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A Capital Style Example in The Rural: Koçarlı Cihanoğlu Mustafa Ağa Mosque Mural Painting Decorations

Kırsalda Başkent Üslubu Örneği: Koçarlı Cihanoğlu Mustafa Ağa Camii Duvar Resmi Süslemeleri

Abstract: Cihanoğulları Principality, which established its dominance in Aydın, one of the important "Ayanlık" centers of the Aegean Region; They built many architectural works in the surrounding villages and settlements, especially in Aydın Güzelhisarı, and they decorated these works with various depictions according to the characteristics of the period. The mosque, which is named after Cihanzade Mustafa Ağa, is located in the center of Koçarlı district, an important center of the Cihanoğulları principality. The interior architecture and decoration of the building, which has been rebuilt and repaired several times, has beautiful examples to arouse admiration. Although it is an example of a provincial building, it looks like a capital city with its use of high quality materials and workmanship, original and multicolored wall paintings. In this study, the wall paintings of the Cihanzade Mustafa Ağa Mosque, whose history can be traced back to 1612M; The techniques of making the depictions, the content of the subject and their place in the Ottoman architectural decorations were examined.

Key Word: Art of History, Cihanzade Mustafa Ağa Mosque, Wall Paintings, Depictions, Architecture and Decoration,

Öz: Ege Bölgesi'nin önemli "Ayanlık" merkezlerinden birisi olan Aydın'da hakimiyetlerini kuran Cihanoğulları Beyliği; Aydın Güzelhisarı merkez olmak üzere çevre köy ve yerleşim yerlerinde birçok mimari eser inşa etmişler ve bu eserleri, dönemin özelliklerine göre de çeşitli tasvirlerle donatmışlardır. Cihanoğulları beyliğinin önemli bir merkezi olan Koçarlı ilçesinin merkezinde bulunan Cihanzade Mustafa Ağa'nın adıyla anılan camide önemli bir eser olarak karşımıza çıkmaktadır. Birkaç defa yeniden yapılmış, tamirat görmüş yapının iç mimarisi ve dekorasyonu hayranlık uyandıracak kadar güzel örneklerle sahiptir. Bir taşra yapı örneği olmasına rağmen son derece kaliteli malzeme kullanımı ve işçiliği, özgün ve çok renkli duvar resimleri ile adeta başkent yapısı gibi durmaktadır. Bu çalışmada tarihi 1612M yılına kadar indirilebilen Cihanzade Mustafa Ağa Camisinin duvar resimleri; tasvirlerin yapılış teknikleri, konu içerikleri ve Osmanlı mimarisi süslemeleri içerisindeki yeri bakımından ele alınıp incelenmiştir.

Anahtar Kelimeler: Sanat Tarihi, Cihanzade Mustafa Ağa Camii, Duvar Resimleri, Tasvir, Mimari ve Dekorasyon

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Introduction

The political and economic power of the Ottoman Empire, which it was able to maintain from its foundation to until the end of the 17th century, the time it completed its development, led to the formation of a self-sufficient state structure, closed to the outer world. While the cultural and artistic life were in an intense development within themselves parallel to this formation, they also were closed to the outer world and focused on developing their own norms. A need for a new structuring arose with the failure of the siege of Vienna in 1638 and Treaty of Karlowitz. In consequence of this new need, economical, military and commercial relations with European countries were begun to be established. Other than the treaties of Merzifonlu Kara Mustafa Pasha that allowed countries like England and Netherlands trading in and around the Red Sea, Süleyman Efendi made a treaty with the King of France, Louis XIV, allowing them to freely practice trading on the lands of the Ottoman Empire (Çarşılı, 1959; Mantran, 1962). As of 1673, royalty of the France did not stay limited to trading; it had an active role in social and cultural fields. The effect of Westernization was influential in many parts of the empire in the so called “Tulip Period”, which happened in the era of Sultan Ahmet III (1703-1730) and lasted for twenty-seven years, and the letters sent to the palace and works of Yirmisekiz Mehmet Çelebi Efendi in which he describes the period he stayed in Paris between 1720-1721 played an important role in this (Yirmisekiz Mehmet Çelebi 1970, Altınay, 1973: 8; Renda 1977: 4). Topographic technical drawing class, which was added in addition to the technical classes included in the curriculum of Muhendishane-i Berri-i Hümayun (Imperial School of Military Engineering), established in Istanbul in 1773, had an important contribution to the development of western painting techniques in Ottoman painting art (Yetik, 1940: 11; Uzunçarşılı, 1936: II, 27; Arnold, 1965: 34; Karal, 1941: II, 117). While many European painters (such as Flaman painter Vanmour, Liotrad, Favray, Ferdinando Tonioli, Cassas Hilair, Melling, Kauffer, Mercati, Luigi Mayer, Castellan, Preault, Bartlett, Allom) carried out their activities around or outside the palace in capital Istanbul as of 1960s, they also performed their arts in important locations of the empire (such as Izmir, Edirne, Balkan Cities). With the publication of the works of the foreigner painters that came to Istanbul and other cities, wider audiences were reached, and it caused an interest in painting among the public (Pardoe, 2010: 9, 11). The efforts to open up to the West, which accelerated with the Tulip Period (1703-1730), continued under the influence of the elite culture and art understanding of the French, and Ottoman palace and the circle around it accelerated the process even more by participating. Baroque and rococo styles, which have been influential in the western world since the middle of the seventeenth century, began to affect Ottoman architecture as well and this interaction was intensified even more with the Tulip Period, and made itself felt in almost every area. This interaction was in the interior architecture and decoration rather than the general and exterior architectural features in the Ottoman architecture and was used as an important innovation in the interior arrangement of the buildings that did not show a significant stylistic change in the exterior architecture (Kuban, 1954: 3; Arık, 1972: 9; Eyice, 1992: V, 173; İnci, 1985: 223).

Ottoman Mural: Hand drawing (pencil work) in Turkish architecture has been an indispensable decoration in various parts of the buildings in almost every periods. Early and successful examples appear in three different styles in Uyghur wall paintings (Berkli, 2010). This decoration technique, which shows difference in color, subject and figure depending on the periods, became totally different especially with the Westernization Period. It was improved and popularized by the Tulip Period (1703-1730) and Westernization Period muralists and painters and had become an important type of decorating in architectural decoration. Ottoman Architecture, which developed like other arts in the 16th century and reached its classical era, gained a new momentum at the end of 17th century and beginning of 18th century, and the process of change was accelerated with the contribution of Western style movements in the 18th century, new Turkish architecture and decoration styles emerged, and the effects of this development were exceedingly reflected in landscape painting. The

reflection of the architectural and decorative features of the West in Istanbul was primarily seen in the palace surroundings, with the preference of French Baroque and Rococo in interior architecture. Flowers in vase and fruit bowls, which are amongst the most loved motives of the traditional hand drawing (pencil work), became more common in this period, and from the XVIII century onwards, landscape compositions began to be placed between Baroque and Rococo decorations. In the paintings of Abdulcelil Levni and another important artist of the era, Abdullah Buhari, the search for a third dimension and the efforts to emphasize perspective on the background of the painting were another remarkable innovation phenomenon (İrepoğlu, 1999: 235). With this innovation, it has led to the adoption of a different understanding with color tones rather than linear and decorative approach of book painting in nature descriptions and landscape applications in the backgrounds of the compositions (İrepoğlu, 1993: 77). First important examples of mural painting that came to Ottoman architecture with the western influence can be seen in the fruit room of the Ahmet III at Topkapı Palace. The examples, which are a typical reflection of the mural decoration that has been used in Europe since the seventeenth century, consist of big flowers and fruits placed in large vases and baskets. Separated from traditional Ottoman pencil work decorations in terms of composition, subject and style, they were rearranged with the characteristics of the baroque painting style by diverging from the decoration understanding (Naldan, 2019: 189). More landscape and architectural paintings were used in the Anatolian mosques compared to the mosques in Istanbul and mural paintings seen in Istanbul in the second half of the 18th century had spread within the borders of the empire in a short time and a new understanding of painting was implemented in very different centers such as Izmir, Aydın, Soma, Çanakkale, Gaziantep, Yozgat, Kayseri and Bursa. Especially founders within landed proprietors and notables played in the adoption and spread of this style and the craftsmen who used to be wall painters this time made murals according to their own tastes and abilities, taking into account the wishes of the founders, therefore developing different styles and understandings in various regions of the empire (Ülkü, 2016: 278). Paintings with religious content, landscapes, still-lives, civil architecture examples, everyday life elements, the tools and materials used were included in the subjects of the mural paintings, and the effects of other development were also exceedingly reflected in the landscape painting. The reflection of the architectural and decorative features of the West in Istanbul were first seen in the palace surroundings as French Baroque and Rococo being preferred in interior architecture. These decorations are very important because they have characteristics according to the date and architectural style of the building, reflect the economic and cultural characteristics of the period in which they were built, and they convey the development of the art of painting in Ottoman art and architecture. Flowers in a vase and fruits in a basket, which are amongst the most loved motives of the traditional pencil works, had become more common in this period (Demiraslan, 2016: 154; Top, 2019: 228). Decorating examples which influenced Ottoman architecture and art were always primarily seen in mosques, and in addition to the classical discipline, light, at least more cheerful-looking baroque, rococo and many western styles of architectural decoration were implemented in religious architecture as much as in civil architecture. Although western styles such as baroque and rococo were applied with rich examples in architectural decoration, they were limited to landscape depictions without figures in mural painting applications. It has been suggested that this sensitivity to painting without a figure stems from the belief system of the religion of Islam. While a naïve, schematic style is more valid in the paintings that are thought to have been produced by Muslim artists in Anatolian cities and towns, the paintings on the walls of Istanbul buildings are more in line with the rules of western painting. (Ülkü, 2016: 279; Tansuğ, 1992: 326).

During the period of Cihanoğulları Beyliği, which ruled Aydın and its surroundings from the end of the 17th century to the middle of the 19th century, many works were built and made in and around

Aydın Güzelhisarı. One of those works is the Koçarlı Cihanoğlu Mustafa Ağa Mosque which was renovated and given its current shape by Cihanoğlu Mustafa Ağa in 1834. In the investigations of the mosque, carried out by Ayda Arel, it has been detected that materials of a building built in the early period were used in the walls of the hazire (a forbidden area surrounded by fences) located in the western side of the mosque (Arel, 1990: 2). In the epitaph of the public fountain that is in front of the hazire, there is name of the Cihanoğlu İbrahim Bey, together with the date 1093H/1682M (Photograph 1). Ayda Arel claims that İbrahim Bey had the mosque, which was built by his father Cihan Bey, repaired by the materials of another building. It is stated in the records that the mosque was repaired by Halil Ağa in 1773, by his son İbrahim Ağa in 1784 and by Mustafa Ağa in 1834 after the first repair by İbrahim Bey. When Mustafa Ağa had the mosque and public fountain repaired, he turned the building into an Islamic-Ottoman social complex by adding a water tank with a fountain and madrasah (VGM, 603). Located in the central Orta neighborhood of Koçarlı district, east and south of the mosque were cut by a street, public fountain and hazire section, in which graves of the Cihanoğlu family and important people who served in the region are found, were placed in the west side and the complex was completed by surrounding the north side with mosque courtyard (Drawing 1). The mosque, which was built in a rectangular plan on an area of 18mX14m width by creating a platform on a sloping land, is in the class of mosques with a single dome and masonry walls. The dome of the mosque was removed in the repairs made by Mustafa Ağa in 1834 and the dome drum was covered with tile roof (Fotograph 2). The minaret with a single balcony rises in the southwest corner of the mosque, which measures 9.50m X 8.40m inside (Drawing 2). The narthex, which surrounds the north, east and west side of the mosque in the shape of “U”, like other examples in and around of Aydın which surround the mosque from three sides and are supported by wooden beams, is covered by inclined chopped wooden roof and kept above the ground by elevation difference. A double window system was applied in the exterior walls of the mosque and the interior lighting of the building was achieved by opening two windows each in the east, west and south façades and one window on the northern façade. There is a marble water tank with a fountain adjacent to the double staircase which allows climbing up to the narthex (Photograph 2). The yard on the north side of the mosque is accessed by two doors opening from the west and north, and a building for office of mufti was later added to the eastern corner of the yard. After the low-arched, cut stone masonry entrance door opening from the narthex to the sanctuary, it is entered into the wooden women’s gathering place, which surrounds the northern façade. The gathering place, which is built in three sections entirely with wooden materials, is climbed up from a staircase with twelve steps in the eastern corner. In the restoration works carried out by Regional Directorate of Foundations between 2008-2010, lower ceiling surfaces of the gathering place were separated into three square sections. The surfaces of the lower floor ceiling covering the entrance of the women’s gathering place were decorated with motifs in the form of lozenges, driven in by thin laths using latticing technique. The upper floor ceiling of the gathering place, the surfaces of the eastern and western sections were covered with thin wooden laths using latticing technique, and the middle part was decorated with colorful geometric decorations with wheel motifs formed by the “S” curved rays dispersing from a vase (Photograph 3). The mihrab, which is placed in the middle of the southern façade wall of the sanctuary and has an appearance of a deep niche, is a very successful example for a rural structure with its curb belts, interior of the niche, capstone section and the landscape painting of Mecca, Masjid al-Haram and the Kaaba under the capstone (Photograph 4, Drawing 3). The composition is completed by placing the Kaaba and the Masjid al-Haram surrounding the Kaaba in the center of the picture, in which Mecca is depicted, and the houses and palm trees forming the texture of the city around it. The composition is rendered linearly in the classical miniature technique instead of full painting, thus avoiding the characteristics of the western style mural painting. A depth and three-dimensional appearance were achieved with yellow and pink colors interspersed between mainly used brown and green color tones. It is very similar to the Mecca depiction on the west side of the entrance of Ödemiş-Bademli Kılıczade Mehmet Ağa Mosque (Kuyulu, 1994: 153). A deep perspective has been tried to be given

with the narrowing horizon line and the shrinking mountain range and the buildings placed on the skirts of these mountains. The round arched mihrab in the form of a semicircle has the characteristics of mihrabs built uniquely to Southern Marmara and Aegean regions and it was built with the joint use of plaster and wooden materials. On the round arched pediment of the niche framed by two rectangle niches, there are four vases made of plaster and wooden materials and large-leafed flower motifs protruding from inside them. The headpieces of the pilasters surrounding the niche are in the form of vase as well and flower bouquets consisting of rumi, palmette and other leaves protrude from inside them. The minbar found on the right of the mihrab is carved from white marble and decorated with floral and geometric motifs. Abutments and base of the entrance door of the minbar are decorated with a plant motif with curved branches coming out of a vase and embroidered with relief technique to the beginning of the balustrade network. The pillars which turn into round pilasters and rise to the arch end with leaf shaped keystones that turn into volutes. Arched capstone section found on the pilasters are divided into four cartouches. Within the cartouches are tent-like domes, finials rising above the domes and there are trees, branches and leaves intertwined with folds for decoration (Photograph 5). Lateral surfaces of the minbar are filled with vegetal and geometric decorations embroidered with relief technique from the base to transom and balustrade network. Lateral surfaces which are separated by two vertical moldings are filled with sharp arched niches, trees, flowers, branches and geometric motifs interspersed between them. A six-pointed star motif known as the Seal of Solomon or the Star of Zion with a floral decoration in the middle is engraved on the base part (Photograph 6). The upper part of the minbar is completed by a pavilion which is carried on four pilasters and ends with a prismatic cone. The half-pace for sermons, located in the southeastern corner at the left of the mihrab, is a beautiful example carved from mono block marble (Photograph 7). The half-pace, arranged in the form of an oval body, is accessed by a three-step staircase from the front, and the front and back surfaces of the stair railing are filled with still-life plant motifs. The bouquet of flowers coming out of a vase is scattered on the surface in the form of curled branches and leaves, and the composition is completed by hanging a garland curtain motif from above. The pilasters used as elements to carry the oval half-pace also end with volute keystones. There is a mosque motif, which is miniaturized and suitable for the characteristics of Istanbul mosques, between the two vases, which are facing each other on the body of the half-pace and decorated with flowers and buds.

The surface decoration program of the interior walls of the Cihanoğlu Mustafa Ağa Mosque's sanctuary was arranged in three parts; the lower part was left plain while the two upper parts were decorated by dividing into panels. A similar example of the façades being decorated by dividing into panels, is the exterior decoration of the Bademli Village Kılıczade Mehmet Ağa Mosque (Kuyulu, 1994: 155; Algaç, 2020: 13). The inside of the sanctuary was illuminated with double layered window system, two windows were placed on the north and south, and three windows were placed on the east and west façades. The lower floor windows are plain, the upper floor windows are decorated with plaster grids, borders and pediments embroidered with floral motifs and colored stained glasses. At the lowest part of the second floor section of the walls reserved for decoration, a white colored tooth frieze on a dark gray background encircles the entire façade, which resembles the floor accent made in early era Ottoman architecture with brickwork in the form of sawtooth. All four façades of the sanctuary are divided by rectangle and square panels, insides of the east, west and south façades are filled and northern façade panels are left empty. Although the lower layer of the panels of the northern façade was exposed by scraping the upper plaster during the repairs carried out in 2008-2009, no decorative elements were found. It is thought that the original decorations were lost during the renovation of this façade, including the entrance, together with the narthex in the later periods. A floor phenomenon consisting of blue and gray color tones is seen on the panels, which are

framed by border strips dominated by red color and encircle all over the three façades (Photograph 8). A complex decoration program was applied on the panels which surround the three façades from east to west, consisting of flowers coming out of a vase in rococo style, apples, pears and watermelon slices placed in plates on the tea table, wavy curtains at each end of the mihrab wall, and carpet motifs fastened to the corners. The carpet motif hanging from the rope at the beginning section of the eastern wall is an important example of weaving used in architecture. Hanging on a thick yellow and red ribbon rope, the front side of the carpet is longer and its base consists of a mixture of green and yellow colors. When looked carefully, it is possible to see the woven seams on the carpet, which is encircled by a border only on the short sides. Triple cypress tree and red and yellow leaves and flowers are embroidered at the ends of the carpet and the edges are painted in dark color to give a tassel look (Photograph 8, 9 and Drawing 4, 5). The other weaving sample on the opposite wall, again on the end panel, is like a replica of the carpet hanging on the rope. The yellow and pink flower bunches embroidered on the corners of the carpet and the red and green plant samples interspersed between them give the carpet a unique look. When both carpet motifs are examined, it is understood that instead of choosing traditional Turkish carpet weaving motifs, western style motifs consistent with the fashion of the era were chosen. It is possible to come across weaving examples such as carpets and prayer rugs in other regional structures. Prayer rug weaving depictions found in Koçarlı-Cincin Village Cihanoğlu Abdülaziz Mosque (Arık, 1988: 30; Ülkü, 2016: 281) and Ödemiş-Lübbey Village Mosque (Tüfekçioğlu and Gümüş, 2020: 27) and Küçük Memet Bey Mansion in Göreme, outside the region, are some beautiful examples (Yıldız and Eryılmaz 2020: 29). Apart from the decoration group consisting of panels, the composition of the second floor decoration arch was completed with embossed flower bunch with an average length of 50cm, made of a mixture of wood and plaster in triangular form at the four corners of the sanctuary, protruding 13cm from the wall surface (Photograph 10, Drawing 6). The third layer of the decoration group on the walls of the sanctuary consists of the octagonal drum which the dome is placed on and the decorations on the transition elements to the dome. Each unit of the octagonal drum has a high, rounded arch and the arch surfaces are painted gray and brick red, making them look like an arch built with ashlar stone. The insides of the squinches found in the corners of the octagonal dome drum are filled with a colorful embroidered tent motif in the form of a multi-slice dome. Lead bundle patterned floral motifs in yellow, orange, green and white tones are embroidered on the wide skirt of the two concave slices extending forward from the sliced top of the tent and the edges of the slices are shaded with dark tones to give them a fabric look. The tent is divided into sections with a three channel border down from an eight leaf flower motif at the upper beginning parts of the slices and the skirts of the tents are in the form of triangular slices and end with a zigzag motif (Photograf 11, Drawing 7). The interior of the other four sections of the dome drum has the appearance of a curtained window with a large round arch. The curtain motif, which entered our decoration art with the western influence, has been applied together with the decoration elements of baroque-rococo, empiric and eclectic style, especially in the art of mural paintings with its garland form since the beginning of the 1800s. A cartouch surrounding the murals was used as a window depiction or mihrab cover (Gürsoy, 2015: 148). The large windows with round arches and curtains on the walls, domes, pendentives and mihrabs, which give the impression of looking from the inside out, are decorated with landscape paintings of the sea and mansions, reminiscent of Istanbul. The seaside, ships and boats, two or three story red-roofed houses and mansions are similar to the Anatolian side of Istanbul and the Golden Horn (Üsküdar and its surroundings) (Photograph 12, Drawing 8). Landscape paintings, which offer a deep perspective, give the impression of being processed in oil painting technique. Another application similar to these landscape paintings is found in Petra Vareltzidenas' house on Lesbos Island (Kuyulu, 2019: 67). There are wear and tear on the mural paintings, which were covered in different periods and then cleaned and revealed after repairs. The middle of the small triangles on the corners of the octagonal drum, called the lion's chest, were each utilized as medallions, medallions were framed with vegetal motifs consisting of C and S curves, and the ones on the mihrab

wall were engraved with the names of Allah and Muhammed in Arabic, and others with the the names of the four caliphs, respectively. We come across this type of medallion examples on the wall decorations of Hüseyin Ağa Mosque in Kırşehir-Mucur district (Tali, 2107: 509). From the drum to the dome; a thin yellow colored band circling the entire drum is crossed with a 10 cm wide, gray colored guilloche motif on a red background and a border arch consisting of a yellow, red and green sawtooth motif of the same width. At the top of the drum, the composition is completed with a highly detailed panoramic landscape painting, approximately 50 cm wide. In this panoramic landscape painting, which encircles the dome drum, there is a composition consisting of trees, houses, hills, sea, river and lakes that complement each other (Photograph 13, 14, 15, 16). Similarly, it is possible to see the landscape painting application that wraps around the top cover in a belt in the Manisa-Demirci Hacı Mehmet Ağa Mosque

Mainly green and its tones, blue, gray and white colors were used in the paintings which were done with a successful perspective. Miniaturized images of mosques, houses, fountains, windmills and fortresses on the hill paintings are like copies of the originals, done in a realistic style. Trees such as cypress, sycamore and pine placed among the architectural elements, the towers of the fortresses resembling European castles, and the sailing boats waiting on the sea present a cross-section of the real life. Today, there is no decoration on the section which is covered with a wooden roof instead of a dome.

Conclusion

In terms of plan and architectural features, the Koçarlı Cihanoğlu Mustafa Bey Mosque bears the characteristics of the mosque architecture examples of the Southern Marmara and Aegean Regions. Being surrounded by the narthex from two or three directions, being covered with a single dome, and having wood-plaster relief and carved decoration applied in almost every mosque are some of the common features. The loss of power of the Ottoman Empire, which began in the middle of the seventeenth century, showed itself in the cultural and artistic life apart from the military, political and economic fields, and with the beginning of the 1703 Tulip Period, it opened its doors to the west and tried to put an end to this bad course. As in every field, a strong western art activity had started in architecture and decoration arts, and played an important role in shaping the later periods. Whether in religious architecture or whether in civil and military architecture, western style mansions, barracks and social complex buildings were built by abandoning the traditional architectural understanding (Eyice, 1992: V. 172). Pencil work ornaments, rosette motifs, hatayi (Turkish decoration) and other examples used as decoration elements in religious, civil and military architecture were gradually abandoned and baroque-rococo, empirical and eclectic elements from the west were started to be used. The expensiveness of glazed tile and mosaic art had led employers and artists to paint and mural paintings and to develop in this field. Traditional motifs and script archs, which were carefully selected and used in religious architecture, lost their importance and left their places to subjects such as landscape, architecture, trees, still life and religious spaces. Mainly the inner walls of the buildings and sometimes the outer walls were divided into panels and decorated with urban texture, seas, lakes, castles, rivers and lots of tree motifs. Again inside the panels, furniture items such as tea tables and tables, vases or pottery placed on them, still life fruits, plant examples, carpets hanging on a rope, prayer rugs and curtained windows are among the subjects covered. Among the architectural landscape examples, the most popularly applied are the examples of Istanbul mosques and the images of the cities of Mecca-Medina. Especially Kaaba and its surroundings were frequently preferred and the most beautiful application of this was inside the mihrab of Cihanoğlu Mustafa Ağa Mosque. Many types of landscape paintings (seas, lakes, hills, castles and towers, boats, sailboats, trees, houses and the image of the city of Mecca) are depicted on wall panels with a realistic

expression. Mural paintings of the Cihanoğlu Mustafa Ağa Mosque, which are far from linear style, have a volumetric filling given with paint and comply with the understanding desired to be given in the Ödemiş-Birgi Çakırağa Mansio mural paintings and landscape paintings (Tanman, 1993: VIII. 188-189). Color selection is important when making landscape paintings. In accordance with the realistic style used in the mural paintings of the Cihanoğlu Mustafa Ağa Mosque, colors were matched exactly with the characteristics of the subjects, every color was used where it should be and no fantasies were tried. Despite being a rural building, it was probably built by artists brought from the capital or its surroundings. The characteristics of the subject, the processing techniques of the subjects, the choice of paint and gradual division of the interior of the building show that it was built by masters of the art.

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Kırsalda Başkent Üslubu Örneği: Koçarlı Cihanoğlu Mustafa Ağa Camii Duvar Resmi Süslemeleri

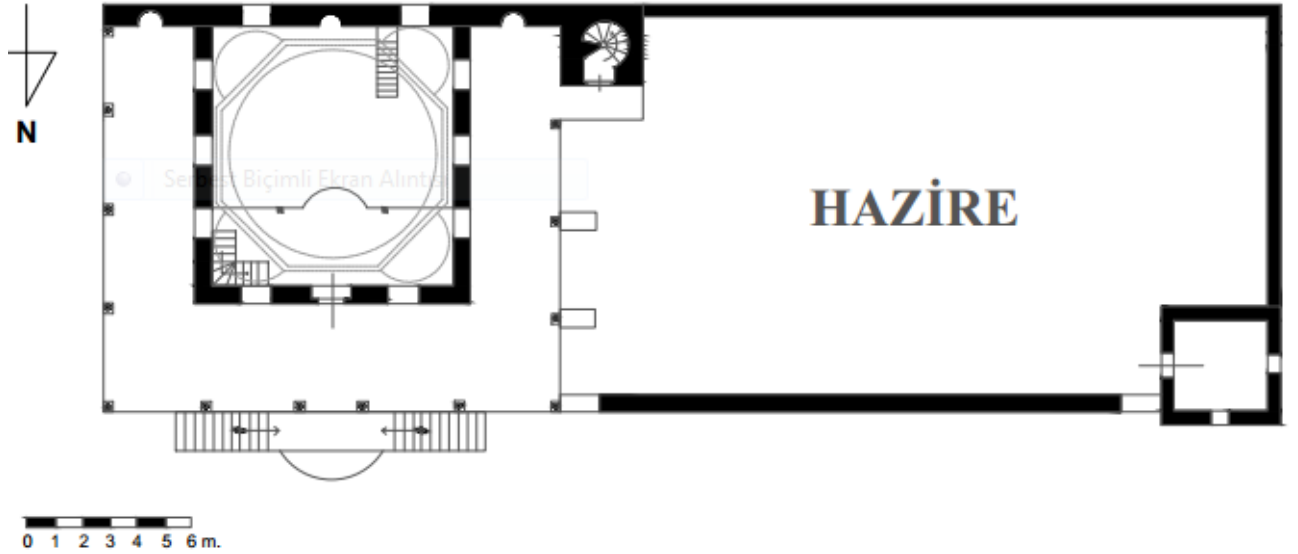
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Visual References

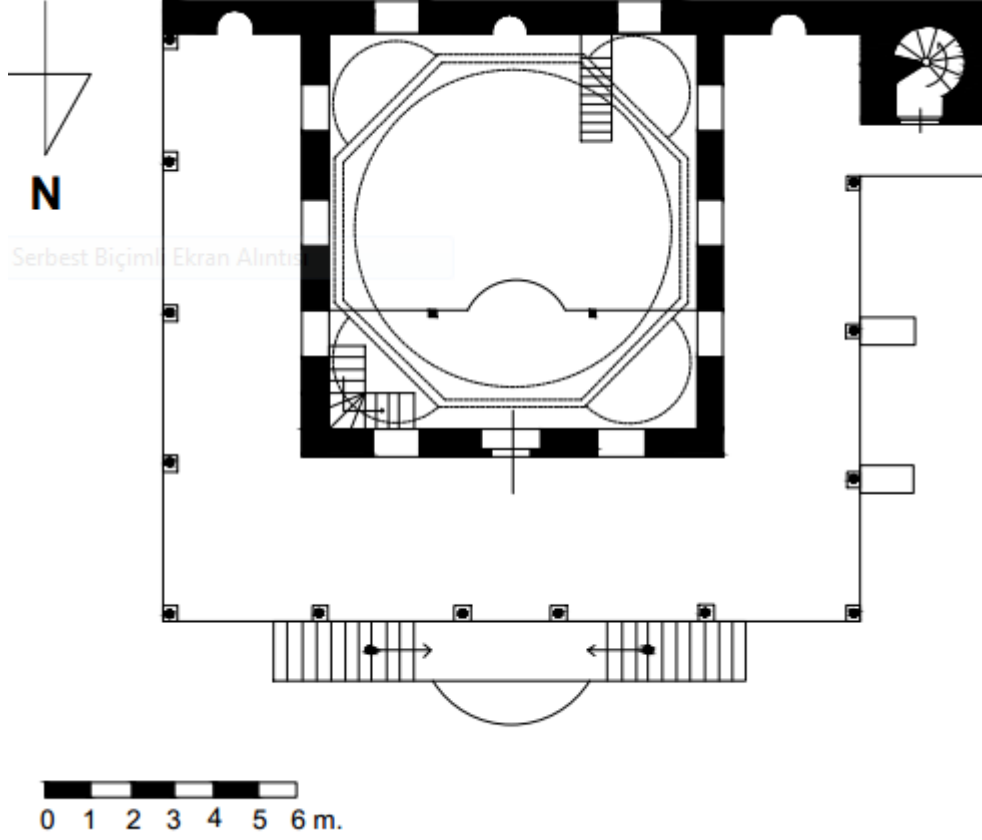
- Drawing 1.** Chanzade Mustafa Ağa Camii Yerleşim Planı (O. Ülkü).
- Drawing 2.** Chanzade Mustafa Ağa Camii Planı (O. Ülkü).
- Drawing 3.** Mekke Tasviri (O. Ülkü)
- Drawing 4.** İpte Asılı Halı Motifi Örneği (O. Ülkü)
- Drawing 5.** İpte Asılı Halı Motifi Örneği (O. Ülkü)
- Drawing 6.** Pano içlerindeki Sehpai Vazo ve Naturmort Örneklerinden (O. Ülkü)
- Drawing 7.** Perdeli Manzara Örneği (O. Ülkü)
- Drawing 8.** Armut Resmi (O. Ülkü)

- Photograph 1.** Cihanoğlu Mustafa Ağa Camii Dıştan Görünüm (O. Ülkü)
- Photograph 2.** Cihanoğlu Mustafa Ağa Camii Şadırvanı Üzerinde Bulunan Yapım ve Onarım Kitabelerinden Örnek (O. Ülkü).
- Photograph 3.** Cihanoğlu Mustafa Ağa Camii Ön Cephesi ve Şadırvanı (O. Ülkü)
- Photograph 4.** Kadınlar Mahfili Süslemeleri (O. Ülkü)
- Photograph 5.** Kadınlar Mahfili Süslemeleri (O. Ülkü)

- Photograph 6.** Mekke Tasviri (O. Ülkü)
Photograph 7. Minberin Genel Görünümü (O. Ülkü)
Photograph 8. Minberden Detay (O. Ülkü)
Photograph 9. Vaaz Kürsüsü Genel Görünüm (O. Ülkü)
Photograph 10. Cephe Duvarlarının Panolarla Bölünmesine Örnek (O. Ülkü)
Photograph 11. Cephelerden Ayrıntı (O. Ülkü)
Photograph 12. İpte Asılı Motifi Batı Duvarından (O. Ülkü)
Photograph 13. İpte Asılı Halı Motifi Doğu Duvarından (O. Ülkü)
Photograph 14. Pano içlerindeki Sehpai Vazo ve Naturmort Örneklerinden (O. Ülkü)
Photograph 15. Mihrap Duvarı Perde Motifi (O. Ülkü)
Photograph 16. Meyve ve Çiçek Örneği (O. Ülkü)
Photograph 17. Tromp İçinde Çadır ve Aslan Göğüslerinde Madalyonlar (O. Ülkü)
Photograph 18. İkinci Kat Panolardaki Manzara Resim Örneği (O. Ülkü)
Photograph 19. İkinci Kat Panolardaki Manzara Resim Örneği (O. Ülkü)
Photograph 20. Kubbe Kasnağın üstündeki Kompozisyon Şeridi Üzerindeki Manzara Örneğinden (O. Ülkü)
Photograph 21. Kubbe Kasnağı Üzerindeki Manzara Resim Kuşağından Ayrıntı (O. Ülkü)
Photograph 22. Kubbe Kasnağı Üzerindeki Manzara Resim Kuşağından Ayrıntı (O. Ülkü)



Drawing 1. Chanzade Mustafa Ağa Camii Yerleşim Planı (O. Ülkü)



Drawing 2. Chanzade Mustafa Ağa Camii Planı (O. Ülkü)



Photograph 1. Cihanoğlu Mustafa Ağa Camii Dıştan Görünüm (O. Ülkü)



Photograph 2. Cihanoğlu Mustafâ Ağa Camii Şadırvanı Üzerinde Bulunan Yapım ve Onarım Kitabelerinden Örnek (O. Ülkü)



Photograph 3. Cihanoğlu Mustafâ Ağa camii Ön Cephesi ve Şadırvanı (O. Ülkü)



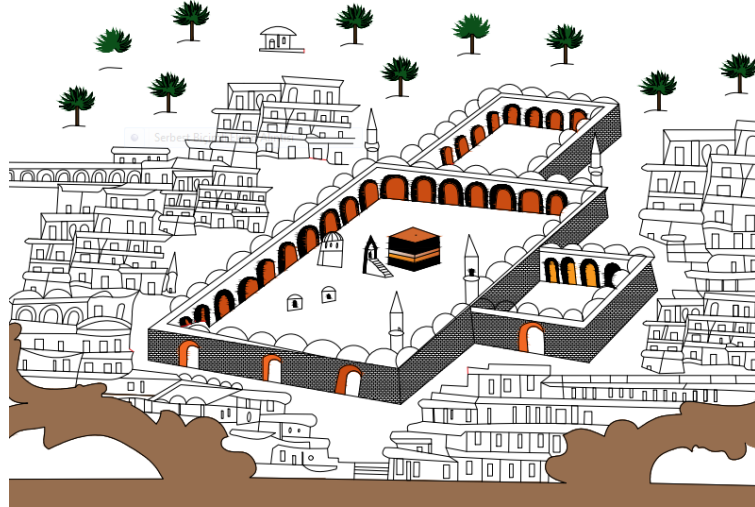
Photograph 4. Kadınlar Mahfili Süslemeleri (O. Ülkü)



Photograph 5. Kadınlar Mahfili Süslemeleri (O. Ülkü)



Photograph 6. Mekke Tasviri (O. Ülkü)



Drawing 3. Mekke Tasviri (O. Ülkü)



Photograph 7. Minberin Genel Görünümü (O. Ülkü)



Photograph 8. Minberden Detay (O. Ülkü)



Photograph 9. Vaaz Kürsüsü Genel Görünüm (O. Ülkü)



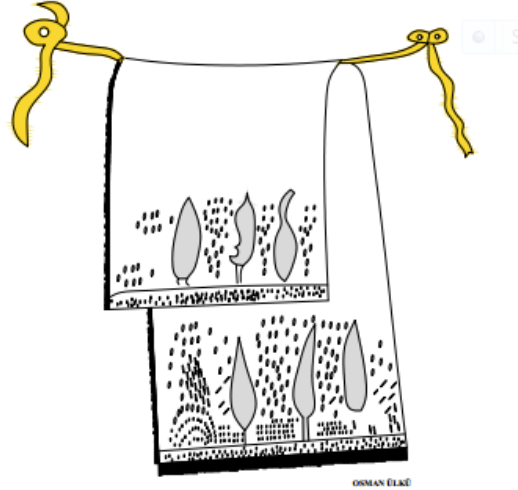
Photograph 10. Cephe Duvarlarının Panolarla Bölümlenmesine Örnek (O. Ülkü)



Photograph 11. Cephelerden Ayrıntı (O. Ülkü)



Photograph 12. İpte Asılı Motifi Batı Duvarından (O. Ülkü)

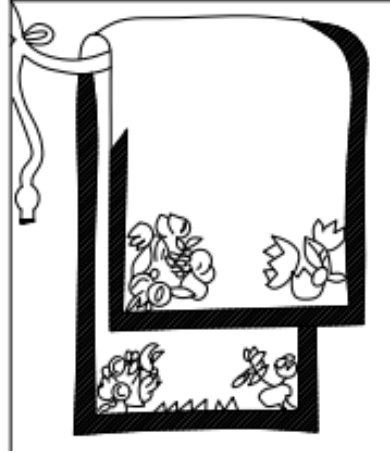


Drawing 4. İpte Asılı Halı Motifi Örneği (O. Ülkü)

Kırsalda Başkent Üslubu Örneği: Koçarlı Cihanoğlu Mustafa Ağa Camii Duvar Resmi Süslemeleri



Photograph 13. İpte Asılı Halı Motifi Doğu Duvarından (O. Ülkü)



Drawing 5. İpte Asılı Halı Motifi Örneği (O. Ülkü)



Photograph 14. Pano içlerindeki Sehpai Vazo ve Naturmort Örneklerinden (O. Ülkü)



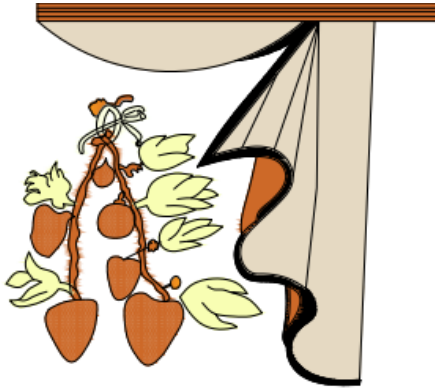
Drawing 6. Pano içlerindeki Sehpai Vazo ve Naturmort Örneklerinden (O. Ülkü)



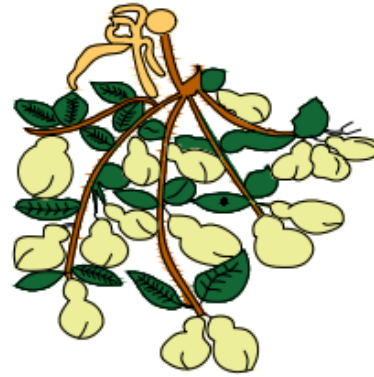
Photograph 15. Mihrap Duvarı Perde Motifi (O. Ülkü)



Photograf 16. Meyve ve Çiçek Örneği (O. Ülkü)



Drawing 7. Perdeli Manzara Örneği (O. Ülkü)



Drawing 8. Armut Resmi (O. Ülkü)



Photograph 17. Tromp İçinde Çadır ve Aslan Göğüslerinde Madalyonlar (O. Ülkü)



Photograph 18. İkinci Kat Panolardaki Manzara Resim Örneği (O. Ülkü)



Photograph 19. İkinci Kat Panolardaki Manzara Resim Örneği (O. Ülkü)



Photograph 20. Kubbe Kasmağın üstündeki Kompozisyon Şeridi Üzerindeki Manzara Örneğinden (O. Ülkü)



Photograph 21. Kubbe Kasmağı Üzerindeki Manzara Resim Kuşağından Ayrıntı (O. Ülkü)



Photograph 22. Kubbe Kasmağı Üzerindeki Manzara Resim Kuşağından Ayrıntı (O. Ülkü)