



## Evaluation of Prayer Windows with Inscriptions Located Around the Mausoleum of Eyup Sultan In Terms of Turkish-Islamic Arts and History"

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### Research Article

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### ABSTRACT

Prayer windows are architectural elements of various forms that are opened on the surface of the walls of mosques, tombs, lodges, cemeteries, or treasuries in the direction of people's passage and usually have inscriptions. The prayer windows opened on the body or courtyard wall of the tombs exhibit an imposing appearance in a way to attracts people's attention. In front of such windows, in the presence of the deceased, prayers and requests are made to Allah for his sake. Eyüp Sultan Mosque and Mausoleum are places where crowds of people gather on holy days of religious importance such as Friday. The prayer windows were made near the graves of common people who were not considered religious leaders, even if they had a high social status, and buried in the cemeteries around Eyüp Sultan Tomb, and in the openings in the enclosure wall of these cemeteries, have been the subject of our study with their inscriptions ending with the request for Fatih. It is understood that the prayer windows, which are in the position that constitutes the connection of the treasuries with the street, were opened to request prayer by attracting the attention of people passing by to visit mosques and tombs. We have tried to determine the place of prayer windows in the discipline of art history since they were not applied in the first period of Islam but were an elegant practice that emerged especially in the Ottoman period and had not been studied before. We have endeavored to determine the effect and reflection of the visit tradition shaped by the Ottoman period adherents of the Islamic religion on Islamic art throughout this subject. In our research, we have tried to find the first information about prayer windows. We have tried to determine the place of prayer windows in the discipline of art history since they were not applied in the first period of Islam but emerged especially in the Ottoman period and have not been studied before. We have endeavored to determine the effect and reflection of the visiting tradition shaped by the Ottoman period followers of the Islamic religion on Islamic art throughout this subject. In the first part of our research on prayer windows, Eyüp Sultan Mosque and Tomb in terms of the tradition of visitation in Islam; in the second part, the purpose and importance of the construction of prayer windows and the evaluation of these building elements in terms of form, material-technique, writing, ornamentation, and identity are discussed. In this process, the necessary permissions and usable data were obtained from the Directorate of Tombs, İstanbul Directorate of Cemeteries, and the General Directorate of Foundations İstanbul 1st Regional Directorate for the examination of 11 windows that we identified in the cemeteries around Eyüp Sultan, and the measurements of the windows were taken in a process of approximately two weeks. Within the framework of the necessary security measures, tools such as ladders and tripods were used to take the correct measurements of the high windows. The stumpage technique was applied to the inscriptions and high-relief decorations. There were some difficulties in measuring and photographing the windows due to the location of the land and the passage point of the people. The photographs were taken in detail and shared as general views and only general views were used in order not to exceed the volume of the article. The gravestones related to the subject in the background of the windows were also identified one by one by scanning the whole of the treasuries. With the data obtained because of measurement and photography, the windows were drawn with the AutoCAD program in about one and a half months. Sources on the subject were researched in many libraries in İstanbul and Ankara and on the net and collected in an average of one month. In the evaluation phase, the inscriptions of each prayer window and the associated tombstones were read and analyzed, and inferences about the art and the master were made with the signatures of the artisans on the inscriptions. In terms of art history, subheadings were opened according to the forms of the windows, and definitions were made. As an example of an application specific to the Ottoman period in Islamic architecture and art, our main aim has been to bring the prayer windows opened in the cemeteries around Eyüp Tomb to the discipline of Art History in the context of form, ornamentation, writing, and death. The text created by evaluating all the data is the result of a meticulous, comprehensive, and long-term process. With this study, it has been attempted to understand the Muslim view of death and the cultural heritage developed within this framework based on the building elements in question.

**Keywords:** Turkish-Islamic Art, Turkish-Islamic Architecture, Visiting Tradition, İstanbul, Eyup Mausoleum, Prayer Windows.

# Eyüp Sultan Türbesi Civarındaki Kitabeli Dua Pencerelelerinin Türk-İslam Sanatları ve Tarihi Açısından Değerlendirilmesi

Süreç

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**İntihal:** Bu makale, en az iki hakem tarafından incelendi ve intihal içermediği teyit edildi.

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## ÖZ


Dua pencereleri, mezarlık ya da hazirenin ihata duvarlarının yüzeyine, insanların geçiş yönüne doğru açılan ve genelde kitabeleri bulunan çeşitli forma sahip mimari unsurlardır. Türbelerin beden ya da avlu duvarında açılan hacet (niyaz) pencereleri insanların ilgisini çekecek tarzda heybetli bir görünüm sergiler. Bu tür pencerelerin önünde, medfûn zatın huzurunda, onun hatırına Allah'a dua ve istekte bulunmaktadır. Eyüp Sultan Camii ve Türbesi, Cuma gibi dînî önemi haiz kutsal günlerde halkın kalabalık teşkil ettiği mekânlardır. Dini önder mertebesinde sayılmayan, sosyal statüsü yüksek olsa dahi Eyüp Sultan Türbesi civarındaki hazirelere defnedilen halktan insanların kabirlerinin yakınına, bu hazirelerin ihata duvarındaki açıklıklara yapılan dua pencereleri, Fatiha talebiyle son bulan kitabeleriyle çalışmamıza konu olmuştur. Hazirelerin sokakla bağlantısını teşkil eden konumda yer alan dua pencerelerinin; cami ve türbe ziyareti amacıyla yoldan geçen kişilerin dikkatini çekmek suretiyle dua talebinde bulunmak amacıyla açıldığı anlaşılmaktadır. İslam'ın ilk döneminde uygulanmayıp özellikle Osmanlı devrinde ortaya çıkan zarif bir uygulama olması ve daha önce çalışılmamış olması nedeniyle dua pencerelerinin sanat tarihi disiplindeki yerini saptamaya çalıştık. İslam dininin Osmanlı devri müntesiplerinin şekillendirdiği ziyaret geleneğinin İslam sanatına etkisi ve yansımaları bu konu genelinde belirlemeye gayret ettik. Araştırmamızda dua pencereleri ile ilgili ilk bölümde İslam'da ziyaret geleneği açısından Eyüp Sultan Camii ve Türbesi; ikinci bölümde ise dua pencerelerinin inşa amacı ve önemiyle birlikte form, malzeme-teknik, yazı, tezyinat ve kimlik açısından bu yapı elemanlarının değerlendirilmesi ele alınmıştır. Bu süreçte Eyüp Sultan çevresindeki hazirelerde saptadığımız 11 adet pencerenin incelenmesi için Türbeler Müdürlüğü, İstanbul Mezarlıklar Müdürlüğü ve T.C. Vakıflar Genel Müdürlüğü İstanbul 1. Bölge Müdürlüğü'nden gerekli izinler ve kullanılabilir veriler alınarak yaklaşık iki haftayı bulan süreçte pencerelerin ölçüleri alınmıştır. Gerekli güvenlik önlemleri çerçevesinde merdiven, üç ayak gibi aletler kullanılarak yüksek pencerelerin ölçülerinin doğru alınmasına dikkat edilmiştir. Kitabelerde ve yüksek kabartmalı süslemelerde estampaj tekniği uygulanmıştır. Arazi konumu ve insanların geçiş noktasında buldukları için pencerelerin ölçümü ve fotoğraf çekiminde birtakım zorluklar yaşanmıştır. Fotoğraflar detay içeren ve genel görünüm olarak paylaşılarak çekilmiş olup makalenin hacmini aşmamak için sadece genel görünüm kullanılmıştır. Pencerelerin arka planında yer alan konuyla irtibatlı mezar taşları da hazirelerin tamamı taranarak tek tek tarafımızca tespit edilmiştir. Ölçüm ve fotoğraflama neticesinde elde edilen verilerle pencereler AutoCAD programıyla yaklaşık bir buçuk ay süresinde çizilmiştir. Konuyla ilgili kaynaklar İstanbul ve Ankara'daki çok sayıda kütüphanede ve net ortamında araştırılarak ortalama bir aylık süre içinde toplanmıştır. Değerlendirme aşamasında her bir dua penceresinin ve ilişkili mezar taşlarının kitabesi okunarak yazı analizlerinde bulunulmuş, kitabelerdeki sanatkar imzalarıyla sanat ve usta ile ilgili çıkarımlar ortaya konmuştur. Sanat tarihi yönünden pencerelerin formlarına göre alt başlıklar açılarak tanımlamalar yapılmıştır. İslam mimarisi ve sanatında Osmanlı devrine has bir uygulama örneği olarak Eyüp Türbesi civarındaki hazirelerde açılan dua pencerelerini böylelikle form, süsleme, yazı ve ölüm bağlamında Sanat Tarihi disiplinine kazandırmak temel amacımız olmuştur. Tüm verilerin değerlendirilmesi suretiyle oluşturulan metin titiz, kapsamlı ve uzun soluklu bir sürecin neticesidir. Bu çalışmayla söz konusu yapı unsurlarından yola çıkarak Müslümanların ölüme bakışı ve bu çerçevede gelişen kültürel miras anlaşılmasına çalışılmıştır.

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## Introduction

Small windows or openings for prayer purposes placed on the walls of the tombs of important people, prophets or religious leaders are also called Muvacehe, niyaz or hacet windows. As in the picture next to the courtyard entrance of the Eyüp Tomb, they are closed with iron bars that allow one to see inside the tomb. They are also prominently decorated.<sup>1</sup> There are similar ones in open tombs in the form of inscribed doors. Apart from the prayer windows, which are included in the same classification due to their close relationship with the tomb structure and their role in the visit aiming at the realization of a prayer, windows with inscriptions placed on the perimeter walls of the hazirs formed by the burials around the Eyüp tomb as a reflection of the tradition of visitation are also noteworthy. These iron-barred openings, each with inscriptions of different dates, sizes, and shapes, expressing the wish to read a Fatiha, constitute the subject of this study.

There is no previous direct study on inscribed prayer windows. However, there are studies on architectural building elements, inscriptions, and inscribed buildings. In terms of architecture, it is seen that various publications have been made on building elements such as windows, doors, and crown gates with openings for lighting, ventilation, or entrance purposes.<sup>2</sup> The inscriptions, on the other hand, are inscription plates found on the surface of many buildings, mostly indicating the owner, function, and date. In various publications on this subject, it is seen that the inscriptions in the building types are Latinized; the types of writing that constitute the subject of the calligraphy art used in the inscriptions are analyzed; the resulting owner/artist and historical information are included.<sup>3</sup> In addition to Art History and Aesthetics, the inscriptions also provide enlightening information that will contribute to theology. An example of this is a publication in which the inscriptions on the Gök Madrasa in Sivas are analyzed and their value in terms of the science of hadith is investigated.<sup>4</sup>

One of the first and one of the most beautiful examples of the pilgrimage windows, which were opened to allow visitors who could not visit from inside to visit from outside, is the gold-plated metal-grid window built by Sultan Ahmed I in Eyüp Tomb. Although it refers to an opening in the wall, it can be thought that this practice in Islamic architecture in grave monuments has a different function. The *prayer windows with inscriptions*, which constitute the subject of our research, have a different function from the prayer windows opened for visitation and supplication in tomb structures in terms of being located on the walls of the hazire and being opened by relatives for unknown people, and reflect the deceased's request for prayer from the living. With this subject, which aims to contribute to the literature with a different perspective, the perspective of Islamic civilization on death is examined with

<sup>1</sup> Baha Tanman, "Hâcet Penceresi", *Türkiye Diyanet Vakfı İslâm Ansiklopedisi* (İstanbul: TDV Yayınları, 1996), 14/435.

<sup>2</sup> Bkz. Nihal Uluengin, *Osmanlı-Türk Sivil Mimarisinde Pencere Açıklıklarının Gelişimi* (İstanbul: Mimar Sinan Güzel Sanatlar Üniversitesi, Fen Bilimleri Enstitüsü, Doktora Tezi, 1983); Şakir Çakmak, *Erken Osmanlı Dönemi Mimarisinde Taçkapılar (1300-1500)* (İzmir: Ege Üniversitesi, Sosyal Bilimler Enstitüsü, Doktora Tezi, 1999); Murat Karademir, *Mimar Sinan Dönemi Yapılarında Taçkapılar* (Konya: Selçuk Üniversitesi, Sosyal Bilimler Enstitüsü, Doktora Tezi, 2015); Doğanay, "Eyüp'teki Çardaklı Türbelerin Asma Kapıları (Hacet Kapıları)", 182-191.

<sup>3</sup> Bkz. Ali Yardım, *Alanya Kitâbeleri (Tesbit, Tescil, Tasnif ve Değerlendirme)* (İstanbul: Fetih Cemiyeti Yayınları, 2022); Murat Yüksel, *Gümüşhâne Kitâbeleri* (Gümüşhane: Gümüşhane Valiliği Yayınları, 1997); Sebiha Gürleyik, *Sivas Mezar Kitâbeleri Üzerine Bir İnceleme* (Sivas: Cumhuriyet Üniversitesi, Sosyal Bilimler Enstitüsü, Yüksek Lisans Tezi, 2008); Fatih Özkafa, "Türk Su Mimarisi Kitâbelerinde Hat Estetiği", *İstem* 8/15 (2010), 193-219.

<sup>4</sup> Sami Şahin, "Sivas Gök Medrese (Sahibiye Medresesi) ve Kitâbelerindeki Rivayetlerin Hadis Değeri", *Cumhuriyet Üniversitesi İlahiyat Fakültesi Dergisi* 10/1 (Haziran 2006), 145-163.

Islamic aesthetics. In addition to the nature and significance of the windows, which are reflected as an entrance to death on the wall of a graveyard or a cemetery, the folkloric bond established between the people and religion through these windows in Ottoman civilization and art is also discussed. The inscriptions, calligraphy, meaning, calligraphy history, and other information provided by the windows are examined in terms of inscriptions, as well as their form, materials and ornamentation program, and their types are categorized and defined within the framework of the discipline of Art History. In this context, our main goal is to contribute to the literature by presenting this pioneering study in terms of research method and subject.<sup>5</sup>

## 1. Importance And History of Eyüp Sultan Tomb

Eyup Sultan Mausoleum is the tomb of Abū Ayyūb al-Ansārī, the guide and bannerman of the Prophet Mohammad, who also was in the army that came to conquer Istanbul under the command of Yazid ibn Muawiya in the 48th year of the Hijrah and subsequently died here.<sup>6</sup> There are rumors that he was martyred by an accidental arrow during the six-month siege, or that he died during the same siege due to his illness and was buried at or near the walls as per his will.<sup>7</sup> This building, which hosts thousands of visitors every day and constitutes the center of the district together with the mosque, holds importance since it is a part of Istanbul's city texture and architecture tradition dating back to the Ottoman period and, long before then, the Islamic Prophet period. In addition, despite all their differences, the sources agree that the tomb of Abū Ayyūb al-Ansārī was protected and visited by the Byzantines, and this motif implies that the siege, which was a military failure, was a spiritual victory.<sup>8</sup>

The Prophet Mohammad's hadiths such as “Constantinople will surely be conquered. What a beautiful commander is the commander who conquered him, and what a beautiful soldier is the soldier who conquered him” heralds the conquest of Istanbul. The expression of this hadith names the soldiers who participated in the conquest of Istanbul as *Ni'mel Ceysh* (conquering soldiers).<sup>9</sup> The Islamic soldiers who are known to have been martyred in the sieges of Istanbul before the conquest are defined as *evvelun* (those who came before), and those who were martyred in the conquest siege of Istanbul are defined as *ahirun* (last ones).<sup>10</sup> There are 273 ahirun graves and 21 evvelun graves whose information can be accessed within the scope of the inventory work conducted by the Directorate of Cultural Heritage Protection of the Istanbul Metropolitan Municipality in 2015.<sup>11</sup> The tomb of Abū Ayyūb al-Ansārī, a companion of the Prophet Mohammad, on which his mausoleum was eventually constructed, is undoubtedly the most well-known of the evvelun graves.

<sup>5</sup> Drawings were supported by Erdem Karadeniz, a PhD student. Thank you for his contributions.

<sup>6</sup> A. Süheyl Ünver, *İstanbul'da Sahabe Kabirleri* (İstanbul: İstanbul Fethi Derneği Yayınları, 1953), 4.

<sup>7</sup> Mehmet Halit Bayrı, *İstanbul Folkloru* (Ankara: Devlet Tiyatroları Yayını, 1986), 16-19; Feray Coşkun, "Osmanlı İstanbulu'nda Müstesnâ bir Ziyâretgâh: Eyüp Sultân Türbesi", *III. Uluslararası Osmanlı İstanbulu Sempozyumu Bildirileri* (25-26 Mayıs 2015), (İstanbul: Eyüp Belediyesi Yayınları, 2015), 548-550.

<sup>8</sup> Coşkun, "Osmanlı İstanbulu'nda Müstesnâ bir Ziyâretgâh: Eyüp Sultan Türbesi", 550-551.

<sup>9</sup> Ünver, *İstanbul'da Sahabe Kabirleri*, 4-5.

<sup>10</sup> Sümeyye Meryem Arslan, "İstanbul'un Türbe, Hazire, Mezarlık ve Kabir Yerleri Envanter Çalışması", *I. Uluslararası Türk-İslam Mezar Taşları Kongresi Sempozyum Kitabı*, (Aydın: Yeni Fikir Dergisi Yayınları, 2018), 21.

<sup>11</sup> Arslan, "İstanbul'un Türbe, Hazire, Mezarlık ve Kabir Yerleri Envanter Çalışması", 21.

When Uthman Ibn Ma'zun passed away, Prophet Mohammad decided to bury him close to the Al-Masjid an-Nabawi. This decision laid the groundwork for the relationship between mosques and cemeteries in Islamic communities.<sup>12</sup> The impact of hadith stating that every companion of the prophet will be resurrected on the Day of Resurrection as the leader and light of the town where they died,<sup>13</sup> starting from this incident that took place in the second year of the Hijrah, and other such hadiths, the tombs of companions constitute an important attraction center in the formation of cemeteries and hazirs.<sup>14</sup> In the 16th century anonymous Menâkıb-ı Abû Ayyûb al-Ansârî and Nûr al-Dîn 'Alî al-Ansârî al-Karafi's Kitâbü'n-Nefahât al-'Abîr es-Sârî bi-Ehâdîs al-Abû Eyyûb al-Ansârî, it is stated that the people of Istanbul will appear before Allah on the Day of Judgement together with Abû Eyyûb. This situation shows that the biggest motivation for burial around Eyüp Tomb is the belief that the Prophet Abû Ayyûb will intercede for those who are resurrected with him on the Day of Judgement. The 16<sup>th</sup>-century anonymous Menâkıb-ı Abû Eyyûb al-Ansârî and Nûr al-Dîn 'Alî al-Ansârî al-Karafi's Kitâbü'n-Nefahât al-'Abîr es-Sârî bi-Ehâdîs al-Abû Eyyûb al-Ansârî's statements that the people of Istanbul will appear before Allah on the Day of Judgement together with Abû Eyyûb show that there is a belief that Abû Eyyûb will intercede for those who are resurrected with him on the Day of Judgement.<sup>15</sup> The Eyup Cemetery in Istanbul is one of the most famous cemeteries formed around the tomb of the companions, which is also one of the biggest cemeteries in terms of its area. In addition to this cemetery, which was formed around the tomb of Abu Ayyub al-Ansari, many mausoleums and hazirs in the Eyup district are also placed in the district due to a desire to be close to this companion.<sup>16</sup> Many of the statesmen, courtiers, and even rich city dwellers who died in Istanbul wanted their bodies to be buried near the tomb of Eyup Sultan. This is due to the widely held belief that Muslims interred in locations where the adhan recitation from the Eyup Sultan Mosque's minarets can be heard and will be spared from the torment of the grave.<sup>17</sup>

Eyüp Sultan Mausoleum, considered the pioneer of Ottoman mausoleums, is mentioned for the first time in Fâtih's foundation dated 1457. Eyup Sultan Mausoleum is an octagonal domed, cut stone building in the style of classical period mausoleum architecture. It is illuminated on each facade by rectangular windows with pointed draining arches at the bottom and pointed arched windows at the top. In the interior, the walls are covered with tiles up to the upper level of the lower windows, and the upper levels are decorated with a tile belt on which Basmala and verses from the Surah at-Tawba are written in white celî calligraphy on a dark blue background. The uppermost parts of the walls and the inner surfaces of the dome are decorated with pencil embroidery. Additionally, there are verse inscriptions about the sanctity of Abu Ayyub al-Ansari on his tomb that were written by Ahmed I, Mahmud I, and Selim III, as well as a cell (pişegah) in the wall for the preservation of the footprint that is thought to belong to the Prophet Mohammad.<sup>18</sup> A verse inscription consisting of four verses states

<sup>12</sup> Arslan, "İstanbul'un Türbe, Hazire, Mezarlık ve Kabir Yerleri Envanter Çalışması", 18.

<sup>13</sup> Tirmizi, Ebu İsa Muhammed b. İsa, "Manağib", *es-Sünen* (el-Camiu's-Sahih), Thk. Ahmed Muhammed Şakir, Daru'l-Fikr, 59.

<sup>14</sup> Nebi Bozkurt, "Mezarlık", *Türkiye Diyanet Vakfı İslâm Ansiklopedisi* (İstanbul: TDV Yayınları, 2004), 29/520.

<sup>15</sup> Coşkun, "Osmanlı İstanbulu'nda Müstesnâ bir Ziyâretgâh: Eyüp Sultan Türbesi", 554.

<sup>16</sup> Bozkurt, "Mezarlık", 29/520.

<sup>17</sup> Bayrı, İstanbul Folkloru, 80.

<sup>18</sup> Semavi Eyice, "Eyüp Sultan Külliyesi", *Türkiye Diyanet Vakfı İslâm Ansiklopedisi* (İstanbul: TDV Yayınları, 1995), 12/11-12.

that a well located on the side of the wall inside the tomb was rebuilt by Ahmed I in 1607-1608/1016, together with the repair of the tomb.<sup>19</sup> Ahmed I, have also added the prayer window, as well as a wall in front of the tomb on the side facing the mosque, and a fountain with three grids draining forward next to it, in 1613-14/1022. Today, on the left side of this wall, which is covered with tiles from different periods, there is a large window with a cast bronze grill. While the Sancak-ı Şerif was also kept in the tomb, only its cases are located at the tomb today since it was taken to the Hırka-i Saâdet Chamber in 1730 during the Patrona Halil rebellion for it not to fall into the hands of the rebels.

Abdulhamid I renewed the door and window sashes in 1786/1200 while Abdul Hamid II had the pearl inlaid railing wings made by his hand placed in front of the bronze door wings.<sup>20</sup> The cover of the tomb, embroidered with the calligraphy of Mustafa Rakım, was placed by Mahmud II. The silver bars were then installed by Nevşehirli Damat Ibrahim Pasha by the time the tomb was repaired in 1724-25 / 1137. The mausoleum likely underwent a fundamental repair in 1798-1800 when the reconstruction activity of the mosque took place, but its architecture was however untouched.<sup>21</sup> After this last repair, the connection between the courtyard and the tomb structure, which is outside the courtyard, has been made with the existing prayer window. It is reported in Hadikatu'l-cevami that the mausoleum underwent a serious repair during the time of Mahmud II.<sup>22</sup>

The courtyard where the fountain built by Selim III is located has two doors opening to the bazaar and the musalla. The epitaph on the outer face of the musalla gate reads as follows: “*His Excellency Fatih built a mosque that was asked for, and intended to declare intisap by devoting the thawab to you*”.

This states that Fatih Sultan Mehmed II, who was the first builder of the mosque and the tomb, declared intisap through this devotion. The word *intisap*, which is used in Sufism in the sense of a promise that a candidate disciple will fully adhere to the sheik and the orders he will give, is an important term that expresses Fatih's loyalty and belonging to Abu Ayyub al-Ansari, who is a martyr of the conquest and the guide and bannerman of the Prophet Mohammad.<sup>23</sup>

The mosque Fatih built in 1458-59/863 has a single minaret with a single balcony and a structure by which the main dome is supported by two half-domes from the sides.<sup>24</sup> While Çandarlı Ibrahim Pasha had the fountain pool in the inner courtyard built, Başdefterdar Ekmekçizade Ahmed Pasha had the annex building in front of the musalla built in 1591-92 / 1000. Mahfiruz Hatun, the mother of Osman II (1618-1622), then had the cüzhâne adjacent to the entrance of the tomb built.<sup>25</sup>

During the reign of Ahmed III, minarets were raised in 1723-24 / 1136 to make building a ridge possible. In 1732-33 / 1145, Kızlarağası Hacı Beşir Ağa built two mahfils (gathering places) on top of the madrasa rooms. Although it is known that the mosque was greatly damaged in the 1766 earthquake and was repaired by the Grand Vizier Dervish Mehmed Pasha in 1776, this was not enough to save the building. It was subsequently demolished and rebuilt a short time later. This renovation carried out by Selim III in 1800/1215, formed the building setup that exists today. In addition to the courtyard, four rooms for the imam, the tomb keeper, and the trustee, a muvakkithâne and the pathway to the

<sup>19</sup> Eyice, “Eyüp Sultan Külliyesi”, 12/11-12.

<sup>20</sup> Ayşe Ersay Yüksel, *II. Abdülhamid Sanatkâr ve Sanat Hamisi Bir Sultan* (İstanbul: Ötüken Neşriyat, 2018), 272-276.

<sup>21</sup> Eyice, “Eyüp Sultan Külliyesi”, 12/11-12.

<sup>22</sup> Hafız Hüseyin Ayvansarayi, *Hadikatü'l-cevâmi*. çev. İhsan Erzi (İstanbul: Tercüman Aile ve Kültür Yayınları, 1987), 100.

<sup>23</sup> Osman Türer, “Biat”, *Türkiye Diyanet Vakfı İslâm Ansiklopedisi* (İstanbul: TDV Yayınları, 1992), 6/124.

<sup>24</sup> Ekrem Hakkı Ayverdi, *Osmanlı Mi'mârîsi'nde Fatih Devri* (İstanbul: İstanbul Matbaası, 1953), 217.

<sup>25</sup> Eyice, “Eyüp Sultan Külliyesi”, 12/9-10.

majesty's mahfil were also built at this time.<sup>26</sup> In 1823, the top of the balcony of the minaret facing the Golden Horn was destroyed by a lightning strike and rebuilt.<sup>27</sup> After this last repair, the complex underwent maintenance and repairs on 13 Zilkade 1263/23 October 1847, 20 Shawwal 1281/18 March 1865 and 8 Cemazeyilahir 1317/14 October 1899.<sup>28</sup> The most important repair during the Republic period was carried out by the Foundation's Administration between 1956 and 1958 with the special instructions of the prime minister of the time, Adnan Menderes.<sup>29</sup>

Halit Bayrı, who is a Republican period folk literature and folklore compiler, outlines the contributions that sultans and significant statesmen made to the tomb of the Eyup Sultan during their eras, some of which were made by them. Halit Bayrı claims that these contributions demonstrate the value that these individuals place on Eyup Sultan. All these state officials have offered their allegiance with various services to a person who is the symbol of conquest in the Ottoman Empire and the soul of Istanbul. In addition, the sword girding of the Ottoman sultans at Eyüp Tomb from Ahmed I onwards and the visits of sultans such as Suleiman the Magnificent on their way to campaigns became a tradition that lasted until the end of the reign.<sup>30</sup> This is evidence of the Osmanogullari family's attachment to Eyüp Sultan, their closeness to him, and the fact that they always expected help from Allah in his mercy.<sup>31</sup> The location of Cosmidion, where the Eyup neighborhood is situated, was where the Byzantine emperors were crowned by the patriarch. This place assumed the head of the empire. In line with this, it is also possible to characterize the sword-wearing ceremonies as a continuation of the Byzantine tradition of crowning.<sup>32</sup>

In addition to the characteristic role of the Eyup Sultan Mausoleum in the burial tradition in Istanbul, its high significance in the spirit of the city, especially its religious life and visitation folklore, is also mentioned.<sup>33</sup> As quoted below, "Until very recently, almost every Muslim child born in Istanbul had a belonging to one of these graves/maqams, and mothers and fathers took special care to introduce their children to the place where they belonged to and teach them of these places once their children reached the age to understand."<sup>34</sup>

Using more general expressions, Bayrı mentions that since this subject has now become a folkloric ritual, the public fully believes that Eyup Sultan loves children. Parents visit Eyup Sultan with their children several times a year.<sup>35</sup> The visit of Eyup Sultan, which occurs after the child is circumcised has been taken to relatives and neighbors a week earlier, kissed their hands out of respect, and invited them

<sup>26</sup> Eyice, "Eyüp Sultan Külliyesi", 12/9-10.

<sup>27</sup> Baha Tanman, "Eyüp Sultan Külliyesi", *Dünden Bugüne İstanbul Ansiklopedisi*, (İstanbul: Ana Basım A.Ş., 1994), 3/239.

<sup>28</sup> Sevil Derin, "Tarihî Süreçte Eyüp Sultan Camisi", *Sanat Tarihi Dergisi* 25/2 (Aralık 2016), 177-191.

<sup>29</sup> Eyice, "Eyüp Sultan Külliyesi", 12/10.

<sup>30</sup> Zeynep Tarım Ertuğ, *XVI. Yüzyıl Osmanlı Devleti'nde Cülus ve Cenaze Törenleri* (Ankara: Kültür Bakanlığı Yayınları, 1999),100; Cemal Kafadar, "Eyüp'te Kılıç Kuşanma Törenleri", *Eyüp: Dün/Bugün Sempozyum 11-12 Aralık 1993*, ed. Tülay Artan (İstanbul: Eyüp Belediyesi, 1994), 55; Hakan T. Karateke, *Padişahım Çok Yaşa: Osmanlı Devletinin Son Yüzyılında Merasimler* (İstanbul: Kitap Yayınevi, 2004), 51; Abdülkadir Özcan, "Kılıç Alayı", *Türkiye Diyanet Vakfı İslâm Ansiklopedisi* (Ankara: TDV Yayınları, 2022), 25/408-410; İbrahim Hakkı Çuhadar (der.), *Mustafa Sâfi'nin Zübdetü't Tenvârih'i* (Ankara: Türk Tarih Kurumu, 2003), 15-16.

<sup>31</sup> Bayrı, *İstanbul Folkloru*, 80.

<sup>32</sup> Ünver, *İstanbul'da Sahabe Kabirleri*, 31.

<sup>33</sup> İsmail Kara, *Biraz Yakın Tarih, Biraz Uzak Hurafe* (İstanbul: Kitabevi Yayınları, 1998), 16.

<sup>34</sup> Kara, *Biraz Yakın Tarih, Biraz Uzak Hurafe*, 16.

<sup>35</sup> Bayrı, *İstanbul Folkloru*, 81.

to his circumcision ceremony, excites children greatly because they will be receiving Eyup toys after the visitation, according to A. Emeksiz, provides an example of the ceremonial dimension of this visitation ritual and folklore.<sup>36</sup> Not only the children who will be circumcised; but children who will start school and even young men who will enter a new job are taken to the Eyup Sultan mausoleum. Shortly, in all these ceremonies and rituals, the Tomb of Eyup Sultan is the main place to visit in Istanbul.<sup>37</sup> Eyup Sultan Tomb is always characterized by crowds. Ünver expresses his complaint about the beggars who appear to see this crowd as an opportunity.<sup>38</sup>

The fact that the covers of the Kaaba and Ravza-i Mutahhara, which are called kisve, were taken to Topkapı Palace after they were replaced with new ones, and that the keys to Mecca and Medina (mefâtîh-i şerîfa) were exhibited in the tomb in Eyüp following the suppression of the Wahhabi uprising must be closely related to the fact that Hz. Abû Eyyûb opened his house to Hz. Muhammad. "Just as the Prophet Muhammad stayed in his house after he migrated from Mecca to Medina, the sacred objects from Haremeyn are also staying in the tomb. Today, even the fact that pilgrims visit the tomb before going on the hajj confirms this position of the tomb. These visits constitute the starting point of the sacred journey from the "periphery" to the center of the Islamic world".<sup>39</sup>

According to folklorist sources, the well water in the mausoleum is believed to be healing, is associated with Zamzam, and is used especially during Ramadan for breaking the fast, the water is drawn from the well with a silver bucket and distributed to the visitors with silver cups.<sup>40</sup> Folklore de Constantinople reports that a visit to the tomb is equal to half of the pilgrimage to Mecca and that it is believed that the leaves of the plane tree around the tomb and the baths of the tomb cure all diseases, especially infertility.<sup>41</sup> All these narratives show us that there was a perception that the water sources and trees in the vicinity of the tomb were sacred.<sup>42</sup> This situation increases the number of visitors as much as possible.

In the Eyüp Sultan district, which has such a prominent place in the community's memory, culture, and folklor, new graves dug because of the burial tradition, have been squeezed in from the visible areas to the inner parts of hazirs and cemeteries surrounding the mosque and tomb. Because of this, in addition to the tombstones, prayer windows with different bars were opened on the surrounding walls of the hazirs located on the route of visitation, along with epitaphs in which the name of the deceased was mentioned by the relatives of the deceased (Photo 1, Map 1). The aspiration of these people, who were not religious or state leaders, to get Fatiha prayers from the enormous crowd that came to visit Abu Ayyub al-Ansari is mentioned in the window inscriptions. Although some of them have higher status, these people being mainly regular people expecting prayers from regular people consists of a different practice based on visiting folklore.

<sup>36</sup> Abdülkadir Emeksiz, "İstanbul Folkloru", *Karaların ve Denizlerin Sultanı İstanbul*, ed. Filiz Özdem (İstanbul: YKY, 2009), 260.

<sup>37</sup> Bayrı, *İstanbul Folkloru*, 81.

<sup>38</sup> Ünver, *İstanbul'da Sahabe Kabirleri*, 35.

<sup>39</sup> Coşkun, "Osmanlı İstanbulu'nda Müstesnâ bir Ziyâretgâh: Eyüp Sultan Türbesi", 561-562.

<sup>40</sup> Arzu Öztürkmen, "From Constantinople to Istanbul: Two Sources on the Historical Folklore of a City", *Asian Folklore Studies* 61/2 (2002), 271- 294.

<sup>41</sup> Henry Carnoy - Jean Nicolaïdes, *Folklore de Constantinople* (Paris: Aux Bureaux de la Tradition, 1894), 158; Charles White, *Three Years in Constantinople or Domestic Manners of the Turks in 1844* (London: Henry Colburn, 1846), 347; Ertuğrul Önalp, "Bir İspanyol Gezgininin Gözüyle 1807 Yılında Eyüp Sultan Camii", *Tarihi Kültür ve Sanatıyla III. Eyüp Sultan Sempozyumu* (İstanbul: Eyüp Belediyesi Yayınları, 1999), 276-281.

<sup>42</sup> Coşkun, "Osmanlı İstanbulu'nda Müstesnâ bir Ziyâretgâh: Eyüp Sultan Türbesi", 562-563.



## 2. Prayer Windows of Eyup Hazirs and Their Art History Value

The dictionary definition of prayer is a plea to Allah.<sup>43</sup> Endings in epitaphs of the windows that are the subject of our research in the lines of *al-Fatiha to and for his/her soul* are indicative of the expectation of prayers from passers-by for the deceased. Fundamentally, there is no direct or indirect information in the Qur'an and authentic hadiths about the recitation of *al-Fatiha* or any Surah of the Qur'an for the deceased.<sup>44</sup> Considering the era of the Prophet Mohammad and his companions, it can be assumed that this practice, which did not exist in the early periods of Islam, arose largely through historical processes.<sup>45</sup> However, many verses that read as prayers, such as Ibrahim 14/41, indicate that the Qur'an can be read for Allah's forgiveness of a person or his dead or living parents and Muslim brothers and sisters.<sup>46</sup> Again, the funeral prayer and the *Surah al-Fatiha* recited in this prayer can also be interpreted as praying for the dead from the point of view of the Islamic religion.<sup>47</sup> From the twelfth century onward, Shafii alims such as Imam al-Ghazali (d.1111), Ibn al-Salah al-Shahrazūri (d. 1245), Muhibbuddin at-Tabari (d. 1295), Al-Khatib al-Shirbini (d. 1570), as well as Hanafi scholars such as Ibn Abidin, have a consensus that reading the Qur'an is worship and that the reward of every deed performed for worship can be endowed upon the dead.<sup>48</sup> One of the customs of the Ottoman era and the focus of this study are prayer windows, which can be seen as an architectural representation of this tradition.

The inscribed windows in question are located on the surrounding walls of the hazirs in the form of islets formed on both sides of the entrances around the Mausoleum of Eyup Sultan and the side of the streets leading to the mosque. The tombs of people whose names are written in the window inscriptions are in the hazirs where these windows are opened to. It is observed that some graves are located at a height and distance that cannot be seen directly from the windows they are attached to, and some graves are in cramped rows close to the window. It is possible that these windows placed on the surrounding walls of the hazirs overlooking the route that people often use when visiting Eyup were made to be noticed more quickly and to include the names of those lying in the tombs in the prayers of passers-by who pray. The observations we made during the field research that communities are praying in front of these windows, to the point it makes it exceedingly difficult to photograph these windows, shows the continuing function of the inscribed windows. This condition shows that the purpose of these inscribed windows is to remind visitors who are moving quickly toward their goal of visiting the Eyup Sultan Mosque and Mausoleum to pray for the deceased in a readily understandable manner, as well as to minimize the difficulty of reading all tombstones on a crowded row and the disadvantage of tombs that cannot be seen from the window owing to elevation difference. The inscribed windows, which are built in different sizes and with different decorations to attract the attention of the public, serve as a figurative bridge that opens to the other world. The fact that people pray respectfully in front of the prayer windows as a religious ritual shows that the tradition continues.

<sup>43</sup> Ferit Devellioğlu, *Osmanlıca-Türkçe Osmanlıca Lûgat* (Ankara: Aydın Kitabevi Yayınları, 2004), "Dua", 1/190.

<sup>44</sup> Mustafa Özel, "Ölünün Ardından Kur'an-ı Kerim Okunmasının Dini Dayanakları", *İslam Hukuku Araştırmaları Dergisi* 7 (2006), 480-482.

<sup>45</sup> Mustafa Öztürk, "Ölülere Dua ve İstiğfar Niyetiyle Kur'an Okuma Meselesi." *Tefsir Araştırmaları Dergisi* 3/1 (2019), 100-101.

<sup>46</sup> Öztürk, "Ölülere Dua ve İstiğfar Niyetiyle Kur'an Okuma Meselesi", 101.

<sup>47</sup> Öztürk, "Ölülere Dua ve İstiğfar Niyetiyle Kur'an Okuma Meselesi", 103.

<sup>48</sup> Öztürk, "Ölülere Dua ve İstiğfar Niyetiyle Kur'an Okuma Meselesi", 102.

Around the Eyup Sultan Mosque and Mausoleum, eleven prayer windows bearing inscriptions and embellishments have been identified. The windows are surrounded by marble or limestone frames and are in a quadrangular form. It is possible to see terracing created by the moldings in various forms on the frames. It has been observed that the window openings are closed with iron bars in diverse ways. The engraving technique was applied in the epitaphs and decorations of the windows. In some of these windows, which are the products of the Westernization period, floral and object-oriented decoration is observed, following the artistic expression of the period. In addition, the epitaphs on the windows in question convey the deceased's identity, epithet, hometown, and profession. Some of the windows that are the subject of our study also have signatures of the calligraphers on their epitaphs. It is indicated that the epitaphs signed by calligraphers, which are beautiful examples of calligraphy, are more common in the city of Istanbul, which has more historical culture accumulation than other cities.<sup>49</sup> It has been observed that the epitaphs on the mentioned prayer windows are in taliq and thuluth style in celî sizes.

Through the prayer windows that open directly to the street, the deceased people were included in everyday life and their memory was kept. To draw attention to the identity and prayer request of the entombed, the family members of the departed individuals buried in the hazirs behind the windows adorned openings on the walls in front of the tombs. In this way, passers-by were attracted to the tombs and the prayer for the deceased person was allowed to always continue. Through our research, it was observed that the tombstones of Husna Hanım, Seyyid Mehmed Sadeddin Efendi, Hafize Hanım and Mehmed Emin Bey were in the front row of the hazir facing the window, while the tombstones of Hamdullah Bey and Esmâ Hanım were in the middle row. The tombstones of Morevi Ebubekir Pasha and Soğukçeşmeli Ebubekir were in the back row. The tombstones of Habibe Hanım, Dilber Hanım and Hatice Şefika Hanım could not be located through our examination. It is highly likely that the mentioned tombstones were replaced or lost over time. But thanks to the prayer windows, their names have been kept alive in memory. It is possible to classify prayer windows in terms of opening and shape as linteled, pointed arch pedimented, and arched capstoned.

### 2.1. Linteled Windows with Rectangular Openings

The two knotted iron grilled and linteled prayer windows placed side by side, placed on the hazir wall of the Dar'ul-hadith, which is located opposite the fountain courtyard of the Eyup Sultan Mosque reflect the artistic sense of the period. These two prayer windows differ from others in that they are topped with a floral arch. It can be understood from the material difference between the wall and the windows that both marble windows were placed in the wall long after the wall was built (Photo 2). The vertical rectangular window belonging to Nefise Husna Hanım on the left exhibits a rich aesthetic appearance. A more ornate and aesthetic arrangement of the prayer window belonging to the lady in question can be associated with the place of a woman in society. The celî ta'liq epitaph placed in the semicircular space in the arch reads “Haza'l-Kabr merhûme Nefise Hüsna / Hanım binti Şakir Efendi Fi 12 Ramazan 1278” (Illustration 1-1a). The date section does not only

<sup>49</sup> Hüsrev Subaşı, “Eyüp Sultan ve Civarındaki Mezartaşı Kitâbelerinin Hat San'atı ve Tarihi Açısından Önemi”, *Tarihi, Kültürü ve Sanatıyla I. Eyüpsultan Sempozyumu Tebliğler (9-11 Mayıs 1997)* (İstanbul: Eyüp Belediyesi Yayınları, 2009), 182.

contain the year, but the full date of 12.09.1278/13.03.1862 in the form of day, month, and year. The frame of the window has the characteristics of a curb, and its surface is filled with curved branches. The arch contains a floral composition in the form of a high embossing, used to enhance the plastic effect. On the side edges of the arch, floral motifs developing from floral curved branches and motifs of roses in vases are apparent. The upper part was finished with ray arms, the ends of which were arranged in the form of arrows. The rose motif located here being the sign of Prophet Mohammad is the clearest expression of religious faith and sanctity of the people reflected in art.<sup>50</sup> The tombstone belonging to Nefise Husna Hanım is in the first row in front of the window. The cap of the headstone with the celî taliq epitaph is broken, and the inscriptions are highly eroded. The rose branch-adorned footstone is located on the ground over the grave (Photo 2a).

The prayer window on the right has a rectangular, nearly square, opening and belongs to Es-Seyyid Mehmed Sadeddin Efendi. The celî thuluth epitaph reads “*Evlad-ı Ebussud’dan ve mevali-i izamdan, İ sazade merhûm ve mağfuru’l-muhtaç ilâ rahmet-i Rabbihi’l-ğafûr Es-Seyyid Mehmed Sadeddin Efendi’nin rûhiyçün el-Fâtîha*”. Looking at the epitaph, it is apparent that the person who has his name written on this window is a descendant of a Prophet (Illustration 2-2a). In addition, the presence of the signature of an artist of the period located on the edge surfaces of the epitaph indicates the importance of the window. It is claimed that the best calligraphers and miniaturists worked on the inscriptions of the upper class of the Ottoman era, who were buried close to Eyup Sultan.<sup>51</sup> The epitaph of the mentioned prayer window has the signature of Vahdetî Efendi.<sup>52</sup> The arch has a spiral composition developing from curved branches on the side edges and a radiative arrangement is seen on the epitaph. Prayers of Rabbenâ in celî thuluth style are inscribed on the headstone dated 1269-1271, signed by Vahdetî and located in front of the inscribed window; and the identification information of Sadeddin Efendi is inscribed on the footstone inscribed with celî thuluth style, located nearest to the window. (Photo 2b).

There are two linteled prayer windows side by side on the back hazir wall of Eyup Sultan Tomb on Silahtarağa Street (Photo 3). Hamdullah Efendi is the owner of the twisted iron grilled window with a nearly square, nearly rectangular, opening on the right. The epitaph written in celî thuluth calligraphy on the window reads “*Şehremini merhûm Hafız Mustafa Efendi/zâde darphane-i amire kâtibi Hamdullah Efendi/Merhûmun rûhiyçün el-Fâtîha*” (Illustration 3-3a). The window epitaph requesting a prayer of al-Fatiha is enclosed in a horizontal rectangular panel. According to the epitaph, Hamdullah Efendi was the master of the mint of his time and belonged to the family of Mustafa Efendi. Hamdullah Efendi's headstone, which is two rows behind the window, is dated 1216/1801-1802, has a broken cap, and is decorated with celî thuluth epitaph and rose branches at both sides. (Photo 3a).

The prayer window with a vertical quadrangular opening on the left, which is 56cm from the other window, belongs to Esmâ Hanım and has a flat lintel. The difference between this window belonging to Esmâ Hanım and the one next to it is that iron spears are added at the lower row level of the window grill. The disparity of the lintel in the window and the surrounding wall indicates

<sup>50</sup> Yıldız Demiriz, *Osmanlı Kitap Sanatında Natüralist Üslupta Çiçekler* (İstanbul: İÜ Edebiyat Fakültesi Yayınları, 1986), 346.

<sup>51</sup> Subaşı, “Eyüp Sultan ve Civarındaki Mezartaşı Kitâbelerinin Hat San’atı ve Tarihi Açısından Önemi”, 184.

<sup>52</sup> Subaşı, “Eyüp Sultan ve Civarındaki Mezartaşı Kitâbelerinin Hat San’atı ve Tarihi Açısından Önemi”, 188.

interventions made in subsequent periods (Illustration 4). There is an epitaph written with celî thuluth calligraphy on the surface of the upper lintel that reads: “*El- Hac Osman Nuri Paşa halilesi Yusuf Paşa validesi El-Hacce Esmâ hanımın rûhiyçün el-Fâtiha*” (Illustration 4a). According to her epitaph, it is understood that Esmâ Hanım, who belongs to the family of a pasha, was referred to by the epithet *El-Hacce*. The tombstone of the mentioned person is in the middle row on the opposite side of the window (Photo 3b).

It is known that the courtyard wall of the mosque in the back part of the Çifte Gelinler (Double Brides) tomb in Eyup, in the section where the Mehmet Ali Pasha family grave is located, was demolished and two large prayer windows (Photo 4) were built in its place (Haskan 1993: 187). The iron bars of the transverse rectangular prayer window built for Hafize Hanım on the right side are decorated with inward facing “C” curves. The upper part of the marble-framed window ends with a molding animated with concaves and convexes (Illustration 5). It can be said that the “C” curved bars and the concave and convex moldings, common in the late period, reflect the understanding of the art of the period. The epitaph written with celî thuluth calligraphy, the ends of which end with the palmette motifs, placed on the window reads: “*Sadr-ı a’zam ve Serdâr-ı ekrem El-Hac Mehmed Emin Paşa merhûmun zevce-i muhteremleri merhume ve mağfurun lehâ Hafize Hanım rûhlariyçün el-Fâtiha sene 1209 fi 26 Cemaziye’l-ahir Leyle-i Ahad/ Kaşıkçızâde*” (Illustration 5a). The fact that Kaşıkçızade, the famous calligrapher of his period, inscribed the epitaph, the date of which is given as 26.06.1209 /18.01.1795, provides a clear example that reflects the difference in societal status on art. Hafize Hanım's tombstone capped with an onion, with the epitaph signed by Kaşıkçızâde with the same date and character, is located in the first row in front of the window, in the hazir (Photo 4a).

The prayer window built for Mehmet Emin Bey, the son of Mehmet Ali Pasha, is located adjacent to the left of the prayer window of Hafize hanım. The upper part of the prayer window in question, which has a rectangular vertical section, is “C” and “S” curved on the side edges and ends with an overspilling cornice. The window opening here is closed with curved grills, with “S” curves placed opposite to each other and “C” curves facing inward in the lower and upper rows (Illustration 6). The molded soffit and the “C” and “S” curves exhibit the decoration style of the period. It is interesting that this style of decoration, which was applied in the architectural and ornamental elements of various states of the Empire in the late period, was also applied in a plain prayer window. The celî taliq calligraphy epitaph reads: “*Serdâr-ı Ekrem El-Hac Emin Paşa merhûmun mahdum-ı mükerremleri Sadr-ı Rumeli payesi olub sabıkan Sadr-ı Anadolu merhûm Mehmed Emin Beyefendi’nin rûhiyçün el-Fâtiha- El-fakir Abdülkadir ibnü’l-merhum gufira lehüma 1225*” (Illustration 6a). It is worthy of notice that the epitaph requesting a prayer of al-Fatiha from the people was written by yet another calligrapher (Abdulkadir). Mehmed Emin Bey's turban-capped tombstone dated the same date but exhibits a celî thuluth epitaph is in front of the prayer window (Photo 4b).

At the back of the inner courtyard of the Eyup Sultan Mosque, two prayer windows were placed side by side on the rubble stone perimeter wall of the hazir, located in the direction of Beybaba Street at the gate C exit (Photo 5). The prayer window located towards the top of Beybaba Street has frames made of limestone. The upper part of the knotted iron-grilled and lintelled window with a vertical rectangular form has a semicircular symbolic arch (Illustration 7). An arc-shaped pediment opening is observed under the arch. The section containing the epitaph is located on the

lintel surface. The mentioned epitaph reads “*Vüzerâ-i zevî'l-ihtramdan/Mütekaiden irtihâl-i dâr-ı bekâ iden/Merhûm Morevî Ebubekir Paşa/Ruhlarına rızaen lillahi-l-Fâtiha 1248*”. The inscription was written in celî taliq calligraphy on two lines with two cells in each line (Illustration 7a). The epitaph emphasizes where the deceased pasha originated (Mora), and an elegant gratifying sentence was used while mentioning him. Tulip motifs emerge from the standing and flatten hemispherical vases located on the quadrangular panels on the corner surfaces of the epitaph. The tombstone of Morevi Ebubekir Pasha in the hazir is in the back most part opposite the window (Photo 5a). The sarcophagus tomb, which is located far from the window placed adjacent to the main wall of the mosque, and far above due to the elevation difference, is in ruins.

The prayer window on the left side is arranged in the same way with a lintel and a knotted iron grill. However, interventions have deformed the form of the window (Illustration 8). The epitaph inscribed with celî thuluth calligraphy reads “*Merhûm Soğukçeşmeli Ebubekir Efendi'nin ruhları için el-Fâtiha. Fi 3 Safer 1238*”. This window also indicates where the deceased person originated (Soğukçeşme) (Illustration 8a). The surfaces of the oval panels on the side edges of the epitaph were decorated with four-leaf rose motifs in a vase with legs and grooves using a carving technique. The bottom of the epitaph has a palmette motif surrounded by curved leaves from two directions. The vase motif common in the 16th and 17th centuries,<sup>53</sup> has been emphasized with flowers coming out of the vases as part of the motifs on square fountains in the Westernization period.<sup>54</sup> These two prayer windows, dated to be built in the late period, are decorated with vases and flowers coming out of them, like the decoration of fountains of their period. They show parallels with baroque decorated structures. The epitaphed headstone of Soğukçeşmeli Ebubekir Efendi located in the hazir is two rows behind the window, at a height that makes it impossible to be seen from the road due to the elevation difference (Photo 5b).

## 2.2. Arched Capstoned Prayer Windows with Rectangular Openings

At the corner of the cut stone perimeter wall around the Ferhat Paşa hazir, near gate C of the Eyup Sultan Mosque, there is an iron-grilled prayer window with a semicircular arch. It is seen that the side frames of the window in question are animated with profiled moldings (Photo 6). The epitaph located on a horizontal rectangular panel on the outside of the window inscribed with celî thuluth calligraphy reads “*Asakir-i Hassa Hazret-i Şahane ve Nizamiye seraskeri devletlû Hüsrev Muhammed Paşa hazretlerinin harem-i muhteremeleri Habibe Hanım'ın ruh-i şerifine Fâtiha*” (Illustration 9-9a). The epitaph indicates that Habibe Hanım was a high-ranking soldier's wife. Our investigations failed to turn up the tombstone for Habibe Hanım.

## 2.3. Pointed Arch-Pedimented Prayer Windows with Rectangular Openings

The cut stone surrounding the wall of the Hac Emin Efendi family grave, which is situated on Beybaba Street in the back part of the Eyup Sultan Tomb and leads to Piyer Loti Street, was adorned with a pair of pointed arch pedimented and knotted iron grilled twin windows in a vertical rectangular form with the same dimensions (Photo 7, Illustration 10). The aligned raised panels of

<sup>53</sup> Azade Akar, “Tezyini San’atlarımızda Vazo Motifleri”, *Vakıflar Dergisi* 8 (1969), 267-271.

<sup>54</sup> H. Örcün Barışta, *İstanbul Çeşmeleri Azapkapı Saliha Sultan Çeşmesi* (Ankara: TTK Yayınları, 1995), 38-57.

the same size were placed symmetrically on the bottom of the windows. The epitaph surrounded by the pointed arch pediment in the right direction contains four lines inscribed with celî taliq calligraphy. The epitaph reads “Ah mine’l mevt/ Reis’ül-ulema Nakibü’l-eşraf/Ayandan Rıza Efendi merhûmun halilesi/Dilber Hanım’ın ruhuna fâtiha Sene 1333” (Illustration 10a). The celî taliq inscription on the pediment to the left side reads “Ah mine’l-mevt/ Reis’ül-ulema Nakibü’l-eşraf/Ayandan Rıza Efendi merhûmun kerimesi/Hatice Şefika Hanım’ın rûhuna Fâtiha Sene 1346” (Illustration 10b). The epitaphs indicate that the prayer windows were built side by side for the wife and daughter of Rıza efendi, who was an ulema. The phrasing of the epitaph conveys that the deceased belonged to a family from the İlmiye class. In addition, these epitaphs are unique in that they start with the word “Ah mine’l mevt.” The change in the perspective of Ottoman society towards death in the late period, which previously had a fatalistic and temperate understanding of death, was caused by social dynamics. Laquer indicates that this expression of complaint is an indicator of spiritual change in society, especially in the upper social stratum.<sup>55</sup> The gravestones of Dilber Hanım and Hatice Şefika Hanım in the hazir could not be located through our examinations.

## Conclusion

The prayer windows that we investigated are those of Hafize Hanım. They are situated around the Eyup Sultan Tomb and Mosque on Silaharaa Street, Piyer Loti Street, Beybaba Street, and Cami-i Kebir Street. (d. 1794-95/1209), Hamdullah Efendi (d. 1801-02/1216), Mehmed Emin Beyefendi (d. 1810-11/1225), Ebubekir Efendi (d. 1822-23/1238), Ebubekir Paşa (d. 1832-33/1248), Habibe Hanım?, Es-Seyyid Mehmed Sadeddin (d. 1852-1855/1269-1271), Nefise Hüsna Hanım (d. 1861-62/1278), Esmâ Hanım (d. 1864-65/1281), Dilber Hanım (d. 1914-15/1333), Hatice Şefika Hanım (d. 1928-29/1346). We were unable to locate the tombstones of Dilber and Hatice Şefika Hanım, whose windows are next to each other and are at a family grave, and Habibe Hanım, whose name is etched on the window at the corner of the perimeter wall encircling the Ferhat Paşa hazir on the route to Sultan Reşat Street. This may be due to the increasing burial rates over time. Dilber Hanım and Hatice Şefika Hanım may also have been buried without headstones since they are buried at a family grave.

It is understood that the epitaphs of the prayer windows inscribed with requests for al-Fatiha prayers in benefit of the buried, which attracts the attention of people visiting Eyup Sultan, in especially high numbers on religious days and nights such as Friday, were built on the same dates as the graves that could be identified. This may be because most graves are in places that cannot be immediately seen from the windows. The prayer windows of Es-Seyyid Mehmed Sadeddin Efendi, Nefise Hüsna Hanım, Hafize Hanım, and Mehmed Emin Beyefendi are decorated in a flashier manner and are larger than the others. These windows are also distinguished from the others by the fact that they are signed by a calligrapher and their attached graves are located right in front of the windows. This suggests that these people who are part of the families of well-established and high-status personalities' such as Sadrazam Mehmed Ali Paşa and Ebussuud had the opportunity to choose their burial sites from choice locations.

<sup>55</sup> H. Peter Laquer, *Hüve’l Bâki İstanbul’da Osmanlı Mezarlıkları ve Mezar Taşları*, çev. Selahattin Dilidüzgün (İstanbul: Tarih Vakfı Yurt Yayınları, 1997), 83.

It is understood that these 11 prayer windows we examined, which are a part of the visitation culture in Istanbul folklore, were built in dates between 1794 and 1929. Examining the epitaphs of the windows, it is seen that the architectural elements in question are dated to the end of the 18th century and the first half of the 20th century and that five of them belong to men and six to women. The windows are mainly built from marble; however, limestone windows are also present. These windows were classified as having rectangular openings (vertical rectangular, transverse rectangular, and rectangular close to square) with lintels, pointed arch pediments, and arched capstone. It is seen that the rectangular openings are closed with iron grills in various styles. These windows of the late period exhibit the artistic understanding of the period with their architectural details and decorative features. Concave and convex moldings, "C" and "S" curved molding corniced and iron grills, floral and object-oriented stone decorations seen on the window capstones, and pediments are reflections of the artistic preferences of the Western-influenced architectural period. The stone decorations in the first two examples are decorated with high embossing to enhance the plastic effect. The epitaphs, which are carved and embossed from the surface, are generally located on the pediment of the windows. These epitaphs are inscribed with celî thuluth or celî taliq calligraphy, like the tombstones. Some of the epitaphs are signed by their artists. The epitaphs also bring light to the language used by the people of the period, the nicknames they used and their perspectives on death.

The specified building components were built during a time when Baroque, Imperial, and eclectic decorative styles dominated Ottoman architecture. It is seen that the decorations made on the prayer windows bear the traces of these styles. Although these windows, in front of which people now stand and pray, were created as a component of the visitation culture that grew up around the tomb of Eyup Sultan, it is believed that they have developed their folklore.

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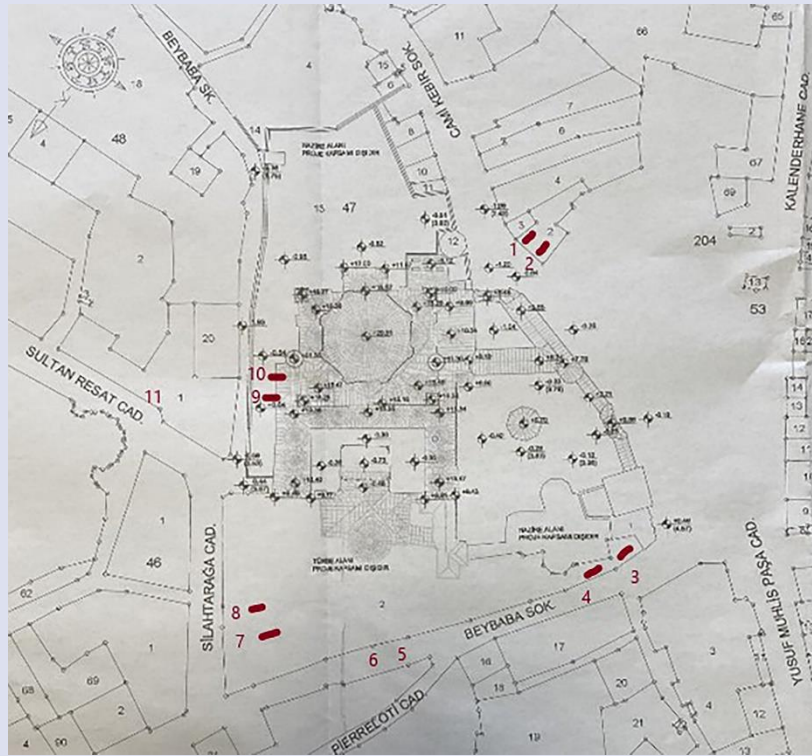
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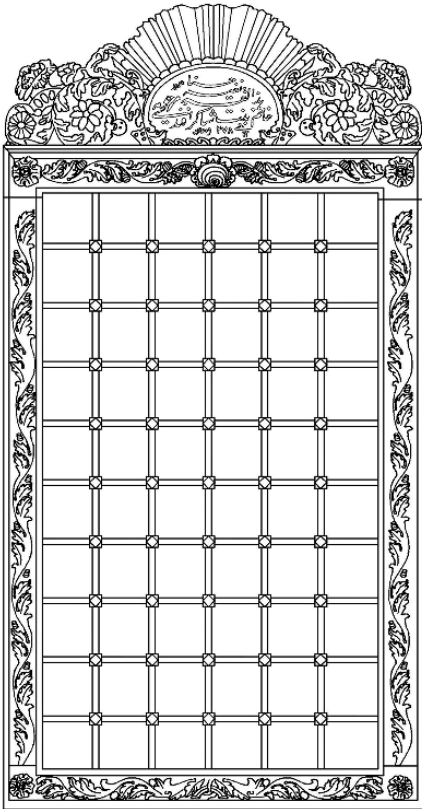
Photo 1: Air View of Eyüp Sultan Mosque and Tomb (HezarFly)



Map 1: Location of Prayer Windows with Inscriptions in the Tomb of Eyüp Sultan (VGMA/İstanbul)



Photo 2: The graveyard with the tombs and prayer windows of Nefise Hüsna Hanım and Seyyid Mehmed Sadeddin Efendi (Aliye Öten Arşivi)



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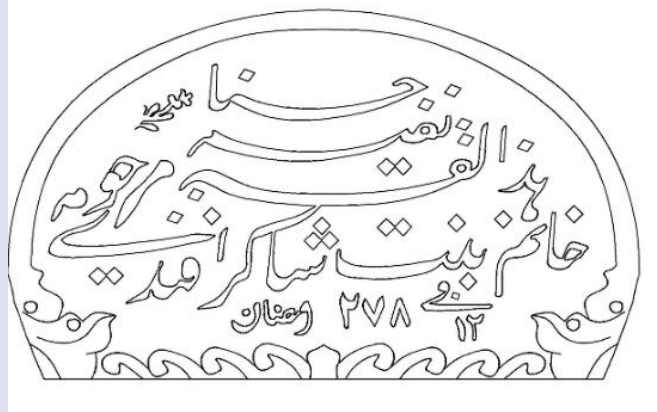


Illustration 1-1a: Nefise Hüsna Hanım's prayer window and inscription



Photo 2a: Gravestone of Nefise Hüsna Hanım (Aliye Öten Arşivi).

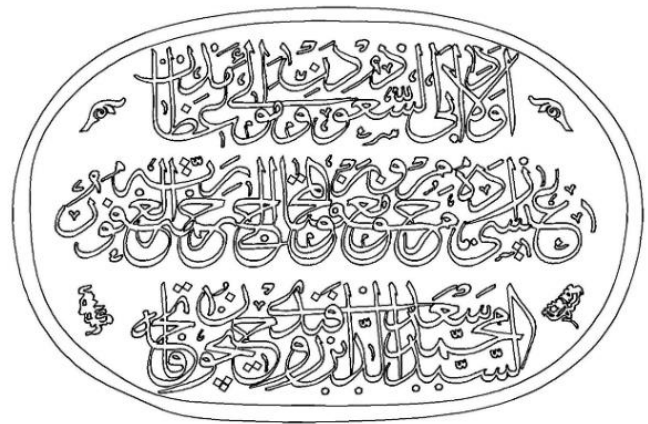
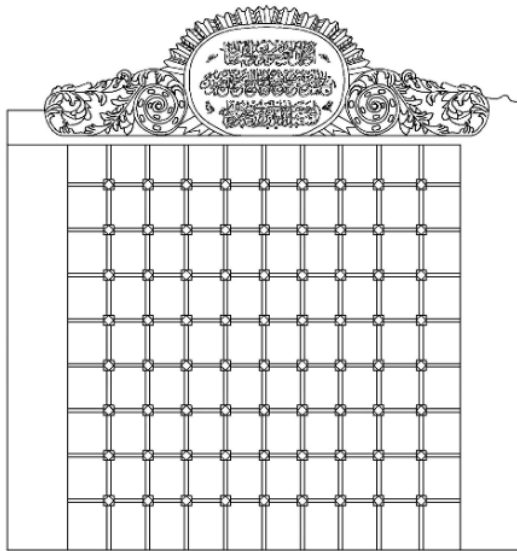


Illustration 2-2a: Seyyid Mehmed Sadeddin Efendi's prayer window and inscription



Photo 2b: Gravestone of Seyyid Mehmed Sadeddin Efendi (Aliye Öten Arşivi)



Photo 3: The graveyard with the tombs and prayer windows of Hamdullah Efendi and Esmâ Hanım (Aliye Öten Arşivi).

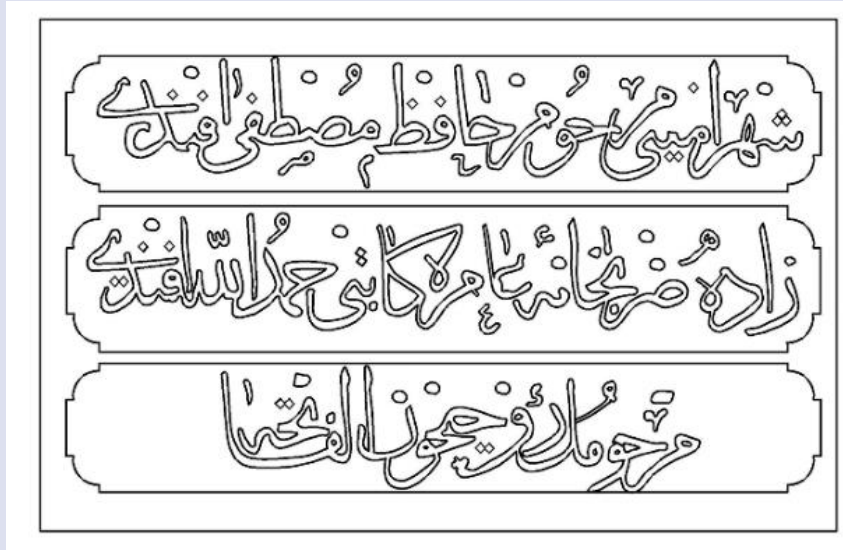
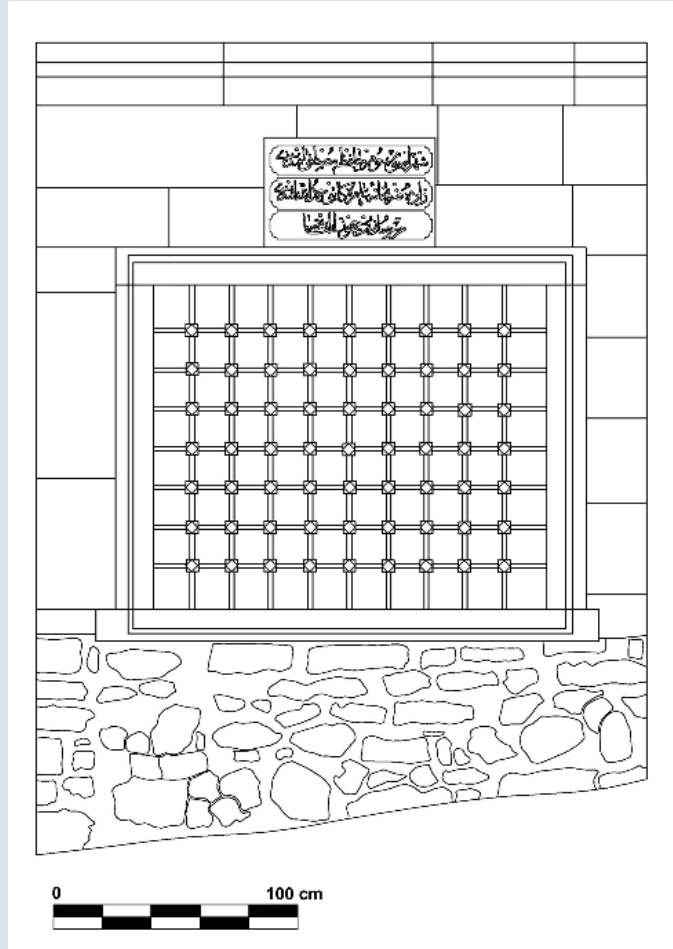


Illustration 3-3a: Hamdullah Efendi's prayer window and inscription.



Photo 3a: Gravestone of Hamdullah Efendi (Aliye Öten Arşivi).

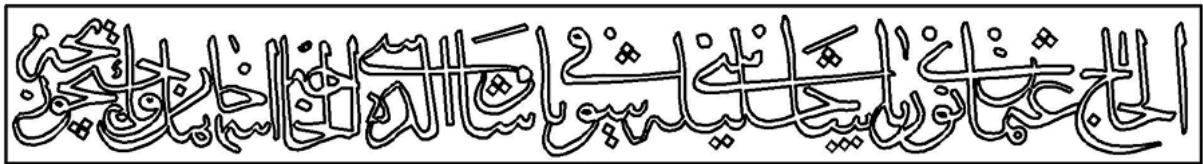
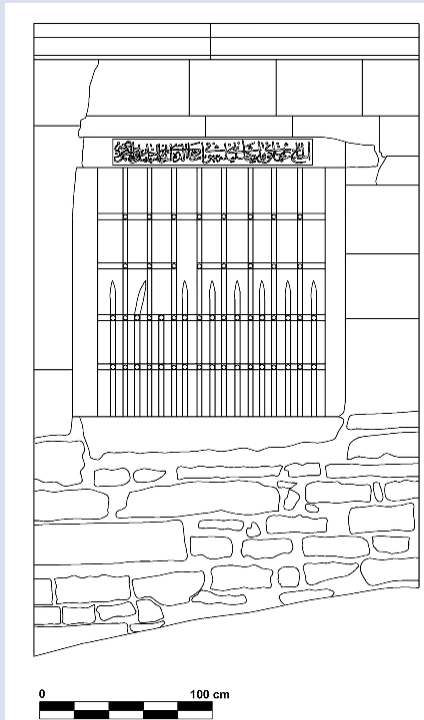


Illustration 4-4a: Esmâ Hanım's prayer window and inscription



Photo 3b: Gravestone of Esmâ Hanım (Aliye Öten Arşivi)



Photo 4: The graveyard with the tombs and prayer windows of Hafize Hanım and Mehmed Emin Bey

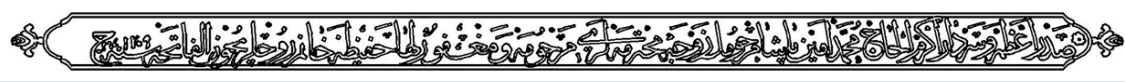
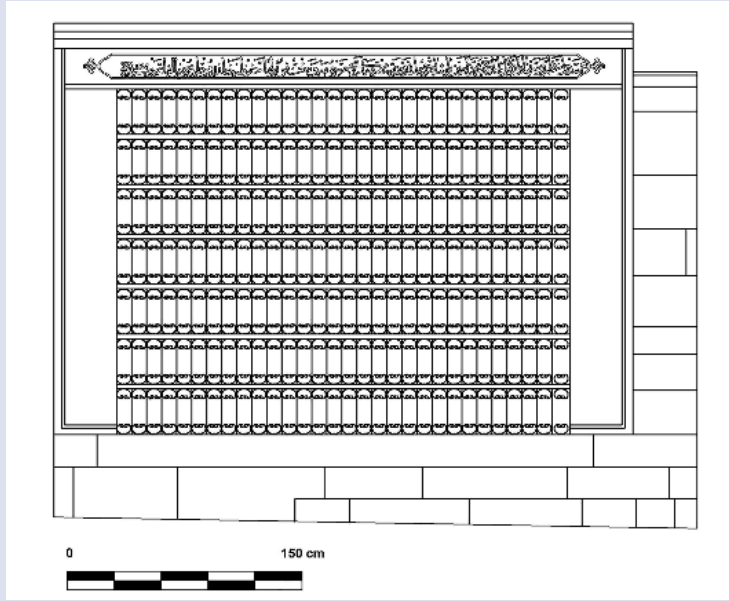


Illustration 5-5a: Hafize Hanım's prayer window and inscription



Photo 4a: Gravestone of Hafize Hanım (Aliye Öten Arşivi)



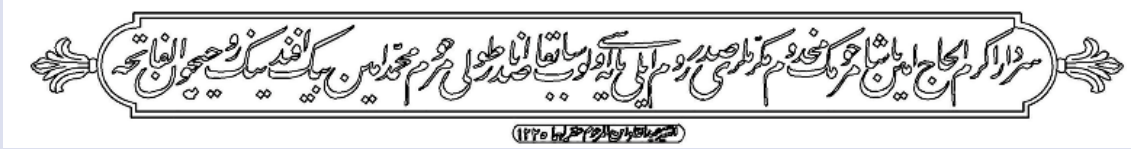
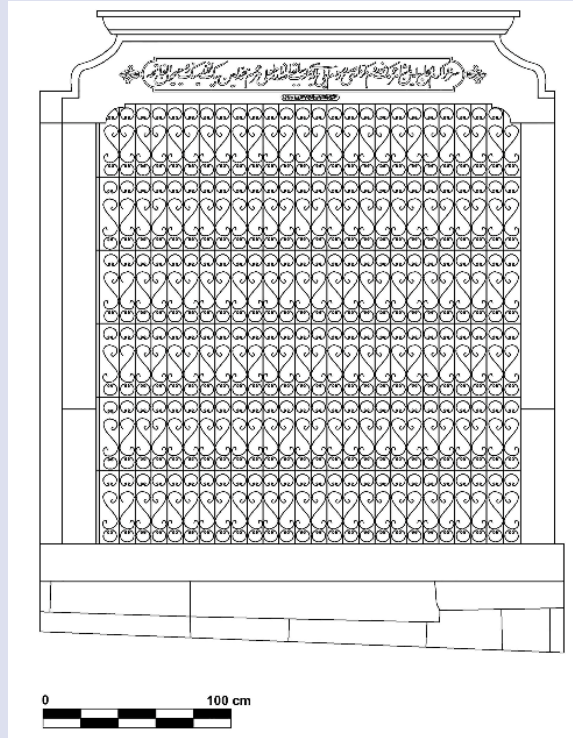


Illustration 6-6a: Mehmed Emin Beyefendi's prayer window and inscription



Photo 4b: Gravestone of Mehmed Emin Beyefendi (Aliye Öten Arşivi)



Photo 5: The graveyard with the tombs and prayer windows of Morevî Ebubekir Paşa and Ebubekir Efendi (Aliye Öten Arşivi)

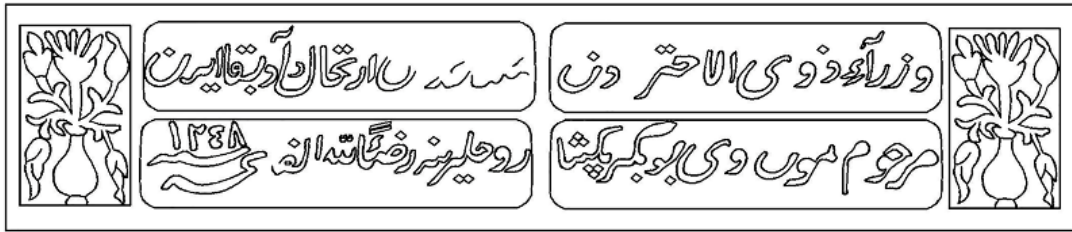


Illustration 7. Morevî Ebubekir Paşa's prayer window

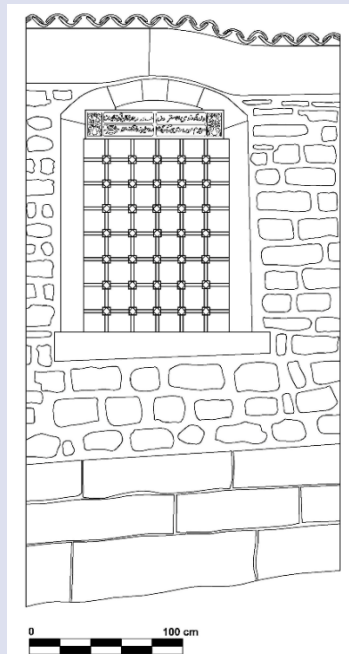


Illustration 7: Mehmed Emin Beyefendi's prayer window



Photo 5a: Gravestone of Morevî Ebubekir Paşa (Aliye Öten Arşivi)

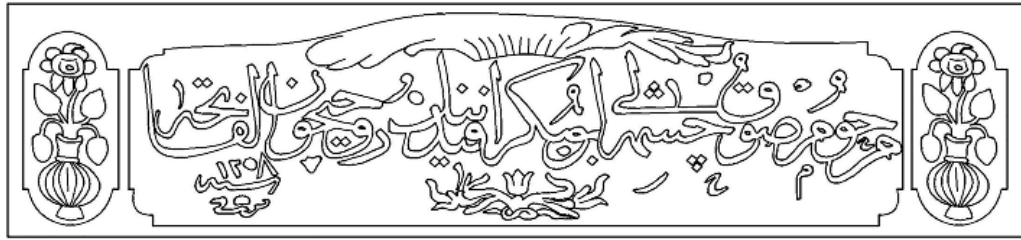


Illustration 8a: Ebubekir Efendi's inscription of prayer window

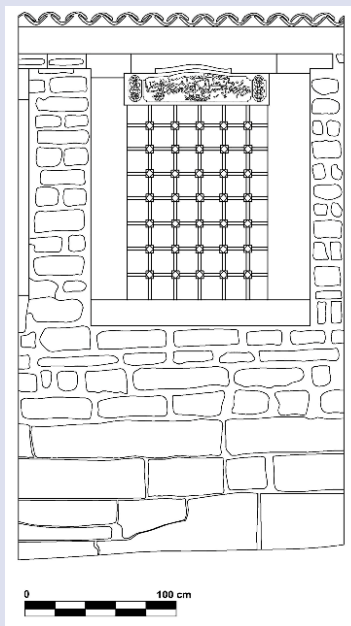


Illustration 8: Ebubekir Efendi's prayer window



Photo 5b: Gravestone of Ebubekir Efendi (Aliye Öten Arşivi)



Photo 6: Habibe Hanım's prayer window (Aliye Öten Arşivi)

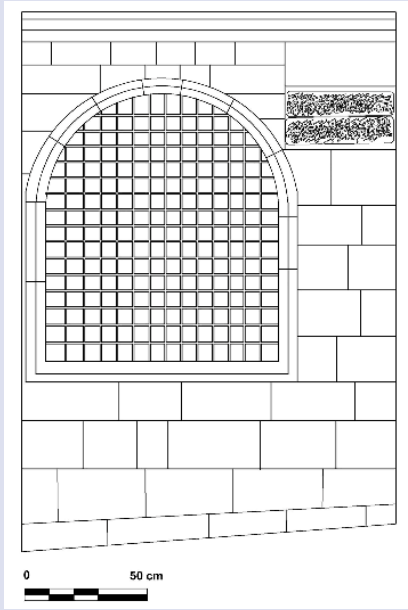


Illustration 9-9a: Habibe Hanım's prayer window and inscription



Photo 7: The prayer windows of Dilber Hanım and Hatice Şefika Hanım (Aliye Öten Arşivi)

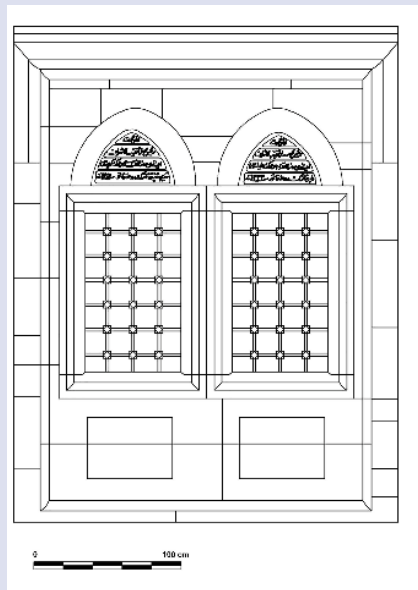


Illustration 10: The prayer windows of Dilber Hanım and Hatice Şefika Hanım

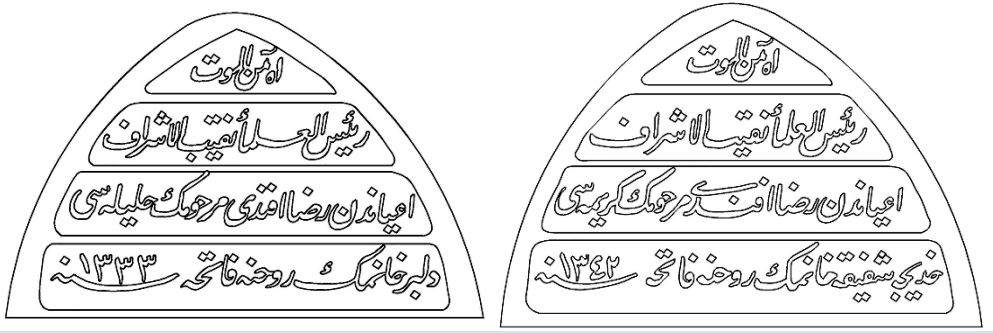


Illustration 10a/10b: Dilber Hanım and Hatice Şefika Hanım's inscription of prayer windows.