrihisar area in terms of socio-culturally, also constitute another example of the same content with the same theme. Accordingly, the same theme is seen in the depictions of Masjid al-Haram in the kalemişi technique on the walls of “*Sheikh Nusreddin*” in Tokat - Zile and “*Sheikh Ethem Tombs*” located within the borders of the same settlement (Yetiş & Bayraktar, 2020: 640-641). Both the Sivrihisar and Zile regions' examples represent more naïve forms of perspective technique in painting. Apart from these, there is another group. The murals found in mosques⁴¹ in the rural areas of Aydın - Denizli – Afyonkarahisar look like they were created by the artists of the same workshop and reflect the appearance of Masjid al-Haram with almost like the schematization of a rug pattern. After scrutinizing all these examples, the most

⁴⁰ Dilaver (1970: 255) defined these wall paintings, including a Kabaa depiction, as fresco. However, just like in other examples, these murals are examples of the kalemişi technique.

⁴¹ The order of the examples in the literature from east to west based on their location is as follows: Idrisler Village Mosque in Dazkırı District, Afyonkarahisar, in a border village with Denizli province (Çetin, 2017: 137; Sezgin, 2018: 60, 131). Eski Mosque in Boğaziçi District, Baklan Town, Denizli Province (Çetin, 2017: 135). Yukari Mosque in Akköy District, Pamukkale Town, Denizli City (Çetin, 2017: 134; Sezgin, 2018: 55, 129). Belanardıç District Mosque in Pamukkale District, Denizli Province (Çetin, 2017: 136; Sezgin, 2018: 56, 130). An example of a mural similar in style to these naïve and schematized examples is found in another rural settlement, in Kuyucak Village Mosque in Kayran Town of Aydın City, in quite close distance and a little further to the west (2018: 59, 131). The schematized form relationship in the samples with Kabaa depictions can also be seen in the south, in the murals of Tekke Mosque in Mescit District, Seki Township of Seydikemer Town, Muğla Province (Arık, 1977: 134). Another mural example is in a mosque in Geyre Village (today Geyre District, Karacasu Town, Aydın City), which was evacuated after Ara Güler discovered the Ancient City of Aphrodisias in 1958, reflects the same style seems old photographs on it. We can see the mural with Ara Güler's photos. More developed examples in terms of the language of style (including modulation and shading) can also be seen in Hacı Ömer Ağa Mosque, located in Yazır District, Acıpayam Town, Denizli City, on the southern side of the line between the east of Aydın and the west of Afyonkarahisar.

distinctive feature that distinguishes the mural in Edirne Ayşe Kadın Mosque from the others is that it places the Kaaba in the center of the painting, rather than Masjid al-Haram in a large area. All the other monumental elements of Masjid al-Haram except the Kaaba (Maqam İbrahim, Zamzam's Well, Sultan Süleyman's Minbar etc.) maintained the parallel perspective orientation of the subject (Kaaba) with an ideoplastic attitude. The radial graphic⁴² that emphasizes the subject has gained meaning because the perspective of the floor tiles outside the *metaf* area (circumambulation peripheric area of the holy Kaaba) is in an unscientific form (parallel perspective). The depiction of the Masjid al-Haram was completed after the Abbasid porticos, and the Ottoman domes were accomplished in the background, along with the trimming chain of housing sequences of Mecca City. The sharp shading, which provides information about the direction of the sun in the chain of houses, is not used to depict the Kaaba but also reveals the iconographic exception of the sacred reference point in the narrative.

⁴² We can think an intrinsic iconography of the painting regarding these graphic values.

4.3 Süleyman Pasha Mosque and Its Concealed Picturesque Landscape Patterns

4.3.1 Architectural and Peripheral Features of Süleuman Pasha Mosque

Today, as urban transformation and zoning renovation programs are underway in the vicinity of the building, which has a railway on one, and a land route on the other side, accordingly, it seems the information about its street, alleyway, and district appears to be various in almost every source. The building, which we have determined to be within the borders of “*Talatpaşa Mahallesi* (District),” being sure of the present neighbourhood information has continued to be recognized still as an alley street, where the extended road, which in front of the road the vehicles can now pass through at speed, on the current record of the city automation system (KEOS) of Edirne Municipality (Edirne City Guide, 2021). According to this source, the road, which is passing in front of the mosque is “*Mezbaha Değirmen Sokak* (Alley).” According to Google Earth, the name of this road is “*Alemdar Sokak* (Alley)” (Google Earth Pro vol. 7.3.2.5776., June 2021). Another address information comes from the Yandex online map (Yandex Maps, 2021) where the name of the road seems as “*Bostan Pazarı Caddesi* (Street).” This street, actually, is the road nearest one to the mosque. The alleyway passing in front of the building is wider than “*Bostan Pazarı Street*,” today. Although there is a street called “*Süleymaniye Mosque Alley*” quite close to the mosque in Edirne, as a result of the road widening carried out in front of the structure, it is seen that this street is no longer adjacent to the mosque, the mosque is connected to another road, which is called “*Kırmızı Gül Street*” at the crossroad separating left on the northeast bend of the mosque.

The address of the building was described as “[...] *in the Zen-i Firuz District, on Kirişhane Street, at number 141 and by the Tunca River near the beginning of the bridge (Ekmekçizade Bridge)*” in the work called “*Riyaz-ı Belde-i Edirne*,” which was taken to writing at the end of the 19th century and is known to have been completed at the beginning of the 20th century (Ahmed Badi, 2014a: 119). Since 1971, a railway line⁴³ has run along one side (in a southerly direction) of the mosque (T.C. Edirne Valiliği [TCEV], 2004: 451). Just right to the line, there is a levee, the construction of which was started in 1955 to prevent the floods of the Tunca River and was completed in 1959 (Bayatlı, 2015: 18). Since perusing all these changes, we may fathom out a never-ending movement due to urbanization around the building. By considering the statement of Oktay Aslanapa (2014: 86), in which the work's first edition was released in 1949: “[the Süleyman Pasha mosque is located] *amongst the greenery on the edge of Tunca*,” those changes will be appreciated better. According to the “*Edirne Immovable Cultural Assets Inventory [Edirne Taşınamaz Kültür Varlıkları Envanteri]*”, the building is located on; in order of block, plot and layout [sheet] 509, in between 13-38, and 50L-IIIa (Kırçın *et al.*, 2013a: 124).

The location of the building is on flat terrain and in a courtyard surrounded by the parapet masonry walls (Kırçın *et al.*, 2013a: 124). The square-plan structure, whose only minaret is at the northern end of the monument, is one of the single-dome

⁴³ Since the previous railway line “*Chemins de fer Orientaux*,” had been mapped by taking into account the borders of the former country borders before the Balkan War, the transnational borders of Turkey-Greece, which were reshaped after the Balkan and the Great Wars and as a result of the Treaty of Lausanne, became slipping across the border from place to place along the dec-stop line. As a result of the Turkish-Greek disputes over the island of Cyprus, which is induced by the renunciation of sovereign rights of Great Britain in the 1960s, the use of the old line passing through the borders of Greece stopped with the loss of tolerance based on the friendship between countries. Today re-established railway line, which is the “*Pehlivan köy–Svilengrad*” track, has run through the western wing of the mosque.

mosques of Edirne (Bayrakal, 2001: 96). Whereas the crown gate is in the middle of the northern (northwestern) façade, another entrance is on the north-facing side of the eastern façade (northeastern). The transition element from the exterior to the interior is a porticoed vestibule (narthex) with a three-domed, four-column-surmounted at the side of the northern (northwestern) façade of the monument. The column capitals here are lozenge-pattern in the corners, and the ones in the middle are stalactic (Aslanapa, 2014: 86).

The mosque has a rectangular plan. The building materials of the mosque has diversified by adding bricks to the construction spectrum besides ashlar. At the heart of the architectural design, from the ground to the dome; respectively as the main outer walls, the squinch level, and the drum level happen to rise by narrowing is seen. The distribution of the dome load in the mass is in the form of squinches, seem with scallop shell-shaped plaster ornaments on the interior surface, and between those squinches, the blind arches transmit the weight to the main walls by dividing them equally. The dome's drum is circle-shaped in the interior, although it appears polygonal from the outside.

From top to bottom, respectively, the openings begin at the dome drum. The locations of natural lighting openings dispersed 8 different spots uniformed and symmetrically around the cylindrical drum in the interior of the mass. The dispersion of those octet openings aligned binately, one-half to the top of squinches zags and the second-half to the middle of the main walls. If we look at the southeastern façade, on which is the aspect of the mihrab (altar), from under the dome's drum, there is 1 window in the middle of the blind arch and 2-row *elvan* (a Turkish Art stained glass method, which

the pieces of glass are held together with not lead, but gypsum binder like the *revzen*) windows on its lower main walls. A blind niche that is not precisely aligned with the mihrab is also visible above it. There is also a slight level difference between the blind niche, which breaks the symmetry, and the middle row of windows located in line with the projection of the squinches. Under this middle row, there are 3-window-order, those are as high as the sill height from the ground level. Two of these three windows are located on the side of the minbar (pulpit) facing the mihrab, and another one is on the surface (looks the same direction of the qibla) of the confined space in between the minbar and southwest façade of the interior wall. From under the dome drum to sill height per level, the openings in the formula have a numerical distribution as 1+2+3 on the southwest façade, just as it is on the southeast surface. On the northwest façade, which has the same direction as the crown door, there is 1 upper window in the middle of the under the drum blind arches, while there are blind niches instead of the middle row windows that are supposed to continue the symmetry of the previous façades. That attitude, which creates asymmetry amongst the façades, might have been the requirement of preserving thermal comfort since the façade is in the northwest. In the northwest direction, there are 2 windows on both sides of the crown gate as high-level as sill height. On the northeast facade, there is 1 window under the drum, 2 windows in the lower row, while there are 2 windows at the bottom row on the level of sill height and there is 1 side door. In that case, we can deduce that natural light conditions highly provide luminousness to the interior space due to having 28 windows and 2 door openings in total. The windows at the level of the to sill height elevation have marble jambs and a mortised iron grid, while except for the drum's ones, the upper windows have pointed arches, and the dome drum's windows have round arches (Kırçın *et al.*, 2013a: 124). All upper windows are in elvan-order

ornamentation. The windows on the drum, in blue and transparent elvan-order, match harmoniously with the white calligraphies, which have a blue background, also located on the drum surface.

Although the name of the building is Süleyman Paşa Mosque, it is also known as the *Süleymaniye Mosque* among the inhabitants, conversely it is even seen with the titles of that name in the sources, more frequently. The debates about the construction date of the structure carry on the academic environment. The inscription of the mosque is missing (Aslanapa, 2014: 86). It is evident that the building was erected in association with some financial contributions of a Süleyman Paşa because of its name. Still, it is obscure which period of Süleyman Pasha was the one. The name of two separate Süleyman Pasha rises amongst the sources that deal with this issue. Aslanapa (2014: 86) states in his work that the founder of the mosque was one of the viziers of Sultan Süleyman. Notwithstanding, in Gökbilgin's article titled as "*Edirne Şehrinin Kurucuları [The Founders of the City of Edirne]*," the subheading "*Hadım Süleyman Pasha*" offers an irreplaceable reading for our understanding of the founder of that mosque. Accordingly, Gökbilgin (2015d: 270-271), referring to Hibri (from the work of *Enis-ül Müsâmirîn*) in his work, states that the finance source of this mosque was "*Süleyman Pasha from Bayezid Han Vüzerâ* (the cabinet of ministers)." On the other hand, Gökbilgin, also referring to the work of Örfî Mahmud Ağa, states that the financier elite of the mosque is Hadım Süleyman Pasha, the vizier, who was in duty, belongs to the period of Sultan Süleyman reign. Gökbilgin states that 20th century urban historians such as Ahmed Badi, Rifat Osman and Osman Nuri Peremeci followed the reading of Örfî Mahmud Ağa's work when rendering the knowledge of the founder of this mosque and that made this mumpsimus (Yetiş *et al.*, 2022). The

author, by citing the chronic of Kemal Paşazâde and further subordinate to the cadastral records, reliably brings out the truth that Hadım Süleyman Pasha, the founder of the mosque, was one of the viziers of Sultan Bayezid.

Gökbilgin (1952: 58) reveals that opinion in his work in which he examined various historical accounting books relating to Edirne and its surroundings around the 15th and 16th centuries. Gökbilgin's view is followed by his contemporary researcher Eyice (1994: 436), too. Şener (1976: 9), who has a study on the foundation of the mosque and therefore the history of the mosque, in his work in which he scrutinized all these discussions, so that elicits that Süleyman Pasha died in the year of 898 on Hijri calendar (circa 1492/3 according to the Gregorian calendar) and that this mosque was built before this date. Gökbilgin (1952: 58) also states that building groups known as "*Süleyman Paşa rooms / chambers*" in the mosque's vicinity, lasting until 1609/1610. In work, the renovation of the mosque, which corresponds to 1751/52 in the Gregorian calendar, is also mentioned. It is predictably that this renovation belongs to the date immediately after the Edirne earthquake of 1752, which had situated catastrophically in the city's history. In the work of Ahmed Bâdi, who quotes Örfî, that its dome was destroyed in this earthquake, it is read with a poetic expression the date was chronographed (Ahmed Bâdi, 2014a: 119). The author also mentions the destructions of the mosque respectively caused by the Russian invasion of Edirne and the river floods. We can read in the text that there were shops and households nearby the mosque around this period again, too. Furthermore, it is stated in the text that the foundation of the monument could not be prevented from many misfortunes due to the incompetence of the trustees.

4.3.2 Architectural Landscapes Hidden in the Süleyman Pasha Mosque Decoration Patterns

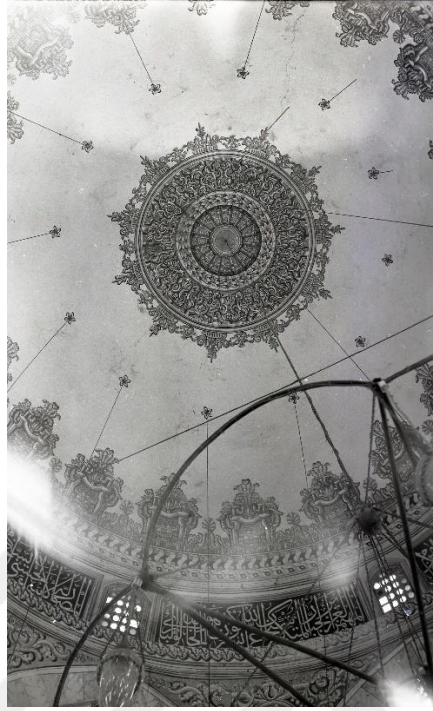


Figure 30 Archive Photo Featuring the Dome's Decoration of Süleyman Pasha Mosque - Belongs to Foundation Records Archive Directorate (n. d.)- Obtained the Digital Version Thanks to Ezgin Yetiş.

For us, the crucial primary information in work is that the mosque was finally renovated with the financial aid of the Sultan of the period, Abdulhamid (II) and happened to the inauguration on **February 27, 1898**. We consider that the exact date of the inauguration likely to be an indication for the decoration program in the context of the wall painting of the mosque to serve our research interests. It is known that the 1953 earthquake, which was the last major destructive disaster that Edirne experienced (Gökbilgin, 1994: 431), and the long-term exposure to moisture with the effect of its proximity to the Tunca river, the building in general, but distinctively the

kalemişi⁴⁴ decorations, suffered serious damage and have them repaired in 1960 (Eyice, 1994: 436). At this point, old photographs (digital copies) of Süleyman Paşa Mosque, which have not been specified which years have been transmitted to our concerns, offer some tips for unriddling kalemişi mysteries of the monument (**Figure 30, above** and **Figure 30, below**). The details on the dome surface kalemişi decoration, most of which seems in ruins, in those photographs reveal that the kalemişi program of the mosque, which has recently undergone a new general renovation, has been executed in the same vein with pre-1960's graphical and aesthetic values. In the building, which underwent restoration in 1960, has a sense of appreciation that can be compatible with the period of Sultan Abdülhamid (II) in the general outline of the kalemişi examples that have survived to the present day with repairs in the structure, even if the photos would mentioned belong to a date post-1960s. Our opinion is that the kalemişi decorations, did not happen with new aesthetic taste by creating anew patterns in the year of 1960, but were mostly retouches for defeating harmful temporal effects such as earthquakes and dampness. We think that the 1960 repair was accomplished by bringing a repair to the 1898 or earlier kalemişi program.

⁴⁴ In our study, we only dealt with the late period kalemişi works of the Süleyman Pasha Mosque. However, up-to-date research on the building (Yetiş et al., 2022) proved that the fresco technique, which was not seen in Ottoman art before, was used in its original pencils by archaeometric methods.



Figure 31 Archive Photo Featuring the Dome's Decoration of Süleyman Pasha Mosque - Belongs to Foundation Records Archive Directorate (n. d.)- Obtained the Digital Version Thanks to Ezgin Yetiş.

Bayrakal (2001: 99) delves into the decoration program of the structure as a subheading in the title of his work devoted to this mosque. In his work based on field research executed in 1997, the author mentions that a significant part of structure's decoration had gone rack and ruin in that time. It seems that the restoration has been completed today according to our field survey in 29th of September 2021 (For an online video record to check it: Bayraktar, 2022c). Bayrakal stated that the kalemişi decorations of the building belong into the “*Westernization Period*.” The kalemişi ornaments are on the surface of the dome, on the dome's drum, on the squinches, on the recessed arch of the squinches and blind arches, on the upper parts of the first and second row windows and blind niches, and on the mihrab pediment (Bayraktar, 2022c).



Figure 32 Archive Photo - Belongs to Ezgin Yetiş' archive –The detail of the hub of the dome of Süleyman Paşa Mosque _Taken by Ezgin Yetiş on the 23rd of September 2019

In the center of the dome apex (**Figure 32, above**), an ample foliated flower with shading touches seems in tones between musty and dusty greens. The hub of the dome apex is also the navel point bearing the central wire of the artificial lighting system. The arrangement in the hub broadens a circumscribed edging surrounding the decoration with the appearances in ashy shades of gray. The shadings on the fringe connote an imaginary luminant that seems to radiate from the central point. The circumferential edging seems to have contoured thickly. The radial expanding dome's kalemişi program propagates to the further periphery, perhaps signified looking like an aperture for a celestial effect, through which indigo hues seep away. While we envisage it accordingly, we can fathom that the indigo blue background shows a fictional opening to the sky by circumferentially hauling by halyards with a 16-slice

umbrella dome, as if the spherical segment and the hub of the dome are linked to each other. The design, which is attached with halyards from the hub to the segment of the dome with its 16 slices and connected to each other by the wefts of another towrope group shown in different hues, is in the task of combining the top cover of a cloth that gives the impression of wrapped or draped sailcloth, from the segment to the hub of the dome. Correspondingly, the central slice hovers with the circumferential binding of nautical elements tensed in the air. Another analogical scenario would be to raise the cupola higher above the middle of the dome with arc-shaped architectural elements. We can think of this illusion of opening to the sky in the dome as an unfigured, naïve *quadratura* praxis of the traditional Turkish kalemîşi artisanship scale. The decoration extending on the dome surface (from the pole to pre-middle segmentations of the hemisphere surface) is followed by a wreath in which large leaves with shading in cupreous red are arranged anticlockwise in a narrow white background. This white background strip has black contours in both its concave and convex. There is a thicker gray background torus slice than the white background. In this slice, it is a decoration application in the order of 8 consecutive repetitions of two different patterns, which have transitioned from dirty white to porphyry pink to sundown yellow tones. On the one hand, the composition exhibits artisanship coarsely. On the other hand, the perfect symmetrical regularity of the repetition renders, too. The patterns in this slice, which give the impression of an overwhelmed tumult and turmoil to the eye in the first place, consist of S and C curved frames with acanthus leaves and architectural elements (**Figure 33, below**) with important three-dimensional kalemîşi crafts on them. The application of three-dimensionality in architectural elements has created aimlessness and turmoil with the shadings created separately for each group in octal symmetry.

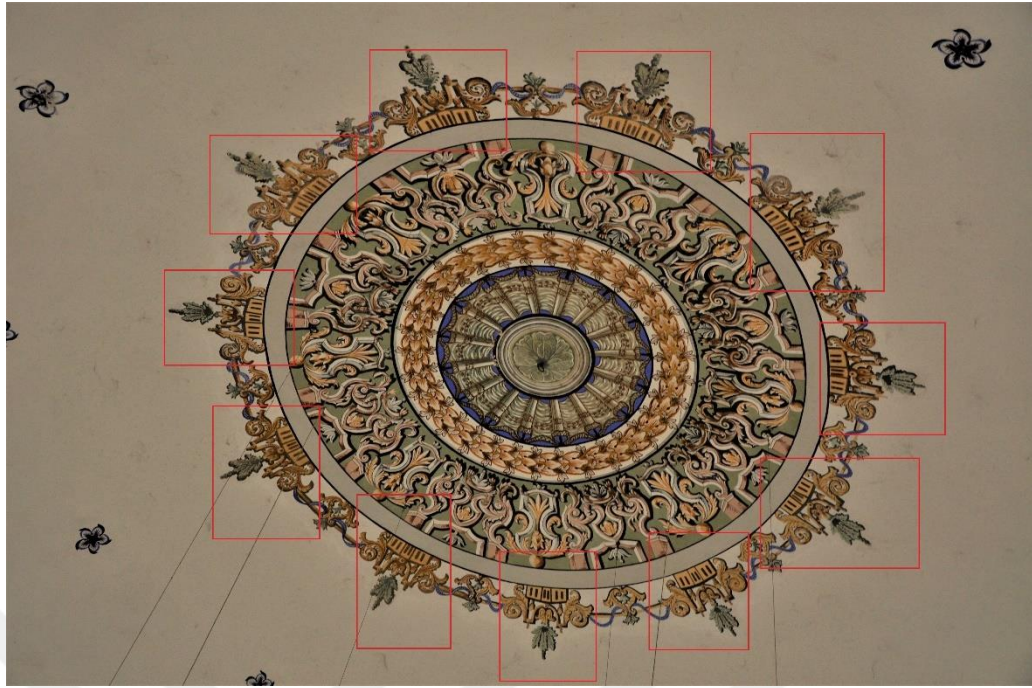


Figure 33 Archive Photo - Belongs to Ezgin Yetiş' archive –The details of the architectural element patterns on the hub of the dome of Süleyman Paşa Mosque _Taken by Ezgin Yetiş on the 17th of October 2020



Figure 34 Archive Photo - Belongs to Ezgin Yetiş' archive –The zoomed on the architectural element patterns on the hub of the dome of Süleyman Paşa Mosque _Taken by Ezgin Yetiş on the 17th of October 2020

This strip with a gray background is followed by another narrow, unadorned, black contoured off-white stripe in its concave and convex. Out of that unadorned strip, eleven repeated applications are observed (**Figure 32, above**). One of the hendeca-repeating pattern elements used in this centrifugally scattered application is the schematized building group that caused us to include Süleyman Paşa Mosque in our

study. Even if it is schematic, the pattern element was created in a naïve two-point perspective trial. This element is a landscape fragment that looks like opening into a concave space surrounded by architectural extracts on both sides, seen in shades of yellow hidden in baroque leaves and folds. The pattern, which has a cross-sectional architectural vista (**Figure 34, above**), hidden in baroque details every which way, is also comprised of other details; one that can also be likened to a tulip petal or a torso, and the other looks like a musty green crest on the top of the composition. The unity with the vertices of the crests (eleven-times repeating), which are centrifugally dispersed, also provides star-like order on the dome (**Figure 33**). The pretentious decoration radiating peripherally from the pole moves on to the pre-middle segmentation of the dome hemisphere. Suddenly, a whitewash quietness appears. Eventually, the similar ornamentation forms are reawakened around the dome's hemisphere's far stripe once again (**Figure 35, below**). Between these two decoration condensates (on the whitewash-dominated zone), twelve naturalist repetitive floral patterns can be perceived as violet or verbena since the center has 5-petaled physiologies and blueberry tones (**Figure 32**). The flower patterns left in this whitewash-dominated void have a function, seen from old photographs (**Figure 30** and **Figure 31**). Accordingly, these flower patterns indicate the tether chain connection points of candle order's armillary, which is the artificial lighting element of the mosque.



Figure 35 Archive Photo - Belongs to Ezgin Yetiş' archive –The ornamentation detail of the drum of the dome of Süleyman Paşa Mosque _Taken by Ezgin Yetiş on the 23rd of September 2019

The decoration around the dome's equator has more subtle and delicate applications examples than the eleven-repeat ornaments seen at the end of the programme descending from the dome pole to the mid-latitude flank of dome segmentation. Here, if we classify the pattern elements roughly in order of size and height, those can be distinguished into two groups, both in terms of size and length, in the form of a larger one and a smaller one (**Figure 36, below**). Large and small pattern elements surround the hemispheric top covers equator with 20 sequential repetitions (...small-large-small-large...). At the top of the pattern group, which is the larger one of those 20 times repeating sequential pattern elements, receding towards the dome's equator, crest patterns forming from acanthi leaves in shades between ice white and glacial green, facing all around. The decoration programme retreats towards the edge of the dome with another group of acanthi facing in two directions in roseate hues. There are brown architectural elements in front of which depth is used quite intensively in the background, and there are also palmette patterns with sharp lines with shading amongst icy-glaze hues, again. Among the elements that stand out from the brownish background, there seems to be a piece with a baroque curvature and a foreshortening

appearance of a naïve porphyry stone with a sense of depth. This item has a bottom by C curved base extending from left to right. The inward-facing surface of the pedestal element has shadowing touches. Tulips and roses, which mattered a special meaning in Islamic iconography, are in areas constrained by abutments and dock-like restrictions (Kurnaz, 1996: 220; Baytop & Kurnaz, 2003: 80).



Figure 36 Field Survey Photo – Architectural Element patterns details just above the drum of the Süleyman Pasha Mosque Taken by Kutalmış Bayraktar_18th of October, 2019

The naturalistic tulip bunches consisting of lilac and reds depicted on this area look to the right and left, and there are two rosebuds in the middle. Beneath these flowers, an ocular motif with an ovalized sclera is observed horizontally, which is extremely interesting (**Figure 37, below**). It is remarkable that the eye's visual form (as an independent motif), which has a controversial place in Islamic norms, is found in a mosque. A single-eye expression here suggests the content of “eye of providence,” which has many symbolisms in many different cultures. Behind the often-controversial position of the depictional / pictorial arts in Islamic history lies the

hesitation, doubt, and qualm about the likelihood of reappearance of pagan belief. The most distinctive reference point of those reservations belongs to the eye imageries. When we consider the historical cases of vandalism and the motivations behind them, especially by the act of eye-gouging on the illustrated books' miniature depictions of animal and human figures committed by the mass of extremist aftermath by miscounselling objections from some clergymen's preaches, such as in the 16th century "*Birgili Mehmed Efendi*" and in the 17th century the Hagia Sophia Mosque's pulpit orator "*Üstüvani Mehmed Efendi*" (Ersoy, 1991b: 25). Understandably, it is quite an exceptional situation and an awkward presence that the ocular imagery, which is the first thing that must not be in a mosque, places by hiding among a series of complex patterns elements. In the eye figure, the iris part is white, and the pupil part is brown like the above-mentioned rusty tones. There is a gray bar stucked between the abutments and dock-like restrictions items under the eye.



Figure 37 Archive Photo - Belongs to Ezgin Yetiş' archive –The ocular element detail_Taken by Ezgin Yetiş on the 23rd of September 2019

There are zigzag applications in herringbone forms at some points in this bar (**Figure 36, above**), as the rock arts ever since Paleolithic and also prevalently seems from the Pottery Neolithic. There is another but shorter strip, under the gray bar. Within this strip, there is a depiction with a light gray top and dark gray below, giving a 1:1 ratio as a horizon line. Fine and dexterous scratches are set on this baffling pattern element whose aspect ratios and quantities are preserved throughout its 20-repeat layout. By acknowledging the distance between the surface where the mural is located and the person looking at the painting, we can also think that this may be a linear hatching application. Thus, the eyes looking at a distinctive distance will perceive the lines intensifying from one to another side like a darkening shade. This detail can also interpret as tree silhouettes hanging on the landscape horizon. Hence, we may also regard that strip reveals a vista. There is a motif created with the lines and shading of red and in front of that gray strip layout or just the application performed with another hatching technique, contour hatching. That pattern resembles a stylized upside-down trident or fine-tuned ends pointing down *fleur-de-lys* design piece, which has been remaining in the drawing values. Above and below the gray bar, which we think contains a silhouette, there are traces of a naïve cut-out kalemîşi that delimits it. There is another group of designs that look like the hobnail or tacket row or may also be the pearl border sequence, which is originated from the eastern arts (primarily associated with Sasanian origin). This sequence continues by extending into the plate shapes that form a curved surface, as can happen when applying a topological isomorphism. This curving form shaped by plates turns into the appearance of the eaves of a portico-order area, which rises in front of the area bounded by the carrier elements (abutments

and dock-like restrictions) mentioned above, thus expanding (the reverse way of the foreshortening) symmetrically to the right and left.

This leads us to a form in which another architectural section hidden in the decoration program of the mosque is schematized and stylized and reduced to a pattern-form.

Could that rather naïvely handled decoration piece be inspired by the most salient example of Italian Baroque art on an urban scale, St. Peter's Square and especially its Bernini Colonnades? It gives that connotation by two-sided spanning wings. In fact, this row of load-bearing structural elements, which offers a perspective by being aligned, shows arched soft beam transitions that should be in an arcade series rather than a colonnade series. Amid this series expression that gives architectural integrity, there is another triple structure arcade (it seems like a portico) that stands out with completely different colour palettes. Although it is seen as a continuation of the gray-coloured load-bearing structural elements back there, making it distinguishable with both a colour and a different frame creates an incomprehensibility in the integrity of the pattern. In this prominent triple arch group, the vaulted opening of the arch in the front is larger than the arch sequences the right-and-left back, thus showing that an entrance view with an iwan is reckoned here as well. In addition, we can think that the frame created for this triple-arch-group in the middle is a very broad iwan, and the triple arch, whose colour palette has been changed, is indeed an interior element. Under the circumstances, it may infer a discrepancy in the perspective values created for the gray arch/column series.

We will examine the other items of the decoration unity, to which approaches the dome's equator, whose second group (it is also 20-repeat), is smaller than the first

group, and which repeats sequentially (...large-small-big...) (It also may seem on the **Figure 36**). They, also, are, identical to each other, just like in the large pattern group. At the top, there are a 7-slice palmette patterns, stylized streamlining smooth looking like an ostrich feather fan, in evidence. Six of the slices have pearl appearances at the tip. The 7-slice palmette patterns cling to the extreme point of acroterions view. The awl-shape peak of the acroterions here are executed in a baroque manner. Thus, the pattern lines have a three-dimensional appearance with shading on two lines, creating a moulding space rather than a bar. This acroterion evocation transforms into a surface frame created by the arms of the image, revealing another new patterned interior space. In addition, there are baroque curved motifs facing outwards on both corners. The interior background filling of the decoration layout here is provided with a rusty brownish hue, once again. Furthermore, unlike the large items group inside, forms similar to the triple arch sequence expressions are seen on the right and left. In the middle of this series of arches, the expression of acanthus leaves out of manner coming out of a flowerpot in a tone between ice white and glacial green is rendered. In this way, we can express the visual landscape sections of the Süleyman Pasha Mosque, which regress to the dome's foot (equator) strip and give the most privileged pattern element in the decoration program of the mosque together with the architectural elements hidden inside.

Those binary pattern group around the dome's foot loops back to the initial by repeating 20 times. The transition from this dual motif layout to the dome's drum border looped with different colours and various stripes layers, respectively, in itself; dentil, S fold (scroll), parallel transversal (Z), checkered patterns. The torus area at the dome's foot rakes by an edging decoration to the dome drum eventually. There are

Quranic verses calligraphy with white lines on a blue background (**Figure 35**), between the elvan-decorated windows on the dome drum (Bayraktar, 2022c). There seem scagliola applications in arches of squinches and blind arches descending to squinches levels. When we descend from the drum to the squinch level, this time, gold foil-like floral ornaments, which consist of S and C curves in a turquoise hue background in the pendentive area formed between the squinch arches and the blind arches. These ornaments repeat on each pendentive, and circular medallions are in the middle. The names of “Allah,” “Muhammad,” “Hasan,” “Hussein,” and “The Four Caliphs” appear in these medallions with a white line on a blue ground (Bayrakal, 2001: 99). Draped curtain and their tassels motifs of these curtains seem on the scallop shell-shaped squinches (**Figure 38, below**). Near the lower end of the scallop shell slices, there are blue ribbons formed with continuity between the slices and depicted as a bow tie in the middle slice. There are floral ornaments, as maintaining the continuity of the style created in the mosque, starting from the arches of the upper windows of the main walls in the second row. Apart from the drum’s framed calligraphy inscriptions, there are Quranic verses inscriptions on the east, west and south main walls in a similar style. In the lower-left corner of one of these inscriptions (the one on the south wall), there is a date revealing **1315**. In the Hijri calendar, the date 1315 refers to **1897/8** for the Gregorian calendar. Thus, we can prove separately that the decoration program of the mosque maintains with some repairs to the present day, which we gave the inauguration date after the restoration above (**27th of February 1898**), belongs to this date.



Figure 38 Archive Photo - Featuring a squinch decoration of Süleyman Pasha Mosque - Belongs to Foundation Records Archive Directorate (n. d.)- Obtained the Digital Version Thanks to Ezgin Yetiş.

Finally, when we look at the mihrab pediment, a pattern element will surprise us.

Accordingly, a panel view is depicted above the mihrab. A semi-circle appearance of a pediment, which contains stylized rococo floral content and soft-lined marguerite petal slices, elicits. The spandrel of panel appearance above the mihrab has decorations with stylized checkered patterns in blue and white (**Figure 39, below**).

These patterns, which appear a stylized four-leaf clover, are like to belong to the ornament lexicons of blue-and-white geometric Azulejos tile patterns. Another striking detail that we have reached with archive photographs is that there were very similar column appearances on the sides of the Süleyman Pasha Mosque's mihrab, just as it was around the Ayşe Kadın Mosque's one (**Figure 40**). This detail suggests that

we think that the hand-drawn programs of these two mosques were made by the same muralist or muralist group.

The style, which seems to the predominantly baroque kalemîşi ornaments in the Süleyman Pasha Mosque, converges to the Bayezid Mosque's ornamentation manner. Yet the Süleyman Pasha Mosque is exclusive with its landscape view fractions hidden among the kalemîşi ornaments. Therefore, the Bayezid Mosque's kalemîşi works are out of our thesis' scope.



Figure 39 Archive Photo - Belongs to Ezgin Yetiş' archive –The mihrab pediment and spandrel detail_Taken by Ezgin Yetiş on the 23rd of September 2019



Figure 40 Archive Photo - Featuring the mihrab pediment detail of Süleyman Pasha Mosque - Belongs to Foundation Records Archive Directorate (n. d.)- Obtained the Digital Version Thanks to Ezgin Yetiş.

4.4 Dumlu Mansion and Its Wall Paintings

4.4.1 About Dumlu Mansion

The wall paintings of Dumlu Mansion are among the most prominent, most curious, and most compelling cases, belong to the topic, which tackled under the title of “Edirne Wall Paintings”, accredits to this thesis. Therefore, we should declare that we will not hesitate to go into details under this heading. First of all, we must divide our works in Dumlu Konağı into two: These are, respectively, field research and archive research that conducted. Another mural researcher, Banu Parlak Uğurlu (Ph.D.), has participated in the field research secondhandly. However, archival investigations, which require a lot more intellects rather than manual efforts, got to carry out, and those threw a bunch of light us to obtain unparalleled information lately about this mansion after she have already submitted her dissertation. A paper put forward before the completion of this thesis on Dumlu Mansion wall paintings has in fact formed the "stem cells" of that whole thesis (Bayraktar & Parlak Uğurlu, 2020). In the field research, we must state that although the two of total four murals have survived to the present day without a massive annihilation, and one has remained only lower part of the boundaries of the wall paintings, which is a frame-liked ornament that limits the picture. The one, which is the last and lost, we have noticed haphazardly during the painstaking archive research, under the miserable conditions the wall, which has been supposed to have a mural, is perished.

Dumlu Mansion, which has the most vital mural houses of Edirne, is also eminently with its location. The mansion is within the historical agora of Edirne, which we may assume, is the area of an imaginary triangle, drawn by three urban edifices, which are

Eski Cami (Old Mosque), Üç Şerefeli Cami (the Mosque of threefold open galleries), and Selimiye Cami (Selimiye Mosque). The Dumlu Mansion is adjacent to the edge, which is one of three lines, which interconnected Üç Şerefeli and Selimiye Mosque that create that fanciful triangle. In other words, the Mansion is situated on 253rd Block and 16th Plot, sights on the Çamaşırcılar Drive, on the direction, Talat Paşa Avenue, which slights Edirne city center into two, heads before looping by somewhat more than 90° angle, which is bent towards the Kapıkule Border Gate. Çamaşırcılar Dr. is a curved narrow backstreet, which lies between the historic municipal campus and the historic command post campus. The quarter is called "Baba Demirtaş," that gained the name of whom is one of the notables of the Sultan Murad (II) period (Rifat Osman, 2013: 33). The mansion is sited; directly opposite the eastern wall of the Saatli Madrasa (Madrasa-i Atik), which is a part of Üç Şerefeli Complex, which is the building of the school, where Sultan Mehmed (II) had educated, who later conquered Istanbul. The abode is also, in the northern direction of the Peykler Madrasa (Madrasa-i Cedid), which is built by Sultan Mehmed (II). The materials used in the construction of the mansion are dated to the end of the 19th century, as stated in the restitution plan report depending on the structural features and plan scheme (Özafacan Zeğerek, 2019b: 13)

The quarter that Çamaşırcılar Drive belongs, where the front of the mansion lies, had been called with different names before such as Oğlanlı Hamamı, Çubukçular, Ahi Celebi, Üç Şerefeli. Then it became known as Üç Şerefeli neighbourhood today (Kazancıgil, 1992: 139). Behind the Üç Şerefeli Mosques, there used to be a palace, which belonged to Sokollu Mehmet Pasha, Şehsuvaroğlu (1961: 15) by his study states that this palace granted to Köprülüzade Mustafa Pasha in the 17th century. In

this case, we can mention that the district where the mansion is connected had a very elite development during these periods. Moreover, a brilliant study, which is performed by Karagedikli and Tunçer (2016: 6), who levitate us to understand better, the real estate price factors liaised obliquely cash-flow proximity-indexed in the time span from the beginning of 18th century to the early 19th century. In other sayings, the closer the real estate to the commercial centres such as caravanserai, inns, etc., the more expensive it costs, indeed. Again, we see that there is a customs house in a city map, which depicted 1894-95 of Edirne, in the campus where the Brigade Command Building adjacent to the Street is located (Bayatlı, 2019: 13). Today, the place known as Brigade Command, there are Kurşunlu and Çöplüce Inns with their older names, previously known as Halil Pasha and Customs Inn (T.C. Kara Kuvvetleri Komutanlığı 3ncü Mekanize Piyade Tümen Komutanlığı [TCKKK3MPTK], 2001; 1). The Second Army Commander and Deputy Governor of Edirne of the Period, Arif Pasha had bought the inns, and some several shops which were on the way of Governor Office, then had them destructed to build new Command Post by the aid money, which was funded by people with their consent. The construction of the building began in 1897 and was completed within two years, the name of the building was “Daire-i Müşire”, which means the Marshall Office. Today the building is known as "Tugaylık" (The Brigade Commandship).

The Brigade Command building, which is located very close to the mansion we examined, was used as the headquarters of the occupation forces during the Greek occupation period from 25.07.1920 until 1922 (TCKKK3MPTK, 2001: 2). Due to this nearness, we may think that Dumlu Mansion, which is the most spectacular and flamboyant dwelling of the region, might have used as governor’s mansion and hosted

the Greek Commander with his family, who was appointed for governing Edirne during the Greek occupation period. This situation has recently been brought up by two separate newspaper reports, and an oil painting of the family portrait, which is stated to have been found in the mansion, has been shown evidence of this (Akman, 2015; Akman, 2018). However, according to these reports, the painter Tayyip Yılmaz, who kept the oil painting in his collection, argued that the Greek Deputy Governor lived in Dumlu Mansion based on a historical novel, so that this painting was the family portrait of the Deputy Governor “Lambridis”. When we read the novel as a part of our review, there is no indication that “Lambridis” lived in Dumlu Mansion in Edirne, but only on the 128th page, an expression describing how and under which conditions the Greeks withdrew from Edirne under the supervision and escorting of French commandship was encountered (Mazlum, 2017: 128). Besides, in the restitution project report of the mansion, which is prepared scrupulously, we see that this statement is not used in the part of the mansion's history (Özafacan Zeğerek, 2019b: 13 - 15). In our interview with the author of the building surveying, restitution and restoration project reports, we have learnt that she did avoid using the ambiguous historical information mentioned in her statements because she did not receive any serious confirmation on this issue. Moreover, the last name of the person we identified as having been in an executive position in Edirne, which was under the Greek occupation during the Turkish National Struggle, is not “Lambridis” but “Lambrianidis”. “Lambros Lambrianidis” from Trabzon; during the Greek occupation of Eastern Thrace, he was in Edirne with the title of “the General Director of Political Issues.” When Edirne restored under the Turkish ruling once again in November 1922, he had become representative of the government of the Hellenic Kingdom in Karaağaç, which has become suburban of Edirne today, after the Treaty of Lausanne

(Lambros Lambrianidis, 2014). We have applied to the second volume of the work of Nikolay Nikolaidis, which is a work that includes the names of the old mansions and shops one by one for more serious research, since the mansion is a very serious claim that can change both the political and art historical identity of the mansion. The second volume of the work has no page numbers; instead, it seems like an individual note of the author. Accordingly, number 7 was given to the block-plot area where the house should be located and the number was left without explanation in the list where the structures in this sketch are explained one by one (Nikolaidis, 1993b). In the first volume of the same work, there is a salient section involving the memories of the indigenous Greeks of the city on retreating the Greek Army from Edirne in 1922. One of oral historical narration is based on the witnessing of A. Ralasis. He might have been supposed to be a soldier at the Greek Army, as we understand that having had responsibility for the transportation of the archival documents, which were first transferred to Karaağaç and then to Gümülcine (Komotini). Strangely enough, he did not mention about L. Lambrianidis, who should be in the position of his supervisor (Nikolaidis, 1993a: 316).

The Dumlu Mansion, with the door number of 24, and also registered with the number of 337 in the inventory list of General Directorate of Cultural and Natural Heritage which is under the administration of the Environmental Affairs and Urban Planning Ministry of Republic of Turkey, has received a major damage and almost completely lost its roof after a drastic fire incident, which happened on 27th May of 2015. After this fire, the structure was exposed to meteorological external factors and became a complete ruin (Özafacan Zeğerek, 2019a: 22). In addition, during the discovery made for the restoration report, pirate interventions aimed at searching for treasure were

recorded on the body walls and basement floors of the structure, which remained abandoned for a long time (Özafacan Zeğerek, 2019c: 7).

4.4.2 A Wall Painting on Ground Floor Hall

The first wall painting is on the wall of the ground floor hall. The mural depicts the sun at a narrow-angle, thus appearing in a larger state than usual, and the sunset/sunrise vista has a pleasing perspective in which trees are ranged in rows a sub-watershed (subdrainage basin). The appearance of a relatively darker terrestrial area in the place between the wetland formed by the sub-watershed and the beginning of the picture suggests that the soil here is damp, therefore, interchangeable drainage due to tidal or seasonal temperature increase. With this hint, we can read that the artist, at first glance, wants to make the beholder think about the summer season. The portion of land and the sky is in the ratio of $\frac{1}{2}$, from the horizon. However, the presence of trees, coming towards us respectively soaring to the sky, distorts the uniformity of the sight of azure. Although there is no cloud in the sky, the atmospheric variegation created by the sun at sunrise/sunset gives the tips on the reason why the landscape was preferred at this time by the painter, who can skillfully use different colours tones. During a field survey in May 2018, it was observed that this mural was still being preserved (**Figure 41, below**). The wall painting, rendered as a depiction of nature, shows the traces of the Romanticism (Claudon, 1988: 188). It is the sense of nature that enables the Romantic's personal inclination to emerge. That sense of nature first came up from in search of having self-sufficient reclusion that led them to cross the oceans, go beyond the mountains and seek harbour at the corner of the globe. Therefore, romantics have not been contented with merely experiencing nature,

but also have sought intrinsic pursuits in it. Although that wall painting shows the sunset, it was still evident that it reflects the allusion of loneliness.



Figure 41 Field Survey Photo Ground Floor Hall of Dumlu Mansion - Taken by Kutalmış Bayraktar_2nd of May, 2018



Figure 42 Field Survey Photo Ground Floor Hall of Dumlu Mansion - Taken by Kutalmış Bayraktar_2nd of May 2018

A fillet, which is in a resemblance of framing, bounds the periphery of the painting. We find a remark on Okçuoğlu's unpublished dissertation about this situation (Okçuoğlu, 2000: 47-48). The quote may translate into English, such as *"Depending on the decoration savvy of the 18th century, which had begun to change with the Western influence, in a society where there is no place to hang paintings on the wall traditionally..."* Or some social norms were against the grain mounting or hanging a painting, customarily. *"...it is conceivable to mention the wall paintings that do not hang directly on the wall but evoke the painting by framing."* That praxis of frame-liked decorative ornament by the artist is an example of skeuomorphism (Basalla, 2009: 107). We want to remind the reader that the paintings with this frame effect resembling easel-type burst into and seem the first in Italian art after Renaissance art, during the Baroque period (Neuman, 2013: 72, 449). The term knows as *"Quadro*

Riportato” in Italian art glossaries (Neuman, 2013: 458). The artist likened the fillet bounding the picture to a frame that functions typically for an easel painting. As if the painting is a canvas painting and, it gives the impression that like mounted on the wall. The artisan has shaded by applied some penumbra and antumbra technics onto the "so-called" object of the frame to feature depth by supposed to be having by light and shadows on the frame. Accordingly, the shadow effects were designed reckoning with the light source aspect in the periphery of painting with its pseudo frame and its mouldings (or covings) like chamfers and bevels illusions seem. Thus, by aspecting the imaginary light source from the lower right side of the painting, the artist has prepared an inverse effect against the brightness of the left side wall of the mural, which has two windows and a garden gate (**Figure 42, above**). Moreover, he has orchestrated a visual redeem with an illuminative touch to the unilateral effect of the natural light source, too. As though, the light source come from outside somewhere in the bottom right corner. Hence the picture is prepared under the influence of the aesthetic attitude of that. The artist's pushback with adverse effects against the daylight coming from architectural transparency is an excellent example of the attitude in establishing a creative dialogue between architecture and painting as the distinctive responsibility of the wall paintings in the painting art (Tansuğ, 1976: 77). At first glance, that skeuomorphist pseudo-frames, which can be seen as an example of the transformation of an object with a function into an aesthetic contribution, and therefore be perceived as banal and kitsch; in this case, pseudo-frames became a strategy element for transforming the internal dialectics of painting and architecture into a dialogue between them.

4.4.3 The Wall Painting Located in the Room #105 on the First Floor (Preserved)

We found that there were three paintings from the archive scanning we did after field research, on the first floor whose top-covering has not sufficed after fire incident happened on 27th May of 2015. Only one wall painting has been found in our field research. Another picture, as in the example on the ground floor hall, has a pseudo-frame, and only the bottom of that frame-liked fringe has reached the day of the field survey (2nd May of 2018).



Figure 43 Archive Photo - Belongs to Master Architect Gülderem Zeğerek Özafacan's archive, the wall painting in the room numbered 105, according to the survey, restitution and restoration reports



Figure 44 The Field Survey Photo of the wall painting depicting the Valide Mihrişah Sultan Fountain in the first-floor room numbered 105, shot on site 2nd of May, 2018 – Taken by Kutalmış Bayraktar

The wall painting (**Figure 43 above and Figure 44 below**) on the first floor of Dumlu mansion, which was intact during our field survey (**Figure 44 below**), depicts the Mihrişah Valide Sultan Fountain in Beykoz Göksu. The name of the fountain built with the financial power of the Mihrişah Sultan is known by the names of Küçüküsu Fountain or Göksu Fountain in order not to be confused with other “Valide Mihrişah Sultan” fountains because Mihrişah Sultan, the mother of Sultan Selim III, known for her generosity and philanthropy, and she was the patron of many other fountains in Istanbul. Divittar (Devâtdâr) Mehmed Pasha, who came to the palace as Grand Vizier (Chancellor) in 1749, supplied water mass by aqueducts from the mountain and built a new and beautiful pavilion with his pools, sprinklers, and artificial waterfalls since he knew the affection of Mahmud I to Bosphorus and especially Göksu. (Şehsuvaroğlu, 1954). The brilliant periods of Kağıthane and its vicinity have ended, aftermath the

Patrona Halil Uprising. It also means that Kağıthane is not a beloved and popular place anymore, which it has made to be gentrified during the Tulip Era. Although Sultan Mahmud Khan (I) who acceded after Sultan Ahmet Khan (III) got to repaired Sâdâbâd Palace of Kağıthane after the revolt, however, whose favourite place for his spare time was a summer palace which is known with the names of Küçüksu or Göksu Summer Palace, had built in 1752. As a proof that Sultan Selim (III) Khan had also loved that place, we can show that he ordered to build an elegant fountain, which has a large prayer shrine yard and a quadrangular facade behalf of his mother Mihrişah Valide Sultan in 1806 around the meadow between the Bosphorus coast and the Göksu Summer Palace (Eyice, 2002; 530). Küçüksu Valide Mihrişah Sultan Fountain is one of the yalı (waterside) fountains of Istanbul, which is around this summer palace. One of the most popular promenade areas of the Bosphorus is that fountain and its circumambient ones, both because of the elegant Baroque style and of its views of the Bosphorus and Rumeli Fortress. The area, which can be regarded as an ait, is privileged by the Bosphorus due to being located between Göksu and Küçüksu streams. This place, which we come across with in the works of many local and foreign engravings, paintings, and, photographs comes forward⁴⁵. This fountain as a background image also became well-known stage props of the last quarter of the 19th century through as an image in the picture-postcard consumption habit, which

⁴⁵ The fountain seems in the engravings of Thomas Allom, William Alexander Duckett, and William Henry Bartlett. We encounter this fountain as a subject of the landscape again in the foreign painters' works such as Comte Amadeo Preziosi, Félix Ziem, Jules Coignet, Fausto Zonaro, Leonardo de Mango, Herman Corrodi, John Lessels. Also, there are some Turkish painters such as Şevket Dağ, Fahri Kaptan, Hikmet Onat, Ahmet Doğuer, Nazmi Ziya Güran have studied with the scene. Besides, in various archives and exhibitions, local photographers such as Vasilakis Kargopoulos, Pascal Sébah, Adolphe Saum and the Abdullah Brothers and foreign photographers such as James Robertson & Felice Beato, by snaring some trace of the light, have transformed an object of a fountain into the subject of "the photograph of the fountain."

started as a result of the spread of communication culture, innovations in chromatic printing technologies, tourism, exoticism, and, the development of souvenir culture.

As Tekinalp (2002: 446) mentioned in her work, the Ottoman wall painter, who had no savvy of working directly in nature overcame the difficulty of the manual labour working in an area concerning the architecture such as the wall surface with photographs, effectively benefitted the innovation of picture-postcard, after it's first released in 1870 in Europe, came to Turkey. We can imagine that the postcards, which were reproduced from photographs and more easily found by renowned photographers at that time, were also the source of the mural painting. For this picture, which is very realistically painted at Dumlu Mansion in Edirne, we can thus claim that the artist transposed to it on the wall media by referencing a photograph or a postcard. When we examine the picture, there is a prayer stone (“namazgah taşı” in Turkish) on the left front edge of the fountain (in terms of beholder) that has not survived to the present day. We may grasp an opportunity to compare our mural example with the other one, which is painted by an artist, known as Bahriyeli Fahri (Fahri, the Marine) or Fahri Kaptan (Captain Fahri) (Erol, 2004: 40). He is one of the first Turkish easel painting painters from the generation of “the group of military officers painters” who has an artwork (**Figure 45, below**) by having a scene with the same space and parallel angle and a similar style. The surprising part of the comparison finds that the number of prayer stone(s) has inconsistency. Though on his work seems prayer stone has a twin sister, however, the stone appears alone on the example of Dumlu Mansion mural (**Figure 43 & 44 above**). This comparison will lead to predictions that can make chronological order between the mural sample in Dumlu Mansion and the canvas painting of Fahri Kaptan.



Figure 45 The painting oil on canvas, titled as Göksu Fountain by Fahri Kaptan (Source: artnet.com)

Another wall painting, which is similar to the Dumlu Mansion example, is there at the number 212 Hall of the main entrance of the Dolmabahçe Palace, Harem-i Hümayun (**Figure 46, below**). There are a total of eight picturesque wall paintings on the cavetto type mouldings (covings) of ceiling edge of the hall, were bordered by cartouches (Promeeet, 2010 “Moulding”: Encyclopedia Britannica Online). One of them depicts the Valide Mihrişah Sultan Fountain (Tekinmirza, 2008: 252). In a study on the interior decorations of the Dolmabahçe Palace, the author approximates that the wall painting products are supposed to be made at the end of the 19th century since four of the eight paintings in the hall depicting somehow an absolute spatial accuracy way more beyond any artistic envisage (Tekinmirza, 2008: 94). The traces found in the author's work from the previous two most important restorations during the recent restoration work in different rooms provide strong evidence that these

murals may be in the late 19th or early 20th century rather than in the middle of the 19th century. Those traces, which have intended to leave pleasant memories without harming the decoration, seem as scribblings of Armenian and Greek artisans's names and dates. Some of which belong to the 1894-95 restoration programme happened aftermath of an earthquake incident. The rest remained from another renovation that occurred the year of 1909, just before newly throned Sultan Mehmet (V) have settled to the Dolmabahçe Palace. Considering the reminiscences and dates remained from the versatile art-decoration masters who may have been used in all kinds of decoration works during the renewals and re-designings, we can deduce that the wall paintings in the Hall #212 are examples of late 19th or early 20th century made (Tekinmirza, 2008: 52, 98, 99, 111). For such a palace, which was inaugurated on June 7, 1856 (Sözen, 1994: 504), the most plausible interpretation of the production of depictions involving urban views with photorealistic spatial accuracy would be that they were

transposed to covings from photographs or postcards.



Figure 46 The Field Survey Photo of the wall painting depicting the Valide Mihrişah Sultan Fountain in the Dolmabahçe Palace Harem Section, the hall number 212, shot on site 9th of December, 2019 – Taken by Kutalmış Bayraktar

It would be pertinent for us to make a comparison of wall paintings between the one in the number 212 hall of Dolmabahçe Palace, and the other is in Dumlu Mansion room number 105. The wall painting of “Valide Mihrişah Sultan Fountain” in Dumlu Mansion may easily be distinguishable from other murals in the mansion, as not having edging pseudo-frame. However, in the aforementioned example in Dolmabahçe Palace, the effect of looking out of a window (fenestra) was given by applying the trompe-l'œil technique with red and green curtains. Here, we would like to remind the readers that red and green colours are respectively the significant chromatic symbols of the sultanate and caliphate. In the example in Dumlu Mansion, Rumeli Hisarı (Rumeli Fortress), which is one of the favourite architectural themes of Bosphorus painting and photography, which is located on the opposite shore of the

Bosphorus, is included in the picture. In contrast, in the example in Dolmabahçe Palace, it was organized as dropped behind the trees with a small parallax. In the example of the mural in Dolmabahçe Palace, there is a single prayer stone as being dexter in terms of the fountain from our aspect. In contrast, at the instance in Dumlupınar Mansion, the stone is again single, but it is sinister in terms of the fountain still.

Meanwhile, foreground land and sky proportion value of the illustration of Valide Mihrişah Sultan Fountain from the Mansion is almost 1/2. However, when we reckon in the foreground and background land portion together, the land and sky portion nearly deals as fifty-fifty. Besides, when we rectangularize the mural, which has the same scenery narration from Palace, which has shaped amorphously due to the Trompe-l'œil curtains feature that land and sky, both have an almost identical portion. In the mural example of the Palace, the atmosphere seems still and rendered almost single whitish-blue tone of detail; whereas at the instance in Konak (the Mansion), the sky looks pretty dynamic with the presence of clouds, further refracting sunbeams, horizontal crepuscular rays turn blue into soft pinkish hues. Although the view is brighter at the example of the Palace, the colours are more dull and quite pale. While there are some figures in the example of the royal dwelling, the instance of Edirne has chosen as unmanned scenery instead. While at the example in Konak, the lawns in front of the fountain and on the left side towards the prayers shrine yard became receded and rarefied that may refer to the function of the fountain, the creativity at the other example keep and support the front of evoking a more alive or anew awakened nature.

4.4.4 The Ruined Wall Painting Located In Room 105 On The First Floor



Figure 47 The Field Survey Photo of the ruined wall painting originally depicting the Rumeli Fortress in the first-floor room numbered 105, shot on site 2nd of May, 2018 – Taken by Kutalmış Bayraktar

The room, which we aforementioned that have a wall painting rendering the display of Valide Mihrişah Sultan Square Fountain in Göksu, also has traces of the presence of another wall painting right across the one that we interpreted earlier. In the field observation that we have realized, the wall painting, which is almost completely disappeared by being exposed to meteorological difficulties, has remained only with the border effect fret (or as we coined before pseudo-frame), which is also given in the wall painting located on the ground floor's hall (**Figure 47 above**). After the field research, we have provided some photo-documents belong to that mural earlier unimpaired circumstances through some individual archive scans. This mural is a

painting of Rumeli Fortress (**Figure 48 and Figure 49 below**).



Figure 48 Archive Photo - Belongs to Master Architect Gülderer Zeğerek Özafacan's archive, intact view of the wall painting, depicting Rumeli Fortressin room number 105

It is clear that the presence of multiple wall paintings in this room, which is numbered as “105” with the notation of master architect Gülderer Özafacan Zeğerek (the author of the building surveying, restitution and restoration project reports), is aimed at giving the room a privilege with distinctive decoration. An important feature that distinguishes the Turkish House from the European House traditions is that the main room or the reception (“başoda” or “arzodası” in Turkish) is positioned in a corner of the house rather than the middle of the house in the architectural plan. When we look at the evolution of the room layout of the Turkish House, the fact that the room is in any corner rather than in the middle is brighter, since this room, where special guests will be hosted, gets more light beams from the window openings with multiple facades. Eldem (1944: 10) states that having multiple facades, so have more views to

enjoy lookouts may also be another preference that makes a room the most special one in the residence, which positioned in any corner rather than in the middle of the house. In the light of these, we can say that this room number 105 is the reception of the house.



Figure 49 Archieve Photo - Belongs to Kalemkâr Bilge Turanlı's archieve- the photo of the wall painting depicting Rumeli Fortress in room number 105, just after the top cover of the building is damaged by fire incident

Rumeli Fortress; a picturesque alluring with its historicist imagination, which is one of the romantic experiences of the period, and its miscellaneous connotation for its actions that become a subject to art practices; which has also bundled up by having historical shells, has transcended being of a fortress and having function of a fortress by the 19th century when the image production has proliferated. The fortress, with

three big towers (Eyice, 1986: 22) which are very similar to donjons of the western castles, hosted different historical events with a total of seventeen bastions (Avunduk, 2008:238). The fortress was built across the Anatolian Fortress in the section where the two sides of the Bosphorus (the most mentioned continents in the world history) are closest (698 m.) to each other (Göncüoğlu, 2017: 338). The fortress built as part of the preparations for the conquest of Istanbul. The famous and enormous cannons had drilled for an artillery training here before using at the siege of Constantinople were first put into operation in this fortress with their barrels pointing to the Bosphorus. To intimidate the external supports that could come from outside to feed the Byzantine and even for an attack, if it would be necessary. After its construction with topographic dialogue on the convoluted surface, Rumeli Fortress became the name of not only the fortress but also the neighbourhood instituted after it. Its geographical identity coated with its historical rinds. After the conquest of the city, the fortress, which remained quite southern for defending Istanbul against the dangers from the Black Sea. Lately, some new northern towers superseded guarding of the Bosphorus, and Rumeli Fortress quit the job. It became then function as a dungeon where political prisoners would be barred; the prison of elites, the Rumeli Fortress. There is an historical claim that the place where maybe Çandarlı Halil Pasha, who had efforts and duties to build Tower B (According to Albert Gabriel's notation in 1943), was imprisoned after the conquest of Istanbul on some charges of treason in Edirne or Tower B of Rumeli Fortress in Istanbul for forty days before execution (Avunduk, 2008: 238; Eyice, 1986: 20).

The fortress has also had notoriety among Europeans since the 16th century, as it was the place where foreign state personnel, whose states had been belligerence with the

Ottoman State, held here, under captivity. The names, as scratches on the walls, remained from their captivities of Baron Wenceslas Wratislaw von Mitrowitz, and Friedrich Siedel, can still be seen today. (Eyice, 1986: 20; Göncüoğlu, 2017: 186-187). A memory of the execution of Giovanni Soranzo, the Bailo of the Venetian Republic, has been carried to the pictures (1986: 21). The repurposed stones (“spolia”) used in its construction, albeit a limited number, symbolize the overlapping history of the fortress from another perspective (Avunduk, 2008: 238). Although it has no accuracy, when looking to the Fortress from the sea, the common idea that it laid as writing “Ya Muhammed” as Kûfî Calligraphy is noteworthy in terms of showing that the interpretation of people's contribution on the architectural value by their creative history.



Figure 50 The Photograph that we think, is the reference (model-copy) to the Rumeli Hisarı view wall painting in the room 105 (Source: milliyet.com.tr)

As a result of the Internet scans we made with the title of Old Istanbul Photographs, we share with you a photograph that we believe is a source of inspiration for this

picture whose existence in the mansion has not reached today (**Figure 50, above**).

The exact similarity of this photograph to the smallest details of the wall painting proves that the photo is the source that the artist refers to it.

We evaluate the room spatially in the light of this information we collect: There are two murals in the space; on one hand, there is the painting of “The Valide Mihrişah Sultan Fountain,” which displays Rumeli Fortress as silhouette background on the wall and on the other hand, there is the mural of the opposite one of the fountain picture depicting Rumeli Fortress on the foreground. This circumstance makes the individual being a witness of the dialogue between both of the wall paintings. In this space, in which belongs to a house, a curatorial discourse (O’Neill, 2012) has been created in these days’ jargon, with the indicators from the popular culture context of the period. The walls, as a generic medium, represent the continents where a sea flows in between; the spatial distance for between walls represents the sea by making room, which separates the continents. The European and Asian continents that are close to each other but could not meet, which are granted identities by the way of duality of the walls within the spatial plasticity, too. The surface which has the depiction of the Rumeli Fortress as supporting role, which has been left in the semblance between a remarkable clarity and an oneiric haze, but also has a fountain as the protagonist, with the depiction of the Rumeli Fortress on the opposite wall this time around by simultaneously and synchronically, creates a magical effect on the experience of the place. In this, the feeling of being looked via a window that opens to the place where the painting was created with its optical features that have the characteristics of “Fenestra aperta” (open window) is effective (Özçelikçi, 1999: 92). The paintings on the walls and the gap (or chasm) between the walls have become a representation of

reality. In one of the dreams in which this reality and representability are intertwined, the viewer who enters through the window aperture into the scene of the painting and jumps from Küçüksu and swims to Rumeli Fortress is actually just looking at the other wall. The misty and mysterious spot in the distance on one wall is on the other wall, i.e. on the other side, in terms of the viewer standing in the middle of the room.

The fact that these binarized works of arts are an ancient example of curating, even way before than the era of the white cube, is literally as jeopardous as sitting on a powder keg. Notwithstanding, these are remarked during our field survey, and that aesthetic inspired us to infer, out of blue, in the form of serendipity. On the other hand, the thesis study is the product of Arts and Cultural Management program of the University, rather than Art History. Also, the repetitive style in the paintings and the spatial proximity in the content evokes as if this painting could be a diptych separated from its hinges or even split an illustrated manuscript into its pairs. Those two single works mingle through the aesthetic extensions by juxtaposing. The juxtaposition of the kitschy body of arts builds a new monument of the naïve, uncannily. As Liza Wells (2007: 30) once wrote “*Landscape can be defined as the cultural representation of space as place. Site and space, political and spiritual identity, are complexly inter-woven. Landscape may affirm or extend our view of our relation with land, challenging dominant aesthetics and subject matter, bringing image and ideology into question.*” We may also remember the Bosphorus talks between Marcus Graf and Genco Gülan (Graf, 2013), Bosphorous is ground zero, and two continents also represent the two identities, or it addresses being identitylessness. Graf maintains that being on the ground-zero (here, Professor Graf attributes that “the bridge” allusion refers to a ground-zero) is being on the nowhere, indeed. Hence, room 105

turns, somehow, nowhere in that discourse. Also, it may signify that the place has a ubiquitous existence, too.

We should also evaluate the body of paintings as a geopolitical view. This pop-up window shows the object desired by a 15th-century sultan who wants to oversee the preparations in Edirne, the city where the preparations for the conquest of Istanbul are being carried out. Looking through an enchanted window in a household, one vaguely sees Rumeli Fortress, the “symbol” of the conquest of Istanbul and its preparation.

The location of the house is just opposite of the place, where Mehmed (II) Conqueror spent his youth as we mention at the history of the mansion. The wall paintings turn into a mirror to show the viewer a young period of the Empire’s young Sultan. The quarter, the neighbourhood, which the mansion belongs, was most likely living the zeitgeist and reminiscing about the good-old days of that Muslim part of Edirne. In a dream, the person enters through the window so that the fortress becomes an “image” and then a “theme.” The” theme " is the conquest of Istanbul and you are no longer in Edirne but in the new capital, Istanbul. The mechanism established by the popular culture indicators of the period differentiates the craft into a unique aesthetic within the framework of this room. Curators are the editors using artwork instead of an alphabet to discourse peripherally. This room decorated by more sophisticated than any other place of the household, where has a mural. Today people are still pondering to make the same impact on the art of exhibition-making.

4.4.5 The Evanished Wall Painting on the First Floor Hall

There is a fourth mural in the mansion where we could not find any traces during our field research, but later found it to exist with archive efforts (**Figure 51 and Figure 52, below**). When the person reaches the door from the stairwell that opens to the hall, he sees that wall painting, first. Accordingly, the position of the painting overlaps with the wall painting on the ground floor. Thus, the programming in terms of daylighting between the architectural blueprint and the art of painting is similar to the ground floor hall's example. The pseudo-frame periphery of the wall painting reinforces to assume that the mural rendering happened by the same muralist because of an aesthetic preference similar to the example on the ground floor hall.



Figure 51 Archive Photo - Belongs to Master Architect Gülderem Zeğerek Özafacan's archive, intact view of the wall painting, where first-floor hall(with its location in the space)

The view (**Figure 12, below**) from the road formed by the widening trailhead of the bridge is given by the weight of lilac and violet tones, the dimness just after sunset. Just above the horizon, there is still a low redness, while the sky is moving towards a darkening blue. On the bridge, which has the leading role of the landscape without an inscription pavilion, there are three apparent flood splitter jutties. These flood splitter jutties serve as viewing galleries for those passing over the bridge, creating a pleasant gesture on that tiny and curvy bridge with its lining parapets. The knuckles, which created by those flood-splitter jutties, which are on the bridge, are given on the perception of depth, which is also the trunk of the strategy of perspective, contribute to the credibility, as well. We see a small campus consisting of single-storey houses on the right side of the bridge, in our view, which looks slightly catty-corner from the trailhead of the bridge. The fact that the river flowing under the bridge is more open than the tone in the sky suggests a romantic attitude rather than a reality. In the non-figurative painting, the chimney of the single-storey dwelling located on the right side of the bridge is illustrated to be fumed in yellowish tones. Considering the fuming chimney, the flow of the river is not too high and the leaves of the trees around yellowish hues, it suggests that the depiction belongs to autumn. Another detail is obviously that the single-storey house adjacent to the bridge from the right side is not designed for the purpose of building a waterside residence. This is a simple croft.

Since the landscape painting is located in a mansion in Edirne, having said that, Edirne is known as the “City of Bridges,” so we should compare this sample with all the bridges in Edirne. According to this, although it reminds the Bayezid and Saraçhane Bridges in Edirne due to the depictions in the landscape, when we consider all the bridge examples of Edirne, it is seen that there is no symmetrical balcony

exiting on the upstream and downstream sides (Bayatlı, 2015). Therefore, we can say that the view does not belong to Edirne, even if it may be, somehow, inspired by the city.



Figure 52 Archive Photo - Belongs to Master Architect Gülderem Zeğerek Özafacan's archive, intact view of the wall painting, where first-floor hall (detailed view)

4.5 Marshall Office (Daire-i Müşire)

Edirne Marshall Office (aka Tugaylık / Brigade Command Building) contains a body of arts in that genre that belongs to a military example, which we have already mentioned while explaining Dumlu Mansion's vicinity. Those murals are all in the example group of ceiling landscape paintings. They are in the Brigadier General's office. The most distinct difference of the building from other contemporaneous buildings (amongst the buildings constructed end of the 19th century) is that it has undergone an intensive decoration programme (Ünkazan, 2013: 82).

The striking part of the paper is going to be the first academic work to advert and analyze those mural examples because there are some hardships that researchers must face to get permission even for visiting the headquarters. It generally requires very long red-tape correspondence processes to obtain approval. We have tried a different kind of strategy on this kind of field research, which would typically take a long time to get permission under normal circumstances. We happened to make an official visit to the brigade command post with doyen artist and one of the prominent intellects of Edirne, Tayyip Yılmaz, who had a duty as the artist for one of four items, and he worked as a restorator for the rest of three examples on the wall paintings' renovation of the building in 1981, as we had happened to learn before. We have attested our official visit with a detailed newspaper article ("Maziye Götüren Ziyaret," 2018).

4.5.1 The History and Features of Marshall Office

The Marshal Office ("Daire-i Müşire") on Talat Pasha Avenue (Ünkazan, 2013: 82) is remarkable in size (Avcı, 2017: 111). It is located in the city center on the 6th layout, 249th block and at the number of 18 plots.

A booklet, which we have already cited from it ([TCKKK3MPTK], 2001: 1), while we were describing the history of Dumlu Mansion. So, we repeat here: "*Today, the place known as Brigade Command, there were Kurşunlu and Çöplüce Inns with their older names, previously known as (Çandarlı) Halil Pasha and Customs Inn.*" The Second Army Commander and Deputy Governor of Edirne of the Period, Arif Pasha had bought the inns, and some several shops which were on the way of Governor Office, then had them destructed to build new Command Post by the aid money, which was funded by people with their consent. The construction of the building began in 1897 and was completed within two years, the name of the building was 'Daire-i Müşire,' which means the Marshall Office ([TCKKK3MPTK], 2001: 1). Today, the building is known as "Tugaylık" (The Brigade Commandship).

In her work, Avcı (2017: 111-112), who ably interprets the history of the command building constructed on the destroyed caravanserais and inns, reads it as an indication of the new identity gained by the city, in which military and security needs increasing after Russian Invasions (1828/9 and 1877/8) but in which the economic importance decreased to the same extent. In the structure that draws attention with its size, the values represented by the volumetrical worth, arising from the need for security after the Russian invasions experienced by the people of Edirne, but also point to the supervisory structure of the power and the surveillance culture of the period. The

building, which always has picket soldiers on duty at its door, is the source of the militarist image in the mind of denizen. This image gets to strengthen with a statue just opposite of the building. The sculpture is depicting Atatürk in a military officer uniform, which is the most primary urban square statue in the city and sculpted by Kenan Yontu (Yılmaz E., 2018: 49).

We learnt that the construction of the building, which had begun on 19th July 1897, after it has been completed, the opening ceremony was held on 1st September 1899. The magnificent inaugural of the building was documented on the page number 100 of the issue of "Servet-i Fûnun" magazine published on 20th October 1899 (2001: 4-5). In the original inscription of the building, which was built by peoples' aid money, Sultan Abdulhamid II, was being praised so much that the readers may had felt as if the building was built with his majesty's money. That is an excellent example of the reflection of the political attitude at that period (Ünkazan, 2013: 85).

Today, that command headquarters building is serving as brigade command post; however, in the recent past, it used to be the office for the Division Commander. It may be evidence that the booklet is published by The Republic of Turkey. The Army Forces Command, 3rd Mechanized Infantry Division, only once in 2001. However, the traditional name of the building is 'Daire-i Müşîre' refers to the Marshall Office. Although the entire history of the Turkish Republic had only two military officers at the Marshall ranked, yet, Ottoman Dynastic Turkish History is full of Marshall ("Müşîr Pasha") ranked officers.

In the past, the building was used temporarily for some other tasks. For example, as a result of the Balkan War in 1912, the Red Crescent team who came to Edirne during the Bulgarian invasion worked here as a hospital (Rifat Osman, 2013: 71). The least known period of the building's past is two years of Greek Occupation for understandable reasons. The building was used as the headquarters of the Greek Occupation forces between 1918 and 1920 ([TCKKK3MPTK], 2001: 2). In this regard, the discussion in which the contradictions in the section where our thesis desires to shed light on the history of Dumlu Mansion can be examined because there is a so-called common history claim, which is being related to the command building and Dumlu Mansion. Also, this building has worked as the General Inspectorate of Thrace (Peremeci, 1939: 348).

We could not reach the information of the architect who designed the building in any source. The common belief is that this building is somehow a copy of the Paris City Hall of the time. Nevertheless, this information based on verbal knowledge of public opinion. Based on the central hall and bilateral staircase layout of the building, Ünkazan (2013: 84) stated in his work that the building was used in the late period structures of European Baroque Architecture. However, if this is a copy of the Paris Town Hall, we should remind the readers that the art and architectural trend that was dominant in France was not Baroque but Imperial.

One of the latest impressive information about the building is a quirk existence of a tomb next to the Marshall Office. As a result of research conducted by Altay Bayatlı in 2016, it was determined that this tomb belongs to a saint named "Orman Baba." A

piece of information and bibliography, proving the authenticity of the tomb, mounted on the grave as an inscription board.

4.5.2 The Features of Wall Paintings

In his work, Servet Ünkazan (2013: 85) evaluated the decorations (mural paintings are evaluated as a decorative part of the body) in the commander's office exactly with an art historian view. Therefore, it would be more accurate to give the relevant part in quotes and add to it:

"The ceiling rose of the commander's office is a plant motif relief. In the corners of the ceiling, a helmet on the shield, two crossed swords behind it and a 'crescent star' motif on the swords are placed. There are murals in the edging median medallion of the ceiling. The type S and type C meanders around the paintings are located along with cornucopias. Selimiye Mosque, Beyazid Complex, Meriç (Mecidiye) Bridge and oil painting landscape composition are depicted in four medallions."

The building, which is now used as the 54th Mechanized Infantry Brigade, has four ceiling paintings in the commander's office facing the southern facade.

The building underwent a partial renovation in 1981 ("Maziye Götüren Ziyaret," 2018). According to what we learnt from the artist Tayyip Yılmaz, the building was in a bad condition before the renovation. So much so that the ceiling of the command office was in pressing need of restoration. Unfortunately, one of the four paintings on the ceiling disappeared as a result of the deterioration of the building's roofing cover, and the artist added a landscape painting in which a Selimiye Mosque appears as the

main element in this space (in a medallion), which had no longer a mural on the repaired ceiling. We shall examine the murals in order:

4.5.3 The Mural Depicting Selimiye Mosque

We stated above that the artist who rendered a mural depicting Selimiye (**Figure 53 below**) instead of the painting that disappeared during the restoration of 1981 was Tayyip Yılmaz. Yılmaz is known as an artist who adheres to impressionism, working mainly in both figural and figural landscapes (Yeşilyurt, 1996). That wall painting is at the ceiling. It is the ceiling painting on the far side of the natural light openings.

The artist practice is known for revealing the picturesque values of the city of Edirne, which was once very important for the empire, but which we have also mentioned in the introduction, her reality is to be a "fallen idol." He is literally a local artist.

Insistent impressionism in his practice almost identifies Edirne, as a city, which has not been able to sink to the bottom of the time and to drift but was suspended in the flow of time, as it was attributed to an artistic period belonging to Edirne's good but

old days.



Figure 53 The Field Survey Photo of one of four ceiling paintings of Brigadier General Office, the one depicting Selimiye Mosque—shot on site 10th of August, 2018- Taken by Kutalmış Bayraktar

In this ceiling painting he created in 1981, the artist evaluated a landscape in which Selimiye Mosque is under the spotlight. Selimiye Mosque is undoubtedly the most prominent representation of Edirne. It is even an artistic symbol of Turkishness. The liberation of the city, which was occupied four times, was sought in its soul. The Selimiye Mosque is a pre-modernism and non-Western example, with the full meaning of “*Die Stadtkrone*” (The Crown of the city), an urban definition that Bruno Taut put forth with a modernist effort (Whyte, 2003: 16-18; Avcı, 2017: 112). We have already given this quote from the work of Özdeş, who was privileged to be a student of Bruno Taut (Özdeş, 1951: 7). Hence, Tayyip Yılmaz has also become a party to filling this empty surface with this architectural canon that lives without a

doubt. In this work, we see the watercolour effect that the artist had usually preferred to study with his common technique. By using the oil painting here, the artist provided tone transitions between the gray, white and cold blue tones both on the asphalt surface that forms the Mimar Sinan Avenue and in atmospheric movements. The fact that the painting is in a medallion is not something that the artist was very accustomed to. With the opportunity he had caught here, he extended the landscape geometry a little more than usual. He has given the effect of looking at a lenticular porthole in the landscape, adding a piece of an apt play to his work. As the temperature rises, the sky, which is heated in gray, white and light blue, like tempering colours of steel, which has changed to cold colours, has been left to the sovereignty of the minarets of the Selimiye Mosque. The person, who is gazing at the vista leant back the Old Mosque and left himself to the radiant glamour of the "New Mosque." He paused the pastel tones we are used to in the artist's palette while he was colouring the area on the today's the Excavation Site of "*Yemiş Kapanı* (Historical Fruit and Vegetables Warehouse)," and included the light and bright green in the painting and accepted the green in the cinderella charm to the ball of cold colours. The front side of the Selimiye Mosque, where the statue of Sinan, the Great Architect, is located today, surprises us with this old look. The artist has left his work without an autograph by continuing the tradition of three other paintings in the space.

The relationship that we will establish between another Selimiye Mosque painting, which the artist evaluated with a different perspective from almost the same point he rendered in 2000 (**Figure 54 below**), can be an evaluation that will be a model for that genre of painting that we rarely know the artist. Tayyip Yılmaz's autographed work, which belongs to the year 2000, conducted as a watercolour painting.



Figure 54 The Photo of the painting watercolour on paper, titled as Selimiye Mosque by Tayyip Yilmaz, dated 2000 (Source: Tayyip Yilmaz archive)

Despite the smooth brush strokes and soft tone transitions (soft blending) that give the apparent architectural details of the Selimiye Mosque in the artist's watercolour painting, the crowded green area, which forms the rest of the landscape, was given with bright brushes' strokes to light and dark shades. That is a trace of a subject-creating attitude of the predicate rather than attemption for subjectifying the object in the narrative. Accordingly, the environment as a whole, with constantly changing, evolving, intense movements and changes, is the tool that nourishes the ancient existence of the subject and carries it to more distant infinities.

This work (**Figure 54 above**), which the artist created in 2000, has figurative elements, unlike the artwork he rendered as a wall painting (**Figure 53 above**) in

1981. Figures are only decorative elements that express life, casual day and vitality rather than portraits.

The atmosphere depictions of the patterns created by the watercolour painting as wet spots, as a water-soluble paint, are exhilarating if handled by a master. Here, the artist uses this advantage to implement what he could not reveal in his mural painting.

While the exuberance was given in lilac tones, there was a change of roles between the clouds that painted the sky white and the blue of Azur. The clouds are in blue, and the sky is white, and both are intertwining. An experiment that we are observing that here as we remember from the Fauvists.

Tayyip Yilmaz, who is also a photograph artist, rendered a landscape painting of the Selimiye Mosque, which he painted as a medallion-bounded mural in the room of the Marshall Office as if he was looking through a fisheye lens. According to this, it was made with a perspective assessment, in which the focal point of the picture swells forward and moves away from the edges. On the other hand, the artist worked the same field of view with watercolour in the year 2000, as if looking at the area with a wide-angle lens stretched and extended towards the edges. Some factors that are in charge of changing the perspective of the artist might be a number of new elements added to around the Selimiye Mosque. Therefore, the comparative evaluation of the two pictures may, in fact, serve as a document for the changing urban texture of the city. Because the factors, which affect the changing interpretation of an artist who has both painting and photography praxes, will give us a chance to comment on the perception of the urban landscape.

4.5.4 The Mural Depicting Sultan Bayezid Mosque and Complex

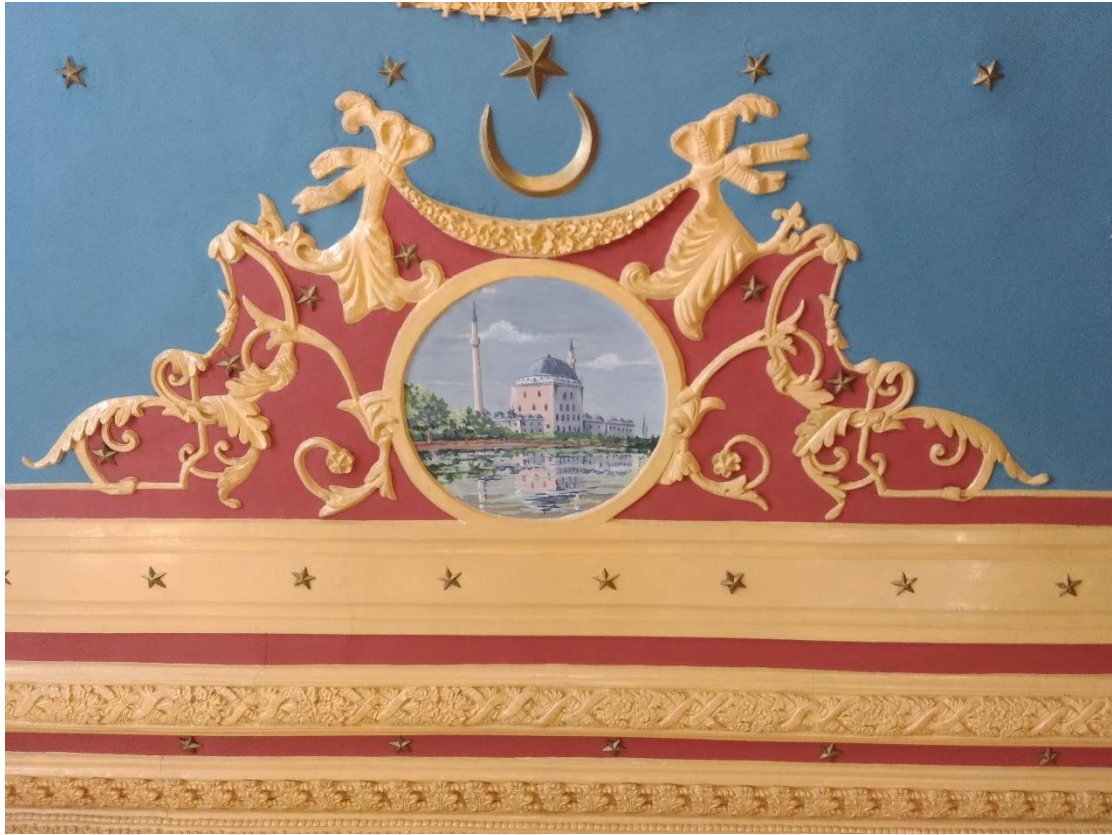


Figure 55 The Field Survey Photo of one of four ceiling paintings of Brigadier General Office, the one depicting Sultan Bayezid Complex—shot on site 10th of August, 2018- Taken by Kutalmış Bayraktar

This mural is located on the ceiling above the commander's bureau in the room, precisely above the commander's desk. The wooden worktable of the commander, which may have been subject to another study, built in the 1980s, also leaned on westward. The commander's seat of the commander faces towards the door following the military protocol.

Beyazıd Complex, which is a riverside health complex and mosque on the shore of the Tunca River, is one of the foremost Selatin Mosques (Mosques commissioned by the Ottoman sultans) in Edirne. The order of the Sultan Bayezid (II) for the

construction of the mosque and its financial supply and the project where Hayreddin was an architect began in 1484 and was completed in 1488 (Aslanapa, 2014: 54).

A significant difference from the present appearance of the environment depicted in the mural (**Figure 55 above**) is revealed in the examination of this painting. As a solution to this problem of Edirne, which has experienced flood disasters many times, it is seen that the flood-control or flood mitigation levee hilling started in 1955 and completed in 1959 (Bayatlı, 2015: 18) are not included in this picture. Today, in the section where the river embankment forms the river boundary, it is understood that the fruiter seedlings planted at regular intervals in the soil area seem to be used for horticultural activities of the fertile alluvial soil of this river shore.

Perhaps the painting was prepared under the influence of watercolour with the artistic attitude of its restorer Tayyip Yılmaz, as it seems so. Notably, the reflection of the mosque on the Tunca river has been given with pleasure. The sunset pink that pours onto the north-western facade of the mosque -the sun is out of our perspective here- both provide information about the time and brings warmth to the painting.

4.5.5 The Mural Depicting Karaağaç Road

In the office, this painting is located in the ceiling area, close to the side where the wall formed by natural light apertures.

If Artist Tayyip Yılmaz had not mentioned it, we would have hesitated to call the name of the mural depicting Karaağaç Road that because there are no any mnemonic items in the wall painting that we can come across on the Karaağaç road of today. The

painting (**Figure 56 below**) is the only work in the command room that has no Edirne urban image. It is just an ordinary, naïve landscape. We will discuss whether the tree that stands out in the wall painting can give us some tips. Could this tree be the tree on the oval traffic island that started with the Hacı Adil Bey Fountain on the road from Mecidiye Bridge to Karaağaç? In this case, we may come across a hint that can put forward a hypothesis about the date of making all these paintings.



Figure 56 The Field Survey Photo of one of four ceiling paintings of Brigadier General Office, the one depicting Karaağaç Road—shot on site 10th of August, 2018- Taken by Kutalmış Bayraktar

We know that the Hacı Adil Bey fountain was built in 1904 (Karademir, 2007: 134). Besides, as we mentioned above, we also processed the building date of the Marshal Office in 1899. We can assert Edirne's most spectacular fountain, not participating in the composition with the claim that the fountain did not exist on the date of this

painting. Moreover, as mentioned extracurricularly in the Prehistory Section of our thesis the under the part of the History of Edirne on our thesis, we come across a direct visual indicator of aquatic items with a very high percentage both in wall paintings of Edirne or from other locations of Turkey. Furthermore, even if there is no direct water visual, we most likely come across the water-related architectural elements to remind the existence of water. Such a tendency can explain that. We can argue that Hacı Adil Bey Fountain does not participate in the composition with the fact that such a fountain has not existed at that time while the wall painting was proceeding. So, we can assert that the murals were made during construction or just after the construction of the building.

4.5.6 The Mural Depicting Mecidiye Bridge

This ceiling picture (**Figure 57 below**) is located on the ceiling near the wall where the regular door is made, where the protocol rules are not applied.

As it is now one of the most prime examples of Turkish stone bridge architecture, it has become popular as one of the images used not only in Edirne but also in many tourism promotions of Turkey. In addition to the mosque collection, which stands out in the urban identity of Edirne, which is an excellent example of an Ottoman city, there is a bridge constellation that stands out again. Therefore, this element appears in numerous paintings, describing Edirne.

The most important difference of this wall painting from the other three paintings is that there seems to be a yellowish varnish (or maybe lacquer) layer on the painting.

We cannot feel the contribution of Tayyip Yılmaz, in that mural, whose contribution

we feel stylistically in the paintings other than the one that is the subject of the Selimiye Mosque. This allows us to think that this is the wall painting that underwent the least damage due to the moisture destruction before the restoration in 1981.



Figure 57 The Field Survey Photo of one of four ceiling paintings of Brigadier General Office, the one depicting Mecidiye (Meriç) Bridge—shot on site 10th of August, 2018- Taken by Kutalmış Bayraktar

In the painting, the bridge seems with its ranging the arches, which impress spatial deepness that it may trigger phantasm of the audience. Selimiye Mosque, which appears on the horizon just above the bridge, is distinctly noticeable. The skyline divides the picture into two. The trees of the “Bülbül Adası (Nightingale Island),” which is a peninsula facing us before the meeting of the Two Rivers, followed by an industrial structure with a vaulted roof, and then mosques and houses in silhouette are

being ranged repeatedly. In the sky, the clouds appear to be joyful on a hot day. The clouds seem in this painting were applied by stippling technique with or without less circular brush motions as the art in the sense of the easel practices, rather than the watercolour effects seen in other wall paintings in the room. We notice that the lightning rod (Ottoman Turkish: Siper-i Şahika), which stands as exquisite as a finial on the dome of the Inscription Pavilion, which we see in the old photographs of the Meriç Bridge, does not have in this composition. The photographic reality in the painting suggests that this painting may have been copied from a photograph or a postcard.



5. CONCLUSION

When we initially commenced studying our thesis, we were supposed to focus on the Ottoman wall paintings, which are characterized as the “Westernization” (Arık, 1976; Renda, 1977) or “Transition” (Arık, 1976; Renda, 1978) period paintings by the pioneering works of Rüçhan Arık and Günsel Renda. The theoreticians have identified that distinctive Ottoman painting on architectural surfaces began in the middle of the 18th century and lasted until the beginning of the 20th century. In summary, the theory is based on the idea that the art activities (especially landscape paintings) of the Western artists within the borders of the Ottoman State influenced the picturesque values existing in the illustrated manuscripts, which are mainly miniatures by the Ottoman court artists (Arık, 1976: 15; Renda, 1977: 17; Renda, 2002: 266; Tekinalp-Şahin, 443; Atasoy, 2006: 45). Hence, we should succinctly check the mainstream theory of the spread of that manner of painting.

The predecessors’ theory of Ottoman wall paintings commences by telling the story of European artists living in the Ottoman state, who were generally working under the European ambassadors on duty in Ottoman Turkey. Those have brought a new breath to the art of painting in the Ottoman Empire. Their perspective-dependent depth artisanship has become a new quantity seeking in Turkish art. We see this in two separate scenes in the album⁴⁶ of a nakkaş (painter) named Gazneli Mahmud (likely), which has been the earliest in Turkish art (Derman, 1974: 19; Arık, 1976: 8-9, 11). The first concrete result of this interaction affected the civil architecture of Istanbul

⁴⁶ We would like to serve the information that this album was presented to the Ottoman Sultan Mehmed (IV) and that the sultan lived in Edirne as a reminder for our future work.

and appeared as picturesque landscape values on various architectural surfaces. The first example is regarded⁴⁷ as Bebek Kavafyan Mansion (Atasoy, 1974: 12).

According to the theory, the picturesque landscape values first had seen in the civil architecture of Istanbul later became visible in the Topkapı Palace (Renda, 1978: 712-713). Later, this architectural surface painting in landscape values reached the living spaces of the local elites (*ayans*) (Tekinalp-Şahin, 2002: 447). Thus, it became visible outside the center, and it was seen that artists and workshops in the countryside of the Balkans and Anatolia also participated in the production of murals (For Amasya and Tokat regions examples: Yetiş & Bayraktar, 2020).

At the beginning of our wall painting research in our region, we thought we would meet a timeline akin to the one above in Edirne content. However, the process that led off with the research of some wall painting fragments, which are in the structure we call the Muradiye of Edirne and which dated back to the visit of Sultan Mahmud (II) in 1837, has come to a surprising point. When we got to work to examine the painting together with the place, we came across another mural from a much earlier date that contains picturesque landscape values in the structure. We had to change the whole route of our thesis after we encountered an exceptional (from 15th century) monumental painting example on an architectural surface that was merely called “Wall Painting” (Renda, 1977: 77-78) in Turkish Art History literature. The sample was not the subject of any publications on the monumental architectural surface paintings that claimed that they happened to be visible in the middle of the 18th century. We had to delve into the original art program to hunker down from the last

⁴⁷ We disagree with this theory. In our future works, we plan to reveal the true pioneer of that art, which was hidden in the history of Edirne Civil Architecture.

layer of the Muradiye of Edirne to the first layer. We had to also research the structure's tile and calligraphy art programs to ensure that this process was delved into and discussed righteously. At this point, the works of Esin Atıl (1973) and Serpil Bağcı (2002) have been our source of inspiration. In addition, we have also revealed that researchers have differences of opinion on various issues, although we benefit greatly from the studies of Yıldız Demiriz (1998), Ali Fuat Baysal (2013), and Semih İrteş (2018). As a result of going over the early samples of Muradiye, we have determined the Eastern origin of the wall painting in Ottoman art instead of the constantly underlined Western origin. In this part of our research, the geographical definition⁴⁸ of Edirne, which we will describe as “the westernmost of the East,” has found a strong base with an art-historical causality.

Another example of murals belonging to the surfaces of a religious architecture, which we examined in our thesis, is the schematic pattern-level values in Edirne Süleyman Pasha Mosque. So much so that the values seen as architectural landscape pieces are hidden in the motives crowd of palmettes, lilies, C and S curved, baroque floral patterns, which is again seen as exceptional enough to include in our thesis. If we were to shape our thinking from the examples of Topkapı Palace, the landscape values dominated by architectural landscape pieces started with the Turkish Empire Style (Türk Ampir Üslubu), which began with the reign of Sultan Mahmud II (Renda, 1977: 98-101). By our cross-readings, we also discovered that the last kalemîşi art program of the mosque was dated to (1898) the period of Sultan Abdulhamid (II). Thus, it has been revealed that the landscapes of architectural spaces, which started at

⁴⁸ We believe that in the future the contemporary art contents to be realized in this location will capture new inspirations and sensitivities in the unique significance of this geographical asymptote.

the beginning of the 19th century, were seen in a mosque at the end of the century with a more timid attitude as some schematic pattern values. It has been seen as a regular feature that these pattern values are not an actual perspective, but the perspective effect is aspired to gain.

Another example of mural painting in religious architecture among Edirne examples is the depiction of Mecca Masjid-i Haram, which has not survived in Edirne Ayşe Kadın Mosque. This wall painting, which is not included in any source on the wall paintings of the Revivification Period, was identified with an old archive photograph and was brought to the literature with our thesis. Our example has been described by following parallelly the art historical development of the depictions of holy places seen in both the art of tiles and the arts of paper and books in Ottoman art.

Additionally, the place of Islamic sacred city views in landscape production has been investigated. Through the investigation of the painting, ideas about the artist's influence areas and the assumed pattern book were put forward through the stylistic features of the spatial depictions of the Masjid al-Haram. As a landmarking result of Ottoman modernism, this indirect effect of the development of railways, which facilitated access to pilgrimage sites, on visual culture was interpreted with our example.

Another remarkable achievement of our study is that the records of the Dumlu Mansion, which was destroyed during the writing process of the thesis, were taken before the demolition. Firstly, on the historical research of the mansion, a myth that was the subject of newspaper news was broken by us (Akman, 2015; Akman, 2018). Accordingly, a suggestion submits against the claims that it was used as a lodgement

by the commander of the occupation forces during the Greek occupation, and it was revealed that this possibility is not certain. A very exceptional situation was discovered in the example of civil architecture, whose scientific article was also written and published during the thesis writing process (Bayraktar & Uğurlu-Parlak, 2020). Accordingly, the context of the Bosphorus with European and Asian coasts in the room numbered 105 according to the notation in the restitution, survey and restoration reports (Özafacan-Zeğerek, 2019a; Özafaca-Zeğerek, 2019b; Özafacan-Zeğerek, 2019c) was interpreted by us with an exciting context created by the opposing walls and the space between the walls. Accordingly, there are two different wall paintings in the room numbered 105 in the notation of restitution, survey, and restoration reports (Özafacan-Zeğerek, 2019a; Özafaca-Zeğerek, 2019b; Özafacan-Zeğerek, 2019c). One of these wall paintings is a vista from the Küçüksu fountain to Rumeli Fortress, while the other is a landscape near Rumeli Fortress. The context of the Bosphorus and the shores, which share the same room and opposing walls, was interpreted by the creators of these wall paintings with wit decorated by the opposing walls and the space between the walls. The person who is supposed to be able to enter the picture will swim across the Bosphorus to the opposite shore, and in fact, the opposite wall is where he came out. Consequently, this spatial arrangement has been read as an archaic common logic for the organization of space, which is encountered in curatorial studies today, to expression with art objects. In this context, there was an opportunity to examine a significant example of the esthetic content produced by the photos and postcards that were copied during the last stage of the Ottoman Revivification period, through walls that were immovable surfaces, that the mural was provided by the spatial relationship between the painting and the painting, not within

itself. Our study has been a leading thesis on the subject of examining the relationship of paintings that share a common space with each other.

In our thesis, the wall paintings in the Daire-i Müşire (the Marshal's Office), which is an example of military architecture, were examined, as well. The artist (Tayyip Yılmaz), who undertook the restoration of three of the four murals here, was identified (“Maziye Götüren Ziyaret”, 2018). The other mural painting undertaken completely by the artist was compared with the same landscape works that the artist did make in different periods. The other three wall paintings, which present various urban landscapes from Edirne, which the artist undertook the restoration, were also examined in terms of landscape values and urban content. With the Daire-i Müşire (Marshal Office), it was determined that the art of this revivification period also found a place in military architecture, and the literature was enhanced. Besides, during the research of this place, information was obtained about the artist who undertook the restoration of the paintings. Thus, we have tried to give a preliminary idea for future research focusing on restoring Ottoman-type wall paintings.

Along with these examples, the mural painting that has survived in Edirne or survived at the time this thesis was written and disappeared afterward is discussed. Thus, through the examples we have examined, Edirne's heritage on this subject, its art historical development and its current situations have been studied in comparison with the examples in other regions of Turkey, depending on the context.

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