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Istanbul Mosques on The Engravings in The Travelogues in The XVI and XIX Century

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ABSTRACT

Research Article

Travelogues also contain much information about the architectural structures of the countries in which they were written by satisfying the curiosity of societies towards different civilizations. Istanbul is a cosmopolitan city that has attracted the attention of travelers at all times, architectural or geographical. Travelers who come to Istanbul for different reasons describe and convey many architectural structures in their travelogues. At the top of these architectural structures is a place of worship different from their religion, namely, mosques. In most of the city panoramas depicted in the engravings, mosques are silhouettes, while in the engravings depicting urban architecture, they are the central motif of the composition. This study examined how mosques are reflected in the travel records of travelers who came to Istanbul in different centuries and what representations they convey in the engravings.

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Introduction

Curiosity about other countries since ancient times, the desire to see countries and people outside one's own country has paved the way for long journeys and travels have begun (Öntuğ and Soysal, 2020). Curiosity about the East prompted travelers to write, travel, and see, which led to the emergence of travel notes handled in different ways.

Gürer (2013) cites travel notes as follows: Travelogues consist of small or detailed notes in which the people who made the journey (merchants, artists, soldiers, diplomats, etc.) wrote down the things they encountered and experienced on the trip. These notes are of great historical value since they are written officially or privately, depending on whom they are sent to. As can be understood from here, it would not be wrong to see the travel notes, which differ in content and the person to be sent, as a door to the past. Bilici (2011), in his paper titled "An Investigation on the Turkish Image in Orientalist Travelogues," states that the authenticity of the East, its philosophical mysticism, and its splendor in travel narratives create a different world of curiosity for the West in each era.

Soysal (2021) indicates that the purpose of using engravings in travelogues is to visually convey information about the events or places to the reader without leaving it to the image of the people who read them. Akalan (2000) stated that engravings, which means cutting or carving in Italian, are called *intaglio* (engraving) because of the textures produced by carving on a stone, wood, or metal plate. Still, a definite date for the use of this technique cannot be given. We see that artists prefer engravings as they allow multiple reproductions of the works drawn.

While Kütükoğlu (1998) saw the travelogues that he conveyed as impressions of the places he visited in written form, in which many things that the communities living in that region did not see or could not express, stated that the topics discussed in the travelogues should be distinguished from each other as false, accurate or exaggerated. We have tried to see this clearly in the mosques of Istanbul preserved until today in this study.

Istanbul, where different religions and cultures gather in one center due to its geopolitical location, was a city of equal importance in the past as it is today (Teoman, 2006). Du Loir (2016) enunciates in his travel book that Istanbul is the most beautiful city globally, and it is a city created to dominate Asia and Europe. In the travelogues, there is much information about the location of Istanbul and its many different beauties.

As the capital of two different empires and where the song began, Istanbul was the most critical stop for artists and travelers traveling to the East. The artists who saw Istanbul in a dramatic structure during these travels painted Istanbul from different angles and added it to their travelogues (Arslan Sevin, 2006).

Since its foundation, the Ottoman Empire pursued a state policy that placed a high value on architecture and settlement to ensure the continuity of the conquered cities. The constructed architectures' essential building was the mosques around which the settlements were clustered (Eker, 2016). In the Ottoman Empire, urban organizations were built around the bazaar, the madrasa, and the mosque, and the city grew within this framework (Tabakoğlu, 1997).

European travelers see mosques as factors distinguishing Turks from them in their travelogues (Gürer, 2013). Istanbul, which hosts Western and Eastern civilizations, attracts the attention of many travelers with its cosmopolitan structure and historical texture, who come today for different reasons than in the past. In the past, Istanbul has always been a city that arouses curiosity. Travelers' records contain a wide range of socioeconomic, sociocultural, and architectural information about Istanbul, which was once the capital of the Ottoman Empire.

In this study, we aim to show how the structures that were built or converted from a church to a mosque during the Ottoman Empire period, such as Hagia Sophia, are conveyed from the travelers' point of view in the engravings that bear the artistic and cultural traces of

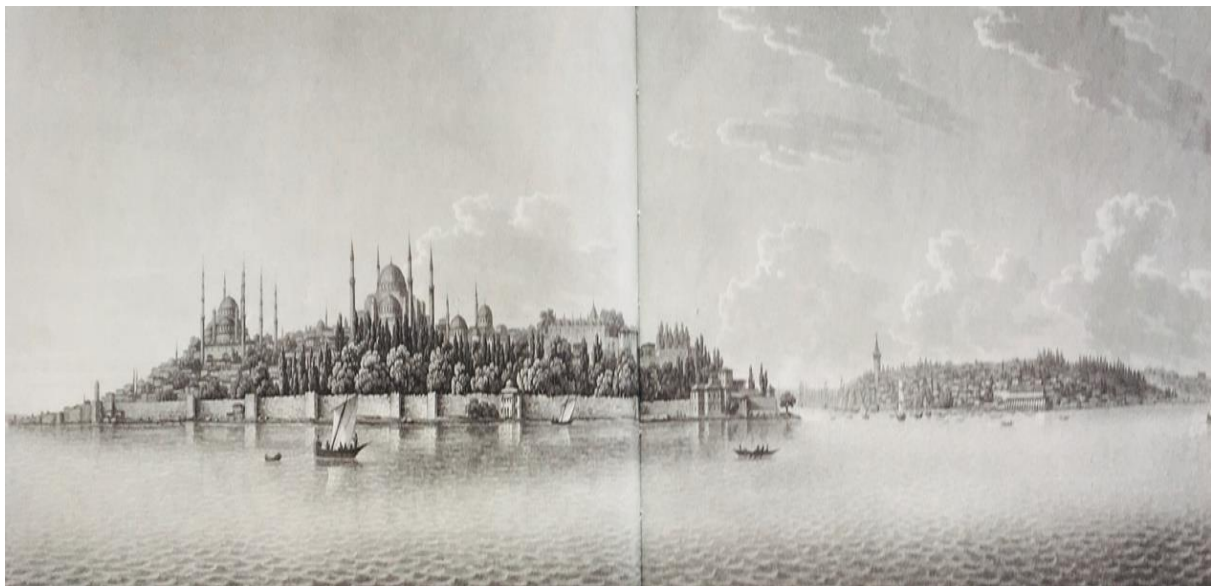
the West and the Orient. This article, a multidisciplinary study, aims to draw attention to the stylistic differences between the artists and the transfers in their images by considering the historical structures within an artistic framework. First-hand engravings were analyzed and evaluated for studies in history, painting, or art history. Engravings of historical buildings and panoramic views of the city that we saw through the eyes of European travelers were added to the study to provide knowledge about the treatment of mosques, draw attention to stylistic differences among artists, and show close-ups of the mosques in question. We included these engravings in the study by extracting them from travelogues and other sourcebooks on travelogues.

Europeans' curiosity about the beauty and richness of the East drove them to travel. In addition to the travel notes they transmitted during their travels, drawings were made, and engravings were made by taking these drawings as a reference so that they were reproduced and transmitted in visual descriptions in addition to the descriptions in the travelogues.

Mosques occupy a significant place in the engravings cited in the travel records of the travelers who came to the Ottoman lands. That mosques are an architectural structure for travelers and a center of faith and worship is evident in the engravings that show mosques as centers of worship and their interior and exterior architecture.

The mosques of Istanbul, which have historical and monumental features, took their place in the engravings with the travelers' transmission of their entire splendor. The mosques, which are depicted as silhouettes in the panoramas of Istanbul, become the main elements that make up the engraving in later periods. These buildings, placed on the hills according to the topographical structure in the engravings, emphasize the Islamic identity of Istanbul (Arslan Sevin, 2006). British traveler Howard (1978), who visited Istanbul, says that Istanbul is a magnificent city, and the minarets and domes rising from all four sides form a great harmony with the sky.

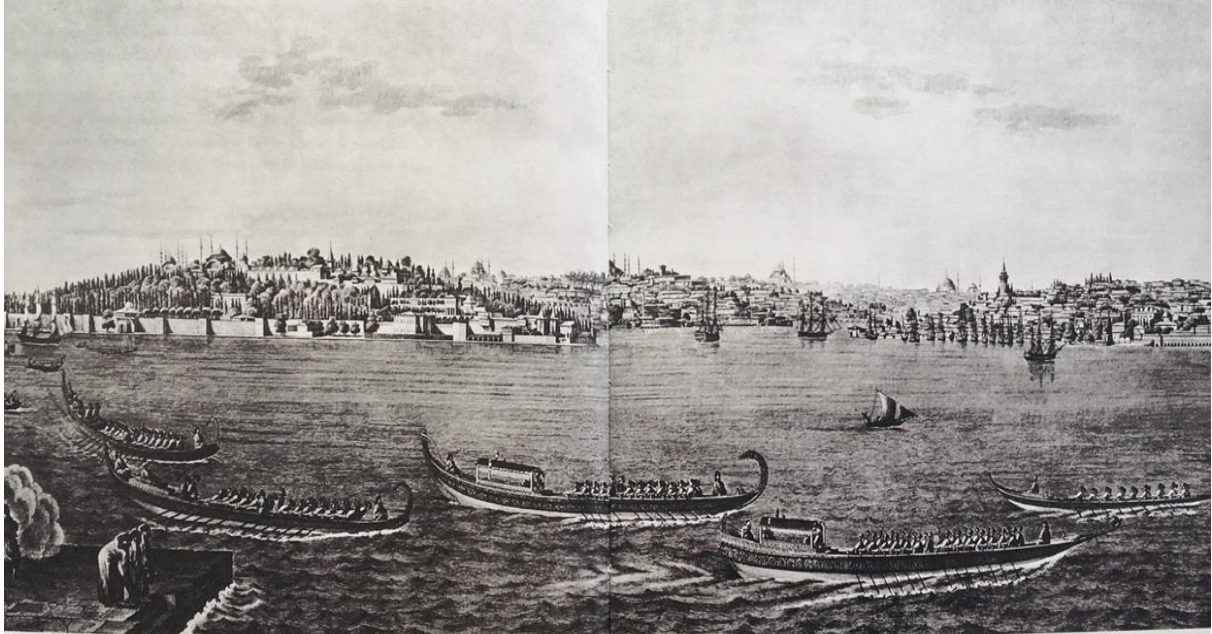
When the engravings on Istanbul were studied, travelers who came to Istanbul by sea or land transmitted a panoramic view of the city that fascinated them. As can be seen in the Istanbul engraving by Pertusier and Melling (Painting 1, Painting 2), the mosques on the hills that make up Istanbul are in a position that dominates the cityscape in composition. As mentioned earlier, the mosques are silhouetted in the panoramic images of the city.



Painting 1: "Istanbul" Pertusier XIX. Century

In Pertusier's engraving (Painting 1), it can be seen that the artist changed the perspective at the point connecting the Golden Horn with the Bosphorus for esthetic reasons in the

composition, and the Sultan Ahmet and Hagia Sophia mosques on the hills were transferred in a specific order according to the topography. As can be seen in all the panoramic engravings of Istanbul, the hill, which is depicted as a historical peninsula on which the mosques are located in a position dominating the city, is depicted lower than the current elevation. Although the mosques are located further away from the city walls by the sea, it can be seen that the artist uses a false perspective to emphasize the aesthetic attitude and visual harmony of the mosques.



Painting 2: "Istanbul" A. Ignace Melling XIX. Century

In Ignace Melling's engraving (Painting 2), Istanbul is depicted from a panoramic perspective. The city and the mosques that make up its urban fabric are reflected in silhouette in the composition, in which there is a flurry of shipping traffic. The Sultan Ahmet Mosque and the Hagia Sophia Mosque, which are some of the symbols of Istanbul and are located on the European side, show the religious identity of the city, which is also reflected in other panoramic city views. Although the engravings in Painting 1 and Painting 2 are drawn from the same perspective, one can see that the mosques are of different sizes. The perspective of Melling's engraving (Painting 2) also shows that although it depicts the city's topography, it's no aesthetic concern and wasn't drawn to draw attention to a building.



Painting 3: "Turkish Coffee House in Beşiktaş" Eugene Flandin XVIII. Century

Although the compositions in the engravings convey everyday life, the depiction of the mosque is found in all the engravings. In Eugene Flandin's engraving (Painting 3), Ottoman subjects' coffee house culture and daily life are depicted as a sideshow. Similarly, in all the engravings of Istanbul, the mosque is depicted as a major or minor element in the composition.

1. Engraving and Mosques Reflected in Engraving

In the 7th century B.C., artists in the Far East could use the drawings in various works; thanks to the printing technique, they would hide the patterns. The Chinese applied the printing technique to silk, using the technique of woodcarving. In Europe, it started in the 15th century in the Netherlands, and later it was spread to Germany and other western countries (Can, 2008). In the XVIII and XIX. century, the artists who made the engravings were more famous than the writers and described in the travelogues (Yılmaz, 2012). Engraving printing is one of the oldest methods of image reproduction. In engraving printing, the drawn image is transferred by printing on different image materials, which was transferred by scraping or carving on a hard surface (Kahraman and Gülaçtı, 2015).

1.1.Hagia Sophia in Engravings

It is known that there are many buildings in Ottoman countries that were converted from churches to mosques. Hagia Sophia Mosque is undoubtedly at the top of these buildings. Hagia Sophia, which holds an important place in the world of art due to its architecture, functionality, and size, is one of the most significant buildings that have been preserved until today. Hagia Sophia, built by the Byzantine Emperor Justinian I in 537 AD and served as a church for 916 years, was converted into a mosque in 1453 with the conquest of Istanbul by Mehmet II and served as a mosque for 481 years. In the early days of the Turkish Republic, it was converted into a museum by a decision of the Council of Ministers on November 24, 1934, during the reign of the country's first president and founder, the great leader Mustafa Kemal Atatürk (Dirimtekin, 1966). Today it has been converted back into a mosque.

Without a doubt, Hagia Sophia is at the top of the buildings described by all travelers who come to Istanbul. It can be seen that Hagia Sophia is included as an external element in the engravings in which the Topkapı Palace or the III. Ahmet Fountain can be found. Some travelers say that Ottoman mosque architecture was generally modeled on the Hagia Sophia architecture of European travelers. One of them is Alphonso. Alphonso (1971) states that there are many mosques in Constantinople, however they were all built according to the same plan as Hagia Sophia. Canaye (2017) explains that all the mosques in Istanbul were built according to the plan of Hagia Sophia. Still, the Turkish architects could not build such a magnificent structure as Hagia Sophia since they were not good at their work. Tournefort (2013) states that Hagia Sophia is located high up on a hill where Sarayburnu meets the sea and that Hagia Sophia is the most beautiful of the mosques in Istanbul.



Resim 106: Guillaume Joseph Grelot, *Ayasofya*, (Grelot, 1680)

Painting 4: "Hagia Sophia" G. Joseph Grelot XVII. Century

Hagia Sophia, depicted in the engraving by G. Joseph Grelot (Painting 4), is described as having a large courtyard. Hagia Sophia, which has three entrances, continues to function as a single entrance and two doors used as an exit, a separate door. The dimensions of the minarets and the different building blocks used are not conveyed in this engraving. Only the difference in the color of the minaret at the front is noticeable, meaning that the minaret was built of bricks. Thevenot (2014) tells us that Hagia Sophia, with its courtyard outbuildings, is depicted larger than when he visited it (17th century). Although there is a large courtyard in the depicted engravings (Painting 4 and Painting 5), it is clear that there is no outbuilding.

Du Loir (2016) tells about the location of Hagia Sophia that it was next to the Ottoman palace and that it had a golden floor when it was a church and that this floor was covered with mosaics. He explained that the mosaics were covered with plaster because the religious beliefs of the Turks were forbidden, as in the case of the Jews. As Du Loir mentioned, the Hagia Sophia and the Topkapı Palace are depicted in the same composition in D. Ohsson's engraving (Painting 5).



Painting 5: "Topkapi Palace and III. Ahmet Fountain" D. Ohsson 19th Century

On the left side of D. Ohsson's composition (Painting 5), Hagia Sophia forced those who came to the palace to use the street running in front of and behind it. This was built right next to Hagia Sophia as if to show that Hagia Sophia, the symbol of Istanbul and Christianity, is now the standard-bearer of Islam.

1.2.Sultan Ahmet Mosque on Engravings

The Sultan Ahmet Mosque, one of the 17th-century works, is similar to the Hagia Sophia but was built about a thousand years later. This structure, which is also considered the first mosque with six minarets in the Ottoman Empire, opened its doors to many travelers in the past. One of these travelers, Aubry de La Motraye (2007), said that it could be seen from the buildings that the Ottoman nation has reached perfection in the field of science and art. Looking at the interpretation of Aubry de La Motraye, it is observed that she was heavily influenced by Ottoman architecture.

Tournefort (2013), who also visited the Sultan Ahmet Mosque in Istanbul, describes the mosque's garden and talks about a beautiful garden with some trees. She cites a small hexagonal fountain in a square shape, the bottom of which was later covered with marble. She states that four large marble columns are supporting the dome inside. This structure, which is reflected in the engravings and the literary transmission, formed the secondary or primary element in the compositions made by many artists in different styles.



Painting 6: "Sultan Ahmet Mosque and Horse Square" Thomas Allom XIX Century

The Sultan Ahmet Mosque, which has the features of the first six-minaret mosque of the Ottoman Empire, is seen as a side element in the engravings depicting the square, which was called Sultan Ahmet Square in the past. The Sultan Ahmet Mosque, which is depicted in the engraving by T. Allom (Painting 6), is shown as a side element in the composition. The building, which is architecturally comparable to the Hagia Sophia, attracted the attention of travelers. Tournefort (2013) reports that the stones found on the minarets of the Sultan Ahmet Mosque were worked according to the motifs of the country. It becomes clear that there are no motifs conveyed in the engravings on the minarets of Sultan Ahmet Mosque.

1.3. New Mosque in Engravings (Valide Sultan Mosque)

The New Mosque, which contributes to the city skyline in engravings and is indispensable for Istanbul engravings, is the last example of the classical Ottoman buildings. The New Mosque is located in Eminönü, one of Istanbul's busiest places, even today. The new mosque, like other mosques in Istanbul, seems to impress travelers. The French traveler Grelot (1998) says that this building is the most elegant and well-built structure among those constructed in Istanbul in recent times. Edmondo De Amicis (2010), on the other hand, says that the Yeni Mosque is the most magnificent of Istanbul's mosques.



Painting 7: "New Mosque" John Frederick Lewis XIX. Century

In Lewis's engravings (Painting 7), one of the most famous painters who described Istanbul without seeing it and drew it with the descriptions of other artists as charcoal, Istanbul's New Mosque is reproduced in all its details. There are three mosque entrance doors, one on the right, one on the left, and one in the middle of the composition. While the Ottomans resting under the tents set up in front of the mosque stand out, the people praying at the mosque's entrance stand out. In terms of structure, the New Mosque resembles the Hagia Sophia as other mosques in Istanbul.



Painting 8: New Mosque Antonie Laurant Castellan XIX. Century

An engraving by Antonie Laurant Castellan (Painting 8) provides information about the old location of the New Mosque. This structure, built near the port, is far between the sea and the mosque, unlike the current engraving location where the sea is filled. The mosque is the main element of the composition, providing information about social life and sea transport. The New Mosque, which seems to have an entrance with a high staircase, rises in its entire splendor behind a wall that resembles walls. The lighting used for ornamental purposes, which extends between the minarets, indicates that this engraving was drawn in the month of Ramadan. Its domes and minarets resemble the Hagia Sophia like other Istanbul mosques.

Conclusion and Discussion

Looking at the history of the Ottoman Empire, the most important event is undoubtedly the conquest of Istanbul. Thanks to this conquest, the unique landscape of Istanbul was enriched with Turkish-Islamic monuments. Travelers who come to Istanbul, the capital of the Ottoman Empire, for different reasons and purposes, transmit the unique views of Istanbul and the architectural constructions that give harmony to this landscape, so we can see the impact it had on visitors in the past. In the engravings about the Ottoman Empire in the travelogues, where the cultural differences are depicted and transmitted, the panorama of the city, the social life, or the architectural structures are conveyed. The engravings in which the artists conveyed their cultural education and tendencies and their artistic style reflected the city's identity. Many mosques are depicted in the transferred Istanbul engravings as secondary or leading elements.

There are descriptions and depictions of mosques in the travel notes of wandering artists or diplomats who come to Istanbul for various reasons. The interest in these representations in their own time enabled all travelers to refer to mosques from different or the same perspectives in their travelogues. Mosques that have universal value concerning Islam are the documents that carry the past into the present, the engravings that artists transmitted from different religions and cultures either individually or with the drawings they came up with from the travelers' descriptions.

The fact that the Ottoman Empire had an architectural structure that was a synthesis of East and West led the travelers to transfer many structures to engravings. The mosques were transferred in these structures to dominate the city and connect them to daily life through a coffee house. They transferred a foreign religion and worship centers of that religion to engravings with admiration and praised them.

Since the engravings contain Turkish Islamic architectural structures and a large amount of information about daily life in Istanbul, such studies can also be conducted on religious, military, or civil architectures in other Anatolian cities. We have tried to see clearly how these structures, which have survived for centuries, are treated in travelogues and engravings used both as historical background and as propaganda tools, and what stylistic differences there are. Studying these buildings enables us to understand how people of different cultures, religions, and educational levels viewed the buildings and their information about the Ottoman city and its architectural structures. By combining these studies in different departments, we hope the travelogues will be merged with their fields and acquire the value and significance of their written period.

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