SELIMIYE MOSQUE
and
ITS SOCIAL COMPLEX

by
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Note on Usage

Modern Turkish uses the Latin alphabet, modified to ensure that there is a separate letter for each main sound. The spelling thus aims at phonetic consistency. For Turkish artists, place names, publications and special terms this book employ modern Turkish spelling. Proper names have been kept in modern Turkish with one exception – İstanbul has been rendered with normal English spelling using I rather than İ unless it is part of a title. Consonants have more or less the same sound as in English, except for:

c like j in English.
ç like ch in English.
ğ the "soft g". Depending on the adjoining letters, this is dropped, pronounced like y in English, or treated a lengthening the preceding vowel.
ı is a back, close, unrounded vowel which does not exist in English, the nearest equivalent being the phantom vowel in the second syllable of rhythm.
ö like ö in German or eu in French peur.
ş like sh in English.
ü like ü in German or u in French.

PREFACE

Edirne is a historic city whose foundation goes back to ancient times; its name derives from Hadrianopolis, the city of Emperor Hadrian. Ottomans took over the Byzantine city and made it their capital at the end of the fourteenth century. Starting with the fifteenth century, the settlement expanded outside the Roman walls and a new commercial and residential area developed to the east and north of the ancient city walls. Many important buildings were erected in Edirne during the first half of the fifteenth century. Standing on the main road connecting Istanbul to the Balkans, the city continued to be a lively, prosperous town even after Istanbul became the new capital in 1455. With its wide green areas and beautiful New Palace, Edirne offered the sultans and their families a serene, peaceful atmosphere for recreation; they loved to spend time in this beautiful town full of the memories of their ancestors.

This book is about Edirne's great treasure: Selimiye Complex. With his affection for the city, Selim II chose the old capital to raise his everlasting monument. Architect Sinan, the chief architect of the Ottomans designed the Selimiye Complex which incorporates a monumental mosque, two madrasas and a primary school.The foundation stone of the complex was laid by Sultan Selim II in 1568. Selimiye's construction changed the silhouette of the city; the beautiful mosque with a dome wider than thirty meters added a new layer to Edirne's rich architectural heritage from early Ottoman period.

As part of Istanbul's Historic Areas, Architect Sinan's works like the Şehzade and Süleymaniye complexes became World Heritage assets in 1985.

The outstanding values of the Selimiye Complex were appreciated by UNESCO and it became a World Heritage property on 29 June 2011. This recognition means that Selimiye Complex has cultural significance which transcends national borders and has to be protected by all the citizens of the world. We hope that its beauty will continue to inspire people and it will crown Edirne forever.

Zeynep Ahunbay, *İstanbul 2012*

I. EDIRNE AND ITS ARCHITECTURAL HERITAGE

Fig. 1: Map of Edirne in early 20th century

With its long history and rich cultural heritage, Edirne has an important place among the historic cities of Turkey. The town is located in Thrace, near the Bulgarian border of Turkey. The topography of the area is generally flat, with small hills in the vast plain. To the west of the city, Tunca and Arta rivers converge with Maritza (Fig.1). Combined with the rich greenery and the architectural elements, the city and its surroundings are exceptionally beautiful (Fig. 2).

The earliest settlements around Edirne go back to prehistoric times (4000-3000 B.C.). The plains were occupied by Thracian people and they probably had a small settlement within the wide curve Tunca makes before its confluence with Maritza. Odrisa and Orestias are the old names mentioned in some texts. The present name of the city is associated with the Roman emperor Hadrian, who visited Thrace in 123/124 A.D. and named the settlement Hadrianopolis after himself. It is generally accepted that a castrum was raised to

the east of Tunca river during the reign of Emperor Hadrian (117-138). The Roman fortifications had three meters thick and six meters high masonry walls; surrounded by ditches (Fig. 3). During the Byzantine era, the settlement was essentially contained within the Roman walls. Due to recurring attacks from the Balkans, the walls had to be repaired and reinforced in the medieval period. The rhomboid plan of the castrum was preserved until late Ottoman period. According to travelers, the city had nine gates. There were large cylindrical towers at the four corners of the castrum and 12 smaller ones in between. When R. Lubenau visited Edirne in 1573, some parts of the walls had already disappeared. Observations made during the 19th century, refer to inscriptions on two of the main towers. One of the inscriptions was carved on a stone slab. The tower on which this inscription stood is destroyed, but the inscription was moved to the museum of Edirne. The second inscription, which was made with bricks, ran around the top of

Fig. 2: General view of Edirne from the west with

the northeast tower, which is called the Macedonian Tower. Ahmet Badi Efendi who could see and read the inscription in late 19th century, made a translation of it as : *"O God, help our devout Emperor Ioannes who is a friend of Jesus"*. Since there were several Byzantine emperors bearing the name of Ioannes, the possible dates for the repair of the tower are approximately fixed to a period between 10th-14th centuries. This tower is still standing with its full height but the inscription band has lost its integrity (Fig.4).

The role of Hadrianopolis as a military base controlling the main route from the Balkans to Constantinopolis continued until Sultan Murad I took over the city in 1361. The Ottomans settled within the ancient walls and converted a church into a mosque. Murat I built a palace on the hill to the east of the ancient settlement. The name of the city was modified with its Turkish pronunciation; first, it was called Edrine; this became Edirne in the eighteenth, century.

Selimiye, Eski Cami and Üç Şerefeli in the skyline.

As the Ottomans had a vision to expand in Europe, they moved their capital from Bursa to Edirne in 1365. The settlement started to grow on the area to the east of the Roman castrum, as well as on the western side of the Tunca river. Under Ottoman rule, Edirne became a center for arts and crafts. Several mosques, madrasas, public kitchens, caravansarays and baths were constructed in the city. Bayezıt I's complex established in 1396 to the west of Tunca river became the nucleus of a small settlement, which is detached from the old city. Eski Cami, founded between 1403-1414 to the east of the Roman castrum signaled the growth of the city in the eastern direction (Fig. 5). Construction of a bedesten (Fig. 6), where precious goods, valuable textiles were sold and clustering of inns in the vicinity of Eski Cami accelerated the growth of the new commercial center of the town. Reinhold Lubenau who visited Edirne in 1573 gives information about the variety of valuable goods sold in the bedesten at the time: linen, silk, gold embroidered cloths, pearls, precious stones, furs, swords, shields, daggers, Turkish and Persian carpets.

Fig. 3: Remains of Roman walls discovered in the northern part of the ancient town

During the reign of Murat II (1421-1451) Edirne was a prosperous town growing in all directions. Muradiye Mosque was founded in 1426 on top of a hill to the north of the Palace, commanding the beautiful landscape towards the west (Figs.7,8). The mosque followed the Bursa tradition with its inverted T plan

Fig. 4: Macedonian Tower, with part of its brick inscription extant

Fig. 5: Eski Cami, entrance façade

Fig. 6: Bedesten of Edirne

Fig. 7: Muradiye Mosque from the west

and beautiful blue tiles. Originally, its minaret was also decorated with tiles. The sultan gave the mosque to the Mevlevi dervishes who continued to use it until the twentieth century.

Another imperial mosque, *"Üç Şerefeli"* Mosque (1437-1447), which marks an important step in the development of Ottoman architecture, was founded

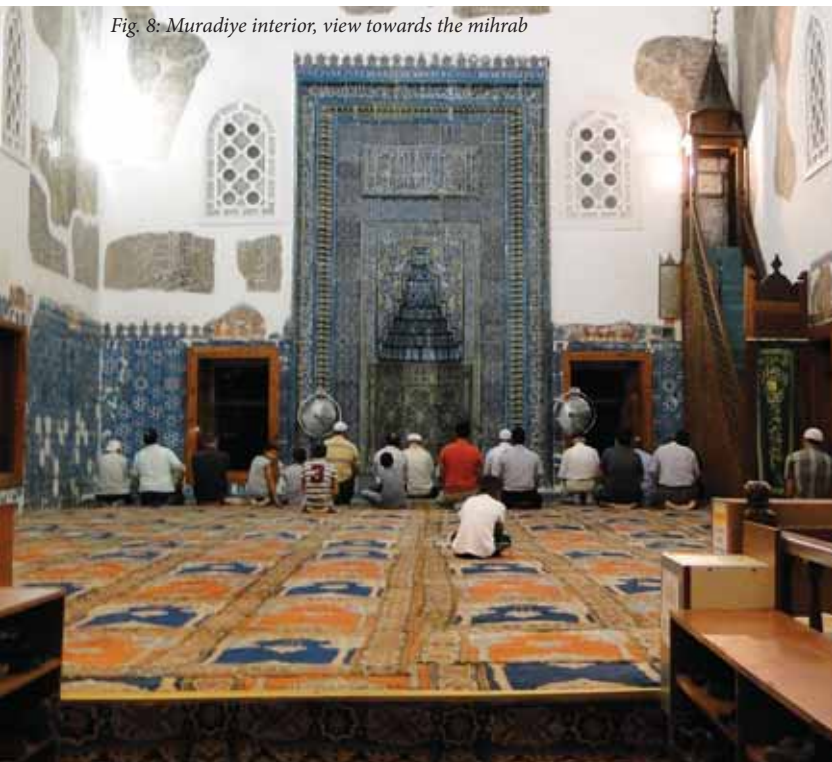


Fig. 8: Muradiye interior, view towards the mihrab

Fig. 9: Üç Şerefeli Mosque, with the three balconied minaret on its southwest façade

by Murat II in the center of town (Figs. 9, 11). Its arcaded courtyard is the first of its kind in Ottoman architecture. The name Üç Şerefeli indicates that the mosque had a minaret with three balconies; this feature was also a novelty for Ottoman architecture at that time. The mosque is also famous for its majestic dome, spanning 24 meters. With its monumental minarets and arcaded courtyard, Üç Şerefeli set an important model for Ottoman imperial mosques. The concept of having a centrally organized domed space paved the way to the forthcoming developments in the design of imperial mosques. The use of the six support system inspired architect Sinan in the sixteenth century, as he was exploring the potentialities of different structural schemes as an alternative for the four support system in the design of mosques.

By the middle of the fifteenth century, the palace in Edirne was surrounded by several public and private buildings, making it difficult to meet the demand for extensions. To overcome the difficulty arising from space restrictions, Sultan Murat II decided to establish a new palace on the outskirts of the city. He chose a site to the west of the Tunca river and the construction

Fig. 10: Üç Şerefeli Mosque, courtyard

Fig. 11: Üç Şerefeli Mosque, interior

started in 1450. The layout of the New Palace followed the Turkish tradition; there were several courtyards around which reception halls and private cells were arranged. The main entrance to the New Palace was from the west, providing access to the courtyard where official ceremonies took place. The second gate lead to the court of the Royal Hall, the throne room and the Belvedere Pavilion. Upon the death of Murat II in February 1451, the construction of the New Palace continued under Mehmet II's direction.

Mehmet II had ambitious plans; after ascending the throne, he started preparations for the siege of Constantinople. In a period of two years, he achieved his goal; he was called Fatih, the conqueror. This was the beginning of a new era for Edirne. Fatih Sultan Mehmet moved his court to Istanbul and in 1455 made it the new capital of the Ottoman State. Although Edirne lost its position as the capital of the Ottomans, it had a special place as the gate opening to the Balkans. The Palace of Edirne was often visited by the sultans for marriage feasts, parades and hunting parties. Sultan Süleyman and the sultans in the seventeenth century added new kiosks and pavilions to the New Palace (Fig. 12). There is a well known event from 1675, organized by Mehmet IV for the marriage celebrations of his daughters. The tradition to make tall trees- nahl- on which birds, flowers, fruits were hung and lit by candles made these festivities great events observed by the local people and travellers. The strategic and commercial importance of Edirne continued through the Ottoman period.

Fig. 12: Fatih Bridge and Adalet Kiosk within the New Palace grounds

The Complex of Bayezıt II from the end of the fifteenth century is a major imperial establishment on the western side of Tunca (Fig. 13).The imperial complex has a comprehensive program which consists of a single domed imperial mosque flanked by guesthouses, a madrasa, a hospital, a caravansaray, a kitchen, a refectory and a double bath. The double bath is lost, but the other members of the complex have been restored and are still in use. The complex is the largest of all the Ottoman waqf institutions established in Edirne throughout its history. Especially the design of the hospital has an exquisite layout. Evliya Çelebi who visited the place in the seventeenth century wrote about the beauty of the site. The hospital for the mentally ill has a domed hall surrounded by wards. Evliya Çelebi comments on the smell of flowers filling the wards and the treatment of the mentally ill with music. This humanistic approach to the mentally ill is very important for the history of medical history. This unique hospital building is given to the University of Thrace and recently converted into a museum.

Sixteenth century was a bright period for Edirne; the city was embellished with schools, baths and fountains. Süleyman the Magnificient enlarged the New Palace. A new bridge and two towers were constructed within the Palace grounds. Several caravansarays were constructed to facilitate the movement of caravans and to support commercial activity. Edirne had large groups of craftsmen specialized in leather goods: saddlers and shoemakers. The town was also specialized in the production of attar of roses.

Soap makers, textile printers, producers of natural dyes, wagon makers contributed to the economic life of the city. Not all of the traditional crafts survive today, but the small shops and the large waqf buildings related to the commercial activity, like the Caravansaray of Rüstem Pasha and the covered bazaar of Semiz Ali Pasha, both designed by Architect Sinan, give an idea about the scale of the commercial activity in the city. Like several large hans in Bursa and Edirne, Rüstem Pasha's han developed around two courtyards; the first one is smaller and houses the stables on the ground level (Fig. 14). The second courtyard has a fountain in the center and is surrounded with arcades and rooms at two levels. The caravansaray offered the travelers the chance to rest and exchange their goods. The Caravansaray of Rüstem Pasha was restored in 1960's by the General Directorate of Pious Foundations to be used as a hotel. The project got the Aga Khan Award for Architecture in 1980.

After Süleyman the Magnificient, his son Selim II contributed to the development of the city by the

Fig. 13: Bayezıt II Complex, with the imperial mosque, guesthouse and the hospital

Fig. 14: Rüstem Pasha Caravansaray

construction of the Selimiye Complex (Fig. 15). The celebrated master of Ottoman architecture, Sinan was at the peak of his career when he crowned the city with his majestic design for Selim II's mosque and compound. The program of the complex consisted of a mosque, two madrasas, a school for boys and a covered bazaar. Most of the land was allocated from the Old Palace grounds and the rest acquired by expropriation. During the transformation of the area into the mosque compound, the bath of the Old Palace was restored to become a public bath and annexed to the waqf of Selim II.

During the reign of Murat III, architect Davut Ağa was commissioned to build the covered bazaar to the south of the retaining walls of the outer courtyard of Selimiye. Architect Hüseyin Çavuş was assigned to build a fruit market/Meyve Kapanı - near of Selimiye in 1588. Both buildings were linked to the

Fig. 15: Selimiye, general view from the south

waqf of Selimiye and their incomes were used for the maintenance of the mosque and its dependencies.

The commercial area of Edirne continued to develop in the seventeenth century. Caravansaray of Ekmekçizade Ahmet Pasha was established near Ayşe Kadın Mosque, at the eastern entrance to the city (Fig. 16). The founder originated from Edirne and raised this great building as a donation. Two halls accommodating guests and their animals flank a spacious vestibule. The large halls came to our day almost intact. The impressive structure is recently restored and used for cultural events. The Ekmekçioğlu inn, which was also founded by the same Ahmet Pasha in the center of the city, near the Selimiye Complex has been only partially preserved. The sabil at its corner gives the date of construction as 1010 H./ 1601-2. According to the inscription there was a coffee house above the sabil.

During the seventeenth century, Sultan Mehmet IV preferred to live in Edirne; thus the Ottoman court and the foreign missions moved to Edirne. The city was the acting capital of the Empire for many years. It was a bright period for the city but caused unrest and dissent; people were not satisfied with the management in the capital. The complaints escalated and Mehmet IV was deposed in November 1687. The sultans who came after him, Ahmet II and Mustafa II, both ascended the throne in Edirne and spent most of their time there as well. Thus the unrest about the mismanagement of the state was not settled; when Sultan Ahmet III acceded to the

Fig. 16: Ekmekçioğlu Kervansaray (1609), interior of the western hall

throne in 1703, he returned the residence of the court back to Istanbul.

In 1752, Edirne was hit by a strong earthquake which damaged masonry buildings, especially minarets and domes collapsed. It took years to restore the monuments and the city. During the 18th century, Ottoman art and architecture had European influences; the influence of baroque style can be seen in the architectural details and also the painted decoration. Eighteenth century repairs reflect the style of the time and add a new layer to the historic buildings. Especially the restored minarets, remodelled roofs and the renewed decoration reflect the change in the taste.

Foreign envoys who visited the city as they travelled from Europe towards Istanbul, or on their way back to Europe made interesting observations about the city and its monuments. Carsten Niebuhr, who was a German working for the Danish king and passed through Edirne in 1767, made some observations about the city and the its population. According to his notes, Edirne had 39 000 inhabitants and the town was well known for its export of attar of roses. Niebuhr chose Selimiye as the most beautiful mosque in the city.

As the Ottoman Empire grew weak and lost land in Europe, Edirne became a frontier town, suffering from wars and occupation by foreign armies. In 1829 Russian troops occupied Edirne, setting up their camp near the Palace grounds. The second Russian occupation in 1877 resulted in the loss of several historic buildings and the removal of the beautiful faience tile panels from the imperial loggia of Selimiye. Due to the decline in the economic and political situation of the Ottomans in late 18th and the 19th century, it was not possible to take proper care of the city and restore the damaged

monuments. There were no funds to rehabilitate the inns near the Selimiye; the old buildings remained in a dilapidated state until the middle of the 20th century.

Nineteenth century brought major changes and reforms to the Ottoman system. New institutions kept entering daily life. The Municipality was established in 1867. European style educational, administrative and military buildings were constructed as part of the reform movement in the Ottoman government. Some of the old buildings were demolished to open space for the construction of new ones. In 1867, the governor of Edirne, Hurşit Pasha started a campaign to raise money to build an orphanage and a hospital for the poor. The money was to be raised by selling the stone blocks of the Roman walls. Although the Council of Ministers in Istanbul objected to the campaign, the demolition of the city walls continued. The land acquired by removing the walls was sold to the owners of the neighboring lots. Similarly, the remaining parts of the Terazi Kasrı, one of the two water towers in the New Palace was destroyed and its stones were used for the construction of a school. The other water tower- Adalet Kasrı- was saved, thanks to the efforts of the Russian Consulate in Edirne, who made an appeal to the sultan for the preservation of historic buildings (Fig. 12).

Today only fragments of the Hadrian's walls are visible above ground. Recently, the unsightly buildings which cluttered around the Macedonian Tower were removed and archaeological excavations were carried out in the western direction. These researches have revealed parts of the northern wall which were buried deep under the buildings and the street level. An archaeological park was created to the west of the Macedonian Tower, giving the visitors a glimpse of the old city's fortifications.

In the lower parts of the walls, big limestone blocks from the Roman period are preserved (Fig. 3); the upper sections have been repaired in the medieval and later eras. The northeast tower of the fortifications, which is called the Macedonian Tower (Fig. 4), was turned into a clock tower in 1884/5. A four tiered timber structure was added to its top by governor Hacı İzzet Pasha. In 1894, the timber floors were taken down, to be replaced by a masonry construction of three floors. The new clock tower was unproportionate in its scale and disrupted the hierarchy of the minarets in the skyline of the city. The crack produced by the earthquake of 1953 in the upper part of the clock tower caused the city administration to take action; the two

Fig. 17: Edirne Railway Station designed by Mimar Kemalettin Bey

upper tiers of the gigantic structure were taken down. Today, only its lowest storey stands above the ancient tower.

In late 19th century, the construction of the railroad connecting Edirne to Europe and Istanbul was an important event. The railway station was established on the outskirts of the historic city, next to a small village, named Karaağaç (Fig. 17). Architect Kemalettin Bey designed the station building in Ottoman Revival style, which was in vogue at the time. The construction of the railroad station building started around 1913 but due to the ongoing wars in this period, it was not possible go on and the works stopped in 1914. After

the World War I, the border between Greece and Turkey was changed, some part of the line connecting Edirne to Istanbul was left out of Turkish territory. A new railroad had to be constructed to have a direct connection between Edirne and Istanbul. The monumental station lost its function; in 1977, it was given to the University of Thrace to be used as a cultural center and a guesthouse.

Evliya Çelebi provides information about how the city and its surroundings looked like in the seventeenth century. He mentions the palaces of several viziers from the past centuries along with the mansions of important people of his time. Some of these are Makbul İbrahim Pasha, Rüstem Pasha, Sokollu Mehmet Pasha, Ekmekcizade Ahmed Pasha, Köprülü Mehmed Pasha and Vani Efendi. Dr. Rifat Osman recorded some of the large mansions which were still standing at the beginning of the twentieth century. But due to neglect and wars, they have disappeared. Today, the traditional residential architecture of Edirne consists mainly of timber or half timber houses from late nineteenth or early twentieth centuries. In the nineteenth century, revival styles were introduced to Turkey by foreign architects working in Istanbul. The residential architecture in Edirne at the turn of the centry reflects the influence of neo-classical, neo-barock and Art Nouveau styles coming from Europe.

The settlement within the city walls was populated by different groups, reflecting the multicultural, multiethnic structure of the city. Greeks, Jews, gypsies and muslim Turks inhabited inside the walls. Jews who migrated to the Ottoman Empire in 1492 settled in different Balkan cities. Edirne received Jewish people coming from Spain, Portugal and other European countries. These communities had their separate sanctuaries; they built thirteen synagogues in the walled city of Edirne. In the fire of 1905, all buildings made of timber, including the synagogues were lost. After the catastrope the Jewish people came together

to build a large synagogue. A French architect, France Depre was in charge of the design. The sanctuary was completed in 1907. Next to the synagogue, a mansion for the clergy and a school for Jewish children were built.

Edirne suffered deeply from the Balkan War (1912-1913); people left the city due to the constant confrontation with assaults and lack of security. The Greek army occupied the city in 1920. The city was given back to the Turkish Republic in 1922, after the treaty of Montania. During the World War II, German troops occupied Bulgaria and approached towards the Turkish border, but Turkey succeeded in not getting involved in the war. Yet the situation in southeast Europe was quite critical and many people, among them the Jewish population, left the city. Suffering from de-population and economic depression, Edirne had hard days during and after the 1950's. After 1970 Edirne started to grow; new industrial plants were established and the population increased.

Until 1973, Turkish law on conservation of historic assets permitted only for the designation of individual buildings with historic and artistic value. The law did not offer legal protection for historic, urban or archaeological sites. It was only after the law No.1710 was put into force that historic areas in Edirne could be registered as urban and natural sites. Between 1974 and 1976, The High Council of Monuments and Sites designated the Selimiye precinct, the walled city and the settlement to its east and north as conservation areas and defined the measures for their protection. The walled city was also registered as a historic site; neglected historic houses and monuments were put under legal protection. The establishment of the Thrace University in Edirne gave the city new life and added to its dynamism. Efforts to save the heritage are increasing with the contribution of the university, volunteers and funding from the government.

II. THE FOUNDER: SELIM II AND HIS BUILDING ACTIVITY

Selim II, the eleventh sultan of the Ottoman dynasty, was born in Istanbul, on May 30, 1524 as the second child of Sultan Süleyman and Roxelane. He had an elder sister, Mihrimah Sultan and a younger brother Bayezıt. Prince Selim was educated at Topkapı Palace and given administrative positions in different cities. He became the governor of Konya in 1542; two years later he was moved to Manisa and in 1548, prior to Sultan Suleyman's campaign to the east; he was entrusted the position of lieutenant governor in charge of protecting the western frontier of the Ottoman Empire. For this duty he stayed two years in Edirne. As Sultan Suleyman had several sons, Prince Selim was not the only eligible one for the crown, however, after the deaths of princes Mehmet, Mustafa and Cihangir, he and his brother Bayezıt were left as the only heirs to the throne. Prince Bayezıt had a strong position but Prince Selim got the support of his father and the conflict between the two princes was settled by a war near Konya in 1559.

During his second term of governorship in Konya (1558-1562), Prince Selim was concerned with the hardships of travellers and tried to ease the passage of pilgrims and merchants through the desert area, 80 km to the east of the city. He intended to establish a complex at the site called Karapınar, providing free and safe accommodation for the caravans. After getting the permission of his father, he started to build a complex named Sultaniye. The complex incorporated a mosque, a double caravansaray, a guesthouse, a bath and a fountain. Water was brought to the site to make the life easy for the travellers and the new settlers. His mosque at Karapınar is a medium sized elegant edifice, built with fine stonework. Its five bayed portico, two minarets and the lead covered dome stress the imperial character of the foundation. The inscription over the

entrance gives the construction date as 1563/64. The mosque has been well maintained; it stands at the center of Karapınar which has developed into a town after the foundation of the Sultaniye Complex. The guesthouse and the caravansaray have been damaged seriously but the bath is restored and is in function again.

Selim's accession to the throne was in 1566. Süleyman the Magnificient died during a campaign to Hungary, while Szigetvar was being sieged. Grand Vizier Sokollu, acting prudently, hid the news from the Ottoman army, secretly informing Prince Selim to get ready to become the new sultan. Selim II was governor in Kütahya at the time; he came to Istanbul and acceded to the throne on September 24, 1566. He was fourty-two years old and had spent an easy life. His depictions by Nigari and Nakkaş Osman show him as a blond man with a short beard and moustaches (Fig. 18). He had blue, brooding eyes. He wrote poems, supported writers, musicians and artists.

He had great trust in the grand vizier Sokollu Mehmet Pasha and delegated most of his duties to this wise and experienced statesman. During his short reign, he did not go on military campaigns. Yet, the Ottoman army was busy in far away countries; fighting and conquering places in Yemen and Tunis. The war against Cyprus was also undertaken during Selim II's reign. Since 1489, Cyprus was ruled by Venetians. But by the second half of the sixteenth century, the eastern part of the Mediterranean was surrounded by Ottoman territory. The fact that Ottoman ships travelling from Egypt to Istanbul were occasionally attacked by the Venetians provoked Selim II to take action. A campaign lead by the sultan's tutor Lala Mustafa Pasha was started in 1570. Nicosia was taken easily but

Fig. 18: Portrait of Selim II by Nakkaş Osman (Topkapı Palace Library)

Famagusta resisted a long time. The island came under Turkish rule in August 1571. The fall of Cyprus to the Ottomans had its repercussions in Europe; Pope Pius V united with Venice and Spain to attack the Ottomans. In October 1571, the allies defeated the Ottoman fleet at Lepanto. The burning of the Ottoman fleet was a big blow on Selim II; he was deeply grieved. He started to lead a religious life, stopping to drink wine and consulted the Halweti dervish Amidi Süleyman Efendi for advice. To compensate for the big loss in Lepanto, he issued orders to build a new fleet which could patrol and represent the Ottomans in the Mediterranean.

Selim II had seven sons and five daughters. Nurbanu Sultan was his chief consort; she had given birth to Prince Murat in 1546. Four of his daughters were married to viziers who took responsible positions in Ottoman administration; Ismihan Sultan was married to Sokollu Mehmet Pasha, Gevher Sultan to admiral Piyale Pasha and Şah Sultan to Zal Mahmut Pasha. Fatma Sultan married grand vizier Siyavuş Paşa after the death of her father.

There are several significant projects which were undertaken during the reign of Selim II; some are related to his private circle, some are public, connected to his endowments and some related to the military activity of the time. The military expeditions and projects are spread over a wide geography. For the preparation of the Cyprus campaign, governors of Adana and Aleppo were engaged in providing materials and workforce. A shipyard and a watch tower were built at Payas, a coastal village near Iskenderun. The arsenal has disappeared but the tower which was built to control the coast is still there. After the conquest of Cyprus, several public buildings were raised in the island; the Latin Cathedral of St. Sophia in Nicosia was converted into a mosque called Selimiye and two minarets were added. A convent was built for Sheik Aziz Efendi. In 1572, Selim II completed the restoration of the water supply system for Harem-i Sherif in Mecca; the project had been started by his sister Mihrimah Sultan but left unfinished upon her death. As part of the security measures in the Mediterranean, a new tower was built at Navarin bay, Greece, in 1573.

During his governorship in Konya, prince Selim had undertaken the establishment of a caravansaray complex at Karapınar. He also had a school in Tire. Selim II's major project was the construction of the Selimiye Complex in Edirne, built between 1568 and

1574. According to historians, Selim II came to Edirne in the July of 1567 and stayed there through the winter. Then he had a dream, in which Prophet Mohammad told him to build a mosque at the Kavak Square in Edirne. The indicated site was near the Old Palace. Since a new palace was constructed by Murat II, the deserted palace was being used by the military; there were the barracks of the halberdiers. Selim II talked with the chief architect about his project. The site of the Old Palace had a prominent position in the center of the city. The decision was taken to remove the buildings of the Old Palace to create a free space for the Selimiye Complex. The foundation of the mosque took place on 13 April 1568, before the sultan's return to Istanbul on 26 April 1568.

Different authors have varying ideas about the reasons for Selim II's decision to build his prestigious mosque in Edirne. Maybe the most logical explanation is that, in Istanbul most of the appropriate locations for monumental projects were already occupied by the second half of the sixteenth century, either by imperial or vizierial mosques. Edirne was an important city as the previous capital of the Ottomans. Selim II was fond of the city; he had stayed there during his father's campaign to the east and enjoyed visiting the city for hunting.

In Tezkiretü'l Bünyan, one of the sixteenth century manuscripts about Architect Sinan's works, the beginning of the mosque project is given by Sai Çelebi:

"After His Majesty Sultan Selim Han was seated on the throne of state, since his love and affection for the city of Edirne was so boundless, he commanded the construction of a mosque, the like of which had never been seen in the world."

To fulfill the requirements set by the sultan, the chief architect of the time, Sinan attempted to design

something exceptional. Sai Çelebi summarized the architect's efforts to build *"a great mosque for Edirne worthy of the admiration of the people of the world. There are four minarets at the four sides of the dome, each with three balconies to which three stairways lead, and in two of the minarets the stairways are each separate. The minaret of Üç Şerefeli Mosque is thick like a tower, but the minarets of this mosque, being both slender and containing three stairways, are an extremely difficult feat, as is clear to all men of rational mind."*

Selim II was satisfied with what Architect Sinan presented him as his project proposal and whenever the chief architect consulted his advice, the sultan expressed his wishes and preferences related to the construction of his mosque. Historic documents provide details of letters addressed to the sultan by Architect Sinan asking for opinion or approval in choosing certain materials or designs for the interior decoration of the mosque.

It was the tradition for Ottoman sultans to be buried next to the mosque they had founded. After Istanbul became the capital, all the sultans had their major mosques in Istanbul and were buried there. Selim II chose to be buried in Istanbul, near the Hagia Sophia. For this purpose, the restoration of Hagia Sophia was undertaken and two minarets were added to the western façade. Architect Sinan cleared the houses and other buildings which had crouched on the south wall of the grand monument; thus creating a free space for the tomb of Selim II.

In 982 H. /1574, a fire damaged the kitchen of Topkapı Palace. Architect Sinan renovated the kitchens and the cellars of the Imperial Palace; enlarging the functional areas by extending the north wall in the direction of the second courtyard of the Palace. The chief architect also built a bath in the harem of Topkapı.

During his first use of the bath, Selim II slipped on the marble floor, hitting his head. This caused him great injury; he could not recover from the blow and died on 13 December 1574.

Due to his untimely death, Selim II did not have a chance to visit Edirne and enjoy the magnificence of Selimiye. He was buried in Istanbul near the Hagia Sophia; Architect Sinan built an impressive mausoleum over his grave (Fig. 19). His son Murat III succeeded him and finalized some projects which had been started by Selim II. Thus the covered bazaar and the Yemiş Kapanı which were annexed to the Selimiye Complex were completed by Murat III.

Fig. 19: Istanbul, Mausoleum of Selim II

III. ARCHITECT SINAN AND HIS WORKS

Architect Sinan, the chief architect of the Ottoman Empire between 1539-1588, has left an impressive collection of works comprising imperial complexes like the Süleymaniye and the Selimiye, as well as engineering achievements like the Büyükçekmece Bridge and the Kırkçeşme water supply system. The variety and the quality of his designs and domed structures have been the subject of several books and dissertations in Turkey and abroad. He, as the head of more than hundred architects working at the service of the sultan, was leading the design and the control of public buildings in the capital and also in the provinces.

Sinan was born in Ağırnas near Kayseri about 1490, as the son of a Christian family. Kayseri is a stone region and as a child probably he was impressed by the beautiful medieval buildings in the vicinity. The richly decorated and colorful façades of Byzantine and Seljuk monuments must have made a strong impression in his childhood memory. The Ottoman military system depended on levy boys for its army. He was taken from his village in 1512 to become a Janissary. He was brought to Istanbul and trained to become a builder (neccar). In Tezkiretü'l Bünyan through the verses of Sai, Architect Sinan speaks:

"They say talent is a gift of God
I have laboured much to progress in my art."

He worked several years in the Ottoman army, moving through the ranks of an officer to a colonel in the royal guards. He took part in different campaigns to the east and the west; thus travelling in Syria, Iraq, Greece

Fig. 20: Şehzade Mosque, a detail from the southwest façade

Fig. 21: Süleymaniye Mosque, interior

and the Balkans. All these travels gave him the chance to see different architectural traditions, important buildings designed with different materials and styles. His travels and visual acquaintance with ancient and Islamic building traditions must have contributed to his professional formation as an architect with a broad vision. His works are testimony to his capacity in using architectural memory as a source of inspiration for designs requiring universal references.

In the Ottoman army, Sinan served at different posts; his ingenuity and building capabilities were discovered in 1535 while constructing ships to make a survey of the Safavid army across lake Van. His skill in the construction of a military bridge over the Pruth river during the campaign to Moldavia impressed vizier Lutfi Pasha, who proposed him as the suitable candidate for the position and of the chief architect when Architect Acem Ali died in 1539. Sinan was offered the position and about his opinion; it was a hard decision to make, to stay in the military or take a responsible position at the public service. In Tezkiretü'l Bünyan he says :

"I wished to become an architect

That I might leave works of mastery in the world."

The Chief Architect's position was like the minister of public works for the Ottoman Empire. He was responsible for the planning and construction of imperial buildings, water supply, control of quality and costs of building materials in the market. He also trained architects who would take responsibility in the public domain.

Architect Sinan designed and built mosques and other buildings for the sultan, his family, viziers and people from different ranks of the Ottoman society Sinan became the chief architect in an era when Ottoman Empire had great economic and

political power. He designed military and civil edifices, following the orders of sultans and viziers; his buildings are distributed over a wide geography, spanning from Bosnia in the west to Iraq in the east. He has designed not only mosques but madrasas, tombs, hospitals, caravansarays, convents, palaces, baths, fountains, aqueducts and bridges. Most of the imperial foundations and complexes with which he was involved, the Haseki, Şehzade (Fig. 20), Süleymaniye (Fig. 21), Mihrimah Sultan, are located in Istanbul. For faraway locations, he sent his associates to solve problems and supervise the works.

The security of the highways was a state responsibility; the sultans and the high dignitaries of state founded complexes to support the movement of caravans. Architect Sinan designed several buildings on the caravan route from Istanbul to the Balkans and from Istanbul to Mecca and Medina. At Büyükçekmece he designed a complex for Sokollu Mehmet Pasha consisting of a mosque, a caravansaray and a bridge (Fig. 22) to facilitate the movement of caravans and the army. Similarly, the grand vizier Sokollu Mehmet Pasha founded caravansaray complexes at Luleburgaz and Payas accommodating travelers and pilgrims.

There are several historic documents which provide lists of his works. Three of them are the most important; those written by his close friend Mustafa Sai, namely Tezkiret-ul Ebniye, Tezkiretü'l Bünyan and Tuhfetü'l Mimarin. The names and number of buildings in these three documents are different.

A. Kuran, in his book "The Grand Old Master of Ottoman Architecture" made a detailed study of Architect Sinan's life and works, producing an analytical list showing all the buildings attributed to him in the three contemporary sources. According to this research, the number of buildings ascribed

Fig. 22: Büyükçekmece Bridge

to Architect Sinan sum up to 447. Kuran's numbers relating to Sinan's works are as follows:

107 Mosques
52 Masjids
45 Tombs
74 Medreses
8 Darulkurras
6 Primary schools
6 Convents

3 Hospitals
22 Public kitchens
31 Caravansarays
38 Palaces
5 Pavillions
8 Warehouses
56 Baths
9 Bridges
7 Aqueducts.

477 is quite a large number but considering the size of the architectural office he was leading, it is generally accepted that his associates or local architects took responsibility to carry out some of the projects in distant locations from the capital. Architect Sinan worked with drawings, mostly plans and sometimes made models to present his projects to the sultan. For the supervision of the construction of the Muradiye Complex in Manisa, his colleagues Mahmut and Mehmet Subaşı were sent to Manisa. In Payas several local architects were engaged. When he went for pilgrimage to Mecca in 1584; he left Mehmet Subaşı as lieutenant for his duties.

Sinan used all the traditional materials available in the market for building. For more modest projects he worked with brick, stone and timber. He used timber mainly for floors, ceilings and roofs in some of his residential, educational and religious buildings. Unfortunately, most of his timber buildings have been lost due to fires or lack of maintenance.

The construction materials for monumental architecture is mainly stone and brick. For important buildings, ashlar was preferred. For simpler buildings, or for buildings with a restricted budget; stone and brick were combined to produce alternating wall construction. To use the local materials was the most sensible and economic, but for coloured marble or other materials which were not locally available, sources from outside were used. For imperial mosques like Süleymaniye or Selimiye, beautiful marble columns were summoned from different locations. Timber was taken from the Black Sea or the Marmara region. Iron came from Bulgaria. Lead mines in Macedonia and Greece supplied the roofing material for the imperial mosques.

From 1538 until his death in 1588, Architect Sinan designed complexes in Istanbul and other cities near

and far from the capital. He had to be at the capital to continue his work as the minister of public works. The importance of Selimiye, however, demanded his close attention and supervision. First he visited Edirne to select the site and develop his project. He wrote numerous letters to ask for building materials and craftsmen. During the construction of the Selimiye Comlex, he moved to Edirne to supervise the works. Considering his responsibilities at the capital, he must have moved back and forth between Edirne and Istanbul to fulfill the duties of his office.

Architect Sinan has made great contributions to Ottoman architecture in developing domed structures, as well as introducing new expressions in the exterior treatment of mosques. Prior to Sinan's period, the façades of Ottoman mosques were rather plain. The walls were pierced with windows at different levels but the buttressing system, weight towers, single or double tiered galleries were not part of the design program. With Sinan's almost fifty years of work as the chief architect, mosques like Şehzade (Fig. 20), Süleymaniye (Fig. 21) and Selimiye (Fig. 15) have been produced. Architect Sinan experimented with structural systems using domes over four, six and eight supports. Şehzade Mosque was a big step in the evolution of the four support system. After it came Süleymaniye with its impressive outer form and the three dimensional articulation of its façades. The use of tall, well proportioned minarets is another theme on which Architect Sinan was very successful. He has been the driving force in developing a good repertoire of landmarks for the Classical Ottoman period.

Architect Sinan was in his old age when he designed Selimiye. He preferred the eight support system for his master work. He had already worked with 4, 6 and 8 support systems but what he wanted to accomplish was a large dome which gave one the feeling of being

Fig. 23: Güzelcekemer Aqueduct, Istanbul

Fig. 24: Sinan's sabil and tomb at Süleymaniye, Istanbul

enveloped in a space whose boundaries are soft and imbued with light. The advantage of the octagonal baldachin is that the load of the central dome is divided into eight and thus the size of the supports are reduced considerably in comparison to the four and six support systems. Architect Sinan was exceptionally clever in designing a great interior which was original and striking. The positioning of the mihrab in a niche which protrudes from the main space is an element which he had used in his earlier mosques. But the scale of the niche and its integration with the central space is very successful. The design of the mosque exterior with two coloured stone and the sculpting of the buttresses are done in a masterly way.

It is clear that Architect Sinan was familiar with ancient monuments, churches, mausolea, aqueducts and bridges. He was clever to learn from ancient buildings; he revived some grand ideas, either derived from Hagia Sophia or other sources, incorporating them successfully in his new designs.

Sinan was assigned to bring water to the densely populated capital of the Ottomans. He conducted research in the northern part of the city to find freshwater sources which could be able to provide the required amount. During his survey of the Kemerburgaz area, he encountered the remains of a ruined Roman water supply system. After some cleaning and excavation work, he was able to see more evidence about an earlier water conveyance system. He used the instruments of the time to measure the amount of water which the source could provide; in the end, he was convinced that the sources would meet the demand at the city. He had to survey the terrain, to measure the slopes and distances to make an approximate estimate for the cost of bringing water to the city. Süleyman the Magnificient accepted Sinan's proposal and thus he started the over forty km long project of water conveyance to Istanbul. Architect Sinan designed several aqueducts across the valleys from Kemerburgaz towards the Historic Peninsula. Uzun Kemer, the longest of his aqueducts spans a 710 m long valley. Eğri Kemer (the crooked aqueduct) which makes a turn to change the direction of the waterway is 35 m high and 342 m long. Mağlova is the most beautiful of his aqueducts with its sculptured piers and magnificent arches. Güzelce Kemer which stands in an untouched natural environment impresses the viewers with its elegant and impressive structure. The two tiered structure is 165 m long and 34.5 m high (Fig. 23).

Architect Sinan designed tombs of varying size and significance. The imperial ones are very monumental. The octagonal plan of Süleymaniye tomb with its inner and outer ambulatory has reminiscences of Roman and Byzantine architecture. This symbolic connection with ancient caesars was probably planned by Sinan, so the funerary monument of Suleyman the Magnificient matches his grandeur.

Sinan's waqf deed shows his humanistic side. He founded a mascid and a primary school in the Fatih district of Istanbul. The small mosque bearing his name had a timber roof and a modest minaret. It is unfortunate that the sixteenth century mascid has not come to our day with its original details. The Fatih district of Istanbul suffered from a fire in 1918; only the minaret survived from the conflagradion. As a tribute to Architect Sinan's memory, the mascid was reconstructed in 1975.

Architect Sinan's house was in Süleymaniye, near the complex he built for Süleyman the Magnificent. He was married to Mihri Hanim and had several children. Near his house, he established a primary school for orphans. Neither his house nor the primary school have come to our day. Only his tomb and the sabil which is connected to it, are extant (Fig. 24).

Architect Sinan died on 8 April 1588. The inscription by poet Sai above his tomb window summarizers his life and main projects:

"Becoming the architect of Süleyman Khan, this distinguished man

Built him a Friday Mosque that is a sign of the highest paradise.

With the sultan's orders he exerted great effort on water channels,

Like Hızır, he made the water of life flow to the people.

At the Çekmece bridge such a lofty arch did he raise that

Identical to the form of the Milky Way in the mirror of Time.

He built more than four hundred lofty masjids,

Creating Friday mosques in eighty places, this divine maestro.

He lived more than a hundred years and finally passed away;

May God make his resting place the garden of paradise."

In the course of more than four centuries which have passed since Sinan's death, his buildings have been subject to earthquakes, wars, fires and renovations. Some have been totally destroyed and replaced by other constructions. Lack of maintenance has resulted in the loss of several original details.

Yet with his impressive monuments which give character to cities, especially to Istanbul, Architect Sinan is like a living legend. He is part of the living culture and his works impress all who see or visit them; his mosques or public kitchens, minarets or tombs. The genius speaks to his viewers and continues to live on. This dialogue between Sinan's architecture and today's man is a measure in assessing the universal value of his works.

With the great number of edifices covering all the different fields of life, his works have passed the test of time; he appeals to professionals and the laymen with his sincere and aesthetic expressions. The spaces he has designed impress people with their scale, firm structures perfection of details and use of light.

The evolution of Ottoman architecture from Bayezıt II period architecture to Şehzade and Selimiye is the result of the works of a man who called himself an ant. Through the verse of Sai Mustafa Çelebi, in Tezkiretü'l Bünyan he said:

"Then came the reign of Süleyman
The fortunes of this frail ant flourished

In his reign I performed countless services
I won the approval of statesmen

I became a janissary and suffered affliction
I fought many battles as an infantryman.

In the army with my promotions, my craft and services
And my endeavors amongst my peers…."

At the end of Tezkiretü'l Ebniye Sinan list his works and says:

" I hope that those of pure heart who look at my works from now until the end of time and doomsday will regard me kindly, and when they see the earnestness of my endeavor and dedication remember me in their prayers. May God's will be done."

It is possible to touch and enjoy Sinan's great works in Istanbul and other cities. Every year the anniversary of his death is celebrated as "Sinan's Day" by the Chamber of Architects and cultural institutes which are interested in his heritage. Architects visit his tomb and arrange several seminars and lectures, exhibits in his memory. There are still so many things that are not known about him and need to be researched.

Fig. 25 : Selimiye Mosque, general view from the southwest

IV. SELIMIYE COMPLEX IN EDIRNE

IV.1. Selimiye as the crown of the City

Edirne is situated within the arc made by the Tunca before its confluence with Meriç river, in a region with little inclined slopes. The land rises gently from the banks of the rivers and reaches to heights of about 100 meters. Selimiye mosque is located on a hill about 75 m above the sea level. It stands at a point which is visible from different locations in and around the city (Fig. 25). Already in the sixteenth century, this crowning effect of the Selimiye Mosque was noticed and mentioned in Tezkiretü'l Bünyan:

"The Tunca is the pride of the city of Edirne but

This high domed mosque is truly its crown."

Several Europeans who have passed through or visited Edirne have also commented on the crowning effect of the mosque. Helmut von Moltke who was a military engineer in the service of the Ottomans,

visited Edirne twice in 1835 and 1837. He described the city as founded on a mountain and the top of the hill crowned by the magnificient Selimiye Mosque. Moltke was not the only one with this opinion; there were others, who made similar observations and comments.

Le Corbusier who travelled through the Balkan countries reached Edirne in 1911 by train, had a similar observation. As a young man curious about new places and traditions, he had striking impressions about Edirne and Selimiye:

"Suddenly in the marvellous light of the afternoon Edirne appeared with all its brightness. On this vast plateau, Edirne is like a swelling which culminates in the form of a dome. The beautiful minarets which look like grass in a swamp, direct and raise this upward movement to its apogee.

This joyous effort is supported by three other great and glorious mosques. The mosque of Sultan Selim looks like a splendid crown put on top of the old city. The old capital of the Turks has lost nothing from its nobility. The old, good hearted Turks who continue to live on with their traditions seemed like saints to us."

In the twentieth century, German urban planner and architect Bruno Taut coined the term *"Stadtkrone"*, the crown of the city, for Selimiye. Until 1970's as one approached Edirne from Istanbul, the mosque became visible from the outskirts of town. Today, the fields in the eastern part of the city has been covered by new housing, but the mosque dominates the skyline as one looks at the city from the west, from the banks of the Tunca river (Figs. 2, 25). This feature is very important for Edirne and is protected by planning regulations.

IV.2. The Site Plan

The location chosen for Sultan Selim's mosque was a hillside, with a slope towards the south. The complex of Selimiye consists of the mosque, two madrasas, a primary school, a covered bazaar and a bath. The fact that the Old Palace grounds were redundant made it easy to place the mosque in a focal position near the center of town. The program of the complex was restricted due to economic reasons and the availability of a vacant plot in the center of Edirne. The buildings sits at two different levels of the hillside. The upper part of the plot was levelled by building a retaining wall along its southwest, southeast and northwest

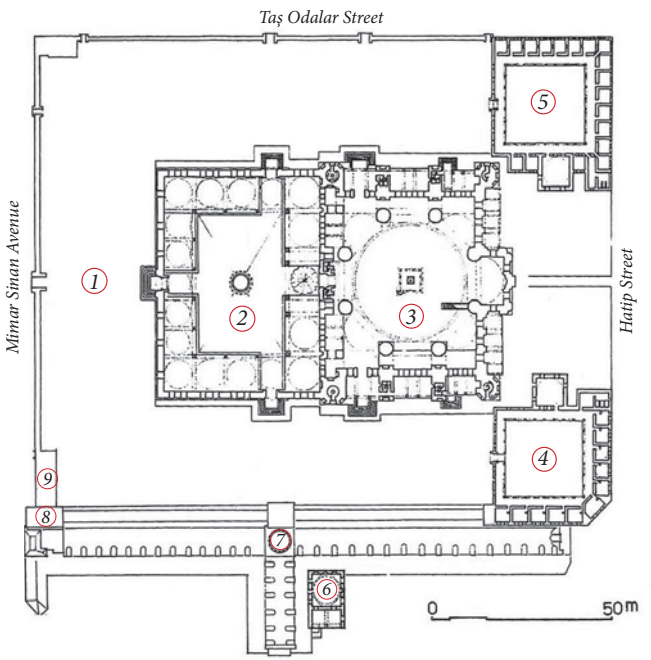


Fig. 26: Site Plan showing the Selimiye Complex.

boundaries. The mosque and the two madrasas are organized within a spacious outer courtyard, which is at the higher level (Fig. 26). The upper terrace which is oriented towards Mecca is 124 m wide and 158 m long. The southwest, this terrace is bound by a retaining wall approximately 5 m high. Next to this wall, there is the covered bazaar and the primary school. Two stairways connect the outer precint to the covered bazaar.

The rectangular plan of the mosque precint has been designed in the 16th century and streets existing or laid at that time have come to our day. Taş Odalar Street lies along the northeast wall of the precinct. At the southeast there is the Hatip Street. Mimar Sinan Avenue which connects the city center to Muradiye runs along the northwest wall of the precinct. The double bath of the complex is located to the northwest of the mosque, at the corner of Mimar Sinan and Taş

Fig. 27: Entrance to the enceinte from the northwest

Fig. 28: The outer courtyard; looking towards the northeast enceinte walls

Odalar streets. Entrance to the men's section is from Taş Odalar; the women's part is accessed from Kadir Pasha Mektep street. The area to the southwest part of the covered bazaar was a developing area in the 16th century. The primary school has its entrance from the southwest. With some expropriation, it was possible to add houses and a fruit market to the building program. The Yemiş Kapanı, which has disappeared was close to the southern entrance of the covered bazaar. The houses are situated at the northeast, next to the bath on Taş Odalar Street.

Fig. 29: Ancient column and capital reused at the northwest corner of the enceinte wall

Entrance to the outer precinct is from gates placed on the four sides of the enceinte walls (Fig. 27). Architect Sinan developed a special design for this project; it is not a regular wall pierced with rectangular or square windows. A kind of slit window permits visibility of the exterior, while also giving a rhythmic movement to the surrounding element (Fig. 28). Buildings like the darulhadith, the darulkurra and the covered bazaar are project to the corners of the enceinte. Only the northwest corner is free; an ancient column and capital decorate this corner (Fig. 29). On the western side of this corner there is a niche where people would place things they found; so when people lost something, they would check this point to see if someone found it.

The main entrance to the precinct is from the northwest (Fig. 27). There are four gates on the north side. The ones next to the darulhadith and the toilets are small; they lead to the southeast and northwest ends of the precinct. The other

Fig. 30: Entrance to the enceinte from the northeast

Fig. 31: Entrance to the enceinte from southeast

two are wider and more monumental; one leads to the northern side entrance of the mosque, the other to the side entrance of the courtyard (Fig. 30). From the southeast there is a small gate leading to a small alley between the cemetery area in front of the mihrab wall (Fig. 31). Since Sultan Selim was not buried in Edirne, this area was not used by the imperial family until 1717/8 when one of the sons of Sultan Ahmet III died while The Prince was in Edirne. He was buried close to the darulhadith madrasa under a domed canopy supported by four columns. To the south of the precint, there is the covered bazaar. The access to the mosque from the southwest is through the stairs connected to the bazaar (Fig. 32). The toilets are located at the southwest and northwest corners of the precint.

IV.3. Construction of the Complex; Acquisition of Materials and the Stages of the Building Process

There are several stories associated with the construction of the Selimiye Complex. Evliya Çelebi is one of the sources which provides extensive information about the city and the Selimiye in the seventeenth century. He relates interesting details about his father's participation in the foundation ceremony of the mosque. Yet historic documents in the Otttoman Archives provide more reliable information about the construction process.

According to Prof. Gülru Necipoğlu, who refers to an unpublished document in the Topkapı Palace Archive (D.2336), the payments for the construction of the Selimiye Mosque started on 13 April 1568 and ended on 2 November 1574. The first stage of

Fig. 32: Entrance to the enceinte from southwest; connection to the covered bazaar

the construction must have been the building of the retaining wall which holds the southeast terrace of the mosque and the levelling of the ground. Of the two madrasas, the position of the one at the southeast corner demanded that it be constructed first, as part of the substructure for the outer courtyard of the mosque.

The materials for the mosque were acquired from different sources. For the main building a local limestone was used. The red stone used to decorate the façades and the floors of outer sofas (Figs. 69, 81) was quarried in the region. Some columns and coloured marbles were brought from far away countries. From Egypt, porphyry and pink granite was imported. Serpentine which was quarried in the Greek island of Euboea was favoured for its green color and dappled texture. According to Evliya Çelebi some material was brought from an archaeological site called "Temaşalık" near Athens. White marble was taken from Edincik, from the ruins of Cyzicus and cut at the Proconnesian quarries. White marble was used to pave the courtyard, for the steps , monumental gateways of the outer courtyard and the mosque. Numerous bases, capitals and frames were carved of white marble. Some ancient ruins in Cyprus, Greece, Syria and Thrace provided coloured marbles. The 6.84 m tall grey granite columns of the mosque portico might have been brought from Edincik, as the quarries near it provide this type of granite.

For the provision of iron which was used in making clamps, dowels and tie rods used for the stability of the arches and domes Samakov mines and workshops in Bulgaria contributed. The lead to cover the roof of the mosque and the madrasas was brought from Greece and Macedonia. Sidhirokastron near Thessaloniki had a mine which provided lead with a high silver content. Therefore the color of the lead mixed with silver is silvery grey. The presence of copper in lead makes its

Fig. 33: Selimiye Mosque, entrance to the courtyard from the northwest

color rather dark. In historic of documents related to the acquisition of materials, the silvery lead is specified as *"ak kurşun- white lead"*. The lead from the mines was laid into sheets at the construction site.

The amount of lead used to cover the mosque is quite impressive. According to the General Directorate of Pious Foundations, 70 tons of lead was used to cover the dome during the recent restoration.

The construction of the mosque continued over a period of six years. The foundation stone was laid on 12 April 1569. Four of the eight arches supporting the dome were completed in July 1572. According to K. Söylemezoğlu, the first four arches supporting the dome were the ones attached to the squinches at the corners of the square base. Construction of the brick dome was completed about a year after this date, by August 1573.

Glazed tiles for the decoration of the walls, arches and, the cap of the minbar were produced in Iznik, ancient Nicea. The calligrapher whom Architect Sinan proposed for the decoration of the mosque was Hasan Karahisari. The sultan approved his appointment for the work on 21 May 1572. On 15 July 1572, the sultan expressed his decision about the tile revelment to be used inside the mosque; the lower parts of the mihrab niche would be covered with tiles up to the top of the windows and a band of tiles with Fatiha sura would be placed above the windows.

In February 1573, five Greek painters were invited from the island of Chios to decorate the mosque. They worked on the soffits of the arches, vaults and the main dome. One of the last works concerning the completion of the mosque was the gilding of the finials and window grilles. The tall finials are made of copper but covered with gold leaves to make them glitter. This work was undertaken in April 1574.

The construction of the mosque was finished by 2 November 1574. Selim II sent an order to the, magistrate of Edirne to inaugurate the mosque on 26 November 1574. Unfortunately, Selim II injured his head and could not be present at the inauguration ceremony. The mosque started to function at the end of 1574 but the construction of the enceint walls and the other buildings of the compound was not completed at the same time. According to a decree from 16 March 1576, the walls of the outer courtyard had not been constructed yet. The precinct was surrounded by a timber screen which made it difficult for the congregation to enter and move freely in and out of the mosque.

According to G. Necipoğlu, with the death of Selim II, the funds to continue works was provided from the Selimiye waqf's surplus. Due to the reduction in the flow of funds, the construction activity slowed down considerably. The primary school, the bazaar and the Fruit Market were built at a lower level than the mosque and its precinct. The great size of the covered bazaar and the fruit market-*Yemiş Kapanı* required funds which could not be supplied quickly. Thus, the commercial units of the compound could not be completed until 1590/1.

Fig. 34: Detail from the crown of the northwest gate

IV. 4. Selimiye Mosque

The Outer Courtyard

The mosque is situated within a large open area, surrounded by trees and greenery (Fig. 28). The outer courtyard offers a chance for the people to go around the mosque and enjoy views from different angles (Fig. 35, 36). The mosque is approximately in the center of the precinct, with green areas on all sides. Yet the free space at the back is partly covered up by the medreses, which are situated very close to the southeast wall of the mosque and thus make up the boundary of the precint in this direction.

The main entrance to the precinct is from the west (Fig. 27); the monumental door leads one to a forecourt which allows a distance of 32 meters to appreciate the portal The mosque has an arcaded courtyard which is accessible by three entrances; the side entrances are from the northeast and the southwest. The courtyard is raised from the outer courtyards; marble steps lead to the entrances.

Fig. 35: Northwest wall of the forecourt

The Arcaded Courtyard

The main entrance to the courtyard is made of white marble and is crowned by a finely worked cresting which terminates with a lotus at the top (Figs.33, 34). Two columns flank the gateway; the door is placed in a recess covered by a pointed arch. A depressed arch with intricately worked alternate coloured voussoires covers the doorway. The Arabic inscription above the entrance gives the dates of the construction as 976 H.-982 H. / 1568- 1574. The other two side entrances are not as monumental, though they have high marble frames and arches. The monumental entrance at the northwest is flanked by ashlar walls pierced with windows at two levels (Fig.35). Outer façades of the

Fig. 36: Southwest wall of the courtyard and the corner with the attached column

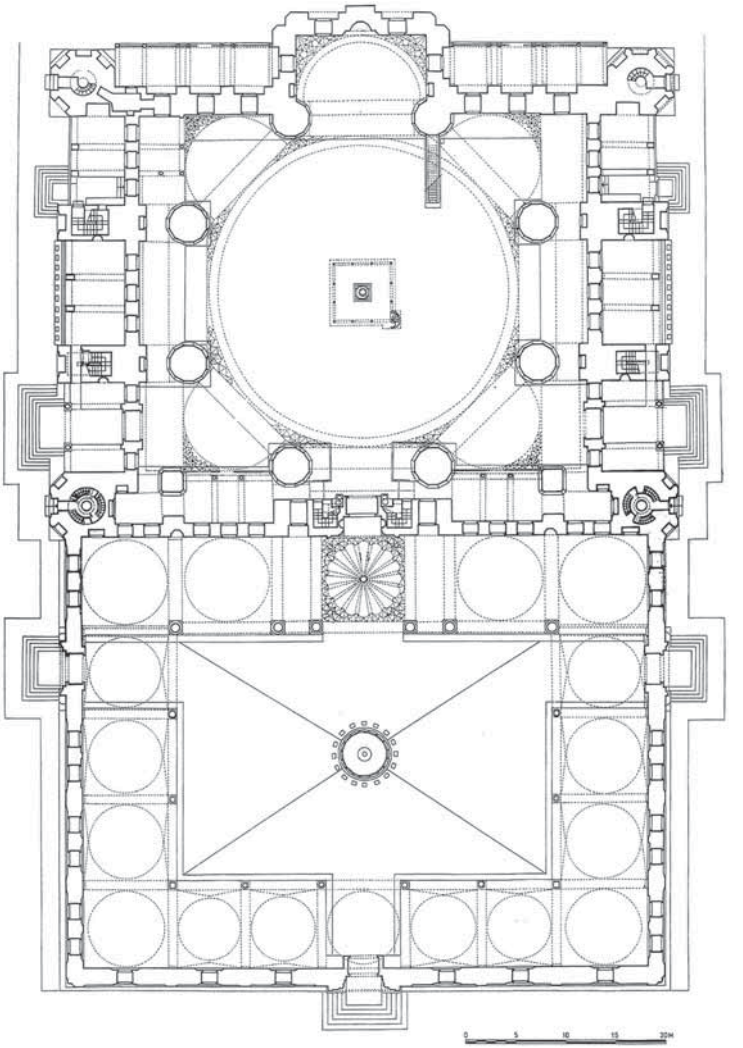


Fig. 37: Plan of the Selimiye Mosque (courtesy of D. Kuban, ITU)

Fig. 38: General view of the courtyard towards the southwest arcade

Fig. 39: Ablution fountain, with the northwest arcade in the background

courtyard wall have a calm, sober effect with their finely worked limestone surfaces. Red coloured stone frames of the lower windows and their red stone pediment frames are part of Selimiye's two colored façade design (Fig. 36). It is interesting that the corners of the northwest wall are not designed with sharp edges but rounded with attached columns placed at the turns (Fig. 36). This is a special detail which Sinan developed for Selimiye.

The courtyard which is rectangular in plan, measuring 56 m by 43.20 meters (Fig. 37). It is paved with marble and is surrounded by arcades on four sides (Fig. 38). The floor is inclined towards the center, where a fountain for ablutions is located. The marble fountain has a polygonal plan with sixteen sides. There is a faucet on each side, allowing people to perform ritual cleaning before going into the mosque (Fig. 39).

Columns and piers support the arcades. The daises are covered by local limestone. The design of the arcades is very sophisticated (Fig. 40). Different

forms and colors were used in the supporting elements and the paving of the courtyard. The marble piers at the two corners of the northwest arcade are square, in plan, with small attached columns at the corners (Fig. 41). This is also a novelty; in Ottoman imperial mosques, usually the courtyard columns have round sections. A similar column was used in the courtyard of Fatih Guesthouse dating from the second half of the fifteenth century. In the design of Selimiye, there are references to different periods and styles, especially ancient elements and forms are combined in a giving context, giving a depth in time to this grand monument.

The other columns around the courtyard have circular cross sections with different sizes and colors. Marble elements from several ancient ruins were brought to Edirne to build the mosque. White marble from the Proconnesian island, pink granite from Egypt, grey granite from Alexander Troas, serpentine from Greece were used to embellish the monument. The positioning of the columns show a special selections, depending on color and size.

Fig. 40: Courtyard, view towards the entrance from the southwest arcade

Fig. 41: Square column with muqarnas capital at the southwest corner of the courtyard

The side arcades of the courtyard have pointed arches rising above white, pink, grey and green colored columns. The northeast entrance to the courtyard is marked by serpentine columns wich have unique capitals. The stone cutters working at Selimiye used their imagination to devise composite capitals with a petalled base supporting muqarnas rows. (Fig. 42).

The portico leading to the mosque is strikingly higher than the arcades on the other three sides (Fig. 43). The entrance façade of the mosque has special details and with the buttressing and semidomes below the dome, it rises triumphantly in the background (Fig. 44). The dome over the entrance bay to the mosque is accentuated with its height and lobed form (Fig. 45).The two roundels flanking the entrance bay are exceptional with their two colored, marble decoration and calligraphy. The banner like, hanging reliefs on their sides are also unique decorative elements designed specifically to embellish the entrance façade.

The fact that arcades of the portico are higher than the arches of the other three sides of the courtyard created a problem at the juncture of the sides with the portico. The same problem was faced by the architect of the Üç Şerefeli Mosque in Edirne (Fig. 10). The solution used by Architect Sinan is the same; yet he was a little bit more cautious. To increase the stability of the corner columns, he made them thicker than the others. The corner columns have capitals at two levels; the lower one is connected to the side arcade; the higher to the portico arch (Fig. 46).

Fig. 42: Northwest entrance; the bay marked by serpentine columns and composite capitals

The entrance portico has been designed with a new rhythm and color scheme (Figs. 43, 44). It is common to have the arch leading to the entrance of the mosque wider and higher, but the buttressing system of the main dome is not reflected on this façade. In Selimiye, Architect Sinan made a new experiment with arches of smaller spans on both sides of the central bay. The columns supporting these small arches are made of grey granite, in contrast to the others which are made of white marble or pink granite. The alternation of arch spans and colors created a portico façade, which has remained as a unique accomplishment, not repeated in his later works.

The floor of the entrance bay is paved with coloured stones arranged in a geometric pattern like the opus sectile technique in Byzantine architecture (Fig.48). Usually a large round porphyry which is called "the sun" in Turkish, is placed within a square and surrounded by a mosaic pattern composed of other coloured stones. Here the central piece is made of porphyry and surrounded by a 16 sided polygon, which spreads out with petal like stones in white and green. The two colored composition is set within a square frame made of serpentine.

The main entrance is a monumental work of art; it is completely carved out of fine white marble (Fig. 49). The muqarnas portal has refined stalactite vaults. According to G. Goodwin, the whorled bosses of the portal look like as if the sun is in motion (Fig. 50).

Fig. 43: Portico leading to the mosque

The portico wall behind the arcade has a different grouping of architectural elements and a more complex decorative program than the other walls around the courtyard. There are niches with muqarnas hoods, window pediments are embellished with glazed tiles.

The two windows flanking the main entrance have been treated specially by being placed in deep recesses topped by muqarnas hoods (Fig. 49). The other bays have three levels of windows; the lowest ones have marble frames and pediments with tile decoration

Fig. 44: Central part of the entrance portico

(Fig.47). White letters on dark blue background enrich the façade. The windows at the intermediary level belong to the women's gallery. The top row with gypsum framed windows illuminate the interior.

The Interior

One enters the mosque through a door decorated with geometric patterns, inlay of ivory and gilt appointments (Fig. 51). Interior of the mosque has a rectangular plan measuring 44.80 m by 40.80 meters. The mihrab makes a projection from the main space in the qibla direction (Fig. 52). The space is lofty and envelopes the visitor (Fig. 53).

The main entrance to the mosque is from the courtyard but there are also side entrances on the northeast and southwest walls. The gallery for women is raised from the floor and runs along the three sides of the interior. Stairs arranged within the buttressing system lead to the upper level. As in several other mosques designed by Architect Sinan, the mihrab is

Fig. 45: Selimiye Mosque, lobed dome of the entrance bay

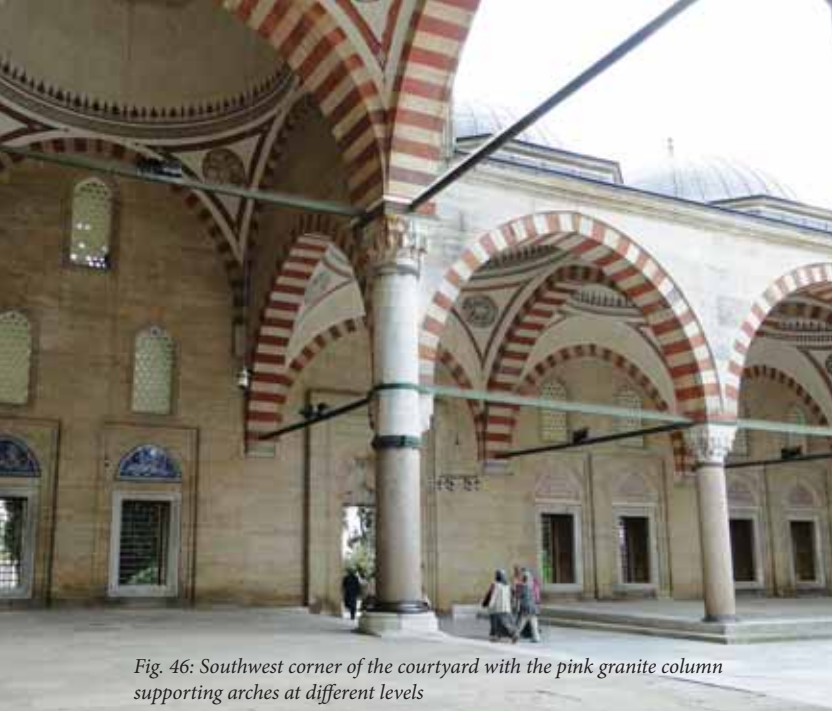


Fig. 46: Southwest corner of the courtyard with the pink granite column supporting arches at different levels

placed within a niche (Fig. 54). A minbar stands next to the southwest corner of the mihrab. The private loggia of the sultan is at the northeast corner of the main space. In the center of the main space, there is the tribune for the chorus of hymn singers. The rich collection of books donated to the mosque by the sultan were kept in a library organized at the gallery level of the southwest corner.

Mihrab / The Prayer Niche

Mihrab is placed within a recess which protrudes from the main space in the qibla direction (Fig.54). The recess is covered by a semidome (Fig.55). According to Goodwin, the bold size of the apse recess *"sets back the mihrab in a highly theatrical manner"*. The lower parts of the recess walls are decorated with Iznik tiles. The main frame of the mihrab is made of Proconnesian marble (Fig.56). The muqarnas niche and the inscription panel containing the the profession of faith, *kelime-i tevhid- "There is no God but Allah*

and Mohammed is the prophed of God" is surrounded by a band of alabaster. The two colonettes at the two corners of the mihrab niche are also carved out of alabaster. Their bases and capitals are gilt. Two tall attached columns mark the ends of the mihrab. The columns terminate with finials carrying the names of God and the prophet Mohammed.

The central part of the pediment crowning the mihrab is painted blue and the mihrab sura is carved on it. The cresting of the pediment is with interlocking

Fig. 47: Selimiye Mosque, courtyard. Southeast wall, with three tiered windows and a mihrab niche

Fig. 48: Detail from the floor decoration of the entrance bay

palmettes which have been carved on a green background and delicately touched with gold. The top crown terminates with a lotus flower which almost reaches the base of the semidome covering the mihrab recess.

Minbar / The Pulpit

The minbar stands to the south of the mihrab niche. It is a 13.60 m high structure which is carved out of white marble (Fig. 57). Minbar has a symbolic meaning, representing the raised platform on which prophet Mohammad preached in the early days of Islam. Friday prayers are performed only in mosques with minbars. Minbars are supposed to be used for sermons but due to the deep respect for the Prophet Mohammad, the lecturers do not use the minbar but high chairs which are located near the piers next to the mihrab recess.

In Selimiye, a nicely carved marble door with a velvet curtain leads to the steps. Above the lintel, there is the gilded profession of faith *kelime-i tevhid* inscription. 24 steps lead to the top of the minbar. The wall at the back of the landing and the pyramidal cap of the minbar are decorated with Iznik tiles (Fig. 58).

Mahfil / Muezzin's Tribune

Muezzin is the staff who calls the believers to prayer five times a day. Amoung the employees of imperial mosques, there are several muezzins. They have to

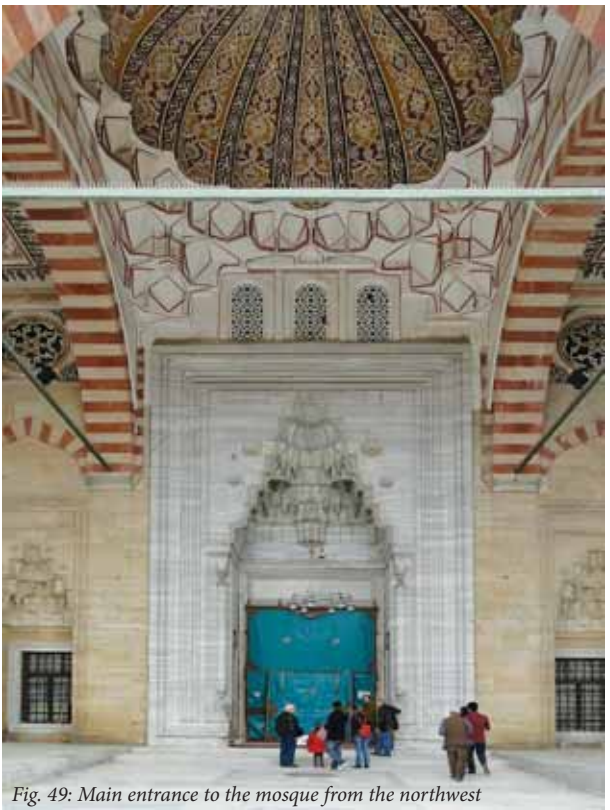


Fig. 49: Main entrance to the mosque from the northwest

have a good voice and read the Quran with style. They also sing hyms at special occasions, after prayers or on holy days. The tribune or mahfil for the muezzins has a very special position in Selimiye (Fig. 59). Usually such tribunes are placed off the center, nearer to the southwest pier or close to the entrance wall. Some scholars like Prof. Günkut Akın have made interesting comments about Sinan's selection of a central position, under the main dome.

The tribune has a square plan, measuring 6.60 x 6. 60m; a spiral staircase which looks like a miniature of the main piers, is attached to its southwest corner

(Fig. 60). The columns are made of white marble but the upper structure is made of timber. The ceiling and the foliate ogee arches of the tribune are beautifully painted with flowers and bright colors (Figs. 60, 61).

At the ground level of the mahfil, there is a small fountain in the middle (Fig. 62). It is unusual to see a fountain in the middle of a 16th century mosque but maybe Architect Sinan made a reference to the fountains in the early Ottoman mosques of Bursa.

The Gallery for Ladies

The ground level of the mosques were reserved for men and the gallery was used by women when they came to pray in the mosque. Today the recesses attached to the northwest wall are reserved for women also (Fig. 63). The ladies' gallery is accessible by narrow stairs on the northwest and side walls. The stairs have round light openings (Fig. 64).

The plan of the women's gallery is like a U, surrounding the three sides of the interior space. The

Fig. 50: Muqarnas vaulting of the portal

Fig. 51: Selimiye Mosque, northwest door decorated with ivory inlay

Fig. 52: Interior, towards the mihrab

section above the main entrance makes a small projection towards the interior; the other arms are contained between the buttresses on the northeast and southwest walls of the structure. The gallery floor and ceiling are supported by arcades on the interior and by the exterior walls on the other side.

The northeast and southwest arms of the U are shorter than the northwest arm because the southeast ends are reserved for the library and the sultan's loge. The gallery is not a continuous space but intersected by the buttresses on the side walls (Fig. 65). One passes through the buttresses to reach the areas which lie above the lateral entrance porticos and the sofas along the side elevations. The southeast wall at the end of the arms have mihrab niches (Fig. 66). The gallery gets light from the windows on the exterior walls. The ceilings and walls are decorated with calligraphy, geometric and floral motifs. The spandrel of the lower arcades are decorated with beautiful tile panels (Fig. 67).

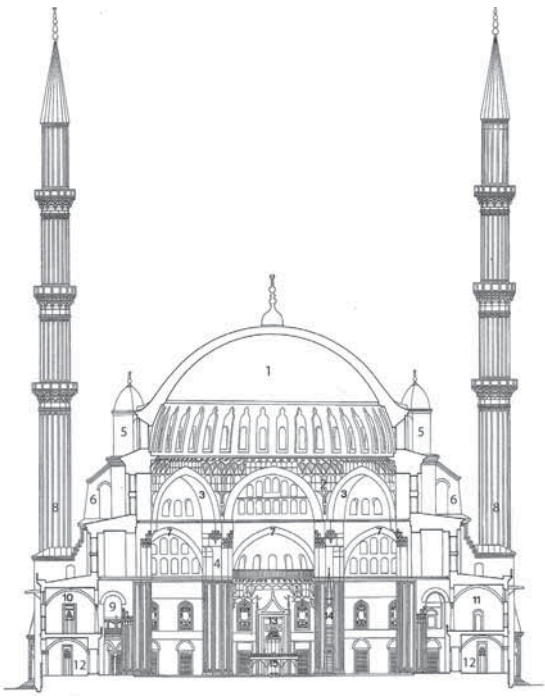
The Sultan's Loge

Imperial mahfils were reserved for the private use of the sultans when they visited their mosques or the mosques of their predecessors. These small loges are generally elevated from the mosque floor for safety and privacy. Sultan's loges are richly decorated and furnished with valuable details and furniture.

In Selimiye, the sultan's mahfil or loge is located to the east of the mihrab and raised on fourcolumns (Fig. 68). The columns are connected with arches made of marble and their spandrels are decorated with glazed tiles.

The sultans loge is at the same level as the gallery floor. But it has a separate entrance from the northeast façade (Figs. 69, 70). The gate on the northeast façade leads to a vestibule. In addition to the entrance from outside, it is also possible to access the vestibule from the mosque by a door on the northeast wall. A door from the vestibule leads to the upper level by stairs within the buttress (Fig. 71).

The loge which is at the same level as the ladies' gallery, has two parts. The section above the vestibule



1. Main dome,
2. Transition to the main dome
3. Arches supporting the dome
4. Piers supporting the dome arches
5. Weight tower
6. Buttress
7. Arches joining piers and supporting the squinches
8. Minaret
9. Sultan's loge
10. Ladie's gallery, mihrab
11. Ladie's gallery
12. Sofas on the side elevations
13. Mihrab
14. Minbar
15. Tribune for the muezzins

Fig. 53: Selimiye Mosque, NE-SW cross section (courtesy ofProf.D. Kuban, ITU)

Fig. 54: Mihrab and minbar

is connected to a small passage on the qibla wall. According to Prof. Baha Tanman, this small space within the southeast wall was intended as a seclusion chamber for the sultan. The second part of the loge, which projects into the mosque space is supported on columns. It has an exceptional mihrab niche surmounted by a muqarnas hood (Fig. 72). This part of the loge is surrounded on the southwest and northwest sides by timber screens. As she visited Selimiye in 1717, Lady Montagu noticed the section reserved for the sultan writing, *"In one corner is a little gallery enclosed with gilded lattices for the Grand Signor."*

The decorative prog-ram of the sultan's loge is exceptionally rich, with glazed tile panels of exquisite design and composition (Fig. 73). The painted decoration on the vaults added to the richness of the interior (Fig. 74). In addition to the marbles, tiles, painted decoration of the surfaces, the shutters of the window within the mihrab had an exquiside design made of imported ebony tree and decorated with inlay of ivory (Fig. 75).

Fig. 55: Mihrab recess

Fig. 56: Mihrab

The Library

The library is located at the southwest corner of the mosque next to the qibla wall (Fig. 76). Architecturally, its features are similar to the sultan's loge but the space is smaller and contained within the gallery. The library is screened from the mosque interior by glass frames. Entrance is from the southwest façade (Fig. 77). The vestibule has a marble framed gate. There is a door from the southwest corner of the mosque connecting the interior to the vestibule. Stairs built within the southeast buttress leads one to the library above.

The library was founded by Sultan Selim II. The collection was enriched with other books added in the later centuries. Qurans, history, literature, medicine and religious books made up the collection which amounted to more than 3000 volumes. The library was plundered during the 1913 occupation of the city by the Bulgarian army. What is left from the original collection is still kept within the mosque, but they are digitalized and accessible to the public in the Edirne Public Library.

The Structure of the Mosque

The structural scheme consists of eight solid piers joined together by pointed arches and pairs of tie rods (Fig. 78). Four of the main piers, the ones on the northeast and southwest sides are, free standing. The two on the entrance side are attached to the gallery; the two on the southeast direction are attached to the mihrab wall (Fig. 54). The piers are 12 sided and 11.70 m high; they have a diameter of a 3.80 m (Fig. 79). Since the weight of the dome is divided into eight, the

Fig. 57:Minbar

piers are slender. On each side of the polygonal piers rectangular frames are carved; the mouldings give the piers a lighter effect.

The piers are connected to a buttressing system which is more visible on the side elevations (Fig. 69). The recesses between the buttresses on the sides are used as semi-open sofas. The ones preceding the side entrances and the entrances to the sultan's loge and the library are used as the vestibules to these spaces (Figs. 80, 81). The ones in between the two buttresses are used on special days, when the interior of the mosque is full of people and the congregation needs extra space to pray.

The eight piers, joined by arches and the transition elements support the main dome which is 31.26 m in diameter (Fig. 82). The proportion of the pier height to the total height of the interior space is very well worked out. The transition from the square base at the floor level to the dome is by squinches. These are pierced with windows at their bases and from outside appear as semidomes at the base of the dome. The transition from the octagonal base formed by the piers and the supporting arches to the dome is by pendentives in the form of big muqarnas compositions (Fig. 78). The height of the dome base from the floor is 26.80 m. There are 40 window openings at the base of the dome but eight of them are screened by the weight towers. The dome rises to 42.3o m above the floor. Thickness of the dome is about 150 cm at the base and 75 cm at the top.

The Façades

The exterior of the Selimiye Mosque is very impressive and elegant with its scale and organization. The side elevations are symmetrical but the northwest and the southeast façades have different elements.

Fig. 58: Minbar cap with tile decoration

The entrance façade, as perceived from the courtyard is rich with details. It is embellished with a particular rhythm; the colorful details in the composition add to its complexity. The use of elaborate details like the lobed dome and the handsome treatment of the buttressing, as it rises above the portico roof and connects to the dome, creates an unprecedented effect. The sculpturing of the buttresses has been done very cleverly; their connection to the weight towers are extremely well structured.

Side elevations of the mosque incorporate several elements like the minarets, buttresses, arcades, window groups at different levels (Fig. 83). The integration of the minarets with the side elevations are extremely

graceful and ingenious. The bases of the minarets are octagonal in plan, instead of the common square. Their three sides project from the main body of the mosque (Fig. 84). So the side elevation of the mosque is not a straight, plain surface, but has a movement in the plan, as well as in the third dimension.

The use of red color in the frames of the windows and voussoires of the arches creates a restrained polychromy. The fine carving of the door frames, balustrades, minaret shafts gives the façade a depth of light and shade, The façades have the stamp of good design and fine workmanship (Fig. 85).

The minarets are placed at the four corners of the mosque. They are fluted and have three balconies each. The balconies are supported by stalactite corbelling, in the tradition of the 16th century. The minarets rise to a height of 85.67 m, including the finials. The tall minarets give a vertical accent to the grandiose structure. Although the dome rises above a square base, the quadrangle at the corners of which the minarets are placed is a rectangle. This is not perceived by the eye. (Fig. 26)

The two minarets which are attached to the entrance wall of the mosque have three independent stairs, a detail which was used by the architect of Üç Şerefeli and Architect Sinan tried to improve it with his more slender and elegant design. From the bottom of the minaret three *muezzins* could use different stairs to climb to the three balconies. One stairway leads to the first balcony, the second to the second balcony and the third to the top. The minarets attached to the ends of the qibla wall have single stairs, leading to each of the balconies in due order.

Minarets are attached to the side walls and rise vertically but the mosque mass recedes back with a pyramidal effect. The octagonal base of the dome

Fig. 59: Interior towards the northeast corner

is connected to the squinches which helps to create a continuous level of light with the belt of window openings at their bases. The windows placed within the pediments of the dome arches are arranged in two tiers. The base of the dome is pierced with tall windows from which light pours down into the mosque.

Above the piers supporting the dome, there are towers which look like octagonal prisms but they are pentogonal in plan. The weight towers are covered by pointed domes and topped by finials. The turrets are not massive structures; they accent the octagonal form of the supporting system and add to the beauty of the mosque.

An interesting feature of Selimiye's dome is the use of silvery grey and dark lead for it's covering. The drum section is covered by dark grey lead while over the top part of the dome a silvery grey kind of the same metal is used. This color change creates a contrast and accentuates the elements of the superstructure. Another interesting feature is the small projections above the drum level. This is related to the thickening of the base of the dome and is a detail borrowed from the Hagia Sophia. The same detail was used by Sinan in the dome of Süleymaniye in Istanbul. Such details show that Sinan had studied the structure of Hagia Sophia long before being engaged in its repair.

The southeast façade of the mosque is very interesting with its arcaded design (Fig. 86). Usually, the qibla façades of Ottoman mosques are not viewed easily, because there is the tomb of the founder and a cemetery in front of them.

Fig. 60: Muezzin's tribune

Sultan Selim decided to be buried in Istanbul, so the southeast façade of his mosque was open to the public. There is an entrance to the precinct from the southeast. This special occasion probably prompted Architect Sinan to develop some innovative details. Selimiye is the only mosque in Ottoman architecture which has an arcaded mihrab façade. The projection of the mihrab is flanked by the arcades on both sides. The rhythmic arrangement of the arcade is enriched by half spans. The central part of the façade rises dramatically and terminates with a water spout (Fig. 87, 88).

Evliya Çelebi says that the rainwater from the roof of Selimiye was channelized towards the water spout above the mihrab on the southeast wall and from there fell down into a well in front of the mihrab. The well was connected to the fablution fountains on the sides. Today this spout does not function as an outlet for rain water; it seems rather like a decorative feature. The well Evliya Çelebi mentions is blocked; there is only a faint mark on the paving.

Fig. 61: Ceiling of the muezzin's tribune

The Decorative Program

For the decoration of the mosque and its dependencies, a rich variety of materials and techniques were used. Since the basic construction material was stone, stone carving and use of coloured stones was widely employed. There are different kinds of stone used in the construction of the mosque and the dependencies. The local limestone which is used for the major part of the exterior and the interior lended it to fine carving. The main piers, minarets, cornices, brackets, parapets were made from this local stone (Fig. 89).

Marmara marble is the other building stone which was used extensively. Though a hard stone, white marble also lended itself to fine carving; the muqarnas decoration of the capitals, the entrances, the mihrab and the minbar are carved out of this stone. Water spouts, discharging the rainwater from the roof were carved out of monolithic marble blocks and were supported by stalactite corbelling. There are other

Fig. 62: Fountain under the muezzin's tribune

stones and marbles which were used to decorate the building with their rich color and texture.

The red stone used for voussoires and as bands in the exterior façade and roundels on the courtyard or vestibule floors is finished with a plain surface. When it was used for the frames of the windows and minarets, it is finely carved to produce mouldings.

Architect Sinan used tile revetments profusely in some of his mosques for grand viziers. Rüstem Paşa and Sokollu Mehmet Paşa mosques are among such monuments. In Selimiye Mosque, the tile decoration is concentrated on the entrance wall to the mosque, the

arcades supporting the gallery and the sultan's loge, the mihrab wall and the sultan's loge. The tile decoration of the mihrab and the sultan's loge is exceptional in its good design and composition.

The sultan's loge has two sections. The first part is like an ante-chamber; the section to the south, has an exquisite mihrab. A pointed arch defines the mihrab niche which has a muqarnas hood. The coiled columns flanking the mihrab niche are painted. An unusual detail is the presence of a window placed inside the mihrab. To add to the grandeur of the space, the window shutters are made of ebony and are richly decorated with inlay of ivory.

Fig. 63: Gallery for women, northwest wall

Fig. 64: Window opening on the stair leading to the gallery

Calligraphic work was produced by Hasan Karahisari, the talented pupil of the famous artist Ahmet Karahisari. Molla Hasan prepared his work on paper; the compositions were applied on tile panels in Iznik workshops. Glazed tile decoration with white letters against dark blue background is extremely graceful (Figs. 55, 56).

Doors were made of cedar and finely worked. Their frames and bands were all gilt. Window shutters in the ground floor and gallery level have traditional 16th century details. The mihrab in the sultan's loge has a window with shutters made of ebony and decorated with inlay of ivory.

Iron, copper and lead are the main metals used in the construction of the mosque. Finials made of copper were used over the domes and the minarets. The tallest finial stands above the main dome; it is six meters high and consists of two parts. The bulbous lower part is made of brass; the upper section is made of copper. The finials of the minarets are four meters high and made of copper. All the metal finials are gilt.

Interior Lighting Fixtures

Since the sixteenth century, the interior of the mosque has been in continuous use and modified due to changes in taste and technology. The description

Fig. 65: Buttressing system and the women's gallery on the southwest wall

by visitors in the 16th and later centuries provide information about the earlier lighting fixtures. Originally oil lamps were used to light the interior and ostrich eggs were hung to decorate the interior space.

Lubenau, who visited the mosque during its construction gives interesting details about the interior of the mosque. He mentions two large candles with gold supports standing on the two sides of the mihrab. Lady Montagu also notes that the mihrab was flanked by thick candles. These were made of beesvax and were 3-5 meters high. Today only the bases of these are preserved (Fig. 56).

Originally the interior was lit by 5000 oil lamps and the light was reflected by mirrors hanging in the air. Evliya Çelebi made a remark, that the strong reflection gave him the impression that there was a fire. 30 kg oil was used every day to light the interior. With the use of electricity, most of the lighting fixtures have been changed. The chandelier in the mihrab is from the 19th century; a gift of the governor Arif Pasha.

IV. 5. The Madrasas

Selimiye Complex has two colleges of higher learning which are symmetrically located to the southeast of the mosque. The western madrasa is the Darulkurra, a school for teaching the Quran; the other school was for the study of *Hadith*, sayings of the prophet Muhammed. These were among the top level madrasas of the Ottoman Empire and their professors were paid high wages.

The madrasas, are similar in their general outlook, but their plans and details are not identical. They do not have inscriptions; so the dates of their construction is not certain. Historic sources give information about the dates they started to function. The first professor of the Darulkurra was appointed in 1570/71. This date is quite early, considering the fact that the mosque was completed in 1574. It seems probable that the retaining wall to the southwest of the mosque had to be

Fig. 66: Mihrab on the women's gallery, northeast side

Fig. 67: Tile decoration of the arcade supporting the gallery

constructed as one of the preparatory works. Since the darulkurra rises on the retaining wall, it had the advantage to be completed early.

The entrance to the Darülkurra faces the southern part of the outer courtyard of the Selimiye. The gigantic size of the mosque and the modest scale of the madrasas are nicely balanced; the contrast adds to the grandeur of the mosque (Figs. 89, 84).

Though it is low and has a restrained scale, the entrance façade has an interesting composition. The muqarnas portal rises high above the ashlar wall of the entrance façade which is pierced with square windows. Usually the window frames are rectangular; so the unusual proportions of the windows on the entrance façade creates an interesting impression.

Darulkurra has a courtyard which is square in plan and surrounded by arcades on all sides (Fig. 88). The classroom is on the northeast arm of the building

Fig. 68: Sultan's loge in the northeast corner of the mosque

Fig. 69: Northeast façade with entrance to the sultan's loge in the southeast corner

Fig. 70: Entrance to the sultan's loge

(Figs. 89, 90, 91). It is square in plan and has a a mihrab niche on the southeast wall. The classroom is lit by two tiers of windows on its three walls. A dome on pendentives covers the room. Eleven student cells are arranged along the south and west sides of the courtyard, forming an L in plan. According to the foundation deed (waqfiyya) of Selim II. there were

ten students in the darulkurra. The toilets are at the north end of the south wing. The arcades have tudor arches resting on short columns with simple capitals. The arcades are covered by barrel vaults. Recently, the

Fig. 71: Vestibule to the sultan's loge, door leading to the stairs

Fig. 72: Mihrab of the sultan's loge

building was converted into a museum of Waqf by the General Directorate of Pious Foundations. The classroom is furnished like a madrasa in the sixteenth century; a professor and students are shown in class,

Fig. 73: Northeast wall of the sultan's loge with exquisite tile decoration

Fig. 74: Painted decoration on the ceiling of the sultan's loge

sitting on the floor as was the custom at the time. An attempt has been made to re-create the atmosphere of a classroom by using furniture like low reading desks and figures dressed in period costumes.

The Darulhadith is located to the northeast of the mosque. According to the foundation deed of Selim II, there were fifteen students in the Darulhadith. The madrasa was managed by a professor and an assistant. A gatekeeper and two cleaners took care of the building, controlling the entrance, the premises cleaning. As the madrasa was an imperial foundation with a high status, the professor had a salary of sixty akçes per day.

The entrance to the Darulhadith madrasa is through a muqarnas hooded gate facing the northeast part of the mosque precinct (Figs. 93, 94). The entrance leads one to a spacious courtyard surrounded by arcades. The northwest wall is pierced with windows which open to the outer courtyard of the mosque, providing a visual connection with the courtyard of the madrasa. The stone columns supporting the arcades are short and are connected to each other by pointed arches and iron tie-rods. The roofs of the barrel vaulted arcades are inclined towards the courtyard. The madrasa has a classroom and eighteen cells which surround the northeast, southeast and southwest sides of the courtyard (Figs. 95, 96). The classroom is situated behind the southwest arm of the arcades. Students who where admitted to these madrasas had scholarships and were privileged to have private cells. Cells are square in plan; each has a fireplace for the cold days. The niches on the walls were used by the students to place their books and belongings. The cells have two lower and one upper window on the exterior wall. They have only one window opening to the arcade. Washing facilities and toilets are located at the southwest corner.

Fig. 75: Sultan's loge, window shutters made of ebony and incised with ivory

Both the classroom and the cells are covered by domes on pendentives. The madrasa is built mainly of stone and bricks. The entrance façade which is very close to the mosque and is at the same time the southeast boundary of the mosque precinct, has a fine ashlar finish. But the east, south and west walls of the building have a more modest outlook; they have been constructed with an alternating wall system, using one course of stone and two courses of brick (Fig. 97).

According to historic sources, the first professor of the Darulhadith madrasa was appointed in 1585/86. This date is quite late, considering that the mosque was completed at the and of 1574. This may indicate that the construction continued for a long time after the mosque was inaugurated end the lack of financial support hindered the appointment of the staff.

Darulhadith madrasa continued to function until the nineteenth century, when wars and occupation of Edirne by Russian troops upset the normal course of life. After the liberation of the city, the building was used as a military prison between 1878 and 1913. The Balkan War and the Greek occupation made it hard to commence teaching again; the building was deserted. In 1925, Atatürk visited Edirne and suggested the conversion of the madrasa into a museum. The archaeological and ethnographic material collected from the city and environs was exhibited in the madrasa. The building continued to be used as the ethnographic and archaeological museum of the city until 1971. With the construction of a modern museum building nearby, it started to be used as the Museum of Turkish-Islamic Culture, exhibiting the rich collections of the Museum related to the Ottoman period. Recently there has been a renovation to remodel the exhibit. Now the classroom houses the valuable manuscripts and objects brought from the convents in Edirne.

Fig. 76: Library of the Selimiye Mosque

IV.6. The Primary School

According to historian Badi Efendi, the primary school of the Selimiye Complex was founded by Murat III. This was probably due to the fact that the covered bazaar and the primary school are closely connected and were built after Selim II's death. However, in the posthumous waqf deed of Selim II, which is dated 1579/80 (Archives of the General Directorate of Pious Foundations, No 2148, p. 256), the location of the school is described as *"surrounded by streets on four sides"*. The school was for orphan boys and run by a teacher and two assistants.

The school is a two storey building located to the southwest of the mosque (Fig. 98). It stands next to the south entrance of the covered bazaar. The entrance to the school is about 5 meters lower than the outer courtyard of the mosque. As was common practice for primary schools in the Ottoman period, the classroom was raised from the ground in order to get more light and to keep away the rising damp. The basement floor was used as a storage place and rented. It has a small door on the southeast wall and small window openings on the southeast and southwest walls. The timber floor beams of the primary school are supported by arches resting on a stone pier in the basement (Fig. 100). Today, the basement is used as a café.

The school consists of a portico and a classroom. The entrance is from the south. A narrow stair leads one to the portico of the classroom. This area which is covered by two vaults was probably used as the summer

Fig. 77: Entrance to the library from the southwest façade

Fig. 78: Main dome suspended on eight arches

classroom of the school. The entrance to the classroom is from a door on the southwest wall. The classroom is square in plan, with a mihrab on the southeast wall (Fig. 101). This wall has windows at two levels. The pediments of the window arches were filled with

Fig. 79: Pier on the southwest

colorful gypsum panels. There is a fireplace on the northeast wall. It was common for primary schools to have fireplaces, so that they could keep the children warm in winter. Since the covered bazaar is built right next to the northeast and northwest walls; there are no window openings in these directions.

In the classroom, the transition to the dome is by squinches. The fine quality of the workmanship in the window pediments, the fireplace and the muqarnas decoration of the transition elements are noteworthy. The exterior walls are built with the same alternating wall system as in the covered bazaar, with one course of stone and two courses of brick. The southeast and southwest façades are treated with special care. With its two-arched façade, the patio stands next to the covered bazaar, and becomes part of the southwest panorama of the mosque adding to its beauty.

On the southeast façade, the basement level which has a door and two windows is separated from the school level by a cornice. The portico has a window with a pointed arch opening in the southeast direction. The classroom has two lower and one upper window. The cornice of the portico makes a downward turn and runs above the lower windows. This is the level of the transition elements; thus the upper window and the polygonal drum of the dome are separated from the lower part of the wall . The chimney is visible above the roof level.

There is no information about when the primary school stopped functioning. It was

Fig. 80: Northwest elevation, side entrance to the mosque

restored in the early days of the Turkish Republic under auspices of Kazim Dirik and Edirne's Society of Historic Buildings. The building was used as a branch of the ethnographical section of the local museum in 1936. Today the primary school is used as the office of an NGO named Edirne Culture, Social Amenity and Solidarity Society.

IV.7. Selimiye Arasta/The Covered Bazaar of the Selimiye Complex

The covered bazaar of the Selimiye Complex is a 225 meter long structure lying next to the southwest wall of the mosque precinct. As the land on which Selimiye Mosque stands had a drop towards the southwest, a retaining wall had to be built in order to sustain the southwest wall of the outer garden and the Darulkurra. It is clear that Architect Sinan built the retaining wall as part of the preparation of the site for the construction of the mosque. As Selim II died and the construction had to stop for some time; there might have been changes or modifications. Yet it is important to evaluate the evidence about Sinan's solution for the southwest elevation of the retaining wall. In Süleymaniye, he solved a similar problem by building shops under the Darülhadith medrese and the outer precint of the mosque in the northeast.

Fig. 81: Southwest façade, vestibule to the side entrance with mihrab and door leading to the gallery

Fig. 82: Selimiye Mosque, main dome

The part of the retaining wall which is under the Darulkurra was designed as vaulted shops. There are two stairs leading to the mosque precinct from the southwest ; these are integrated with the first phase of the building which ended in 1574. Kuruyazıcı proposed a reconstitution showing how the retaining wall looked like in the first phase. Architect Sinan died in 1588 and constructions continued after his death under the supervision of Architect Davut Aga who became the chief architect. It is usually accepted that Davut Ağa was responsible for the finalization of the bazaar project. Unfortunately, historic sources do not provide information about the transformation of the retaining wall into the covered bazaar .

The bazaar has a T plan; in addition to the main street running in the east-west direction, there is a short protrusion towards the south (Fig.102). The main entrance is from the west; an arched gateway welcomes the visitors. The eastern and the southern entrances

have ashlar gateways. The south gate links the bazaar to the commercial area between Selimiye and Eski Cami. The bazaar street is connected to the mosque with two stairs. There are a total of 80 shops in the bazar; some vary in size. The main street is covered by a barrel vault (Fig. 103). The vaults covering the shops are lower than the vaulting of the bazaar street; so the interior is lit by windows placed in the haunches of the barrel vault covering the main street.

Fig. 83: Southwest elevation, cascading buttresses and weight towers around the base of the main dome.

Fig. 84: Octagonal minaret base with recessed entrance covered by a muqarnas hood

A dome rises over the crossing of the main street and the southern arm. The lantern like structure which marks the center of the market is called the *"prayer dome"* because in old days, it was the tradition for the shopkeepers to gather under it every morning and pray for a good day of business. From outside, the prayer dome has a polygonal drum pierced with pointed arched windows (Fig. 83). Through the perforated marble windows, light flows into the bazaar.

Originally Selimiye's covered bazaar housed shoemakers; different kinds and qualities of shoes were made and sold there. The bazaar was maintained by the waqf administration with the revenue of the Selimiye Complex. The economic problems in late Ottoman period affected the maintenance of the structure, during the repairs in 1874, the lead roofing of the bazaar was replaced with ceramic tiles. The bazaar was damaged during the Balkan War and deserted for a long time. It was restored in 1960 by the General Directorate of Pious Foundations and put to use again in 1970's. Today its roof is covered with lead again. The bazaar is full of shops selling traditional products like local sweets, soaps and embroidered towels.

IV.8. Meyve Kapanı/The Fruit Market

In the sixteenth century, the area to the south of the Selimiye mosque was a developing commercial zone. It was decided to build a fruit market as part of the waqf of Selimiye. In 1588 royal architect Hüseyin Çavuş was assigned the duty of building a fruit market to the southwest of the mosque. The building was a two storey inn, with rooms around a spacious courtyard. The construction was completed in 1590/1.

The construction of the fruit market encouraged other investors to build new commercial buildings in the space between Eski Cami and Selimiye. The Fruit

Fig. 85: Low relief decoration at the base of the fluted minaret shaft

Market is visible on several postcards from the 19th and early 20th centuries. The building probably suffered from the earthquake in 1752 and was not restored afterwards. It was in a ruinous state when taken down in 1937.

In the second half of the twentieth century, a competition was held to develop a park in the area between Selimiye and Eski Cami. The site is very important for the perception and appreciation of Selimiye. The selected project proposed a green area with a cascading terrain. The surviving parts of the Ekmekçioğlu Caravansaray and the Mezit Bey Bath were preserved but the other remains were levelled. Erasing the remains of historic buildings caused the creation of a vacuum. Today only the eastern wall of the furit market is visible across the entrance of Ekmekçioğlu Han.

IV.9. Saray Hamamı/The Bath of the Old Palace

The double bath is located to the northeast of the Selimiye enceinte walls. According to historian Badi Efendi, the bath was part of the Old Palace compound. Generally, the bath is dated to the period of Yıldırım Bayezıt because the Old Palace was enlarged by him. There is no inscription; historian R.M. Meriç suggests 1365-1368 as the possible period of construction. With the decision to build Selimiye on the site of the Old Palace, the bath was transformed into a double bath for public use.

Architect Sinan's contribution to the bath was probably the addition of two dressing halls and the necessary spaces to transform the single bath into a double one. The southwest façade on which the entrance to the men's section stands, has an alternating wall construction. The design and the ashlar structure of the entrance looks like it is from the sixteenth century. The fifteenth century parts of the bath are easily noticed with the rich decoration on the domes and the vaults, characteristic of the period. The hot

Fig. 86: Arcade in front of the qibla façade

Fig. 87: The drainspout on the southeast wall

section of the men's part has a large dome over a space which is divided into four iwans and four corner cells by low partition walls. This part seems like an addition from the sixteenth century. The ladies' part is much smaller than the men's; the hot section has a hall and two cells.

Wars and occupations of the city had adverse effect the maintenance of the bath. The earthquake of 1751 might have caused damages as well. The bath was deserted for a long time after the Balkan War. Recently, the bath has been restored by the General Directorate of Pious Foundations and both the men's and women's sections are working again.

IV.10. Muvakkithane/The Time Keeper's Office

In Islamic tradition, the hours of prayers follow the course of the sun, so they change depending on the season. Ottomans used sun dials and scientific instruments like astrolab and quadrants to determine the prayer hours. A person called *muvakkit* was in charge of specifying the prayer times. For this purpose rooms were allocated near the mosque, where the proper instruments would be kept and the person in charge could work. In Selimiye Complex there are three sun dials on the souhthwest wall next to the side entrance to the courtyard. A room near the western entrance to the outer courtyard was the office of the muvakkit (Fig. 104). With the development in astronomical observations, advanced scientific methods are used to fix the times for prayers. The duty of the *muvakkit* has been cancelled. Now the time keeper's room is used by the guards protecting the enceinte.

Fig. 88: Qibla façade by night

V. SELIMIYE'S IMPACT ON OTTOMAN ARCHITECTURE AND ARCHITECTS

From inside and outside, the mosque has a lofty outlook; the interior space is grand with its scale and fine details. Selimiye was the culmination of Sinan's attempts to attain unified space under a great dome. Considering the destructive effects of earthquakes, he tried to develop structures which could stand until the end of time. His design for Selimiye with its 31.26 m diameter dome was a big venture. The structure is robust and has survived several earthquakes which have caused serious damages to other monuments in Edirne. Its resistance to ravages of time and earthquakes is a good measure to evaluate the good engineering along with the aesthetic design of this masterpiece.

Architect Sinan used the octagonal structural scheme in several mosques like the Hadım Ibrahim Pasha and Rustem Pasha. The Sokollu Mosque at Azapkapı in Galata, is one of his last works using the eight support system. The scale of this vizierial mosque is quite modest in comparison to Selimiye but it is a well proportioned and elegant sanctuary. Architects who followed architect Sinan used the eight support system in smaller scales. In the designs of Nişancı Mehmet Paşa and Mesih Paşa mosques, which were built in the late years of Architect Sinan by Davut Ağa, the same structural scheme was used with domes not exceeding 15 meters in diameter.

In Selimiye, the importance of the imperial founder and the mastery of the architect were combined to produce a successful design. During the seventeenth century architects used the four support system for the imperial mosques like Sultan Ahmet and Yeni Cami.

Octagonal scheme did not find any application in the 17th century.An example from the late classical era is the Yeni Valide Mosque at Uskudar, built in 1710 by Ahmet III for his mother. The treatment of the interior and the exterior are with decorum and elegance but the scale is quite modest; it is far from being an attempt to emulate Selimiye.

The economics of the Ottoman state and the change in the fashion with European influences coming from Italy and France, the Ottoman arts and architecture entered a new stylistic era. Baroque style becomes visible in the details of new buildings designed in the second half of the 18th century. Imperial mosques designed in late 18th and the 19th century usually had monumental domes with diameters not exceeding 20 meters. Selimiye was a project hard to surpass.

Fig. 89: Selimiye from the courtyard of the darulkurra

VI. SELIMIYE AS A WORLD HERITAGE

Selimiye Mosque is among the most impressive mosques in the world, in its setting, its structural and spatial features. The mosque was built at the peak of power and glory of the Ottoman Empire. It is a masterpiece by a master architect with a rich repertoire of civil, religious and engineering projects.

The mosque makes a great impression on the beholder with its unique exterior and grand interior features. It reflects the artistic level and the skill of the master architect, as well as all the artists who have contributed to its making; stone carvers, calligraphers, tile makers, carpenters, metal workers and painters.

The Selimiye is the culmination of Architect Sinan's mosques with eight supports. The uniqueness of the mosque is associated largely with its superior structure, well proportioned form and ingenious details. It is a heavenly structure, which is impressive yet not overwhelming. It has an all embracing space, where the genius of Architect Sinan is felt intensely.

Architect Sinan devoted his time and energy to make this mosque the best of his imperial designs. As the Italian architect Burelli observes:

"Already 80 years old, he nonetheless managed to compose a symphony, titanic in its dimensions, superb in its structural design, nearly choral for the magic fusion of the constructive and decorative."

The choice of the eight support system for the main dome and his articulation of the mosque exterior using four, tall sculptured minarets gives the monument an air of unmatched perfection. The interior space is meticulously decorated with stonework, glazed

Fig. 90: Darulkurra courtyard; classroom in the back

Fig. 91: Interior of the classroom with mihrab on the southeast wall

tiles, calligraphy, painted surfaces and coloured glass windows.The two madrasas, used as museums related to pious foundations and the ethnographic materials, make a compound which gives an idea about the life and culture of the historic city. The covered bazaar, connected to the outer courtyard of the mosque by an internal staircase continues its original function, serving the citizens and the visitors. The architectural composition of the Selimiye Mosque Complex in its

Fig. 92: Darulkurra classroom, northeast façade

dominant location represents the culmination of the great body of work by Sinan, the most outstanding architect of the Ottoman Empire.

The monument has been revered and glorified by folk tradition. Several writers, artists and visitors have made their opinion clear about its grandness, more then any other piece of architectural achievement in

Fig. 93: Southeast corner of the darulkurra raised on vaulted shops next to the entrance of the covered bazaar

Fig. 94: Darulhadith, entrance façade by night

Edirne. According to Prof. Doğan Kuban, who has worked on Sinan's architecture and Selimiye through his life,

"Selimiye crowns the conceptual development of Sinan. It summarizes and culminates his formal experiences. It explains better than any description the most original concept of domed space created in the history of architecture."

"A building like Selimiye unfolds perhaps the personality and character of Sinan the man, as an explorer, an open minded individual, with an irrepressible urge for new experiments, a man of strong convictions, will and integrity. His mission for architecture was not and could not be only a personal affair."

Selimiye Mosque and its social complex were inscribed on the World Heritage List in 2011, on the basis of criteria (i) and (iv).

Criterion (i): The Selimiye Mosque Complex at Edirne is a masterpiece of the human creative genius of the architect Sinan, the most famous of all Ottoman

Fig. 95: Darulhadith, entrance portal

architects in the 16th century. The single great dome supported by eight pillars has a diameter of 31.26 over a prayer area of approximately 45 m by 41 meters, With its four soaring minarets, the mosque dominates the city skyline. The innovative structural design allowed numerous windows creating an extraordinary illuminated interior. The mosque complex was recognised by Sinan himself as his most important architectural work.

Criterion (iv): The Selimiye Mosque with its cupola, spatial concept, architectural and technological ensemble and location crowning the cityscape illustrates a significant stage in human history, the apogee of the Ottoman Empire. The interior decoration using Iznik tiles from the peak period of their production testifies to a great art form never to be excelled in this material. The mosque with its charitable dependencies represents the most harmonious expression ever achieved of the külliye, this most peculiar Ottoman type of complex.

Integrity

The Selimiye Mosque Complex includes all the attributes of its outstanding universal value within the property boundary; is well-maintained and does not suffer from adverse effects of development. In view of the importance of the dominant setting of the property and its landmark status, it is extremely important that all view corridors continue to be protected.

Fig. 96: Darulhadith, classroom from the courtyard

Fig. 97. Interior of the classroom

Fig. 98: Northeast corner and southeast façade of the Darulhadith

Authenticity

The Mosque Complex retains its authenticity in terms of form and design, materials and substance. The Mosque and Arasta retain their authenticity in terms of use and function, spirit and feeling. The madrasas have been slightly modified to serve appropriate new uses as museums.

Fig. 99: Primary school,entrance façade

Fig. 100: Basement of the primary school

VII. THE ADMINISTRATION AND CONSERVATION OF THE SELIMIYE COMPLEX THROUGH THE CENTURIES

The foundations which were established by the Ottoman sultans and other persons have been attached to the General Directorate of Pious Foundations. Today, Selimiye Complex is the property of General Directorate of Pious Foundations. The projects for the restoration of the monument are administered by the Edirne branch of this directorate. Islamic community is the user of the property. They take care of the security, the cleaning and management of the premises. The control of the site, the maintenance and preservation of the monument are the responsibility of the General Directorate of Pious Foundations.

The mosque and the adjoining buildings have been subject to several natural and man-made damages. Ten years after the construction of the mosque, one of the southeast minarets was struck by lightning; it collapsed damaging some parts of the mosque. Architect Sinan was ordered to go to Edirne to make an estimate for the repairs. In 1752 there was a major eatrhquake in Edirne but the mosque did not suffer from the tremors.

The complex has been under constant surveillance of the waqf administration and its lead roof, upper windows, damaged stone details and painted decoration have been maintained and occasionally renovated. There is a reference to a repair in 1203 H./ 1788-9, but the details are not given.

The white over blue background calligraphy at the center of the dome was made by Nakşi

Fig. 101: Interior of the primary school classroom

Molla Mustafa in the 1808 restoration (Fig. 105, 106). During this restoration, a timber canopy was added over the ablution fountain in the arcaded courtyard. This addition in baroque style was not received well by the general public; it was removed during the 1910 restoration.

Fig. 102: Entrance to the covered bazaar from the southwest

Fig. 103: Interior of the covered bazaar

Due to wars and occupations of Edirne by foreign troops, some damages have occurred. During the the occupation of the city in the 1877-78 war, Selimiye Complex was damaged and lost some of its original decorative elements. Russian general Skobelev removed some of the tile decoration from the imperial loge. During the restoration of the mosque in 1883/4, similar patterns were painted in the place of the missing tile panels. The repairs carried out by the order of Abdulhamit II are recorded with an inscription over the main entrance to the mosque.

Fig. 104: Timekeepers room above the northwest entrance to the covered bazaar

During the Bulgarian siege and the occupation that followed it in 1912-13, Edirne suffered from bombing. The city was attacked with cannons and eight of them hit the Selimiye Mosque.

The 20th century restoration of the mosque was undertaken by architect Ali Saim Ülgen between 1950 and 1955. The late Ottoman decoration on the eight piers supporting the dome were removed to reveal the ashlar surface of the piers. To repair the painted decoration on the dome, scaffolding was put up under the main dome. Due to the unexpected collapse of the scaffolding, the repair of the paintings could not be completed.

Preparations for restoring the painted decoration of the interior was commenced in 1978. The surviving sections of the 16th century decoration in the squinches

and the side vaults was preserved and the missing parts were repainted. On the semidome over the mihrab niche, there were no remains of the 16th century decoration, so the extant baroque decoration was preserved.

The restoration of the paintings started in 1982, after putting up a strong scaffolding under the main dome. Research was conducted to find out evidence about earlier paint levels. It was not possible to recover remains of the 16th century layer but the 17th century decoration was more intact; it was restored according to the designs and colors recovered under careful removal of the late Ottoman level.

The damaged plaster over the muqarnas transition elements between the supporting arches of the mosque were retouched with red contours.

The painted decoration on the vaults over the ladies gallery and the gypsum trowel work decoration in the centers of the vaults were restored according to the surviving originals.

Fig. 106: Date of restoration noted by calligraphers: 1223 H./1808

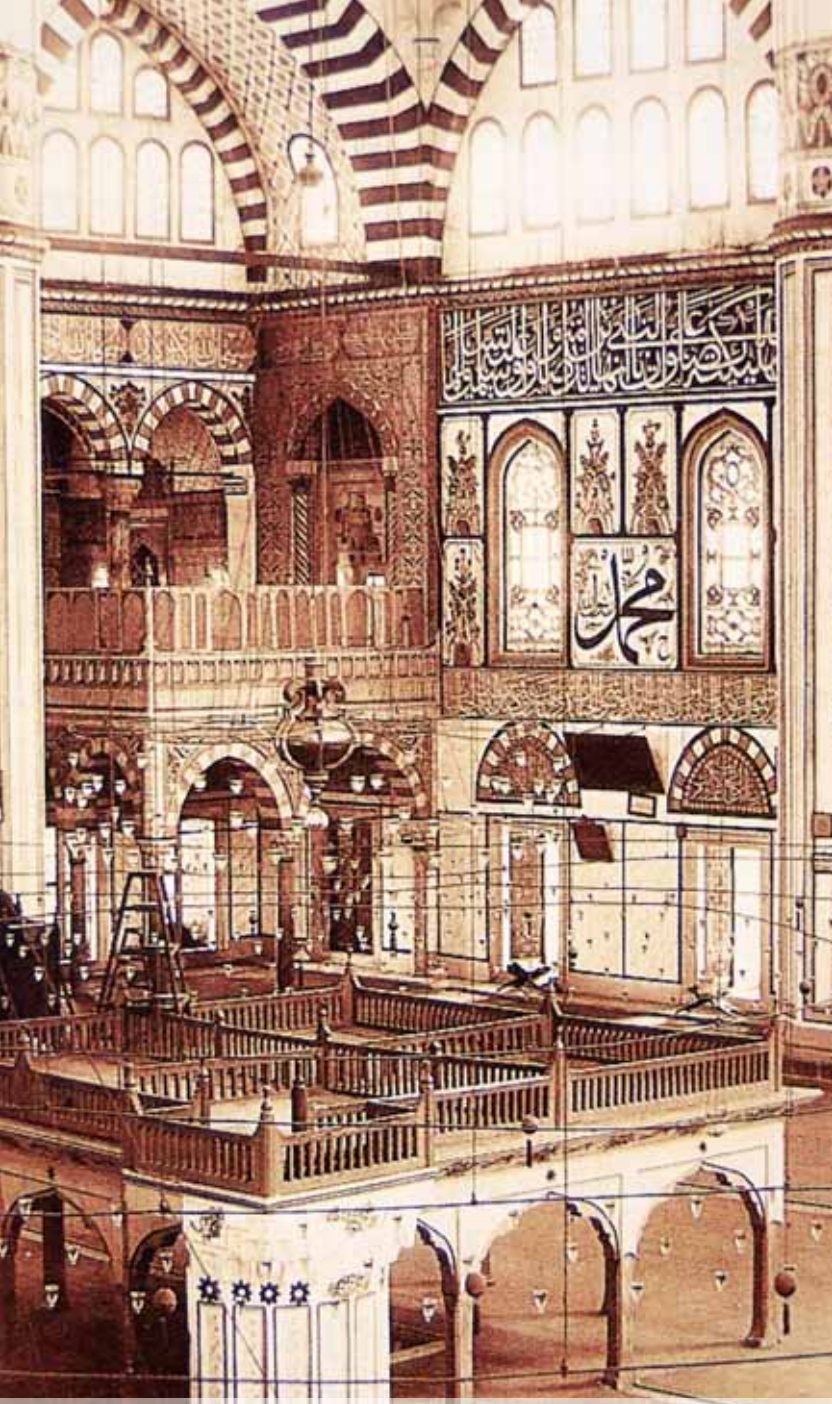


Fig. 105: Old photo showing the mosque interior in the 19th century

The calligraphy bands on the walls and the domes were conserved or repainted according to the surviving specimens. Calligraphers worked on the restoration of calligraphic work.

The oil paint on the timber sections of the muezzin's tribune were removed carefully, revealing a marvellous paint work from the 16th century. (Figs. 60, 61)

In the library and the sultan's loge, the decorated plaster on the walls and the gypsum decoration on the vaulting was restored according to the finds attained by careful research under later plaster levels.

In the domes of the courtyard, the late Ottoman decoration was removed to reveal the 16th century rosettes at the centers and decorative bands at the bases of the domes. The 16th century classical decoration in the pendentives were conserved.

The stairs leading to the courtyard and the marble paving of the courtyard were restored. The pathways in the outer courtyard were renovated. The works came to a stop at the end of 1984.

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