

A New Element in Interior Decoration in 18th and 19th Century Ottoman Mansions: Istanbul Panoramas of *Kalemişi* as Wall Paintings

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With the start of the Period of Westernization in Ottoman architecture at the beginning of the 18th century, not only palaces and shoreside residences of the sultans, but also kiosks (köşk), mansions (konak), summer pavilions (kasır), and other civil structures such as waterfront residences (yalı) came under the influence of European styles in interior decoration. A significant movement in civil architecture began in this period and it was first the Baroque, Rocaille and Empire styles that made their imprint on Ottoman structures, followed subsequently by other Western trends. A new element that appeared in the program of westernization in architecture that was applied to palaces, shoreside residences of the sultan, kiosks, pavilions and yalı's was kalemişi wall paintings. The subjects of this decorative artwork, most of which was created by foreign architects, were landscapes and urban panoramas rather than geometric or floral decorations. The city panoramas mostly depicted Istanbul, the capital of both Anatolia and the Balkans. The aim of this article is to introduce examples of structures of Ottoman residential architecture that began, as from the second half of the 18th century, to boast of kalemişi wall paintings and to demonstrate how those depicting urban panoramas were primarily devoted to Istanbul and embodied a reflection of the influence these paintings had on the westernization movement.

Introduction

The first changes in interior decoration in Ottoman architecture were seen at the beginning of the 18th century, in the first stage of the “Period of Ottoman Westernization” that was known as the Tulip Era (1718-1730). Opening out into the West was a movement that drew from western influences and the interest in European culture, and the first examples of this began to be observed during the reign of Sultan Ahmed III (1703-1730).¹

A program of architecture known as the Kağıthane and Sadabat building activities initiated a construction movement in which the element of water was predominant and which was influenced by the architecture of the French palaces. Many palaces and shoreside royal residences as well as two hundred wooden kiosks were built in this period.² These kiosks, dedicated to the use of state

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1. A. Arel, *Onsekizinci Yüzyıl İstanbul Mimarisinde Batılaşma Süreci*, İstanbul: İTÜ Mimarlık Fakültesi Yayınları, 1975, 40.

2. H. Arslan, “Boğaziçi’nde 18.Yüzyıldan Kalma Bir İstanbul Evinin Durumu Hakkında Sanat Tarihi Bağlamında Yeni Değerlendirmeler.” *METU JFA* 31: 1, (2014): 97-117; S. Eyice, “XVII.

officials, were known as the “Sadabat Kiosks” and their program of interior decoration exhibited not only geometrical patterns and floral ornamentation which were traditionally Turkish and Islamic decorative motifs, but also Rococo and Baroque elements.³

The Sadabat Kiosks, considered to be the most significant examples of the Ottoman civil architecture of the times, as well as the rooms and salons of Topkapı Palace, commissioned by the sultan and his sons, together were a reflection of the atmosphere of art and entertainment in the Tulip Era. The interiors of these spaces were in general decorated by foreign designers who made use of the decorative elements of the Tulip Era as well as Baroque and Rocaille ornamentation.⁴ Foreign artists from the West were invited to the Empire in this period to design the interiors of the shoreside residences that the sultans had newly constructed around the vicinity of the palace. These western designers employed Baroque-Rococo and Empires styles in their creative work. James Dallaway, an 18th century traveler to Istanbul, speaks with amazement of the Louis XV style of decorations he saw in the palaces of the city.⁵

The Empire style followed Baroque and Rococo in making an impact on Ottoman architecture as from the second half of the 18th century. Sultan Mahmud II aspired to make the Empire style the official style of the empire, and subsequently, the Empire construction program began to be widely used in the public buildings and civil structures of the period.⁶ The architect Antoine Melling, who came to Istanbul at the invitation of Sultan Selim III, built a waterfront residence in the Empire style along the Defterdarburnu and Eyüp shores for each of the sultan’s sisters Hatice Sultan and Beyhan Sultan.⁷ The interior decor of the large domed hall in Topkapı known as *Hünkâr Sofası* (Sultan’s Hall) in Topkapı Palace was refurbished in the Empire style in the 18th century. The walls of the *Harem* section of the Palace have rounded arches with keystones between surfaces separated by pilasters with Corinthian column capitals. Beneath this section are *kalemişi* decorations revealing cup motifs under folds of fabric (curtains) twisted on two ends, clearly reflecting the Empire style.⁸ At the beginning of the 19th century, during the reign of Sultan Abdülhamid II (1842-1918), the number of foreign architectural movements increased and Ottoman architecture began to reflect the influences of the Neo-Classic, Neo-Gothic, Neo-Renaissance, Neo-Baroque, Orientalist, Eclectic and Art Nouveau styles in architectural ornamentation, both on facades and in interior design.⁹ With the advent of the Period of

Yüzyılda Türk Sanatı ve Türk Mimarisinde Avrupa Neo-Klasik Üslubu.” *Sanat Tarihi Yıllığı* 9-10, (1981): 163-190.

3. S. Eyice, Yok Olan İstanbul Sarayları ve Sarayların Yaşatılması İçin Bazı Düşünceler, *TBMM Milli Saraylar Sempozyumu, 15-17 Kasım 1984 Yıldız Sarayı/Sale*, İstanbul, 69-78, 1985, 72.

4. D. Kuban, “Barok Mimari.” *Dünden Bugüne İstanbul Ansiklopedisi* 2, (1994): 61-65.

5. Ibid, 65.

6. S. Eyice, “XVII. Yüzyılda Türk Sanatı ve Türk Mimarisinde Avrupa Neo-Klasik Üslubu.” *Sanat Tarihi Yıllığı* 9-10, (1981): 163-190.

7. A. Arel, *Onsekizinci Yüzyıl İstanbul Mimarisinde Batılaşma Süreci*, İstanbul: İTÜ Mimarlık Fakültesi Yayınları, 1975, 89.

8. Ibid, 170.

9. D. Kuban, “Barok Mimari.” *Dünden Bugüne İstanbul Ansiklopedisi* 2, (1994): 61-65.

Westernization, another element that entered the realm of Ottoman interior design was the *kalemişi* technique that produced wall paintings of scenery and urban panoramas that lacked human depictions. There are architectural elements included in the paintings of the scenery. Mecca and Medina take their place as subjects of the depictions of city scenes. Another subject of wide popularity in these paintings is the capital of Istanbul.

The aim of this article is to introduce examples of structures of Ottoman residential architecture that began, as from the second half of the 18th century, to boast of *kalemişi* wall paintings and to demonstrate how those depicting urban panoramas were primarily devoted to Istanbul and embodied a reflection of the influence these paintings had on the Westernization movement.

Method

As part of our investigation, we will study the new element of *kalemişi* wall paintings that entered the interior decoration plan of Ottoman buildings with the Period of Westernization, focusing on the Istanbul panoramas that were the subject of these paintings in mansions (*konak*), pavilions (*kasırs*) and shoreside residences (*yalı*). The paintings represented the sociocultural change brought about by the Period of Westernization, and therefore they will be evaluated and examined in this article in terms of the treatment of their subject matter and the techniques used in their production in selected examples of civil architecture. At the same time, as symbols of the outward-looking lifestyle that started to be adopted during the westernization process, the paintings will be assessed in terms of their place in the modernization of the society of the times.

Kalemişi Decorative Art in Turkish Architecture

The decorative art of *kalemişi* was abundantly used in Turkish ornamental art in both religious and civil structures as from the 14th century.¹⁰ *Kalemişi* borders of lobed *rumi* motifs wrapping around curled twigs were the most popular decorations of the early period.¹¹ Sun rosettes, *hatayi* motifs and palmettes are some other motifs that could be seen among the curved branches of *kalemişi*. Vegetal decorations feature tulips, hyacinths, carnations, roses, asters, trumpet flowers as well as stylized leaves in naturalist expression.¹² Up until the end of the 17th century, these vegetal motifs were also accompanied by geometrical compositions.¹³

10. C. Nemlioğlu, *15 16 ve 17. Yüzyıl Osmanlı Mimarisinde Kalem İşleri, Yayınlanmamış Doktora Tezi*, İstanbul: İstanbul Üniversitesi, 1989, 35; Y. Demiriz, "Osmanlı Kalem İşleri." *Osmanlı Ansiklopedisi* 11, (1999): 297-304.

11. S. Bağcı, "Osmanlı Mimarisinde Boyalı Nakışlar." *Osmanlı Uygarlığı* II, (2004): 736-759.

12. C.E. Arseven, *Türk Sanatı*, İstanbul: Cem Yayınevi, 1973, 115.

13. C. Nemlioğlu, *15 16 ve 17. Yüzyıl Osmanlı Mimarisinde Kalem İşleri, Yayınlanmamış Doktora Tezi*, İstanbul: İstanbul Üniversitesi, 1989, 78.

With the dawn of the period of Westernization in the 18th century, the *kalemişi* wall painting repertory began to display changes. The influence of the west in this century was visible in the tradition of *kalemişi* too, displaying a manner of decorative art that clearly reflected western trends. In the first stage of the period, the Tulip Era, the most popular motifs to be seen were flowers in voluminous vases and still-lives composed of bowls of fruits.¹⁴ The structure that best demonstrates the concept of decorative art in this period is the Chamber of Fruits and Berries of Ahmet III in Topkapı Palace.¹⁵ This Chamber of Fruits and Berries is one of the first examples of westernized decorative art, and the *kalemişi* decorations on its walls represent the conceptualization of the ornamentation of the Tulip Era, accompanied as they are by oil-painted and decoratively embroidered wooden panels.¹⁶ Bouquets of flowers are arranged in vases or stand by themselves on the wooden panel, reflecting the tastes and inclinations of the period with their show of floral motifs and bowls full to the brim with fruits (Figure 1).¹⁷

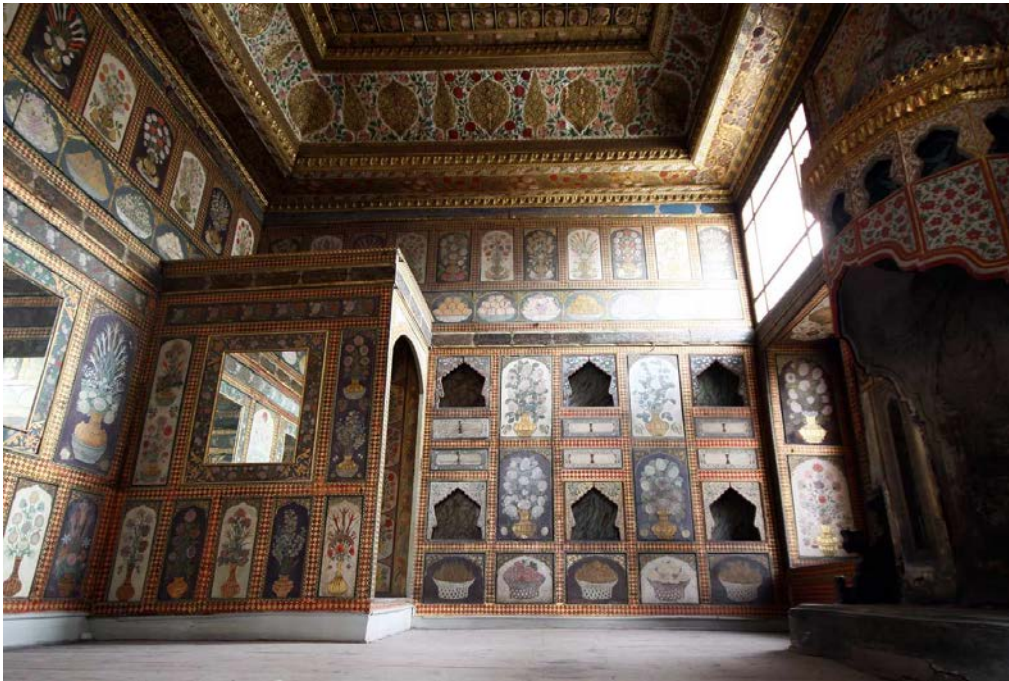


Figure 1. The Chamber of Fruits and Berries of Ahmet III (*Yemiş Odası*) at Topkapı Palace (National Palaces Archives)

Another novelty in the *kalemişi* wall paintings that was introduced in the Period of Westernization was the trend to depict landscapes and urban scenes that

14. P.Ş. Tekinalp, “Batılılaşma Dönemi Duvar Resmi.” *Türkler* 15, (2002): 440-448.

15. R. Arık, *Batılılaşma Dönemi Anadolu Tasvir Sanatı*. Ankara: Kültür ve Turizm Bakanlığı Yayınları, 1988, 23; G. Renda, *Batılılaşma Döneminde Türk Resim Sanatı 1700- 1,850* Ankara: Hacettepe Üniversitesi Yayınları, 1974, 77.

16. A. Arel, *Onsekizinci Yüzyıl İstanbul Mimarisinde Batılılaşma Süreci*, İstanbul: İTÜ Mimarlık Fakültesi Yayınları, 1975, 56.

17. P.Ş. Tekinalp, “Batılılaşma Dönemi Duvar Resmi.” *Türkler* 15, (2002): 440-448.

included architecture, ships, trains, and symbolic imagery.¹⁸ The earliest examples of scenery and urban panoramas were again seen in Topkapı Palace. These early examples of historical scenery-based wall paintings in the palace appeared during the reign of Abdülhamid I (1774-1789).¹⁹ Shoreside scenes of Istanbul can be seen on the walls of the section of the Palace Concubines' Courtyard connected to the *harem* (Figure 2: Right).²⁰ In the same way, we can see that the walls of the Chamber of the Sultan's Mother in the *Harem* as well as the upper floor *sofa* are decorated with paintings of urban scenes and landscape panoramas.²¹ Numerous rooms in the harem were in fact decorated with scenic paintings during the era of Sultan Selim III (1789-1807) (Figure 2: Left).²² It was in this era that the walls of the Chamber of Mihrişah, the mother of Sultan Selim III, were adorned with paintings of scenery and depictions of gardens with fountains and floral arrangements in line with the tastes of the period (Figure 2: Middle).²³ Similarly, the Dining Room in the *Harem* has scenic paintings with no architectural features depicted in the *kalemişi* technique on the east and west walls. Themes that evoke scenes from the Bosphorus and the Golden Horn, shoreside palaces that open out into pools with fountains and manicured floral gardens are features that are frequently seen.²⁴

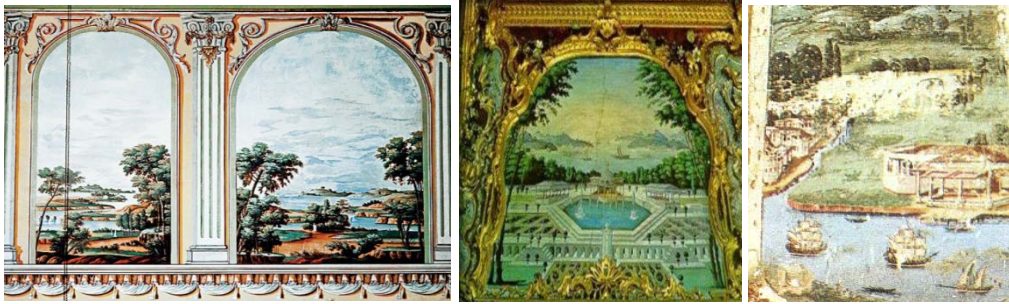


Figure 2. Right: *Topkapı Palace Concubines' Court Wall Paintings* (Arık 1988). Left: *Topkapı Palace Harem Walls* (Demirarslan 2016, Figure 4). Middle: *Pool and garden painting in the Chamber of Mihrişah, the Sultan's Mother, at Topkapı Palace* (Renda, Erol 1981, Figure 78)

The tradition of decoration using paintings of scenic views and urban landscapes that was first initiated in the Topkapı Palace *harem* soon found their

18. G. Renda, "Yenileşme Döneminde Kültür ve Sanat." *Türkler* 15, (2002): 265-283.

19. Ibid, 268.

20. G. Renda, *Batılılaşma Döneminde Türk Resim Sanatı 1700- 1850* Ankara: Hacettepe Üniversitesi Yayınları, 1977, 88.

21. D. Demirarslan, "19.Yüzyıl Türk Sivil Mimarisinde Duvar Resmi Estetiği ve İstanbul Teması." *Mimarlık ve Yaşam Dergisi* 1/1, (2016): 105-125.

22. G. Renda, Wall Paintings in Turkish Houses, G. Fehér (Ed.) *Fifth International Congress of Turkish Art, Budapest 23-28 September 1975, Akadémiai Kiadó, Budapest*, 711-735, 1978, 713.

23. G. Renda and T. Erol, *Başlangıcından Bugüne Çağdaş Türk Resim Sanatı*, İstanbul: Tıglat Yayınları, 1981, 78.

24. G. Renda, "Yenileşme Döneminde Kültür ve Sanat." *Türkler* 15, (2002): 265-283.

way to the palace environs as well as to Anatolia and the Balkans.²⁵ It became the fashion for homes to display wall paintings and panels that featured landscapes, scenic views, and panoramas of the city and the Bosphorus. The westernized trends adopted in the Palace started to appear in houses, giving way to a rich interpretation of interior design.²⁶ Kiosks or pavilions revealed a new tradition that included *kalemişi* decorations and murals. Such paintings became popular and predominantly featured landscapes and scenes of urban panoramas—especially of Istanbul and the Bosphorus—as well as architectural works of art that did not include people.²⁷ The scenic compositions depicted works of architecture as well as representations of picnics, hunting scenes, a variety of animals, including birds.²⁸ It was only towards the end of the 19th century that small-scale human figures began to be displayed.²⁹ In the Period of Reforms (*Tanzimat*, 1839), articles that pointed to technical novelties originating in the west began to be included in the scenes. Among these were horse-drawn carriages, cabs and trams, trains, broughams, steamships, railroads, armchairs, and clocks.³⁰ These objects that represented the Europeanism embraced during the Period of Reforms found their way into all the Anatolian cities by way of Istanbul and Izmir.³¹

The main room (*başoda*), *divanhane* and bride's rooms were the spaces of the mansions (*konak*) that were most abundantly decorated with scenic views and urban themes. Besides the walls and ceilings of these rooms, other areas where decorative work could be seen were shelves, closets, hearth walls, pantry shelves, points where walls met ceilings, ceiling corners and edges of ceiling frames, fencing, window ledges, closet walls, sideboards on top of cabinets (*yüklük*), lampstands and sherbet containers (vases), the insides of niches, doors, windows and closet doors, as well as platform (*seki*) posts and arches and ceilings standing over these platforms.³² The decorative paintings were sometimes bordered by S&C curves in the Baroque style or with acanthus leaves contained in oval or rectangular cartouches.

Different techniques are used in the production of *kalemişi* wall paintings. The most widely utilized among these is the technique of using water-based paints of weather-resistant white lead (*isfidac*) on a wooden base.³³ The decorative art of *kalemişi* executed in the form of a secco painting was a lesser used technique because of the way the plaster could crumble. A new technique was added in the

25. M. Karaaslan, "Ankara'da Resimli Bir Ev: Dede Bayrak Evi". *Ankara Araştırmaları Dergisi* 4 (1), (2016): 13-22.

26. D. Kuban, "Ev Mimarisi." *Dünden Bugüne İstanbul Ansiklopedisi* 3, (1994a): 227-234.

27. I. Kuyulu, "Anatolian Wall Paintings and Cultural Traditions". *Electronical Journal of Oriental Studies* III, (2000): 1-27.

28. G. Renda, Wall Paintings in Turkish Houses, G. Fehér (Ed.) *Fifth International Congress of Turkish Art, Budapest 23-28 September 1975, Akadémiai Kiadó, Budapest*, 711-735, 1978, 714.

29. Ibid, 714.

30. T. Okçuoğlu, *18. ve 19. Yüzyıllarda Osmanlı Duvar Resimlerinde Betimleme Anlayışı*, İstanbul: İstanbul Üniversitesi, 2000, 44-45.

31. Ibid, 44.

32. C.E. Arseven, *Türk Sanatı*, İstanbul: Cem Yayınevi, 1973, 115; P.Ş. Tekinalp, "Batılılaşma Dönemi Duvar Resmi." *Türkler* 15, (2002): 440-448.

33. R. Arık, Osmanlı Sanatında Duvar resimleri, *Osmanlı Ansiklopedisi* 1, (1999): 423-436; G. Renda, "Yenileşme Döneminde Kültür ve Sanat." *Türkler* 15, (2002): 265-283.

19th century, producing examples in which *kalemişi* decorations appeared on the platings of wooden ceilings or walls over which leather, canvas or other materials had been stretched.³⁴ The second half of the 19th century was witness to yet another new oil painting technique.³⁵

As far as style was concerned, the more widespread concept of painting drew inspiration from naturalism, a typically western source of art. The *tromp l'oeil* technique that emerged in the Baroque period is one of the techniques used in these depictions that originated from the West.³⁶ Complying with the rules of perspective, focusing on the quality of light, shadow and color are important elements of paintings executed in the light of western art. Qualities of the art of miniature are also employed. In some paintings, the miniature technique is blended with the western concept of art.³⁷ The colors used in the motifs were first obtained from natural madder root followed by the use of oil paints in later periods.³⁸ Color compositions were created predominantly from earth colors and also included blues, dark greens, reds, greens and brownish-reds.³⁹ There are also examples of black and gray tones set upon a background of white.

Among the sources that can be traced in the wall paintings are the works of foreign artists, particularly their engravings.⁴⁰ The elements of light/shadow and perspective in these depictions carry naturalist tones, evidence that these paintings were produced by western artists and the Ottoman masters whom they had trained.⁴¹ At the same time, it is known that there were foreign artists who had ateliers in the Pera Region during this era.⁴²

Istanbul Panoramas

An important theme in the *kalemişi* wall paintings during the Ottoman Period of Westernization was the urban panorama. Urban depictions featured the iconic structures of the city as well as elements of nature. Natural scenes and landscapes were essential parts of these urban portrayals. Places of settlement close to the city

34. P.Ş. Tekinalp, "Batılılaşma Dönemi Duvar Resmi." *Türkler* 15, (2002): 440-448.

35. G. Renda, *Batılılaşma Döneminde Türk Resim Sanatı 1700- 1850* Ankara: Hacettepe Üniversitesi Yayınları, 1977, 195.

36. Y. Ecesoy, *Osmanlı Dönemi Anadolu Duvar Resimlerinde İstanbul Tasvirleri*, Kayseri: Erciyes Üniversitesi, 2011, 25.

37. H. Inalcık and G. Renda, *Osmanlı Uygarlığı 1-2*. Ankara: Kültür ve Turizm Bakanlığı Yayını, 2009, 67.

38. M. Karaaslan, "Ankara'da Resimli Bir Ev: Dedebayrak Evi". *Ankara Araştırmaları Dergisi* 4 (1), (2016): 13-22.

39. G. Renda, *Batılılaşma Döneminde Türk Resim Sanatı 1700- 1,850* Ankara: Hacettepe Üniversitesi Yayınları, 1977, 89.

40. Y. Ecesoy, *Osmanlı Dönemi Anadolu Duvar Resimlerinde İstanbul Tasvirleri*, Kayseri: Erciyes Üniversitesi, 2011, 25.

41. T. Okçuoğlu, *18. ve 19. Yüzyıllarda Osmanlı Duvar Resimlerinde Betimleme Anlayışı*, İstanbul: İstanbul Üniversitesi, 2000, 63-64.

42. G. Renda, *Batılılaşma Döneminde Türk Resim Sanatı 1700- 1850* Ankara: Hacettepe Üniversitesi Yayınları, 1977, 123; P.Ş. Tekinalp, "Batılılaşma Dönemi Duvar Resmi." *Türkler* 15, (2002): 440-448.

could also be made a part of the representation. Cities are generally depicted as a crowd of structures set against a backdrop of natural scenery. The elements constituting the city were kiosks (*köşk*), pavilions (*kasır*), shoreside residences (*yalı*), mosques, mesjids, tombs (*türbe*), fountains and bridges.⁴³ Besides depicting urban panoramas through iconic structures symbolizing a particular city with all their characteristics, the concept of producing fanciful urban scenes also became a popular trend.⁴⁴

The cities that were predominantly seen in panoramic urban views were Mecca with its scenes of the Kaaba, Medina, and Istanbul. Istanbul has always drawn attention as the capital (*payitaht*) of the Ottoman Empire.⁴⁵ Because the westernization movement starting in Istanbul soon rapidly advanced toward Anatolia, scenes of Istanbul were among the primary depictions to be profusely seen in affluent mansions in all the Anatolian regions as well as in the Balkans. The reason for this was because the owners of these mansions wished to live the life of the capital in their own local environment.⁴⁶

The portrayals of Istanbul have been considered in two groups in this article—depictions of topographical Istanbul and representations of buildings. In the depictions of topographical Istanbul, the topographic features of the city were represented and mapped out in terms of three districts—the Historical Peninsula, Pera/Galata and Üsküdar.⁴⁷ These three islands were accompanied on the maps by views of the Golden Horn and the Bosphorus.⁴⁸ The district of Pera/Galata, with its western aura, was frequently chosen both to depict the Golden Horn, lying between two pieces of land, and to present the silhouette of Istanbul accentuated with the Galata Tower.⁴⁹ The Sea of Marmara was depicted with a plethora of maritime traffic, complete with galleons, sailboats, imperial caiques and other small seagoing vessels.⁵⁰ The color of the sea on the maps was generally indigo-blue.

The most iconic structures symbolizing Istanbul in depictions of panoramic Istanbul were the Galata Tower, Leander's Tower (*Kız Kulesi*), the Tower of Beyazıt, Sultan Ahmed Mosque, Sarayburnu, Topkapı Palace, and the city walls.⁵¹ The religious building that was most frequently depicted in urban scenes of Istanbul was Sultanahmet Mosque. This mosque, with its six minarets, is one of the most distinctive structures of the city. Another urban element commonly

43. T. Okçuoğlu, *18. ve 19. Yüzyıllarda Osmanlı Duvar Resimlerinde Betimleme Anlayışı*, İstanbul: İstanbul Üniversitesi, 2000, 27.

44. Ibid, 27.

45. I. Kuyulu, "Anatolian Wall Paintings and Cultural Traditions". *Electronical Journal of Oriental Studies* III, (2000): 1-27.

46. G. Renda and T. Erol, *Başlangıcından Bugüne Çağdaş Türk Resim Sanatı*, İstanbul: Tıglat Yayınları, 1981, 64-65.

47. T. Okçuoğlu, *18. ve 19. Yüzyıllarda Osmanlı Duvar Resimlerinde Betimleme Anlayışı*, İstanbul: İstanbul Üniversitesi, 2000, 159.

48. Y. Ecesoy, *Osmanlı Dönemi Anadolu Duvar Resimlerinde İstanbul Tasvirleri*, Kayseri: Erciyes Üniversitesi, 2011, 25.

49. Ibid, 113.

50. T. Okçuoğlu, *18. ve 19. Yüzyıllarda Osmanlı Duvar Resimlerinde Betimleme Anlayışı*, İstanbul: İstanbul Üniversitesi, 2000, 159.

51. Ibid, 27, 159.

depicted in scenes of Istanbul is the Galata Bridge. Usually shown in the center of the picture, the bridge is flanked by Galata on the right and the shores of Sarayburnu and the Historical Peninsula on the left and is situated exactly opposite the district of Üsküdar.⁵² Another symbol commonly seen in panoramic Istanbul scenes is Leander's Tower (*Kız Kulesi*), which has always attracted the interest of artists from a visual aspect. The perspective angle on Üsküdar depicts this district as reaching all the way to the shores of Kadıköy.⁵³ Some Istanbul scenes also include symbols of fire in reference to the many fires that had become synonymous with the city. The depictions do not contain human figures in accordance with Islamic traditional mores.⁵⁴

Topographical Istanbul Representations

The most popular way of depicting Istanbul panoramas was in the form of a topographical display. As described above, representations in this group divided the city into three masses of land—the Historical Peninsula, Pera/Galata and Üsküdar—and displayed these regions in map-like fashion together with their topographical characteristics.⁵⁵

The first structure that will be described here as part of this category will be the still-standing harem quarters of Sadullah Pasha Yalı in Çengelköy. The yalı is a significant example of 18th century Ottoman civil architecture; it is a two-story building, that runs parallel to the sea along its length and has a *beyzi*, or oval central *sofa* (hall).⁵⁶ Each floor contains eight rooms situated at the corners of the *sofas*. The rooms of the *yalı* boast of numerous *kalemişi* wall decorations that depict landscapes and urban panoramas. Arranged around the domed central oval sofa on the upper floor of the *yalı* are storage closets called *yüklük* and immediately next to these are large niches referred to as *çiçeklik*, *şerbetlik*, or flower tub, which contain a display of panoramic Istanbul with its scenes of the Bosphorus and the Golden Horn and the rows of kiosks (*köşk*), pavilions (*kasır*) and shoreside palaces scattered over their shores.⁵⁷

The Pink Room on the southeast side of the upper floor has a *çiçeklik* (*şerbetlik*) niche that depicts Topkapı Sahılsarayı, which had been completely lost to a fire in 1862 (Figure 3: Right).⁵⁸ Behind the shoreside palace is a

52. Y. Ecesoy, *Osmanlı Dönemi Anadolu Duvar Resimlerinde İstanbul Tasvirleri*, Kayseri: Erciyes Üniversitesi, 2011, 25.

53. Ibid, 114.

54. G. Renda, *Batılılaşma Döneminde Türk Resim Sanatı 1700- 1,850* Ankara: Hacettepe Üniversitesi Yayınları, 1977, 99.

55. T. Okçuoğlu, *18. ve 19. Yüzyıllarda Osmanlı Duvar Resimlerinde Betimleme Anlayışı*, İstanbul: İstanbul Üniversitesi, 2000, 159.

56. T. Artan, T. "Sadullah Paşa Yalısı." *Dünden Bugüne İstanbul Ansiklopedisi* 6, (1994): 396-397.

57. T. Okçuoğlu, "Sadullah Paşa Yalısı." *TDV İslam Ansiklopedisi* 35, (2008): 433-434.

58. E. Esin, Sadullah Paşa Yalısı, *Sadullah Paşa ve Yalısı. Bir Yapı Bir Yaşam*, Deniz Mazlum (Ed), İstanbul: YEM Yayınları, 2008, 44; T. Okçuoğlu, "Sadullah Paşa Yalısı." *TDV İslam Ansiklopedisi* 35, (2008): 433-434.

representation of Topkapı Palace, Hagia Sophia and Sultanahmet Mosque, caught in a commemorative scene of the ceremonies taking place during the yearly Nevruz or whenever the navy sailed off or returned from a campaign.⁵⁹ In the depiction can be seen sailboats and other sailing vessels profusely decorated with flags. In the foreground of the representation of the fleet are ship docks which were called “göz”.⁶⁰

At the northeast side of the upper floor of the *yalı*, inside the *çiçeklik* (*şerbetlik*) niche is a *yalı* of white masonry with a fountain in front. The niche at the back shows a scene of the Bosphorus depicting caiques with their oars in the air (Figure 3: Left).⁶¹ The scenes in both niches have been produced with the *trompe l’oeil* technique and can be seen behind the arch in the foreground.⁶²



Figure 3. Sadullah Paşa Yalısı, Scenes of Istanbul. Right: Topkapı Sahılsarayı (Shoreside Palace) at Sarayburnu (Esin 2008, Figure 25). Left: Yalı of White Masonry against the Backdrop of the Bosphorus (Esin 2008, Figure 25)

The southwest room on the upper floor of the *yalı* has a *çiçeklik* (*şerbetlik*) niche flanked by doors on the right and left that have two more panoramas of Istanbul. The background in both depictions is almost the same. On the right and left of the representations can be seen a promontory and a coastline that obscures

59. E. Esin, Sadullah Paşa Yalısı, *Sadullah Paşa ve Yalısı. Bir Yapı Bir Yaşam*, Deniz Mazlum (Ed), İstanbul: YEM Yayınları, 2008, 44.

60. Ibid, 46.

61. Ibid, 43.

62. E. Esin, Sadullah Paşa Yalısı, *Sadullah Paşa ve Yalısı. Bir Yapı Bir Yaşam*, Deniz Mazlum (Ed), İstanbul: YEM Yayınları, 2008, 44.

the horizon, as well as Yuşa Hill in the distance (Figure 4: Right).⁶³ The decorative painting in the central cell displays a white pavilion in the foreground while on the other side stands a *cihartak* (*çardak*), an open-air kiosk (*divanhane* tent) (Figure 4: Left).⁶⁴



Figure 4. Right: The White Pavilion in the Foreground with Yuşa Hill in the Back (Esin 2008, Image 29d). Left: An Open-Air Kiosk (Cihartak/Çardak) in the Front and Yuşa Hill in the Background (Esin 2008, Figure 29c)

Another structure that has *kalemişi* wall art with a topographical view of Istanbul is the Yenişehir Şemaki Residence in Bursa, which is dated to the beginning of the 18th century. This two-story house has been constructed along the lines of one of the typical layouts of the Turkish house, the plan with *exterior sofa*.⁶⁵ The *kalemişi* decorative art displays the characteristics popular in the nineteenth century.

There is a large panorama of Istanbul on the storage closet in the main room (*başoda*) of the building (Fig. 5: Right). The panorama is divided into two by the sea, three land masses where houses are situated appearing above and a scene of Leander's Tower (*Kız Kulesi*) situated as an island in the middle.⁶⁶ The land masses above the Bosphorus are the Historical Peninsula, Galata, and Üsküdar. Besides *Kız Kulesi*, which is close to the Üsküdar shore, the absence of other symbolic structures of Istanbul—particularly of the mosques—give the impression that the representation is imaginary rather than the product of observation. The sea is full of boats at full sail, rowboats and caiques of all sizes.⁶⁷ In the same way, another room in the house also contains a panorama of Istanbul with *Kız Kulesi* in the middle.⁶⁸ The composition is an imaginary one but *Kız Kulesi* stands out in both depictions.

63. Ibid, 5.

64. Ibid, 53.

65. S.H. Eldem, *Türk Evi Plan Tipleri*, İstanbul: İTÜ Mimarlık Fakültesi Yayınları, 1954, 45.

66. R. Arık, *Batılılaşma Dönemi Anadolu Tasvir Sanatı*. Ankara: Kültür ve Turizm Bakanlığı Yayınları, 1988, 96-97.

67. T. Okçuoğlu, Sadullah Paşa Yalısı'nın Bezemelerine İlişkin Gözlemler, *Sadullah Paşa ve Yalısı. Bir Yapı Bir Yaşam*, Deniz Mazlum (Ed), İstanbul: YEM Yayınları, 2008, 145.

68. D. Demirarslan, "19.Yüzyıl Türk Sivil Mimarisinde Duvar Resmi Estetiği ve İstanbul Teması." *Mimarlık ve Yaşam Dergisi* 1/1, (2016): 105-125.



Figure 5. Right: Depiction of Istanbul on the Storage Closet in the Main Room (Başoda) of Yenişehir Şemaki House in Bursa (Demirarslan 2016, Figure 10). Left: Birgi Çakırağa Mansion (Konak) (Kuban 2,007 479)

One more structure built in the *exterior sofa* type of the traditional Turkish house is Birgi Çakırağa Konağı, a building that is in the Ödemiş district of İzmir. There are *kalemişi* wall decorations of topographical Istanbul. Built by Çakıroğlu Mehmet Bey in 1761-1764, the house was added to UNESCO's Provisional List of World Heritage Sites in 2012. The structure consists of a U-shaped *hayat* (sofa), which is actually a balcony with wooden posts, and two corner rooms opening out into the sofa with an *iwan* in-between.⁶⁹ The ornamentation of the konak is from the 19th century.

In one of the rooms on the upper floor (the winter room), there is a panorama of Istanbul, dedicated by the *konak* owner to his Istanbulian wife. The summer room has a panorama of İzmir, dedicated to the homeowner's wife from İzmir. The sofa (*hayat*) walls display a panel that represents a panorama of a coastal town complete with a tower.⁷⁰ A wall-to-wall panoramic depiction of Istanbul can be found on one of the walls of the room. Here, Istanbul has been portrayed in a composition that shows the sea spread out in-between three land masses.⁷¹ The coastline on the right represents Üsküdar, and on the left is Sarayburnu, opposite from which are the Galata shores (Figure 5: Left). The picture features a view of the Bosphorus, the Burnt Column, the Egyptian Obelisque, *Kız Kulesi* (Leander's Tower) and some of the city's major mosques.⁷² The domes of the mosques in the representation, however, have been painted as double-domes, indicating that the depiction is an imaginary portrayal of the Istanbul panorama.⁷³ At the same time, the typically Aegean houses with gabled roofs and the İzmir-type of two- or three-

69. D. Kuban, *Osmanlı Mimarisi*, İstanbul: YEM Yayınları, 2007, 478.

70. Ibid, 478.

71. T. Okçuoğlu, *18. ve 19. Yüzyıllarda Osmanlı Duvar Resimlerinde Betimleme Anlayışı*, İstanbul: İstanbul Üniversitesi, 2000, 134.

72. I. Kuyulu, "Anatolian Wall Paintings and Cultural Traditions". *Electronical Journal of Oriental Studies* III, (2000): 1-27.

73. Y. Ecesoy, *Osmanlı Dönemi Anadolu Duvar Resimlerinde İstanbul Tasvirleri*, Kayseri: Erciyes Üniversitesi, 2011, 115.

story *konaks* show that although the artist was familiar with the topography of Istanbul, he chose to include architectural elements from Izmir in the composition.⁷⁴

Datça Reşadiye Mehmet Ali Ağa Konak, known by the townsfolk as “Kocaev” is dated back to 1791-1801. This structure is another one that contains a topographical Istanbul panorama set out in *kalemişi* art.⁷⁵ The *kalemişi* decorations completely surround the upper parts of the walls and windows. On the top floor of the two-story *konak*, characterizing the L-shaped type of plan with an *exterior sofa*, the central panel in the group of three panels above the cabinet (*yüklük*) on the platform, or *sekiüstü* of the main room (*başoda*) depicts a panoramic view of Istanbul (Figure 6: Right).

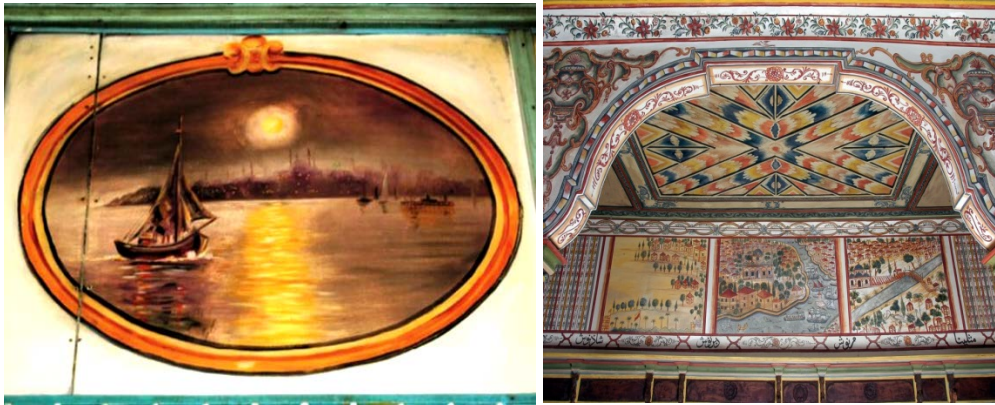


Figure 6. Right: Istanbul Panorama on the Wall Above the Storage Cabinet (*Yüklük*) in the Main Room (*Başoda*) of Mehmet Ali Ağa Konak in Datça-Reşadiye (Renda 1978, Figure 16). Left: Abdülkadir Kimya House, Gaziantep (Uğurlu 2020, 67)

Here we have the classic three land masses used in the topographical representations of Istanbul scenery—the districts of Üsküdar, the Historical Peninsula-Sarayburnu, and Galata. All the pieces of land are represented in dark shades of red and contain houses with hipped roofs and groups of trees.⁷⁶ On the left of the representation is the large land mass of the Historical Peninsula, which displays an unidentifiable mosque that appears to be a *selatin* mosque with its four minarets containing two balconies each and a grandiose latecomer’s portico.⁷⁷ On the right is a land mass that is thought to represent Üsküdar. On the right lower corner is a small section that represents the district of Galata and the Galata Tower. The Bosphorus is pictured as streaming between these pieces of land and on the waters are sultanate caiques, sailboats, ducks, fish, and other sea creatures, depicting a complex flow of sea traffic, with Leander’s Tower (*Kız Kulesi*) rising

74. R. Arık, *Batılılaşma Dönemi Anadolu Tasvir Sanatı*. Ankara: Kültür ve Turizm Bakanlığı Yayınları, 1988, 88; Renda 1977, 146.

75. G. Renda, Wall Paintings in Turkish Houses, G. Fehér (Ed.) *Fifth International Congress of Turkish Art, Budapest 23-28 September 1975, Akadémiai Kiadó, Budapest*, 711-735, 1978, 714.

76. G. Renda, “Datça’da Eski Bir Türk Evi.” *Sanat Dünyamız* 2, (1974): 25-29.

77. Ibid, 21.

up in a show of stone masonry.⁷⁸ The artist has taken liberties with the interpretation of the scene.⁷⁹

The Gaziantep Abdülkadir Kimya House offers a different panoramic view of Istanbul. This konak was built in 1856 by the Armenian goldsmith Karanazar Nezaretyan. The south wall of its eastward room presents inside an oval frame, a depiction of the Historical Peninsula, a work of art that is wrought with many characteristics of western paintings on canvas.⁸⁰ A night view is depicted here for the first time (Figure 6: Left). The moonlight, the flickering candles and their reflections on the water offer an Impressionist flavor.⁸¹ The Historical Peninsula appears only in silhouette amid a stream of fog. Sailboats and caiques catch the eye on the Sea of Marmara.⁸²

The *konaks* of the Ürgüp/Nevşehir region are rich with *kalemişi* wall paintings representing Istanbul. One of the most prominent of these is Nevşehir Ürgüp Sucuoğlu Konağı, where the main room contains depictions of both Istanbul and Edirne on two opposing walls. Built in 1904 by a cloth merchant from Ürgüp, the konak's main room (*başoda*) has scenes from Istanbul and Edirne on its east and west walls, each measuring 1.75x3.75 m. This Istanbul panorama is encased in a brown border and displays in detail the Galata Bank of the Golden Horn, Eminönü, Sultanahmet and the shores of Üsküdar, also including a representation of *Kız Kulesi* (Leander's Tower) (Figure 7: Right). The district of Galata has been depicted with its monumental tower, embassy buildings, Levantine residences and churches. Along the shores can be seen a mosque with its minaret and dome and some civil structures displaying their triangular pediments.⁸³



Figure 7. Right: Depiction of Nevşehir Ürgüp Sucuoğlu Konağı, Istanbul (Özbek 2014, Figure 5). Left: Nevşehir Göreme Tillioğlu Konağı (Özbek 2014, Figure 2)

78. Y. Ecesoy, *Osmanlı Dönemi Anadolu Duvar Resimlerinde İstanbul Tasvirleri*, Kayseri: Erciyes Üniversitesi, 2011, 55.

79. G. Renda, *Batılılaşma Döneminde Türk Resim Sanatı 1700- 1850* Ankara: Hacettepe Üniversitesi Yayınları, 1977, 24.

80. Y. Ecesoy, *Osmanlı Dönemi Anadolu Duvar Resimlerinde İstanbul Tasvirleri*, Kayseri: Erciyes Üniversitesi, 2011, 63.

81. Ibid, 117.

82. S. Çayan, Geleneksel Antep Evlerinde Duvar ve Tavan Resimleri, *The Proceedings of the International Symposium on the Archaeology of Hatay and Its Vicinity through the Ages*, 21-24 May 2013, Antakya, (Eds). A. Özfiat, Ç.Uygün, 377-395, 2014, 379.

83. Y. Özbek, "Kapadokya'da Osmanlı Dönemi Duvar Resimlerinde Kent Tasvirleri." *Mediterranean Journal of Humanities IV/I*, (2014): 215-230.

The picture shows Galata Bridge, connecting Galata and Eminönü, with ships docked in front, their chimneys spurting smoke. Unkapanı Bridge has been depicted in a more schematic manner.⁸⁴ Along the shores of Sarayburnu looking toward the Golden Horn, there are a few buildings but some of the sections of Topkapı Palace take priority in the picture. The Fountain of Ahmet III strikes the eye here in particular. The slopes of Topkapı Palace overlooking the Bosphorus have been portrayed as flush with trees, whereas the shores of Sarayburnu facing the Golden Horn have been pictured with a scarcity of buildings.⁸⁵ In the Eminönü section of the painting can be seen Yeni Valide Mosque and Sultanahmet Mosque as well as Hagia Sophia and Beyazıt Tower. Behind the tower is Beyazıt Mosque with its two minarets. Painted in melancholic pastel tones, the depiction reveals Zeppelins, balloons, airplanes and other aircraft in the sky above Sarayburnu.⁸⁶ The scene does not display the foggy shores of Kadıköy and closer examples of structures in the foreground, but rather is portrayed in smaller dimensions, indicating an adherence to the rules of perspective art.⁸⁷ Üsküdar can be identified in the scene with Mihrimah Sultan Mosque by the shore and Atik Valide Mosque immediately adjacent. As a later work of art, Istanbul has been depicted in all its details here, which suggests that the artist was personally familiar with the city.⁸⁸

Another *konak* that has a topographical Istanbul scene is located in Göreme, Nevşehir, and is known as Mehmet Pasha Konak, also named Tillioğlu Konağı. Tillioğlu Mehmet Agha had this konak built in 1825 after leaving his position at the palace in Istanbul. One of the wall paintings in the *papuçluk* (shoe shelf underneath the *seki*, or platform) section of the main room (*başoda*) facing the front of the building depicts a panorama of Istanbul (Figure 7: Left).⁸⁹ This is a representation of a building in the district of Tophane.⁹⁰ In the right lower corner of the artwork appears the land mass of Üsküdar, displaying a three-minaret, single-dome mosque set inside a thicket of trees. An Ottoman galleon with its fluttering sails, rowboats and Imperial caiques can be seen in the waters of the Bosphorus. The sky is made up of a cluster of gray clouds and birds.⁹¹

84. Ibid, 222.

85. Ibid, 220.

86. Y. Ecesoy, *Osmanlı Dönemi Anadolu Duvar Resimlerinde İstanbul Tasvirleri*, Kayseri: Erciyes Üniversitesi, 2011, 108.

87. Ibid, 108.

88. G. Renda, G. "Datça'da Eski Bir Türk Evi." *Sanat Dünyamız* 2, (1974): 25-29.

89. Y. Özbek, "Kapadokya'da Osmanlı Dönemi Duvar Resimlerinde Kent Tasvirleri." *Mediterranean Journal of Humanities IV/I*, (2014): 215-230.

90. Y. Ecesoy, *Osmanlı Dönemi Anadolu Duvar Resimlerinde İstanbul Tasvirleri*, Kayseri: Erciyes Üniversitesi, 2011, 63.

91. Y. Özbek, "Kapadokya'da Osmanlı Dönemi Duvar Resimlerinde Kent Tasvirleri." *Mediterranean Journal of Humanities IV/I*, (2014): 215-230.

Images of Istanbul Consisting of a Single Symbolic Structure

In some of the Istanbul panoramas, rather than displaying a topographical image, a choice has been made to feature a single building or several symbolic structures in the work of decorative art. In this group of paintings, the city is represented not by a scenic view but by a mosque or a palace that evokes a symbolic association.⁹²

One of the most beautiful of this style can be seen in the famous konak in Tokat named Madımağın Celal House. The building was built on an *interior sofa* plan. A *papuçluk* is located at the entrance to the main room (*başoda*) and two of the four urban panoramas that take their place on the wall in rectangular panels are on the subject of Istanbul. One of these features one of Istanbul's essential structures, Sultan Ahmet Mosque; the other depicts Topkapı Palace (Figure 8).

Four of the three-balconied minarets of Sultan Ahmet Mosque adjoin the mosque, while the two double-balconied minarets are situated at the corners of the courtyard—a total of six minarets (Figure 8; Right). To make the work easily identifiable, the artist has placed the Obelisk of the Hippodrome and the Walled Obelisk (Column of Constantine) at the right side of the composition.⁹³ There is a fountain (*shadirvan*) in front of the mosque and a tomb (*türbe*) behind. The courtyard surrounds the structure like an enveloping wall independent of the main mass.⁹⁴ The artist's version of the building is a realistic interpretation.

Another structure that carries a work of decorative art in its main room (*başoda*) is Topkapı Palace. Here, the artist has included various different structural elements.⁹⁵ The building boasts of onion domes, lantern domes as well as towers of different sizes; it is surrounded by walls and there are dense copses of cypress trees in the courtyards (Figure 8: Left). In the background are bare hills and stylized clusters of clouds.⁹⁶ In the foreground is the Sea of Marmara with its many caiques.

92. Ibid, 221.

93. Y. Ecesoy, *Osmanlı Dönemi Anadolu Duvar Resimlerinde İstanbul Tasvirleri*, Kayseri: Erciyes Üniversitesi, 2011, 92.

94. T. Okçuoğlu, *18. ve 19. Yüzyıllarda Osmanlı Duvar Resimlerinde Betimleme Anlayışı*, İstanbul: İstanbul Üniversitesi, 2000, 150.

95. Y. Ecesoy, *Osmanlı Dönemi Anadolu Duvar Resimlerinde İstanbul Tasvirleri*, Kayseri: Erciyes Üniversitesi, 2011, 93.

96. T. Okçuoğlu, *18. ve 19. Yüzyıllarda Osmanlı Duvar Resimlerinde Betimleme Anlayışı*, İstanbul: İstanbul Üniversitesi, 2000, 151.



Figure 8. Right: Tokat Madımağın House, Sultan Ahmet Mosque (Akın, Hanoğlu 2014, Figure 15-61). Left: Topkapı Palace (Akın, Hanoğlu 2014, Figure 15-61)

Besides the topographical scenes of Istanbul in Sadullah Pasha Yalı in Çengelköy, the structure also exhibits various singular examples of Istanbul's symbolic buildings. One of these is Şerefabad Kasrı (Pavilion) on the banks of Üsküdar Salacak, an image that is presented in the *çiçeklik* (*şerbetlik*) niche in the southwest room on the top floor of the *yalı* (Figure 9: Right).



Figure 9. Right: Sadullah Pasha Yalı, Şerefabad Kasrı (Esin 2008, Figure 29b). Left: Kayseri Hacı Özbek Konak Shoreside Palace (Özbek 2014, Figure 1)

Examples of other residences where Istanbul images contain only a single element are Tokat Latifoğlu Konağı, Yağcıoğlu Konağı and Kayseri Hacı Özbek Konağı. At Kayseri Hacı Özbek Konağı, the scene of Istanbul that is thought to have been produced in the first quarter of the 19th century displays a two-story *sahilsaray* (shoreside palace) along the water (Figure 9: Left). The waters that are depicted with the sailing boats and the small rowboats are in the Golden Horn.⁹⁷ Another example is the Tokat Yağcıoğlu Konak, where the *selamlık* room displays a panorama of three panels above the *yüklük*, or storage cabinet. In the middle is the image of a mosque with its fountain. The mosque has four minarets with three balconies (*şerefe*) and there is an imperial caique in front. This is believed to be a

97. D. Demirarslan, "19.Yüzyıl Türk Sivil Mimarisinde Duvar Resmi Estetiği ve İstanbul Teması." *Mimarlık ve Yaşam Dergisi* 1/1, (2016): 105-125.

depiction of Sultanahmet Mosque (Figure 10: Right).⁹⁸ The muralist (*nakkaş*) had painted the mosque as a product of his imagination.⁹⁹ Latifoğlu Konağı in Tokat is of the L-shaped *plan with exterior sofa* and the *kalemişi* wall paintings in the *başoda*, or main room, of the konak is thought to depict, among others, one of the selatin mosques in Istanbul, as pictured with its two minarets with two balconies (*şerefe*) each (Figure 10: Left).¹⁰⁰



Figure 10. Right: Tokat Yağcıoğlu Konak Sultanahmet Mosque (Akın, Hanoğlu, 2013, Figure 33). Left: Tokat Latifoğlu Konağı (Ecesoy 2011, 82)

Evaluation and Conclusion

Kalemişi wall decorations are a reflection of the sociocultural change taking place during the Westernization movement starting with the Tulip Era of the 18th century Ottoman history. The artwork became a symbol of the new outward-looking lifestyle that emerged in this period and is considered to be an expression of societal modernization. Especially with the Period of Reforms (*Tanzimat*), many innovations of western origin entered Ottoman soils, influencing Ottoman culture and lifestyles.

It was in this era that interior decoration trends among the Ottoman intelligentsia featured flower-filled vases and bowls of fruits in still-life representations as well as ornamental motifs in the Baroque, Rococo and Empire styles. Scenic images and panoramic urban representations constitute the most striking decorative programs pursued in the Period of Westernization. Istanbul panoramas were the most frequently displayed of urban views, representing the most well-known concept of decorative art in the new period.

These paintings in the homes of Muslim Ottomans hold a significant place in the modernization of Ottoman society, the Ottoman state, and in the evolution of art. Scenes of Istanbul were widely exhibited in this period both in the capital of Istanbul and in the small towns, decorating the most ostentatious of monumental

98. G. Renda, "19. Yüzyılda Kalemişi Nakış-Duvar Resmi." *Tanzimattan Cumhuriyete Türkiye Ansiklopedisi* 6, (1985): 1530-1534.

99. Y. Ecesoy, *Osmanlı Dönemi Anadolu Duvar Resimlerinde İstanbul Tasvirleri*, Kayseri: Erciyes Üniversitesi, 2011, 76.

100. Ibid, 82.

mansions of the elite in both city and town. Thus, as a result of the firm desire of the Ottoman elite and the palace denizens to adapt to western ways, a new residential and lifestyle culture that included elements of architecture and social habits was born.

Sometimes produced as true-to-life and sometimes contrived from the imagination, the fact that this decorative form of art was admired and accepted in Ottoman society is an indication of the changes brought about by the Period of Westernization. The artwork reflects the passion and admiration felt towards the capital of Istanbul, while also responding to the desire of society to draw nearer to European culture. Produced by foreign painters, palace artists and folk illustrators, these pieces of art depict the topography of the urban fabric, the symbolic and significant structures of the city, the houses, hills and mountains behind the hills, together with their expanse of plant life, all rendered in accordance with the rules of artistic perspective. Besides using the miniature painting technique, this form of decorative art applies the principles of the third dimension, the technique of *tromp l'oeil* and the elements of naturalist art in line with the conceptualization of western art. The human figure is not displayed in the depictions of Istanbul for religious reasons.

These artworks are not only elements of interior decoration but also represent society's readiness to make a definitive sociocultural change. The paintings are thus a product of the desire to adopt the social and cultural aspects of the European lifestyle.

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