

ORNAMENTED STUCCO FRAGMENTS FROM HOSAP CASTLE IN 2017 EXCAVATION SEASON*



HOŞAP KALESİ KAZISI 2017 KAZI SEZONUNDAN SÜSLEMELİ ALÇI BULUNTULAR*

Mehmet TOP**

Hale TELLİ***

Abstract

Hoşap Castle is located in Eastern Anatolia, Gürpınar town in Van, in Hoşap (Güzelsu) which is on Van-Hakkari highway. It has reached today in the form as it was built, according to the inscription in 1643 (H. 1052) by Mahmudi Seigniory affiliated to Ottoman Empire. In this paper, plaster objects which were found at 2017 in Hoşap Castle Excavation will be analyzed. Most of the plaster objects that found previous seasons were excavated from harem part of the castle. But the stucco ornaments found in the summer season of 2017 have found buried under the ground west side of the castle, near the West tower. They must be removed from walls or were unused material. They consist of different compositions and techniques with geometric and floral motifs. Early and Classical Ottoman motifs were dominant yet late period motifs are also observed. Tulip, poppy, clover, straw (saz) leaves are some of these motifs. These compositions and motifs are composites and motifs that reminiscent of the Ottoman Westernization Period. They were made with a qualified labor in capital style rather than rural style. Although it is understood from the excavation that there were lots of different compositions but analysis of the compositions in the rooms could not be done due to inconveniences in excavation system. However niche arches and window parts were also found during excavations. It was observed that some of the findings were painted.

Keywords: *Plasterwork, Ottoman Archeology, decoration, archeological finds, inscription*

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** Dr. Öğretim Üyesi, Van Yüzüncü Yıl Üniversitesi, Edebiyat Fakültesi, Sanat Tarihi Bölümü, Van.
ORCID ID: 0000-0001-6018-6271 ♦ E-mail: hosap1643@gmail.com

*** Arş. Gör., Ege Üniversitesi, Sanat Tarihi Bölümü, İzmir.
ORCID ID: 0000-0002-4798-3505 ♦ E-mail: haletelli@hotmail.com

Öz

Hoşap Kalesi, Doğu Anadolu'da Van-Hakkari yolu üzerinde bulunmaktadır. Günümüze ulaşan kalenin büyük bölümü kitabeğe göre 1643 (H. 1052) yılında, Osmanlı Devleti'ne bağlı Mahmudi Beyliği tarafından yaptırılmıştır. Bu makalede de, Hoşap Kalesi Kazısı'nın 2017 kazı sezonunda bulunmuş süslemeli alçı buluntuları incelenmektedir. Daha önceki kazı sezonlarında bulunmuş olan alçı süslemelerin büyük bölümü, kalenin harem olarak adlandırılan bölümünde bulunmuştur. Ancak 2017 kazı sezonunda bulunan alçılar, kalenin batı burcunun yakınında gömülü olarak bulunmuşlardır. Bu buluntular farklı kompozisyonları içermektedirler. Hangi alçının, hangi odadan veya kale biriminden, batı burcuna taşındığı tespit edilememiştir. Ayrıca alçı parçalarının hepsinin tek bir sürece ait olmadıkları düşünülmektedir. Alçı parçaları üzerinde yazılı, geometrik, bitkisel, stilize süslemeler bulunmaktadır. Osmanlı Erken ve Klasik Dönem motifleri ve kompozisyonları görülse de çoğu Batılılaşma Dönemi'ne aittir. Kullanılan bitkisel motifler arasında, lale, haşhaş, saz yaprağı, hatayi gibi motifler bulunmaktadır. Bu alçı parçaları taşra üslubundan ziyade başkent üslubunda büyük emeklerle yapılmışlardır. Yapanların bu konuda usta kişiler oldukları açıkça gözlenmektedir. Çünkü buluntular, kalıp, aplike ve kazıma gibi farklı tekniklerle yapılmışlardır. Alçı buluntular arasında niş çerçeveleri, mukarnas parçaları, pencere korkuluğu parçaları, sütünce başlıkları da buluntular arasındadır. Bazı buluntular boyalıdır. Bazılarında tek renk, bazılarında birkaç renk kullanılmıştır. Yaklaşık olarak yirmi iki farklı kompozisyon olduğu düşünülmektedir. Parçalardan çoğu tek parça halinde ele geçirildikleri için çoğunun kompozisyonu oluşturulamamıştır.

Anahtar Kelimeler: Alçı süsleme, Osmanlı arkeolojisi, süsleme, arkeolojik buluntu, yazıt

Introduction

The Hoşap Castle is located in Eastern Anatolia, Gürpınar town in Van, in Hoşap (Güzelsu) which is on Van-Hakkari highway. Hoşap is 60 km away from Van and 40 km away from Gürpınar city center. The castle was excavated between 2007-2017 under the direction of Mehmet Top. It has reached today in the form as it was built in 1643 (H. 1052) by Mahmudi Seigniory affiliated to Ottoman Empire. In this paper, plaster objects which were found at 2017 in Hoşap Castle Excavation will be analyzed.

The article has been examined under three sections. Firstly, the historical background of the castle and the region has been mentioned then the development of the castle in terms of art history and architecture has been written. Later, plaster finds were explained over the photo numbers. Since the studies on plaster decoration and Ottoman late ornamentation programs are limited, sometimes theses are used. The examples were tried to be compared and evaluated with the Ottoman period as much as possible.

Historical Background

The Mahmudies, where they came from is not known exactly, have established a principality named "Mahmudi Principality" in Hosap. Evliya Çelebi has written that

Mahmudies came here in H. 800 / A.D. 1397. But he didn't mention about where they came from. Principality governed Hosap and its surroundings under the sway of Karakoyunlu, Akkoyunlu, Safevi and Ottoman Empire, respectively.

Yılmaz Öztuna gave the following information about the Mahmudi Beys: they are Yezidi until the 16th century, then the Sunni-Shafii Muslim Kurds. They ruled the territories from the southern part of Van to Hakkari. Their city center was Hosap. The first known ruler is Sheikh Mahmut, the Hosap and Ashut Bey of the Karakoyunlus. During the Akkoyunlus period, Huseyin Bey was the ruler. Hamid Bey and his sons Ivaz and Emire Beys were under the suzerainty of Shah Ismail. Then Khan Mehmet Bey seperated from Iran and was subjected to Ottoman sovereignty. Henceforth Mahmudi Beys continued to obey Ottomans.

The unity Yavuz Sultan Selim tried to establish in Eastern and Southeastern Anatolia after the Çaldıran Victory in 1514, was achieved by Sultan Suleiman the Magnificent in 1548 during the 2nd Iranian campaign. At the same time, regional principalities based on the tribes, who were under the suzerainty of the Ottoman Empire, were linked to the newly established Van and Diyarbakır provinces and continued to govern their locations as a flag center. These artifacts were built during the second half of the 16th century and in the 17th century as a result of the Ottoman Empire giving these beys political, economic and administrative interest and privileges. For this reason, it is not a coincidence that the castle be repaired and extended thoroughly by Süleyman Bey in the middle of the 17th century.¹

Detailed research about seigniorship has not been conducted yet. In the researches being made until year 1740, existence of Hosap (Mahmudi) Seigniorship can be officially monitored.²

By considering important and sensitive balances such as traditionalized management style of the region, influence of governor and potent people on the community, and finally the orientation towards Iran, sanjaks to which country state was given were also present. These sanjaks were left to local governors whose beneficial services were seen during the conquest. This assignment which is given for life time against service and obedience as per the edict of Sultan, was given to his son or someone from his family in case of his death. Sanjak heads were held liable to serve the governor with the powers they had at times of excursion. Kadi was assigned to these countries which were subject to feudality order from the center. For examples while Mesela Bitlis, Siird, Mus and Erçis were conferred to Governor Sereflan as country states, Hakkâri sanjak was conferred to Governor Zeynel and Mahmudi sanjak was conferred to Mahmudi governors in this way. With the same considerations, A kind of right of disposition was granted to chieftains over their communities. Probably because they were exempt from

1 Top and Telli, 2019, 363.

2 Kılıç, 1997, 69.

military service, these were participating in the expedition with their own soldiers. When it is reached to the year 1831, it is seen that the privileged structuring in the state. On this date, administrative partitioning was as follows:10 Van states: Liva-1 Van, Liva-1 Adilcevaz, Liva-1 Sirve (Sirvan), Liva-1 Esbaberd, Liva-1 Koyin, Liva-1 Zeriki, Liva-1 Kerdkâr (or Kurdkâr), Liva-1 Agakis, Liva-1 Ercis, Liva-1 Mukus, Liva-1 Mus, Bargiri (seedbeds), Hakkâri (government), Bitlis (government), Hizan (government), Hosap or Mahmudiye in its other name (government).³

Han Mahmud, is one of the leaders of Kurdish rebellion movement developing against Ottoman Empire in the second half of 19th century and he is a member of Eyyubhanbeyi family which is one of the branches of Mukus seigniories. Mukus seigniory which is connected to state of Van under the name of Mukus sanjak in 16th century, has lost its old power towards 19th century and Mukus region has become buffer zone between Botan and Hakkâri amirates and Ottoman management in Van. Mukus seigniory which was politically ineffective at the beginning of 19th century, has expended its area of influence outside Mukus after Han Mahmud came into power and it has expended in a way to include important centers of that period such as Van and Hosap.⁴

After suppressing the rebellion brought up by Han Mahmud, the issue of Van has been reviewed at Council of Has and the military and political measures that will be followed up for the continuation of public order in the region have been determined. For this purpose, four troops of infantries and three battalions of infantry soldiers under the command of Admiral Liva Selim were situated at the center of Van and furthermore, four troops of infantries were situated at the castle of Hosap and certain number of soldiers were situated at the castles of Ecnas and Behvanis.⁵These informations are important for stucco finds because they used completely in the construction of new walls. It is understood that these walls are made temporary and fast. Because these walls were made of mud bricks (adobe) and spolia materials. Most of the stucco pieces found in the year 2017 were found inside the mudbrick walls of west tower (Fig. 1, 2, 3). And some of them found on the north side of the mescid (Fig. 4). Unfortunately, we don't know where they found or belong where in the rooms. Because there is no any record or photo.

The Castle

Today's castle has reached the present day as built by Mahmud Beys of the Ottoman Empire. In the inscription added to the gate of the castle in this period, it was written that the castle was built by Mahmudi Süleyman Bey in H.1052 (A.D.1643). However, Matrakçı Nasuh's citation about the castle among the visited places as "Mahmudiye Castle" while returning from the second Iranian campaign of Sultan Suleiman the Magnificent proves that there was also a castle structure even before 1643.

3 Arvas, ,2016, 30.

4 Hakan, 2002, 5.

5 Dogan, 2011, 157.

Besides, it is also important that Evliya Çelebi mentioned about the castle noting that Suleiman Bey was enhanced the castle and was built new structures. Presumably the Mahmudi Beys chose this castle as the first built-up area, but in the existing excavations, preexisting sections before 1643 and the later added sections were not identified.

The bailey is arcuately enclosed with fortifications eastward, northward and westward. Partially existing walls in the east and north are completely destroyed in the west. Three bastions on the walls have reached the present day. An observation tower was placed at the northeast corner of the castle. The citadel is shaped according to the position of the rocky hill it is on and its almost rectangular plan in the direction of east-west narrows westwardly. The main walls of the castle, fortified with bastions from the northern, eastern and western directions, surround the citadel. The western face of the bastion where the entrance gate of the citadel is placed is arranged in the form of a main gate. In the southern part of the castle buildings belonging to the Mahmud Palace aligns. At the highest point of the castle, in other words in the direction of southeast there is an observation mansion. This building has a 12-sided plan in the east-west direction and has three floors. The harem was built in two parts on the high walls from the north and west. Factions and rooms of the first section are ruined and the second section, which seems to have two floors, consists of a hall in the middle and two rooms on both sides of this. The rooms' windows and cabinet niches are remarkable. In the third and the bottom section, selamlık (the portion of a house reserved for men) that can be reached by following the main walls of the castle and the small mosque beside it are located in. The cover coat of the small mosque is completely destroyed and appears to be square planned and domed. Selamlık is composed of two parts, one of which is a hall and the other is a room. Except this, there is a two-parted dungeon and a cistern for water demand in the citadel. Many of the stucco fragments were found in the Harem, in the observation mansion and around these structures.⁶

The Plaster Finds

Stucco finds will be examined under six groups: inscribed, geometric, floral, geometric and vegetable mixed, stylized and ungrouped. Plasters that have similar decorations and are in bad condition from 2017 season are not included in the article images. Information on how many pieces can be counted is given in the descriptions of the examples.

The one that is most different from the examples before year 2017 is the written adornment which is made with application technique and which is composed with Arabic letters (Fig. 5, 6, 7). However the parts could not be integrated and it could not be determined what was written on them. Blaster parts written in two different colors as being painted in blue and red were found. These should probably belong to two different writing friezes. It seems that, during the Ottoman period, stucco inscription lines were

6 Top and Telli, 2019, 363-364.

generally made with mold technique. Another example of applique (bonding) technique could not be detected by us, yet. This technique should be investigated in more detail.

A group from which most parts were extracted is the geometrical composition that is made of branches of dodecagon star at the center. It is understood from the extracted parts that adornment covered a significantly wide area. As it is understood from the fragments, the composition is as shown Fig. 8. These were made with molding technique. There is a striped ornament in some of the arms of the dodecagon star. However, it is not clear how often this decoration was placed. The finds are insufficient in this regard. The striped detail is thought to be three pieces in each star motif with three rows of spacing as seen in the drawing. Some finds which belong to this composition have been found in the trench 31, AL-2015. The number of pieces belonging to this composition can not be counted. As a result of the studies, the composition that was created based on the existing parts is shown in Fig. 8. Many compositions composed of dodecagon star have been studied in Islamic Lands. Similar stucco ornamented with star compositions are seen in the Bursa Yıldırım Mosque (1390-1395), the Edirne Yıldırım Mosque's (1399-1400) northern and southern room on the wall with the fireplace⁷, Divriği Mosque on casement of a window.⁸ There are three stucco fragments with octagonal stars among the finds with geometric adornment. There is no any ornament in the octagonal stars. The composition could not be completion. The two pieces have frames. Only two window and niche edge pieces were found in 2017 excavation season. However, a lot of window and niche edge pieces were found previous excavation seasons. (Fig. 9, 10, 11)

Second example is probably belonged to a circular window opening (Fig 12). It consist of three parts that do not completion eachother. The only example of openwork technique in the early Ottoman period is the Bursa Yeşil (Green) Mosque. In the southwest room of the mosque, there is a hobnail made of openwork technique.⁹ Openwork technique and circular shapes were also used in stucco decoration of Çorum¹⁰ and Divriği houses¹¹.

The Fig. 13 is only one piece was found. There is geometric style ornament in the middle that is not fully understood. There is a border with hexagon stars in a row forming the edge of the piece.

Pieces of a composition consisting of small triangular motifs ending with auger edges were found (Fig 14, 15). The composition of the triangles could not fully solved. The piece which has a geometric decoration composed of triangles has a composition different from the other finds. Fragments in a similar composition with triangulars which

7 Yılmaz, 2015, 62,63.

8 Demiriz, 2000, 154.

9 Aybek, 2011, 22.

10 Dursun, 2017, 5, 7, 8.

11 Ünlüdil, 2005, 412.

dated to the period of Mengüjek were found in the excavations of Divriği Kale.¹²

Geometrical pieces include various large and small pieces of muqarnas. All of muqarnas decorations are not in the same form. (Fig. 16, 17, 18, 19) Similar muqarnas friezes which consist of triangulars are seen in the Bursa Timurtaş Paşa Mosque.¹³

Fig. 20 and 21 were found to only one each are parts of different geometrical composition. The compositions formed by the triangles are similar eachothers.

The group in which herbal adornment was most dense is the group with large size motifs bearing the influences of westernization of Late Ottoman Period. Majority part of this group was found among the filling materials of furnace within western tower. The composition could be derived from the existing parts.

In the middle surrounded by a triangular zigzag around an empty circle and the floral ornaments are shaped around this circle. It is understood that there are a few clusters of circular ornament. This composition should be covered with quite large Wall or ceiling surfaces. According to the obtained parts, the composition can be completed as seen in Fig 22 In a way to leave the motifs in the color of blaster, ground was painted in red color. They were made with the molding technique. Studies on this composition will continue.

It is the group (Fig. 23,24, 25, 26, 27, 28) which is similar to pervious group but which is composed of more large motives, in which green colored paint was also used in addition to red. Although it was considered that this part belonged to one of these compositions, verification could not be made. Adornments with huge motives with S and C curves, reminding Baroque and Rococo styles in Ottoman Westernization period. It is seen that the leaves are mostly acanthus leaves in the Baroque style. But, the leaves on these fragments are stylized, rumi-like leaves.

In this group (Fig. 29, 30, 31) a few different compositions were determined. While it is apparent that two of them belonged to thin friezes, the other group is one which is composed of huge motives and which covers a wide area as being apparent.

Fig. 32 and 33 are another group which is composed of herbal motives with complete applique method. It is seen that in this group motives are painted with red paint at certain places.

In the previous years niche borders and niche style of blaster adornments were found but those that are found in the season of year 2017 are more different than the previous ones. While the previous finds are real niche adornments, these are more like false niche style of adornments. Molding technique has been used. From these samples, a lot of pieces were found compared to the other plaster finds. There are different geometric

12 Öz Yünt, 2019, 46-57.

13 Aybek, 2011, Resim 2, 3.

patterns in the outer borders of the niches. But, these geometric patterns are not the same with other geometric patterns. It is understood that there is a very rich geometric composition in plaster finds. (Fig. 35, 36, 37)

From Fig. 38 with herbal adornment, only 2 pieces of parts that can be connected could be found. The ornament on this piece is reminiscent of the classical Ottoman reed leafy decorations. It could not be fully drawn due to the wear of the motifs. A similar frieze consisting of a floral composition in the middle of twists on both sides can be seen in the wooden curved decorations of house of Durakoğlu in Bilen Village in Rize.¹⁴

Pieces in Fig. 39, 40 with floral motifs belong to stucco ornaments in the northwest room of the harem that found in the 2009 excavation season. These pieces were found in different places outside the harem indicates that there was a damage to the stuccos in the following periods.¹⁵ In addition, the style of the leaves and composition in these plaster fragments are similar to some plaster decorations in the Library of Ahmet III. which has built in Topkapı Palace between 1703-1730.¹⁶

Fig. 41 is the only example decorated with that (probably 11 leaves) floral motif without geometrical forms.

A composition made of a flower with six leaves within hexagon geometrical shape repeating one another. stucco ornaments like Fig. 42 and 43 are seen in the early Ottoman period.

Plaster finds having composition of Fig. 44 (having palmette at the center) were found in previous years but exact composition was not made.

Another different group is related with examples that are curved as thin by hand having less depth (Fig. 45, 46, 47, 48, 49, 50, 51). Very few finds were discovered from this group. One piece was found from each composition. Therefore no composition was created. In Iran, this technique was frequently used until the 17th century. However, it is rarely seen in Anatolian stucco ornamentations. These fragments can be made by malakari technique. But, there is no paint on the fragments. Malakari technique is rarely applied in Anatolia. There are very few examples today from Ottoman period.

It can be seen in Fig 52, 5 pieces of this frieze were found. The pieces give an idea of the composition. There is a twisted frame edge of a flower with 12 leaves. Similar composition is seen in the Bursa Yıldırım Mosque.¹⁷

Composition with stylized plant adornment, having a flower with six leaves at the center of twisted frame with 3 lines. Also, there are some stylized plant leaves in the

14 İskender, 1987, 83, Fig. 4.20.

15 Top and Telli, 2019, 367-368.

16 Uysal, 2019, 365-368.

17 Aybek, 2011, Resim 6, 8.

middle of nested frames. (Fig 53) Similar composition is seen in the Edirne Gazi Mihal Mosque.¹⁸

Fig 54 is a single piece. There is probably a geometric frame surrounding the vegetative composition. This geometric frame may be a star or may be surrounded by a triangle protruding from straight side lines. motifs made in deep engraving with mold technique. Inside of stylized floral motif painted with red color.

Fig 55 is a piece of stucco decorations found before 2017. It is a border consisting only of the palmettes.

Fig 56 is a single piece, the stylized composition is not understood very well. Could not see any similarity with other finds. It is not a geometric or vegetative, but a fully stylized. It made by molding techniques. There is no paint on it.

Fig 57 is a columned, arched, niche-shaped ornamentation frieze detail. The two broken parts complete each other. . It made by molding techniques. There are remnants of red paint on it.

Finds from Fig 58, frame of a niche have been found in many examples before 2017. Stucco frames of niches a widely used practice especially in the early Ottoman period. It made by molding techniques.

During the 2017 excavation season, only 1 piece of plaster (Fig 59) semi-column was found. the shape of this is different from the heads of semi-column found before 2017.

Conclusion

During the excavations, many ornamental stucco fragments were found. However, they are not exactly numbered and are not made an inventory. Inventory and survey fragments are not separated. It was seen that there were gypsum groups consisting of very different compositions.

Plaster finds were discovered at different places during the excavations. Some of them were found in the filling of furnace within west bastion, some of them were found during the construction of supporting wall in the north direction of western bastion, and some of them were found in a dispersed situation at the bottom parts of harem. It is not exactly known which fragment has come out from where. Because during the excavations no records were kept as relating with them. Since this situation limits the interpretations that can be made on the plasters, evaluation could only be made on composition motives.

However, many of the plasters that were extracted in year 2017, showed differences with respect to the previous finds. These were probably taken from the same area and used completely in the construction of new walls. Since some of the works were given to the museum before they were completely investigated and before verification was

18 Aybek, 2011, Resim 74, 75.

made, realization of such a work was not considered to be possible. So, we have many unanswered questions about these finds. It is aimed to find answers to many questions with the researches to be continued. The lack of research on the area and the castle has been another challenge during the research. If the period's trade and political relations are examined, archival files are studied, then some questions can be answered.

Since the works were delivered to the museum without conducting a complete investigation, a complete counting could not be done. For this reason we don't know the number of b satuccos that were exactly present in year 2017 yet. A complete verification could also not been done. According to the examinations, stucco groups in 22 different compositions were determined as having geometrical, written, and floral adornment.

It is obvious that the Baroque and Rococo style plasterworks, emerged with the westernization influence in the Ottoman art in the late period, and the finds until the year 2017 in the Hosap Castle are very different in order. However, during the research period, this kind of stucco ornamentation is not encountered even in Istanbul in the 17th century. The motif and composition richness made of such stucco material was never found anywhere else.

Stucco fragments' being piled on the walls in this way and their top parts' being covered with reclamation stone materials and adobe, reveal that construction activities were realized in an urgent way. Due to this, it is considered to have been constructed at the time when Han Mahmut had conquered the castle or at the time when soldiers were situated at the castle after the rebellion of Han Mahmut was surpassed at the beginning of 19th century. But due to reasons relating with excavation systematic of the excavation, no interpretations can be made. Besides since the history of castle is investigated very little, interpretations are significantly limited.

The only thing that can be said about the period of blasters is that they absolutely belonged to the period before the conquest of Han Mahmut. Because since the period of Han Mahmut was a very complicated period, it is considered that it was attempted to realize such a rich activity. The stucco finds can also be dated from 1643 to end of 18th c.

Another surprising issue is that rich motives and labor belong to westernization period came in front of us at the settlement of a small seigniory in Eastern Anatolia. Because neither in architecture nor in other ornament arts, similar examples were found in the surrounding area of Van Lake. Closest example is Ishak Pasa Palace that is situated in Agri (1685-1784). When it is looked at Anatolia and especially at capital city of Istanbul, it is seen that Baroque and Rococo styles gained density starting from the middle of 18th century. When we also consider this, by looking at ornaments with huge motives having S and C curves in the blaster finds of 2017, we can date these finds as the ending period of 18th century. Because this style must have reached Anatolia from East Anatolia at least with a delay of a few years. Only if a master was not brought from the capital city!

However, when the differences in compositions and periodic usages of motives are considered, motives and compositions of westernization period are absolutely seen.

But in the finds before 2017, plaster parts bearing classic features were also found plentifully.

Although plasterworks was used extensively in Iran that has border on the region, the order is very different from Iran. Despite the fact that Hosap Castle is very far from the capital city Istanbul, there is a capital-style decoration order in the finds rather than country-style. When the Ottoman lands of the period considered, the nearest place where the gypsum finds are found is Van Great Mosque. However, there are no order associations between the Van Grand Mosque and the Hosap Castle gypsum finds. Similar instances can be seen in the new excavations to be made in the area.

Plaster masters matter also remained as one of the biggest questions during the research. Was the master(s) native or brought from the outside? Where could they be come from if they came from outside? If the masters were native, how did they be acquainted with the capital order? Even though the gypsum material was used in the early period of the Ottoman Era, later on their use has diminished until middle of the 18th century. The stucco works are of high quality workmanship. For this reason it is possible that the plasterworks are off the professional masters' hands. The finds have a capital order as well as showing westernization influences. But, in terms of art history, we know very little about westernization process in the Eastern Anatolia.

Another question is the source of the gypsum. The ornaments made with gypsum material must be done on site or near. On the other hand, it is obvious that the production is done on-site, when examining the bad pieces out of the mould or broken fragments of the finds used to fill the stalactites. For this reason, where the gypsum material is brought from can be establishable also by means of archaeometric analysis. Detection and analysis of period's gypsum removal centers in the vicinity of the site will be a study itself in the future.

The researches and the publications related to the subject are few. For this reason, artifacts found both in the museums' warehouses and in the excavations must be examined. For this, launching an extensive research and investigation is required. Thus, stucco art, spreading areas and motif developments can be followed.

Nevertheless, a more extensive and detailed investigation is needed for more accurate conclusions and discourses.

It was noted that the number of stucco finds that found before 2017 were small quantities according to the size of the harem. these stucco aggregates in 2017 explain why there were small quantities in the harem excavation.

It is necessary to look at the westernization process of Eastern Anatolia in the context of art history to fully understand these stucco finds. However, the limited number of researches on this subject has limited our comments. In addition, a general research on stucco and ornamented decoration in classical and late period of the Ottoman Empire has not been conducted yet. It will probably be examined in the future.

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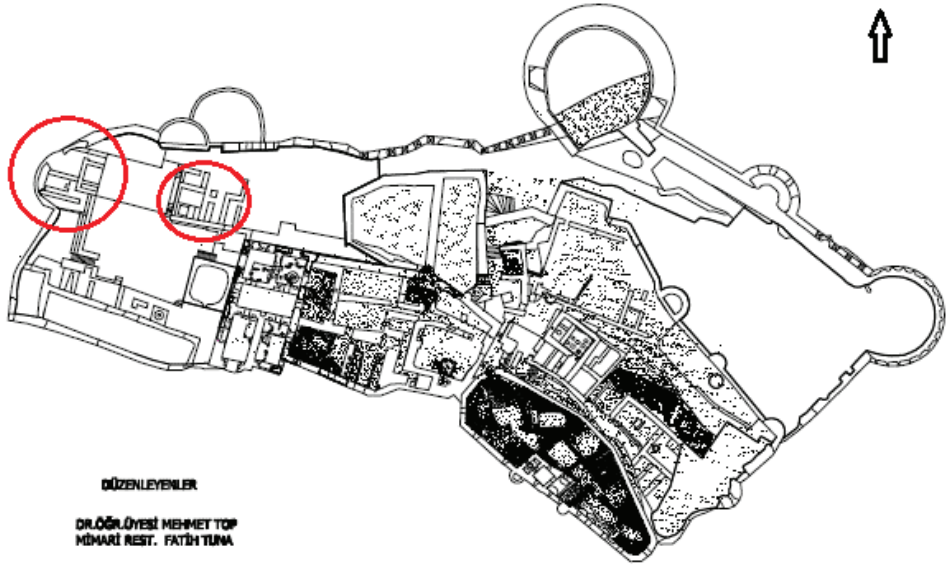


Fig. 1. Plan of the Hoşap Castle. Stucco fragments found in marked areas (Excavation archive)



Fig. 2. The western tower (Excavation archive)



Fig. 3. Inside of the western tower (Excavation archive)



Fig. 4. Northern side of the masjid where Stucco fragments found in (Excavation archive)



Fig.5, 6, 7. The fragments of stucco inscriptions

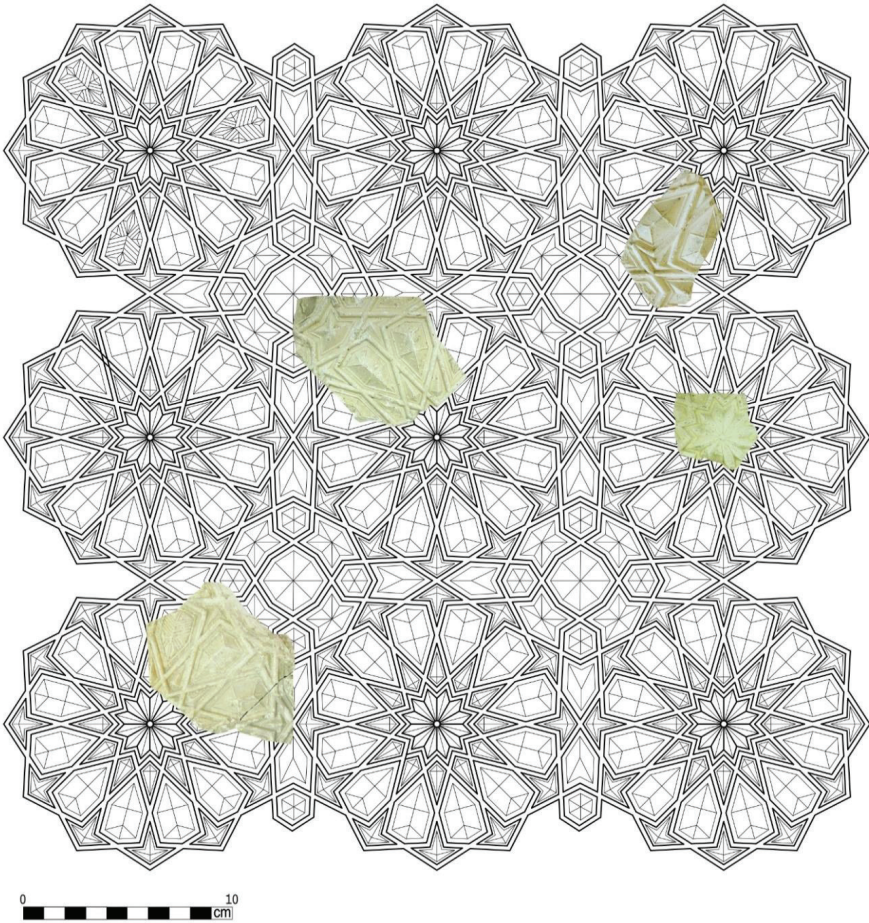


Fig. 8. The geometric composition of dodecagon stars (Büşra Koç)



Fig. 9, 10, 11. Stucco fragments with octagonal star



Fig. 12. Fragments of a circular window



Fig 13. A geometric frieze fragment



Fig. 14, 15. Fragments with geometric ornament with triangles.



Fig. 16. One of muqarnas fragments



Fig. 17. One of muqarnas fragments



Fig. 18. One of muqarnas fragments



Fig. 19. A fragment of geometric ornament



Fig. 20, 21. Fragments that ornamentation consist of triangulars.

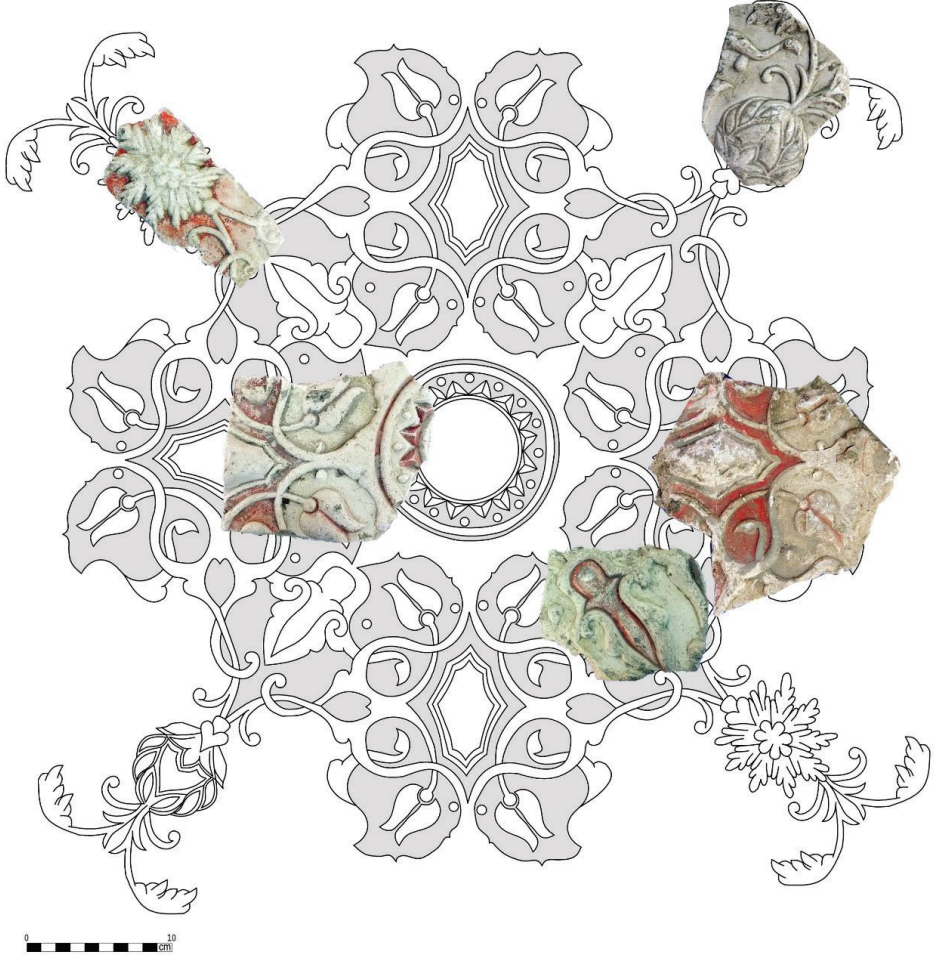


Fig. 22. Composition of stylized floral ornamentation (Büşra Koç)



Fig. 23, 24. Fragments of stylized vegetable ornamentation



Fig. 25, 26. Fragments of stylized floral ornamentation.



Fig. 27, 28. Fragments of stylized floral ornamentation. (Carnation? and rosebud?)



Fig. 29, 30. Fragments of stylized tulip and vegetable ornamentation



Fig. 31. A firiz which consist of stylized tulip and vegetable, geometrical ornamentation



Fig. 32, 33. Stylized floral ornaments made by application technique



Fig. 34 (a,b,c,d). Applique stylized floral decoration fragments



Fig. 35, 36, 37. Niche edges



Fig. 38. Fragment of a frieze which floral ornamented with wreathed semi edge



Fig. 39, 40. Fragments of stylized floral

Fig 41. Fragments of decorated floral motif



Fig. 42 , 43 A flower with six leaves within hexagon geometrical shape



Fig. 44. A fragment having palmette or tulip at the center



Fig. 45, 46. Fragments that are curved as thin by hand having less depth



Fig. 47, 48. Fragments that are curved as thin by hand having less depth



Fig. 49, 50, 51. Fragments that are curved as thin by hand having less depth

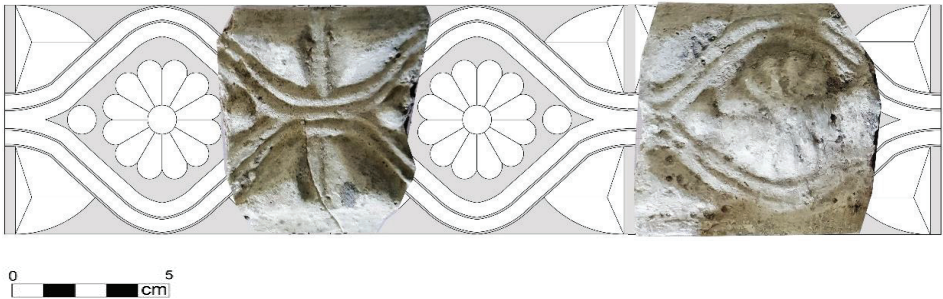


Fig 52, A frieze that consists of a twisted frame edge of a flower with 12 leaves (Büşra Koç)



Fig 53, A composition that a flower with six leaves at the center of twisted frame with 3 lines (Büşra Koç)



Fig 54. A geometric frame surrounding the vegetative composition.



Fig 55. A border that consists of palmettes.



Fig 56. Stylized composition



Fig 57. Columned, arched, niche-shaped frieze detail



Fig 58. Fragment of frame of a niche



Fig 59. Heads of semi-column

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