

**European Trends in an Ottoman City: The Domestic
Art Nouveau Buildings in Beyođlu**

by

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Submitted to the

Graduate School of Social Sciences and Humanities

in Partial Fulfillment of the Requirements for

the Degree of

Master of Arts

in

Archaeology and History of Art



December 2019

**European Trends in an Ottoman City: The Domestic Art
Nouveau Buildings in Beyoğlu**

Koç University

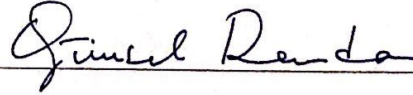
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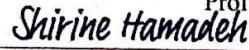
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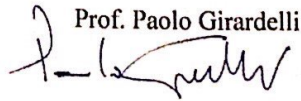
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ABSTRACT

This study focuses on domestic buildings that are constructed in the style of Art Nouveau, commissioned by the Ottoman bourgeoisie, in Istanbul's Beyoğlu district at the beginning of the twentieth century to find out the political, cultural, and social reasons of the preference in style. The Art Nouveau style appeared in the last quarter of the nineteenth century, at a time when the European countries were in a period of relative stability in politics and social welfare. The style, which reflected an abrupt cut from the previous history of architecture, lasted around twenty-five years; however, it left a lasting legacy of the trends of modernism. The known oldest structure in the style of Art Nouveau in Istanbul, the Botter Apartment, became an inspiration for the following architects and the emergence of the Art Nouveau style dramatically increased after its construction in the Ottoman capital. My research aims to reveal the inclination towards Art Nouveau in the final decades of the Ottoman Empire and the cultural, social, and political network that created the environment for the style's development in Istanbul. Throughout my research, I examined sixteen buildings, their patrons, and architects. Overall, the thesis demonstrates evidence regarding cultural interactions between European countries and the Ottoman Empire as a window into the historical background that includes politics and administrative regulations, cultural conversations and social variations.

Keywords:

Ottoman architecture, Ottoman and European encounters, cultural exchange, Art Nouveau, architectural patronage, Beyoğlu, Secessionstil, Ottoman bourgeoisie, Levantine studies, cultural hybridity.

ÖZET

Bu çalışma, yirminci yüzyılın başlarında İstanbul'un Beyoğlu ilçesinde Osmanlı burjuvazisi tarafından yaptırılan Art Nouveau tarzında inşa edilen ev yapılarında üslup tercihinin politik, kültürel ve sosyal nedenlerini bulmaya odaklanmıştır. Art Nouveau tarzı, on dokuzuncu yüzyılın son çeyreğinde, Avrupa ülkelerinde siyasette ve sosyal refahta göreceli istikrarın olduğu bir dönemde ortaya çıktı. Önceki mimarlık tarihinden ani bir kesinti yansıtan stil, yirmi beş yıl sürdü; ancak modernizmin eğilimlerinin kalıcı bir miras bıraktı. İstanbul'daki Art Nouveau tarzında bilinen en eski yapı olan Botter Apartmanı, ondan sonra gelen mimarlara ilham kaynağı oldu ve Art Nouveau tarzının ortaya çıkışı, Osmanlı başkentinde bu yapının inşa edilmesinden sonra önemli ölçüde arttı. Araştırmam, Osmanlı İmparatorluğu'nun son yıllarında Art Nouveau'ya olan eğilimi ve üslubun İstanbul'da gelişmesi için ortamı yaratan kültürel, sosyal ve politik ağı ortaya çıkarmayı amaçlamaktadır. Araştırmam boyunca on altı binayı, patronlarını ve mimarlarını inceledim. Genel olarak, tez, Avrupa ülkeleri ile Osmanlı İmparatorluğu arasındaki kültürel etkileşimleri, siyaset ve idari düzenlemeleri, kültürel sohbetleri ve sosyal varyasyonları içeren tarihsel arka plana bir pencere olarak göstermektedir.

Anahtar Sözcükler:

Osmanlı mimarisi, Osmanlı ve Avrupa ilişkileri, kültürel değiş-tokuş, Art Nouveau, mimari himaye, Beyoğlu, Secessionstil, Osmanlı burjuvazisi, Levanten çalışmaları, kültürel melezlik.

ACKNOWLEDGEMENTS

First and foremost, I would like to express my gratitude to my advisor Prof. Günsel Renda for all her academic support and guidance. I am very fortunate that Prof. Renda accepted me as an advisee when I changed my track from Industrial Engineering to pursue a dream to become an art historian. Without her patience, invaluable comments, and advice, this study would not have been accomplished. I would also like to share my gratitude to Shirine Hamadeh and Paolo Girardelli for being a part of my committee, and their valuable feedback and comments that encouraged me to look at the broader perspectives of my study.

I am grateful to Koç University for the intellectual atmosphere that is provided and also the Graduate Office of Humanities and Social Sciences for their financial support through this process.

With this chance, I would also like to show my genuine gratitude to my family, my mother Fatma Feriha İşbilir and my father Oktay İşbilir, for their support, patience, and encouragement for helping me to fulfill my dreams.

Finally, I thank my friends Selin Aran for helping me to shape my ideas from the very beginning of this thesis until the end, Makbule Merve Uca for taking photographs of the buildings that are used in thesis, and Mertkan Karaca for the translations of Ottoman court documents to modern Turkish.

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ABBREVIATIONS

BOA	T.C. Başbakanlık Osmanlı Arşivi, Istanbul (Prime Ministry's Ottoman Archives)
BnF	Bibliothèque Nationale de France (National Library of France)
HTU	Periodicals of Hakkı Tarık Us Collection
MK	Milli Kütüphane (National Library of Turkey)
SALT	SALT Online Archives
UBDC	Universitäts- und Landesbibliothek Bonn Digitale Sammlungen (Universität Bonn and State Library Digital Collection)

INTRODUCTION

The Art Nouveau style appeared in the last quarter of the nineteenth century, at a time when the European countries were in a period of relative stability in politics and social welfare. The style, which reflected an abrupt cut from the previous history of architecture, lasted around twenty-five years; however, it left a lasting legacy of the trends of modernism. The ideological background of the movement was related to the challenges of industrialization and economic growth. The recently emerging rich, educated, and revolutionist bourgeois' demands and ethical norms created an essential role in the development of Art Nouveau. The Ottoman Empire, which was in the progress of *modernization*¹, was also affected by this emerging new style. In the 1900s, there were many structures built in the Art Nouveau style in the Ottoman capital, Istanbul. As David Gebhard, who was a leading architectural historian, noted in his article, "There is probably no city in the world today which contains more examples of the Art Nouveau than Istanbul, Turkey. It is difficult to say how many buildings reflect the style, but the number must certainly have been in hundreds."² This thesis focuses on domestic

¹ The term "modernization" is defined as "... in sociology, the transformation from a traditional, rural, agrarian society to a secular, urban, industrial society." in Krishan Kumar, "Modernization," in *Encyclopedia Britannica*, 2016, <https://www.britannica.com/topic/modernization>. Etymologically, the term "modern" was first introduced in the sixteenth century to define "opposed to *ancient* and *medieval*." However, I did not use the word to describe a transformation from ancient to a more developed society. The term simply stands for the alterations that happened in the Empire. I choose to use the word because, in Turkish historiography and also in the primary sources, the term often comes to the forefront to identify the changes in the empire. It is used as a metaphor to describe the breakthrough from the traditional to contemporary. Furthermore, Christine Isom-Verhaaren and Kent F. Schull refer to the term modernity in the nineteenth and twentieth-century Ottoman Empire as "... often referred to by scholars as "Modernity," is the sum total of the changes brought about by a territory's incorporation into the modern world system through the spread of capitalist market relations and the adoption of new methods of governance and nationalism aimed at centralizing and expanding at unprecedented levels the state's authority over all facets of society." in Christine Isom-Verhaaren and Kent F. Schull, *Living in the Ottoman Realm: Empire and Identity, 13th to 20th Centuries* (Bloomington and Indianapolis: Indiana University Press, 2016), 255.

² David Gebhard, "Raimondo D'Aronco e l'Art Nouveau in Turchia," *L'Architettura - Cronache e Storia* 12, no. 137 (1967): 550.

buildings that are constructed in the style of Art Nouveau, commissioned by the Ottoman bourgeoisie, in Istanbul's Beyoğlu district to find out the political, cultural, and social reasons of the preference in style.

The idea of modernization emerged after the political and cultural changes in the Empire and were mostly controlled by the Ottoman urban elite. The will for modernization in the Empire and the shared vision of it, inspired many social reforms and alterations to architectural styles. The Ottoman bourgeois sought to educate their children in up-to-date trends and to have contemporary residences. The result was an appreciation of and desire for modernism. Cultural conversations between European countries and the Ottoman Empire played a significant part in the modernization process of Istanbul's urban elite.

This process occurred in the final years of the Ottoman Empire, which resulted in the adoption of Western approaches to style and innovation such as the style of Art Nouveau. The known oldest Art Nouveau structure in Istanbul, the Botter House, became an inspiration for the following architects, and the emergence of the Art Nouveau style dramatically increased after its construction in the Ottoman capital. My goal is to trace the network of political, cultural, and artistic interactions that resulted in the new eclectic style in the Beyoğlu region.

Hitherto these architects and their production remains understudied by Ottoman art historians and overshadowed by the previous centuries. Furthermore, current policies in Turkey tend not to give importance to those buildings, nor their safekeeping and preservation. This lack of attention may be changed as scholarship advances, and in turn, we may see a reversal in preservation policies such that endorsement of erasure does not continue. My research aims to reveal the preference for Art Nouveau in Istanbul during

the final decades of the Ottoman Empire, and how was it understood on cultural, social, and political levels.

In Chapter 1, I analyze the transformation of the Beyoğlu region in the nineteenth century as a historical background. Non-human and human factors affected the development of Beyoğlu. The investments, the migration, and the fires can be included in these factors that have a role in the modernization of the district. To understand the environment, where Art Nouveau was flourished, it is crucial to determine the taste of the society that habituated Beyoğlu.

In Chapter 2, I examined the architectural milieu in the twentieth century Istanbul to identify the changes that come with Art Nouveau. Furthermore, I examined the birth of the Art Nouveau style, what does it represent, and its implementation in Europe. Following, the chapter includes the introduction of Art Nouveau to the Ottoman Empire, the way in which it was seen on the cultural level, and the extent of the involvement of the style to the everyday lives of the Ottoman society.

In Chapter 3, the architects and the patrons of the Art Nouveau buildings were examined to understand who were the ones that prefer to implement the style, and who were the architects that could apply the style. The new education program for the architects and its influence on the architectural canon was examined in this section. The Art Nouveau buildings of Beyoğlu are studied through a formalist lens to see the differences between them and their European counterparts. Finally, I provided a statistical analysis on the ornamentation types of these buildings.

Methodology

In this thesis, my approach was a formalist methodology and descriptive analysis in which I examined the artistic and architectural characteristics of the buildings. I conduct

a comparative analysis with the European Art Nouveau counterparts. In addition to the formalist approach, I looked at the architects and patrons of these buildings to reveal the social context behind the preference. Moreover, I examined the architectural milieu of the period, architects' education, and the development of the Beyoğlu region to reveal the contributing factors to the widespread interaction with the style. My aim was to discover the way in which these specific historical and cultural settings contributed to structuring the architectural and artistic qualities of the Art Nouveau buildings in Beyoğlu, and understand the sudden interest and dramatically increasing inclination to the style.

A significant section of my research is based on inspections of the buildings *in situ*. I conducted various visits to Beyoğlu, where I examined the streets to find buildings that show the Art Nouveau elements. Numerous buildings showed the traces of Art Nouveau than that was analyzed in this thesis. The high number of structures that embody the floral ornamentations of Art Nouveau required a limitation for this thesis. Therefore, I only examined the buildings which are commissioned by the Ottoman bourgeois as residential units and the ones that dominantly show the architectural elements of Art Nouveau. Looking at the residential buildings as a starting point provides a better understanding of the socio-cultural context since the commission of them was freer compared to the other institutional constructions. An in-depth study for others is a theme for further scholarships.

I also had the chance to study the archives where I have observed primary sources such as newspapers, court documents, maps, memoirs, and photographs. The related court documents on patrons and buildings were obtained from the *Başbakanlık Osmanlı Arşivleri* (the Prime Ministry Ottoman Archives). The maps from the SALT Online Archives aided me to understand the urban layout of the region and pinpoint the buildings

and their possible construction dates. The memoirs and traveler accounts contributed to this study by showing the level of modernization, and the new trends in the lives of the inhabitants of Beyoğlu. The relevant traveler accounts and documents were obtained from the Google Archives' combined projects with various universities as digitalizing sponsors and the online archives of the *Bibliothèque Nationale de France*.

Other than the primary sources stated above, I consulted the supplementary sources such as the previous studies of architectural historians, mainly on the Art Nouveau trend in Istanbul, the development of Beyoğlu in the nineteenth century, and the social environment of the Ottoman Empire. The following section, which is the literature review, gives details on these secondary sources. My supplementary sources consist of books, journal articles, exhibition catalogs, city guides, and online sources.

In light of the research conducted, this thesis fits the theoretical framework of *cultural hybridity* provided by Peter Burke, who is Professor Emeritus of Cultural History and Fellow of Emmanuel College, Cambridge. In the preface, which is specially written for the Turkish printing, Burke claimed that it is befitting that his book on cultural hybridity was translated to Turkish since one of the longstanding empires in the history, the Ottoman Empire, provided many examples of cultural hybridity.³ As Burke states, "Architecture provides many instances of hybridity artefacts."⁴ The buildings that are examined in this thesis also fits this hybridity since they are a *fusion*⁵ of the European style of Art Nouveau into the Ottoman context.

³ Peter Burke, *Kültürel Melezlik* (İstanbul: Asur Yayınları, 2011), 7.

⁴ Burke, 31.

⁵ Etymologically the word fusion was used to describe the act of melting by the heat in the 1550s and derived from the Latin word *fusionem*. However, after 1776, the word is used to describe the union or blending of different things; state of being united or blended. Therefore, I believe that using the word fusion as a metaphor for the blend of the Art Nouveau style and the Ottoman adaptation of it is befitting in the context of this thesis.

Literature Review

Research on Art Nouveau in Istanbul has primarily focused on the chief architect of the Sultan II. Abdülhamid, Raimondo D'Aronco; yet, there is a void in the scholarship for other Art Nouveau architects of Istanbul and their works. Art historians have analyzed some Levantine architects, who were active in Istanbul, in the nineteenth and twentieth centuries. However, a comprehensive study on Art Nouveau architects of Beyoğlu or patrons of these buildings has not been conducted before (if so, never been in this context). This thesis aims to contribute to the field by analyzing these people and seeks to understand the vast spread of the style in a short time. The accounts that are analyzing single persons or buildings are referred at the corresponding chapters; yet, the literature review below looks at more general subjects, which helped to shape this thesis. This section presents both primary and secondary sources.

One of the major primary sources is the buildings themselves. In addition to these buildings, I have looked at traveler accounts, memoirs, official state documents, newspapers of the corresponding era, old photographs, and maps. I will try to provide a chronological order for these primary sources as much as possible.

Edmondo de Amicis' *Constantinople* describes Istanbul in 1874. His traveler account provides information on daily life in the streets of Istanbul, and his experiences during his stay. François Alphonse Belin, who was the official translator of the French Embassy and after the French Ambassador in Istanbul, gives a detailed account of the Latin population of Istanbul in his famous work *Histoire de la latinité de Constantinople* published in 1894. Especially the second part of the book focuses on the Latin population of the Galata and Péra regions. Ernest Giraud, who was the head of the French Chamber of Commerce in Istanbul, in his monthly review's unofficial part (*Revue Commerciale*

du Levant: Bulletin Mensuel de la Chambre de Commerce Français de Constantinople) dated June 1903 provides a study showing the term Art Nouveau was how widespread within the Ottoman Empire. Another traveler Bernard Bareilles provides his encounters with the population of Galata and Péra in his work *Constantinople; ses cités franques et levantines* dated 1918. His accounts on the Levantine and Frankish population of the region and detailed explanations on the lifestyle provides a window to the historical setting of the region at the beginning of the twentieth century.

While these authors were providing a European viewpoint for the development and state of the Beyoğlu district, the Ottoman authors were more involved in the descriptions of the spread of the European elements into the daily lives of the Muslim subjects. Tüccarzade İbrahim Hilmi (Çığıracan), who was an author and one of the first Muslim publishers of the Ottoman Empire, focuses on the European elements that penetrated the lives of the Muslim subjects in his book *Avrupalılaştırmak - Felaketlerimizin Esbabı* dated 1913. Furthermore, Basîretçi Ali Efendi, who was an Ottoman journalist, wrote on the subjects that were municipality related problems in his articles called “Şehir Mektupları.” While there was an appreciation for the European elements that involved in the lives of the Ottoman subjects from the European authors’ angles, the Muslim authors resisted these elements in their articles. I used these primary sources to understand the reactions against the European effects in the Empire from both viewpoints.

In addition to these accounts, I used maps and plans to identify the buildings and see the development of the region. The major plan I used for this purpose is Charles Edward Goad’s *Plan d'assurance de Constantinople. Vol. II - Péra & Galata* (Insurance Plan of Istanbul. Vol. II. – Péra & Galata). Goad’s insurance plan, dated 1905, helped me to find the patrons of many buildings, and also identify the dates of these buildings. Another insurance plan by Jacques Pervititch provides information on these buildings in the

1940s. The Republican Era travel guides by Said Naum Duhanî, Çelik Gülersoy, and Murat Belge contributed to the mapping of the region from various periods. Furthermore, the guide book, edited by Afife Batur, *Architectural Guide to Istanbul – Galata*, helped me for a more detailed architectural mapping of the region.

Another group of primary sources consists of various newspapers. This study compiles engravings from Ottoman newspapers such as *Servet-i Fünun*, *Resimli Kitab*, *Şehbal*, and *Mecmua-i Ebuzziya*. These engravings helped me analyze the extent of the propagation of the style among the Ottoman elite. The relevant newspapers were found from the *Milli Kütüphane* (National Library of Turkey), the digitalized periodicals of the Hakkı Tarık Us Collection, and the digitalization project of Universität Bonn. Moreover, *Takvim-i Vekayi*, the official newspaper during the reign of the Sultan Abdülhamid II, was examined to see Beyoğlu municipality related orders of the Sultan. I examined *Takvim-i Vekayi* through supplementary sources where a Turkish translation was present.

Finally, I used numerous official court documents and interviews as primary sources. The information regarding patrons and their presence in the Ottoman court was examined through the documents bought from the *Başbakanlık Osmanlı Arşivleri* (Prime Ministry's Ottoman Archives). There is a total of thirty-four documents that were examined via this account. Another court document was the *Arazi Kanunnamesi* (the Ottoman Land Code) to see the new regulations related to the construction permissions in the nineteenth century. The related document was studied from the English translation by F. Ongley. The information on the families of two patrons was gained from the interviews of their inheritors.

The supplementary sources I looked at varies on different subjects. These subjects can be categorized as the historical setting of the nineteenth century, the architectural

milieu of the Ottoman Empire in the nineteenth century, the urban development of the Beyoğlu region, the Levantine architects who worked in Istanbul, and the emergence Art Nouveau in the Empire.

To understand the historical setting of the era, I examined the studies of valuable historians such as Niyazi Berkes, Donald Quartet, Stanford Shaw, and Erik Jan Zürcher. These sources are mainly related to the political background of the nineteenth and early twentieth centuries in the Ottoman Empire. Moreover, books of Eric Hobsbawm provide a general historical setting on the development of Europe after the French Revolution.

The architectural milieu of the nineteenth century and the development of Istanbul in this era was another important aspect to understand the environment where the Art Nouveau style has appeared. Zeynep Çelik's *Remaking of Istanbul: Portrait of an Ottoman City in the Nineteenth Century* was a valuable source for both of these subjects. Çelik's work examines a gradual transformation of Istanbul and the architectural pluralism of the nineteenth century. Similarly, Murat Gül examined the urban development of Istanbul; yet, his main focus is the Republican Era in his work *The Emergence of Modern Istanbul: Transformation and Modernization of the Region*. His work studies the subject from a political viewpoint.

While the abovementioned authors are focusing on the urban development of Istanbul, Mustafa Cezar's *XIX. Yüzyıl Beyoğlusu* narrows the region where he addresses the development of Beyoğlu. His book covers a wide range of contents even including topics such as socio-cultural aspects, the demography and the economic demeanor of Beyoğlu, and the art environment of the region. More importantly, Cezar examines the architectural ambiance of the region, which provides valuable information on the formation of the municipality in Beyoğlu.

I obtained valuable information on the Levantine presence in the late Ottoman Empire from the studies of Paolo Girardelli. Girardelli's article "Italian Architects in an Ottoman Context: Perspectives and Assessments" helped me understand the extent of Italian presence and the Italian migration into the Ottoman Empire in the nineteenth century. In his work, Girardelli examines the architectural production of three major Italian architects: Gaspare Fossati, Pietro Montani, and Raimondo D'Aronco, who is one of the main contributors of Ottoman Art Nouveau. Moreover, he examines the way in which these architects' works are understood in a broader context. Another article by Girardelli, "D'Aronco: Architect to the New Society," focuses on a more detailed account of D'Aronco's architectural style during his stay in the Ottoman Empire. This article was beneficial for examining the degree of the eclecticism of D'Aronco in which he mixed the Ottoman architectural elements with European elements. Girardelli provided many examples all around Istanbul in his article.

Since many architects mentioned in this thesis are from Greek or Armenian descent, studies focusing on a broader context on representation of these architects in the Ottoman architecture is crucial. Savvas Çilenis, Vangelis Kechriotis, and Vasilis Kolonas' works on Greek architects of Istanbul were edited in *Batılaşan İstanbul'un Rum Mimarları* by Eva Şarlak and Hasan Kuruyazıcı. Furthermore, Eva Şarlak and Hasan Kuruyazıcı edited another work titled *Batılaşan İstanbul'un Ermeni Mimarları* where a comprehensive study on Armenian architects was conducted. The cultural structuring of Greek and Armenian societies, the architects' education, and the architectural production of these architects can be examined through these books. Oya Şenyurt's book *İstanbul Rum Cemaatinin Osmanlı Mimarısındaki Temsili* is a complementary book on the subject.

The most extensive work on Ottoman Art Nouveau is provided by Afife Batur. Batur's research focuses on the topic from a more general viewpoint instead of examining

single works of architects. As one of the initial scholars who had worked on the subject, Batur's article "Art Nouveau Architecture and Istanbul" first introduces the style and the origins of it, and continues with its introduction into the Ottoman Empire. She points out the two phases of Art Nouveau in Turkey and explains the differences between the Ottoman and Republican era Art Nouveau. She finishes her article with the information on the demolition of Art Nouveau buildings in Istanbul and the way in which regulations today poorly safeguard them. This is one of the main reasons I am writing this thesis. If the scholarship advances, maybe we do not see such occasions in the future.

In addition to Afife Batur's work on Ottoman Art Nouveau, Diana Barillari and Ezio Godoli's book titled *Istanbul 1900: Art Nouveau Architecture and Interiors* provides a good overview of Istanbul's Art Nouveau constructions. The abundant number of buildings prevents this study from becoming an extensive research on every single structure. Like many scholars before, they only concentrate on Raimondo D'Aronco and his contributions to the Ottoman Art Nouveau in one of the chapters of this book. Moreover, their work does not focus on other contemporary architects nor patrons; but, solely on the structures itself.

Although there is a considerable amount of MA theses written on Art Nouveau in Istanbul, most of them are either outdated or they did not provide an in-depth analysis of the environment and socio-cultural context of these structures because of the formalistic nature used in them. Most remarkable among these theses is the MA thesis written by Sedef Yenigün, titled "Research of the Common Interior Spaces of Art Nouveau Buildings in Istanbul: Beyoğlu as a Case Study." Yenigün's thesis provides an analysis of the interior decoration of six Art Nouveau buildings in Beyoğlu. Even though the examination of six buildings does not cover the region entirely, this study can be taken as an initial attempt. While my thesis looks at the exterior of the buildings, that faces

with a wider audience in the Empire to understand the socio-cultural context, a study on the interior can show the degree of appreciation of Art Nouveau for a more private audience.



1. HISTORY AND THE DEVELOPMENT OF THE BEYOĞLU REGION

Istanbul has been in constant growth since the first establishment of the city, and today it is still expanding. Even though the Ottoman Empire was shrinking in terms of territory, Istanbul did not follow the trend of the empire; on the contrary, it continued its growth.⁶ Furthermore, the region Beyoğlu did not develop only in the sense of territorial expansion; the cosmopolite circle of the district grew, especially during the eighteenth and nineteenth centuries.⁷ The area shows the quality of an extreme pole, compared to other cities and even more compared to the other regions in Istanbul.

Istanbul was the leader of the change and reformation in terms of urbanization in the empire. The Western and Levantine population of the region was helping it to be one. The Levantine population of the region mostly consisted of Italians – from the Genoese Colony – but also French and other Europeans. Istanbul had a cosmopolitan and multilayered nature, and Italians were one of the elements that contributed to this existence.⁸ Even though some Levantines intermarried with the Greek and Armenians and created a hybrid generation, the new generation considered themselves as Europeans.⁹ These people who usually talked a European language as well as Ottoman Turkish created the bridge between Turkish and Western societies. “During the 17th century and later, the presence of foreign diplomats in a cohesive social and physical sphere – the district of Péra, developed outside the walled Genoese settlement of Galata – contributed to shape not just locally but internationally the notion and the practices of

⁶ Mustafa Cezar, *Osmanlı Başkenti İstanbul* (İstanbul: Erol Kesim Aksoy Kültür, Eğitim, Spor ve Sağlık Vakfı Yayınları, 2002), 294.

⁷ Cezar, 293.

⁸ Zeynep Cebeci, “The Italians of Istanbul and Their Properties: An Analysis Through the Petitions Addressed to the Italian Consulate, 1873-1910,” in *Italian Architects and Builders in the Ottoman Empire and Modern Turkey*, ed. Paolo Girardelli and Ezio Godoli (Newcastle upon Tyne: Cambridge Scholars Publishing, 2017), 183.

⁹ Mustafa Cezar, *XIX. Yüzyıl Beyoğlusu* (İstanbul: Ak Yayınları Kültür ve Sanat Kitapları, 1991), 14–15.

corps diplomatique.”¹⁰ Numerous painting and photography studios and working places of artists in Beyoğlu appeared at the end of the nineteenth century. For example, Pascal Sébah, the court photographer of the sultan, opened his first studio at Tom Tom Street, 10 in 1857 and moved his studio first to Grand Rue de Péra, 232 then to Grand Rue de Péra, 439 in 1860 where it was more vivacious compared to his first location.¹¹

The prosperous structure of the region helped the population gain throughout the centuries while creating an environment where arts and science can blossom. Beyoğlu, especially the Galata region, used to be a commercial center even before the Ottoman conquest of the city. The Genoese colony that settled within the walls of Galata played an influential role in the commerce center.¹² The region continued its role as an active trade center under Ottoman reign, and among them, some individuals were rich enough to give loans to the government.¹³ After the dramatic population increase in the nineteenth century, Galata region’s importance grew as a commercial center.

The region Beyoğlu might be understood as an area between Karaköy and Taksim or between Tünel and Taksim today. However, the archival documents ranging from the reign of the Sultan Mahmud II show that it includes a larger territory than it is assumed (“*Beyoğlun’daki Tatavla nam yerde*”, “*Beyoğlu’nun Tatavla nam köyünde*”,

¹⁰ Geoffrey R. Berridge, “The Origins of the Diplomatic Corps: Rome to Constantinople,” in *The Diplomatic Corps as an Institution of International Society*, ed. Paul Sharp and Geoffrey Wiseman (Basingstoke: Palgrave Macmillan UK, 2007), 15–30; in Paolo Girardelli, “From Andrea Memmo to Alberto Blanc: Metamorphoses of Classicism in the Italian Buildings for Diplomacy (1778-1889),” in *Italian Architects and Builders in the Ottoman Empire and Modern Turkey*, ed. Paolo Girardelli and Ezio Godoli (Newcastle upon Tyne: Cambridge Scholars Publishing, 2017), 5.

¹¹ Engin Özendes, *Sébah & Joaillier’dan Foto Sabah’a: Fotoğrafta Oryantalizm* (İstanbul: Yapı Kredi Yayınları, 1999), 175.

¹² Semavi Eyice, *Eski İstanbul’dan Notlar* (İstanbul: Küre Yayınları, 2006), 169.

¹³ Cezar, *XIX. Yüzyıl Beyoğlusu*, 358.

“*Beyoğlu'nun Maçka nam mevkiinde*”, “*Beyoğlu'ndaki Şişli nam yerde*”).¹⁴ The reason behind this misconception is that in the last years of the Ottoman Empire, the territory, which covers the Grand Rue de Péra (İstiklal Caddesi or Cadde-i Kebir)¹⁵ and Galata region, significantly developed in terms of its cosmopolite circle. Said N. Duhanî, a Péra gentleman who was a resident of Beyoğlu at the beginning of the twentieth century, claims the region was previously called the Galata neighborhood or the Péra neighborhood.¹⁶ The name Galata first appeared in antiquity and was used to describe the thirteenth region of the fourteen districts of the East-Roman Empire, and a Genoese Colony was settled in the area. According to Semavi Eyice, the name Galata was derived from the Italian word *calata* (descend) because of the road that descended to the bay or pier.¹⁷ During the Middle Ages, the region that we know as Péra was outside the fortification of the Genoese Colony, and the forest area that covers the territory was named Péra vineyards.¹⁸ The innkeepers of Galata harvested their wines from these vineyards.¹⁹ The expansion of region from Galata to Péra started with the construction of the French Embassy in 1535.²⁰ In the last century of the Ottoman Empire, mostly by the foreigners, the name “Péra,” which means the opposite shore in Greek, was used instead of Beyoğlu.²¹ The name Péra was removed from the official correspondences in 1925

¹⁴ Cezar, 11.; the translations of the Turkish text: “at Tatavla in Beyoğlu,” “in the village of Tatavla in Beyoğlu,” “location at Maçka in Beyoğlu,” “at Şişli in Beyoğlu.”

¹⁵ Today Grand Rue de Péra is referred as İstiklal Caddesi; during the Ottoman Empire, the Muslim population referred the street as Cadde-i Kebir.

¹⁶ Said N. Duhanî, *Beyoğlu'nun Adı Pera İken (Geri Dönmeyecek Zamanlar)* (İstanbul: Çelik Gürsoy Kütüphanesi Yayınları, 1990), 7–15.

¹⁷ Eyice, *Eski İstanbul'dan Notlar*, 169.

¹⁸ Eyice, 172.

¹⁹ Bertrand Bareilles, *Constantinople; Ses Cités Franques et Levantines (Péra, Galata, Banlieue)* (Paris: Editions Bossard, 1918), 48, <https://archive.org/details/constantinoplese00bare>.

²⁰ Behzat Üsdiken, *Péra'dan Beyoğlu'na 1840-1955* (İstanbul: Akbank Kültür ve Sanat Müdürlüğü, 1999), 25.

²¹ Cezar, *XIX. Yüzyıl Beyoğlusu*, 11.

and was forgotten during the early years of the Republic.²² However, the reader might question the origins of the word Beyoğlu that is still used by the Turkish government today to identify the region. According to François Alphonse Belin, who was an resident of the nineteenth-century Istanbul, claimed that the name was used to describe the region because Andrea Gritti, the son of the Doge of Venice, commissioned a mansion for himself in Galata and the name developed from the way the official documents addressed his settlement as “Galata’da oturan frenk *Bey oğlu*...”²³

For almost three hundred years before the eighteenth century, the Beyoğlu region did not receive any investments from the government. Compared to the other populated regions of Istanbul, there are a limited number of mosques, schools, palaces constructed in the precinct. There was a problem with the water infrastructure and as a result, there was not enough water to satisfy the needs of a more crowded population.²⁴ The new waterfront villas near the Bosphorus and population increase in the new settlements of Kasımpaşa, Galata, Beyoğlu, Fındıklı, Beşiktaş, and Ortaköy resulted in the water scarcity at the beginning of the eighteenth century. To provide water to the territory, Ahmed III started the construction of a water-distribution pipeline; however, because of the *Patrona Halil* rebellion, it was only finished during the reign of Mahmud I in 1732.²⁵ The number of fountains increased in the region following the construction of the pipeline system. In 1732, twenty-five fountains were recorded in Beyoğlu; following the first records, between 1737-1800 forty-nine fountains added to the initial amount, and

²² Cezar, 12.

²³ François Alphonse Belin, *Histoire de La Latinite de Constantinople*, ed. Arsène de Châtel (Paris: A. Picard et fils, 1894), 125–26, <https://archive.org/details/histoiredelalat00chgoog/page/n7>. the translation of “Galata’da oturan frenk *Bey oğlu*...” is “European gentleman’s son who lives in Galata...”

²⁴ Cezar, *XIX. Yüzyıl Beyoğlusu*, 17.

²⁵ Kazım Çeçen, “Taksim Suları,” in *TDV İslam Ansiklopedisi* (İstanbul: Türkiye Diyanet Vakfı, 2010), 478–80.

between 1800-1923 seventy-six more were constructed.²⁶ Even though the construction of the new pipeline solved the initial problem of water scarcity, more water pipelines were required as a result of the expand of the region during the nineteenth century. The first reinforcement to the system was built in 1750 and the reinforcements by *Kaptan-ı Derya Cezayirli* (Chief Admiral Algerian) Ghazi Hasan Pasha in 1786, by Mihrişah Valide Sultan in 1797, and by Mahmud II in 1839 followed the construction.²⁷ Delivering an adequate quantity of water to the Beyoğlu region indicates that the most significant infrastructure difficulty was solved.

After the construction of the water system in the region, there were various institutions constructed by the government in Beyoğlu for modernization. One of the starting points of the process of modernization of the Ottoman Empire was the dispersal of one of the fundamental elements of the old regime, the Janissary Corps, in 1826.²⁸ Sultan Mahmud II's aim was to reconstruct the army like the totalitarian structure of the European contemporaries and the dispersal of the Janissary Corps was named *Vak'a-i Hayriyye* (Fortunate Event) by the Ottoman historians.²⁹ The following military reforms were the compulsory military service, the adaptation of Western technologies, and the constitution of the new navy.³⁰ The army vastly grew in size from 24.000 army personnel in 1837 to 120.000 in the 1880s.³¹ The modernization of the military systems also

²⁶ Cezar, *XIX. Yüzyıl Beyoğlusu*, 21.

²⁷ Çeçen, "Taksim Suları," 478–80.

²⁸ Niyazi Berkes, *Türkiye'de Çağdaşlaşma* (İstanbul: Yapı Kredi Kültür ve Sanat Yayıncılık, 2003), 41–73.

²⁹ Kemal Beydilli, "Vak'a-i Hayriyye," in *TDV İslam Ansiklopedisi* (İstanbul: Türkiye Diyanet Vakfı, 2012), 454–57.

³⁰ Erik-Jan Zürcher, *Moderleşen Türkiye'nin Tarihi* (İstanbul: İletişim Yayınları, 2008), 55–62.

³¹ Donald Quataert, *The Ottoman Empire, 1700-1922* (New York: Cambridge University Press, 2005), 63; for a more detailed discussion on military reforms in the nineteenth century, see Stanford J. Shaw and Ezel Kural Shaw, *History of the Ottoman Empire and Modern Turkey - Reform, Revolution, and Republic: The Rise of Modern Turkey, 1808-1975*, vol. 2 (New York: Cambridge University Press, 1977), 83–91 and 271–72; Berkes, *Türkiye'de Çağdaşlaşma*, 63–73.

influenced the urban layout since the monumental constructions of the barracks took place at the boundaries of cities.³² The earliest example of these barracks, Selimiye Barracks, was the first settlement that was built after a guild plan in Istanbul.³³ The modern constructions of the barracks echoed in regions such as Beyoğlu, where Taşkışla, Taksim, and Beyoğlu Barracks were built in the nineteenth century.³⁴ Furthermore, the government constructed palaces, modern schools, hospitals, and government units in the region to enhance its modernization process.³⁵

The most notable government unit formed in Beyoğlu can be attributed to the municipality, which was the first experimental municipality of the Ottoman Empire. *Altıncı Dâire-i Belediye Nizamnâmesi* (Sixth District Municipality Regulations) was established after the Parisian model on 28 December 1857 (see figure 1).³⁶ The relevant *İrâde-i Seniyye* (orders and decisions of the sultan) was announced in 1858 as:

“...Istanbul is divided into fourteen districts, Beyoğlu and Galata were accredited being *Altıncı Dâire-i Belediye*. Starting these latest regulations in all fourteen districts would be hard. Since the buildings in Galata and Beyoğlu are more numerous compared to the other districts, the buildings are more valuable, and the owners had already seen similar applications in other countries, and they appreciate and understand its importance, the first experimental municipality will be *Altıncı Dâire-i Belediye*. After the success of this application, the implementation of similar systems will start in other districts... The streets and roads of this municipality will

³² Afife Batur, Günsel Renda, and Ersu Pekin, “Istanbul in the Late Ottoman Period - Painting, Music,” in *Dünya Kenti İstanbul Sergisi*, ed. Afife Batur (İstanbul: Türkiye Ekonomik ve Toplumsal Tarih Vakfı, 1996), 168–223.

³³ Afife Batur, *Dünya Kenti İstanbul* (İstanbul: Tarih Vakfı Yayınları, 1996).

³⁴ Cezar, *XIX. Yüzyıl Beyoğlusu*, 55–68.

³⁵ Cezar, 25.

³⁶ İlber Ortaylı, “Belediye,” in *TDV İslam Ansiklopedisi* (İstanbul: Türkiye Diyanet Vakfı, 1992), 398–402.

be groomed, pavements and waterlines will be built, sewage will be ameliorated, and everywhere will be kept clean all the time... A special unit will be established for maintaining the money for these regulations, and this unit will be authorized to collect the receipts for this purpose...³⁷

Even though *Altıncı Dâire-i Belediyye* was the first execution of the fourteen municipalities of Istanbul, it was named as the sixth since in Paris the district called *Sixième arrondissement* (Sixth District) was the most developed region of the city.³⁸ Antoine Alleon, who was a member of the *İntizam-ı Şehir Komisyonu* (a member of the municipality committee), proposed for naming the district as the sixth.³⁹ If the sixth municipality was flourishing, the government planned to apply the system for the other thirteen districts as well.⁴⁰

The establishment of *Altıncı Dâire-i Belediyye*, and its values did not always receive respectable response from the society, especially the Muslim population. As Burke stated, the fusion of cultures could create a problematic situation where the population would defend their cultural values against the invasion of the new.⁴¹ For example Basîretçi Ali Efendi, who was the publisher of one of the earliest Turkish newspapers, touched on this subject in his articles.⁴² Basîretçi Ali Efendi complained about the *Altıncı Dâire-i Belediyye* and its usage of French in all procedures and transactions in *Şehir*

³⁷ *Takvim-i Vekâyi*, 29 Cemazeyilahir 1274 (14 February 1858), No:590 in Cezar, *XIX. Yüzyıl Beyoğlusu*, 146–47.

³⁸ Beyoğlu Belediyesi, “Belediye Tarihçesi,” Beyoğlu Belediyesi, accessed October 17, 2019, <https://beyoglu.bel.tr/belediye-tarihcesi-3.html>.

³⁹ Behzat Üsdiken, “Alleon Ailesi,” in *Dünden Bugüne İstanbul Ansiklopedisi* (İstanbul: Tarih Vakfı Yayınları, 1993), 205–6.

⁴⁰ Zafer Toprak, “Altıncı Daire-i Belediye,” in *Dünden Bugüne İstanbul Ansiklopedisi* (İstanbul: Tarih Vakfı Yayınları, 1993), 220–23.

⁴¹ Burke, *Kültürel Melezlik*, 123–30.

⁴² Ziyad Ebüzziya, “Ali Efendi, Basîretçi,” in *TDV İslam Ansiklopedisi* (İstanbul: Türkiye Diyanet Vakfı, 1989), 388–89.

Mektubu No:15.⁴³ Furthermore, he recorded incidents such that the *Altıncı Dâire-i Belediyye* was catering to the needs of the foreigners while they overlooked regions such as Kasımpaşa, where the Muslim population was dominant. He wrote “I do not know if the *Altıncı Dâire* heard, the Kasımpaşa community is complaining about the smells of the tanneries. The summer is coming. The community says that the *Altıncı Dâire* discharged the stables and even the dirty locations for the foreigners. What is required is of course neatness...”⁴⁴

The establishment was supported by the foreign governments since the forty-seven percent of the population in Beyoğlu was foreigners.⁴⁵ Furthermore, thirty-two percent of it was non-Muslims, and only twenty-one percent of the inhabitants were the Muslim subjects.⁴⁶ As a result, from the seven members of the municipality, only one of them was of Muslim. Antoine Alleon was French, Revelaki was Greek, Ohannes Çamiç Efendi and Germanos Oğlu Yusuf Sava were Christian, Avram Kamanto Efendi and Cezayirlioğlu Mıgıdic Efendi were Jewish, and Mehmed Salih Efendi was Muslim.⁴⁷ Later, since the large part of the population of the region consisted of Westerners or Levantines, the committee expanded to thirty-six members where every race had a representative.⁴⁸ Between 1848 and 1882, seven regulations for urban planning and construction activities were passed: the *Ebniye Nizamnâmesi* (Building Regulation) in

⁴³ *Basîret*, n.386, 20 Rabiulevvel 1288 (9 June 1871), 2-3 in Basîretçi Ali Efendi, *İstanbul Mektupları*, ed. Nuri Sağlam (İstanbul: Sedir Yayınları, 2017), 30–33.

⁴⁴ “Bilmem Altıncı Daire işitmiş mi, Kasımpaşa ahalisi debbağhanelerin taaffünâtından yine şikâyete başladı. Zira yaz geliyor... Ahali diyor ki “Altıncı Daire, Acemlerin merkep ahırlarını ve bazı pis mevkileri bile tahliye etti... Bunlardan muradı elbette nezafettir.” *Şehir Mektubu*, n. 21[22], *Basîret*, n.887, 29 Muharrem 1290 (29 March 1873), 1-2 in Basîretçi Ali Efendi, 126.

⁴⁵ Diana Barillari and Ezio Godoli, *Istanbul 1900: Art Nouveau Architecture and Interiors* (New York: Rizzoli International Publications, 1996), 13.

⁴⁶ Zeynep Çelik, *Remaking of Istanbul: Portrait of an Ottoman City in the Nineteenth Century* (Berkeley: University of California Press, 1993), 38.

⁴⁷ Cezar, *XIX. Yüzyıl Beyoğlusu*, 147–48.

⁴⁸ Cezar, 149.

1848, *Sokaklara Dair Nizamnâme* (Regulation on Streets) in 1858, *Turuk ve Ebniye Nizamnâmesi* (Street and Building Regulation) in 1863, *Dersââdet İdare-i Belediye Nizamnâmesi* (Municipality Administration Law) where the urban services were applied to the other regions in Istanbul in 1868, *Istanbul ve Belde-i Selasede Yapılacak Ebniyenin Suret-i İnşaiyesine dair Nizamnâme* (Regulation on Construction Methods in Istanbul) in 1875, *Dersââdet Belediye Kânunu* (Istanbul Municipal Law) in 1877, and *Ebniye Kânunu* (Building Law) in 1882.⁴⁹ The duties of the municipality were determined by *1293 Dersââdet Belediye Kânunu* (1877 Istanbul Municipality Law) and it can be summarized as:

1. To give or deny permission for the construction of all kinds of buildings
2. Enlargement of the existing roads, building the new roads, construction of pavements and sewers
3. Demolition of the rundown buildings
4. Repair of the water pipelines
5. Illumination and maintenance of the streets
6. Preparing the map that consists of the buildings in the region and recording the owners of these buildings in the account books
7. Registering the population and recording the deaths and births into the account book and so on.⁵⁰

In the light of these regulations, the municipality built new pavements, installed lamps along the streets, established the Karaköy Square in 1858.⁵¹ The concept of the

⁴⁹ Çelik, *Remaking of Istanbul: Portrait of an Ottoman City in the Nineteenth Century*, 51; Tarkan Oktay, "Osmanlı Belediye Tarihi Araştırmaları ve Kaynak Malzeme Üzerine Notlar," *Türkiye Araştırmaları Literatür Dergisi* 3, no. 6 (2005): 257–81.

⁵⁰ *Takvim-i Vekâyi*, 28-29 Ramazan 1294 (October 1877), No:2028, 2029 and for a more detailed list of these articles, see Cezar, *Osmanlı Başkenti İstanbul*, 347–48.

⁵¹ Barillari and Godoli, *Istanbul 1900: Art Nouveau Architecture and Interiors*, 13.

public square was introduced to the Islamic cities during the French occupation of Algeria; although many cities in the Ottoman Empire had informal open spaces for the practice of ceremonies and public gatherings.⁵² Moreover, aforementioned municipality law turned Christian cemeteries into public parks between 1864 and 1869.⁵³ During the eighteenth century, parks and gardens evolved around the cities with the need for public space to satisfy the demand for entertainment in Europe.⁵⁴ Constructions of squares such as Karaköy and Taksim, and creating public parks remedied the deficiencies for such gathering spaces for the society in Istanbul. Furthermore, the municipality deconstructed the Galata fortification and built new roads in 1863.⁵⁵ The drains were filled with the debris after the deconstruction of the Galata fortification, and the coat of arms of the Genoese colony, which was located on the fortification walls, was transferred to the museums.⁵⁶

Building new roads was one of the first projects of the municipality. The construction of the Galata Bridge in 1836, the establishment of *Şirket-i Hayriye* (the steamboat company that worked in the transportation of the public at Bosphorus) in 1852, the opening of the horse-drawn tramway system in 1871, and the Tünel Project between 1870 and 1874 already increased the traffic of the Beyoğlu region.⁵⁷ The Tünel was connecting Péra with Galata via the subway. Furthermore, the development of the transformation methods became a necessity in the nineteenth century. For example, in 1844 the number

⁵² Zeynep Çelik, *Empire, Architecture and the City: French Ottoman Encounters 1830-1914* (Seattle-London: University of Washington Press, 2008), 116–38.

⁵³ Barillari and Godoli, *Istanbul 1900: Art Nouveau Architecture and Interiors*, 13.

⁵⁴ Fatma Müge Göçek, “Cultural Interactions,” in *East Encounters West: France and the Ottoman Empire in the Eighteenth Century* (New York: Oxford University Press, 1987), 24–61.

⁵⁵ Barillari and Godoli, *Istanbul 1900: Art Nouveau Architecture and Interiors*, 13.

⁵⁶ Eyice, *Eski İstanbul'dan Notlar*, 172; for further information on Genoese coat of arms and the original Latin inscriptions, see Üsdiken, *Péra'dan Beyoğlu'na 1840-1955*, 16–18.

⁵⁷ Cezar, *Osmanlı Başkenti İstanbul*, 294–95.

of rowboats that were used for public transportation was 19.000 – in comparison, the number was 1400 in 1680 and 3996 in 1802.⁵⁸ With the transformation from little boats to steamboats, transportation became easier for the habitants of Istanbul.⁵⁹ Comfort and convenience were elaborately addressed. The first line of the horse-drawn tramway was between Azapkapı and Beşiktaş and in 1883 the line was extended to Galata, Tepebaşı and Grand Rue de Péra.⁶⁰ The Historical Peninsula was connected to Beyoğlu with the new bridges in Galata, and it improved the overall communication in the capital. Looking at the map of Istanbul, it can be seen that the Historical Peninsula, the old settlement of the Ottoman sultans, and the Beşiktaş region where the new palaces such as Dolmabahçe, Yıldız, and Çırağan were located, were connected with the construction of the Galata Bridge and the horse-drawn tramway system. Since the royal palaces had moved from the historical peninsula, many high government officials felt obligated to follow the sultan to this new area. As a result, upper-income Muslim neighborhoods developed close to the new palaces, and the Beyoğlu district started to become more populated.⁶¹

As Zeynep Çelik claimed, “Paralleling the government-sponsored transformation in the political and social spheres, post 1830s Istanbul underwent a conscious break with its Turkish-Islamic heritage.”⁶² After the developments stated above, the Beyoğlu region was faced with an extreme population increase. The main reason for this population

⁵⁸ Çelik, *Remaking of Istanbul: Portrait of an Ottoman City in the Nineteenth Century*, 83.

⁵⁹ İstanbul Büyükşehir Belediyesi, “Şirket-i Hayriye - Sandaldan Vapura,” Şehir Hatları, accessed October 24, 2019, <https://www.sehirhatlari.istanbul/tr/kurumsal/sirket-i-hayriye-459.html>.

⁶⁰ İstanbul Büyükşehir Belediyesi, “Nostaljik Tramvay Hakkında,” İstanbul Elektrik Tramvay ve Tünel İşletmeleri, accessed October 24, 2019, <https://www.iETT.istanbul/tr/main/pages/nostaljik-tramvay-hakkinda/92>.

⁶¹ Çelik, *Remaking of Istanbul: Portrait of an Ottoman City in the Nineteenth Century*, 39.

⁶² Çelik, *Remaking of Istanbul: Portrait of an Ottoman City in the Nineteenth Century*, xv-xvi.

increase was not because the birth rates were higher than the death rates; but, because of the vast migration to the region according to the reports conducted by the municipality.⁶³

The Anglo-Turkish Commercial Treaty was signed between the Ottoman Empire and Britain, in which the British gain commerce privileges and similar treaties with other countries followed this example.⁶⁴ “The Anglo-Turkish Commercial Treaty of 1838 granted British tradesmen the same rights as native tradesmen by allowing the British to purchase goods anywhere in the empire.”⁶⁵ Bareilles recorded a financier’s interpretations from the pages of a major magazine as “Nowhere in the world where the foreigner finds a more enviable fate and where, despite some slowness and some harassment, they can work more freely and make better profits. French did not invest so much capital in none of their colonies.”⁶⁶ In the nineteenth century, the population, which shows a homogenous structure until now, changed. The non-Muslim population rose almost immediately, and they outnumbered the Muslim population, especially between Galata Tower and Galatasaray.⁶⁷ Between 1840 and 1900, there were more than one hundred thousand foreign or Non-Muslim immigrants that moved to Istanbul.⁶⁸ Especially after the Anglo-Turkish Commercial Treaty, the Kanlıca Treaty in 1855 allowed Greek citizens to immigrate to the Ottoman Empire.⁶⁹ There were collective

⁶³ Cezar, *XIX. Yüzyıl Beyoğlusu*, 15.

⁶⁴ Barillari and Godoli, *Istanbul 1900: Art Nouveau Architecture and Interiors*, 11.

⁶⁵ Çelik, *Remaking of Istanbul: Portrait of an Ottoman City in the Nineteenth Century*, 31.

⁶⁶ ‘Nulle part – écrivait-il – il n’existe un pays où l’étranger trouve un sort plus enviable, et où, en dépit de quelques lenteurs et de certaines tracasseries, ils peuvent travailler plus librement et réaliser de plus beaux bénéfices. Dans aucune de leurs colonies les Français n’ont engagé des capitaux aussi considérables.’ in Bareilles, *Constantinople; Ses Cités Franques et Levantines (Péra, Galata, Banlieue)*, 54.

⁶⁷ Cezar, *XIX. Yüzyıl Beyoğlusu*, 15.

⁶⁸ Barillari and Godoli, *Istanbul 1900: Art Nouveau Architecture and Interiors*, 13.

⁶⁹ Vangelis Kechriotis, “19. Yüzyılın İkinci Yarısında İstanbul Rum Ortodoks Cemaatleri: Yeniden Yapılanmadan Kozmopolitliğe,” in *Batılşan İstanbul’un Rum Mimarları*, ed. Hasan Kuruyazıcı and Eva Şarlak (İstanbul: Zoğrafyan Lisesi Mezunları Derneği, 2011), 11.

migrations from Ípiros, Thrace, Cappadocia, and the Aegean islands to Istanbul that were orchestrated by Greek communions.⁷⁰

An important reason that triggered the migration of the Western or Levantine subjects was the various attempts to modernize the empire. Between 1838 and 1908, the Ottoman Empire underwent an extreme phase of economic and sociopolitical alteration aimed at the modernization of the old regime.⁷¹ One of the most important steps that had been taken to modernize the empire was the declaration of the Imperial Rescript of Gülhane in 1839 and the Edict of Reform in 1856.⁷² The equality of the subjects of the empire was declared with the Rescript of Gülhane, which was the request of a new bureaucracy class.⁷³ The era between 1839 and 1876 was named after the Rescript of Gülhane as Tanzimat until the declaration of the First Constitutional Monarchy. Imperial Rescript of Gülhane and the Edict of Reform provided the environment for its Muslim and non-Muslim citizens in which they could be equal. For example, until 1867, foreigners did not have the right to own property in the Ottoman Empire - with the exception of the land permitted to the embassies.⁷⁴ *Arazi Kanunnamesi* (the Land Code), declared in 1858,

⁷⁰ Kechriotis, 13.

⁷¹ Çelik, *Remaking of Istanbul: Portrait of an Ottoman City in the Nineteenth Century*, 31.

⁷² İlhan Tekeli, "Mimar Kemalettin ve Eseri Hangi Ortamda Gelişti?," in *Mimar Kemalettin ve Çağı: Mimarlık/Toplumsal Yaşam/Politika*, ed. Ali Cengizkan (Ankara: TMMOB Mimarlar Odası ve Vakıflar Genel Müdürlüğü, 2009), 23–29.

⁷³ Kechriotis, "19. Yüzyılın İkinci Yarısında İstanbul Rum Ortodoks Cemaatleri: Yeniden Yapılanmadan Kozmopolitliğe," 10–13. It is referred as a new bureaucracy class; because, "Overall, the central state – in both its civilian and military wings – vastly expanded in size and function and employed new recruitment methods during the nineteenth century. The number of civil officials that totaled perhaps 2,000 persons at the end of the eighteenth century reached 35,000–50,000 in approximately 1908, virtually all of them males. As the bureaucracy expanded in size, it embraced spheres of activity previously considered outside the purview of the state. Hence, state functionaries once performed a limited range of tasks, mainly war making and tax collecting, leaving much of the rest for the state's subjects and their religious leaders to address." in Quataert, *The Ottoman Empire, 1700-1922*, 62.

⁷⁴ Cebeci, "The Italians of Istanbul and Their Properties: An Analysis Through the Petitions Addressed to the Italian Consulate, 1873-1910," 185; for further information on the Ottoman legislations, see Aristarchi Bey (Gregiore), *Legislation Ottoman: Ou Recueil Des Lois*,

accorded the right to purchase property to the non-Muslim population of the empire.⁷⁵ “The reform edict represented an internationally sanctioned statement for building a new order for the state, where the government promised to provide legal security for the property and lives of its subjects.”⁷⁶ Moreover, these edicts laid the foundations for the disposal of two old fashioned traditions - *jizya*⁷⁷ and the *iltizam sistemi* (tax farming system) - to provide the economic equality of its subjects.⁷⁸ According to Bareilles, “... the European can believe himself at home in Péra.”⁷⁹ Another decision to eliminate the political discrimination between Muslim and non-Muslim subjects was creating local councils in provinces.⁸⁰ For example, Greek subjects were involved in the government system after the 1862 Greek Patriarchate Order.⁸¹ There was a gradual transition from

Reglements, Ordonnances, Traits, Capitulations et Autres Documents Officiels de l'Empire Ottoman (Constantinople: Imprimerie Freres Nicolaidides, 1873), 19–26.

⁷⁵ Mehmet Akif Aydın, “Arazi Kanunnamesi,” in *TDV İslam Ansiklopedisi* (İstanbul: Türkiye Diyanet Vakfı, 1991), 346–47; Kechriotis, “19. Yüzyılın İkinci Yarısında İstanbul Rum Ortodoks Cemaatleri: Yeniden Yapılanmadan Kozmopolitliğe,” 10–13; for the English translation of the Land Code, see F. Ongley, *The Ottoman Land Code* (London: William Clowes and Sons, 1892), https://archive.org/stream/ottomanlandcode00turkuoft/ottomanlandcode00turkuoft_djvu.txt.

⁷⁶ Göksün Akyürek, “Political Ideals and Their Architectural Visibility: Gaspard Fossati’s Projects for Tanzimat Istanbul (1845-1865),” in *Italian Architects and Builders in the Ottoman Empire and Modern Turkey*, ed. Paolo Girardelli and Ezio Godoli (Newcastle upon Tyne: Cambridge Scholars Publishing, 2017), 45; for a more detailed discussion on tax reformation during the Tanzimat period, see Shaw and Kural Shaw, *History of the Ottoman Empire and Modern Turkey - Reform, Revolution, and Republic: The Rise of Modern Turkey, 1808-1975*, 2:95–105.

⁷⁷ A kind of tax paid by non-Muslim minorities in the Ottoman Empire

⁷⁸ Kechriotis, “19. Yüzyılın İkinci Yarısında İstanbul Rum Ortodoks Cemaatleri: Yeniden Yapılanmadan Kozmopolitliğe,” 10–13.

⁷⁹ “... l’Européen pouvait se croire chez lui.” In Bareilles, *Constantinople; Ses Cités Franques et Levantines (Péra, Galata, Banlieue)*, 53.

⁸⁰ Kechriotis, “19. Yüzyılın İkinci Yarısında İstanbul Rum Ortodoks Cemaatleri: Yeniden Yapılanmadan Kozmopolitliğe,” 10.

⁸¹ Cihan Osmanağaoğlu Karahasanoğlu, “1862 Rum Patrikliği Nizamı Çerçevesinde Fener Rum - Ortodoks Patrikhanesi,” in *Hukuka Felsefi ve Sosyolojik Bakışlar - V*, ed. Hayrettin Ökçesiz, Gülriz Uygur, and Saim Üye (İstanbul: İstanbul Barosu Yayınları, 2010), 75–90; Kechriotis, “19. Yüzyılın İkinci Yarısında İstanbul Rum Ortodoks Cemaatleri: Yeniden Yapılanmadan Kozmopolitliğe,” 10–13.

subjecthood to citizenship.⁸² As a result, the Ottoman capital received many new foreign inhabitants in the nineteenth century.

Like other port cities, such as Alexandria, Smyrna, and Thessaloniki, of the Ottoman Empire, Istanbul had a multilayered and cosmopolitan nature. As Bareilles wrote, “Péra was populated with people from all races. Although he was Greek by his cafes and groceries, he was French by his fashions and signs, English by his coats, German by his breweries, Italian or Spanish by his serenades and his sweet resonances, and Turkish by his red fez, his watchmen, his hamals, and his guards.”⁸³ The migration was not one-dimensional, and Beyoğlu became the fusion of all races. Greeks were migrating from the Aegean Islands, Armenians were coming from the cities in Anatolia, and Jews from Thessaloniki, Germany, and Austria to the region.⁸⁴ Before the nineteenth century, the Turkish population and the non-Muslim or foreign population of the region was always more or less equal to each other. However, in the nineteenth century, the Turkish population was left behind by the Levantines in terms of number.

Italians were another Levantine society that contributed to the fabric of the district until the Italo-Turkish War in 1911.⁸⁵ While the Italian citizenship did not yet officially extant between the years 1820 and 1850, intermarriage was a common practice between

⁸² Akyürek, “Political Ideals and Their Architectural Visibility: Gaspare Fossati’s Projects for Tanzimat Istanbul (1845-1865),” 45.

⁸³ “Péra participait de toutes les races dont il est peuplé. S’il était grec par ses cafés et ses bakals, il était non moins français par ses modes et ses enseignes, anglais par ses paletots, allemand par ses brasseries, italien ou espagnol par ses sérénades et son dolce farniente; turc par ses fez rouges, ses bekdjis, ses hamals, ses corps de garde.” in Bareilles, *Constantinople; Ses Cités Franques et Levantines (Péra, Galata, Banlieue)*, 52.

⁸⁴ Cezar, *XIX. Yüzyıl Beyoğlusu*, 14; Bareilles, *Constantinople; Ses Cités Franques et Levantines (Péra, Galata, Banlieue)*, 51.

⁸⁵ Cebeci, “The Italians of Istanbul and Their Properties: An Analysis Through the Petitions Addressed to the Italian Consulate, 1873-1910,” 183.

the Italian migrants and the Levantines or the non-Muslim Ottomans.⁸⁶ Around 1848, the year of the first unsuccessful Independence War for unification in Italy, many people migrated from the Italian peninsula for political reasons. According to Angiolo Mori, the director of *La Rassegna Italiana* (the official bulletin of the Italian Chamber of Commerce), there were fourteen thousand Italians who were living in Istanbul in 1906.⁸⁷ The number of Italian residents in the Ottoman capital rose from a few hundred in the late eighteenth century to ten thousand in the 1860s and 1870s that resulted in a dramatic transformation in the Péra region.⁸⁸

The European migrations were not the only vast migrations that Péra received during the nineteenth century. During the Tanzimat Period, the foundations of the forthcoming First Constitutional Monarchy was laid. The First Constitutional Monarchy was declared in 1876 with the hopes of creating a new era of the empire.⁸⁹ The aim was searching for a new system against the autocratic regime and ending the social and economic failures of the empire to prevent internal commotions and external interventions.⁹⁰ However, the sultan could "... declare a state of siege and temporarily suspend all the guarantees of the Constitution whenever he considered it necessary and banish anyone whom he felt dangerous to himself and the state."⁹¹ Sultan Abdülhamid II enacted this article citing the start of the Ottoman-Russian War of 1877-78⁹² and ended the era of the First

⁸⁶ Paolo Girardelli, "Italian Architects in an Ottoman Context: Perspectives and Assessments," *İstanbul Araştırmaları Yıllığı* 1 (2011): 101–22.

⁸⁷ Cebeci, "The Italians of Istanbul and Their Properties: An Analysis Through the Petitions Addressed to the Italian Consulate, 1873-1910," 183.

⁸⁸ Girardelli, "Italian Architects in an Ottoman Context: Perspectives and Assessments," 101–22.

⁸⁹ Bülent Tanör, *Osmanlı - Türk Anayasal Gelişmeleri* (İstanbul: Yapı Kredi Yayınları, 2003), 121–31.

⁹⁰ Kechriotis, "19. Yüzyılın İkinci Yarısında İstanbul Rum Ortodoks Cemaatleri: Yeniden Yapılanmadan Kozmopolitliğe," 10–13.

⁹¹ On the Ottoman constitution of 1876, article:113 in Shaw and Kural Shaw, *History of the Ottoman Empire and Modern Turkey - Reform, Revolution, and Republic: The Rise of Modern Turkey, 1808-1975*, 2:175.

⁹² Commonly known as *93 Harbi*

Constitutional Monarchy after only two years.⁹³ The most relevant outcome of this war was the migration of Muslim subjects who formerly lived in the lands taken by the Russian Empire.⁹⁴ Furthermore, the Treaty of Berlin, signed in 1878 after the Ottoman-Russian War, helped Serbia, Montenegro, and Rumania to become independent states, and Muslim subjects of these newly developed states also migrated to the new locations within the Ottoman Empire.⁹⁵ A vast number of these subjects relocated to Istanbul which facilitated the cultural and artistic changes at the turn of the century (see figures 2,3,4,5,6,7,8).⁹⁶

While the Muslim subjects were migrated because of the political unrest in south-eastern Europe and southern Russia, the non-Muslim subjects arrived in the city to benefit the economical privileges given to them.⁹⁷ Bareilles highlighted the beneficial structure for the Europeans living in Péra as “He [the European] walked with his head high, proud of his title of stranger. It is especially in contact with the Orientals that one feels the pride of being European. He escaped the Turkish law, the agents of the tax officer, and the harassment of an arbitrary regime. At Péra, he had his schools, his churches, his newspapers, his post offices where he confided his letters, a consulate where he bore his complaints, an embassy which supported them with his authority. Naturally, it was the European of Péra and Smyrna who accredited the opinion that Turkey is a sweet country to live in and the Turk is a man of repose.”⁹⁸ The population

⁹³ Zürcher, *Moderleşen Türkiye'nin Tarihi*, 121–22.

⁹⁴ Cezar, *Osmanlı Başkenti İstanbul*, 296.

⁹⁵ Quataert, *The Ottoman Empire, 1700-1922*, 58–59; for a more detailed discussion on political situation of the Ottoman Empire regards wars and treaties, see Shaw and Kural Shaw, *History of the Ottoman Empire and Modern Turkey - Reform, Revolution, and Republic: The Rise of Modern Turkey, 1808-1975*, 2:133–52; Shaw and Kural Shaw, 2:158–67.

⁹⁶ Cezar, *Osmanlı Başkenti İstanbul*, 296.

⁹⁷ Çelik, *Remaking of Istanbul: Portrait of an Ottoman City in the Nineteenth Century*, 38.

⁹⁸ “Il marchait la tête haute, fier de son titre d'étranger. C'est surtout au contact des Orientaux qu'on sent l'orgueil d'être européen. Il échappait à la loi turque, aux agents du fisc et aux tracasseries d'un régime arbitraire. A Péra, il avait ses écoles, ses églises, ses journaux, ses

increase in Istanbul in the nineteenth century can be seen in the following statistics:

	Total	Muslim	Greek Orthodox	Armenian Gregorian	Catholic	Jew	Protestant	Bulgar	Latin	Foreigner
1844	213.992	102.532	45.780	47.999	5.126	12.555	-	-	-	-
1856	236.096	112.162	58.516	45.040	5.410	13.222	329	-	1.417	-
1882	382.376	214.753	68.006	61.615	6.309	26.585	313	3.295	1.500	-
1885	873.575	384.910	152.741	149.600	6.442	44.361	819	4.377	1.082	129.243
1906	864.576	431.663	176.442	61.699	9.273	47.789	1.380	2.869	2.662	129.251
1914	909.978	560.434	205.375	72.962	10.305	52.126	1.213	3.339	3.339	-

Table 1: Istanbul's population based on religion in the nineteenth-century⁹⁹

bureaux de poste où il confiait ses lettres, un consulat où il portait ses plaintes, une ambassade qui les appuyait de son autorité. Naturellement, c'est l'Européen de Péra et de Smyrne qui a accredité l'opinion que la Turquie est un pays doux à habiter et le Turc un homme de tout repos.” in Bareilles, *Constantinople; Ses Cités Franques et Levantines (Péra, Galata, Banlieue)*, 53.

⁹⁹ Stanford J. Shaw, “The Population of Istanbul in the Nineteenth Century,” *International Journal of Middle East Studies* 10, no. 2 (1979): 265–77. The original table was more detailed and included the separation of female and male population since the population census in 1844

Istanbul was not the only city that was faced with a vast population increase in the nineteenth century. After the Industrial Revolution, the population of big cities such as London, Paris, and Berlin dramatically increased. By the 1880s, these cities had almost one million inhabitants.¹⁰⁰ In the second half of the nineteenth century Europe, the age was the flourishing of the capitals in which Paris underwent rebuilding during the reign of Napoleon III and his prefect Eugène Haussmann (1853-72), Ringstrasse was developed by the Viennese in the 1860s, and Alessandro Viviani's plan of 1882 helped the reorganization of Rome in the 1880s.¹⁰¹

The growth of the European cities led to the formation of a new urban, educated, and rich bourgeoisie class. The new elite class had different kinds of expectations from their social status. For example, the competition to gain royal attention among the nobility fostered new forms of entertainment such as theaters that emerged in special halls where the audience sat according to the rank.¹⁰² With the growth of the population in Istanbul, – especially the increase of the Western, foreign subjects – the city underwent a similar transformation in terms of its social structure. A rich, educated, and urban class developed in regions such as Péra, Moda, and Yeşilköy, where the Ottoman high bureaucrats and bourgeoisie were living. Similar theaters were built in the Ottoman Empire after the declaration of the Rescript of Gülhane. For example, the Naum Theater,

and 1856 did not involve the female population. The population growth between 1856 and 1882 can be referenced to the newly included female population; yet, the involvement of female population cannot be the reason that was seen between 1882 and 1885. The section called foreigner was only visible in the census' of 1885 and 1906. This section represents the foreigners who came to Istanbul for diplomatic or economical reasons; yet, they are not permanent inhabitants of Beyoğlu. After their missions were completed, they move back to their countries. Furthermore, the original table includes the percentages of every section whereas I eliminated that section since the percentage can be simply calculated with the given information on the table I prepared.

¹⁰⁰ Maria Constantino, *Art Nouveau* (New York: Gallery Books, 1989), 10.

¹⁰¹ Çelik, *Remaking of Istanbul: Portrait of an Ottoman City in the Nineteenth Century*, xvi.

¹⁰² Göçek, "Cultural Interactions," 24–61.

which was owned by Mihail Naum Duhanî, – uncle of Said Naum Duhanî – was one of the first theaters built in the empire. The similarity between the European examples and the Naum Theater was that both had a theater box for the sultan and his guest and multiplex sections were present, which made the theater in a sense an imperial theater.¹⁰³ After the great Beyoğlu fire in 1870, the theater was demolished, and the only memory left from it was the name of the street – *Sahne Sokağı* (Theater Street) – on which the building was located.

The nineteenth century was the peak year of the bourgeoisie. Most of the time, the newly emerging bourgeoisie class was confident and rich during the century; however, the physical comfort reached its maximum at the end of the century. Until now, they were able to buy the objects, which they thought that it would befit their status and not to those under them, and were fed with the foods and drinks in excessive quantities.¹⁰⁴ The idea of fine dining supported the emergence of restaurants, cafes, and social clubs. A similar inclination can be seen in the nineteenth century Istanbul as well. Duhanî, in his book *Beyoğlu'nun Adı Pera İken (Geri dönmeyecek zamanlar)*, gave a detailed description of the lifestyle of the Levantine and foreign population of the region. He recorded feasts, dances, benefit balls, charity gatherings, and parties, with the information on the participants of these events.¹⁰⁵ In the second half of the nineteenth century, the multiethnic urban setting of the district enabled the possibility for the fusion of people to

¹⁰³ Metin And, “Naum Tiyatrosu,” in *Dünden Bugüne İstanbul Ansiklopedisi* (İstanbul: Tarih Vakfı Yayınları, 1993), 52.

¹⁰⁴ Eric Hobsbawm, *The Age of Empire: 1875-1914* (New York: Vintage Books, 1989), 165–92.

¹⁰⁵ Duhanî, *Beyoğlu'nun Adı Pera İken (Geri Dönmeyecek Zamanlar)*, 22.; Furthermore, even though Duhanî claims that his book *Vieilles Gens Vieilles Demeures* is not a historical or academical work, he provides the information on the habitants of the Pera region at the beginning of the century.

come together in the celebrated gardens, hotels, cafés, arcades, and social clubs that flourished in Péra.¹⁰⁶

The Muslim population of Istanbul encountered a gradually increasing interaction with European ethics, products, and images; thus, they embraced the new concepts rapidly to keep up with the fashionable era.¹⁰⁷ For example, Tüccarzade İbrahim Hilmi depicted the Western elements that were broached in the household as “...everybody has a different set of cutlery and glasses. Nobody uses the same utilities with another... madam plays the piano after dinner...”¹⁰⁸ With the economic expansion and technological developments, the arts and sciences flourished and the period before the First World War was remembered nostalgically as *la belle époque* (the good times).¹⁰⁹

While Beyoğlu underwent changes with the new population, the lifestyle, and government-sponsored transformations, nature played its part in the alteration of the region. The great fires of the nineteenth century created a platform for the alterations. After the fire of 1831 the region underwent a complete transformation, with the construction of new hotels, commercial buildings, embassies and entertainment venues.¹¹⁰ In Osman Nuri Bey’s accounts regarding fires, there are more than sixty fires, and the level of their destruction was recorded between 1854 and 1921.¹¹¹ From these

¹⁰⁶ Koca Mehmet Kentel, “Assembling ‘Cosmopolitan’ Pera: An Infrastructural History of Late Ottoman Istanbul” (PhD, University of Washington, 2018), 4.

¹⁰⁷ Edhem Eldem, “Batılılaşma, Modernleşme ve Kozmopolizm: 19. Yüzyıl Sonu ve 20. Yüzyıl Başında İstanbul,” in *Osman Hamdi Bey ve Dönemi*, ed. Zeynep Rona (İstanbul: Tarih Vakfı Yurt Yayınları, 1993), 12–26.

¹⁰⁸ Tüccarzade İbrahim Hilmi, “Aile Hayatımızda Avrupalılaşmanın Tesiri,” in *Avrupalılaşmak - Felaketlerimizin Esbabı* (İstanbul: Dersaadet Matbaa-ı Hayriye, 1913) in Frederic Shorter, “Aile,” in *Dünden Bugüne İstanbul Ansiklopedisi* (İstanbul: Tarih Vakfı Yayınları, 1993), 142.

¹⁰⁹ Hobsbawm, *The Age of Empire: 1875-1914*, 165–92.

¹¹⁰ Murat Gül, *The Emergence of Modern Istanbul: Transformation and Modernization of a City* (London: Tauris Academic Studies, 2009), 36.

¹¹¹ For the list of these fires and the number of houses that demolished, see Cezar, *Osmanlı Başkenti İstanbul*, 443–45.

records it can be seen that six fires affected the Beyoğlu region: 1858 fire of Galata where nine houses were burnt, the great Beyoğlu fire in 1870 that demolished more than three thousand houses, 1875 fire of Galata and Cihangir where one hundred and twenty-nine houses were affected, 1885 fire of Fındıklı Molla Bayırı where sixty seven houses were burnt, and in 1911 and 1913 fires the new territories in the district – Kasımpaşa, Tophane, Cihangir – suffered with a loss greater than one thousand and five hundred buildings. Even though fires continued their destruction in Galata, the inhabitants of the region did not leave their settlements until the second half of the twentieth century and the region maintained its multicultural fabric.¹¹²

The dense and wooden fabric of the city made it vulnerable to fires. With the population growth, the distance between buildings decreased and the built form became denser, which increased the threat of fires. Mustafa Reşit Pasha, one of the contributors of the Rescript of Gülhane, quoted articles published in European newspapers that blamed the wood construction of Istanbul for large-scale and destructive fires and suggested the employment of foreigners to implement city-planning to prevent large quantities of destructions.¹¹³ As a result, Helmut Con Moltke, a German engineer and soldier, was hired to improve Istanbul's street network in 1839; and he made the first plan of the city according to the proposed renovation scheme.¹¹⁴ Von Moltke also supported Mustafa Reşit Paşa's proposal since he was also promoting brick or stone construction, which, being fire resistant, would serve *menfaat-i umumiye* (the public good).¹¹⁵

¹¹² Eyice, *Eski İstanbul'dan Notlar*, 175.

¹¹³ Çelik, *Remaking of Istanbul: Portrait of an Ottoman City in the Nineteenth Century*, 50.

¹¹⁴ M. Rifat Akbulut, "Helmut Von Moltke," in *Dünden Bugüne İstanbul Ansiklopedisi* (İstanbul: Tarih Vakfı Yayınları, 1993), 486–87.

¹¹⁵ Çelik, *Remaking of Istanbul: Portrait of an Ottoman City in the Nineteenth Century*, 51.

To prevent the destruction of fires, a building declaration was announced in 1848: *Ebniye Kanunu* (Building Law). The decisions that were made can be summarized as:

1. Building *kagir* (Stone or Brick) constructions is the best precaution against fires. Therefore, from now on the buildings should be built in stone or brick, not in wood.
2. The narrowness of the roads eases the diffuse of flames and complicates efforts to extinguish. Therefore, the roads will be widened.
3. In order to extinguish fires, water is needed. Therefore, warehoused water should be present in various sites in the city. The need for the water for extinguishing can be sustained from the fire pools. Last year, three fire pools were built in some places. Five more of them will be built in the areas that are necessary and they will be filled for sure.
4. The water pumps, which are highly efficient in extinguishing fires, should be built in more enhanced forms, the fire department (*Tulumbacılar*) should be reformed to work in a faster and more efficient way.
5. From now on, the owner of the building, where the fire was initiated, will be questioned. If he was found guilty of negligence, he will be punished.
6. If a person has the money more than five hundred sac akça, he will be prohibited to commission a wooden house, and should commission in stone or brick. If a person cannot afford a stone or brick building, *fasıla duvarı* (the connection wall between two houses) should be stone or brick.
7. The stone walls between houses or shops will be afforded jointly by the owners. If the owner has stone or brick house, he will not participate this expense.

8. The ones who want to build in *tam kagir* (complete masonry) will receive the warrant easily with pleasure.¹¹⁶

While regulations were trying to prevent the outcome of fires, Istanbul continued to suffer in areas where the buildings were frequently wooden. The Aksaray fire in 1856, which burnt more than six hundred and fifty buildings, became a landmark for the Istanbul's urban fabric. First time in Ottoman history, a survey of the burned site was made, an alternative urban design scheme was drawn and implemented by the government-appointed Italian engineer, Luigi Storari, after the fire.¹¹⁷ *Vak'anivîs* Ahmed Lütü Efendi (Ottoman court historian), reported that the destruction of many buildings in Aksaray was because of the narrowness of the streets. The road widening was firstly implemented in this region, and it is seen that the process is beneficial; therefore, the widening process will be continued.¹¹⁸ As a result the demolished neighborhoods became grounds of experimentation for Western-inspired urban planning practices.¹¹⁹

In 1831 and 1870 fires, a great number of structures in Péra was damaged or demolished.¹²⁰ According to Osman Nuri Ergin, the fire of Beyoğlu in 1870 originated in a house on Feridiye Sokağı near Taksim, and Tarlabası, Taksim, the Grande Rue de Péra and Galatasaray was destroyed.¹²¹ The majority of the buildings in Beyoğlu was wooden before the fire and people who lived in wooden houses left their houses in case

¹¹⁶ The building declaration articles were published in *Takvîm-i Vekâyi* on September 21, 1848; and more articles can be found in Cezar, *Osmanlı Başkenti İstanbul*, 334–35; Cezar, 360.

¹¹⁷ Çelik, *Remaking of Istanbul: Portrait of an Ottoman City in the Nineteenth Century*, 53.

¹¹⁸ Cezar, *Osmanlı Başkenti İstanbul*, 427.

¹¹⁹ Çelik, *Remaking of Istanbul: Portrait of an Ottoman City in the Nineteenth Century*, 49.

¹²⁰ Girardelli, "From Andrea Memmo to Alberto Blanc: Metamorphoses of Classicism in the Italian Buildings for Diplomacy (1778-1889)," 13.

¹²¹ Osman Nuri Ergin, *Mecelle-i Umûr-i Belediyeye* (İstanbul: İstanbul Büyükşehir Belediyesi Kültür İşleri Daire Başkanlığı, 1995), 1:1314.

the fire would spread. However, citizens, who lived in stone or brick houses, believed that their buildings would not be affected from the fire, so they sheltered themselves in the basements of their houses which resulted in multiple casualties either because of the flames or the carbon monoxide poisoning.¹²² Edmondo De Amicis, a late nineteenth-century Italian traveler, portrayed the helpless misery of the residents of Istanbul in the face of tragedy as, “The word ‘fire’ still signifies all the misfortunes for the inhabitants of Constantinople, and the cry of *Ianghen var* is always a terrible, solemn, fatal cry, to the sound of which the whole city feels itself moved to the bottom of the earth, and pours forth as at the announcement of a punishment from God.”¹²³ The municipality made it obligatory to build in stone or brick after the great fire of Beyoğlu in 1870.¹²⁴ Therefore, a new era for the region, in which many constructions of stone buildings took place, started in the district and the buildings that are examined in the scope of this thesis are among them.

¹²² Cezar, *Osmanlı Başkenti İstanbul*, 432.

¹²³ “Aussi le mot - incendie - signifie encore tous les malheurs pour la population de Constantinople, et le cri de *Ianghen var* est toujours un cri redoutable, solennel, fatal, au son duquel toute la ville se sent trou-blée jusqu'au fond de ses entrailles à l'annonce d'un châtimeut de Dieu.” in Edmondo de Amicis, *İstanbul (1874) Translation of Constantinople*, trans. Beynun Akyavaş (İstanbul: Kültür Bakanlığı, 1981), 325.

¹²⁴ Çelik, *Remaking of Istanbul: Portrait of an Ottoman City in the Nineteenth Century*, 46.

2. OVERVIEW OF ARCHITECTURAL TRENDS IN THE NINETEENTH CENTURY AND THE ART NOUVEAU STYLE

The urban fabric on a large scale and architecture on a smaller scale were affected by the institutional reforms, which were set in motion by the declaration of the Rescript of Gülhane.¹²⁵ There were three prominent architectural trends in the nineteenth century Istanbul: Classical Revivalism, Gothic Revivalism, and Islamic Revivalism. Among these styles, Classical Revivalism was the most frequently used and its plentiful usage determined the overall urban image of Istanbul.¹²⁶ Two more architectural trends, which were Art Nouveau and Ottoman Revivalism, were added at the beginning of the twentieth century.

Nationalism took a significant surge forward in the period of the late nineteenth century. Even the term nationalism indicates the importance of these years since the word itself first appeared at the end of the nineteenth century to define groups of right-wing ideologists in Italy and France. A dramatic example for understanding the period can be shown as that the song *Deutschland Über Alles* (Germany Above All Others) became the national anthem of Germany.¹²⁷ Especially after the French Revolution, the heterogeneous structure of the Ottoman Empire resulted in the independence movements of the ethnically different background citizens. In order to prevent these movements, the idea system of *Osmanlıçılık* (Ottoman Nationalism) was promoted in the Empire. The nationalist movement was propagated by Ziya Gökalp at the beginning of the twentieth century.¹²⁸ This idea was created in order to prohibit the revolts of *millets* and aimed to

¹²⁵ Çelik, 49.

¹²⁶ Çelik, 126–27.

¹²⁷ Eric Hobsbawm, *The Age Revolution: 1789-1848* (New York: Vintage Books, 1996), 56–111.

¹²⁸ Yıldırım Yavuz and Suha Özkan, “Osmanlı Mimarlığının Son Yılları,” in *Tanzimat’tan Cumhuriyet’e Türkiye Ansiklopedisi* (İstanbul: İletişim Yayınları, 1985), 1078–85.

create an identity of an idealized Ottoman man.¹²⁹

The Ottoman nationalism was an influence in many subjects such as art, literature, and music. In architecture, this movement presented itself as a revival of forms that were regarded as classically Turkish, which included Ottoman and Seljuk elements.¹³⁰ The Neo-Ottomanists aimed to revive the architecture of ‘the golden ages’ of the Empire where they combined the techniques of modernity with the references of the Ottoman past architectural agenda.¹³¹ The awakening of this Turkish revivalism in architecture coincided with the fall of the conservative regime of the Sultan Abdülhamid II and the inauguration of the Second Constitutional Period, which was characterized by the rise of Turkish nationalism, as opposed to the emphasis on a multi-ethnic and cosmopolitan Ottoman identity.¹³² However, Ottoman revivalism did not have a fixed ideological meaning, it was the architectural expression of a process through which the cultural significance of Ottoman forms was experimented with and transformed.¹³³ Mimar Kemalettin Bey and Vedat Tek were the leaders of this Ottoman neo-classical movement called the National Architectural Renaissance, later retrospectively renamed First National Style.¹³⁴ The National Architecture Renaissance and the idea of Ottoman revival represents the first self-conscious and systematic attempt to codify Ottoman architecture as a rational aesthetic discipline.

¹²⁹ Şükrü Hanioglu, “Osmanlılık,” in *Tanzimat’tan Cumhuriyet’e Türkiye Ansiklopedisi* (İstanbul: İletişim Yayınları, 1985), 1389–93.

¹³⁰ Barillari and Godoli, *Istanbul 1900: Art Nouveau Architecture and Interiors*, 23.

¹³¹ Uğur Tanyeli, “Bir Ulusalçılık Çıkmazı Olarak Mimar Kemaleddin ve Ali Tâl’at Bey’in ‘Fenn-i Mimari’si,’” in *Mimar Kemalettin ve Çağı: Mimarlık/ Toplumsal Yaşam/ Politika*, ed. Ali Cengizkan (Ankara: TMMOB Mimarlar Odası ve Vakıflar Genel Müdürlüğü, 2009), 93–102.

¹³² Mehmet Baha Tanman, *Nineteenth Century Ottoman Funerary Architecture. Vol. 60, in Islamic Art in the 19th Century: Tradition, Innovation, and Eclecticism*, ed. Doris Behrens-Abouseif and Stephen Vernoit (Leiden: Koninklijke Brill NV, 2006), 37–55.

¹³³ Sibel Bozdoğan, *Modernism and Nation Building: Turkish Architectural Culture in the Early Republic* (Seattle and London: University of Washington Press, 2001), 45.

¹³⁴ Yavuz and Özkan, “Osmanlı Mimarlığının Son Yılları,” 1078–85.

The Art Nouveau trend appeared and co-existed in such an environment, where there was a nationalistic reaction against Western influence.¹³⁵ However, Art Nouveau survived in this environment; because, similar to the Ottoman Revivalism, Art Nouveau used motifs and imagery already present in the Ottoman architectural canon. Art Nouveau motifs, such as flora and fauna, were formalistically appropriate to the Ottoman architectural ornamentation. For example, the sixteenth and seventeenth-century İznik and Kütahya tiles were representing ornamental forms of vegetable and floral motifs (see figure 9).¹³⁶ Furthermore, the floral decorations were used during the Tulip Era for interior decorations such that the Fruit Room of the Sultan Ahmed III (see figure 10).¹³⁷ They also showed their effects on more public monuments. In the eighteenth century, the decorative program for public fountains was one of the examples for such monuments (see figure 11).¹³⁸

2.1. The Art Nouveau Style

2.1.1. The Emergence of Art Nouveau in Europe

“Art Nouveau, though a widespread movement, was not the only art style to flourish in this period; traditional and historical forms still maintained their position. What Art Nouveau came to represent was a break away from these traditional forms and styles.”¹³⁹ The ideological background of the movement was related to the challenges of

¹³⁵ The Art Nouveau Trend in the Ottoman Empire will be explained in the next section: 2.1.2. The Emergence of Art Nouveau in the Ottoman Empire

¹³⁶ Barillari and Godoli, *Istanbul 1900: Art Nouveau Architecture and Interiors*, 23.

¹³⁷ Afife Batur, “Batılılaşma Döneminde Osmanlı Mimarlığı,” in *Tanzimat’tan Cumhuriyet’e Türkiye Ansiklopedisi* (İstanbul: İletişim Yayınları, 1985), 1038–68.

¹³⁸ Shirine Hamadeh, “Splash and Spectacle: The Obsession with Fountains in Eighteenth-Century Istanbul,” *Muqarnas* 19 (2002): 123–48.

¹³⁹ Constantino, *Art Nouveau*, 8.

industrialization and economic growth.¹⁴⁰ The cultured elite with avant-garde beliefs and tastes were the customers of the majority of Art Nouveau objects.¹⁴¹

In order to understand the emergence of Art Nouveau, it is imperative to examine the political developments of the eighteenth and nineteenth centuries in Europe; which are the Industrial Revolution, the Marxist movement, the French Revolution, and the ideas of Nationalism. Even though art before the nineteenth century used an excessive amount of ornamentation in every form possible – buildings, objects, sculpture etc. – the artist of the nineteenth century essentially looked for functionality rather than beauty and elegance, thus the ornaments became superfluous.¹⁴² The mass production of objects provided by the Industrial Revolution and the socialist ideas of Marxism played a significant role in the dereliction of ornamentation.¹⁴³ Industrialization led to urban growth in major metropolitan areas like London, Paris, and Berlin and their population reached over one million inhabitants.¹⁴⁴

In the 1830s with the help of right-wing Young movements all around Europe, Nationalism took a significant surge forward once the ideas of *liberté, égalité, fraternité* of the French Revolution affected the mass population as well as the arts.¹⁴⁵ Different countries, which are influenced by these nationalist tendencies, wanted to create their style by looking at the roots of their art and the exiled concept of aesthetics came back at

¹⁴⁰ Alan Colquhoun, *Modern Architecture* (Oxford: Oxford University Press, 2002), 13.

¹⁴¹ Afife Batur, “Art Nouveau,” in *Dünden Bugüne İstanbul Ansiklopedisi* (İstanbul: Tarih Vakfı Yayınları, 1993), 327–34.

¹⁴² Victoria Charles and H. Carl Klaus, *The Viennese Secession* (New York: Parkstone International, 2011), 4.

¹⁴³ Hobsbawm, *The Age Revolution: 1789-1848*, 27–52.

¹⁴⁴ Afife Batur, “Art Nouveau Architecture and İstanbul,” in *Art Nouveau From Europe to İstanbul: 1890-1930*, ed. Yılmaz Salman (İstanbul: Tarih Vakfı Yayınları, 2005), 141–66.

¹⁴⁵ Hobsbawm, *The Age Revolution: 1789-1848*, 132–48.

the end of the century while their search for national ornamentation.¹⁴⁶ Art Nouveau movement was given birth in the controversy of facing both the new aesthetic sense of demolishing the traditional ornamentation of the industrialization and Marxism and the search for new ornamentation that came after the ideas of Nationalism.¹⁴⁷ Coming from a complicated background, the style appeared as a combination of science and technology, craft revival and national styles, eclecticism, nature, Japonism and Symbolism.¹⁴⁸

The Art Nouveau style refashioned the concept of design by adopting an aesthetic where the function of an object was instrumental in its form. The style compounded the inevitable new modern technology, such as developments in wrought iron technology, with the union of adornment and fitness for purpose.¹⁴⁹ The first building that was built in the style of Art Nouveau is considered to be Hôtel Tassel by Victor Horta in 1893 (see figure 12).¹⁵⁰ Samuel Bing claimed to derive the name of the term Art Nouveau when he opened his gallery and workshops in 1895 with the same name at 22 Rue de Chauchat in Paris.¹⁵¹ Yet, Edmond Picard was the first to use the name in 1894 in the Belgian revue *L'Art moderne*.¹⁵² The style manifested its origins at the World Fair of 1899 held in Paris by many countries.¹⁵³ Looking at sources, one might conclude that the style was first initiated in England with the help of William Morris and the Arts and Crafts Movement,

¹⁴⁶ Charles and Klaus, *The Viennese Secession*, 4.

¹⁴⁷ Afife Batur, "Art Nouveau Architecture and İstanbul," in *Art Nouveau from Europe to İstanbul: 1890-1930*, ed. Yılmaz Salman (İstanbul: Tarih Vakfı Yayınları, 2005), 141–66.

¹⁴⁸ Jeremy Howard, *Art Nouveau: International and National Styles in Europe* (New York: Manchester University Press, 1996), 4.

¹⁴⁹ Hobsbawm, *The Age of Empire: 1875-1914*, 13.

¹⁵⁰ Jean Lahor and Rebecca Brimacombe, *Art Nouveau* (New York: Parkstone International, 2009), 5.

¹⁵¹ Nancy J. Troy, *Modernism and the Decorative Arts in France: Art Nouveau to Le Corbusier* (New Haven and London: Yale University Press, 1991), 7–51.

¹⁵² Lahor and Brimacombe, *Art Nouveau*, 5.

¹⁵³ Charles and Klaus, *The Viennese Secession*, 6.

in France since the term first used by Samuel Bing, in Belgium since the first Art Nouveau architecture was built in Brussels, or in Italy under the name of 'Stile Liberty' or in Vienna because of the Secession Building.¹⁵⁴ However, it is impossible to attribute the style to a single nation since different authors and different countries claimed that they are the originators of the style whereas it seems like the style emerged more or less concurrently all around Europe.

The style shows a profusion of interlaced curvilinear decoration based on mainly biological motifs, floral or female. These motifs were the symbols of nature, youth, growth, and movement.¹⁵⁵ The vast spread of the style in its short life of twenty-five years is also because of its popularity on street level (see figure 13). Furthermore, Art Nouveau triumphed through furniture and motifs of interior decoration (see figure 14). Many smallish domestic objects such as the expensive luxuries of Tiffany table lamps spread through modest suburban homes (see figure 15). Louis Comfort Tiffany became the leading figure of Art Nouveau in the United States.¹⁵⁶ Tiffany showed his products of revolutionist technique for the creation of stained glass, which became an important element of ornamentation for Art Nouveau interior decorations, in the World Fair of

¹⁵⁴ In William Hardy, *A Guide to Art Nouveau* (London: Grange Books, 1986), 8–19; it is claimed that the style was originated in Britain with the attempts of Arts and Crafts movement; yet, in Petra ten-Doesschate Chu, *Nineteenth Century European Art* (London: Laurence King Publishing, 2012), 464–65 and Troy, *Modernism and the Decorative Arts in France: Art Nouveau to Le Corbusier*, 7–51 it is claimed that the Arts and Crafts movement did not provide a version of fully developed Art Nouveau and their influence was died after the death of William Morris and they claimed that it should be attributed to France since the term first used by Samuel Bing who imported Japanese prints – one of the main influences of Art Nouveau design - to his store and showroom. Whereas in Lahor and Brimacombe, *Art Nouveau*, 5 and Colquhoun, *Modern Architecture*, 13 links the beginning of the movement with the construction of Hôtel Tassel. In Constantino, *Art Nouveau*, 16 asserts that the style was originated by the Italians. Finally, in Charles and Klaus, *The Viennese Secession*, 4 the style was associated with Austro-German manifestation of Jugend and the Secession Building in Vienna.

¹⁵⁵ Batur, "Art Nouveau," 327–34.

¹⁵⁶ Robert F. Gorman, *Great Events from History, The Twentieth Century: 1901-1940* (Pasadena, California: Salem Press, 2007), 117.

1899.¹⁵⁷ The Art Nouveau objects like advertising posters and some articles of metalwork and jewelry were made by the latest technologies and industrial methods for mass consumption and part of the popular culture of the period. The style was the first all-dominating modern style and the last stylistic phenomenon of unitary Europe.¹⁵⁸ After Art Nouveau, we see individual, more national styles such as German Expressionism or Italian Futurism. The style gave way to Art Deco (a new style) around the 1920s.

The Art Nouveau style varied by country and prevailing taste and earned different names in different countries. The style is called *modern style* in America and England, *art nouveau* in France and Belgium, *jugendstil* in Germany, *secessionsstil* in Austria, and *modernismo* in Spain.¹⁵⁹ The Modern Style in England can be associated with the Arts and Crafts Movement and their adaptation of Victorian Style into the middle-class British citizens (see figure 16).¹⁶⁰ In the later adaptation of Art Nouveau, referred to as the Glasgow Style, English artists – especially Irish and Scottish - looked at patterns of Celtic manuscripts and early medieval artifacts while they were affected by the ideas of nationalism.¹⁶¹ In France, the most direct Art Nouveau events were held in architecture, in applied arts, in advertising graphics, in publishing (see figure 17).¹⁶² Samuel Bing was importing and selling Japanese woodblock prints which became an inseparable part of the style since they showed two-dimensional flower motifs that became an inspiration for artists such as Hector Guimard.¹⁶³ In Germany, the style manifested itself through the

¹⁵⁷ Charles and Klaus, *The Viennese Secession*, 6.

¹⁵⁸ Hobsbawm, *The Age of Empire: 1875-1914*, 230; Colquhoun, *Modern Architecture*, 14; Constantino, *Art Nouveau*, 16.

¹⁵⁹ Batur, “Art Nouveau,” 327–34.

¹⁶⁰ Hardy, *A Guide to Art Nouveau*, 14.

¹⁶¹ Constantino, *Art Nouveau*, 18.

¹⁶² Lara-Vinca Masini, *Art Nouveau: Un’Avventura Artistica Internazionale Tra Rivoluzione e Reazione, Tra Cosmopolitismo e Provincia Tra Costante Ed Effimero, Tra “Sublime” e Stravagante* (Florence: Zincografica Fiorentina, 1976), 83.

¹⁶³ Howard, *Art Nouveau: International and National Styles in Europe*, 16–30.

Jugend magazine and named it after as Jugendstil (see figure 18). At later stages in Germany, it stylized itself with embracing more Romantic elements with the rise of the Munich Group.¹⁶⁴ Austrian adaptation of the style also followed a similar approach by manifesting itself on *Ver Sacrum* journal which was published between 1898 and 1903 (see figure 19). Furthermore, they took their manifestation a step forward with the Viennese Secession's exhibition building made by Joseph Maria Olbrich, and the building became one of the best-known examples of European architecture that represents the transition between historicism and modernism (see figure 20).¹⁶⁵ By far most exuberant, distinct, and idiosyncratic form of Art Nouveau was produced in Spain.¹⁶⁶ The pioneering architect Antoni Gaudí built his best-known buildings in Barcelona Casa Battló, Casa Milà, and Sagrada Família (see figure 21). Gaudí's elevated interest in eclecticism resulted in the inclusion of Spanish medieval and Islamic influences on his Modernismo buildings.¹⁶⁷

2.1.2. The Emergence of Art Nouveau in the Ottoman Empire

The Art Nouveau movement appeared in the last years of the Ottoman Empire; yet, cities such as Istanbul did not fall behind this contemporary trend. The dramatic change in the population from five hundred thousand to a million and increased active trade were not the only reasons for the development of Istanbul. There were also variations in the structure of the population and their needs. A new urban noble class emerged. This urban noble class was mostly educated in the European manner, and they were also following the contemporary trends in every area – architecture, arts, and technologies. In short,

¹⁶⁴ Robert Schmutzler, *Art Nouveau* (New York: Harry N. Abrams, Inc. Publishers, 1962), 152–71.

¹⁶⁵ Otto Kapfinger, “The Secession Building,” in *Secession*, ed. Tina Lipsky (Vienna: Secession, 2018), 7–22.

¹⁶⁶ Chu, *Nineteenth Century European Art*, 497–500.

¹⁶⁷ Howard, *Art Nouveau: International and National Styles in Europe*, 52–55.

Istanbul, as a city had the parallel economic and social conditions of the European cities in which Art Nouveau took the lead. The style was used in every kind of architectural element from palaces to building complexes. Most commonly, these structures were seen in the areas where Ottoman high bureaucrats were living such as Péra, Yeşilköy, and Moda.¹⁶⁸ Since Péra and Moda are regions within the crowded location of the city most of the Art Nouveau buildings were built in stone whereas in Yeşilköy it is possible to see the spread of wooden Art Nouveau houses and ornamentations.¹⁶⁹

The style emierced itself within every sphere of the Ottoman citizens' life from artistic to private. The *Servet-i Fünun* journal published two images to introduce the Art Nouveau to its readers (see figure 22).¹⁷⁰ The image on the upper-right corner is the Hofpavillion Hietzing (the imperial court pavilion at Hietzing station) in Vienna, which was built by Otto Wagner for Emperor Franz Joseph and his innermost circle of family (see figure 23).¹⁷¹ The description given below the image states that it is a building in Vienna in *armodern tarz* (modern style). The image on the below-left corner represents an Art Nouveau staircase. The description below the image only states that it is a staircase and does not give any further information on the subject. Even though there were many similar stairs built at the beginning of the twentieth century, the exact stairs given in the image cannot be identified.

After the introduction of Art Nouveau to a wider audience in 1902, the *Servet-i Fünun* journal continued to use the Art Nouveau engraving motifs to decorate the pages of the journal. For example, various kinds of Art Nouveau motifs, either they are floral or

¹⁶⁸ Batur, "Art Nouveau," 327–34.

¹⁶⁹ Barillari and Godoli, *Istanbul 1900: Art Nouveau Architecture and Interiors*, 179–211.

¹⁷⁰ *Servet-i Fünun*, n. 588, July 18, 1318 (July 31 1902), 248.

¹⁷¹ Wien Museum, "Otto Wagner Hofpavillion Hietzing," Wien Museum, 2019, <https://www.wienmuseum.at/en/locations/otto-wagner-hofpavillon-hietzing.html>.

geometric, flourished the pages on the issue 657 dated 13 Teşrinisani 1319 (26 November 1903) on page 112, the issue 761 dated 10 Teşrinisani 1321 (23 November 1905) on page 104, the issue 769 dated 5 Kanunusani 1321 (18 January 1906) on pages 218 and 222, and the issue 897 dated 19 June 1324 (2 July 1908) on page 203 (see figures 24, 25, 26, 27, 28). Another set of motifs can be found on the pages of *Resimli Kitab*. A female based decoration was met with the audience on the very first issue of the journal on pages 9, 31, 42, 47, and 52 (see figures 29, 30, 31). After 1910, the motifs increased in terms of complexity. The examples of such motifs can be seen on the issues 15 and 19 dated December 1909/January 1910 and May 1910 (see figures 32, 33, 34). Furthermore, *Şehbal*, which received molds from Italy, decorated its pages with the Art Nouveau ornamentations (see figures 35, 36).¹⁷² After 1910, the journal even decorated the frames of photographs with curvilinear Art Nouveau motifs (see figure 37). Finally, although the earlier issues were desolately decorated, the *Mecmua-i Ebüzziya* journal presents one of the most flamboyant motifs of Art Nouveau on issue 116 dated 19 Şevval 1329 (13 October 1911) on page 1221 (see figure 38).

With the rise of feminism at the turn of the century and consequently the increase in the number of female magazines, also affected the widespread of Art Nouveau since the magazines presented the flower motifs in their pages to the Ottoman women.¹⁷³ There are no sources that can claim that the Ottoman Art Nouveau was developed by the artists who gathered in associations, magazines or clubs, unlike European examples such as *Ver Sacrum* and *Jugend*.¹⁷⁴ However, it can be seen that some of the architects who were associated with the Art Nouveau style in the Ottoman Empire were the members of the

¹⁷² Neval Konuk, “Şehbal Mecmuası’ndaki Sanat Tarihi Yazıları” (MA, Marmara University, 2001), 9.

¹⁷³ Batur, “Art Nouveau Architecture and İstanbul,” 154.

¹⁷⁴ Batur, 153.

At the beginning of the twentieth century, even the term *art nouveau* was involved in everyday life Ottoman citizens in Istanbul. To understand the extent of its influence, an over the edge example that indicates the importance of Art Nouveau on the Ottoman private life can be seen from the chronicles of Ernest Giraud, the head of French Chamber of Commerce in Istanbul is as follows:¹⁷⁶

“Marius came in smiling at my house last Friday.

- I learned a new Turkish word again, he said.
- Congratulations. If you stay here -hopefully- for fifty years more, you will be able to express yourself. Let’s see. What is your new word?
- *Harrnavò*, means hand fan.

I look at my friend with fear, and think whether Eros damaged his brain.

- What did you say?
- *Harrnavò*, I believe I was very clear. A man, who was selling cheap hand fans at the bridge, was repeating this word again and again. I even got one.
Look”

This time I understand what he was saying and laughed out loud.

¹⁷⁵ Savvas E. Çilenis, “19. Yüzyılın Sonu ve 20. Yüzyılın Başında İstanbul’da Yunanca Basın ve Rum Mimarların İmajı,” in *Batılaşan İstanbul’un Rum Mimarları*, ed. Hasan Kuruyazıcı and Eva Şarлак (İstanbul: Zoğrafyan Lisesi Mezunları Derneği, 2011), 44–59; the list of the associates of the *Ellinikos Filologikos Sillogos Konstantinupoleos* in 1903 as follows: Al. Valluary, G. Mongeri, Ant. Tedeschi, Pierro Bello, Eduardo da Nari, Hikmet Mehmed Bey, I. Aznovour, I. Emine, Leon Gurekian, G. Nafilian, I. Nahoum, Y. Pekmezian, Th. Kouyand, G. sEmprini, G. Tedeschi, A. Tahtadjian, L. Valeri, H. Libey and Vedat Tek Bey and the new associates who joined in 1904 as follows: Raimondo D’Aronco, Antoine Ratifuski, Frederich de Ritter, St. Faaanoti, A. Destuniano and Mimar Kemalledi Bey.

¹⁷⁶ V. Necla Geyikdağı, “French Direct Investments in the Ottoman Empire Before World War I,” *Enterprise & Society* 12, no. 3 (2011): 525–61.

- I see that you are cheerful, he said while getting irritated.

I pull him near the window as an answer. I heard a *zerzavatchi* (vegetable seller) who was passing by.

- Listen, I told to my friend.

The seller was shouting “*Angouria harrnavò! Kheyar harrnavò!*”

- Interesting, it also means cucumber, said Marius.
- You are the cucumber. What you heard was a bad pronunciation of the French word Art Nouveau. In here, the term was used haphazardly even bootblacks used it in their signs, and peddlers are shouting it without knowing what they are saying...¹⁷⁷

The Art Nouveau trend in Istanbul can be separated by two main periods: First Period (1900-1915), Second Period (1922-1930).¹⁷⁸ In the First Period, Art Nouveau was implemented by professional architects who were educated in Europe. The majority of these architects were from Greek, Armenian or Italian origin.¹⁷⁹ Yet, since they were familiar with the Ottoman aesthetics, the buildings were a blend of the appreciation of

¹⁷⁷ « Marius entra souriant chez moi Vendredi passé. -Je viens encore d'apprendre un mot Turc, me dit-il. -Félicitations. Si tu séjournes seulement cinquante ans de plus parmi nous (ce que je souhaite) tu pourras t'exprimer à peu près passablement dans les langues du pays. Voyons, quelle est l'expression dont s'est enrichi ton vocabulaire? -Harrnavò, ce qui signifie éventail. Je considérai mon ami avec inquiétude me demandant si le dieu Eros n'avait pas détérioré son cerveau. -Tu dis? -Harrnavò, c'est bien clair il me semble. Un marchand le répétait en vendant des éventails d'un sou sur le pont. J'en ai même acheté un. Le voici. Cette fois, je compris et je partis d'un grand éclat de rire. -Tu es bien gai, me dit mon ami déjà pincé. Pour toute réponse je l'entraînal vers la fenêtre. J'avais entendu un Zerzavatehi facétieux passer dans la rue. -Ecoute, dis-je à mon ami. – ‘Angouria harrnavò! Kheyar harrnavò!’ criait le marchand. -Tiens, ça veut dire aussi concombre, dit Marius. -C'est toi qui es un concombre. L'expression que tu as retenue, c'est art nouveau, en Français, mais mal prononcé. On a tellement abusé ici de ce qualificatif, que les décrotteurs l'ont adopté pour enseigne; les marchands ambulants le répètent sans bien savoir ce qu'ils disent. » in Ernest Giraud, “Constantinople -La Rue,” *Revue Commerciale Du Levant. Bulletin de La Chambre de Commerce Française de Constantinople* 195 (June 1903): 1197–98.

¹⁷⁸ Batur, “Art Nouveau Architecture and İstanbul,” 144–66.

¹⁷⁹ Barillari and Godoli, *Istanbul 1900: Art Nouveau Architecture and Interiors*, 179–211.

Ottoman ornamentation and the Art Nouveau style. Most of the buildings showed an eclectic combination of Ottoman taste and European modernization. When compared to the European examples from France, Italy, England, and Spain, the Ottoman Art Nouveau architecture shows significantly less usage of colors, especially at the façades. The use of fewer colors also indicate the continuation of the Ottoman architectural tradition where we see similar adaptations at the beginning of the century of Orientalist buildings.¹⁸⁰ The color in Ottoman Art Nouveau buildings remained limited to the stained-glass features of the buildings.¹⁸¹ Even though the lack of color in the buildings showed a difference from Art Nouveau examples of some European examples, the Viennese Secession was also relatively colorless as Ottoman Art Nouveau. Therefore, one can assume that the architects, who were working in the Ottoman Empire, preferred the Viennese Secession to implement possibly to avoid any complications that they might receive from the public while introducing the new style to the Istanbul inhabitants. While the monochrome implementation of Art Nouveau showed respect to the taste of Istanbul's elite circle, the floral ornamentation was welcomed since the flora was within the understanding of the Ottoman decoration before the inclusion of Western elements in the artistic milieu of the empire. Therefore, a style that is based on natural motifs while satisfying the need for being modern was perfect for the needs of the Ottoman bourgeoisie. The buildings that are examined in this thesis are the representations of the First Period of Art Nouveau in Istanbul.

The Second Period of Art Nouveau started to appear after the War of Independence.

¹⁸⁰ For a detailed comparison on European Orientalism and Ottoman Orientalism and how the Ottoman Empire was influenced by the European understanding of the Orient, see Turgut Saner, *19. Yüzyıl İstanbul Mimarlığında "Oryantalizm"* (İstanbul: Pera Turizm ve Ticaret A.Ş., 1998), 132.

¹⁸¹ Afife Batur, "İstanbul Art Nouveau'su," in *Tanzimat'tan Cumhuriyet'e Türkiye Ansiklopedisi* (İstanbul: İletişim Yayınları, 1985), 1088.

The vast spread of the style also affected the middle-class in the empire and Art Nouveau as many other artistic trends continued to flourish in the cities after the war. Therefore, the emergence of middle-class housing in the Art Nouveau style occurred. However, the middle-class housing was mostly executed in the anonymous form and depended on the master-apprentice relationship.¹⁸² As a result, the professional style in the First Period was lacking in the Second Period of Art Nouveau architectural agenda.¹⁸³ Furthermore, during the dethronement of Abdülhamid II, the permanent establishment of palace architects changed and many foreign architects left the city before the beginning of the First World War.¹⁸⁴ The lack of professional execution of the style can be linked with the lack of professional architects who were educated in a European manner. The study on the Republican Era Art Nouveau buildings is a further study that should be looked at.

According to Afife Batur, the known oldest structure in Art Nouveau style in Istanbul is the Botter House on Le Grande Rue de Péra (today, İstiklal Caddesi) built in 1900.¹⁸⁵ The architect of this building, Raimondo D’Aronco, can be credited for bringing the style of Art Nouveau to Istanbul, where the style becomes an inseparable part of the city’s heritage.¹⁸⁶ Furthermore, the building stands as an important factor to demonstrate the new, modern and developed Beyoğlu.

¹⁸² Batur, “Art Nouveau Architecture and İstanbul,” 141–66.

¹⁸³ Batur, “Art Nouveau,” 327–34.

¹⁸⁴ Batur, “Art Nouveau Architecture and İstanbul,” 161–62.

¹⁸⁵ Afife Batur, “İstanbul’un Mimari Mirası ve Raimondo D’Aronco,” in *İstanbul’daki İtalyan İzi*, ed. Burçak Evren, trans. Raffi Demiryar and Michele Bernardini (İstanbul: Lea Kurumsal Yayıncılık, 2008), 62–77; Batur, “Art Nouveau Architecture and İstanbul,” 141–66.

¹⁸⁶ Paolo Girardelli, “D’aronco: Architect to the New Society,” *Cornucopia Turkey for Connoisseurs* 46 (2011): 72–93.

3. ARCHITECTS, PATRONS, AND BUILDINGS: DIFFERENT APPROACHES TO
ART NOUVEAU IN BEYOĞLU

Buildings	Architect	Patron	Date
Botter	Raimondo D’Aronco	Johannes Theodorus Botter	1900
Freige	Konstantinos Kyriakides & Alexandre Néocosmos Yenidunia	Selim Hanna Freige	After 1905
Ravouna	Konstantinos Kyriakides & Alexandre Néocosmos Yenidunia	Albert Ravuna	Before 1905
Çağdaş	Dimosthenis and Stefanos Georgiadis	-	1906
Abouaf	Dimosthenis and Stefanos Georgiadis	Abouaf Family	Before 1905
Mısır	Hovsep Kerovbei Aznavur	Abbas Halim Pasha	1910
Kehayioğlu	İoannis Karagiannis	-	1903
Ragıp Paşa	Aram and Isaac Caracach	Chamberlin Ragıp Pasha	Before 1905
Azarian (Gümüştü Palas)	Léon Gurekian	Joseph Azarian	1903
Reşit Paşa	-	-	After 1905
Rassam	-	-	1905
Parma	Georgios Kuluthros	Paul Parma	Before 1905
Atlas	-	Atlas Frères	Before 1905
Martin (Ferah)	Aram and Isaac Caracach	Joseph Martin	Before 1905
Livadas	Constantine P. Pappa	-	-
Sureya Bey	-	-	Before 1905

Table 2: The buildings, their architects, patrons, and dates¹⁸⁷

¹⁸⁷ The information regarding the dates of many buildings are derived from Goad’s Insurance Maps. Therefore, it only shows if the buildings were present when Goad made the map. (If the exact date of the building is not obtained from another source.) The Livadas building was not within the region of Goad’s map; therefore, an estimation cannot be made. The names of the buildings are recorded according to what is represented in Goad’s plans (if possible). The “-“ symbol represents the unknown information for the subject. The titles of the buildings were given as “apartment” since the names are recorded as such in previous studies.

3.1. Art Nouveau Architects of Beyoğlu

A few decades before the First World War, man's entire way of structuring and apprehending the universe is transformed in a brief period and these developments also became the foreleg of modern sciences today.¹⁸⁸ While dramatic scientific innovations were appearing in Europe, the Ottoman Empire was also developing its education systems. One of the most important reforms that were made during this process was the secularization in the educational systems.¹⁸⁹ The first modern school, *Mühendishâne-i Bahr-î Hümayun* (Imperial School of Naval Engineering) was founded in 1773. *Mühendishâne-i Bahr-î Hümayun*, which was referred to as *Ecole de Théorie* or *Ecol de Mathématiques* in French sources, and *Hendesehâne* or *Hendese Odası* in Ottoman sources, started its teaching in an empty hangar in the dockyard to overcome technical difficulties of insufficient cannoner technology of the Ottoman army during the Russo-Ottoman War of 1768.¹⁹⁰ A similar school was opened a few years later since *Hassa Mimarlar Ocağı* (Ottoman Office of Royal Architects) was facing difficulties in terms of the education and knowledge of current architects. Sultan Selim III, who tried to overcome this problem, gave the order that all architects should be educated in *Mühendishâne-i Berrî-i Hümayun* (Imperial College of Military Engineering) which was opened in 1775.¹⁹¹ The architects were educated by the French engineers who were asked to come to the empire until 1807.¹⁹² After the foundation of two engineering schools, that were focusing on the core of the military arsenal, a Military Medical School and a War

¹⁸⁸ Hobsbawm, *The Age of Empire: 1875-1914*, 262–76.

¹⁸⁹ Zürcher, *Moderleşen Türkiye'nin Tarihi*, 100–101.

¹⁹⁰ Kemal Beydilli, "Mühendishâne-i Bahrî Hümayun," in *TDV İslam Ansiklopedisi* (İstanbul: Türkiye Diyanet Vakfı, 2006), 514–16.

¹⁹¹ Kemal Beydilli, "Mühendishâne-i Berrî-i Hümayun," in *TDV İslam Ansiklopedisi* (İstanbul: Türkiye Diyanet Vakfı, 2006), 516–18.

¹⁹² Selma Can, "XIX. Yüzyıl Osmanlı Mimarlığı'nın Teşkilat Yapısı ve Balyanlar," in *150. Yılında Dolmabahçe Sarayı Uluslararası Sempozyumu* (İstanbul: TBMM Milli Saraylar, 2007), 64–78.

Academy opened in 1824 and 1836 respectively; yet, because of their military character, they were all inaccessible for the non-Muslim subjects of the empire.¹⁹³

After the declaration of the Imperial Rescript of Gülhane, the drift to Europe became more apparent in the Ottoman educational system. The education system in the Ottoman empire secularize with the Imperial Rescript of Gülhane and the Edict of Reform; however, it still remains as a multiple different secular education which is parallel to the centralized education rather than including different *millet*s.¹⁹⁴ For example, the *Ellinikos Filologikos Sillogos Konstantinupoleos* (Greek Philological Association of Constantinople) played the part of the secularized Greek Orthodox education since it was formed in 1861.¹⁹⁵ Furthermore, many foreign schools formed themselves in the Beyoğlu region in the nineteenth century onwards.¹⁹⁶

At the new Imperial College of Military Engineering, initial attempts at training the *Hassa Mimar Halifeleri* (the Ottoman Royal Master Builders) in contemporary building techniques and European styles were made in 1801.¹⁹⁷ Yet, this attempt was not enough

¹⁹³ Akyürek, “Political Ideals and Their Architectural Visibility: Gaspare Fossati’s Projects for Tanzimat Istanbul (1845-1865),” 49–50; and for a more detailed analysis and discussion on Ottoman history of millitary education see Osman Nuri Ergin, *Türkiye Maarif Tarihi* (İstanbul: Osmanbey Matbaası, 1939); Selçuk Akşin Somel, “The Modernization of the Public Education in the Ottoman Empire: 1838-1908,” in *The Islamization, Autocracy and Discipline*. (Leiden: Brill, 2001); Faik Reşit Unat, *Türkiye Eğitim Sisteminin Gelişmesine Tarihi Bir Bakış* (Ankara: Milli Eğitim Bakanlığı Basımevi, 1964).

¹⁹⁴ Athanasia Anagnostopulu, “Tanzimat ve Rum Milletinin Kurumsal Çerçevesi,” in *19. Yüzyıl İstanbul’unda Gayrimüslimler*, ed. Pinelopi Stathis, trans. Foti Benlisoy and Stefo Benlisoy (İstanbul: Tarih Vakfı Yurt Yayınları, 2003), 17.

¹⁹⁵ Anagnostopulu, 22–29; for a more detailed account on the education of Jewish Ottoman citizens, see Rena Molho, “Tanzimat Öncesinde ve Sonrasında İstanbul Yahudileri,” in *19. Yüzyıl İstanbul’unda Gayrimüslimler*, ed. Pinelopi Stathis, trans. Foti Benlisoy and Stefo Benlisoy (İstanbul: Tarih Vakfı Yurt Yayınları, 2003), 78–85; and for a more detailed account on education of Catholic Ottoman citizens, see Markos N. Roussos-Milidonis, “19. Yüzyıl İstanbul’unda Katolik Azınlık,” in *19. Yüzyıl İstanbul’unda Gayrimüslimler*, ed. Pinelopi Stathis, trans. Foti Benlisoy and Stefo Benlisoy (İstanbul: Tarih Vakfı Yurt Yayınları, 2003), 86–92.

¹⁹⁶ Cezar, *XIX. Yüzyıl Beyoğlusu*, 129.

¹⁹⁷ Mustafa Cezar, *Sanatta Batı’ya Açılış ve Osman Hamdi* (İstanbul: Türkiye İş Bankası A.Ş. Kültür Yayınları, 1971), 62–63.

and an important secularization and modernization in the education system of the Ottoman Empire were implemented when a school for fine arts was established. In March 1883 *Mekteb-i Sanâyi-i Nefîse* (the School of Fine Arts) opened and started to give education on the Parisian model of the *École Nationale des Beaux-Arts* of Paris.¹⁹⁸ It is important to note that the modernizations of education during the *Tanzimat* Period pioneered the foundation of the School of Fine Arts.¹⁹⁹ Alexandre Vallauri was engaged in the founding of the Imperial School of Fine Arts and he designed and built the buildings of the school and the new museum.²⁰⁰

The majority of the teaching staff consisted of foreign instructors, particularly from France; thus, the School of Fine Arts had become a center for disseminating French taste and ideas in arts and architecture.²⁰¹ Venetian Pietro Bello worked as set-designer and water-colorist, Salvatore Valeri and Joseph Warnia Zarzecki were responsible for the painting section, Napié was the instructor for the engravings, and Armenian E. Osgan worked for the sculpture section.²⁰² Finally, Vallauri was the teacher of architecture for the following twenty-five years in this newly established Imperial School of Fine Arts, where he educated and influenced many architects for the following era.²⁰³

¹⁹⁸ Barillari and Godoli, *Istanbul 1900: Art Nouveau Architecture and Interiors*, 20.

¹⁹⁹ Fatma Ürekli, “Sanâyi-i Nefîse Mektebi,” in *TDV İslam Ansiklopedisi* (Istanbul: Türkiye Diyanet Vakfı, 2009), 93–97; Fatmagül Demirel, *Sultan II. Abdülhamid’in Mirası: İstanbul’da Kamu Binaları* (İstanbul: İstanbul Ticaret Odası, 2011), 21–38.

²⁰⁰ Seda Kula Say, “Alexandre Vallauri and His Architectural Works for the Italian Community in Istanbul,” in *Italian Architects and Builders in the Ottoman Empire and Modern Turkey*, ed. Paolo Girardelli and Ezio Godoli (Newcastle upon Tyne: Cambridge Scholars Publishing, 2017), 165.

²⁰¹ Yıldırım Yavuz and Suha Özkan, “The Final Years of the Ottoman Empire,” in *Modern Turkish Architecture*, ed. Renata Holod, Ahmet Evin, and Suha Özkan (Ankara: Chamber of Architects of Turkey, 2005), 37–52.

²⁰² Barillari and Godoli, *Istanbul 1900: Art Nouveau Architecture and Interiors*, 20.

²⁰³ Kula Say, “Alexandre Vallauri and His Architectural Works for the Italian Community in Istanbul,” 165.

The *Levant Herald and Eastern Express* journal published: "... on the other side is exhibited the work of the pupils of the well-known architect Mr. Valluary. They are all striking; twenty students are represented, two of whom are Turks, two Greeks, and sixteen Armenians."²⁰⁴ These statistics show that Greeks and Armenians were more interested in their architectural education in the Ecole de Beaux-Arts than the Muslim population of the Ottoman Empire. Furthermore, according to the *Annuaire Oriental* (1880-1915), there were more than two hundred and thirty Greek architects who were active in Istanbul.²⁰⁵ Therefore, it is not a surprise to see that most of the Art Nouveau architects of Beyoğlu are either Greek or Armenian origin. The ethnical distribution of architects is represented in Chart 1.

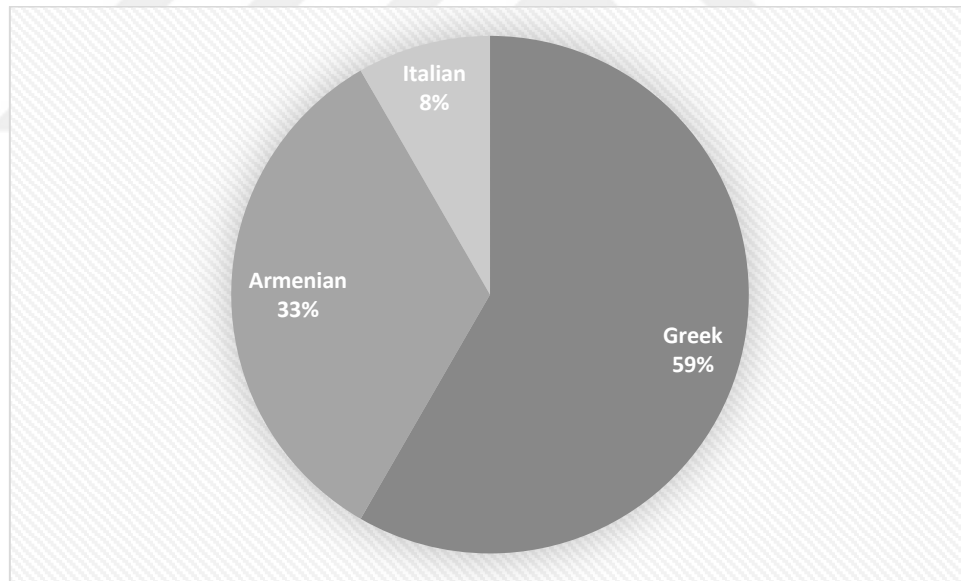


Chart 1: The Ethnical Distribution of Architects

²⁰⁴ *The Levant Herald and Eastern Express*, 24 July 1893 in Çelik, *Remaking of Istanbul: Portrait of an Ottoman City in the Nineteenth Century*, 152–53.

²⁰⁵ Vasilis Kolonas, "Batılılaşma Döneminde İstanbul'da İş Hanları ve Apartmanlar," in *Batılılaşan İstanbul'un Rum Mimarları*, ed. Hasan Kuruyazıcı and Eva Şarlak (İstanbul: Zoğrafyan Lisesi Mezunları Derneği, 2011), 94.

3.1.1. Raimondo D’Aronco

Raimondo D’Aronco was born on August 31, 1857, in Northern Italy in the Friuli region.²⁰⁶ (see figure 39) His family was in the construction business for a couple of generations.²⁰⁷ He also abided with the family tradition and started working with his father from an early age. After primary school, he continued *la Scuola d’arte di Gemona* (Gemona Fine Arts School).²⁰⁸ At the age of fourteen, his father left him near a construction worker in Graz, and while he was working as a stonemason in Graz, he continued *la scuola professionale edile* (the professional building school). He returned to Italy with the will of becoming an architect. When his father forced him to join the military, he volunteered for military service. Yet, more importantly, he made friends with the enlightened citizens of Milano during these years, which would become a foreleg for his expansion to the European circles.²⁰⁹ After his military service (at the age of nineteen), he started *la Accademia di Venezia*. Here, he also received the education of Medieval European themes.²¹⁰ In Accademia di Venezia, he enrolled in courses such as Ornamental Design and Architecture that shaped the artistic taste of D’Aronco. Furthermore, he had the opportunity to take these lessons from Giacomo Franco, who was one of the followers of Boito.²¹¹

During a successful career triumphed by many awards, Raimondo D’Aronco was

²⁰⁶ İbrahim Toraman, *İstanbul’un Yüzleri ~ 45: İstanbul’un 100 Mimarı* (İstanbul: İstanbul Büyükşehir Belediyesi Kültür A.Ş. Yayınları, 2011), 66–67.

²⁰⁷ Afife Batur, “19. Yüzyıl İstanbul Mimarlığında Bir Stilistik Karşılaştırma Denemesi: A. Vallauray / R. D’Aronco,” in *Osman Hamdi Bey ve Dönemi*, ed. Zeynep Rona (İstanbul: Tarih Vakfı Yurt Yayınları, 1993), 146–58.

²⁰⁸ Turan Akıncı, *Beyoğlu: Yapılar, Mekanlar, İnsanlar (1831-1923)* (İstanbul: Remzi Kitabevi, 2018), 436–37.

²⁰⁹ Batur, “19. Yüzyıl İstanbul Mimarlığında Bir Stilistik Karşılaştırma Denemesi: A. Vallauray / R. D’Aronco,” 146–58.

²¹⁰ Batur, “İstanbul’un Mimari Mirası ve Raimondo D’Aronco,” 62–77.

²¹¹ Diana Barillari and Marzia Di Donato, *Osmanlı Mimarı D’ARONCO: İstanbul Projeleri 1893-1909 Restorasyonlar, Projeler, Kitaplar* (İstanbul: İstanbul Araştırmaları Enstitüsü, 2006), 36–40.

invited to the Ottoman Empire in 1893.²¹² The Ottoman Empire was preparing to attend the International Chicago Christophe Colomb Exhibition. The committee for this event consisted of the leadership of Selim Melhame Efendi (agriculture, forestry, and mining minister), and members such as Osman Hamdi Bey, Alexandre Vallauray, chief architect Berthier and also some high palace officials. They contacted D’Aronco through the Italian Ambassador Conte Collobiano. According to what *Journal de Moniteur* wrote on 11 July 1893, an agreement was made with D’Aronco, and D’Aronco would be coming to Istanbul for the preparation of the projects for the Ottoman Agriculture and Industrial Products Exhibition.²¹³ The exhibition was accepted by Sultan Abdülhamid II; however, it could not be demonstrated because of the earthquake of 10 July 1894, which caused great destruction in Istanbul. The budget for the exhibition was transferred to the repairment of the buildings that were damaged during the earthquake.²¹⁴ Despite the catastrophe created by the earthquake to Istanbul’s monumental heritage, this event ended up binding D’Aronco’s name inextricably to the city.²¹⁵ In the first years of his stay in Istanbul, D’Aronco worked in the restoration of many significant buildings including schools, mosques, and fountains to repair the destructions caused by the earthquake.²¹⁶ Furthermore, he restored Kapalıçarşı, Dolmabahçe Palace, Pier of Feriye Palace, Hagia Sofia, Babıali, and Sultanahmed, Beyazıd, Yeni Valide, Sultanselim and Kariye Mosques.²¹⁷ These activities helped D’Aronco to acknowledge the Ottoman architectural agenda closely and created a steppingstone for his later works, where he

²¹² Batur, “İstanbul Art Nouveau’su,” 1088.

²¹³ Batur, “İstanbul’un Mimari Mirası ve Raimondo D’Aronco,” 62–77.

²¹⁴ Batur, 62–77.

²¹⁵ Girardelli, “D’aronco: Architect to the New Society,” 72–93.

²¹⁶ Diana Barillari and Marzia Di Donato, *Osmanlı Mimarı D’ARONCO: İstanbul Projeleri 1893-1909 Restorasyonlar, Projeler, Kitaplar* (İstanbul: İstanbul Araştırmaları Enstitüsü, 2006), 36–40.

²¹⁷ Batur, “İstanbul’un Mimari Mirası ve Raimondo D’Aronco,” 62–77.

accomplished to combine his style and elements of historical Istanbul successfully. Furthermore, the experience gave him an understanding of the city's complex architectural history that was arguably unrivaled among the foreign architects of the period.²¹⁸

D'Aronco's restoration activities triumphed him in the eyes of Sultan Abdülhamid II; because, during his stay in Istanbul, he worked with various Ottoman ministries, and eventually became the chief palace architect to the court of the Sultan. D'Aronco started his pioneering experiments in Art Nouveau in the decoration of the buildings that are commissioned by the state official.²¹⁹

One of his most significant contributions to the Ottoman architectural agenda was providing the concept of a modern Ottoman identity to the city. Even though other Italian architects such as Gaspare Fossati and Pietro Montani were employed on major imperial works by the previous sultans (Abdülmeceid and Abdülaziz), D'Aronco became the first foreign architect who occupied the post of a palace architect.²²⁰ When he was admitted as the palace architect, initially, he worked alongside Sarkis Balyan, who had built the Dolmabahçe Palace and most of the sultanic mosques of the nineteenth century.²²¹ D'Aronco and Balyan's collaborative work, the new palace at Yıldız, became the home of Abdülhamid II from the early 1880s.²²² The palace was built following the Sultan's desire for seclusion in which it revived the older pattern of the Topkapı Palace, with pavilions surrounding courtyards and open spaces, all enclosed by high walls.²²³

²¹⁸ Girardelli, "D'aronco: Architect to the New Society," 74.

²¹⁹ Girardelli, 77.

²²⁰ Batur, "İstanbul'un Mimari Mirası ve Raimondo D'Aronco," 62–77.

²²¹ Toraman, *İstanbul'un Yüzleri ~ 45: İstanbul'un 100 Mimarı*, 95.

²²² Bülent Bilgin, "Yıldız Sarayı," in *TDV İslam Ansiklopedisi* (İstanbul: Türkiye Diyanet Vakfı, 2013), 541–44.

²²³ Girardelli, "D'aronco: Architect to the New Society," 77.

3.1.2. Konstantinos Kyriakides & Alexandre Néocosmos Yenidunia

One of the most significant Greek architects of the late nineteenth century Istanbul was Konstantinos Kyriakides. He was born in Istanbul in 1881 and died in Greece in 1942.²²⁴ Kyriakides was graduated from the Academy of Fine Arts in Istanbul in 1901.²²⁵ Yet, before his graduation from the academy, he had already proved his importance in academic competition. Kyriakides won first prize for the theme of “A large railway station,” tying with other students (including his future collaborator in some projects, Alexandre Néocosmos Yenidunia) in 1901.²²⁶ After his graduation, he continued his education at École Spéciale d’Architecture in Paris and returned to Istanbul to start his solo career.²²⁷ Furthermore, after his return, his career dramatically elevated thanks to his family’s good relationship with the Levantine population in Péra.²²⁸ The news that appeared in *the Oriental Advertiser – Le Moniteur Oriental. Politique, économique, financier, commercial* about his engagement, proves his family's reputation and importance within the society.²²⁹ Kyriakides was recorded as a full member of the *Osmanlı Mühendis ve Mimar Cemiyeti* (Ottoman Society of Engineers and Architects) in 1909.²³⁰

“According to the somewhat imprecise information to be found in a curriculum vitae in the archives of the Chamber of Technicians in Athens his stay in Istanbul Kyriakides build sixty or so buildings, a hotel the Alhambra Cinema-Theatre, the Fatih town hall,

²²⁴ Akıncı, *Beyoğlu: Yapılar, Mekanlar, İnsanlar (1831-1923)*, 433.

²²⁵ Toraman, *İstanbul’un Yüzleri ~ 45: İstanbul’un 100 Mimarı*, 95.

²²⁶ Barillari and Godoli, *Istanbul 1900: Art Nouveau Architecture and Interiors*, 149–50.

²²⁷ Akıncı, *Beyoğlu: Yapılar, Mekanlar, İnsanlar (1831-1923)*, 433; Nilay Özlü, *Türk Mimarisinde İz Bırakanlar* (Ankara: Çevre ve Şehircilik Bakanlığı, 2015), 553.

²²⁸ Barillari and Godoli, *Istanbul 1900: Art Nouveau Architecture and Interiors*, 149–50.

²²⁹ Toraman, *İstanbul’un Yüzleri ~ 45: İstanbul’un 100 Mimarı*, 95.

²³⁰ Oya Şenyurt, *İstanbul Rum Cemaatinin Osmanlı Mimarisindeki Temsiliyeti* (İstanbul: Doğu Kitabevi, 2012), 186–88.

two hospitals, various schools (including that of the Greek Patriarchate), and the central slaughterhouse.”²³¹ His most known buildings are Elhamra Theater-Cinema on Grand Rue de Péra, Freige Apartment at Şişhane square, and Ravouna Apartment located on Grand Rue de Péra, No:401. While Elhamra Theater-Cinema was built in an apparent Orientalist fashion, Freige and Ravouna apartment buildings – that he worked with Alexandre Néocosmos Yenidunia – becomes significant examples of Istanbul’s Art Nouveau structures. At the beginning of the twentieth century, the followers of Raimondo D’Aronco, such as Kyriakides and Yenidunia, enriched the architectural repertoire of Art Nouveau in the Ottoman capital.²³² Kyriakides moved to Atina and continued his career in Greece in 1926; yet, Yenidunia remained in Istanbul and continued to construct buildings in Istanbul after the separation with his business partner.²³³ Since both these architects were educated in the Ottoman Empire and Europe, the combination of their knowledge of both artistic styles resulted in an Ottoman adaptation of the Art Nouveau style.

3.1.3. Dimosthenis & Stefanos Georgiadis

Even though there is very little information on the lives of Dimosthenis and Stefanos Georgiadis brothers, one can say that they professionally constructed the two buildings (Çağdaş Apartment and Abuaf Apartment) with façades that show the mastery of composite Art Nouveau decorative scheme. While the naturalism of the floral ornamentation gave the impression of Italian Stile Liberty, the abstract forms suggest Belgian or Viennese derivations.²³⁴ Other than the buildings that are examined in this

²³¹ Barillari and Godoli, *Istanbul 1900: Art Nouveau Architecture and Interiors*, 149.

²³² Kolonas, “Batılılaşma Döneminde İstanbul’da İş Hanları ve Apartmanlar,” 102.

²³³ Şenyurt, *İstanbul Rum Cemaatinin Osmanlı Mimarisindeki Temsiliyeti*, 186–88; Şenyurt, 208–9.

²³⁴ Barillari and Godoli, *Istanbul 1900: Art Nouveau Architecture and Interiors*, 155.

thesis, Georgiadis brothers built a building on Meşrutiyet Boulevard, and another one in Turnacıbaşı Street. Furthermore, there are two other buildings – one on Kumbaracı slope and one on Mahmutpaşa slope – that carry the signature of Dimosthenis and one that carries the signature of Stefanos on Faik Paşa Street.²³⁵

3.1.4. Constantine P. Pappa

Greek architect Constantine P. Pappa was born in Istanbul in 1868.²³⁶ He was one of the Greek architects who had the chance to continue his education in École des Beaux Arts in Paris.²³⁷ Livadas Apartment, which is located on Faik Paşa Street in Çukurcuma, shows his ability to demonstrate authentic Art Nouveau buildings. Even though he produced many Art Nouveau buildings, the Livadas Apartment is the only one that is located in the Beyoğlu region. Since the architect was living in Moda, most of his works were gathered in the Moda region.²³⁸ His well-known works are the Dowson apartment buildings that are located on Yusuf Kamil Pasha Street in Moda.²³⁹ Other projects of Pappa can be summarized as Arif Pasha Kiosk, Arif Pasha Apartment, Doctor Antipa's house, all located in Moda (see figure 40).²⁴⁰ The architect mostly used Neo-Classic, Eclectic, and Art Nouveau styles in his buildings. The First National Architectural Movement did not influence Pappa; yet, he used the traditional features of Ottoman architecture in his eclectic buildings.²⁴¹

²³⁵ Şenyurt, *İstanbul Rum Cemaatinin Osmanlı Mimarısındaki Temsiliyeti*, 209.

²³⁶ Toraman, *İstanbul'un Yüzleri ~ 45: İstanbul'un 100 Mimarı*, 77.

²³⁷ Kolonas, "Batılılaşma Döneminde İstanbul'da İş Hanları ve Apartmanlar," 98.

²³⁸ Barillari and Godoli, *Istanbul 1900: Art Nouveau Architecture and Interiors*, 155.

²³⁹ Toraman, *İstanbul'un Yüzleri ~ 45: İstanbul'un 100 Mimarı*, 78.

²⁴⁰ Şenyurt, *İstanbul Rum Cemaatinin Osmanlı Mimarısındaki Temsiliyeti*, 197–98.

²⁴¹ Toraman, *İstanbul'un Yüzleri ~ 45: İstanbul'un 100 Mimarı*, 78.

3.1.5. İoannis Karagiannis

The sources on İoannis Karagiannis are somewhat limited. The only information available on the Greek architect's activity can be summarized as he built Cedid Han in Eminönü and Kehayioğlu Apartment on Sıraselviler Street.²⁴² The Kehayioğlu building was dated as 1903; therefore, it can be assumed that the artist was active at the beginning of the twentieth century, and the building was one of the very early examples of Art Nouveau that follows Raimondo D'Aronco's Botter House.²⁴³

3.1.6. Aram & Isaac Caracach

Aram and Isaac Caracach received their initial training while working within the industry; secondly, they graduated from European schools and finalized their education by graduating from the School of Fine Arts like many other Armenian-Ottoman contemporaries.²⁴⁴ The two Art Nouveau buildings that were built by Caracach brothers, Ragıp Pascha Apartment building located on the corner between the Grand Rue de Péra and İmam Adnan Sokak and Ferah Apartment building on Mis Street, No: 21, shares use of floral decoration of incontestable Italian inspiration.²⁴⁵

3.1.7. Hovsep Aznavur

Hovsep Kerovbei Aznavur was an Armenian architect who was born in London in 1845(see figure 41).²⁴⁶ In 1867, Aznavur came to Istanbul with his father, who lived a long time in London and also established a janissary museum there.²⁴⁷ Right after their arrival in Istanbul, Hovsep went to Venice and attended the school of Murad-

²⁴² Kolonas, "Batılılaşma Döneminde İstanbul'da İş Hanları ve Apartmanlar," 96–98.

²⁴³ Barillari and Godoli, *Istanbul 1900: Art Nouveau Architecture and Interiors*, 155.

²⁴⁴ Hasan Kuruyazıcı, "Önsöz," in *Batılılaşan İstanbul'un Ermeni Mimarları*, ed. Hasan Kuruyazıcı (İstanbul: Uluslararası Hrant Dink Vakfı Yayınları, 2011), 10–11.

²⁴⁵ Barillari and Godoli, *Istanbul 1900: Art Nouveau Architecture and Interiors*, 155.

²⁴⁶ Toraman, *İstanbul'un Yüzleri ~ 45: İstanbul'un 100 Mimarı*, 64–65.

²⁴⁷ Vartuhi İbişoğlu, "Aznavur, Hovsep," in *Dünden Bugüne İstanbul Ansiklopedisi* (İstanbul: Tarih Vakfı Yayınları, 1993), 511.

Rafayelyan.²⁴⁸ In 1876 he started his education as an architect in the Roman Fine Arts Academy.²⁴⁹ During his education in Rome, he won first prize in a summer villa construction project that was conducted by Duperis Company in 1876 and graduated with Valore in 1879.²⁵⁰ After his return to Istanbul in 1879, he began to construct many buildings in the city. Even though he was a successful architect, all of his buildings are not known today. The ones that are attributed to him are listed as: the Beyoğlu Armenian Theatre, the Beyoğlu French Theatre (burned in 1892), the Bulgarian St. Stephen Church, the Sansaryan Inn, the Gülbenkyan Inn, the Topalyan Inn (burned), the Katircioğlu Inn (burned in 1979), the Sebuhyan Inn, the Cibali Tobacco Factory, the Bazaar German, the Beyoğlu English Grammer School, the Nusret Bey Inn, the Kanlıca Prenses Rukiye Sultan Waterfront Mansion, the Prenses Hatice Beyoğlu Apartments, the Kiriks Apartment, the Culyani Apartment, the Vuçino Apartment, the Mausoleum of Vahan Efendi, the Mısır Apartment and the Abbas Halim Pasha Kiosks in Heybeliada.²⁵¹ The Mısır Apartment and the Abbas Halim Pasha Kiosks are the two well-known commissions of Abbas Halim Pasha. The Abbas Halim Pasha Kiosks consist of three kiosks which are the *Harem Köşkü*, *the Selamlık Köşkü*, and *the Bendegân Köşkü*.²⁵²

3.1.8. Georgios Kuluthros

Georgios Kuluthros was one of the Greek architects of the Ottoman Empire. He worked in Istanbul between 1896 and 1922. He was the architect of the Parma Apartment building that is commissioned by Paul Parma. He had three other buildings in Beyoğlu, which are on Galipdede Street and on Kallavi Street, and the Adamopulo Han in

²⁴⁸ Toraman, *İstanbul'un Yüzleri ~ 45: İstanbul'un 100 Mimarı*, 64–65.

²⁴⁹ İbişoğlu, “Aznavur, Hovsep,” 511.

²⁵⁰ Toraman, *İstanbul'un Yüzleri ~ 45: İstanbul'un 100 Mimarı*, 64–65.

²⁵¹ İbişoğlu, “Aznavur, Hovsep,” 511.

²⁵² Mehmet Baha Tanman, “Abbas Halim Paşa Köşkleri,” in *Dünden Bugüne İstanbul Ansiklopedisi* (İstanbul: Tarih Vakfı Yayınları, 1993), 9–10.

Galata.²⁵³ From the Pervititch insurance map, his own residential house can be seen in the corner where Cevza Street and Hüseyin Ağa Kireçhane Street cross in Tarlabası (see figure 42). “Geo. Kulutros” was written on the map. It is very likely that Kuluthros also constructed his own residential building.

3.1.9. Léon Gurekian

Léon Gurekian, the youngest son of Hovhannés and Prapion Yérémián, was born on 26 April 1871 in Istanbul.²⁵⁴ Léon Gurekian immigrated to Italy in the early twentieth century (see figure 43).²⁵⁵ He started his career in Bulgaria in 1896, constructed buildings in Istanbul between 1898 and 1907, and continued his work in Italy after 1908.²⁵⁶ Léon Gurekian married to Mariamik Azarian, the daughter of the Azarian family, in 1901, and they had a son named Ohannés in 1902.²⁵⁷ Léon, after the first studies at the school of the Mekhitarist (an Armenian Catholic Order), is sent to Italy at the Moorat Raphaël College in Venice (returned in 1888), and the following year (1889) he went to Rome and enrolled at the Royal Institute of Fine Arts.²⁵⁸ He became a licensed Professor of Architectural Design on December 15, 1895, and graduated from the Royal School of Engineers on December 20, 1895.²⁵⁹ The Gurekian family was one of the wealthy Armenian families which had connections to the Catholic Church hierarchy.²⁶⁰

²⁵³ Şenyurt, *İstanbul Rum Cemaatinin Osmanlı Mimarisindeki Temsiliyeti*, 190.

²⁵⁴ Armen Gurekian, *Léon Gurekian: Architetto* (Asolo (Treviso): G. S. Stampa, 2010), 11–12.

²⁵⁵ Alyson Wharton, “Armenian Architects and ‘Other’ Revivalism,” in *Revival: Memories, Identities, Utopias*, ed. Ayla Lepine, Matt Lodder, and Rosalind McKeever (London: The Courtauld Institute of Art, 2015), 150–67.

²⁵⁶ The information on the architect’s projects is found from the book published by his grandson Armen Gurekian in Gurekian, *Léon Gurekian: Architetto*, 91–92.

²⁵⁷ Gurekian, 9.

²⁵⁸ Wharton, “Armenian Architects and ‘Other’ Revivalism,” 150–67.

²⁵⁹ Gurekian, *Léon Gurekian: Architetto*, 9.

²⁶⁰ Wharton, “Armenian Architects and ‘Other’ Revivalism,” 150–67.

After he migrated to Italy, he designed and executed the Ottoman Pavilion at the Turin International Exposition of 1911. In September 1911, he was appointed as the representative of the Ottoman government to the Congress International of Architects in Rome; however, because of the Italo-Turkish war that broke out in the meantime, he participated individually.²⁶¹ From 1910 to 1913, during several journeys, he engaged in a long survey and documentation work Byzantine and Romanesque monuments, in Ravenna, in Aquileia, in Istria, Dalmatia and basically in Brianza, aimed at studying the influence of Armenian architecture on the Romanesque one.²⁶²

3.2. Art Nouveau Patrons of Beyoğlu

This section is an archival survey on the Art Nouveau patrons of Beyoğlu. Only ten of the sixteenth buildings' commissioners could be identified. Statistically, it can be seen that these patrons were high government officials, manufacturers for the Sultan, or rich bourgeois of the Ottoman Empire. Patrons such as Abbas Halim Pasha and Ragıp Pasha were high government officials. The Sultan and the Ottoman court was among the customers of Jean Botter, Paul Parma, and Joseph Martin. Selim Hanna Freige, Albert Ravuna, Joseph Azarian, Abuafs, and Atlas Frères were within the Ottoman bourgeoisie circle. Commonly, all patrons were wealthy, and they had the admiration for the modern architectural trend of Art Nouveau. The distribution of the patrons is shown in Chart 2. The foreigners represent the immigrants from various countries, whereas Muslim, Jewish, and Armenian's represents the Ottoman subjects.

²⁶¹ Gurekian, *Léon Gurekian: Architetto*, 9.

²⁶² Wharton, "Armenian Architects and 'Other' Revivalism," 150–67.

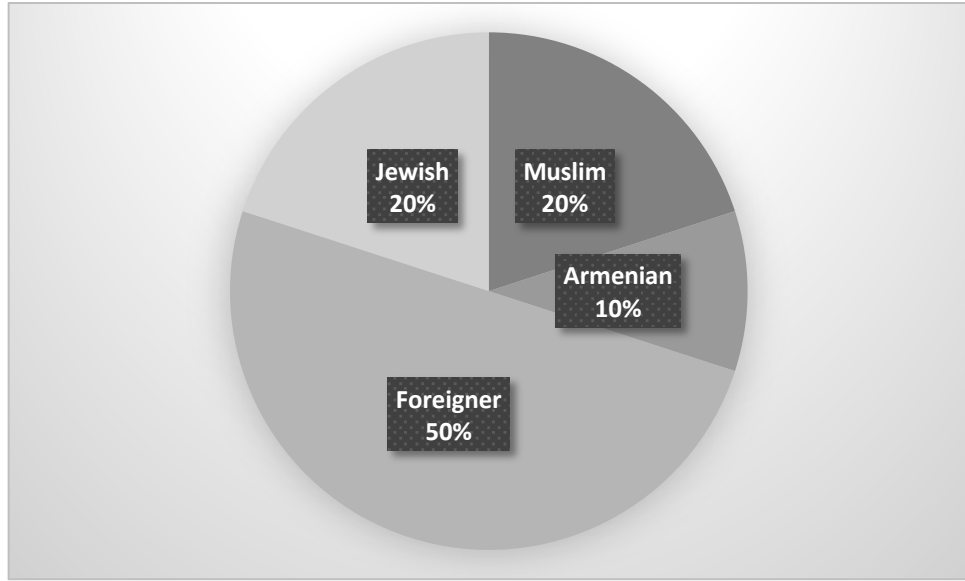


Chart 2: The Distribution of Patrons

3.2.1. Johannes Theodorus Botter

Johannes Theodorus Botter, usually referred to as Jean Botter, was the head tailor of Sultan Abdülhamid II, and he commissioned one of the first buildings that were built in the style of Art Nouveau, the Botter House. He was born in Harderwyk, a small town in Holland, on April 27, 1845, and died in Lausanne, Switzerland, on June 8, 1917.²⁶³ He was a couturier and stylist; therefore, the clothes he tailored were expensive.²⁶⁴ Botter attended to the twenty-fifth anniversary of Sultan Abdülhamid II's accession to the throne in 1901, and he bought a suit as a gift.²⁶⁵ According to the state documents, Botter received at least two medals during his service to the sultan: *Liyakat Madalyası* (merit medal) in 26 Ramazan 1320 (27 December 1902) and *İkinci Derece Şevkat Nişanı* (second-degree charitableness medal) in 18 Safer 1326 (22 March 1908).²⁶⁶ The merit

²⁶³ Hülya Tezcan, *Sarayın Terzisi: M. Palma - D.Lena - P.Parma* (İstanbul: Sadberk Hanım Müzesi, 2008), 72.

²⁶⁴ Afife Batur, "Botter Apartmanı," in *Dünden Bugüne İstanbul Ansiklopedisi* (İstanbul: Tarih Vakfı Yayınları, 1993), 212–14.

²⁶⁵ Tezcan, *Sarayın Terzisi: M. Palma - D.Lena - P.Parma*, 72.

²⁶⁶ BOA, İ.TAL.00292.00002.001; İ.TAL.00445.00017.001.

medals were given by the Sultan to the citizens, who execute their duties successfully. The medals started to be given during the reign of Sultan Abdülhamid II, according to the law dated 21 Zilkade 1300 (23 September 1883).²⁶⁷ However, there were no clothes found in the Topkapı Palace Museum inventory that were tagged under the name of Botter.²⁶⁸ According to Duhanî, the sultan preferred to order his clothes from tailor Charvet whose atelier was located on Rue la Paix in Paris.²⁶⁹ However, various documents in the Prime Ministry Ottoman Archives show that many commissions were made to Botter by the government.²⁷⁰

Botter also commissioned four kiosks in Fenerbahçe for himself and his daughters.²⁷¹ Another document, dated 4 Rabiulevvel 1321 (31 May 1903), shows the Botter's requirement from the government for the estate in Fenerbahçe.²⁷² Only two of these kiosks survived to our day. Botter's personal kiosk shows Art Nouveau ornamentations again, whereas the kiosks for his daughters were made in different eclectic styles.²⁷³ After the dethronement of Sultan Abdülhamid II, Botter remained fashionable with his designs. The clothing of the state officials was renewed after the accession of Sultan Mehmed V Reşad, and Botter enabled to create a new stylish look.²⁷⁴

3.2.2. Selim Hanna Freige

Selim Hanna Freige, the commissioner of the Freige Apartment, was a well-known

²⁶⁷ Filiz Karaca, "İmtiyaz Madalyası," in *TDV İslam Ansiklopedisi* (İstanbul: Türkiye Diyanet Vakfı, 2000), 240–42.

²⁶⁸ Tezcan, *Sarayın Terzisi: M. Palma - D.Lena - P.Parma*, 72.

²⁶⁹ Said N. Duhanî, *Eski İnsanlar Eski Evler: 19. Yüzyıl Sonunda Beyoğlu'nun Sosyal Topoğrafyası* (İstanbul: Türkiye Turing ve Otomobil Kurumu, 1984), 53.

²⁷⁰ BOA, Y..PRK.SGE.00008.00026.001; Y.PRK.HH..00032.00033.001.

²⁷¹ Afife Batur, "Jean Botter Köşkleri," in *Dünden Bugüne İstanbul Ansiklopedisi* (İstanbul: Tarih Vakfı Yayınları, 1993), 318–19.

²⁷² BOA, Y..MTV.00245.00021.001.

²⁷³ Batur, "Jean Botter Köşkleri," 318–19.

²⁷⁴ Halid Ziya Uşaklıgil, *Saray ve Ötesi: Son Hatıralar* (İstanbul: İstanbul İnkılab ve Aka Kitabevleri Koll. ŞTİ., 1981), 68.

figure in Istanbul bourgeoisie at the end of the nineteenth century. His family migrated to Beyoğlu from Beirut and became one of the Christian Levantines belonging to the Maronite Church.²⁷⁵ The family was rich enough to ask for cabotage rights of Beirut, including Haifa and Tripoli, for ninety-nine years.²⁷⁶ Selim Hanna Freige's father was an Arabic descent, and his mother was an American.²⁷⁷ His brother Musa Freige was also a significant figure, and he received two medals, which are Arslan (Lion) and Güneş (Sun) from the Shah of Iran.²⁷⁸ Selim Hanna Freige married to Mademoiselle Polin from another Levantine famous family, the Glavani family.²⁷⁹ The Glavani family was also as wealthy as the Freige family. The family was originally from Genova, and they migrated to Péra in the eighteenth century.²⁸⁰ The Glavani family commissioned a commercial complex and buildings in Péra; moreover, the street they were located was named after them as the Kallavi Street.²⁸¹ From the marriage between Selim Hanna Freige and Polin Glavani, three children were born: Jan, Alfred, and Anjel.²⁸² The inheritor of the Freige building, Anjel, was married to Feridun Dirimtekin. He was the director of the Türkiye Turing ve Otomobil Kurumu, the founding partner of the Istanbul Institute, and the manager of the Hagia Sofia Museum.²⁸³ Feridun Dirimtekin was also from the high bourgeoisie, and to show that he was always wearing a cornelian ring that shows the family seal of Dukakinzâde's.²⁸⁴ After the retirement of Feridun Bey, the Freige

²⁷⁵ Çelik Gülersoy, *Beyoğlu'nda Gezerken* (İstanbul: Çelik Gürsoy Vakfı Yayını, 2003), 45.

²⁷⁶ Afife Batur, "Frej Apartmanı," in *Dünden Bugüne İstanbul Ansiklopedisi* (İstanbul: Tarih Vakfı Yayınları, 1993), 338–39.

²⁷⁷ Gülersoy, *Beyoğlu'nda Gezerken*, 45.

²⁷⁸ Batur, "Frej Apartmanı," 338–39.

²⁷⁹ Gülersoy, *Beyoğlu'nda Gezerken*, 46.

²⁸⁰ Behzat Üsdiken, "Glavani Ailesi," in *Dünden Bugüne İstanbul Ansiklopedisi* (İstanbul: Tarih Vakfı Yayınları, 1993), 402.

²⁸¹ Üsdiken, 402.

²⁸² Gülersoy, *Beyoğlu'nda Gezerken*, 46.

²⁸³ İstanbul, "Feridun Dirimtekin," in *Dünden Bugüne İstanbul Ansiklopedisi* (İstanbul: Tarih Vakfı Yayınları, 1993), 61–62.

²⁸⁴ Gülersoy, *Beyoğlu'nda Gezerken*, 47.

Apartment was sold for 150.000 lira in 1948 to the Sarkusyan's.²⁸⁵

3.2.3. Paul Parma

Paul Parma was the director of the “Maison M. Palma & Fils” company, which tailored clothes for the Sultan. In the Prime Ministry State Archives, he was identified as Pol Parma, Poll Parma, or Monsieur Pavlo Parma. The Parma family moved to Istanbul, Bomonti, from Chiavari, a town that is located thirty kilometers south of Genova, in the eighteenth century, and they were merchandizing butter and cheese at the beginning of the nineteenth century. (see figure 44)²⁸⁶ The family lived in Bomonti until their house and factory were burnt in a fire in 1850. According to the commercial annuals, Paul Parma firstly continued his family tradition, and he was the owner of a shop that sold Italian pasta, butter, and eatables on Grand Rue de Péra until 1881.²⁸⁷

In commercial annuals of 1868, there are no indications that the company “Maison M. Palma & Fils” was tailoring clothes for the sultan. However, in the annuals of 1881, the firm was declared as “S. M. I. Le Sultan” and the official tailor of his imperial majesty, the Sultan.²⁸⁸ The document dated 10 Cemazeyilevvel 1327 (30 May 1909) referred Paul Parma as the head tailor of the sultan.²⁸⁹ Furthermore, the staff of Paul Parma required official permissions to start working in the atelier or visiting their home

²⁸⁵ Batur, “Frej Apartmanı,” 338–39.

²⁸⁶ Tezcan, *Sarayın Terzisi: M. Palma - D.Lena - P.Parma*, 64. The photograph of three brothers of Parma family shows Emmanuel, Paul, and Antonio Parma. The information given below the photograph is “The famous Italian eatable seller Emmanuel Parma, and his brothers Paul and Antonio. Paul Parma will become the head tailor after 1902 and Antonio Parma will become the import commission agent after the 1900s.” in Bahattin Öztuncay, *Dersaadet'in Fotoğrafçıları - 19. Yüzyıl İstanbulunda Fotoğraf: Öncüler, Stüdyolar, Sanatçılar* (İstanbul: Koç Kültür Sanat ve Tanıtım Hizmetleri Tic. A.Ş, 2003), 312.

²⁸⁷ Tezcan, *Sarayın Terzisi: M. Palma - D.Lena - P.Parma*, 64.

²⁸⁸ Tezcan, 51.

²⁸⁹ The document was not related to the appointment of Paul Parma and the Palma Company as the official tailor of the sultan. It was about the debt of the government related to the salary of Paul Parma, Italian Valeri (painting professor), French Mirliva Dö Sap Paşa, and Italian Otoraçça Mepi (chef). BOA, BEO.3560.266983.001.

countries.²⁹⁰ According to the atelier books, Paul Parma became the director of “Maison M. Palma & Fils” between 1897 and 1902 and after he bought the firm and became the owner between 1902 and 1923.²⁹¹ Although he was recorded as the director of the company in 1897, in atelier books, from the Prime Ministry State Archives, we can see that he was the director before this date from the medals he received for his service to the sultan. According to the documents that were dated 16 Zilkade 1309 (12 June 1892) and 17 Zilkade 1309 (13 June 1892), Paul Parma was the director of the head tailor Palma’s firm, and received gratification medal.²⁹² The photograph taken by the Studio Apollon in 1903 shows Paul Parma with his four medals. (see figure 45) The medal that can be seen on his left breast is the fifth degree Mecîdî medal. The Mecîdî medals were started to be given with the law of 13 Zilkade 1268 (29 August 1852), and they were the first medals that were designed according to the Western model.²⁹³ The medal was given to Paul Parma in 1881.²⁹⁴ The medal located at his neck is third-degree Osmânî medal, and the one located at the right side of his torso is the first-degree Osmânî medal, which was given as a recognition for all kinds of government service. The Osmânî medals started to be given with the law that was announced in 9 Cemaziyelahir 1278 (12 December 1861), during the reign of the Sultan Abdülaziz.²⁹⁵ The third-degree Osmânî

²⁹⁰ For example, a document dated 2 Cemazeyilahir 1323 (4 August 1905), was related with Stepan Kopyan, an Armenian who was living in Sivas, and his wish to work under Paul Parma and migrate to Istanbul (referred as Dersaâdet). BOA, ZB.00022.00047.001. Another document dated 4 Recep 1323 (4 September 1905), was giving permission to Stepan Kopyan’s wish to migrate to Istanbul and work under Paul Parma instead of his previous employee Mıgırdıç Garibyan, who wishes to move back to his hometown. BOA, ZB.00022.00078.001. Furthermore, a document dated 25 Rabiulahir 1325 (7 June 1907) was giving license to İstepen Kopyan, Mıgırdıç Garibyan’s brother-in-law, to work under Paul Parma. BOA, DH.TMIK.M.00246.00016.001.

²⁹¹ Tezcan, *Sarayın Terzisi: M. Palma - D.Lena - P.Parma*, 59.

²⁹² BOA, İ.DH..1279.100606.001; İ.DH..1276.100389.001.

²⁹³ İbrahim Artuk, “Nişan,” in *TDV İslam Ansiklopedisi* (İstanbul: Türkiye Diyanet Vakfı, 2007), 154–56.

²⁹⁴ Tezcan, *Sarayın Terzisi: M. Palma - D.Lena - P.Parma*, 62.

²⁹⁵ Artuk, “Nişan,” 154–56.

medal was given to Paul Parma in 1885.²⁹⁶ The first-degree Osmânî medal was given after 1892, according to the official documents. The other medal that can be seen on his left breast near the fifth-degree Mecîdî medal is a silver version of altın sanayi-i madalyası (golden industry medal), and the Parma family still has the medal today.²⁹⁷

Paul Parma commissioned the Parma Palas at the beginning of the twentieth century, and today the building is used as a hotel. The Parma family was very wealthy and owned two more buildings, Parma Apartmanı on Hamalbaşı Street, and Büyük Parma Han in Beyoğlu.²⁹⁸

3.2.4. Abbas Halim Pasha

Prince Abbas Halim Pasha was one of the grandsons of Kavalalı Mehmet Ali Pasha, the second son of Prince Halim Pasha, and he was the brother of the Grand Vizier Said Halim Pasha (see figures 46, 47).²⁹⁹ He was born in 1866 in Cairo, Egypt; however, he spent most of his life in Istanbul. Abbas Halim Pasha, who studied in Switzerland with his brother Said Halim Pasha, was a highly educated man who could speak French, Arabic, and English at an advanced level.³⁰⁰ After his lengthy stay in Europe, he returned to Istanbul, and he and his brother Said Halim Pasha became *Şûrâ-yı Devlet Âzası* (a member of the state council) in 10 Ramazan 1305 (21 May 1888).³⁰¹ The responsibilities of the council can be summarized as planning law proposals, inspecting civil services, oversee the cases between individuals and the government, and inspect government

²⁹⁶ Tezcan, *Sarayın Terzisi: M. Palma - D.Lena - P.Parma*, 62.

²⁹⁷ Tezcan, 62.

²⁹⁸ Tezcan, 64.

²⁹⁹ Reşad Ekrem Koçu, “Abbas Halim Paşa,” in *İstanbul Ansiklopedisi* (İstanbul: Tan Matbaası, 1993), 14–15.

³⁰⁰ Mustafa İsmet Uzun, “Abbas Halim Paşa,” in *TDV İslam Ansiklopedisi* (İstanbul: Türkiye Diyanet Vakfı, 1988), 24.

³⁰¹ BOA, İ..DH.1084.85010.001.

officials.³⁰² In 13 Şevval 1331 (15 September 1913), Abbas Halim Pasha was seen fitting for the position of the governor of Bursa, and his appointment to the status had proceeded in 14 Şevval 1331 (16 September 1913).³⁰³

Abbas Halim Pasha was married to Khedive Tevfik Pasha's daughter in 1895.³⁰⁴ Their daughters Emine Hanım and Kerime Hanım were both rewarded with *Birinci Derece Şefkat Nişanı* (first-degree charitableness medal) in September 1913.³⁰⁵ These medals were rewarded to the women who helped the government or people during a disaster such as an earthquake, flood, or fire, and during the times of war.³⁰⁶ During his life, Abbas Halim Pasha became the patron of many artists in fields of architecture, painting, poetry, and so on.³⁰⁷ Abbas Halim Pasha even grew close friendships with these artists. For example, one of his close friends Mehmet Âkif Ersoy lived and died in the Mısır Apartmanı that was commissioned by Abbas Halim Pasha.

3.2.5. Ragıp Pasha

Chamberlain Ragıp Pasha was one of the state officials who followed the Sultan's move to the new settlements and commissioned many buildings in Beyoğlu. Ragıp Pasha was born in Eğriboz in 1920, moved to Istanbul at a young age and after he finished Mekteb-i Mülkiye, he became the chamberlain of Sultan Abdülhamid II between 1876 and 1909.³⁰⁸ Ragıp Pasha earned the trust of Sultan Abdülhamid II during his service; he

³⁰² Ali Akyıldız, "Şûrâ-Yı Devlet," in *TDV İslam Ansiklopedisi* (İstanbul: Türkiye Diyanet Vakfı, 2010), 236–39.

³⁰³ BOA, MV.00231.00289.001; İ..MMS.00170.00002.001; BEO.4213.315950.001.

³⁰⁴ Uzun, "Abbas Halim Paşa," 24.

³⁰⁵ BOA, İ..MBH.00013.00057.001; İ..MBH.00013.00006.001; MV.00230.00009.001, MV.00231.00383.001; İ..TAL.00486.00008.001; İ..TAL.00486.00020.001.

³⁰⁶ Artuk, "Nişan," 154–56.

³⁰⁷ Some examples of Abbas Halim Pasha's patronage Architect: Hovsep Aznavur, Painter: Halil Pasha, Poet: Mehmet Âkif Ersoy in Koçu, "Abbas Halim Paşa," 14–15; Uzun, "Abbas Halim Paşa," 24.

³⁰⁸ Yıldız Demiriz, "Ragıp Paşa Köşkleri," in *Dünden Bugüne İstanbul Ansiklopedisi* (İstanbul: Tarih Vakfı Yayınları, 1993), 297–98.

rose to the rank of grand vizier, and he became prestigious enough to make decisions in regards to appointments of ministers and grand viziers.³⁰⁹ Ragıp Pasha was also involved in merchandising and mining, in which he earned a fortune to commission his constructions during his service.³¹⁰ Other than the building complex that is examined in this thesis, Ragıp Pasha named his three *passages*³¹¹ in Beyoğlu after three continents that the empire was expended: Rumeli (Europe), Anadolu (Asia), and Afrika (Africa).³¹² According to Duhanî, Ragıp Pasha also was one of the regular customers of the Lebon Patisserie, which is located in Beyoğlu.³¹³ After the establishment of the Second Constitutional Monarchy, he relegated to Lesbos Island.³¹⁴

3.2.6. Ravuna Family

The Ravuna Family was an Italian Levantine family who lived on the Grand Rue de Péra. In 1894, the apartment building was commissioned to serve as an antique shop and residence for the family, the planning of the building started in 1901, and the construction was finished in 1906.³¹⁵ The building can be seen from Goad's plans of Péra and Galata, dated 1905. From the genealogy maps of the Ravuna Family, it can be seen that the original name of the family does not involve "o;" yet, since the name in Goad's map presented the family name in French (Ravouna), the name was adopted today as it is

³⁰⁹ Belma Barış Kurtel and Cenk Çakıl, "Art Nouveau Yapılar," in *Geçmişten Günümüze Beyoğlu*, vol. 2 (İstanbul: Türkiye Anıt Çevre Turizm Değerlerini Koruma Vakfı, 2004), 609–30.

³¹⁰ Pelin Aykut, "Anadolu Pasajı," in *Dünden Bugüne İstanbul Ansiklopedisi* (İstanbul: Tarih Vakfı Yayınları, 1993), 256.

³¹¹ A common commercial center in the Ottoman Empire

³¹² Banu Kutun, "Rumeli Hanı," in *Dünden Bugüne İstanbul Ansiklopedisi* (İstanbul: Tarih Vakfı Yayınları, 1993), 355.

³¹³ Duhanî, *Eski İnsanlar Eski Evler: 19. Yüzyıl Sonunda Beyoğlu'nun Sosyal Topoğrafyası*, 56.

³¹⁴ Kurtel and Çakıl, "Art Nouveau Yapılar," 609–30.

³¹⁵ Ravouna1906, "Our Building's Story," Ravouna1906 Cafe & Suites, accessed October 25, 2019, <http://cafe.ravouna1906.com/about/>.

presented in Goad's maps, with an "o."³¹⁶

Lea Baruh was married to Bohoraci Ravuna and they had a son named Albert Ravuna who was the commissioner of the Ravouna Palas.³¹⁷ Albert Ravuna was married to Matild Ravuna and they had three daughters: Lucia Katan, Tika Penso, and one who died at a young age (unnamed) (see figure 48).³¹⁸ Today, the Ravouna Palas is exceptionally important because its interior and exterior have been well preserved.³¹⁹ Both Albert and Matild were born at the end of the nineteenth century, and they both died in the 1960s in Istanbul.³²⁰

3.2.7. Joseph Azarian

The Azarian family commissioned one of the very first mason building located in Gümüşsuyu (see figure 49). The Azarian family was wealthy merchants. The commissioner Joseph Azarian was referred to as Jozef Azarian, Azarian Jozef Efendi or Joseph Azarian in the official documents. From the document dated June 1, 1887, we can see that Joseph Efendi went to London for his business and his business required frequent visits to Europe.³²¹ Therefore, we can assume that he was well-aware of the fashionable architectural trends of Europe. Furthermore, another document dated July 26, 1927, states that Joseph Azarian gave a proxy to Fuad Bey to conduct the business in Istanbul while Joseph Efendi was in Europe.³²²

³¹⁶ Suzette Reyna, "Alberto Ravuna," Geni A Heritage Company, December 16, 2014, <https://www.geni.com/people/Alberto-Ravuna/6000000008342395967>.

³¹⁷ Lina Franko, Albert and Matild Ravunas, interview by Feride Petilon, 2004, <https://www.centropa.org/photo/albert-and-matild-ravunas>. The interviewee Lina Franko states that her father was the cousin of Albert Ravouna, and the two families were very close. She tells that Albert Ravouna's daughter Tika Penso is a dear friend of hers. Furthermore, her grandfather Salamon Baruh, who had a glassware shop named Karako on the Grand Rue de Péra, was the brother of Lea Baruh.

³¹⁸ Franko.

³¹⁹ Ravouna1906, "Our Building's Story."

³²⁰ Franko, Albert and Matild Ravunas.

³²¹ BOA, HR.SFR.3..00332.00001.001.

³²² BOA, HR.HMŞ.İŞO.00247.00045.001.

The documents on his residential building Azarian Han are many. The reason behind the multitude of documents on the building is that when the building was constructed, there were no other high story buildings that prevented the view of it. Therefore, the building's highest floors were looking at the Dolmabahçe Palace. After the construction of the building, the palace residents were disturbed by this visibility and the demolition of the building was requested. Azarian Efendi requested 17.000 lira for the compensation of his building and the amount was seen too high from the government. An official was sent to inspect the value of the building; yet, a consensus between two parties could not be accomplished. Therefore, another solution was made where the upper floors' windows of the building will be covered to prevent the view and the expenses were paid by the municipality since the municipality was the one that gave permission to the construction in the first place.³²³ Even though there is no document that shows the final decision regarding this issue, a consensus must have been made since the building is still standing in its original location today.

The building was inherited by Joseph Azarian's daughter Mariamik Azarian (later Gurekian). After Mariamik Gurekian and Léon Gurekian migrated to Italy without state permission, Mariamik's properties in Istanbul was sold by the government. These properties were an apartment building with nine flats and a store in Ayazpaşa (Azarian Han), an apartment building with five flats and two stores in Pangaltı (on Poyraz Street), two apartment buildings in Pangaltı (on Tay Street), one bakery in Galata, one land in Firüzağa, and two apartment buildings in Hüseyinağa, Pera (on Yeşil Street).³²⁴

³²³ The official documents from BOA on this issue is given in the Appendix B.

³²⁴ BOA, HR.IM..00169.00008.001, dated December 12, 1925.

3.2.8. Joseph Martin

The Ferah Apartment was commissioned by Joseph Martin, a Belgian carriage manufacturer. Joseph Martin manufactured carriages even for Sultan Abdülhamid II, and he was famous for his carriages around the world.³²⁵ Furthermore, he was recorded as the official carriage manufacturer of the Sultan in *Annuaire Oriental*.³²⁶ An official document dated 2 Cemazeyilahir 1318 (27 September 1900) proves the trade between the government and Martin since the document is related to the debt owed by the palace stables for the bought carriages and horses from Martin.³²⁷ Furthermore, Martin was rewarded with a medal for his services to the palace in 30 Rabiulevvel 1296 (24 March 1879).³²⁸ It is not a surprise that a successful carriage manufacturer was able to commission such a grand building in Beyoğlu.

3.2.9. Abuaf Family

David Abuaf who migrated from Salonika to Istanbul with his wife Mazalto had four children named Nesim, Rafael, Izak, and Suzan (Jewish descendant).³²⁹ They were born and raised in Kuzguncuk, Dağhamamı and attended the Jewish school in the neighborhood. After the fires in Kuzguncuk, the family relocated and Izak and Rafael Abuaf commissioned two houses in Şişhane.³³⁰ According to the interviewee's information, we cannot identify which brother commissioned the Abuaf Apartment since both of them were living on the same street. Izak was a trunk manufacturer for the

³²⁵ Murat Belge, *İstanbul Gezi Rehberi* (İstanbul: Tarih Vakfı Yurt Yayınları, 2003), 248.

³²⁶ Raphaël C. Cervati, *Annuaire Oriental (Ancien Indicateur Oriental) Du Commerce, de l'industrie, de l'administration et de La Magistrature* 10 (1891), <https://catalogue.bnf.fr/ark:/12148/cb32698490c>.

³²⁷ BOA, BEO.1555.116604.001.

³²⁸ BOA, İ.DH..00783.63635.001.

³²⁹ Lazar Abuaf, Lazar Abuaf, interview by Meri Schild, November 2006, <https://www.centropa.org/biography/lazar-abuaf>. The interviewee Lazar Abuaf is the son of Nesim Abuaf; yet, we can see that his father was not the commissioner of the Abuaf Apartment from the interview. The commissioner was one of his uncles.

³³⁰ Abuaf.

merchants in the region, which they used to deliver all kinds of goods to Anatolia.³³¹ All siblings of Nesim Abuaf (Izak, Rafael, and Suzan) moved and settled around the Galata Tower at the beginning of the twentieth century.³³²

3.2.10. Atlas Frères

Atlas Frères were commissioners, importers, and exporters of silk, wool, and lace (see figure 50). The firm was founded by H. and P. Atlas in 1881. They also had a shop in Munich, Marienplatz 27/1.³³³

3.3. Buildings Dominantly Displaying the Art Nouveau Influence

In this section, I examined the buildings to understand the degree of the involvement of Art Nouveau, and to see similarities with the Ottoman architectural canon. The buildings were tracked from Goad's *Plan d'assurance de Constantinople. Vol. II - Péra & Galata* (Insurance Map of Istanbul. Vol. II. – Péra & Galata) (see figure 51). The figures of the plan in this section only shows the relevant part of the plan (zoomed). The original plans that were used can be seen from the Appendix C. Since the door numbers consistently change in Istanbul, I created a map that shows the locations of these buildings (see Appendix A).

3.3.1. Botter Apartment

The thirty-sixth section of Goad's Insurance Plan includes the Botter Apartment (see figure 52). The building named after its owner Jean Botter who was the head tailor of the Sultan II Abdülhamid.³³⁴ Jean Botter bought the parcel from Jaques Vitalis in 1898.³³⁵

³³¹ Abuaf.

³³² Abuaf.

³³³ Cervati.

³³⁴ Batur, "Botter Apartmanı," 212–14.

³³⁵ Akıncı, *Beyoğlu: Yapılar, Mekanlar, İnsanlar (1831-1923)*, 240–41.

Six floored building's basement floor was purposed as the storage, ground floor and mezzanine as the store, first floor as the workshop, and second and third floors as the residential area of the family. Cast iron construction strengthened the brick infill walls. Different materials were used for coating for the different levels of the building: ground floor with marble, upper floors with stone, and a half story with plaster. Similar to other Ottoman Art Nouveau examples, the ground level was planned asymmetrically, whereas other floors were symmetrical (see figure 53).

Raimondo D'Aronco decorated the façade of Botter Apartment with rose ornamentations, one of the most typical examples of Art Nouveau style.³³⁶ The rose ornamentations cover the decorative repertoire of the building from the door cornice to the highest levels of the building (see figures 54,55). The presence of floral ornamentations even in the highest sections of the buildings (parts that are obscured to the audience) champions the importance of the Art Nouveau style for D'Aronco.

The forged iron balcony displays the elegance and splendor of Art Nouveau design (see figure 56). The "whiplash" motif dominates the balconies' and door's ornamental ironwork. The designs of Victor Hort and Hector Guimard became the inspiration for the iron grill on the top of the entrance door (see figures 13, 54).³³⁷ Furthermore, the female motifs on the right-most side and the left-most side of the highest ornamental frieze shows similarities with the sculptures located on the front gate of the Secession Building (see figures 55, 56). The combination of different Art Nouveau decorations represents the apex of D'Aronco's research into the repertoire of international Art Nouveau.³³⁸ The

³³⁶ Batur, "İstanbul'un Mimari Mirası ve Raimondo D'Aronco," 62–77.

³³⁷ Burçak Evren, "Botter Apartmanı," in *İstanbul'daki İtalyan İzi*, ed. Burçak Evren, trans. Raffi Demiryen and Michele Bernardini (İstanbul: Lea Kurumsal Yayıncılık, 2008), 78–81.

³³⁸ Barillari and Donato, *Osmanlı Mimarı D'ARONCO: İstanbul Projeleri 1893-1909 Restorasyonlar, Projeler, Kitaplar*, 36–40.

minimal usage of figurative representation indicates the architect's respect for the Ottoman architectural canon.

3.3.2. Freige Apartment

The building was constructed by Konstantinos Kyriakides and Alexandre Néocosmos Yenidunia for Selim Hanna Freige.³³⁹ Even though the construction date of the building is not known certainly, Goad's map does not include the building (see figure 57).³⁴⁰ Therefore, we can assume that the year of construction of the building is after 1905. Afife Batur dates the production year as late nineteenth century or early twentieth century.³⁴¹

While the structure shows similarities with German Jugendstil, the building also displays a blend of Neo-Baroque elements with Art Nouveau (see figure 58).³⁴² The building is covered with elegant sculptures. The semi-abstract owl sculptures, which are located on top columns (at the main façade), shows similarities with Victor Rogister's owl decorations (see figure 59, 60). Architects also displayed the glamour of their understanding of symbolism with the abstraction of bee figures at the top of the windows (see figure 61). The semi-abstract grape motives located under the bees show the importance of the natural symbolism of flora and fauna.

Although the figurative representation contradicts the Islamic/Ottoman tradition, the architects ornamented the building with sculptures of children. However, their aim was not to defy or go against tradition. According to the conversation between Bayan Anjel (daughter of Selim Hanna Freige) and Çelik Gülersoy, the initial plan was decorating the

³³⁹ Kurtel and Çakıl, "Art Nouveau Yapılar," 609–30.

³⁴⁰ The area that the Freige Apartment should be located is identified as Ada Apartments on the map.

³⁴¹ Batur, "Frej Apartmanı," 338–39.

³⁴² Akıncı, *Beyoğlu: Yapılar, Mekanlar, İnsanlar (1831-1923)*, 246–47.

building with sculptures of naked women.³⁴³ The family hesitated to stay true to the original plan since the inclusion of such motifs in an Ottoman city could be judged by the public view. Therefore, they changed the figures to children rather than women. As a result, the Art Nouveau ornamentation on the building was respecting the Islamic aesthetics to a degree. The building is an adaptation rather than a copy of its European counterparts.

The order is constructed through a balance of saturation and vacancy. The vertical column effect is withdrawn after the fourth floor, which provided an airiness from the ornamentation that covers the whole building. Barillari and Godoli describe this effect as follows: “A refined planning mastery also transpires from the way plastic movement is successfully added to the compact mass of the building by means of a series of adjustment these are founded on the skillful use of carvings to confer visual emphasis on the architectural framework, motivating the effectiveness of the movement of the volumes.”³⁴⁴

3.3.3. Ravouna Apartment

Another collaborative project of Konstantinos Kyriakides and Alexandre Néocosmos Yenidunia is located on the Grand Rue de Péra (see figures 62, 63). The material that was used for the construction was brick, and it was covered with plaster.³⁴⁵ The ground floor was used as an antique store, and the remaining four stories were used as residential areas. Even though the ground floor is no longer an antique store, the new owners of the building preserved the elegant wooden handiwork of the store’s interior (see figure 64).

Similar to Botter Apartment, Ravouna Apartment’s ground floor is asymmetrical;

³⁴³ Gülersoy, *Beyoğlu’nda Gezerken*, 48.

³⁴⁴ Barillari and Godoli, *Istanbul 1900: Art Nouveau Architecture and Interiors*, 149–50.

³⁴⁵ Kurtel and Çakıl, “Art Nouveau Yapılar,” 609–30.

whereas, the rest of the building follows a strict symmetry. The names of the architects with the names of contractors are on the marble section of the top of the main entrance (“G. & RLF. MICHELLINI ENTREPRENEURS”) (see figure 65). The letters “R” and “F” – initials of the name of the family (Ravuna Family) – are carved stylistically in the cartouches near the first-floor windows (see figure 66).

The Art Nouveau influence is apparent on the forged iron balconies and the entrance door (see figure 67, 68). Furthermore, Kyriakides and Yenidunia continued their semi-abstract reliefs at the upper section and on the entrance door of the building, similar to Freige Apartment. The architects designed the top floor's reliefs as owls, and the bee figures are on the ironwork of the entrance door. The semi-abstractness of the designs proves the architects/patrons' respect for the Ottoman traditional decorations. The whiplash engravings under the windows on the first story show the profundity of Kyriakides and Yenidunia's knowledge on the repertoire of Art Nouveau (see figure 66).

3.3.4. Çağdaş Apartment

The location of Çağdaş Apartment is empty in Goad's map (see figure 69). The cartouche above the front door provides the date as 1906. Therefore, the inclusion of a building in a 1905 map would be unlikely (see figure 70). The names of the architects (as Georgiadis Frères) were engraved above the entrance door. The commissioners of the building are unknown today; yet, the cartouche shows the family seal (similar to Ravouna Apartment).³⁴⁶ Positioned at Meşrutiyet Boulevard, no:68, Çağdaş Apartment was built by Dimosthenis and Stefanos Georgiadis brothers (see figure 71).

The asymmetric ground floor and symmetric upper floors were again apparent in the architectural style of the apartment building. The building follows the contemporary

³⁴⁶ I could not derive the family name from the cartouche or identify it.

types of speculative building and presents on its façade the mastery of a blended Art Nouveau ornamental scheme. The naturalism of the floral style of Italian Stile Liberty mixes with the abstract forms of Viennese Secessionstil.³⁴⁷ The marble rose ornamentations at the entrance shows the excellence of the influence of Stile Liberty (see figure 70); whereas, the decorative friezes under the windows give the feeling of Secessionstil (see figure 72). Moreover, the forged iron balconies and the iron entrance door give an exceptional combination of the whiplash motifs and geometric abstraction (see figure 73). Although the building is ornamented with many reliefs, there is not a single motif present that would offend the Muslim subjects of the empire.

3.3.5. Abouaf Apartment

The name of the building is apparent in Goad's plan of Galata and Péra (see figure 74). Located right next to Freige Apartment, Abouaf Apartment was built by the architects Dimosthenis and Stefanos Georgiadis (see figure 75). Since Goad's plan represents the building, we can assume that it was built before the Freige Apartment, which is located in the nearby area (before 1905). The building was commissioned by the members of the Abuaf family.³⁴⁸ Differently from the previous examples, the inscription of the architects' names was carved on the right façade of the first-floor (see figure 76). Overall, the building shows a symmetrical plan, like other examples of Art Nouveau in the region.

There are low-relief laurel branches on the upper section of the first floor (see figure 77). This laurel branch motif, similar to this example, was also used in Raimondo

³⁴⁷ Barillari and Godoli, *Istanbul 1900: Art Nouveau Architecture and Interiors*, 155.

³⁴⁸ Abuaf, Lazar Abuaf. From the information that the interviewee (descend of Abuaf family) gave, we do not know which of his uncles commissioned the building. They were both living on the same street and very close homes.

D'Aronoco's decoration on the fountain of Sheikh Zafir *Külliyesi*³⁴⁹ (see figure 78). Similar to Çağdaş Apartment, the naturalist laurel branch decorations are combined with abstract geometric motifs of Viennese Secession. The metalwork displayed at the front gate and balconies is dominated by the whiplash motifs that suggest the inclusion of the French Art Nouveau into the style of the building (see figures 77, 79). Moreover, the whiplash motifs were engraved under the windows and on the ironwork of the entrance door, which increases the French appearance of the building (see figures 79, 80).

3.3.6. Mısır Apartment

The Mısır Apartment was built at a later date than the Goad's map; therefore, the building is not represented in the plans (see figure 81). The building was built as a winter residence for Abbas Halim Pasha by the architect Hovsep Aznavur in 1910 and turned to an apartment complex after by his successors (see figure 82).³⁵⁰ It was located at the estate of old Eldorado Café Chantan on the Grand Rue de Péra. The original building had six floors. However, today there are two more floors added on top of the roof. The later added floors cannot be seen by the viewer, who is looking from below, because they covered a smaller area than the original. The supplementary stories did not disturb the original façade of the building. First, the building was used for residential purposes; but today, it is filled with workplaces.

The original form of the building is unknown today since there were many restorations done in the last century. The first restoration was done by Abbas Halim Pasha's successors, who turned the building into an apartment complex. The second

³⁴⁹ Külliye is a social complex that is built around a mosque. This complex might include a bathhouse, school, *imaret* (soup-kitchen), mausoleum, library, and so on. This type of architectural complexes was common in Ottoman architectural program.

³⁵⁰ Behzat Üsdiken, "Mısır Apartmanı," in *Dünden Bugüne İstanbul Ansiklopedisi* (İstanbul: Tarih Vakfı Yayınları, 1992), 448–49.

known restoration was made by the second owner of the building, Hayri İpar, in 1940, in which the top two floors were added.³⁵¹ Moreover, there were two more restorations conducted by Koray Holding in 2010 and Mimos Mimarlık in 2011-2012.³⁵²

The building “demonstrates a personal acceptance of European Modernism in the accentuation of the three-dimensional division of the main façade, with the emphatic just of cornices and the alteration of the projecting volumes of the bow windows and hollows of the loggias and balconies, together with the plastic-sculptural treatment of the architectural framework.”³⁵³ Alongside with the modernism of the building, the symmetrical form of the complex resembles Neo-Classical structures, and the addition of the blue tiles on top of the central bow window suggest Neo-Ottomanist tendencies (see figure 83). The ironwork on the French balconies shows a very abstract version of the whiplash motif. The arches at the main entrance hall show similarities with Art Nouveau arches; yet, the heavy restoration of the building prevents the viewer from truly understanding their shapes (see figure 84). The Mısır Apartment, proper to its name, shows an arabesque Art Nouveau, which is peculiar to Alexandria.³⁵⁴ Therefore, the building could be classified as an eclectic adaptation of Art Nouveau.

3.3.7. Kehayioğlu Apartment

The Kehayioğlu Apartment, on Sıraselviler Street, was not included in Goad’s map despite its earlier date of construction than the map; because the plan did not cover the Cihangir section of the Beyoğlu region. The commissioner of the building cannot be identified. The architect of the building was İoannis Karagiannis, and the construction

³⁵¹ SmartBeyoğlu, “Mısır Apartmanı,” accessed October 28, 2019, <http://www.smartbeyoglu.com/firma/8859/misir-apartmani.html>.

³⁵² SmartBeyoğlu.

³⁵³ Barillari and Godoli, *Istanbul 1900: Art Nouveau Architecture and Interiors*, 155.

³⁵⁴ Belge, *Istanbul Gezi Rehberi*, 241.

was finished in 1903 (see figure 85).³⁵⁵ The name of the architect is engraved on top of the door in Greek (see figure 86). The construction was built as an attached building from both the right and left sides. Therefore, the only visible and ornamented section of the building is the main façade. To increase the light coming from the windows, rectangular-shaped bay windows were built on the second and third storeys (see figure 87).

The building was designed as a five storey building: the basement floor as the storage, the ground floor as the store and the remaining floors as the residential area. Similar to previous examples, the building shows a symmetrical façade, only disrupted on the first floor with a right-aligned door placement. The ground floor has a big store window that disturbs the symmetry of the building. Similar to Mısır Apartment, an extra floor was added in later years.

The metalwork on the balcony and door is decorated with Art Nouveau motifs (see figure 88, 89). The floral motifs on every floor triumph the importance of the ornamentation for the architect. Furthermore, the floral motifs on the ground floor look like tulips rather than customary rose ornamentations. These motifs might be used for commenting on the city's heritage and symbol of tulips after the Tulip Period (see figure 90).

3.3.8. Ragıp Paşa Apartment

The Ragıp Pasha Apartment is visible in Goad's plan; therefore, the construction date must be earlier than in 1905 (see figure 91). The building was commissioned by the chamberlain Ragıp Pasha, and built by the architects Aram and Isaac Caracach (see figure 92). The architects' names were engraved on the lower-left section of the main façade's bow window section. The building originally had five stories that consist of a high-ceiled

³⁵⁵ Kurtel and Çakıl, "Art Nouveau Yapılar," 609–30.

ground floor as the store and four floors for the residential area. Similar to previous examples of Mısır Apartment and Kehayioğlu Apartment, an extra floor was added during later renovations. The building is one of the many buildings that Ragıp Pasha commissioned on Grand Rue de Péra during his service to the Ottoman government.

The influence of Italian Stile Liberty can be seen from the bow windows, modillions, window cornices, and reliefs (see figure 92). The naturalistic rose motifs decorate every windows' upper parts (see figure 93). Due to its placement on the corner section of the street and visibility of the two sides, both sides of the building were decorated with similar ornaments. Even though the ornamentation of the main façade and the inner section looks identical, the main façade is richer than the inner section. The only ironwork ornamentation of the building is its door (see figure 94). The door ornamentation appears abstract and simple compared to the previous buildings' doors.

3.3.9. Azarian Apartment

The Azarian Apartment cannot be seen from Goad's map since the plan did not cover the Ayazpaşa (Gümüşsuyu) region. The Azarian Apartment (today Gümüşsu Palas) was commissioned by the Azarian family at the beginning of the twentieth century on İnönü Street (see figure 95). The building was known as Azarian Han until 1939, and its name was changed to Gümüşsu Palas when the family moved to France and sold the building.³⁵⁶ The architect of the building was Léon Gurekian. From the official documents, we can see that the construction was finished in 1904.³⁵⁷ However, the date of the building is recorded as 1903 in the book *Léon Gurekian: Architetto*.³⁵⁸ The building is one of the earliest examples of brick or stone buildings in Gümüşsuyu region.

³⁵⁶ Kurtel and Çakıl, 609–30.

³⁵⁷ For the official documents, see Appendix B.

³⁵⁸ Gurekian, *Léon Gurekian: Architetto*, 91–92.

Azarian Apartment has six storeys, which are the basement floor, – used as storage – ground and four additional floors that used as the residential area of the family.

A Neo-Baroque composite façade, which ends with Doric columns, is placed on the building's ashlar stonework imitation surface. Barillari and Godoli claim the exaggerated ornamentation, oversized sculptures, and architectural frameworks of the building create the *horror vacui* (fear of empty space).³⁵⁹ Even though the criticized main façade shows an excessive amount of ornamentation, the side section of the building shows relative tranquility with its symmetry and order (see figure 96). The female head figures at the top of the window cornices show similarities with the ornamentations of the Botter Apartment.

3.3.10. Reşit Pasha Apartment

The area, which the Reşit Pasha Apartment is located, can be seen from Goad's map; however, it is not identified in the index section, or the owner was stated on the map (see figure 97). The patron, architect, and the exact date of the building is unknown. The building is located on the Grand Rue de Péra (see figure 98). Even though the building is recorded as Reşit Paşa Apartment, the building was not related to the latest minister for foreign affairs, Mustafa Reşit Paşa.³⁶⁰ The narrow façade of the building prevents the light to come from the windows and to overcome this situation a bay windows were added to the three storeys of the main façade. Originally, the construction was built as a five storey building; however, like many similar examples, an extra floor was added in later renovations.

³⁵⁹ Barillari and Godoli, *Istanbul 1900: Art Nouveau Architecture and Interiors*, 164.

³⁶⁰ Kurtel and Çakıl, "Art Nouveau Yapılar," 609–30.

Similar to the Abouaf Apartment and D'Aronco's Sheikh Zafir Külliyesi, the second and third floors' windows are decorated with laurel branch motifs (see figures 77, 78, 99). Furthermore, there are acorn branch ornamentations similar to the other side of Raimondo D'Aronco's fountain (see figure 100). The gold encolouring of these ornamentations is very unlikely compared to the other contemporary Ottoman examples; whereas, it shows similarities with European counterparts (see figure 56). The building demonstrates a combination of the Neo-Classical ornamentation and Art Nouveau style with the inclusion of columns as window cornices. The side façade that looks at the Tütün Çıkmaızı Street is not ornamented and looks flat compared to the main façade of the building.

3.3.11. Rassam Apartment

The Rassam Apartment cannot be seen from Goad's map since the plan did not cover the backstreets of Cihangir. The structure was built in the narrow streets of Çukurcuma in 1905 (see figure 101). Even though Goad's plan did not cover the region that the building is located, the date of the construction is engraved on top of the entrance door of the building (see figure 102). The original building was planned as a six floored building (a basement floor, the ground floor, and four residential floors); yet, an extra story was added in the later restoration. The extra floor can be identified from the change in the architectural style of the building. The building demonstrates a symmetrical façade for the second floor and above where bow windows were added to increase the light that comes from the windows. It is important to note that the inclusion of the bow windows and increasing the light is crucial for such kinds of buildings located on very narrow streets. The first floor breaks down the symmetrical accent of the building in which the entrance door is located on the right side of the ground floor and a big window was located next to the door (see figure 103).

The ornamentation of the building consists of low-relief floral designs (abstract) that can be classified as the combination of Italian Stile Liberty and Viennese Secession. The traditionally styled windows are turned to Art Nouveau windows with the inclusion of the decorative cornices and fixtures (see figures 103, 104, 104). The forged ironwork on widow fixtures and the main door demonstrates a combination of floral and whiplash motifs (see figure 106).

3.3.12. Parma Apartment

The Parma Apartment, which is located on the Meşrutiyet Boulevard, was commissioned by the tailor Paul Parma, and it was built by the architect Georgios Kuluthros (see figure 107). Even though the exact date of the construction is unknown, the building can be seen in Goad's map, which indicates that it was built before 1905 (see figure 108). The architect, who did the latest restoration of the building, claims that the building was constructed in 1895 on an information panel on the wall at the entrance. However, according to architectural historians, the oldest structure that was built in the Art Nouveau style in Beyoğlu is the Botter Apartment, dated 1900. Therefore, if the Parma Apartment is indeed constructed in 1895, it becomes the oldest Art Nouveau building of Beyoğlu.

Although engraving their names was a very common practice by the Art Nouveau architects of Beyoğlu, there are no signs on the building that shows the architect's name. The sign might be removed during one of the restorations that the building underwent. The building shows the symmetry on every story (the ground floor is also symmetrical where the entrance door was placed in the middle of the building) unlike other examples of Ottoman Art Nouveau buildings that are examined in this thesis.

The building is ornamented with rose motifs, especially near the window cornices (see figure 109). Moreover, the whiplash motifs are prominent at the forged ironwork French balconies (see figure 110). The most significant floral ornamentation that is located in the middle of the façade is enhanced by the inclusion of the scape of the flowers where a similar version can be seen on the main façade of the Secession Building (see figure 111). Similar to the Botter Apartment and Gümüşsu Palas, there are female motifs on the upper section of the decorative friezes (see figure 112).

3.3.13. Atlas Apartment

Atlas Apartment, which is located on the Asmalı Mescid Street, is present in Goad's map (see figure 113). The name of the apartment is recorded as Atlas in Goad's index, and today the panel on the building shows that it is still called Atlas. The presence of the building in Goad's plan indicates a construction that is earlier than in 1905. However, the architect of the building cannot be identified due to the lack of information on the subject. The building was commissioned by Atlas Frères. The bow windows located on the upper storeys of the building were implemented to increase the light the windows received in the narrow streets of Asmalı Mescid.

The narrow façade of the building is asymmetrical that differentiates it from other examples that were examined in this thesis (see figure 114). The prominent motifs of the building are the flora decorations that reach even the highest floors (see figure 115). The inclusion of ornamentation even the highest section proves the importance of decoration to the architect and as well as the family. Like Abouaf and Reşit Pasha Apartment, the main flora that used in the ornamentation program of the building is naturalistic laurel branches (see figure 116). The low-relief naturalistic flora ornamentations can be linked with the Italian Stile Liberty. Furthermore, geometric adaptations of Art Nouveau can be seen from the motifs that are located at the main entrance of the building (see figure 117).

Metal motifs of the entrance door again show more geometric style that indicates a similarity with Viennese Secession (see figure 118).

3.3.14. Martin Apartment

The information that the commissioner of the building as Joseph Martin, and the name of the building are derived from Goad's map. The inclusion of the building in the map indicates the construction date was earlier than 1905 (see figure 119). The Martin Apartment (today known as Ferah Apartment) is located on the Mis Street. The building was commissioned by Joseph Martin, and built by Isaac and Aram Caracash (see figure 120). Similar to the Ragıp Pasha Apartment, the Martin Apartment is located on the corner lot, and both the main façade and the side façade is highly decorated with floral ornamentations.

Like the previous buildings (Ragıp Pasha Apartment) that was constructed by Caracash brothers, the building shows a dominant Italian Stile Liberty influence. The decorations located on the upper section of the windows show a combination of floral motifs accompanied by geometric curves (see figure 121). The motifs are combined organically together. The building shows a symmetrical structure where the middle is the diagonal corner with the main entrance. The forged-iron entrance door shows geometric motifs (see figure 122). The windows do not include the characteristic of Art Nouveau (other than the cornices) and built in a more traditional sense. However, the windows that the building has today might not be the original ones and could be changed during the restorations. The left-most windows at the side façade and the right-most windows at the main façade include iron-forged French balconies with floral ornamentations (see figure 123). However, the other windows do not show any ironwork decorations.

3.3.15. Livadas Apartment

The Livadas Apartment, which was built by Constantine P. Pappa, cannot be seen from Goad's since the plan does not cover the area that the building is located. Therefore, the exact dating of the building cannot be made. The architect's activity for Art Nouveau buildings in Moda corresponds to the 1900s; therefore, we can attribute the same dates for this building. It is located in the narrow streets of Cihangir, on Faik Pasha Street (see figure 124). As many abovementioned buildings, the ground floor of the building is asymmetric whereas the other stories are within a strict symmetry. To increase the daylight passing through the windows, bay windows were built on every floor of the building with an exception of the ground floor.

While the low-relief ornamentations of the structure are appropriate within the Ottoman architectural canon, Neo-Classical pillars were included in the decoration of the window cornices (see figure 125). Furthermore, laurel branch reliefs can be seen on the upper section of the windows at the bay windows, under the French balconies, and on the ground floor's window and door cornices (see figures 125, 126, 127). The architect used palm branch motifs under the pillars similar to D'Aronco's Sheikh Zafir Külliyesi fountain (see figure 78, 125). The naturalistic style of the flora decoration on every section of the building suggests the influence of Italian Stile Liberty on the building.

3.3.16. Sureya Bey Apartment

The name of the building is derived from Goad's map (see figure 128). Therefore, the building must have built before 1905. However, from the present information, the name of the building was not enough to attribute the building to a commissioner. The building is located on the other side of the street of the Parma Apartment (see figure 129). There is no plaque that shows the architects name on the building, and the present information is not enough for an assumption. From the change in the architectural style,

it is obvious that the ground and first floors of the building underwent a serious transformation in the last century (see figure 130). Therefore, it is possible that the architect's plaque, which is usually on the ground or first floor, might have been removed during a restoration. Moreover, the highest floor of the building is apparently added during one of the renovations (could be seen from the change in the architectural style).

The leaf motifs can be seen on the upper section of the newly added windows of first floor (see figure 131). Furthermore, rose motifs decorated the building's façade until the highest story (see figures 132, 133). The decoration scheme of the building is supported with the inclusion of geometric motifs between the flower motifs (see figure 134). The wooden balcony is decorated with whiplash motif (see figure 135).

3.4. Statistical Analysis of Ornamentations

In this section, I examined the frequency of certain ornamentations and provided a statistical data. The results are as follows:

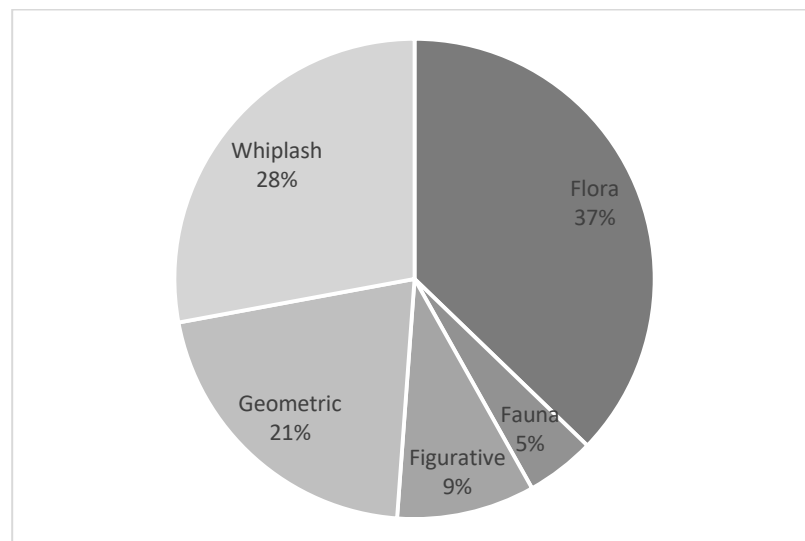


Chart 3: Frequency of flora, fauna, figurative, geometric, and whiplash ornamentations

Chart 3 represents the occurrence of the selected ornamentations. To simplify the chart, I grouped the motifs. All kinds of leaves and flowers are grouped under the name

of flora. The fauna section covers different types of animal representations (bees, owls, and etc.). Figurative representations are female and child sculptures. All kinds of triangular, circular, rectangular, and etc. motifs are clustered under the geometric motifs section. From this assemblage it can be seen that the floral representations are the most frequently used elements with thirty seven percent. It is followed by the whiplash motifs with twenty eight percent. Third most used motifs are the geometric decorations with twenty one percent. The figurative representations and fauna are used less than ten percent of the overall decorations. It is expected that the floral ornamentations are the most repeatedly used motifs since as abovementioned the flower motifs were always within the Islamic/Ottoman decorative scheme. Furthermore, the engravings used in newspapers shows that the floral ornamentation is profoundly and repetitively introduced to the audience of Beyoğlu.³⁶¹ The whiplash and geometric motifs follows the floral representations and their frequent usage can be attributed to the affinity to the abstracted language of Ottoman art. Finally, the more figurative type of ornamentations used seldomly compared to the other types.

³⁶¹ See section 2.1.2.

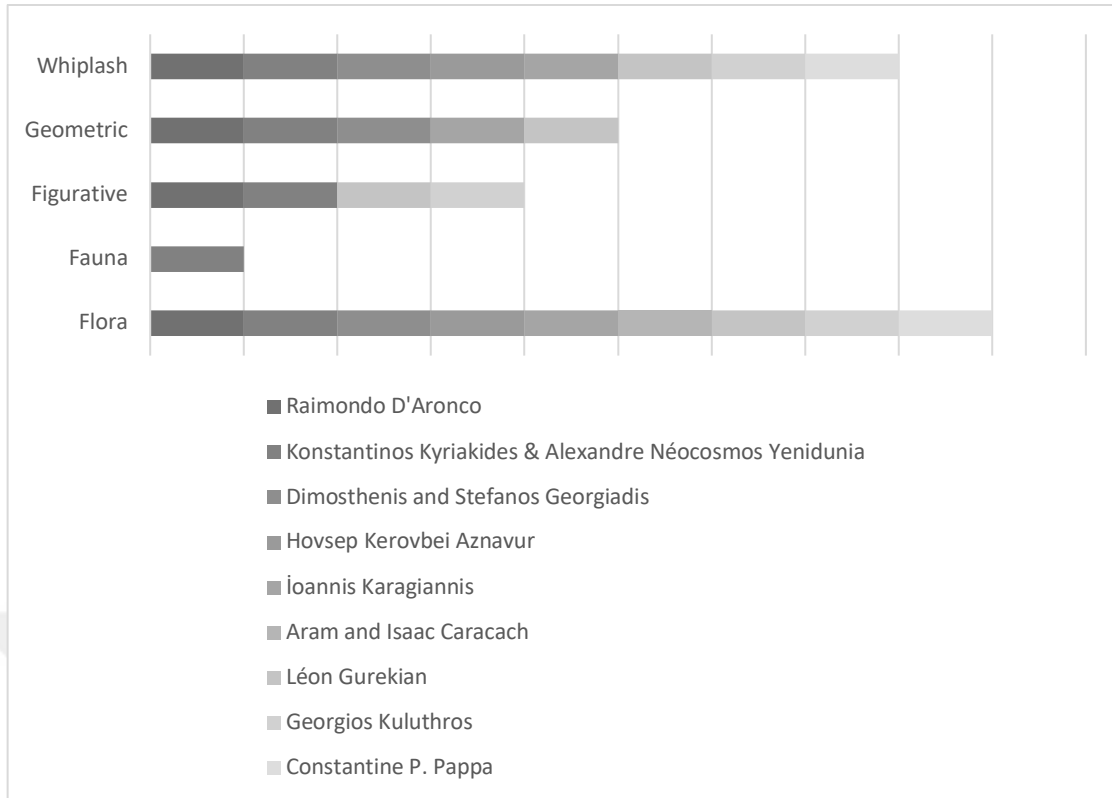


Chart 4: Architects' preference of motifs

Chart 4 represents which motifs were used by which architects. Since the architects of four buildings are unknown, they are not represented in this chart. The floral decorations are used by all architects. It is followed by the whiplash motifs, and the only architects, who did not use this motif, are Aram and Isaac Caracash. Geometric ornamentations were applied by five out of eight architects. Raimondo D'Aronco, Konstantinos Kyriakides and Alexandre Néocosmos Yenidunia, Hovsep Kerovbei Aznavur, and Léon Gurekian were the architects, who practiced figurative representations. The fauna motifs (bees, owls, etc.) were only used by Konstantinos Kyriakides and Alexandre Néocosmos Yenidunia. Interestingly, even though many of the aforementioned architects went to Europe for their education, only Konstantinos Kyriakides and Alexandre Néocosmos Yenidunia's buildings shows a different Art Nouveau ornamentation (inclusion of semi-abstract fauna) than what D'Aronco

introduced to the society. Other than Kyriakides and Yenidunia, no other architect took liberties and include a different motif. This might be explained by the fear of the reaction from public opinion. Furthermore, it might be related with the influence of the patrons and their desires.

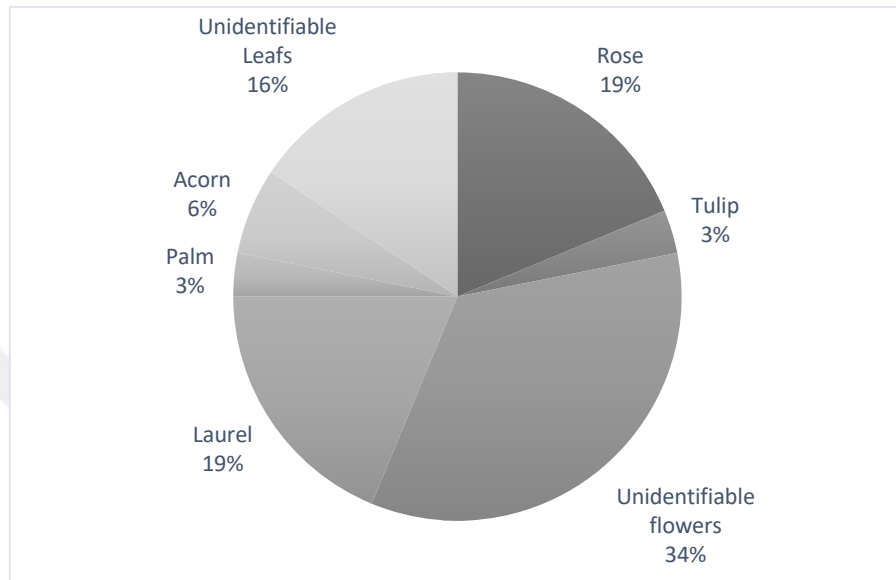


Chart 5: Frequency of different types of floral ornamentations

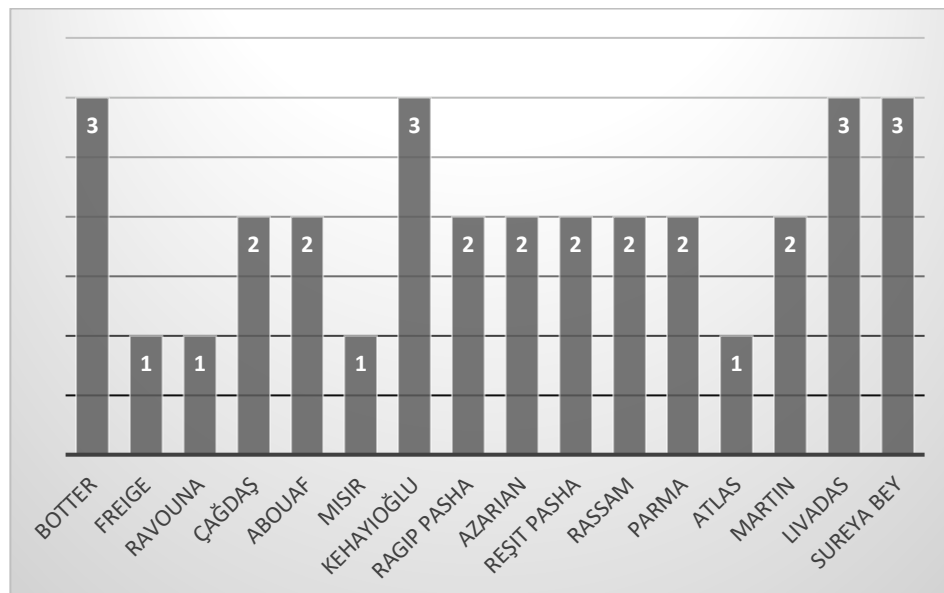


Chart 6: Number of different kinds of flora ornamentations used on every building

Since the floral motifs are most commonly used, I provided two more charts that shows a more detailed analysis on the topic (see charts 5, 6). The chart 5 shows the occurrence of various types of floral ornamentations and includes the data from all buildings (even from the ones with unknown architects). The chart 6 represents the data of the number of different floral motifs were used on every building. From the chart, it can be seen that only four building has a single type of floral motif. The reason behind the lack of variety in the Freige and Ravouna buildings' ornamentations might be related with the presence of fauna motifs rather than a range of floral ones. The Mısır Apatment's decorations are very abstract compared to the other examples. Therefore, even if the building shows different motifs, they cannot be identified. The Atlas Apartment only uses laurel branches. The narrow façade of the building might be the reason for the limitation in variety of decoration scheme.

CONCLUSION

My research aims to reveal the inclination towards Art Nouveau in the final decades of the Ottoman Empire and the cultural, social, and political network that created the environment for the style's development in Istanbul. Throughout my research, I examined sixteen buildings, their patrons, and architects. An intriguing fact emerging from this study is that the Ottoman architects did not directly copy, or imitate a specific model of Art Nouveau, they created their form of the style. The hybrid character of these buildings embodies different layers or architectural styles, whether European or Ottoman. The fusion of these styles is examined closely in this thesis.

The abundant number of Art Nouveau buildings in Istanbul, prevents this thesis to look at a wider territory. Beyoğlu significantly developed in the nineteenth century and created an environment for Art Nouveau to flourish. Therefore, as a starting point, this thesis specially focuses on Beyoğlu. The development of the region was linked with the migrations (accordingly the population increase), the new government regulations, and the will of modernization, which necessitated a transformation in the urban fabric of the region. After the Balkan Wars and Ottoman-Russian War of 1877-78 (93 Harbi), the relocated Ottomans arrived just before the new architectural projects. In addition to this growth, there was a considerable migration from Greece and Italy. Even though the region was significantly desolated before the nineteenth century, it became a desirable location in the city during the nineteenth century. After the construction of the new palaces in Beşiktaş and Yıldız, the developed into a remarkable bridge to combine the historical peninsula and the new settlements. The significance of Beyoğlu also increased with the latest infrastructures after a long period of negligence. The terror of the fires in Beyoğlu were befitted in the context of transformation. The burnt wooden houses generated empty areas to construct modern buildings. Hence, this situation resulted in

the widespread distribution of the Art Nouveau buildings. The popularity of the style, especially in Beyoğlu, can be associated with the development of the region in the nineteenth century.

This research looks at the prominent architectural styles in Istanbul in the nineteenth century to examine the environment that created an architectural setting for the upcoming Art Nouveau buildings. More importantly the analysis of two co-existing architectural trends, Neo-Ottomanism and Art Nouveau, and how they communicate with each other shaped a foundation for the research. While Neo-Ottomanist ideas were nationalistic and defended the traditional Ottoman elements in architecture, Art Nouveau was considered modern. However, the floral ornamentation was already existing in the Ottoman artistic milieu. As a result, the Art Nouveau style did not contradict with the nationalist ideas, and it was not a breakpoint from the architectural motifs of the Empire. This study also introduces the emergence of Art Nouveau in Europe and its different adaptations in various countries to create a link with the Ottoman form. Furthermore, it considers the extent of Art Nouveau in the daily lives of the Ottoman subjects to see the level of acceptance of the style.

The information on the architects and patrons of the Art Nouveau buildings in Beyoğlu are investigated in this research to the clarification of the social context and the environment. To my knowledge, a study on patrons of these buildings was not conducted before. My research on the patrons mainly based on the documents that were found in the *Başbakanlık Osmanlı Arşivleri* (Prime Ministry's Ottoman Archives). The research on individuals revealed that they were familiar with the style since many of them were frequently visiting European countries. However, after the analysis on the

ornamentations, we can see that the choice of motifs was more influenced by what D'Aronco introduced to the general society than what they experienced.

To understand this subject further, I investigated the structures and their ornamental representations. These buildings show a dominant affinity to the Viennese Secession and Italian Stile Liberty. If a motif other than what D'Aronco represented was used, it was more allied with the Viennese Secession. The reason for the similarities with the Viennese Secession is related with more geometric, symbolic, and two-dimensional form of the style; whereas, other types of Art Nouveau did not use such low reliefs. To deepen my analysis, I presented the pie and bar charts in the Statistical Analysis of Ornamentations section. These charts proved that the floral ornamentation amongst other motifs was the most fashionable, and desired. Moreover, Italian Stile Liberty's main motifs were flowers. Since floral ornamentation was always within the Ottoman architectural decoration scheme, the inclusion of such elements into the buildings could be seen as more befitting compared to the other stylistic implementations. To sum up, these buildings were satisfying the needs of being modern and fashionable, while being appropriate to the Ottoman architectural canon. Therefore, the popularity of the Art Nouveau can be credited to its stylistic similarity to the close abstracted expression of Islamic/Ottoman Art. I believe that the abovementioned reasons paved the way for the Art Nouveau style to flourish in the Ottoman capital.

After a close inspection of the buildings, I realized that many of them are not properly protected or preserved by the current policies in Turkey. Several buildings (such as the Botter Apartment) are in bad condition and left to decay. While the others (such as the Mısır Apartment) are restored. However, as explained in the relevant sections on the buildings, their renovations were not controlled by a certain regulation, and the original

form is lost today. Istanbul, which has one of the world's largest number of Art Nouveau buildings, is losing its characteristic day by day. Thus, the negligence against the safeguarding and preservation of these buildings might be changed if the scholarship advances and the popularity of these buildings increases.

As mentioned before, my research solely focuses on the Beyoğlu region; yet, Beyoğlu is only one of the regions in Istanbul that presents a wide range of Art Nouveau buildings. Other regions such as Moda, Nişantaşı, Yeşilköy should be examined for a fuller understanding of the implementation of Art Nouveau in Istanbul. Furthermore, other cities, such as Izmir, should be included in future research to see the style's popularity into the Ottoman Empire.

Moreover, I was only able to examine the exterior of these buildings. The interiors remain a relatively untouched subject; especially, while looking at the social contexts of patronage and architect relationships. The exterior ornamentations show a level of insight for the preference of style. However, the study on interiors, which are more private, could bring new points of view for the subject.

Finally, the architectural development of Istanbul in the early Republican Era is still an understudied subject compared to the scholarship on Ankara. In the abovementioned chapter (see chapter 2.1.2) introduces Afife Batur's separation of the Art Nouveau trend in Istanbul into two periods. While this thesis focuses on the first period, the second period that corresponds to the Republican Era remains unstudied. Therefore, this subject should be researched diligently for the enhancement of the topic. After a research on the Republican Era Art Nouveau buildings, a comparative analysis with the Ottoman period could be made to see the differences.

FIGURES



Figure 1: Barborini, *Altıncı Dâire-i Belediye*, (1879-1883), Beyoğlu. Photo: Merve Uca



Figure 2: Unknown Photographer, *L' aspect touchant des émigrés fuyant les atrocités de l'ennemi* (The touching appearance of emigrants fleeing the atrocities of the enemy), *Resimli Kitab*, n.46 p.762, Teşrinisani 1328, (November-December 1912), HTU.



Figure 3: *Un cortège d'émigrés* (A convoy of emigrant), *Resimli Kitab*, n.46, p.764, Teşrinisani 1328, (November-December 1912), HTU.



Figure 4: *Un cortège d'émigrés* (A convoy of immigrants), *Resimli Kitab*, n.46, p.764, Teşrinisani 1328, (November-December 1912), HTU.



Figure 5: *Un cortège d'émigrés* (A convoy of immigrants), *Resimli Kitab*, n.46, p.765, Teşrinisani 1328, (November-December 1912), HTU.

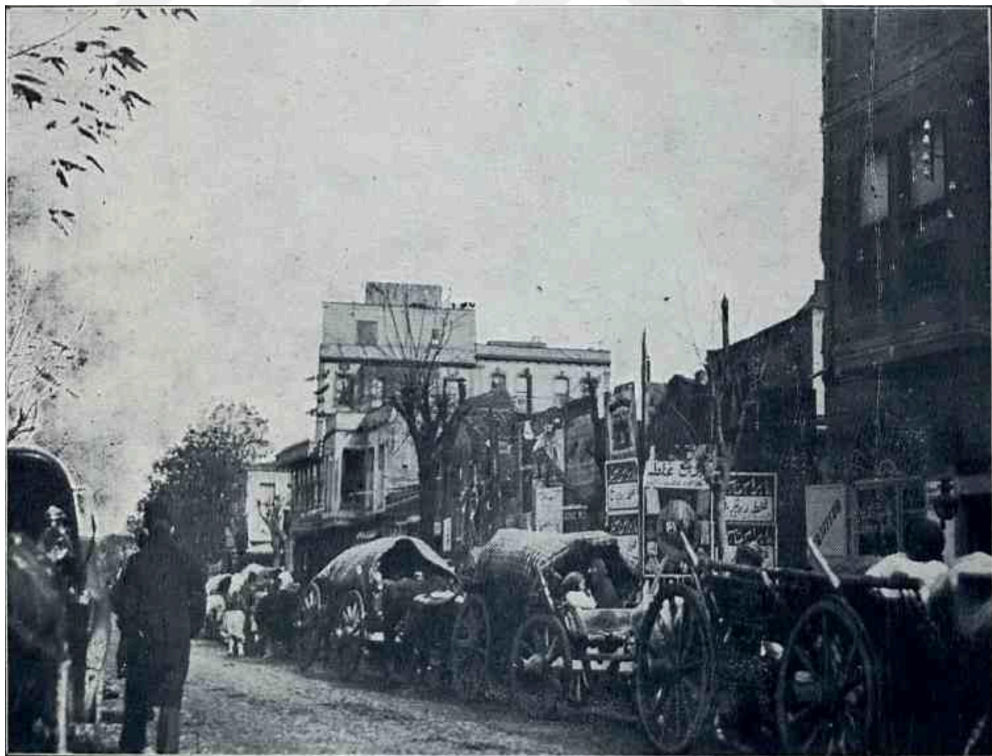


Figure 6: *Un cortège d'émigrés dans une rue de Constantinople* (A convoy of immigrants on a street in Constantinople), *Resimli Kitab*, n.46, p.766, Teşrinisani 1328, (November-December 1912), HTU.



Figure 7: *Les pauvres émigrés à Constantinople* (The poor immigrant at Constantinople), *Resimli Kitab*, n.46, p.767, Teşrinisani 1328, (November-December 1912), HTU.



Figure 8: *Les émigrés de Rouméli à Sirkédji* (The immigrant from Rumeli to Sirkeci), *Resimli Kitab*, n.46, p.770, Teşrinisani 1328, (November-December 1912), HTU.



Figure 9: *Iznik Tile Panel*, second half of the sixteenth century, stonepaste, 135.1 cm x 136 cm, MET, New York, <https://www.metmuseum.org/art/collection/search/447013>.



Figure 10: *Fruit Room of Ahmed III*, Topkapı Palace, 1723, http://islamicart.museumwnf.org/exhibitions/ISL/western_influence/exhibition.php?the_me=1.

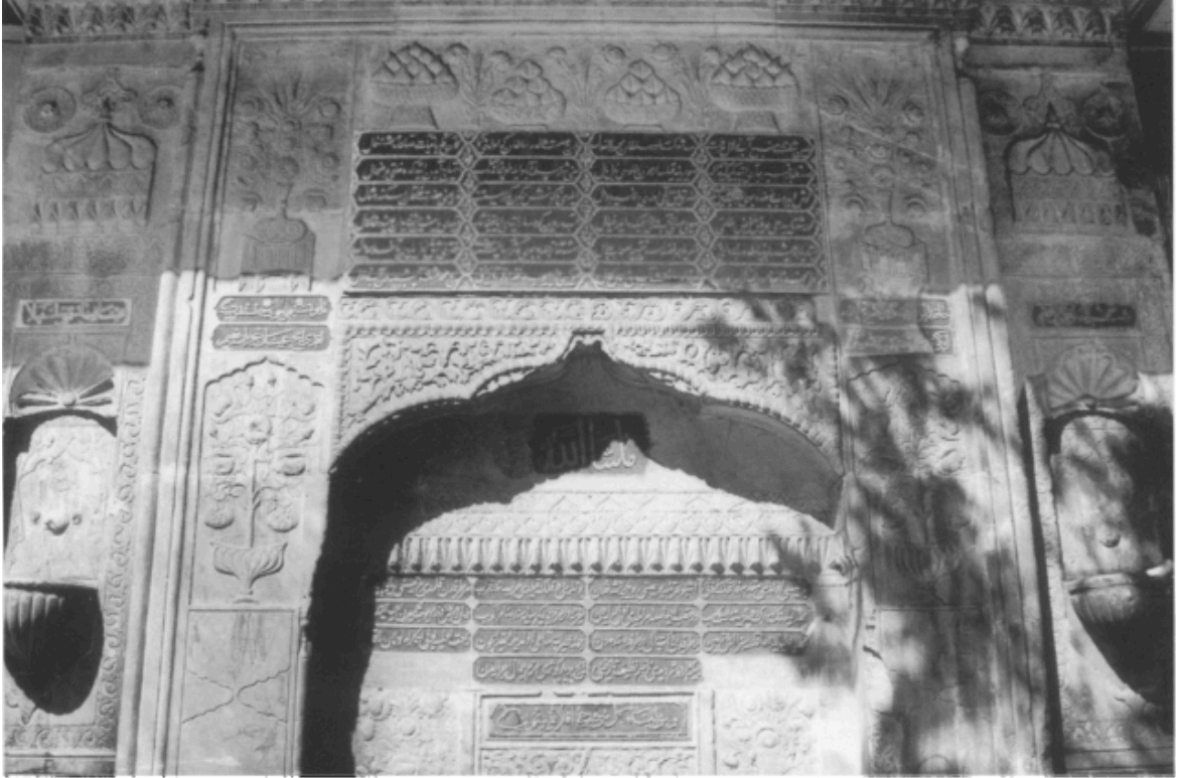


Figure 11: Fountain of Defderdar Mehmed Efendi (Bereketzade Fountain) at Galata, 1732 from Shirine Hamadeh, “Splash and Spectacle: The Obsession with Fountains in Eighteenth-Century Istanbul,” *Muqarnas* 19 (2002): 129.



Figure 12: Victor Horta, *Hôtel Tassel*, Brussels, 1893,
<https://www.britannica.com/place/Hotel-Tassel>.



Figure 13: Hector Guimard, *Metro entrance*, Paris, 1899,
<https://soundlandscapes.wordpress.com/2010/08/10/>.



Figure 14: Alphonse Mucha, *Georges Fouquet Jewelry on Rue Royale*, Paris, 1900,
<http://www.muchafoundation.org/gallery/browse-works/object/122>.



Figure 15: Tiffany Studios, 'Wisteria' Table Lamp, glass and bronze, c.1905, <https://www.etsy.com/dk-en/listing/275314662/tiffany-table-lamp-tiffany-lamp-tiffany>.



Figure 16: William Morris, *Floral Pattern*, textile, 1883, <https://tr.pinterest.com/pin/37788084344635187/?lp=true>.



Figure 17: Henri de Toulouse-Lautrec, *Divan Japonais*, poster-lithograph, 80.8 cm x 60.8 cm, 1892-1893, MET, New York, <https://www.metmuseum.org/toah/works-of-art/58.621.17/>.



Figure 18: Anonymous, *Cover of Jugend: Müncher illustrierte Wochenschrift für Kunst und Leben*, n.22, 30 May 1896, Universität Heidelberg Digital Library, https://digi.ub.uni-heidelberg.de/diglit/jugend1896_1/0332/image.



Figure 19: Alfred Roller, *Ver Sacrum* magazine, cover of the first issue, 1898, Universität Heidelberg Digital Library, <https://digi.ub.uni-heidelberg.de/diglit/vs1898/0003/image>.



Figure 20: Joseph Maria Olbrich, *Secession Building*, Vienna, 1897, <https://www.theartstory.org/movement/vienna-secession/artworks/>.



Figure 21: Antoni Gaudí, *Casa Batlló*, Barcelona, 1904-1906,
<https://upload.wikimedia.org/wikipedia/commons/2/26/Gaudi-Batlo-0279ret.jpg>.

ایله جک ... آناجک خارجه قایلان بردوزینه قدر چیبوی چاپیز
وچلمسز آناجاری قوتندیرمهک ایچون کافی کوریاپور .
بعضاً دمبر بارمقاق یانه تصادف ایدن بر آناجک دالاری یاخود
بر نباتک فلزلی اعضاسنی زده لیه جک صورتده بارمقانه صارله یینی
حاله طن و تخمین اولدنی درجه ریجده اولدی یینی ودمیره تماسله
بینه نباته الاح حدیده داخل اولوب بیه سته قوت واورا قته بشقه
بر رنگ و لطافت وپردیکی کوریاپور . الحاصل دمبر حیات حیوانی ده
نه قدر مهم ایسه قوت نبات ایچونده بینه اوله ده .

ثروت قون مطبعه سی

مطبعه مزک حروقات وعلی الخصوص طاش دستکاهلری بودغه
مکملأ اصلاح واکمال اولنه رق هر درلو کتاب ، رسائل ، دفاتر ،
مکتوبلق کاغذ ، ظرف ، قارت ویزیت ، مقبوض و سائرته نک طبعنه
الوریشلی حاله کتیرلشدر .

فرانسجه وروجه الک کوزل حرفلر جلب اولنمش اولدی یقندن
بولسانلردن هر نوع دفتر و قوچان طبع اولنور .
رنگلی اوله رق طاشده هر درلو ایشر باسیلیور .

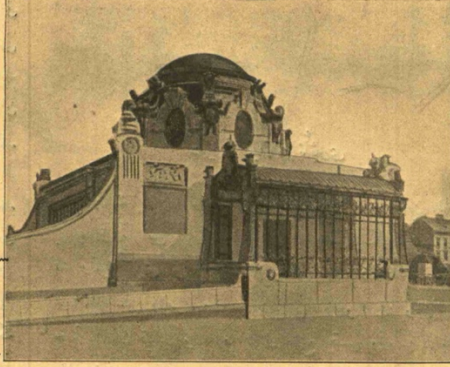
فیثاتلر غایت اهنودر

طشره ده بولان ذوات کرامه فوق العاده ارائمه سهولته اماده
بولنوروز . لزوم کورینه جک هر درلو دفاتر و سائرته یی وبلدیله ره
و محاکمه متعلق هر نوع اوراق طبع ایتمکده اولدی یقندن مزدن مراجعت
ایدنلر غایت ممنون اوله جقاردر .

طبع ایستدیریه جک دفاتر و سائرته نک نمونه سبله عدد طبعی
وکاغدنیک جنسی بیلدیرمهک کایدیر ، درحال فیثاتی بیلدیریرزه .



تیارونک مردونی



طرز جدید معماری — آرموده دن طرزنده ویا نه ده یکی انشا اولنان تیارو

حکمنده استعجال کوستر نلرده ابلک تأثیره آلدانمش لردر ...
یونیزین نامده کی برادرلرک اوزون اوزادی به تجر به لری و بو تجر به لری
حقتده فرانسه ایچمن قنوننه اعطا ایستدک لری معلومات املاح
حدیده نک نشوونمای نباتاته وبنیه نباتاتک تقویه سته فائده سی واضح
صورتده اثبات ایلمشدر . بو حالده دمیرک نباتاته فائده سی ده تحقق
ایش اولوب ایچق بو فائده مک استحصالی دمیری حسن صورتده
بنیه نباته ادخال چاره سنی بولمه منوطدر . نصل بوجود بشره
چلیک ادخال ایدوب قوت ودرمانی اعاده یه اوضراشان اطباده الک
اول بوماده نک لایقیله هضمی جهتی دوشونیرلر سه نباتاته قوت
و بره جک راهل زراعتده دمبرک صورت استعمالی دوشونمایدر .
نویورق غزته لرندن بری بو خصوصده غایت بسیط بریول
کوستریور . بو غزته نک روایتجه بنیه نباته بر آرز دمیر ادخال
ایده یلمک و بوسورتله نمره دار آناجاری قوردلرک شردن محافظه
ایلمک ایچون الک اسلم طریق آناجلا اوزرینه بر طاقم چیبولر قاققدن
عبارتدر . مذکور غزته نک بالخاصه زراعت و باغچوانلق حقتده و بر
دیگی معلومات دائما اساسلی و فائده لی اولدی یینی و مطلق اسباب قنیه یه
مستند بولدی یینی ایچون بشقه بر قائلدن ایستدیلر سه ضرب کلن شو
اصول قازتلر یجه جدیتله تلق اولمشدر . ذاتاً بر آرز تأمل اصولک
اصابتی ده کوستر . بعض ضعیف حسسته لر بر قایک ایچنه دمیر
پارچه لری آتیه لر ق بو قایده حفظ اولنان صو ایچمز لری ؟ میوه دار
اناجلر ده چیبوی قاقق بو قیلدن کوریاپور . آمرقا غزته سنک
وپردیکی ایضاحاته کوره چیبولر یعنی دمیر عصارة نباتک تأثیر یله
تخص ایده جک و بوسورتله حصوله کلن املاح حدیده نباتاتک
حیوانیه و اوغبه سته داخل اوله رق بنیه نباتی تقویه به خدمت

Figure 22: *Servet-i Fünun*, n. 588 p. 248, 18 Temmuz 1318 (31 July 1902), MK.



Figure 23: Otto Waagner, *Hofpavillon Hietzing*, Vienna, 1899,
<https://www.wienmuseum.at/en/locations/otto-wagner-hofpavillon-hietzing.html>



Figure 24: *Servet-i Fünun*, n. 657 p.112, 13 Teşrinisani 1319 (26 November 1903),
MK.



Figure 25: *Servet-i Fünun*, n. 761 p. 104, 10 Teşrinisani 1321 (23 November 1905), MK.

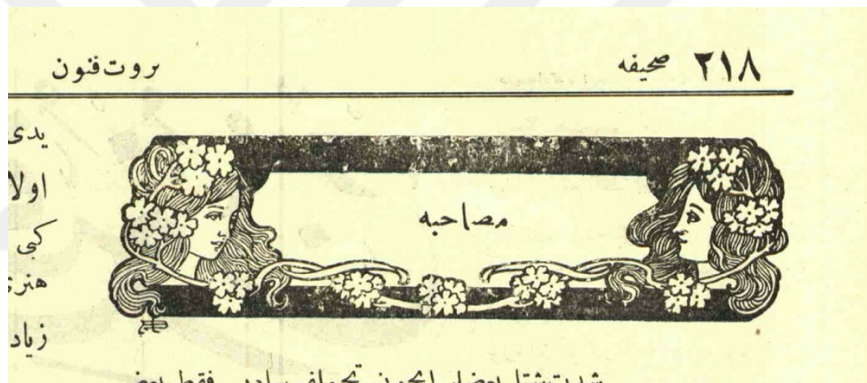


Figure 26: *Servet-i Fünun*, n. 769 p. 218, 5 Kanunusani 1321 (18 January 1906), MK.

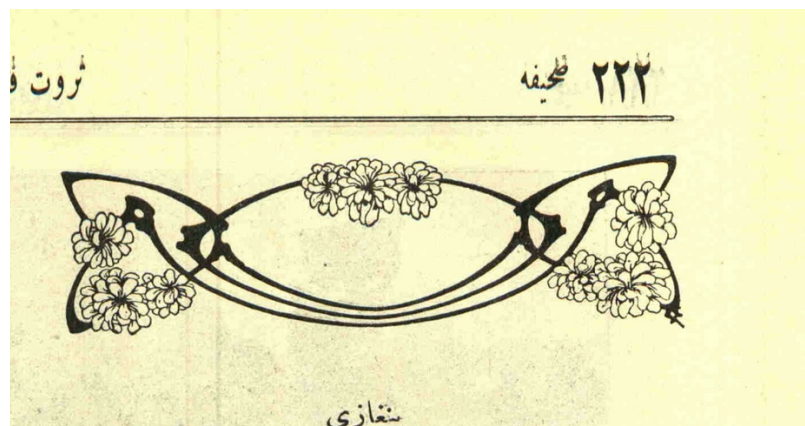


Figure 27: *Servet-i Fünun*, n. 769 p. 222, 5 Kanunusani 1321 (18 January 1906), MK.

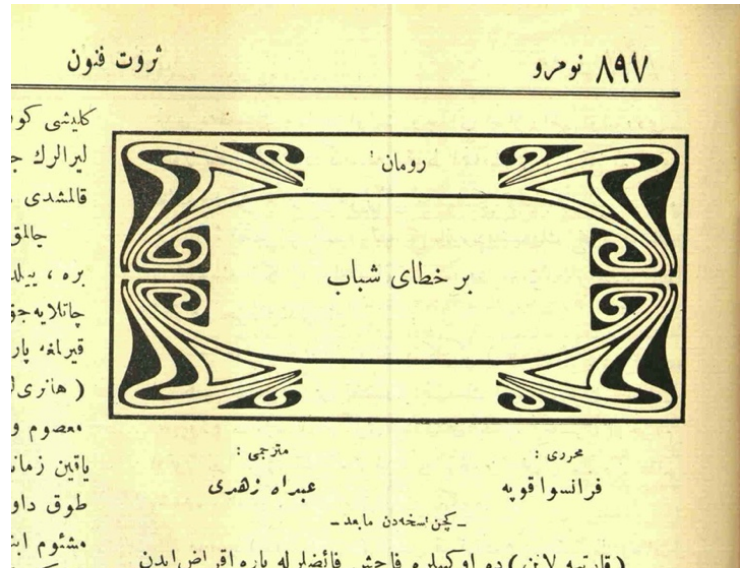


Figure 28: *Servet-i Fünun*, n. 897 p. 203, 19 Haziran 1324 (2 July 1908), MK.

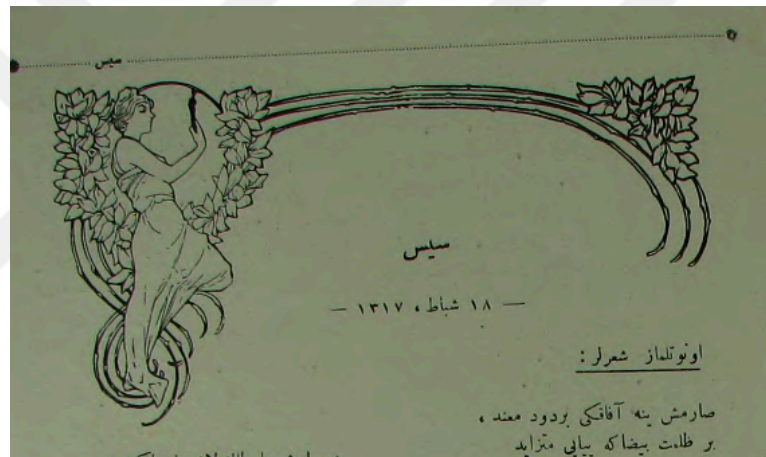


Figure 29: *Resimli Kitab*, n.1 p. 9, Eylül 1324 (September-October 1908), HTU.

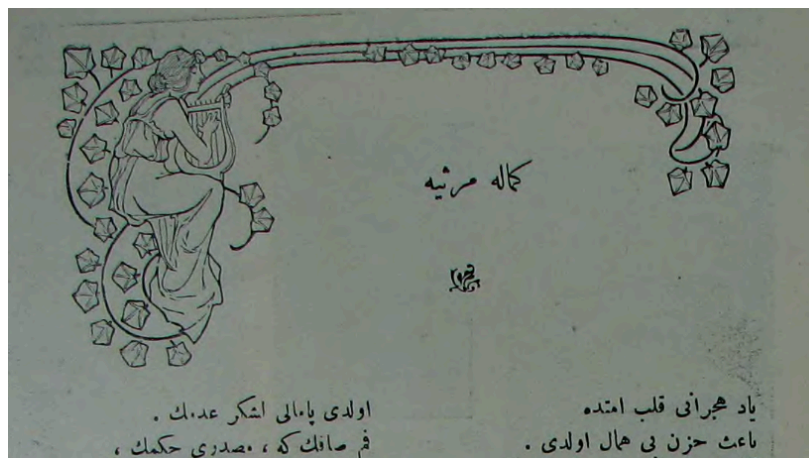


Figure 30: *Resimli Kitab*, n.1 p. 31, Eylül 1324 (September-October 1908), HTU.

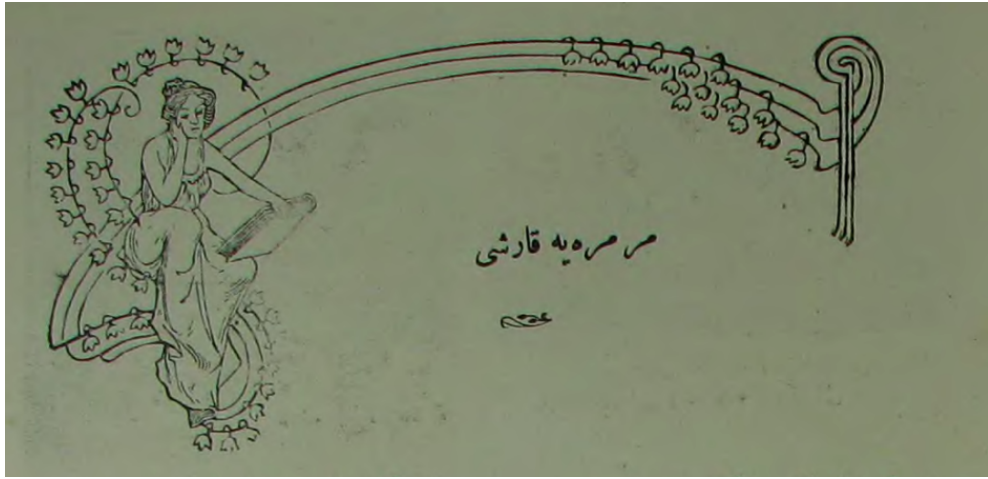


Figure 31: *Resimli Kitab*, n.1 p. 47, Eylül 1324 (September-October 1908), HTU.



Figure 32: *Resimli Kitab*, n.15 p. 251, Kanunuevvel 1325 (December 1909-January 1910), HTU.



Figure 33: *Resimli Kitab*, n.19 p. 578, Mayıs 1326 (May 1910), HTU.



Figure 34: *Resimli Kitab*, n.19 p. 584, May 1326 (May 1910), HTU.



Figure 35: *Şehbal*, n. 2 p.24, 15 Mart 1320, (28 March 1904), UBDC.

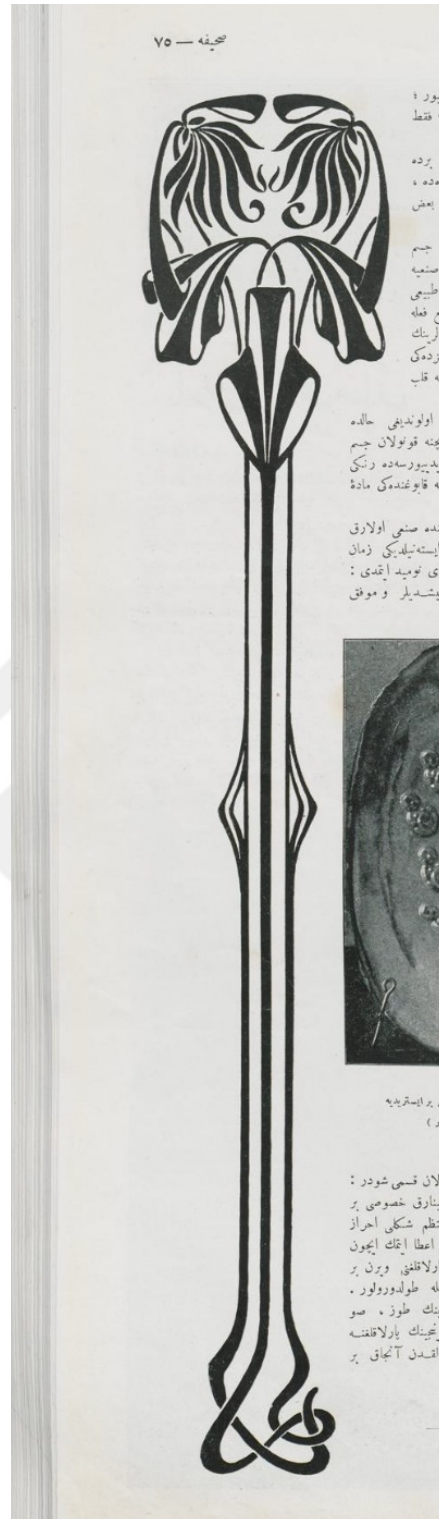


Figure 36: *Şehbal*, n. 4 p.75, 15 Nisan 1320, (28 April 1904), UBDC.



Figure 37: *Şehbal*, n. 7 p.131, 1 Temmuz 1325, (14 July 1909), UBDC.

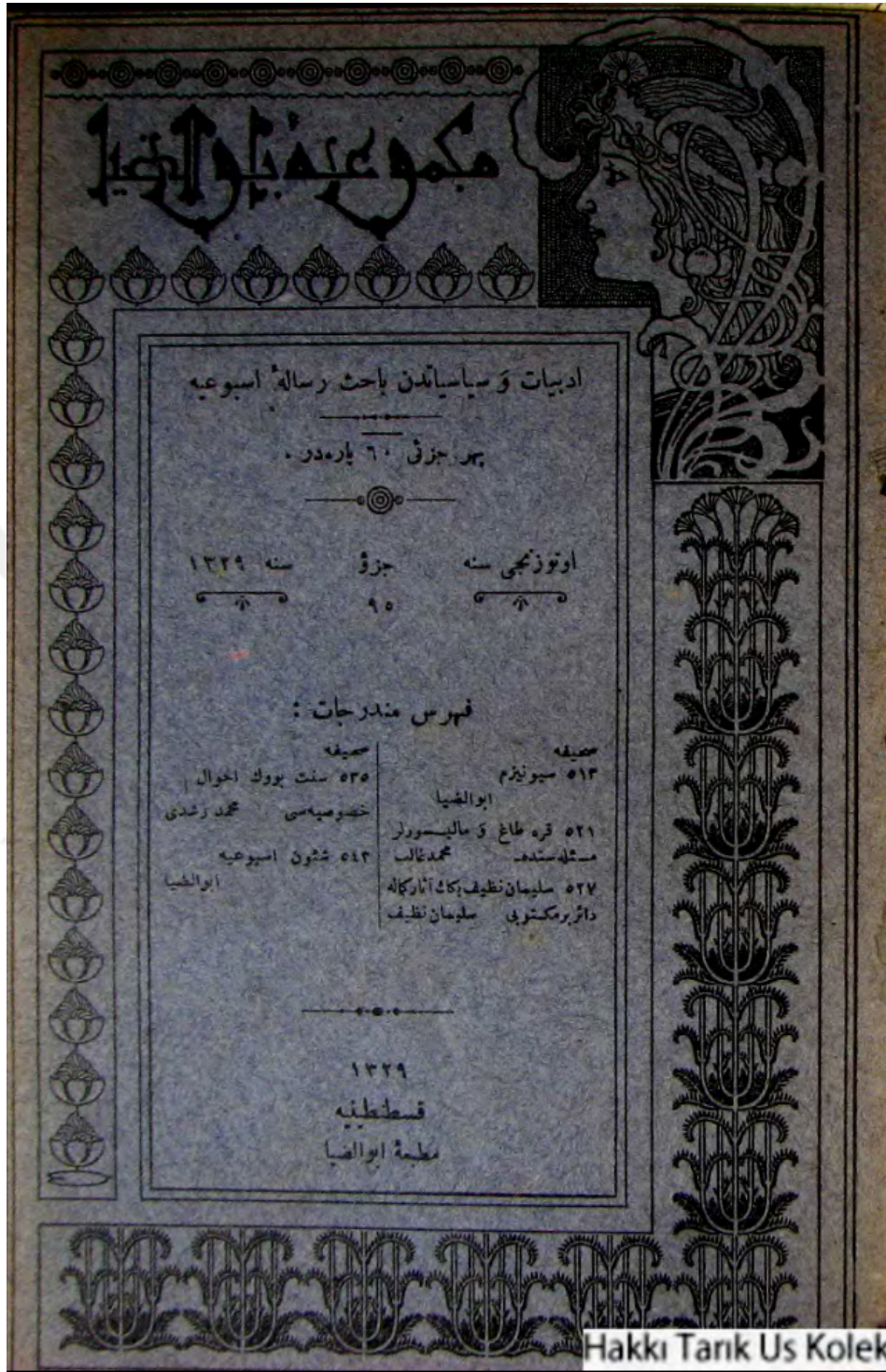


Figure 38: *Mecmua-i Ebüzziya*, n. 116 p.1221, 19 Şevval 1329 (13 October 1911), HTU.



Figure 39: Unknown Photographer, *Raimondo Tommasso D'Aronco*, n.d,
https://upload.wikimedia.org/wikipedia/commons/f/fa/Raimondo_DAronco.jpg.



Figure 40: *Business Card of Pappa*, n.d,
<http://tayfunserttas.blogspot.com/2014/03/pek-yaknda.html>.



Figure 41: Unknown Photographer, *Hovsep Aznavur*, n.d,
<https://www.sanatinyolculugu.com/osmanli-mimarlari-i/hovsep-aznavur/>.

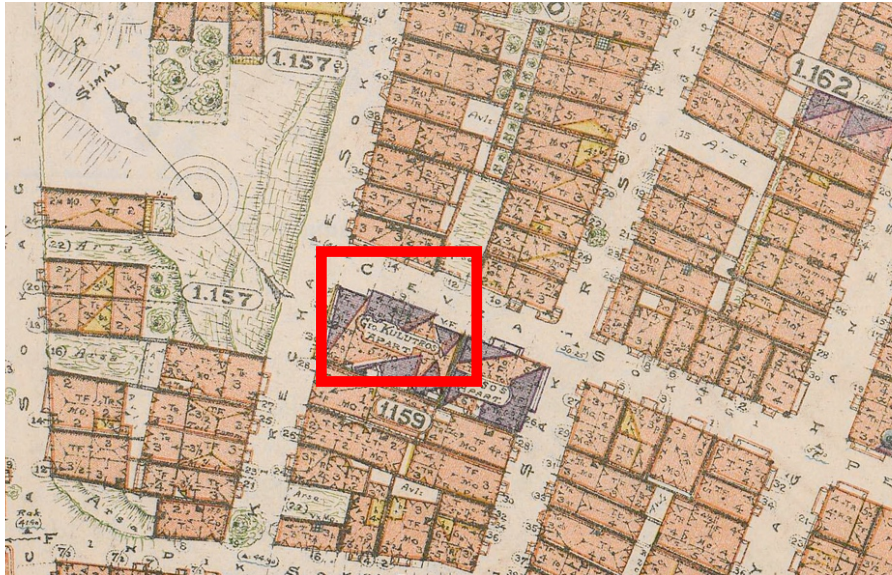


Figure 42: Jacques Pervititch, *Beyoğlu Kazası, Taksim Nahiyesi, Şehit Muhtar Bey Mahallesi. Gayrimenkul haritası, No: 57* (Beyoğlu, Taksim, Şehit Muhtar Bey Quarter. Property Map, Nr. 57), [1:375], November 1944, SALT.



Figure 43: Armen Gurekian, *Léon Gurekian*, n.d., from the book *Léon Gurekian: Architetto* by Armen Gurekian (Asolo (Treviso): G. S. Stampa, 2010), p. 3.



Figure 44: Paul Vuccino, *Emmanuel Parma*, and his brothers *Paul* and *Antonio*, 1877, from the book *Dersaadet'in Fotoğrafçıları - 19. yüzyıl İstanbulunda fotoğraf: Öncüler, stüdyolar, sanatçılar* by Bahattin Öztuncay (İstanbul: Koç Kültür Sanat ve Tanıtım Hizmetleri Tic. A.Ş, 2003), p. 312.



Figure 45: Apollon, *Paul Parma*, 1877, from the book *Sarayın Terzisi: M. Palma - D.Lena - P.Parma* by Hülya Tezcan, (Istanbul: Sadberk Hanım Müzesi, 2008), p. 60.



Figure 46: Unknown Photographer, *Abbas Halim Pasha*, n.d.,
<https://www.beyaztarih.com/ansiklopedi/abbas-halim-pasa>.



Figure 47: Unknown Photographer, *Said Halim Pasha*, n.d.,
<https://islamansiklopedisi.org.tr/said-halim-pasa>.



Figure 48: Unknown Photographer, *Albert and Matild Ravuna*, n.d.,
<https://www.centropa.org/photo/albert-and-matild-ravunas>.



Figure 49: Léon Gurekian, *Joseph Azarian - Appartamenti ad Ayaz Pacha*, İstanbul, 1903, from the book *Léon Gurekian: Architetto* by Armen Gurekian (Asolo (Treviso): G. S. Stampa, 2010), p. 62.



اِقْلِيُونِ

اَطْلَاسُ فِرَايْرَ اَلْبُرْتَرِيكُ يُولُوفَرَايْرَ

بِكِ اَوْغَلِي جَادِه سِنْدِه ٣٣٨ و ٣٤٠ نُوْمُرُوْلِي مَغَاذِه لَرْدِه
يَكِي مُوْدِه وَاكْ اَعْلَا يُوْكْ وَايِيكْ قَاشِرْ بُوْلنُوْر

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Figure 50: Cervati Frères, *Atlas Frères Announcement*, from the annual *Annuaire Oriental (ancien Indicateur oriental) du commerce, de l'industrie, de l'administration et de la magistrature... 10e année* – *Subscribers: Announcements of Constantinople*, (Istanbul, 1891), p. 3, BnF.



Figure 51: Charles Edward Goad, *Plan d'assurance de Constantinople. Vol. II - Péra & Galata.* (*Insurance Plan of Istanbul. Vol. II – Péra & Galata*), 1905, SALT.



Figure 52: Charles Edward Goad, *Plan d'assurance de Constantinople. Vol. II - Péra & Galata.* (Insurance Plan of Istanbul. Vol. II – Péra & Galata) No:36, 1905, SALT.



Figure 53: Raimondo Tommaso D'Aronco, *Botter Apartment*, Grand Rue de Péra, 1900. Photo: Merve Uca



Figure 54: Raimondo Tommasso D’Aronco, *Botter Apartment* – door detail, Grand Rue de Péra, 1900. Photo: Merve Uca



Figure 55: Raimondo Tommasso D’Aronco, *Botter Apartment* – upper storey detail, Grand Rue de Péra, 1900. Photo: Merve Uca



Figure 55: Raimondo Tommasso D’Aronco, *Botter Apartment – balcony detail*, Grand Rue de Péra, 1900. Photo: Merve Uca



Figure 55: Raimondo Tommasso D’Aronco, *Botter Apartment – balcony detail*, Grand Rue de Péra, 1900. Photo: Merve Uca



Figure 56: Joseph Maria Olbrich, *Secession Building* – main entrance detail, Vienna, 1897, <https://www.theartstory.org/movement/vienna-secession/artworks/>.

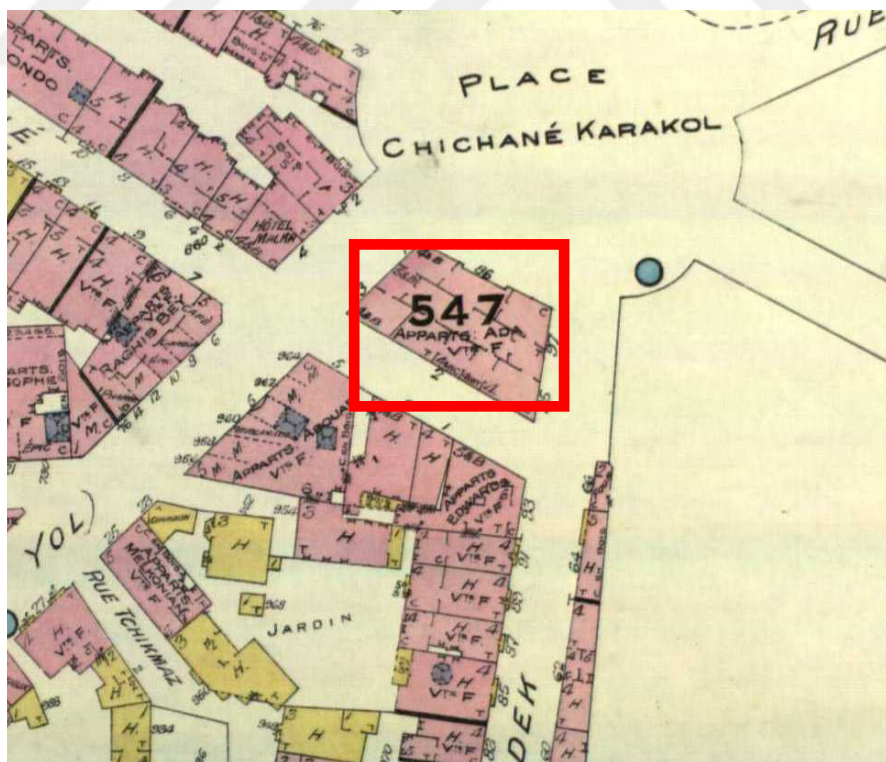


Figure 57: Charles Edward Goad, *Plan d'assurance de Constantinople. Vol. II - Péra & Galata. (Insurance Plan of Istanbul. Vol. II – Péra & Galata) No:25, 1905, SALT.*



Figure 58: Konstantinos Kyriakides and Alexandre Néocosmos Yenidunia, *Freige Apartment*, Şişhane, late 1900s. Photo: Merve Uca



Figure 59: Konstantinos Kyriakides and Alexandre Néocosmos Yenidunia, *Freige Apartment* – detail from main façade, Şişhane, late 1900s. Photo: Merve Uca



Figure 60: Victor Rogister, *Detail from Maison La Paille*, Rue St Séverin 26, Liège, Belgium, 1906, <http://art.nouveau.world/maison-lapaille>.



Figure 61: Konstantinos Kyriakides and Alexandre Néocosmos Yenidunia, *Freige Apartment* – detail from main façade, Şişhane, late 1900s. Photo: Merve Uca

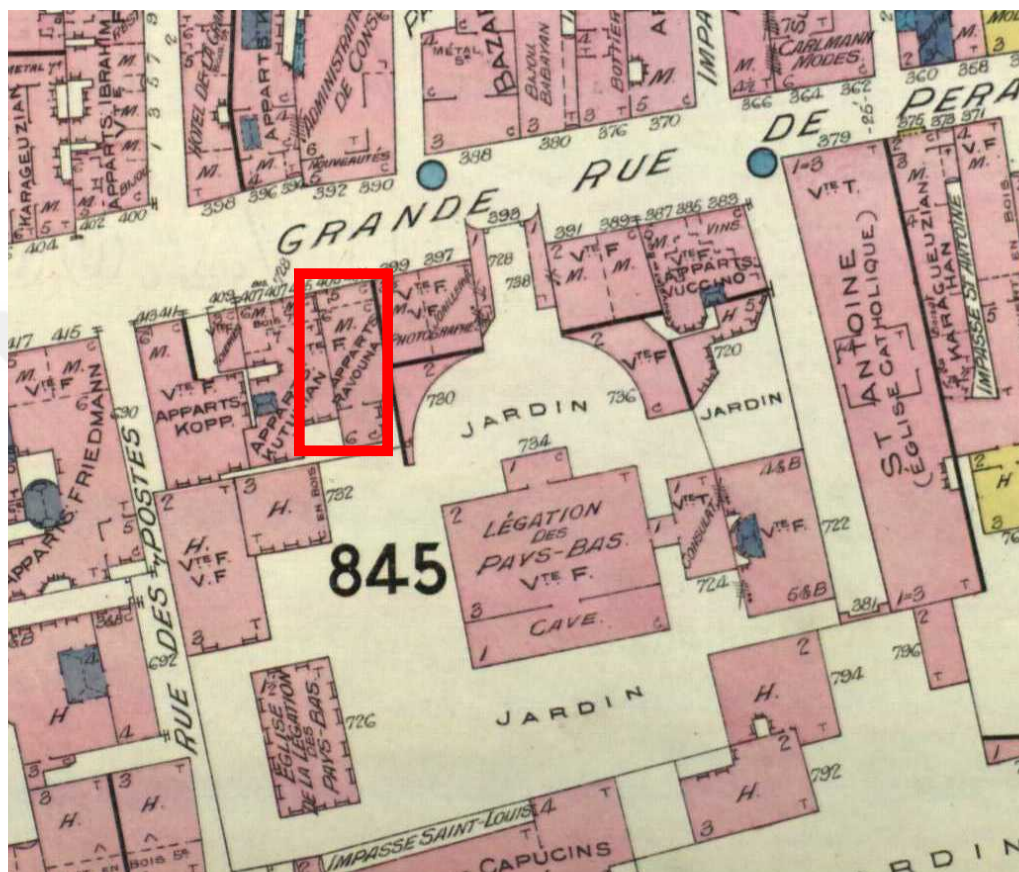


Figure 62: Charles Edward Goad, *Plan d'assurance de Constantinople. Vol. II - Péra & Galata.* (Insurance Plan of Istanbul. Vol. II – Péra & Galata) No:37, 1905, SALT.



Figure 63: Konstantinos Kyriakides and Alexandre Néocosmos Yenidunia, *Ravouna Apartment*, Grand Rue de Péra, early 1900s. Photo: Merve Uca



Figure 64: Konstantinos Kyriakides and Alexandre Néocosmos Yenidunia, *Ravouna Apartment – interior*, Grand Rue de Péra, early 1900s. Photo: Merve Uca



Figure 65: Konstantinos Kyriakides and Alexandre Néocosmos Yenidunia, *Ravouna Apartment – detail from the entrance*, Grand Rue de Péra, early 1900s. Photo: Merve Uca



Figure 66: Konstantinos Kyriakides and Alexandre Néocosmos Yenidunia, *Ravouna Apartment* – *cartouche detail*, Grand Rue de Péra, early 1900s. Photo: Merve Uca



Figure 67: Konstantinos Kyriakides and Alexandre Néocosmos Yenidunia, *Ravouna Apartment* – *upper storey detail*, Grand Rue de Péra, early 1900s. Photo: Merve Uca



Figure 68: Konstantinos Kyriakides and Alexandre Néocosmos Yenidunia, *Ravouna Apartment – entrance door*, Grand Rue de Péra, early 1900s. Photo: Merve Uca



Figure 69: Charles Edward Goad, *Plan d'assurance de Constantinople. Vol. II - Péra & Galata. (Insurance Plan of Istanbul. Vol. II – Péra & Galata) No:36, 1905, SALT.*



Figure 70: Dimosthenis & Stefanos Georgiadis, *Çağdaş Apartment* – detail from the entrance door, Meşrutiyet Boulevard n. 68, Istanbul, 1906. Photo: Merve Uca



Figure 71: Dimosthenis & Stefanos Georgiadis, *Çağdaş Apartment*, Meşrutiyet Boulevard n. 68, Istanbul, 1906. Photo: Merve Uca



Figure 72: Dimosthenis & Stefanos Georgiadis, *Çağdaş Apartment* – detail of the *façade*, Meşrutiyet Boulevard n. 68, İstanbul, 1906. Photo: Merve Uca



Figure 73: Dimosthenis & Stefanos Georgiadis, *Çağdaş Apartment* – balcony detail, Meşrutiyet Boulevard n. 68, İstanbul, 1906. Photo: Merve Uca

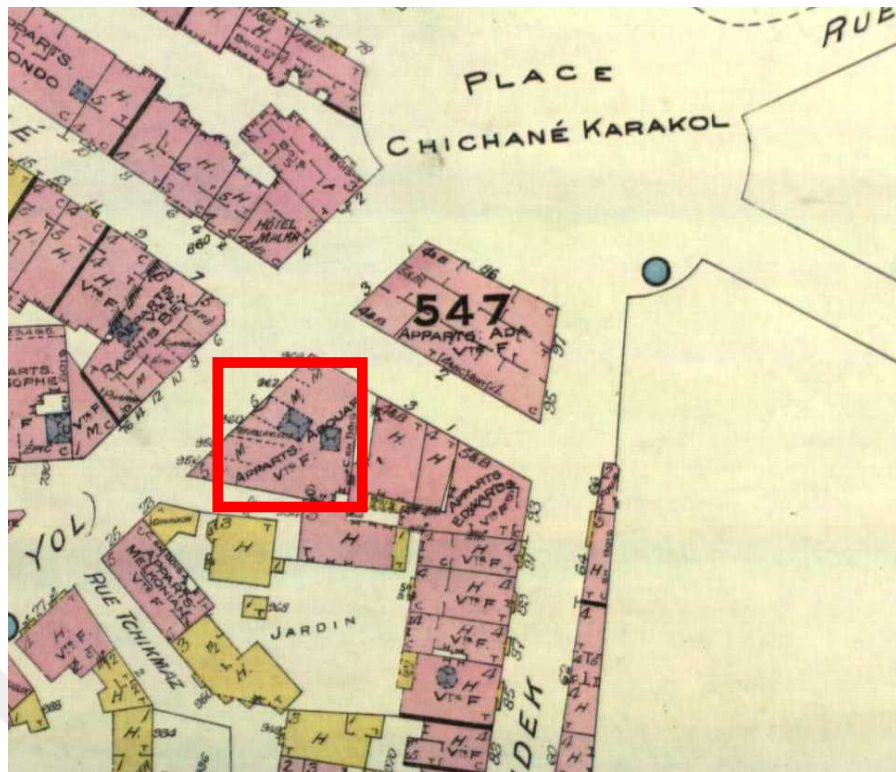


Figure 74: Charles Edward Goad, *Plan d'assurance de Constantinople. Vol. II - Péra & Galata. (Insurance Plan of Istanbul. Vol. II – Péra & Galata) No:25, 1905, SALT.*



Figure 75: Dimosthenis & Stefanos Georgiadis, *Abouaf Apartment*, Şişhane, early 1900s. Photo: Merve Uca



Figure 76: Dimosthenis & Stefanos Georgiadis, *Abouaf Apartment* – architects' names, Şişhane, early 1900s. Photo: Merve Uca



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Figure 78: Raimondo D’Aronco, *fountain of Sheikh Zafir Külliyesi - detail*, Beşiktaş, 1900s, http://www.mustafacambaz.com/details.php?image_id=37175.



Figure 79: Dimosthenis & Stefanos Georgiadis, *Abouaf Apartment – entrance door*, Şişhane, early 1900s. Photo: Merve Uca



Figure 80: Dimosthenis & Stefanos Georgiadis, *Abouaf Apartment* – window detail, Şişhane, early 1900s. Photo: Merve Uca

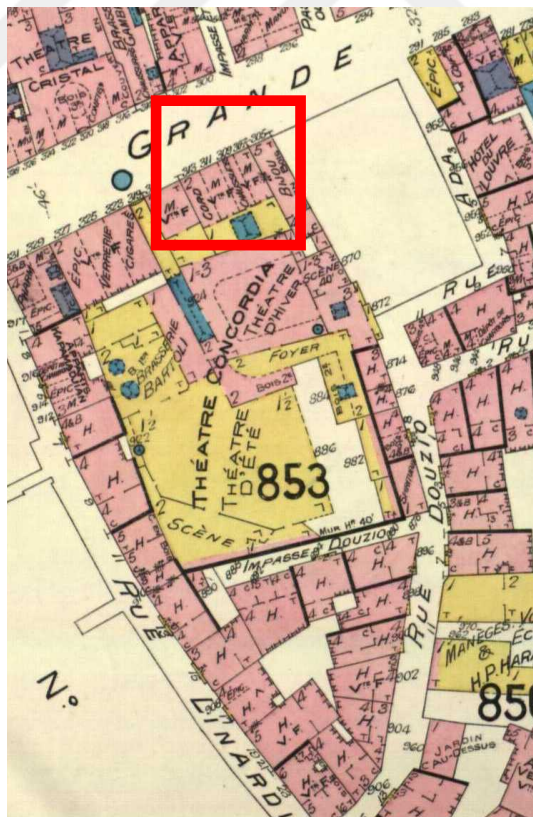


Figure 81: Charles Edward Goad, *Plan d'assurance de Constantinople. Vol. II - Péra & Galata. (Insurance Plan of Istanbul. Vol. II – Péra & Galata) No:38, 1905, SALT.*



Figure 82: Hovsep Aznavur, *Mısır Apartment*, Grand Rue de Péra, 1910. Photo: Merve Uca



Figure 83: Hovsep Aznavur, *Mısır Apartment* – detail from the façade, Grand Rue de Péra, 1910. Photo: Merve Uca



Figure 84: Hovsep Aznavur, *Mısır Apartment – interior arch*, Grand Rue de Péra, 1910. Photo: Merve Uca



Figure 85: İoannis Karayannis, *Kehayioğlu Apartment*, Sıraselviler Street, 1903.

Photo: Merve Uca



Figure 86: Ioannis Karayannis, *Kehayioğlu Apartment* – detail above the main entrance, Siraselviler Street, 1903. Photo: Merve Uca



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Figure 90: İoannis Karayannis, *Kehayioğlu Apartment – first storey*, Siraselviler Street, 1903. Photo: Merve Uca

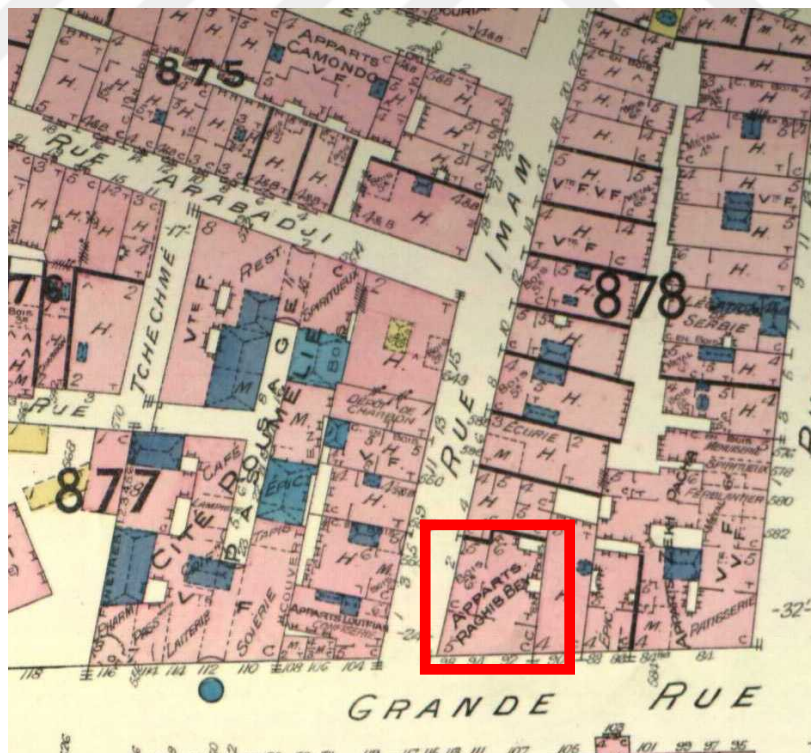


Figure 91: Charles Edward Goad, *Plan d'assurance de Constantinople. Vol. II - Péra & Galata. (Insurance Plan of Istanbul. Vol. II – Péra & Galata) No:40*, 1905, SALT.



Figure 92: Aram & Isaac Caracach, *Ragıp Pasha Apartment*, Grand Rue de Péra, early 1900s. Photo: Merve Uca



Figure 92: Aram & Isaac Caracach, *Ragıp Pasha Apartment* – window detail, Grand Rue de Péra, early 1900s. Photo: Merve Uca



Figure 93: Aram & Isaac Caracach, *Ragıp Pasha Apartment* – window detail, Grand Rue de Péra, early 1900s. Photo: Merve Uca



Figure 94: Aram & Isaac Caracach, *Ragıp Pasha Apartment* – door detail, Grand Rue de Péra, early 1900s. Photo: Merve Uca



Figure 95: Léon Gurekian, *Azarian Han*, Ayazpaşa (Gümüşsuyu), 1903. Photo: Merve Uca



Figure 96: Léon Gurekian, *Azarian Han* – detail of the side façade, Ayazpaşa (Gümüşsuyu), 1903. Photo: Merve Uca

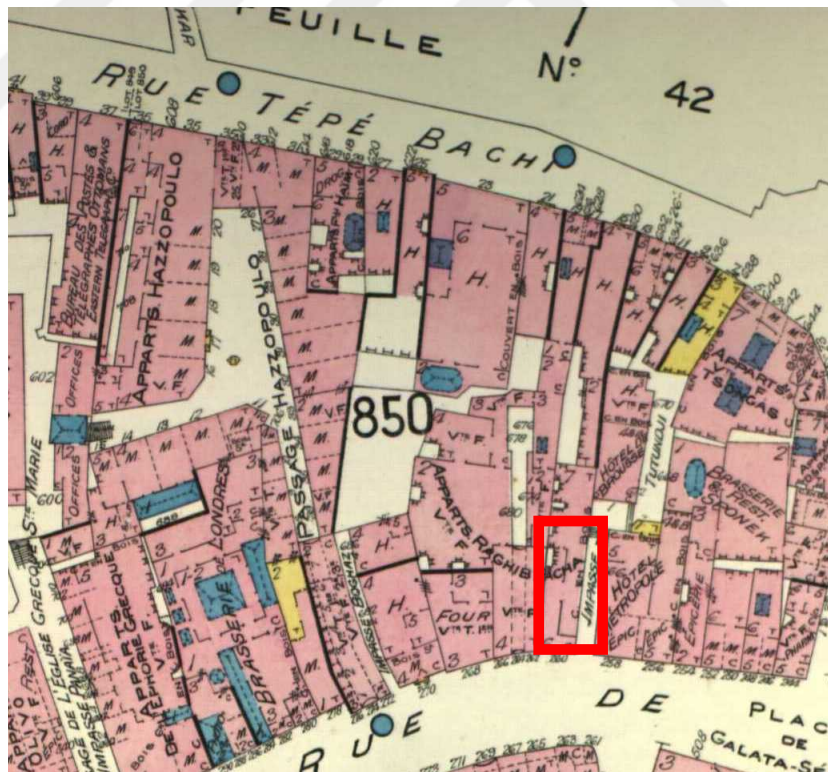


Figure 97: Charles Edward Goad, *Plan d'assurance de Constantinople. Vol. II - Péra & Galata. (Insurance Plan of Istanbul. Vol. II – Péra & Galata) No:38, 1905, SALT.*



Figure 98: Unknown Architect, *Reşit Pasha Apartment*, Grand Rue de Péra, late 1900s.

Photo: Merve Uca



Figure 99: Unknown Architect, *Reşit Pasha Apartment* – detail of the upper floors, Grand Rue de Péra, late 1900s. Photo: Merve Uca



Figure 100: Raimondo D’Aronco, *fountain of Sheikh Zafir Külliyesi* - detail, Beşiktaş, 1900s, <http://www.istanbullite.com/istanbulstories8595/raimondodaronco.html>.



Figure 101: Unknown Architect, *Rassam Apartment*, Çukurcuma, 1905. Photo: Merve Uca



Figure 102: Unknown Architect, *Rassam Apartment* – detail from the door, Çukurcuma, 1905. Photo: Merve Uca



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Figure 104: Unknown Architect, *Rassam Apartment* – window detail (second floor), Çukurcuma, 1905. Photo: Merve Uca



Figure 105: Unknown Architect, *Rassam Apartment* – window detail (ground floor), Çukurcuma, 1905. Photo: Merve Uca



Figure 106: Unknown Architect, *Rassam Apartment* – entrance door, Çukurcuma, 1905. Photo: Merve Uca



Figure 107: Yeorgios Kuluthros, *Parma Apartment*, Meşrutiyet Boulevard, early 1900s. Photo: Merve Uca



Figure 108: Charles Edward Goad, *Plan d'assurance de Constantinople. Vol. II - Péra & Galata.* (Insurance Plan of Istanbul. Vol. II – Péra & Galata) No:38, 1905, SALT.



Figure 109: Yeorgios Kuluthros, *Parma Apartment* – detail from the façade, Meşrutiyet Boulevard, early 1900s. Photo: Merve Uca



Figure 110: Yeorgios Kuluthros, *Parma Apartment* – *French balconies*, Meşrutiyet Boulevard, early 1900s. Photo: Merve Uca



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Figure 112: Yeorgios Kuluthros, *Parma Apartment* – detail from the façade, Meşrutiyet Boulevard, early 1900s. Photo: Merve Uca



Figure 113: Charles Edward Goad, *Plan d'assurance de Constantinople. Vol. II - Péra & Galata.* (Insurance Plan of Istanbul. Vol. II – Péra & Galata) No:36, 1905, SALT.



Figure 114: Unknown Architect, *Atlas Apartment*, Asmalı Mescit, early 1900s. Photo: Merve Uca



Figure 115: Unknown Architect, *Atlas Apartment – detail*, Asmalı Mescit, early 1900s. Photo: Merve Uca



Figure 116: Unknown Architect, *Atlas Apartment – detail*, Asmalı Mescit, early 1900s.
Photo: Merve Uca



Figure 117: Unknown Architect, *Atlas Apartment – main entrance*, Asmalı Mescit, early 1900s. Photo: Merve Uca



Figure 118: Unknown Architect, *Atlas Apartment* – door, Asmalı Mescit, early 1900s.

Photo: Merve Uca

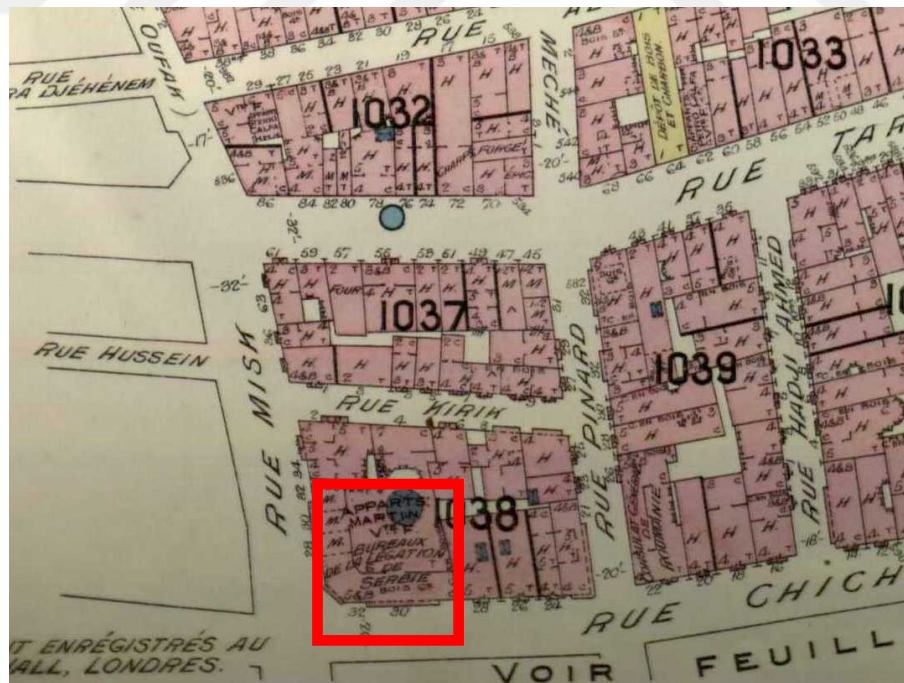


Figure 119: Charles Edward Goad, *Plan d'assurance de Constantinople. Vol. II - Péra & Galata.* (Insurance Plan of Istanbul. Vol. II – Péra & Galata) No:45, 1905, SALT.



Figure 120: Aram & Isaac Caracach, *Martin Apartment*, Corner of Mis Street and Kurabiye Street, early 1900s. Photo: Merve Uca



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Figure 123: Aram & Isaac Caracach,
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Figure 124: Constantine P. Pappa, *Livadas Apartment*, Faik Pasha Street, 1900s.

Photo: Merve Uca



Figure 125: Constantine P. Pappa, *Livadas Apartment* – window detail, Faik Pasha Street, 1900s. Photo: Merve Uca



Figure 126: Constantine P. Pappa, *Livadas Apartment* – ground floor, Faik Pasha Street, 1900s. Photo: Merve Uca



Figure 127: Constantine P. Pappa, *Livadas Apartment – French balconies*, Faik Pasha Street, 1900s. Photo: Merve Uca



Figure 128: Charles Edward Goad, *Plan d'assurance de Constantinople. Vol. II - Péra & Galata. (Insurance Plan of Istanbul. Vol. II – Péra & Galata) No:38*, 1905, SALT.



Figure 129: Unknown Architect, *Sureya Bey Apartment*, Meşrutiyet Boulevard No:14, early 1900s. Photo: Merve Uca



Figure 130: Unknown Architect, *Sureya Bey Apartment* – ground and first floors, Meşrutiyet Boulevard No:14, early 1900s. Photo: Merve Uca



Figure 131: Unknown Architect, *Sureya Bey Apartment – leaf motif detail*, Meşrutiyet Boulevard No:14, early 1900s. Photo: Merve Uca



Figure 132: Unknown Architect, *Sureya Bey Apartment – rose motif detail (under the windows)*, Meşrutiyet Boulevard No:14, early 1900s. Photo: Merve Uca



Figure 133: Unknown Architect, *Sureya Bey Apartment – rose motif detail (under the highest floor)*, Meşrutiyet Boulevard No:14, early 1900s. Photo: Merve Uca



Figure 134: Unknown Architect, *Sureya Bey Apartment* – *geometric motif detail*, Meşrutiyet Boulevard No:14, early 1900s. Photo: Merve Uca



Figure 135: Unknown Architect, *Sureya Bey Apartment* – *balcony detail*, Meşrutiyet Boulevard No:14, early 1900s. Photo: Merve Uca

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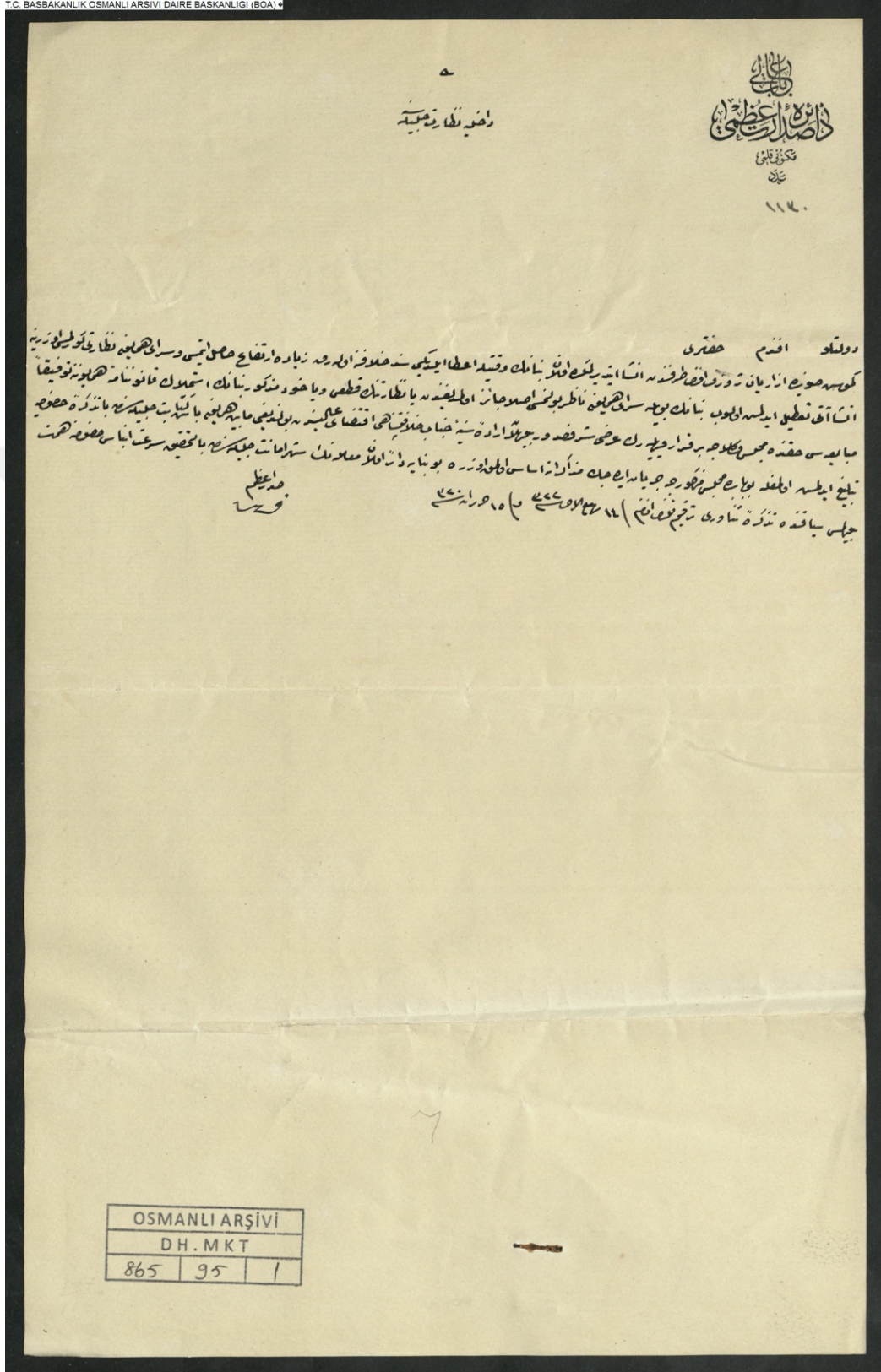
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APPENDICES

Appendix A



Map 1: The map that shows all buildings that are examined in this thesis



DH.MKT.00865.00095.001

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دختره سکتولی قلمی

تاریخ ثبت	محل	شماره	توضیحات	نوع سند	موضوع
۱۵	سراسر	۱۶	شماره جدید	مورد ثبت	موضوع
<p>کمیسیون صوبه از ارباب روزن انقیاد فرزند انصاری رکنه اولاد بانک وقت اعلیٰ عدلیت سند حقوق اولاد زبانه ارتفاع معلوم در سراسر بر نه نظام کوچه اولاد انصاری تعیین پیشه ادب بانک بر سر سراجیون ناطق کوشی امداد از امداد - بانظارت قلمی و یا خود مذکور بانک استوار قانوناً در کمیسیوناً بنویسند سابقاً حقش کمیسیون برقرار و بر طرف حقش صرفه در برید و اولاد سینه جناب خلدنیا هم افضای علیست اولاد بر پایه کمیسیون مذکور بر پایه اولاد جان عدالت اساس اولاد اولاد بر پایه اولاد اولاد معلوم امانت جدید در باقیه سکت اینی ۱۵ مراد سکت تاریخاً مذکور بر پایه ارباب بر شد - انقضات سکت اینی و انبیا سکت هم داد و بدین در تاریخ ثبت</p>					

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ردیف	تاریخ	شرح	ملاحظات
۱۵۱	۱۹	مدرسه علمیه مبارک	

رسیده دستنویس اولی ۱۵ جمله شرح تاریخ و به روز افزودن نوزاد
 جنبه مبارک جوایز که صوبت از باره زوزف اقدیس ایند برده حدیث
 بناک ما به هم بود جنبه مبارک به اجزای که نه بود به بارنامه اولی به استمال
 اولی به خانه ایچو خانه اولی اوزره اش ایله جمله رخصه لاندی اقصا
 مقدوره معنی به جمله حدیثی بود به شفاها استوینج بود به حدیث
 نقیسه استیفا اولی دره صکره اصول استی رخصه و برله و اش آن سفه
 قدر ایله دریک حاکمه نفعی صفا ازاره به جمله باره به بود به
 بنج بود به رخصه نظایر آیدله ^{نقش} و بناک ارتقا معیه اولی حد فانی
 مجاوز اجیب ^{نقش} در طوطی باغی جمله ک باغی به نقیسه عیاره
 کله به اوسته و آنت طیاره ک ^{نقش} باغی به نقیسه حائر اولی
 و بود و ک ^{نقش} انصافه کی عصبه باغی به نقیسه حائر اولی
 قدر ایله بخوره اینه ^{نقش} کله در رخصه کله اولی ^{نقش} کله در رخصه کله
 نفعی ساز صلی مجاوز اجیب ^{نقش} کله در رخصه کله اولی ^{نقش} کله در رخصه کله
 ایله ^{نقش} کله در رخصه کله اولی ^{نقش} کله در رخصه کله اولی
 بود به بناک بر رخصه امر و نامه کله در رخصه کله اولی
 حائر معنی کله در رخصه کله اولی ^{نقش} کله در رخصه کله اولی
 انه ^{نقش} کله در رخصه کله اولی ^{نقش} کله در رخصه کله اولی

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ذخیره نامه

دائرة اعلیٰ
تکلیفاتی
ع

۱۱۸۶

دوئلو انتم حضرت
 کوسه صوبه ازار پانه زوزف اقدی لوندنه انسا اندیرکلده اولده بناحقق شهامانه جیلدنده بعضی تذکره جوییه
 فیصله ووردولده ۱۸ سبک کورده تاریخ ۱۹۴۹ نوورطونزکده دوتوری موقوفه محمد زویوس وکلده لدی اقصیه سیاه اتعاره نظاماً
 بوزبانک اسنا ازار پانه زوزف اقدیه کتیبسه محضی خان اولوقه اوزره بایمشه رفقه وپسینه تکلی هفتیه کوره ابارعامه اولدره
 بایلدی وهورده بولنه دیکر ایدوده بوسکه اولدیغی اکلشمه اولدیغنده برقاتک اندیر بوزک دفعه مقرفی و صاحبک اخصال بولدی
 مکه اولجه اولدیقلک باقیصه تعاری صفق امانت صای ایله بیلیانه ایفکسک صبه دولته استغای تزکوفسه اولدیغی ایدیه سربا
 ایفا زنجسک انسه هم بر شهنشه تذکره تادری زینم قلم انتم ۱۰ سبک کورده تاریخ ۱۹۴۹ حرتکله

OSMANLI ARŞIVI		
DH. MKT		
865	95	4

DH.MKT.00865.00095.004

BOA, DH.MKT.00865.00095.004

داخليہ مکتوبی نامی

تاریخ تحریر	مقام	موضوع	نمبر	تاریخ وصول	تاریخ جواب
۱۳۳۵ھ ۱۱/۱۱/۳۵	پشاور	نظامیہ	۱۱۸۴	۱۱/۱۱/۳۵	۱۱/۱۱/۳۵

محرم صریح از ایام روز افزون افتادہ انت این چنگ ارتقا با فکرم موافق وارد و در ۸ روز پیش
 تاریخ ۱۱/۱۱/۳۵ در ایام حضور صاحب کرامت قدم تقدیر میں حضور سرفراز واج ۱۱/۱۱/۳۵
 تاریخ دید بر سر سفر ابرو نمودار شد کہ کیفیت کسری نمودار کرد کہ اللہ سبحانہ سبحانہ
 لقا ہو جائے اسٹا از ایام روز افزون افتادہ انت این چنگ ارتقا با فکرم موافق وارد و در ۸ روز پیش
 خواہ صریح کہ آید تا انہ روز یا بدینہ و جواری بوندہ رجب اینہ روز ہوکن حملہا کھندہ
 صلیبہ بر قاتل اندر بر ک دفع بفرق و خاصہ اتصال موافق حملہ صلیبہ اول وقت
 بمقتضی اسٹا صریح روزیہ در ایام سبقت ایام کرامت سرفراز واج ۱۱/۱۱/۳۵
 مودعہ ایامی بہ حضور اینہ

KT.00865.00095.005

BOA, DH.MKT.00865.00095.005

داخليہ سنوئی فلمی

نورانیہ نورانی	سورہ شوری	۱۶۱
حضرت علی حضرت سیدنا	۱۷۱	۱۶۱

بزور دستبرجم اولاً ...
 جناب صدیق اکبر جو ایسا ...
 کلمہ ہوئے اسے ایسا ...
 سچو لہجہ تو سیر و ضیافت ...
 مذکورہ نامک ارتقا کی حد تک ...
 طوری طور پر ایک ...
 انارہہ کی طرح ...
 موجود اور اس سہولت ...
 و اسکا ...
 و انصاف کی عصب ...
 نفسی مفیدی ...
 اتنا ...
 نہ دست ...
 نامہ ...
 ...
 ...

CT.00865.00095.006

BOA, DH.MKT.00865.00095.006

داهلیه نظارت جدید سنه

لاصله العظمی
تحریر
ع
۱۹۰۵

د ورتلو اقدام حضرتی
بلج اولغنده ایاس یاشاده باید بر مقده اولدیغی نالک انسانی تعطل ایدیلند بطور دی نه صورتله تصرف اولمقده بولمقدنجه کجه بعضه افاده واستیغای
حاوی زورف آزار یاده امضاسیلد و بر بلا عرض حال نفاصول و ولدییه تیار قلمسه اولمقده ماله نظر بالحقصه اقتضاسنک ایفا و ایاسه هت جورلی
سیفتم تذکره تاوری ترقیلدی اقدام
صد اعظم
ف

OSMANLI ARŞİVİ		
DH. MKT		
865	95	7

DH.MKT.00865.00095.007

BOA, DH.MKT.00865.00095.007

دانشگاه تهران

تاریخ	موضوع	محل	مدرسه
۱۵ شهریور ۱۳۰۳	تعمیرات	تهران	مدرسه عالی

موسسه حقوق ازبک - روزی اقدیمه است ازبک با ایامه او به بیله از طب به رت بوزه
 اطر ایتمی الموستیج بکجه سه رای همایونه تقریف از وجیه هر روزه اولین وجه بوزله زده
 رفع مخدوری در زمره هر روز استون قانونه ترقی بکارک ایاب و توفیق حبه ازبک به ایامه
 تر فکوره بویتر اراده بنه جناب خدوقناکله اتفاق عالیه بر بونین ۱۵ شهریور ۱۳۰۳
 کله به اید تیغ بوزله ^{اولین} در مکتوب اردو نامه هر بره ت هانه اطر ایتمی بوزله

1865.00095.010

BOA, DH.MKT.00865.00095.010

داستان سنجین قلمی

روزنامه	شماره	تاریخ	محل	موضوع
۱۰	۱۲	۱۳۰۰	تهران	فقدان اوراق و اسناد

مقرر شد در روز ۱۰ شهریور ماه ۱۳۰۰ در این باب اقدامات زیر بعمل آید
 ۱- در خصوص اسناد و اوراق مفقود شده در روز ۱۰ شهریور ماه ۱۳۰۰
 ۲- در خصوص اسناد و اوراق مفقود شده در روز ۱۰ شهریور ماه ۱۳۰۰
 ۳- در خصوص اسناد و اوراق مفقود شده در روز ۱۰ شهریور ماه ۱۳۰۰
 ۴- در خصوص اسناد و اوراق مفقود شده در روز ۱۰ شهریور ماه ۱۳۰۰
 ۵- در خصوص اسناد و اوراق مفقود شده در روز ۱۰ شهریور ماه ۱۳۰۰
 ۶- در خصوص اسناد و اوراق مفقود شده در روز ۱۰ شهریور ماه ۱۳۰۰
 ۷- در خصوص اسناد و اوراق مفقود شده در روز ۱۰ شهریور ماه ۱۳۰۰
 ۸- در خصوص اسناد و اوراق مفقود شده در روز ۱۰ شهریور ماه ۱۳۰۰
 ۹- در خصوص اسناد و اوراق مفقود شده در روز ۱۰ شهریور ماه ۱۳۰۰
 ۱۰- در خصوص اسناد و اوراق مفقود شده در روز ۱۰ شهریور ماه ۱۳۰۰


سندنامه
فقدان اوراق

تاریخ
محل
موضوع

.00865.00095.011

BOA, DH.MKT.00865.00095.011

۵


 قسطنطنیه
 ۱۸۵۶

کوسه حویده ارایه روف اندین انسا ایدر دینه ناسمجینه اوقه بری بی لیا طلب ایدرک بوز اهر بوزیم اهلویب تکلیف
سری کما بوزیم نفعه نه لایحه حیلیم که دولته اولی و اولی دولت ادره رفو محدودی بوزمده اولی بوزیم استقلال قانونه نطقا
برلنت ارباب وقوف تحمه ایدر بوزیم بایدس خصصه نطقه نطقه دولته بلیغ دفعه ادره سینه جناب صدوقلیم موقوفه خلایق نطقا
سجایده اشعاره هونما مجلس نامه اعصانه اشعار دفعه اینه زایه بر ارباب وقوفده ایجاب ایدر طرفه در دولته سانبت
تحمه دفعه قیمت مقدیمی بیه تنظیم ایدر بوزیم ادره نطقه سنبت کوزر لایحه نطقه سدر نامه حیلیم سینه کلانه نطقه
ملفوظی دفعه نطقه سنبت نطقه معاشله و تقدیم نطقه اتم | سینه | سینه نطقه
صدوقلیم
فوز

Y.A.HUS 480/61 7

Y.A.HUS.00480.00061.001

BOA, Y.A:HUS.00480.00061.001

تاریخ
تذکره
ع
...

رضایت نامه رضیه خان خانم

روشن افتم حقان

کوه صومعه اراک به روزن تقدیم آنست ایند بر یکی بنامه کشفه سه سرله کوه بونته نقره اوله حیدر کوه رولته اولدی و عهد بونته اولته رنج محدودی
مورد و اولدیجیه استمدک قانونه توفیقاً بد ارباب وقوفه خیمه ایله بریوبه مباحیس قفله و جوبولمه اراده نسیمه جنبه خلافتی قضای
عالیه بولمیه ۱۵۱۰ هجریه تاریخ و سبه بوز نقضه بقضه نوروا تذکره عقیده نقضه زکریه کیمه شریف و اشعار بولسه محبس اولمه اعراضه
اتحا بایقانه این ذات ارباب وقوفده ایجا بایقانه اید بیلده کله اعظم ایلیمه اولدیجیه مع نفعات خیمه اولمه قیمی مبه بوزله تقسیم واعده ایله خبری
رایور و بولیش اینی قطع فریضه نویسی و بر قطع رفته ایوبه بنامه نقضه قدیم قفله و سوتدر که مذکور بنامه تطبیقده بری اسکندری حکیم ایدیه بولمیه
کوشمه وصال منورام چاکر کدرک اراده محدود ایلیمه بولمیه اولدیجیه بوجیهن نظر ذوقلری صلبی طرفه بیا به و افکاره قطع بولمیه اولدیجیه
اورونجه قفله مد ادر کدر

شیرین
ص

۱۵۱۰ هجریه تاریخ

Y.A.HUS 480/61

مردود على صاحبها

دارالامان

مكتوبه
عدد
۶۷۰

مردود چاکری زید...
رئوس د اولده...
افدینک اتا...
له دولته اولدیه...
مایدی سرفه...
عبید سنده...
معه اعظم اولدیه...
و نایک...
بوجورله نظر...
طفا...
ایمان...

نظر امیر...
[Signature]

Y.A.HUS 480/61

صدره عظمیٰ سلطنتی قلمی

تاریخ شورش		تاریخ شورش	
تاریخ شورش		تاریخ شورش	

کھوسہ صوبہ ازراہان توڑن افلاطون ات اتر پکے توڑ ناٹ و قید اھت ایکی سفوفت اھریہ
 زیادہ دفاع صحن افسوس و سرور کھریہ تھانہ توڑ توڑ نہ ات آڈ لفظ ایسٹن لوب بناڈ پریہ
 سڑی ہماریہ تاڑ توڑن اھو جاتہ لفظیہ ۔ بانف رن لفظ و با خود توڑ ۔ بناٹ استون تاڑنا
 اھو تہ توڑنا با بوس صفحہ مجسٹراٹور برتر ۔ ویرن و غیر سفر و جہاں اہم سبب
 مذکورہ اھت اھریہ ۔ لفظیہ ماہیہ لفظیہ با سہرہ لفظیہ با سہرہ لفظیہ ایسٹن لفظ
 پراچ لفظیہ لفظیہ لفظیہ لفظیہ لفظیہ لفظیہ لفظیہ لفظیہ لفظیہ لفظیہ لفظیہ
 لفظیہ لفظیہ لفظیہ لفظیہ لفظیہ لفظیہ لفظیہ لفظیہ لفظیہ لفظیہ لفظیہ

OSMANLI ARSIVI
 BEO
 2359/176852 4

2urk
 (lotf box)

تذکره حضرت خان
 بویانک استا کتبا اولمه اویره یایمیزه رخصت و بجه بکله کله
 نطرا ایار نامه اولدوره یایمیزی و جوارنده بولنه دبد ایند دبه
 اولدین اکلانکه دبدن بجه بولنه اولدینده برقاقت ایند بدم
 دفع مضا مکتبه بوز سندن پنجه اساری صف سردانه حیات
 اچاسن داضد نقتنه ارنا بی نکتوتی

OSMANLI ARŞIVI		
BEO		
2359	176852	2

BEO.002359.176852.002

BOA, BEO.002359.176852.002

صمدیه عثمانی ملکی

تاریخ تهریر	تاریخ وصول	تاریخ تهریر	تاریخ وصول
۱۸	۲۰	سورک	سورک
<p>بیت نزهت</p> <p>کمه عرب از یاد روز قدس انما الله اعلم بایامه اوسید به بلا طبعه بون اول ایچی ایشیه بشه سرجمه نقره اوسید دولته اولیه دیر بون اولیه رفا کوره لایحه اولیه بهر کافه توقفا اوله ارباب دوقیمه ایچیه بدیه سرکده بولا اراده سینه ایچیه اولیه اولیه بولیه سره بایله ایچیه بایله ایچیه ایچیه بولیه اولیه اولیه ایچیه ایچیه ایچیه</p>			

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BEO
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صدره عظمیٰ کتب خانہ قلمی

نمبر	تاریخ در دولت	تاریخ شویبک
مقام	میتھ	سودی
موضوع		

داخلفقار تمبیه سن

۶۹ در ۱۸۳۸
۷۱ در ۱۸۳۸

کعبه صوبہ اذاریا بہ روزن انقلو فیہ انت سہ اتر اوطق بہ بلہ ابعینہ اور بری بد لارنا اسغی
 بہ جل قبول معذور الیغین صاحبہ بالیہ ایسا اور بہ لیبیتہ لہ سلعہ نکلر بانک بانق لولونچ
 سزایہ لوتہ نقرہ لوتہ لقا اسولط بان زمرتق ارتقا علی انفا س لازم کولتیر و ہوتہ
 طوبی بہ یونق کولہ لولور سول سواجہ دانہ جہ بہ عاتر اھو انفا ایخترہ انانق
 ایجاب مالک اور اسولہ نکلر بانک نظر کولہ و ہوتہ سزقہ و جیترہ انانق سہ جناب لولونچ
 انفا ای سہ لولونچ ماہیہ لولونچ بان سہ سہ لولونچ بان سہ لولونچ بان سہ لولونچ بان سہ
 انفا لولونچ اور لولونچ لولونچ لولونچ لولونچ لولونچ لولونچ لولونچ لولونچ لولونچ

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 BEO
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2 v. 1
(1 shif. 62)

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BOA, BEO.002458.184318.001

بلد سز اولمیش

باش کتابت داری

۷۷۷۰

کوسه حوینده از اربابه روز فاقه طرفه اش ایندیرک اولان بایک وقتد ایسه
ایسکی سده خلوقه اولدورمه زیاده ارتفاع حال اولس و سزای هجده نفره فی کورس اولدور
اش آت نطق ایش اولون بایک بیه سزای هجده ناطر بونش اصلو جاز اولدور بقیه بایک
قطعی باخود نگر بایک اسمولن قانولام هجده توقفا بایک سی قفص بحس کلام
برقرار دیر برن عیضی شرفه در جوبیتو ایدر سینه جناب خلوقه ای قضای عالینده
اولمیش اولمیش اولدور بایک فقط اولمیش اولمیش اولمیش اولمیش اولمیش اولمیش
۱۴۱۰ - ۱۴۱۱ - ۱۴۱۲ - ۱۴۱۳ - ۱۴۱۴ - ۱۴۱۵ - ۱۴۱۶ - ۱۴۱۷ - ۱۴۱۸ - ۱۴۱۹ - ۱۴۲۰

OSMANLI ARŞIVI		
İ.HUS		
118	138	
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İ.HUS.00118.00138.001

BOA, İ.HUS.00118.00138.001

بلدرزادہ محمد

باش کتابت داروہی

۱۸۸۹

کوسہ صوبیدہ ازاریانہ روزف اقدی طرفندہ انسانیہ ابدار اولنوب حربہ خام شاہانہ جمعیہ ایبلجک اولہ
وسہ امانت جلید پنجم اولہ اوہیبک طغوزبوز قروہ برافیت تجہ اولناہ بیانک تریلی بدل طرف ساعی خدیوہ جلید پنجم
بدل ساعی بوزلمہ سرفصا در اولہ ارادہ پنجم جناب خلائقہ ایجاب عالیہ بندہ اولفہ اولبایدہ امروزمان
حضرت ولی الامر کرامت علیہ السلام
سرداری
سرکار عثمانیہ

OSMANLI ARSIVI
I.HUS
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I.HUS.00121.00064.001

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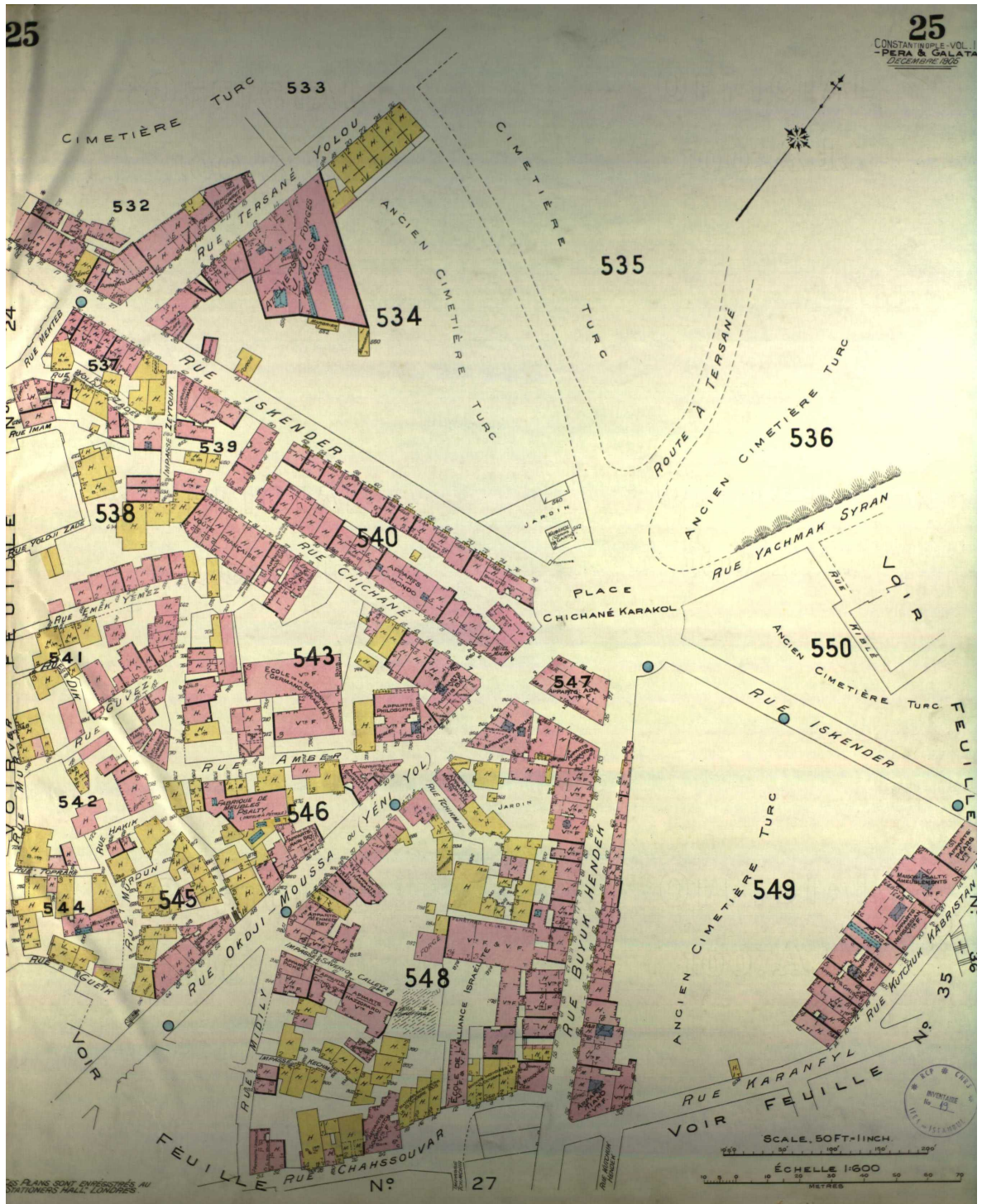
کوسه صوبیده آزار یا نه در ذوق اندکی طرفه نه انتاسه ابتداء اولنا نه با احویه اوله بیری بیله لیرده
 آتاش عی بر بدله قبولده معذرو اولدی یعنی صاحبی بیله ایله دیکدی و مذکور بنامت اوله اوچ بیله لیرده زیاده
 تحمل و درگری اولدی یعنی بیاید ابتدائی هادی رسیده دست تقطیع اولده ۱۰ مکتب تا بخلی نه کوه ضومیه
 صدایقنا هدی منظور علی بویله نه مذکور بنامت با خاصه طول با غی سزای هها بونه نصف ری بونم نظر
 استونفرتت فعی ضمه ه ارتفاعت انصاکی لازمه کله جکده نه و بونده نه طولی بر طرف وقوعه
 اولور ایس بوکما کم ایس نه دائره بیدیه عاده اولدی تقفا ایس جکده نه کاکوره ایجاب حالت امرکی ایله مذکور
 بنامت نصف نیک هر هاله فعی نصف و بویله نه اراده سیه ایجاب منوفینا ایجاب ایس نه اولدی
 اول بابیه امر و زمانه حضرتت فی الامر که رساله یعنی کله مار، لیرده

OSMANLI ARSIVI
 İ.HUS
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Appendix C



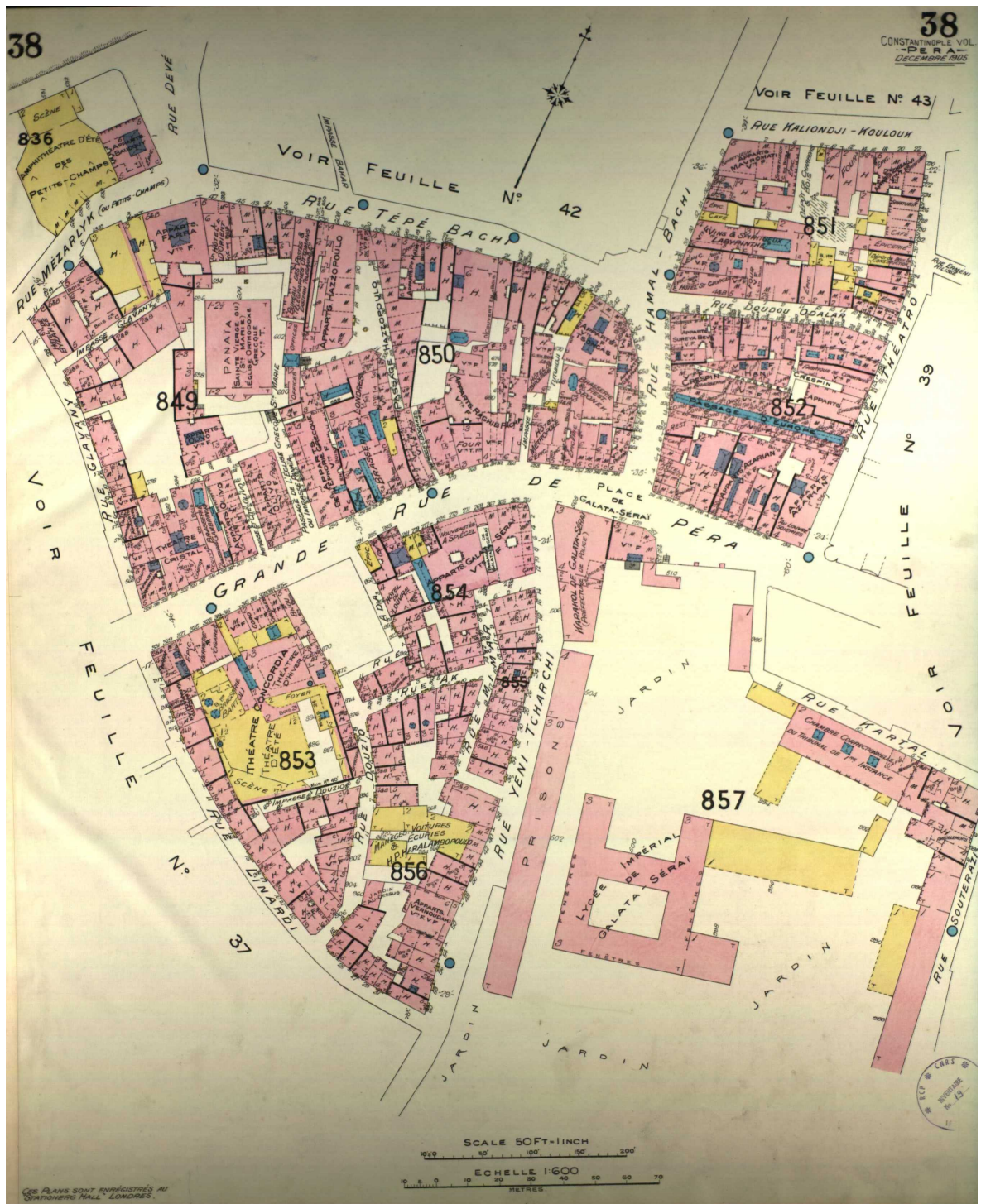
Plan 1: Charles Edward Goad, *Plan d'assurance de Constantinople. Vol. II - Péra & Galata. (Insurance Plan of Istanbul. Vol. II – Péra & Galata) No:25, 1905, SALT.*



Plan 2: Charles Edward Goad, *Plan d'assurance de Constantinople. Vol. II - Péra & Galata.* (Insurance Plan of Istanbul. Vol. II – Péra & Galata) No:36, 1905, SALT.



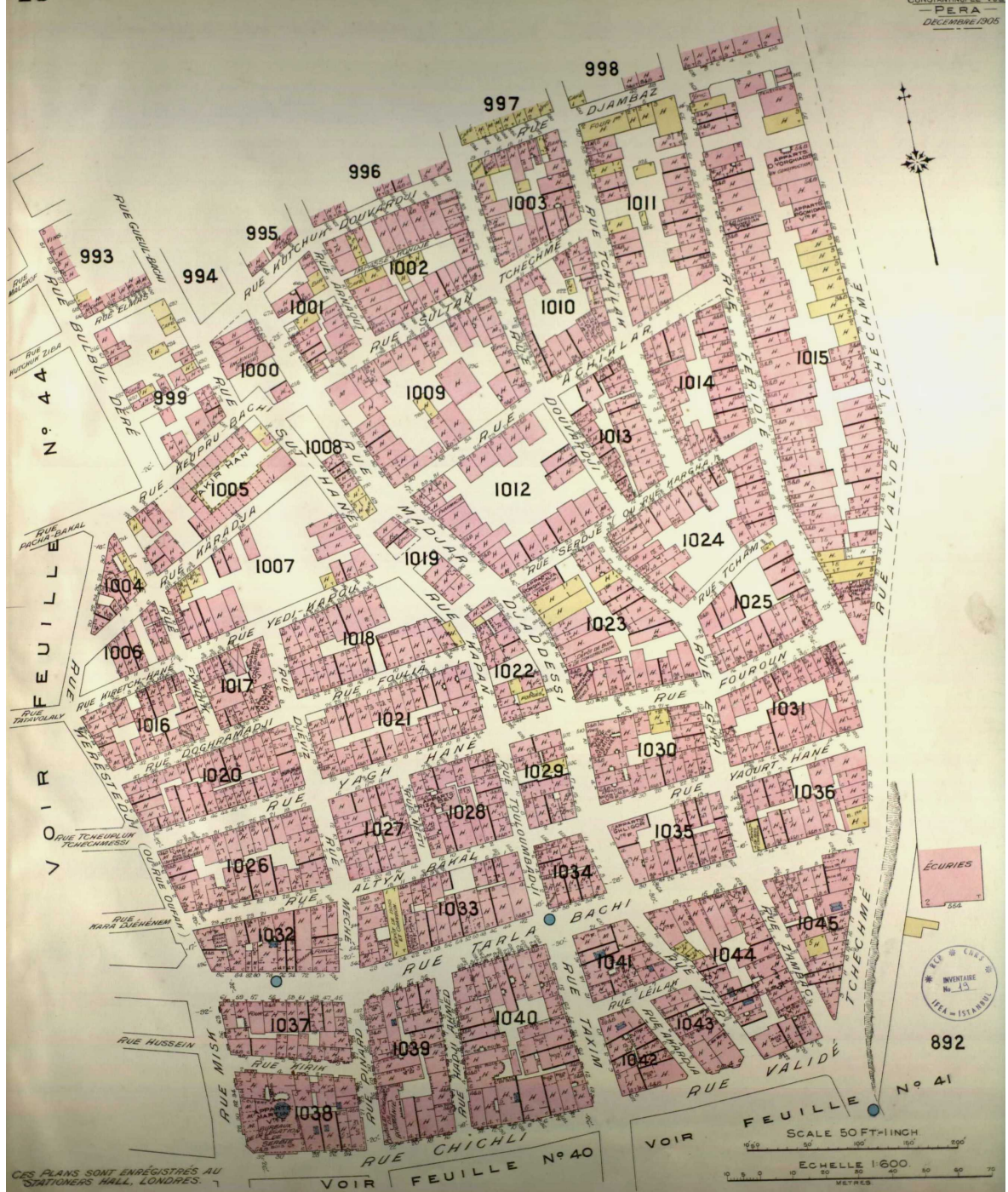
Plan 3: Charles Edward Goad, *Plan d'assurance de Constantinople. Vol. II - Péra & Galata. (Insurance Plan of Istanbul. Vol. II – Péra & Galata) No:37, 1905, SALT.*



Plan 4: Charles Edward Goad, *Plan d'assurance de Constantinople. Vol. II - Péra & Galata.* (*Insurance Plan of Istanbul. Vol. II – Péra & Galata*) No:38, 1905, SALT.



Plan 5: Charles Edward Goad, *Plan d'assurance de Constantinople. Vol. II - Péra & Galata.* (Insurance Plan of Istanbul. Vol. II – Péra & Galata) No:40, 1905, SALT.



Plan 6: Charles Edward Goad, *Plan d'assurance de Constantinople. Vol. II - Péra & Galata. (Insurance Plan of Istanbul. Vol. II – Péra & Galata) No:45, 1905, SALT.*



Plan 7: Jacques Pervititch, *Beyoğlu Kazası, Taksim Nahiyesi, Şehit Muhtar Bey Mahallesi*. Gayrimenkul haritası, No: 57 (Beyoğlu, Taksim, Şehit Muhtar Bey Quarter. Property Map, Nr. 57), [1:375], November 1944, SALT.