

CHAPTER I

INTRODUCTION

The relationship between the Islamic and Christian worlds started with the encroachment of the Ottomans into the Balkans in the fourteenth century. The economic and social affairs between the East and West have always been reciprocal. The contacts between these worlds increased especially after the launch of the reforms and the approach of the Ottomans to Europe through the adoption of Westernization as a deliberate policy. Thereafter, Ottoman port cities became favorable places for the Westerners. The economic and legal concessions -so-called capitulations- were recognized to the nationals of the European governments by the *Sublim Porte*. The European merchants who promptly became the beneficiaries of capitulations promoted much to the development of the Ottoman cities on the Eastern Mediterranean in the early modern period. The cities vigorously flourished with the contribution of these merchants and became the gateways to Europe, in terms of their economic activities. On the other hand they represented several different cultures or cultural elements due to the increasing number of the merchants and other bodies of qualified persons, who in common became permanent residents of those cities and later termed *Levantines*. This study aims to focus on the Levantines which co-existed with other ethnic and religious groups in Izmir, one of the prominent ports of Eastern Mediterranean, in the nineteenth and early fourteenth centuries and have been almost completely forgotten since.

The existence of the Levantines and their heritage has not been noticed by scholars until recently, since the academia rather concentrated on the processes of nationalism, especially after its resurgence in Southeast Europe and Russia following the years of 1989/1991. According to Fuhrmann (2006), due to this interest, a large number of studies on the nineteenth-century Ottoman port cities have been completed with the focus on reconstructing interethnic communication in the public sphere (H-Turk).¹ A thorough study on the Levantines was published by Austrian scholar Oliver Jens Schmitt in 2005. In his habilitation (post-doctoral study), Levantiner, Schmitt avoided from the discourses of “structural nationalism”² and focused on the forgotten Levantine communities of Istanbul and Izmir.

The Levantines were the most exceptional community in the Ottoman realm. They emerged prior to and expanded in the period marked by the process of Westernization and became the mainstream of the European culture in the Ottoman port cities during this period. The term *Levantine*, or *Levanter* derived from the word *Levant*, which referred to the territories or countries bordering on the Eastern Mediterranean from Turkey to Egypt, and was rather used to define the European people inhabited in the region (“Levantine”; “Levant”; “Levant” and “Levantine”; “Levant” and “Levanter”).

The Levantines of Izmir, together with other ethnic and religious groups, lived in the city for generations and became an integral part of the cultural milieu of their adapted city. An important commercial center having a broad hinterland, and a city that retained a “cultural mosaic” due to its heterogeneous population of Asian and

1 For some of the many examples from this field, see: Ilbert (1996), Vivre dans l'Empire Ottoman (1997), Anastassiadou (1997), and Georgelin (2005).

2 The term signifies limits to scholarly investigations that are not created by an author's deliberately nationalist interpretations, but rather imposed on his ability to conceive and access discourses which followed other parameters.

European descent, Izmir had the oldest and one of the most long-standing Levantine community of the Eastern Mediterranean and Southeast Europe. The economic and legal privileges granted to the citizens of European governments and the weakening of the Ottoman central government was particularly influential in the Levantines' settlement to Izmir, as in other cities of the Levant.³ The number of the Levantines in Izmir reached its zenith in the Tanzimat Era. The Tanzimat and Islahat Edicts, which proclaimed the equality of the non-Muslim communities and the Muslims on a legal basis, constituted a turning point in the social, cultural, and economic life in the Ottoman Empire.

The Tanzimat and Islahat reforms enabled an activity of reconstruction throughout the Empire and led a noteworthy accumulation in architecture and arts.⁴ Following the proclamation of the Tanzimat and Islahat, the Levantines in Izmir, with other non-Muslim communities contributed much to the construction of the city, by means of building their own mansions, churches, schools, hospitals, and cemeteries. The

³ The Levantine's settlement to Izmir can obviously be comprehended from the sources regarding the economic history of Izmir. There are many publications dealing with the commercial data of each ethnic group or the entire community that lived in the city. Among the studies carried out by researchers, Clarke's History of British Colony at Smyrna, dated 1860, is the oldest publication. Alfred C. Wood's A History of Levant Company, published in 1935 is a detailed study of commercial activities of the British in the Levant. Similarly, there are works of Greek professor Elena Syrett Frangakis, The Commerce of Smyrna in the 18th Century (1700-1820) and Izmir Chamber of Commerce, The Commerce of Izmir According to the Reports of British Consuls (1864-1914) on the British commerce in Izmir. Jan Schmidt's work on the Dutch, From Anatolia to Indonesia: Opium Trade and the Dutch Community of Izmir 1820-1940 and Malte Fuhrmann's recently published dissertation on the German, Der Traum vom Deutschen Orient: Zwei Deutsche Kolonien im Osmanischen Reich (1851-1918) (The Dream of the German Orient: Two German Colonies in the Ottoman Empire [1851-1918]) are studies comprehending other communities. For the fundamental sources on the commercial history of the entire communities in Izmir, Daniel Gofmann's, Izmir and the Levantine World, and the same author's article in a compiled book, The Ottoman City Between East and West: Aleppo, Izmir, and Istanbul are worth mentioning. Necmi Ülker's dissertation dated 1973 with the title of The Rise of Izmir, examines the seventeenth and eighteenth centuries of Izmir.

⁴ Islahat Fermanı (1856), rather allowed the foreigners in the Empire to purchase land and construct their own buildings. "As the laws regulation the purchase sale, and disposal of real property are common to all the subjects of may empire, it shall be lawful for foreigners to possess landed property in my dominions, conforming themselves to the laws and police regulations, and bearing the same charges as the native inhabitants, and after arrangements have been come to with foreign powers". For the full version of Islahat Fermanı in English, see: Gençkaya (2003).

Levantines were influenced by the architectural and artistic trends of Europe, and reflected them on their residencies and to a certain extent on their communal buildings. As a physical outcome of the Levantines' lifestyle and culture in between these two worlds, there appeared a unique architecture, which is contrary to the patterns and general characteristics of the domestic architecture in Izmir. Even though, Feyyaz Erpi, in his detailed study of the Levantine mansions in Buca, Buca'da Konut Mimarisi, 1838-1939 (Residential Architecture in Buca, 1838-1939) published in 1987, describes it as the "Levantine architecture", it is hereby refrained to make any statement representing the architecture of the Levantines. To a certain point, I agree with Eti Levi Akyüz's description of interaction of styles within these Levantine mansions in her dissertation "Traditional Housing Architecture in Izmir" (1993). Because, the Levantines never directed their efforts toward becoming a mono-ethnic society, even though being on the whole an ethno-religious community; they retained their diversities of nationalities. Regrettably, their supra-national structure went through a process of slow disintegration during the century of frantic nation building in Southeast Europe, starting from 1815 and ending with the foundation of Turkish Republic in 1923.

As a consequence of various impacts, the buildings formerly in use by the Levantine community have either been completely demolished or are subject to change of function and form, thus losing much of their characteristics from their day. However despite this demolition or damage, the unique architecture of the Levantine community, which was neither Western nor Eastern and can be termed *eclectic*, has endured so far and became the main concern of this study. Defined as the "Levantine Heritage in Izmir," the buildings in the scope of this study are evaluated with their histories, architectural and artistic descriptions.

The geographical area covered within the scope of this study is limited to the central part of Izmir. Particularly three districts, which were formerly villages in the outskirts of the city, are being concentrated on: Bornova, Buca and Karşıyaka. The reason for this choice is the fact that these districts still have a considerable number of Levantine mansions which reflect the characteristics of their culture. At this point, Hümeyra B. Akkurt illuminated my knowledge and interpretation of the Levantine's architecture. Akkurt revealed the architectural identity of the Levantine mansions in two former villages of the city through establishing a tripartite relationship among the community (Levantines), architecture (space), and political process (Westernization in the Ottoman Empire) in her dissertation, "19. Yüzyıl Batılılaşma Kesitinde, Bornova ve Buca Levanten Köşkleri Mekansal Kimliğinin İrdelenmesi" (Study of the Spatial Identity of Levantine Mansions in Bornova and Buca throughout the Westernization Process) (2004). Indebting particularly to her study on the mansions, it has also been dealt with the churches, schools, hospitals, and cemeteries in various parts of the city and regarded them within the context of the Levantine heritage.

In this study, twenty four of the existing Levantine mansions in Bornova are studied. At this stage of study, besides the above mentioned study, Evelyne Lyle Kalcas's book, Gateways to the Past, House and Gardens of old Bornova (1978), which has brought the histories of the Levantine mansions and their owners in Bornova to light, has been very helpful. The mansions, which became the property of the institutions, e.g., Ege University, are easily entered and examined, whereas private properties belonging to the individuals are barely studied in detail. Eleven of the Levantine mansions were not entered. They were studied through the existing sources and testimonies.

For the Levantine mansions in Buca, Erpi's cataloguing was very valuable. Except for the Russo and Falbo Mansions, remaining seven buildings were easily entered and studied, since they mostly belong to the Dokuz Eylül University and the Buca Municipality.

In Karşıyaka, only four Levantine mansions survived up to present. Two of these mansions, namely the Alliotti Mansion and the Penetti Mansion were studied, while the Van Der Zee Mansion and Lohner Mansion are studied through the existing sources.

Murat Avcı's dissertation, "Günümüzde İzmir'deki Hıristiyan Dini Cemaatler" (Christian Confessional Groups in Izmir) (2002), was the only study of the Christians and their churches in Izmir. Presently, the total number of the Catholic and Protestant churches in Izmir is fourteen. They are dispersed to the various districts of the city. Most of these churches are from the previous century and in the service of the Catholic and Protestant communities in the city. Necessary permissions for the study of the Catholic Cathedral of St. John the Evangelist, which belongs to the US Air Forces, could not be obtained and not studied in detail henceforth.

Difficulty in doing a historical study on Izmir arises from the fact that most of the local sources disappeared in the catastrophic fires of 1864 and 1922. Especially, the lack of *kadı sicilleri* (court records) before 1864 raises difficulties of a comprehensive study on the Muslims in Izmir. Nevertheless, there are various sources such as books, travelogues, letters, reports of the consuls, memoirs, diaries, necrologies, etc., which has enabled the research on the non-Muslim communities in Izmir.

Basic sources of information in the study can be enumerated as literature review, archival research, experts' views and interpretations of the buildings. To start with, general studies in this field were investigated. Research through the existing literature was conducted before the study of the buildings. Among the considerable amount of studies focusing on the urban history and the development of the city, Tuncer Baykara's İzmir Şehri ve Tarihi (City of Izmir and Its History), dated 1974, was particularly useful at the initial phase of this study.⁵ Apart from research on literature research, an important part of the preparation phase of this study was carried out in libraries and archives, mainly at the İzmir Büyükşehir Belediyesi Ahmet Piriştina Kent Arşivi ve Müzesi (Izmir Municipality Ahmet Piriştina City Archive and Museum-APIKAM), Milli Kütüphane (National Library in Izmir), Ege University Library and Dokuz Eylül University Library. Başbakanlık Osmanlı Arşivi (BOA) (The Ottoman Archive of the Prime Ministry) in Istanbul was also another major source. At least, imperial decrees, parts of buildings, with their plans, drawings, and sketches were found there.

As all buildings within the scope of the study are located in Izmir, it was decided to limit the research of sources to Izmir. This study aims to include the appraisal of previous studies and assess the architectural heritage of the Levantine community. The lack of detailed studies of the entire range of Levantine buildings in the city has let me to take up the subject, and present the findings supported with visual and documentary materials available, and compile all the existing buildings of the Levantine community

⁵ There are many publications on the history of Izmir, comprising the period from the Ionian Civilization up to present, written by local historians, such as Mansurizade Mustafa Nuri Paşa, Raif Nezihi, Mustafa R. Balaban, Ekrem Yalçinkaya, Adnan Bilget, and Hakkı Gültekin. These publications are informative, yet inadequate. Much comprehensive studies based on a fieldwork and archival research came out later. Senior Professor Ekrem Akurgal was a pioneer with his elaborate works such as Alt-Smyrna. Wohnschichten und Athenatempel Eski İzmir (Ancient Smyrna. Livingstrata and Athenatemple) (1983) on the pre-Ottoman history of Izmir.

within the concept of “heritage”. Furthermore, as the main objective of the study is to investigate and present related information and documentation relating to the Levantine architectural heritage in Izmir, and form a basis for further studies in this field, both the scope and the method of the study have been organized in this manner.

As a result, in this study, the geographical area, period, and evaluation of the existing Levantine buildings are limited due to the extent of this subject. Thus, this study is a compilation, or rather, cataloguing of the existing buildings that were commissioned by the Levantines to itinerant European architects⁶ and belonged to individuals or the entire Levantine community.

⁶ Besides the itinerant European architects or craftsmen, there were also many local European, Greek, Muslim, and Armenian architects, who were commissioned by the Levantines. Among these architects, Raymond Charles Péré (1854-1929) was very well-known.

CHAPTER 2

THE CITY OF IZMIR IN AN ERA OF WESTERNIZATION

2.1 History of Izmir

The first settlement in Izmir is thought to be founded in the Bayraklı region at the beginning of the third millennium BC (Baykara, Izmir Şehri ve Tarihi 67; Akurgal 13). Its ancient name was *Smyrna*, which is claimed to be the name of an eponymous Amazon according to a Greek myth (Akurgal 11; Cadoux 56-57).⁷ Izmir was one of the most significant city-states of Aeolia⁸ throughout many centuries. According to Canpolat (1992), it is claimed that Homer was either born or lived there.

With its advantageous geographical location at the mouth of the small river Hermus (Gediz) and in the bay of Smyrna, Izmir had already become a splendid city in ancient times. The first attempt to seize the city was made by the Lydian King Gyges (?-644 BC), who was successfully repelled by the Smyrnaeans in the early seventh century BC (Cadoux 117). Finally, the Lydian King Alyattes II (619-560 BC) conquered the city in

⁷ According to Bailly, Smyrna was the name of the Arabic myrtle's scent in ancient Greek language (qtd. in Umar 37).

⁸ Aeolia is usually confused with Ionia. Twelve Aeolian city-states, which were independent and formed a league, were Aegeaeae, Aegiroessa, Cilla, Cyme, Gryneia, Larissae, Myrina, Neonteichos, Notium, Pitane, Smyrna, and Temnus. Ionian city-states, on the other hand were Chios, Clazomenae, Colophon, Ephesus, Erythrae, Lebedus, Miletus, Myus, Phocaea, Priene, Samos, Theos (Herodotos 65 and 67). The invaders coming from the city-state of Colophon captured Smyrna in the eighth century BC Smyrnaeans were distributed among other Aeolian city-state and Smyrna became the thirteenth city-state of Panionion (Cadoux 103).

605 BC Greek cultural and political life was destroyed by the Lydians (Baykara, İzmir Şehri Tarihi 68). Lydian rule in the city ended in 541 BC, when the Persian King Cyrus II (590-529 BC) defeated the Lydian King Croesus (626-541 BC) (“İzmir” 515; Cadoux 127).

In the fourth century BC, Alexander the Great (356-323 BC) conceived the idea of restoring the Greek city. His policy was carried out by his successors, Antigonus I Cyclops (382-301 BC) and Lysimachus (360-281 BC). The Hellenistic city was founded on the slopes of the Pagus Hill (Kadifekale), where Lysimachus constructed a new fortification between the years of 301 and 281 BC (Cadoux 135-140).

The rise of Rome brought an end to the Hellenistic period. In 197 BC., Izmir suddenly cut her ties with King Eumenes II of Pergamum (?-160 BC) and appealed instead to Rome (Roma) for help. In 195 BC., Izmir started to deify the city of Rome, which marked the end of the Hellenistic period (Cadoux 135-40).

Izmir became the most important city of the Asia province of the Roman Empire in 133 BC (Baykara, İzmir Şehri Tarihi 70). The Roman Empire split into two and its eastern territories became the Byzantine Empire in the fourth century. The city had been a significant port of the Byzantine Empire until the rise of Constantinople (Istanbul). When Constantinople became the capital city and center of all political and economic activities, Western Anatolia lost its importance, and Izmir declined henceforth. Therefore, the Byzantines did not leave their imprints much on the city, as they did on Constantinople or Trebizond (Trabzon). Another reason for the lack of interest in construction activities in Izmir were the continual attacks of the Arabs and other tribes particularly in the seventh and eighth centuries. In terms of religion, the

city had become a significant center, when it was declared a metropolitan and an archbishop was appointed at the Council of Chalcedon (Kadıköy) in AD 451.

In 1081, the Byzantine presence in Izmir was brought to an end by Çaka Bey (?-1095), who was one of the commandants of the Selçuk army. He seized the city without having to fight against the Byzantines. Çaka Bey contributed much to the build up of the navy and founded a kind of “naval state” by capturing neighboring villages, such as Clazomenae (Urla) and Phocaea (Foça), in a short period (Ülker, 21. Yüzyılın Eşiğinde İzmir 41). His sudden death in 1098 enabled the Byzantines to conquer the city, in the same year. The Byzantines controlled the city until 1317, except the short period of the Latin Empire from 1204 to 1261 (Baykara, İzmir Şehri Tarihi 71-74). During the period of the Latin (or Nicea) Empire, Izmir became an important base of the navy and center for international trade (Aksoy, Smyrna=İzmir 87).

The fourteenth and fifteenth centuries mark the time of decline of the Byzantines and the rise of the Selçuks in Asia Minor. As one could anticipate, the Seljuks captured the city in 1317. Mehmet Bey (?-1333), the leader of the Aydınoğulları Principality was the first Turkish ruler of Izmir. He was succeeded by his son, Umur Bey (1309-47/48), who followed the policy of attaching importance to the navy and constructed a shipyard. Turkish rule in Izmir had weakened by repeated attacks of the Venetians or Crusaders and uprisings of local brigands. Until 1402, the city had been ruled and settled by both Christians and Muslims (Ülker, 21. Yüzyılın Eşiğinde İzmir 44). In 1402, the city was conquered by the Mongol Emperor, Tamerlane (Timurlenk) (1336-1405). His rule of the city did not last long and in four years, he ceded the city to Cüneyd Bey, a descendant of the Aydınoğulları Family (Goffman 6). The Ottomans seized the city in 1426 by suppressing the insurrection of Cüneyd Bey (?-1426), which

marked the continuous Turkish rule of the city for nearly five centuries. Although Izmir became the biggest city of region in the seventeenth century, the Ottomans designated it a subdivision of Aydın province. The capital of the province moved from Aydın to Izmir only in 1851 (Tekeli, Ege Mimarlık 82).

2.2 Westernization in the Ottoman Empire

German scholar Rustow expresses the start, need, and course of Turkish modernization, and most of the historians have similar ideas on the course of Turkish modernization (96-97):

Turkish modernization began as a deliberate policy to wipe out the defeats inflicted by Prince Eugene of Savoy and the generals of Catherine II, a concerted effort to redress the humiliations imposed by the treaties of Carlowitz in 1699 and of Küçük Kaynarca in 1774. But by slow and logical stages, military reform expanded into cultural transformation, the policies initiated by sultans engulfed society as a whole, defensive modernization turned into integral modernization.

The eighteenth century marked a rapid transformation in the West. The scientific revolution and discoveries of new lands resulted in the flow of Ottoman wealth into Europe, while the Enlightenment and the increased intercommunal relations among European states had altered Western societies (Göcek 3). Starting from the seventeenth century, the European states were rising in strength, the Ottoman Empire weakened, in terms of its political, military, and economic strength. There were many reasons for this weakness, from the decrease of revenues due to ruinous wars and territorial losses to political corruption and the questioning of ideologies. The Ottomans already understood at the turn of the seventeenth century that “modernization” was the only way to throw off their weakness.

In its original meaning, modernization is “transformation of the existing situation” (Ortaylı, Gelenekten Geleceğe 13). Nevertheless, the interpretation of the Ottoman modernization varies from one scholar to the other, thus is a topic of controversy. In general, historians agree on the starting point of the Ottoman modernization and mark the first initiatives following the Defeat at Vienna in 1683, or the Treaty of Carlowitz signed between the Ottoman Empire and the Holy League (Austria, Poland, Russia, and Venice) in 1699. In fact, the first conscious step towards the imitation and adoption of certain selected elements from Europe came short after the failures in military field and diplomacy. First reform attempts came from the enlightened statesman Damad İbrahim Paşa (1660-1730), who was the Grand Vezir of Sultan Ahmed III from 1718 to 1730 (B. Lewis, The Emergence of Modern Turkey 45). His main purpose was to maintain peace, explore Western values and adopt them, if necessary. Göcek argues that:

...the era of İbrahim Paşa’s vezirate marked the first change in Ottoman attitudes toward the West from haughtiness to reconciliation, from indifference to attention, and from that of a ruler to that of a participant. This era is considered the first stage of modernization in Turkey by many historians. (9)

Thus, he sent Yirmisekiz Mehmed Çelebi Efendi (?-1732) and his entourage to Paris in 1720 to make a thorough study of France and report the innovations applicable in the Ottoman realm. Çelebi Efendi was the first Ottoman envoy in Paris, where he stayed for eleven months. He compiled his memoirs and observations in France in a book and presented to the Sultan upon his return to Istanbul.⁹ Following the advice of Çelebi Efendi and the acknowledgement of the reformist vizier İbrahim Paşa, the initiative to establish the printing press in the Ottoman Empire was taken.¹⁰ The task

⁹ For more information on the visit of Yirmisekiz Mehmed Çelebi Efendi to Paris, see: Rado (1970)

¹⁰ For more information on İbrahim Müteferrika and the first printing press in the Ottoman Empire,

was given to İbrahim Müteferrika (1670-1745), who was a Hungarian student; either a refugee or who was captured by the Turks in 1691. He converted to Islam and made a career in the Ottoman service. In collaboration with Yirmisekiz Çelebizade Mehmed Said Efendi (?-1761), the son of Mehmed Çelebi, he founded the printing press and published the first book in Turkish in 1729. The first publication was an Arabic-Turkish dictionary, Tercümetü's-Sıhah il-Cevherî (Translation of Sıhah written by Cevherî).¹¹ Until the death of Müteferrika, seventeen books had been published.¹² The Ottoman printing press was a means of spreading information and knowledge to a larger number of people. Nevertheless, the conservative *ulema* reacted negatively and influenced the sultan, who acted upon the delay of further publications by the printing press.

Little had been known of Western art and architecture until the visit of Mehmed Çelebi to Paris. Starting from the early eighteenth century, Ottoman art and architecture was undoubtedly affected by the West. A spectrum of Western elements ranging from palaces, houses, and gardens to furniture were copied after his observations (Göcek 57). French influence on Ottoman society became permanent and, aesthetically, the Ottomans imitated French architecture and arts (Göcek 75). The engravings of Versailles and other French palaces and gardens, which introduced a different concept of proportion and symmetry into Ottoman architecture, were brought to Istanbul and served as designs in the construction of Sadabad Palace in 1722 (Göcek 76-77). Western paintings were excluded from this cultural import due to religious reasons (Göcek 57).

see: Gerçek (1939), Babinger (2004) and Beydilli (2004).

11 This dictionary was two volumes and known as Vankulu Lûgatı (Dictionary of Vankulu) due to its translator Mustafa el-Vanî.

12 For the names of the books published during the period of Müteferrika, see: Ersoy (1959) and Kabacalı (1989).

To a certain degree, the Ottoman notables partly understood the reality of backwardness and the only remedy they envisaged consisted of military reforms (G. Lewis 39). Mehmed Çelebi's impressions on the discipline and technique of French military (Göcek 58), and the need for change stimulated the sultan to transform its army first. A series of military reforms started with the importation of French officers. The first military expert, the Count de Bonneval (1675-1747) who converted to Islam and named Humbaracı (Chief Bombardier) Ahmet Paşa, arrived in Istanbul in 1729. Ahmet Paşa was given the task to modernize the traditional Humbaracı Ocağı (Bombardier Corps) on European lines (Bowen 291-92).¹³ Another proselyte was François Baron de Tott (1733-93), who was a French artillery officer of Hungarian origin. He came to Istanbul in 1773 and helped the formation of new corps of engineers and artillery. He also taught trigonometry and mathematics in military school.¹⁴

Transformation in the army spread out other fields of state and society, and the empire witnessed a rapid changeover and an immense transformation in its last two centuries. It seemed clear that the Ottomans had to approach Europe through military reforms. But, it was also obvious that military reforms would spread into the medical field to educate the surgeons, into engineering for the construction of roads and bridges, and into other related field such as mathematics, geography, and fiscal policy (Ortaylı, İmparatorluğun En Uzun Yüzyılı 19). In fact, the need for military reforms opened the way to the emergence of the naval and military engineering schools, where French was taught along with other scientific subjects (Davison, Reform in the Ottoman Empire 21-22).

¹³ See also: Bonneval (1755) and Benedikt (1959)

¹⁴ For more information on François Baron de Tott and his activities in the Ottoman army, see: Tott (1786) and (Aksan 253–278).

Western literature and ideas, on the other hand passed into the Ottoman Empire with the French Revolution, which was the greatest movement of ideas in the history of the Empire. Despite centuries of confrontation and numberless contact in peace and war between Islam and Christendom, no earlier movement, including the Reformation and the Renaissance had influenced the Islamic World as the French Revolution did (Lewis, The New Asia 31-59; Lewis, The Emergence of Modern Turkey 40).

The Ottoman Empire entered a new epoch at the beginning of the nineteenth century and attempted to be a modern state through military, economic, administrative, judicial, and social reforms. Ortaylı, in his elaborate study İmparatorluğun En Uzun Yüzyılı, calls the nineteenth century the “longest century of the empire” (26). In fact, change speed up and transformed the society and the state. Political structure and bureaucracy were reshaped with patterns of political, social, and judicial reforms throughout the nineteenth century. Karpat, in his work Osmanlı Modernleşmesi, assumes that the Ottoman modernization derived from the need or incentive for centralization, which gave shape to the political structure (77).

As it is mentioned above, for a long time, beginning from the territorial losses in the late seventeenth century, the Ottomans struggled to modernize their army. During his reign (1789-1807), Selim III (1761-1808) struggled to curb the growing power of the provincial notables and modernize the army according to the examples in France during the French Revolution (Davison, Reform in the Ottoman Empire 24). To a certain degree, he achieved to modernize his army by constructing new barracks and opening training schools. Nevertheless, he was unsuccessful in his drive to centralize the state and disbanded from the palace because of the *janissary-ulema* alliance. Selim III was replaced by Mustafa IV (1779-1808) in 1807 (Ahmad 25-26). Mustafa IV’s reign

was not as long-lasting as his predecessor was. He was deposed quickly and his brother Mahmud became the sultan, who maintained Selim III's reforms. Mahmud II (1785-1839), sometimes described as Peter the Great (1672-1725) of the Ottoman Empire, was a vigorous reformist. He saw it necessary to take precautions, put pressure on the society and strengthen the army due to the chaotic atmosphere during his reign. Thus, the period of Mahmud II remarks both breakdowns and reforms. The rebellion of Ali Paşa of Tepelene (Tepedelen) (1744-1822) was followed by the Greek War of Independence (1821-29) in the 1820s. In both battles, the Ottoman army was routed by the rebels, which encouraged the sultan to replace the corps of Janissaries with a modern army, with European training and equipment. Finally, in June 1826, the corps of Janissaries was abolished and the *Asakir-i Mansure-i Muhammediye* (the victorious Mohammedan soldiers) was set up.¹⁵ First campaign of the new army was against the modernized army of Muhammad Ali of Egypt (1769-1849) in 1831, which resulted in the defeat of the Ottoman forces. The Ottomans came to the conclusion that military reforms would be inadequate if they were not supported with reforms in other fields. At this point, Muhammad Ali's industrialized Egypt integrated quickly into the world market and appeared as a model for the Ottoman modernization (Ahmad 31).¹⁶

Mahmud II launched series of bureaucratic and social reforms in order to fill the needs of society. With the *meclis-i bas* (ministerial council) composed of the ministries, he intended to create a new bureaucracy resembling a European cabinet more than the old *divan*. In this respect, the *vezir-i âzam*, or *sadr-ı âzam*, was replaced with *baş vekil* (prime minister). In 1838, he established the *meclis-i vâlâ-yı ahkâm-ı adliye* (Supreme Council of Judicial Ordinances), which went through a series of transformations and

15 There is a dissertation on the abolishment of the Janissaries, see: Reed (1951). See also: (Levy 21-39; Goodwin 214-228).

16 Some sources on Muhammad Ali and his reforms in Egypt include Dodwell (1931); Marsot (1984);

emerged as the *şurâ-yı devlet* (Council of State) in 1868 (Davison, Reform in the Ottoman Empire 28). He extended the powers of the central government by the reorganization of the conscription and taxations systems. The first Ottoman census and survey was done in 1831. Mahmud II attached significance to education by the opening science, law, medical and language schools in the capital and sending students to Paris, London, and Vienna from 1834 onwards. The first newspaper, Moniteure Ottomane, was soon followed by its counterpart in Turkish, Takvim-i Vekayi (Davison, Reform in the Ottoman Empire 27).

Mahmud II's period ended with the signature of the Baltalimanı Convention in 1838, which was one of the turning points in the economic history of the Ottoman Empire. The British merchants, who became the beneficiaries of extensive commercial rights, were disproportionately allowed to export and import in the empire's territories as a result of the convention (Kurdakul 213-216; Kütükoğlu 53-61; Pamuk 20). Subsequently, similar agreements were signed with other European states, which led the deterioration of the economy and increased the interdependence of the Ottoman Empire to European powers. From the destruction of Janissaries in 1826 to his death in 1839, Mahmud II carried out a program of reform as extensive as Peter the Great did in Russia. Significant changes were made in the administration and government. Ministries, pious foundations, religious councils, and courts were reorganized. He overcame the resistance of the old Islamic tradition and broke the contempt of Islam for the infidel and its rejection of anything bearing the taint of infidel origin (Lewis, "The New Asia" 103).¹⁷

Lawson (1992); Sinoué (1997); Fahmy (1997).

¹⁷ For detailed information on the bureaucratic reform and centralization in the Ottoman Empire, see: (Findley 113-150).

When Abdülmecid was enthroned, he was determined to continue his father's reforms. The Tanzimat Edict¹⁸ was promulgated by Mustafa Reşid Paşa (1800-58), who was one of the great reforming statesmen of the era, on November 3, 1839. The Tanzimat, "restructuring" or "reorganization" in its original meaning, accepted "the West" as a model for the transformation of the state and society in the Ottoman Empire (Mardin 11). The proclamation of the Tanzimat marked the beginning of a new era with the notions of liberation, equality, freedom, and human rights for all-Muslims and non-Muslims in the Empire.¹⁹ Three points were particularly significant: First, the lives, honor, and property of all Ottoman subjects were guaranteed. Second, the tax farming system was replaced with an orderly system of fixed tax. Lastly, a regular system of military service reduced from lifetime to four or five years was established (Davison, Reform in the Ottoman Empire 40).

The Tanzimat was also an important step to secularization, which would continue until the proclamation of the Republic (Ahmad 33). On the other hand, especially, tolerance and protection for the non-Muslim subjects of the state, and a large measure of autonomy in their internal communal affairs promoted the Westerners to intervene the empire's domestic affairs. For instance, Stratford de Redcliff (1786-1880), British Ambassador at the Porte, was an influential figure of the Westernization movement in the Ottoman Empire. He was an adherent of the reorganization of the *millet* system and succeeded to have the Sublime Porte recognize the Protestant Church and community as separate "millet" in 1850 (Ahmad 34).²⁰ The Ottomans reacted against

18 For the full text of the Tanzimat Edict, see: (Kaynar 164–190; Sonyel, 363–366)

19 For more information on Tanzimat, see: Kaynar (1985); İnalçık & Seyitdanlıoğlu (1996). For the effects of the Tanzimat on the non-Muslims in the Ottoman Empire, see: (Sonyel 353–388).

20 "Millet System" in the Ottoman Empire was used to separate the *raya* (subjects) according to the religion. It was the framework within which the Ottoman Empire ruled its non Muslim subjects. At the beginning, there existed four millets: Muslims, Greeks, Armenians, and Jews, while as from the nineteenth century various millets were formed and their existence were recognized by the sultan. For further information, see: (Braude 69-88; Davison, *Christians and Jews in the Ottoman Empire. Vol. I.*

the interventions of European governments and tried to create something of a concept of common citizenship, *Osmanlılık* (Ottomanism) (Davison, Reform in the Ottoman Empire 40). In this context, a new reform charter, the Islahat Edict, which reaffirmed the principles of the Tanzimat in 1839, was agreed on February 18, 1856.

Modernization, which became a synonymous concept with *Westernization*, was kept up with the pressure from Britain, France and other European powers and became an inescapable fact. Administrative, legal, economic, educational, and social reforms of Abdülmecid towards the aim of a modern society were pursued by his successors, Abdülaziz (1830-76) and Abdülhamid II (1842-1918). In all four reformist sultans, it can simply be observed intimateness of liberalism and conservatism, or rapprochement to Europe and reaction to the European intervention (Ortaylı, İmparatorluğun En Uzun Yüzyılı 26). In other words, Ottoman modernization contains some degree of pragmatism. It adopted Westernization because of its needs, not of its admiration. The Tanzimat, which has been still discussed, laid the foundation for more thorough modernization that was to follow. It undoubtedly targeted to transform the individuals and institutions as a first, and the whole society and state as a secondary aim. The greatest achievement of the Tanzimat was the reorganization of the education system and opening of new schools and colleges, where a group of *élite* was educated with a clear perception of Western ideas and a spirit of modernization. The new *élite* would be the major power in the transition from the Empire to the Republic.

319-37; and Ercan [2001]).

2.3 Izmir in an Era of Westernization

In the fifteenth and sixteenth centuries Izmir was a small city and its trade, was mainly within its immediate vicinity rather with the Eastern Mediterranean, Near East and Iran. In this context, Izmir was located at the western end of the caravan trade, whereas Aleppo, Bursa, Damascus, Diyarbakır, Konya, and Tabriz were other significant centers on the caravan route (Gürsoy 26).²¹ Trade by sea developed only after the securing of the sea routes, when the Ottomans captured Egypt and Syria (1516-17), Rhodes (1522), and Cyprus (1571). Izmir until then was in competition with other cities on the shores of the Eastern Mediterranean. The control by the Ottomans of the Eastern Mediterranean rendered other cities of the Levant significant as well (Goffman 9). Izmir's rise starts with the decline of other trade centers. For instance, when the Ottomans captured Chios (Xioç/Sakız) in 1566, trade of the precious goods shifted to Izmir. In 1610, Britain and France transferred their consuls to Izmir (Tekeli, Üç İzmir 125-141). Similarly, the Ottoman-Safavid rivalry in the East in 1610 resulted in the decline of Aleppo; thereby displaced Armenian silk merchants moved to the Western Anatolia.

What attracted the European merchants to the Ottoman port cities were the economic privileges, called "capitulations." The first privileges were granted to the Venetians and the Genoese in the fourteenth and fifteenth centuries (Bağış, Osmanlı Ticareti'nde Gayrimüslimler 2-3). The Ottoman conquest of Constantinople by Mehmed II (1430-1481) did not lead to any decline in trade; favourable concessions continued under new sultans (Fleet 123). Until the second half of the nineteenth century, the Venetians retained their position in the Ottoman market. The economic strength of the

²¹ For more information on the caravans and caravan routes, see: (Orhonlu 140–146).

Venetians started to decline with the rise of the French, Dutch and British merchants in the Eastern Mediterranean (Bağış, Osmanlı Ticareti'nde Gayrimüslimler 2-3). Contrary to general accepted views, first privileges granted to the French were the *ahidnames*²², not capitulations, and dated 1536 (Homsy 1-7). A year after the agreement between the French and the Ottoman governments, the first French ships arrived to the ports of the Empire (Yılmaz 90). Similar *ahidnames* were signed between Great Britain in 1580 (Bağış, Osmanlı Ticareti'nde Gayrimüslimler 7) and the Netherlands in 1612 (Bağış, Osmanlı Ticareti'nde Gayrimüslimler 9). During the reigns of the succeeding sultans, *ahidnames*, or economic privileges were extended into the political, legal, and social fields, and named “*capitulations*.” The governments attained their own consulates, which at the same time were the highest legal and political authorities for their respective communities in the city. The number and ethnic composition of the various European merchants in Izmir varied from year to year. At the beginning of the seventeenth century, the Dutch were the rising economic power of the Levant.²³ At the end of the century, the Levant Company of British merchants replaced the Dutch as the most significant player (Yorulmaz, DEÜ Çağdaş Türkiye Tarihi Araştırmaları Dergisi 134).²⁴

In July 1688, the city was hit by a devastating earthquake (Ülker, İzmir Şehri Tarihi 8). Trade decreased suddenly after the earthquake (Ülker, İzmir Şehri Tarihi 25). Some of the European merchants suggested forming another trade colony on the Aegean; however, their idea was rejected by the Ottoman government (Ülker, İzmir Şehri

22 *ahidname* was the oathpaper given to the foreign merchants. The word is derived from the Arabic word *ahid* (bound by a promise) and the Persian word *name* (letter, paper, message) (“Ahid” and “Name”). According to Necdet Kurdakul, *ahidname* was an equal concept with the capitulations (Kurdakul 41–48).

23 For more information on the activities of Dutch merchants in the Ottoman Empire, see: Groot (1978).

24 For further information on the history and activities of the Levant Company, see: Wood (1964); Epstein (1968).

Tarihi 27). On the other hand, most of the European merchants agreed to stay in Izmir, believing that Izmir was the safest center for their trade network. The actual construction of the city started following the years of the earthquake (Ülker, İzmir Şehri Tarihi 28). In subsequent years, the French were the principal community involved in Izmir's trade. They thronged to the city and formed the largest European community of Izmir in the eighteenth century (Yorulmaz, DEÜ Çağdaş Türkiye Tarihi Araştırmaları Dergisi 135). French artisans, artists, and craftsmen were mainly from the cities in the South of France, whereas most of the merchants originated from Marseille (Yılmaz 95). In the eighteenth century, the French dominated the economic and cultural life of the city; and throughout the century one third of the French goods to and from the Near East had been processed through the port of Izmir. After a breakdown during the Napoleonic Wars (1799-1815) and the Greek War of Independence (1821-28), Izmir regained its importance in the 1830s (Kasaba 61).

Izmir experienced an immense transformation in the nineteenth century. The reason for this transformation was the change in the demanded products and the means of their trade. Trade of precious goods via caravans replaced with the export of the agricultural products, mainly pulses and cereals²⁵, which was easily purchased by the crowds in European cities at the turn of the Industrial Revolution (Kıray 24). The transformation of trade in Izmir and its hinterland gave rise to a new infrastructure. Soon after, Izmir had the most developed infrastructure, such as the capital resources and the network of entrepreneurs and intermediaries. The Armenians and the Greeks were the main intermediaries, who transacted between the European merchants and the producers, who were principally the Muslims (Syrett-Frangakis, Son Yüzyıllarda İzmir ve Batı Anadolu Uluslararası Sempozyumu Tebliğleri 80). “The Era of the

25 Grain and pulses replaced with raisins and figs in the 1870s (Kıray 28).

British” in Western Anatolia started in the first half of the nineteenth century, when they became not only the largest, but the most influential community in a very short time (Kurmuş 51). Their presence in the Ottoman lands started with a treaty signed in 1799, which provided the permission for British merchants and their vessels to trade in the Black Sea region (Bağış, Four Centuries of Turco-British Relations 47). The clash of the British merchants’ self-interests with the benefits of the Levant Company resulted in the dissolution of the Company in 1825 (Tekeli, Üç İzmir 130). British flow to Western Anatolia started belatedly with the British-Ottoman commercial treaty, known as the Baltalimanı Convention in 1838. Following the years of the Convention, British merchants poured into Izmir and its hinterland, where previously they had not been allowed to involve themselves directly in the internal trade before (Tekeli, Ege Mimarlık 79).

Councils and trade communities supplanted former merchants, who controlled the export of the products and paid regard to their lands in the Levant (Kıray 28). In the 1850s, twenty nations were involved in trade with Izmir, and seventeen of them had their consuls in the city (Tekeli, Ege Mimarlık 80). It was not coincidental, therefore, that the first bank in the Ottoman Empire, the Commercial Bank of Izmir, was opened by the British merchants in 1843 and had operated until 1847 (Kasaba 71). Other banks and financial entrepreneurs emerged in the following years; by 1892, seven banks and forty four insurance companies had been opened in the city (Kıray 28).

Banks, insurance companies and other enterprise promoted the investment of various European entrepreneurs in Izmir. In 1888, the British Chamber of Commerce was founded in Izmir (Tekeli, Ege Mimarlık 80), which was followed by other governments’ chambers and trade unions. Extrovert commerce of the city became

organized with the collectivity of all these business enterprises, financial bodies, chambers and unions, gas, tram, railway, and quay companies (Kıray 29).

The access of the products and merchants to the port of Izmir, as well as the connection between the established enterprises and their counterparts in Europe could only be provided through the development of transportation and communication facilities. Therefore, it is not unusual that the first railway line in Anatolia was constructed from Izmir to Aydın between the years 1856 and 1866; thus, Izmir became a pioneer city in the construction of the railways in the Ottoman Empire. Immediately afterwards the Izmir-Aydın line, concessions of several lines were given to French and British companies in the last decades of the nineteenth and early twentieth century. In fact, the railway was a turning point in the transformation of the economy and society in Izmir and its environ. Another significant undertaking for the development of transportation was the construction of the quay. The quay construction project was acquired by three British subjects residing in Izmir, John H. Charnaud, Alfred Barker and George Guarracino in November 1867 (Thobie 29; Oberling 316). The concessionaries established a joint enterprise, the “Société des Quais de Smyrne” and hired the company of “Dussaud Frères of Marseille” for the construction work (Oberling 317). The project was completed by the Société des Quais de Smyrne in August 1875 (Atay, Tarih İçinde İzmir 94; Rougon 447, qtd in Oberling 323). The quay was a turning point in the cultural life of the city. The quay, paved with the imported stones, became a promenade and a place of leisure. Cafés, theaters, cinemas, clubs, hotels, and consular offices lined up in this public place, which was known as *Kordon*. *Kordon*, and the substreets opening to it, was filled by the Levantines of every nationality.

The first newspaper in the city, La Spectateur Oriental, was also brought out by the members of the Levantine community in 1821. Newspapers of other communities followed La Spectateur Oriental; in 1831, the Greek newspaper, O Filos ton Neon (Ο Φίλος Των Νέων/The Friends of the Young) (Gara 113) and in 1840, the Armenian newspaper, Archalouys Araradian (Dawn of the Ararat) came out (Quossian 272). First newspaper of the Jewish community, La Bueno Esperansa (Good Hope) was published in Ladino (Judeo-Espagnol) language (Barbamesta 61, qtd. in Serçe 11). Even the Bulgarian community in the Ottoman Empire had their first newspapers, Ljubosleviye (Любословие/Love for the World) released in Izmir in 1842 (Serçe 11). The Turks were quite late in publishing their own newspaper; Aydın was published by a Greek entrepreneur in 1869 (Şenocak 104).

Another significant way of communication between communities and their homelands was by the use of telegraph and postal services. First telegraph from Izmir was sent out in 1859 (Tekeli, Ege Mimarlık 80). The first foreign post office was opened by the French in 1873 (Atilla 46). The British Post Office followed it in 1882 and operated until 1922 (Atilla 46). There were post offices of other European governments, such as the Greek, Austrian-Hungarian, German, Italian, and Russian in the second half of the nineteenth century (Atilla 45-49).

Throughout the nineteenth century, Izmir retained its position of being the main port of the Empire, where half of the Empire's goods had been exported (Syrett-Frangakis, Son Yüzyıllarda İzmir ve Batı Anadolu Uluslararası Sempozyumu Tebliğleri 80). In imports, it followed Istanbul throughout the century (Kasaba 61). With the increase in trade, Izmir became one of the most prosperous cities of the Levant. Izmir's urban development was onto the north and south in the second half of the nineteenth

century. Villages in the outskirts of the city, i.e., Bornova, Buca, and Seydiköy, became favorable places for the affluent European residents. Developing communication and transportation, particularly the railways in the 1860s and reorganization of the rights to obtain properties in June 1869, and the increasing trade relations between Izmir and Europe facilitated the Western merchants' settlement in the city.

2.4 Izmir as a Multicultural City

The crowd passes in great waves, each one of which is of a hundred colors, and every group of persons represents a new type of people. Whatever can be imagined that is most extravagant in type, costume, and social class may there be seen within the space of twenty paces and ten minutes of time ... It is a changing mosaic of races and religions that is composed and scattered continually with a rapidity that the eye can scarcely follow. There is a tread of many feet, a murmuring, a sound of voices guttural notes, aspirations, interjectional, incomprehensible and strange, among which the few French and Italian words that reach the ear seem like luminous points upon a black darkness... (Amicis [1896] qtd. in Kelly 289-90)

This is a passage taken from the Italian writer Edmondo de Amicis' (1846-1908) travelogue of 1896. Amicis mentions the colorful population of Istanbul, through which he passed during his visit to Crimea. Similar observations can be found in numerous accounts of travelers, who visited Istanbul and Asia Minor in the eighteenth or nineteenth centuries, such as Alphonse Marie Louise Prat de Lamartine (1790-1869), Félix Marie Charles Texier (1802-71), Gerard de Nerval (1808-55), Pierre Jules Théophile Gautier (1811-72), or Gustave Flaubert (1821-80). The ethnic and religious composition of Izmir, as the second biggest city of the Ottoman Empire in the eighteenth and especially nineteenth centuries is particularly interesting. Its established communities at that date were mainly Muslims (Turks) and *zimmi* non-Muslims, such as the Orthodox, and Catholic Greeks, Gregorian and Catholic Armenians, as well as a

few thousand Jews. Due to its perceived majority of the non-Muslims, Izmir was seen as an infidel -or heathen- city from the Muslims' point of view and designated as "Gâvur Izmir". Besides the above mentioned established communities in Izmir, in the seventeenth and eighteenth centuries, there were also marines, captains, merchants, seasonal travelers, and artisans of European origin visiting the city, some of whom later became indigenous people of the city and called the Levantines (Smyrnelis, Πρακτικά του Β Διεθνούς Συνεδρίου Ιστορίας: Η πόλη στους νεότερους χρόνους 371).

European travelers who visited Izmir in the eighteenth and nineteenth centuries had always been impressed by its heterogeneous population.²⁶ The Turks, who were in majority, were excluded socially from other ethnic and religious communities. They settled in the upper part of the city, on the side of the Pagus Hill (Kadifekale).

The *Rums* were the second largest community in the city. The local Greeks (of Izmir and Anatolia) were called the *Rums* (meaning the people on the Roman lands) to emphasize the distinction between them and the inhabitants of the mainland Greece.²⁷ Increase in European investments in Izmir and its environ in the second half of the nineteenth century necessitated labor, especially for the farms. Subsequently, thousands of Greeks came from the isles in the Aegean; mixed with local Greeks resulted in increase in the Greek-speaking Orthodox population of the city (Sürvegil 72-73). Greeks inhabited the region behind the Frank Quarter, thus neighbouring the Levantines.

26 For further information, see: (Pinar, Gezginlerin Gözüyle İzmir XIX. Yüzyıl [1996]; and Pinar, Gezginlerin Gözüyle İzmir XVIII. Yüzyıl [1996]).

27 Most of the Greek sources, on the other hand, refrain from such a distinction to underline the unity of all Greek speaking peoples under the name of "Greek". This debate rekindled especially after the Greek Independence in 1828 and the *Megali Idea* (Μεγάλη Ιδέα/Great Idea), which was an irredentist concept of Greek nationalism aiming to establish a Greek state that would compose of all Greeks from Sicily to the Black Sea. Nevertheless, if we consider Turkish speaking Orthodox communities of Asia Minor, or Greek speaking Muslims of Crete, we came to the fact that the concepts *Rum* and

The Armenians were the smallest community in the city. Even though their existence dated back to the thirteenth century, most members of the community migrated from the despotism of the Safavid ruler Shah Abbas I (1557-1628) in the early seventeenth century (Şenocak 193). Their location in the city was in the Basmane region, which was between the Turkish, Greek, and Jewish districts.

A similar exteriorization of the Muslims in the city can be observed in the Jewish community. Even though they had been descendants of the *Romanios*²⁸, the Jewish community of Izmir came into existence in the nineteenth century (Nahum 35). In 1630, there were two thousand Jews in the city (Georgelin 29). The number of the Jews in Izmir and its environ increased to twenty thousand in the end of the nineteenth century (Georgelin 30). They were culturally the closest community to the Turks and preferred to settle in Karataş district.

The bulk of the Levantines held foreign passports, mainly from Britain, Holland, France, Italy, and Greece; and were under the protection of these governments. Moreover, there were also some Levantine families, who belonged to the Ottoman *millet* through intermarriages with the Rum and Armenian families. The Levantines, on the other hand, built two storey buildings, called *verhanes* in the European quarter, which was at the seafront. Besides the Levantines, the wealthiest of every nationality lived a life of luxury in the European quarter, too (Dobkin 91).

Greek are used quite interchangeably.

DATE	SOURCE	MUSLIMS	GREEKS	ARMENIANS	JEWS	FOREIGNERS	TOTAL
1653	D'Arcieux	60,000			7-8,000		90,000
1657	Tavernier	60,000	15,000	8,000	6-7,000		90,000
1678	Le Bruyn						80,000
1693	Careri						50,000
1702	Tournefort	15,000	10,000	200	1,800	200	27,000
1714	Lucas	100,000	20,000	8,000			128,000
1723	De Saumery						300,000
1731	Tollot	50,000	12,000	7,000	7,000		76,000
1733	Thompson	15,000	10,000	600	2,000	400	28,000
1739	Pocock	80,000	7-8,000	2,000	6,000		100,000
1768	Riedsel						120,000
1776	Ch.Gouffier	65,000	21,000	6,000	10,000	200	102,000
1778	Sestini	97,000	30,000	8,000	12,000	3,000	150,000
1786	Miranda						150,000
1794	Dallaway						100,000
1820	Turner	60,000	30,000	8,000	8,000	2-3.000	100,000
1834	Ch. Texier	75,000	40,000	10,000	15,000	10.000	150,000
1868	Slaars						187,000
1870	Scherzer						160,000

Table.1: Composition of the population according to travelers' accounts
(Aksoy, Smyrna=İzmir 520)

The population records in the seventeenth, eighteenth, and early nineteenth centuries were mainly based on observations. Travelers' statements concerning the size of the population are quite inconsistent (Table.1) and exaggerated in some cases. According to Robert Semple (1766-1816), who visited the city in 1807, and John Cam Hobhouse (1786-1869), in 1810, there were 150,000 inhabitants in Izmir. Henry Christmas (1811-68), who came to Izmir in 1851, estimated the population of the city 180,000, reportedly 60,000 being Christians (Semple 198; Hobhouse 616, qtd. in Schiffer 61). Izmir, along with other centers, was initially censused by the government in 1831²⁹; the number was found to be 21,837, which was beneath the travelers' estimations (Karpat,

28 Romaniots were the Jews that used to exist throughout the Roman Period.

29 For further information, see: Karal (1943).

Ottoman Population 111). The number 155,000, approximated by the travelers at the beginning of the century would only be reached by the official census in 1877/78 (Karpat, *Ottoman Population* 111). On the other hand, there were frequent epidemics³⁰, fires³¹, and earthquakes³², which led to the death of thousands of people.

The reports of the consuls to Izmir also give an idea on the cosmopolitan structure of the city's population. For instance, according to the report of the British Consul, Richard William Cumberbatch (1821-76), the city had 155,500 inhabitants in 1864 (Table.2). The number given by Cumberbatch was quite consistent with the traveler's accounts of the period. According to the report, the Rums were the largest group with a number of 57,000. Muslims (42,000) and Greeks (22,000) followed them. There were also Jews (17,000), Armenians (7,800), and Latins (3,700). The number of the foreigners, most of whom were the Levantines, was 10,000 and represented 6.45 percent of total population.

COMMUNITIES	POPULATION
Rums (Orthodox Ottoman Citizens)	57,000
Muslims	42,000
Greeks	22,000
Jews	17,000
Foreigners	10,000
Armenians	7,800
Latins	3,00
TOTAL:	155,500

(Table.2: Inhabitants of Izmir according to Cumberbatch in 1854)

(Source: İngiliz Konsolosluk Raporlarına Göre İzmir Ticareti 2)

30 For the epidemics in Izmir in 1812–14, 1831, 1837, 1849, 1865, see: (Baykara, Izmir Şehri ve Tarihi 84-85).

31 For the fires in Izmir in 1817, 1825, 1834, 1841, 1851, 1857, 1861, 1869, 1880, 1882, see: (Baykara, Izmir Şehri ve Tarihi 85-87).

32 For the earthquakes in Izmir in 1801, 1804, 1825, 1834, 1841, 1845, 1846, 1880, see: (Baykara, Izmir Şehri ve Tarihi 85-87).

According to the report of Frederic Holmwood, the British Consul General in Izmir in 1890, the city had 210,850 inhabitants (Table.3). His report indicates that foreigners constituted 7.99 percent of total population. Therefore, the report of Holwood is an evidence of that the population of the city increased thirt-five percent from 1864 to 1890, while the share of the Levantines in total population grew 68.5 percent.

COMMUNITIES	POPULATION
Greeks	62.000
Muslims	52.000
Rums (Orthodox Ottoman Citizens)	45.000
Jews	23.000
Foreigners	16.850
Armenians	12.000
TOTAL:	210.850

(Table.3: Inhabitants of Izmir according to Holmwood in 1890)
 (Source: İngiliz Konsolosluk Raporlarına Göre İzmir Ticareti 102)

Salnames (yearbooks), on the other hand, were another source of information on the population of Izmir. According to the *Salname* of Aydın Province in 1880, Izmir had 173,879 inhabitants. A year after, the number increased to 207,548, which was equal to the official census done in the same year (Karpas, Ottoman Population 122-23). In 1898, the number was given 210,338, with a little change, while in 1899, it multiplied to 246,145 (Baykara, İzmir Şehri ve Tarihi 40).

Undoubtedly, each ethnic and religious community in Izmir had its own district, but the boundaries of each district were not drawn with sharp lines. Quarters, sub-quarters, and perishes, called *mahalles* of the Turks, Greeks, Armenians, and Jews, usually encircling a mosque, a church, or a synagogue, were in close proximity to each other. Over the years their districts had grown and overlapped with one another. We came to

the fact that despite all kinds of distinction, it is certain that various communities had a shared social, cultural, and economic life, which can be called as co-existence (Arıkan 57). It can be conveyed from the accounts of travelers that the co-existence of diverse communities in Izmir was quite unusual to them, who in common came from European cities, where the urban spaces of separate ethnic and religious groups were sharply segregated, hindering a collective life (Smyrnelis, Πρακτικά του Β Διεθνούς Συνεδρίου Ιστορίας: Η πόλη στους νεότερους χρόνους 372).

Izmir was the second largest cosmopolitan city of the Ottoman Empire. In 1899, 55,805 of 236,547 foreigners in the empire were dwelling in the city (Karpat, Ottoman Population 161). What led to the deterioration of cosmopolitanism and the multicultural structure is the rise of nationalism at the beginning of the fourteenth century (Fuhrmann, Cahiers de la Méditerranée 2). Multiculturalism disappeared with the emergence of Turkish Republic. Following the days of September 9, 1922, the Greek population of the city immigrated to Greece. According to the first census in the Republican Era in 1927, Izmir had 132,516 inhabitants, most of whom were the Muslim-Turks (Baran 179). Jewish community followed the Muslims, whereas there remained tiny Greek, Armenian, and Levantine communities. According to the policy of Turkification in Turkey and the efforts to homogenize the population, non-Muslims, except the Greeks and Armenians were not recognized as a minority, which put an end to the privileged life of the Levantines.

CHAPTER 3

THE LEVANTINE COMMUNITY

3.1 The Levantine Community in the Ottoman Empire

“*Levantine*” or “*Levanter*” means -formerly- a native or inhabitant of the Levant. Both terms originated from the Latin word *levare*, to rise (Kabağaç and Alova 343), or the related French *lever*, also to rise (Baumgartner 543), and were used by the Romans to imply the direction of the rising sun. When the first British merchants went to the region, the term started to be used in English. Today, it is employed by archaeologists, historians, sociologists, and political scientists. The term is used in different Eastern and Western languages in similar ways: It is *levantino* in Italian (Reynolds 440; Macchi 728; Battalia 1007), *levantin* in French (Baumgartner 543), *Levantiner* in German (*Fremdwörterbuch* 472), *Levantinskiy* (ЛЕВАНТИНСКИЙ) in Russian (Segal 539). The word has passed into Turkish and has been used with a similar meaning. It usually means *şarklı* (Oriental European) (A Condensed Dictionary. English-Turkish 306). In all languages, Levantine means an individual, mostly a Frank, who was born and has lived in the *Memâlik-i Osmâniyye* (Ottoman territories) (Redhouse’s Turkish Dictionary 177).

The terms “*Franks*” and “*Latins*” had already been mentioned in Byzantine sources and indicated the Catholic (Western) Europeans in contrast to the Orthodox populace of the Byzantine Empire. After the Fourth Crusade and the route of the “Crusaders”, the

term “Frank” became constant: It also referred to the newer people coming from Venice, Genoa, and France; and governing the Greek speaking Orthodox populace in the Aegean region (Schmitt 53). Cesare Vinercati (1849), however, includes non-Catholic *protégés*³³ into the term “*Franks*” (qtd. in Schmitt 15). Schmitt, in his study *Levantine*, presumes that it is clear that a conceptional limitation and certainty came to existence, when the Muslims were excluded from the term “*Levantine*”. Oriental Christians (Orthodox, and Catholic Greeks, as well as Catholic, Protestant, and Gregorian Armenians), Franks, Jews, and remaining indigenous non-Muslims in the Ottoman Empire were labeled “*Levantine*” by the European observers (Schmitt 57). In some cases, the observations of the Europeans had negative connotations; they recorded in their travelogues or memoirs that the Levantines were the counterfeits of the Western culture (Şeni 566-70). Only after the turn of the nineteenth century the term Levantine was used to explain the European-descent Catholics, who were born and bred on the shores of the Eastern Mediterranean (Schmitt 58). Ortaylı suggests that the term Levantine encompasses the Latin groups with European ancestry, who were attached to the Roman-Catholic Church but settled in the ports of the Eastern Mediterranean. But, he excludes the aboriginal Eastern Catholics in the Ottoman Empire from the Levantines (Ortaylı, *İstanbul Ansiklopedisi* 204). He further describes the Levantines as the orientalized people of Europe, who were far from their physical, intellectual, and moral characteristics and were peculiar to Izmir (Ortaylı, *21 Yüzyılın Eşiğinde İzmir* 12). In short, the sense of belonging to a group was not solicited from its members, but through the external assignment (Schmitt 20).

It is obvious that all these terms (Levantine, Frank, Catholic, Latin, etc.) have been used one within the other and synonymously for a long time. Thus, the definition of

³³ *Protégés* is a French word meaning one under the protection of another.

the Levantine is still a matter of controversy. This study takes the indigenous Catholics (French, Italian, Spanish, Catalan, etc.) and Protestants (British, German, Dutch, Nordics, etc.) with European-descent who resided in the Levant, and defines them as the Levantines, as a whole.

The Levantines were a supranational coterie, a prototype of ethnically mixed community, which were wrapped with religion and partook of a confessional society in the Ottoman Empire. The economic system, which was based on bilateral agreed privileges among governments, bound up the impoverished Ottomans to the European states in the eighteenth and nineteenth centuries. The Levantines were the beneficiaries of these privileges, which enabled them to survive in the Aegean and the Eastern Mediterranean. When the capitulations were abrogated and the nation-state was established in 1923, *raison d'être* of the Levantines disappeared (Schmitt 15).

The Levantines shifted their nationality mostly without hesitation, but their belief only in exceptional cases. The church had encompassed the individual, the family, and the whole group for a long time. As the only authority, the churches headed up the entire community, whereas the consuls or the charge d'affaires dealt merely with their own citizens. In consequence, the Levantines were non-national, but through their religion defined group. Neither language and derivation, nor legal status and political organization engendered the group.

As a result of the movements of nationalism, both in the West and the East, the Levantines naturally found themselves externalized from the processes of nation-state building at the end of the nineteenth century. Because they were far from their homelands and their cultures became different, most were not able to identify

themselves as French, British, Italian Dutch, or German. On the other hand, they were neither able to consolidate their communities under Turkish, Greek, or Bulgarian nationalism (Yerasimos 30-31).

3.2 The Levantine Community in Izmir

In Galata and Pera districts of the Byzantine-Istanbul, the Genoese families had already been living since 1267. Similarly, there were Genoese established in the Aegean islands, particularly in Chios (Fleet 4). Most of the Levantines in Izmir were descendants of these Genoese merchants in Chios, who merged to local Greeks there. Therefore, even though they had mostly Italian and French family names and were Catholics, they used Greek as a mother tongue (Schmitt 313 and 318). This is due to the fact that all maids were Greeks and the kids were taught Greek first of all other languages.

The number of Izmir's European-origin communities increased, in particular, in the early modern ages. The British, Italian, Dutch, and Germans were added to the established communities of the city and each formed a part of a whole. It is said that they were polyglot, they spoke several languages badly and none well. French was the language of high society. Italian came thereafter. Only part of the Levantines could speak Turkish (Beyru, 19. Yüzyılda İzmir 71).

France appointed the first consul to Izmir in 1610. Soon after the French representation, the first bishopric in the city was established in 1624. Pietro Demarchis, the bishop of Chios, was assigned as the Bishop of Izmir and received a jurisdiction

over the Istanbul vicarate. At the time of his appointment, there were already two churches in Izmir. One served to the Franciscans, another to the Jesuits (Frazee 128). Estimates on the population of the Levantines in Izmir are mostly based on the observations and accounts of travelers, thus are highly variable. In addition, as the Christian citizens (Armenians and Greeks) in the Ottoman Empire shifted their nationality, the estimates on the population have varied (Beyru, 19. Yüzyılda İzmir'de Yaşam 52). Below is given the ratio of the Levantines (foreigners) in Izmir, according to the accounts of the travelers and European journals (Table.4).

The *Frangomahalas*, or the European quarter was unique in terms of planning and architecture. The *Evropaiki* Street (Frank Street or Sultaniye Street) located near the quayside was the main commercial area of the Levantines in Izmir. The street was lined with buildings with imposing façade, and behind it auxiliary buildings, storerooms, passages, and warehouses (Colonas 94). Residencies on the street backed onto the water, and there was a thoroughfare so narrow that it could be closed at night (Kalcas 3). In their own districts they formed sort of small colonies of their motherlands (Beyru, 19. Yüzyılda İzmir'de Yaşam 69). In contrast to the capital, Istanbul, where the Muslim ruling elites were dominant in social and political life, in Izmir, power and authority was divided equally among other ethnic and religious groups (Sayek 47). The Levantines in Izmir were living with the benefits of political, economic, and legal privileges granted to them by the Ottoman Empire. With these privileges, they lived in prosperity in comparison to other ethnic and religious communities in the city (Beyru, 19. Yüzyılda İzmir'de Yaşam 70). They were subject to the laws of their protecting states and were responsible only to their own consuls. Furthermore, they were exempted from all kind of taxes except for the modest import-export tax, which never exceeded three per cent (Beyru, 19. Yüzyılda İzmir'de Yaşam 68).

YEAR	SOURCE	POPULATION OF THE LEVANTINES	POPULATION OF IZMIR	RATIO
1800	Kiepert	4-5,000	110,000	3.63-4.54
1811	Kiepert	5,000	105,000	4.76
1812	Tancoigne	6,000	106,000	5.66
1816	Turner	2-3,000	98-109,000	2.04-2.75
1819	Jowett	3,000	120,000	2.5
1826	Hartley	1,000	77,000	1.29
1828	Montemont	5,000	120,000	4.16
1837	Texier	11,000	130,000	8.46
1838	Elliott	5,600	120-150,000	3.73-4.66
1840	Ill.LondonNews	5,000	150,000	3.33
1844	Quétin	5,000	150,000	3.33
1850	Ill.LondonNews	5,000	180,000	2.77
1854	Guinaumont	12,000	150,000	8.0
1854	Shepherd	14,287	123,787	11.54
1856	Rolleston	10,000	132,000	7.57
1857	Petermann	12,000	130,000	9.23
1860	Impartial	10,000	130,000	7.69
1860	Blunt	22,700	156,700	14.48
1861	Bargigli	5,000	120,000	4.16
1868	Slaars	20,000	187,000	10.69
1870	Cumberbatch	37,000	160,000	23.12
1872	De Scherzer	14,000	155,000	9.03
1878	John Murray	16,000	208,000	7.69
1884	Elisée Reclus	8,000	192,000	4.16
1885	Dem.Georgiades	15,000	187,000	8.02
1886	A. Chavet	20,000	220,000	9.09
1894	Vital Cuinet	52,287	229,615	22.77
1895	Henry Avelot	37,000	200,000	18.5

(Table.4: Population of Izmir according to travellers' accounts in the eighteenth and nineteenth centuries)

(Source: Beyru, 19. Yüzyılda İzmir'de Yaşam 50 and 53)

As a result of the concessions, in the second half of the nineteenth century, there was an active and influential Levantine community in Izmir. It can be said that there existed

a kind of dichotomy; the authority of *vali* (governor) was balanced by the influence of the consuls (Yorulmaz, DEÜ Çağdaş Türkiye Araştırmaları Dergisi 37). In 1864, they gained the right to get elected to office and, thereafter, they became effective in the emergence of the municipality. They became an exclusive group of people and accessed further privileges through the body of the municipality (Serçe 36).

CHAPTER 4

THE LEVANTINE HERITAGE IN IZMIR

4.1 The Levantine Mansions

In previous chapters, the historical background of the Levantines in Izmir has been mentioned in detail. Most of the Levantines were dwelling particularly on, or near the Frank Street at the center of the city in the nineteenth century. This kind of communal life enabled the community to retain their integrity for many years. On the other hand, living side by side caused some problems such as epidemics and destructive fires. Due to the frequency of epidemics and fires, part of the affluent Levantine families was able to move to the outskirts of the city, such as to the villages of Bornova, Buca, and Seydiköy (Gazimîr). At this point, the law enacted in 1869 enabling the foreigners to buy property in the Ottoman Empire was influential in the Levantines' movement to these villages.³⁴ Another incentive for moving to suburban areas was the insecure environment of the city, such as the repeated attacks of pirates, kidnappers, and mobs (Kalcas 47). As a result of these developments, the Levantines changed their dwellings to the retreats in the suburban areas where they built large mansions according to their own taste reminding them of country houses in England, or chateaux in France. In these mansions, the Levantines carried out an unusual lifestyle with their entourages.

³⁴ Before June 16, 1869, the foreigners in the Ottoman Empire had not been allowed to buy property. Even the foreigner inheritant of a person from the Ottoman millet could not own a property through any kine of inheritance (Barkan 350).

Their lifestyle was mentioned by many travellers' in accounts from the nineteenth century. The Belgian traveler M. Verhaeghe noted their lifestyle in 1899 as follows:

...il y a à Smyrne deux villes bien distinctes qui vivent côte à côte, et don't la bonne intelligence fut autrefois souvent trouble. Etablis dans un vaste quartier séparé, les Levantins ont leur coudées franches: leurs belles maisons trahissent à l'extérieur l'opulence du propriétaire; les églises dominant fièrement la ville entière de leurs hauts clochers...

...Les Levantines composent la majorité de la population, la classe la plus riche, la plus éclairée et la plus intéressante pour l'observateur...Ils conservent souvent l'active énergie de l'Europe; ils y mêlent la grace hellénique et parfois se perdent dans l'indolence orientale (qtd. in Missir 62)

Bornova was called the “French Village”, although many other Levantine families of British, Dutch or Italian extraction also settled there. Buca was resided in mainly by the British, Dutch and Greek families. According to the accounts of European travelers, such as Otto Friedrichs von Richter, there were many Levantine mansions designed in the European manner at Seydiköy in the nineteenth century. For instance, the mansion of Baron Hochepped, who was the Dutch Consul at Izmir at that time, was a grandiose mansion (Pınar, Tarih ve Toplum Jan. 1997: 50). Unfortunately, all mansions of Seydiköy, most of them belonging to Dutch merchants such as Van Lennep and Daniel de Hochepped, disappeared during the fourteenth century (Çokbankir 22-29).

Starting from the seventeenth century, the domestic architecture of Izmir has been affected by Western culture due to the cosmopolitan structure of the city. The Levantine mansions in Izmir are an eclectic collection, in particular, and reflect the western architectural trends from Baroque to Neo-Classicism and Art-Nouveau (Akyüz 76). However, architectural “styles” or “trends” can affect the architecture to a certain extent. Cultural factors (i.e., traditions, customs, and habits), physical factors

(i.e., climate, material, and topography), and organizers of the environment (i.e., architects and designers) are important determinants of the style of architecture (Moral 79).

Many of the mansions of the Levantines seem like small-scale models of the summer palaces or splendid villas in Europe, especially in Great Britain (Akyüz 98). The mansions are usually secluded places, enclosed with fences or high walls. Gardens are designed in the European manner and include paths which cut through geometrically designed flower beds, and imported trees. There are also some decorative elements in the garden, such as gazebos³⁵ and stylish fountains. Since most of the Levantines were involved in trade with Europe, most of the furniture in the interiors of their homes was imported from Europe (Erpi, Mimarlık 17). Nevertheless, the mansions are not alike in terms of their building plans, architectural styles, and façade elements. What makes the Levantine mansions special is that each building has a unique style. Each mansion has its own architectural style, which is usually an eclectic one consisting various styles. Therefore, their architectures can be defined as eclectic.

The information on the architects of these mansions is inadequate. According to the sources, most of the architects working in Izmir were Greeks, such as Aristotelis Zachos (1871-1939), who designed the High School for Girls (Kız Lisesi) in Karataş, or Evstratios E. Kalonaris, who was the architect of the City Council in Konak (Colonas 99). Nevertheless, it can be expected that the architect who designs a mansion in a European style either must have visited Europe or could have been working from pattern books. Therefore, it is presumed that the architects of the Levantine mansions in Bornova, Buca and Karşıyaka could have been commissioned

35 Gazebo is a small roofed building affording shade and rest.

from Europe to design a mansion according to the owners' personal requests (Canbakan 96). The names and works of some Levantine architects working in the city prove this presumption to be right. For example, Raymond Charles Péré (1854-1929), who was born in Punta (today's Alsancak) district in Izmir in 1854, was one of the well-known Levantine architects (Berkant 17). Since his father had commercial ties with his homeland, he supposedly sent his son to France for training (Berkant 17-18). When he came back to Izmir with the expertise and vision of Western architecture, he designed the French Hospital in Alsancak, and the Catholic Church of St. Helene in Karşıyaka. As a painter and restorator, he also restored St. Polycarpe Church in Alsancak. His masterwork is the famous Clock Tower at Konak Square, constructed in 1901 in honour of the twenty-fifth enthronement year of the Sultan Abdülhamid.³⁶

Another unknown issue is the construction dates of the mansions. Most of the mansions were presumably constructed immediately after the enactment of the property law in 1869. On the other hand, it is also known that some affluent families, such as the Whittalls, were able to obtain a special decree from the sultan to construct a mansion even before 1869 (Arıcan, Bornova Köşkleri 39). For example, it is known that the Charlton Whittall Mansion in Bornova was initially constructed in the 1830s (Giraud 76).

4.1.1 The Levantine Mansions in Bornova

In the nineteenth century, Bornova was a small village to the east of Izmir. In 1891, it had only 2,152 inhabitants (Beyru, 19. Yüzyılda İzmir 55). Its name originates from the word *Birun-u Abad* or *Burunabad*, which means “outer city” in Persian. The name

³⁶ Cenk Berkant (2005) did a comprehensive study on the life and works of the architect Raymond

Burunabad was first mentioned by Evliya Çelebi in 1671 (Özsüphandağ, Izmir Life Mar.2002: 57; Arıcan Bornova Albümü 9). There were two connections between Izmir and Bornova. The connection by land was through the Caravan Bridge (today's Kemer) and it took two hours to reach Bornova on horseback. The main road was opened later in 1861 (Doğer 25). Another connection was by sea to the bay of Bornova (Ersoy Avrupalı mı? Levanten mi? 171-72). A small pier in Bornova was constructed in 1846 and steam ships started to ply between Izmir and Bornova (Doğer 25). In 1865, railways connection was provided with the construction of the Izmir-Kasaba line (Doğer 25; TCDD) Two years after the construction of the first railway line the property law was issued. The railway line and the new property law allowed the Levantines to settle permanently in Bornova. Most of the existing mansions of the Levantines were built after the railway connection. The railway allowed the the Levantines reach easily their offices or warehouses at the quayside in the Frank quarter.

During the heyday of the Levantines, there were many villas or mansions in Bornova. Due to the rapid urbanization in the second half of the fourteenth century, some of these mansions have disappeared. The Edmund Giraud Mansion, the Kanalaki Mansion, the Lane Mansion, the Offley Mansion, the Reggio Mansion, the Baltazzi Mansion, the Bioni Mansion, the De Cramer Mansion, the Reggio Mansion are such examples which have been replaced by the modern apartment blocks.

In this part of the study, the history and architecture of the existing Levantine mansions in Bornova is given in detail.

Name of the Building: Büyük Ev (The Charlton Whittall Mansion) (Figure.2)

Location: Gençlik Street, Bornova

Date of Construction: 1830s

Architect: Unknown

Present Use: The Rectorate of Ege University

History of the Building: It was built by the Whittall Family in the 1830s (Giraud 76).

The Whittalls were one of the well-known Levantine families in Izmir. The first local members of the Whittall Family were Charlton Whittall and his two younger brothers, who came from Liverpool to Izmir in 1809. Two years later, Charlton Whittall established his own enterprise, C. Whittall Co. & Yu (Giraud 35). During the initial phase of construction, the mansion was a single-storey building. The second floor was added later on, presumably following the imperial decree in 1867. Thereafter, it was referred to as the “Büyük Ev” (the Big House) (Ersoy, Avrupalı mı? Levanten mi? 175). During his visit to Izmir in 1863, Sultan Abdülaziz spent two nights at this mansion (Giraud 71-72). The modern annexes on both sides have been constructed in the 1980s.

Description of the Building: The Charlton Whittall Mansion is in the center of a row of cypresses laid out in the shape of a cross. The building consists of two storeys and a basement. It has a plain façade. There is a balcony over the portico, which is supported by four columns. The most significant architectural element is the staircase with marble balustrades opening onto the courtyard. According to Kuyulu, the main entrance with the staircase is an imitation of the European country houses in Baroque style (Ersoy, Avrupalı mı Levanten mi? 176). Most of the frescoes in the interior have been coated over time, while the wooden parquet floors, crystal chandeliers, and ceramic

fireplaces³⁷ on the first floor are preserved in their original forms (Akkurt 132) (Figure.3 and 4).

Name of the Building: The Charnaud Mansion (Figure.5)

Location: 80th Street, Bornova

Date of Construction: 1831

Architect: Unknown

Present Use: Akın Umur-Private property

History of the Building: According to Kalcas, the date 1831 is inscribed on the pebbles to commemorate the date of construction (Kalcas 13). The first owners of the mansion were the Charnaud Family, whose members were Protestant French and held British passports by special permission of the British Parliament (Beyru, 19. Yüzyılda İzmir 22). At the beginning of the fourteenth century, they sold the mansion to the Clarke Family, whose head was appointed to head the British Post Office in Izmir (Arıcan, Bornova Köşkləri: Gezginler ve Anılar 69).

Description of the Building: The Charnaud Mansion is a single-storey building with a simple façade. Its arched gateway was demolished during the construction of a street in the 1970s (Kalcas 13). The pathway was decorated with black and white pebbles that are arranged in patterns similar to those found throughout similar homes in the Aegean region. The entrance is accessed through a slightly elevated porch supported with six slender column capitals. There is not much information available about the interior decorations of the building.

37 “The Gold Medal Eagle Fire Crate 1897” and “Gold Medal Eagle Crate by Royal Letters Patent 1897” are inscribed on the fireplaces.

Name of the Building: The Aliberti Mansion (Figure.6)

Location: The Kazım Karabekir Street, Bornova

Date of Construction: 1856

Architect: Wolf Brothers

Present Use: Property of Daphne and Audrey Aliberti

History of the Building: The Aliberti Mansion was said to be constructed in 1856 by the British architects, the Wolf Brothers (Kalcas 24). The original owner of the Aliberti Mansion was the Paterson Family. At the beginning of the fourteenth century, the property passed to the La Fontaine Family, whose members were holding a British passport by a special permission of the British Parliament (Beyru, 19. Yüzyılda İzmir 22). After the proclamation of the Turkish Republic, the mansion had been used by the Zandonatti Family until it was bought by the Aliberti Family, who were involved in the automotive business, in the 1950s (Akkurt 168).

Description of the Building: The Aliberti Mansion is a two-storeyed building with a large courtyard. Before the building was damaged during the Turco-Greek War, there was a tennis court and orchard in the courtyard (Kalcas 24). The marble fountain in the garden was brought from another mansion of the Aliberti Family, which was in Buca, once upon a time. The porch at the main entrance is accentuated with a triangular gable on four decorative columns with Ionic capitals. On both sides of the entrance, there are staircases leading to the first floor. To the left of the entrance there is an asymmetrical projection with veranda on top of it. In the interior, there are decorated plaster moldings and stuccoed ceilings (Figure.7, 8, and 9). The marble fireplace in front of the window in the main hall has also been brought from another mansion of the family in Buca (Akkurt 173).

Name of the Building: The Victor Whittall Mansion (Figure.10)

Location: 80th Street, Bornova

Date of Construction: After 1856

Architect: Unknown

Present Use: Private property

History of the Building: The mansion was built just after the Crimean War in 1856. It was owned by Douglas Paterson, Edwin Charnaud, De Zandonati and James Gout. The property was finally bought by Victor Whittall in 1949. The original gateway was demolished in 1973 during the widening of the street (Kalcas 22). Until the 1980s Victor Whittall's wife resided in this mansion. It was purchased by Lucien Arkas and has been restored recently (Arıcan, Bornova Köşkleri: Gezginler ve Anılar 93).

Description of the Building: The Victor Whittall Mansion has two storeys with a simple façade. The façade has plain moldings. The main entrance is in the middle of the building (Figure.11). There is an auxiliary building, used as servant's house, which faces to the street. There is not much information regarding the interior decorations of the building.

Name of the Building: The Giraud Mansions (Figure.12 and 13)

Location: Fevzi Çakmak Street, Bornova

Date of Construction: 1860

Architect: Marcopoli

Present Use: Private property of the Küçükbay Family

History of the Buildings: The buildings were commissioned to a Greek architect Marcopoli around 1860. Until recently, the members of the Giraud Family resided in these houses. One of the mansions was rebuilt and the attractive entrance portal was added in the 1900s by Harold Giraud. A portrait of the original founder of the Giraud

Family in Izmir, Jean Baptiste Giraud, who was born in Antibes in 1742 and came to Izmir as early as 1789 (Giraud 1), has been preserved in this building for many years (Kalcas 26). Both mansions were sold to the Küçükbay Family in 1994 (Arıcan, Bornova Köşkleri: Gezginler ve Anılar 101).

Description of the Buildings: The Giraud Mansions are in a large garden and close to each other. Both buildings have two storeys with a simple façade. But, the mansions on the left have festoon ornamentation extending as a frieze around the building (Figure.14). Both mansions have an irregular fenestration. There is not much information regarding the interior decoration of the buildings.

Name of the Building: The Richard Whittall Mansion (Figure.15)

Location: Gençlik Street, Bornova

Date of Construction: Mid-nineteenth century

Architect: Unknown

Present Use: Not in use

History of the Building: The Richard Whittall Mansion is presumed to be constructed in the mid-nineteenth century. After the proclamation of the Republic, the building had been used by the Ballian Family for a while. The building was given to the Treasury in 1949 (Akkurt 134). For a long time, it was used as an annex building of the Suphi Koyuncuoğlu Primary School. Presently, the building is in a derelict state.

Description of the Building: The Richard Whittall Mansion has two storeys and a basement. There are two big balconies on both sides of the second floor. The building is entered through a gallery on the right side. Over the gallery there is a balcony with an elaborately worked cast iron balustrade. It has a simple façade. The ceiling is decorated with stuccowork as a centerpiece in the four edges (Figure.16 and 17). There is also ceramic fireplace in its original form (Figure.18).

Name of the Building: The Ballian Mansion (The Charlton Giraud Mansion)
(Figure.19)

Location: Gençlik Street, Bornova

Date of Construction: 1878

Architect: Unknown

Present Use: Ege University Strategic Planning Directorate Office

History of the Building: The Ballian Mansion was constructed in 1878. The mansion had remained the property of the Winterhalter Family for many years. Then it was sold to the Giraud Family by Paul Ballian (Kalcas 51). In 1970, the building was nationalized and used as the School of Nursing of Ege University. Before the restoration started in 1987, it had been used as storage for a while (Akkurt 123). Now it is used as the Strategic Planning Directorate Office of Ege University.

Description of the Building: The building is enclosed by a large garden. It has two storeys and a basement. There is a wintergarden opening onto the courtyard. Plasters and a triangular pediment on the top of the frontal façade associate the building Neo-Classical style. The interior of the building has some decorations, such as stuccoed ceiling of the main hall and columns with Acanthus leaves (Figures.20, 21, and 22).

Name of the Building: The Murat (Edwards) Mansion (Figure.23)

Location: Intersection of the Gençlik Street and the Kazım Karabekir Street, Bornova

Date of Construction: 1880

Architect: Unknown

Present Use: Ege University Social Club/Restaurant

History of the Building: It was built by a member of the Edwards Family. After the emigration of the Edwards Family to Switzerland, the building was used by the Murat Family (Marie and Rodolphe Murat) until the recent past; and therefore known as the

Murat Mansion. In the 1970s, the building was used as an orphanage. In 2001, the building was restored by the Municipality of Izmir.

Description of the Building: The Murat Mansion has two storeys and a basement. With its symmetrical façade, the building has some features of the Italianate Neo-Classicism of the period it was built. The veranda on the first floor is supported with eight slender Ionic columns. It is integrated with the main hall and can be reached through staircases from both sides. Over the veranda, there is a terrace presumably for sunbathing. The entrance in the rear is emphasized with a canopy (Figure.24). There are some decorative elements in the interior. The ceilings of the main hall and rooms in the first floor are decorated with various floral motifs and landscape scenes within Baroque cartouches (Figure.25 and 26). Next to the building, there is a *hamam* (bath) which is presumed to be added later.

Name of the Building: The Pandespanian Mansion (Yeşil Köşk) (Figure.27)

Location: Ege University Campus, Bornova

Date of Construction: 1880s

Architect: Unknown

Present Use: Ege University Social Club

History of the Building: The Pandespanian Mansion, also known as Yeşil Köşk (The Green Mansion), was built in the 1880s (Kalcas 59) and used by the Pandespanian Family whose members are presumed to be Armenian carrying French passports. Members of the family immigrated to France following the Turco-Greek War of 1922 (Akkurt 112).

Description of the Building: The Pandespanian Mansion is an example of late nineteenth century suburban villas in Europe built in the Art-Nouveau style. There are two storeys and a basement as in most of the Levantine mansions in Bornova. The

entrance is in the middle of the building and reached by a few steps. On the front, there are wooden semi-octagonal projections on both sides of the entrance. They are covered with red roof tiles. The balcony with ornamented iron-work is supported by three props and decorative brackets that project over the façade. The pediment with a semi-oval window complements the general symmetry of the building. In the interior, there are various decorative elements such as stuccoed ceilings in the second floor and marble fireplace in the first floor.

Name of the Building: The Bari Mansion (Figure.28)

Location: İstasyon Street, Bornova

Date of Construction: In the last quarter of the nineteenth century

Architect: Unknown

Present Use: Ege University Social Club

History of the Building: The Bari Mansion was constructed in the last quarter of the nineteenth century (Akkurt 116). The Bari, Pasquali and Lawson families lived in the mansion (Kalcas 24). In 1948, the building became the government property (Akkurt 116). The building has been used as the Social Club of Ege University for many years.

Description of the Building: The Bari Mansion consists of a basement and two storeys. First and second floors are separated by a molding. The building has a symmetrical façade. There are rectangular windows on both floors. According to Ersoy, the Bari Mansion's architectural features have some parallels with similar examples of the late nineteenth century Italian civil architecture (Avrupalı mi? Levanten mi? 178). There used to be various decorative elements in the interior. Plasters with Acanthus leaves, stuccoed ceilings and moldings, both on the first and second floors (Figure.29 and 30), have been damaged and have lost their original forms during recent restorations.

Name of the Building: The Belhomme (Xénopoulos) Mansion (Figure.31)

Location: Fevzi Çakmak Street, Bornova

Date of Construction: 1880

Architect: The Wolf Brothers

Present Use: Bornova Municipality's Library

History of the Building: The Belhomme Mansion was constructed in 1880 by the architects Wolf Brothers. The first owner of the building was the well-known Greek-Catholic merchant Pierre Xénopoulos. Later owners were the Belhomme Family who came from Great Britain (Kalcas 36). The building was restored with the financial support of its former owner, Helene Armand, in the 1990s (Encer). Since 1998, the building has been used as the municipality's library.

Description of the Building: The building has two storeys on a rectangular plan and has a symmetrical façade. There are staircases opening from the second floor onto the garden on both sides. It has Neo-Classical façade elements such as a pediment supported by four Ionic columns. The corners are exposed with embellished stones. In the interior, there are imported materials, such as a marble fireplace, knockers and hinges in their original forms. The ceiling is decorated with various stucco works and floral motifs (Figure.32, 33, and 34).

Name of the Building: The Paterson Mansion (Figure.35 and 36)

Location: Mustafa Kemal Street, Bornova

Date of Construction: End of the nineteenth century

Architect: Unknown

Present Use: Under restoration

History of the Building: The Paterson Mansion is the biggest Levantine mansion in Izmir. The first owner of the building was a corn merchant, John Paterson, who came

to Izmir from Leith, Scotland. By 1859, he discovered that mining, especially chrome was a remunerative business. He constructed the building in the last years of the nineteenth century (Akkurt 159). The Paterson Family resided in the mansion until 1963. Four grand pianos left by them remained in the mansion until 1972. A year after, a carpet factory moved to the mansion and a partial demolition started thereafter (Kalcas 34; Bozođlu and Yesügey 70-75). After the fire in 1986, the mansion was in a derelict state. In 1992, the Ministry of Culture attempted to restore the building and convert it into a cultural center. Restoration is proceeding slowly.

Description of the Building: The Paterson Mansion is a masterpiece of architecture with thirty-eight rooms. The mansion was built on a property of about 133 acres. Part of the land had been used for horseraces. Considering its size and surrounding landscape, it could be classified as a manor, rather than a villa or mansion. The building has two storeys with a corner tower of four storeys. The main entrance section, situated to the northeast of the block, is slightly projecting and curved. On the left side of the main entrance, there exists a balcony over a small projection resembling that of the suburban villas in Britain. Until recently, the gazebo with its unusual pyramidal shape in the garden was visible (Kalcas 32). In the interior, there was furniture and decorative elements imported mostly from England. The furniture included two huge crystal chandeliers, iron stair balustrade, washbasins, and fireplaces (Kalcas 33-34). The fragments of the Minton tiles with oyster and seashell motifs could be seen in the garden in the past (Ersoy, Avrupalı mı? Levanten mi? 190-91). The present shape of the building reveals little of its former glory.

Name of the Building: The Jacques Topuz Mansion (Figure.37)

Location: 83rd Street

Date of Construction: 1901

Architect: Unknown

Present Owner: Private Property of Aziz Kocaoğlu

History of the Building: The Jacques Topuz Mansion, known also as the Maltass Mansion, is said to be constructed in 1901 (Aksüyek). The Marre Sisters, the La Fontaine Family, and Audrey Maltass are presumed to have had the building constructed. The building was restored recently and it was occupied by Aziz Kocaoğlu, the Mayor of Izmir.

Description of the Building: The Jacques Topuz Mansion has one storey and a basement. The slightly elevated porch at the main entrance has Ionic columns. On both sides of the porch, there are symmetrically placed rectangular windows.

Name of the Building: The De Andria Mansion (Figure.38)

Location: Intersection of 83rd and 80th streets, Bornova

Date of Construction: Unknown

Architect: Unknown

Present Use: Private property

History of the Building: There is not much information regarding the date of construction. The mansion was owned by Richard Mattheys and Charles Balladur until 1928. That year, Denise De Andria purchased the mansion and lived there until her death in 1973 (Kalcas 35).

Description of the Building: The De Andria Mansion is enclosed with high walls. Garden furniture of white cast iron was made in the Midlands, England, presumably in the nineteenth century (Kalcas 35). The building has two storeys. The entrance has a

closed wooden porch. While most windows on the Levantine mansions are rectangular, in this example the arches are segmental. There is not much information regarding the interior decoration of the building, while Neo-Baroque elements on the lintels and a wooden lace-work belt around the eaves are visible. (Figure.39)

Name of the Building: The Davy Mansion (Figure.40)

Location: Intersection of the Gençlik Street and 162nd Street, Bornova

Date of Construction: Unknown

Architect: Unknown

Present Use: Military Officer's Club

History of the Building: There is not much information regarding the history of the building. It was built by an American named Davy (Kalcas 46). Currently it has been used as the Military Officer's Club.

Description of the Building: The Davy Mansion is a two-storey building. It has an eclectic style with dominating Neo-Classical features. The first and second floors are separated by a molding. On both floors, there are rectangular windows. The entrance is located in a recess in the middle section of the building and reached through four steps. It is decorated with four Ionic columns, two of which are in the form of plasters with Ionic capitals. There is a triangular gable inserted over the second floor. In the interior, there are Baroque stuccoed ceiling with various decorative motifs. There are also casted iron balustrades in the interior (Ersoy, Avrupalı mı? Levanten mi? 186).

Name of the Building: The Fernand Pagy Mansion (Figure.41)

Location: Intersection of 83rd and 80th Street, Bornova

Date of Construction: Unknown

Architect: Unknown

Present Use: Private property

History of the Building: The mansion was constructed by a member of the Pagy Family, which came to Izmir from Marseille in the early 1700s (Kalcas 39).

Description of the Building: The Fernand Pagy Mansion consists of two storeys and a basement. There is a veranda supported with eight slender columns over the main entrance. A secondary entrance is located on the western façade of the building. The façade is quite simple and does not have any decoration. Not much information is obtained regarding the interior decoration of the building.

Name of the Building: The Matthey's Mansion (Figure.42 and 43)

Location: Intersection of the Gençlik Street and 82nd Street, Bornova

Date of Construction: Unknown

Architect: Unknown

Present Use: Private Property

History of the Building: For many years, it had been known as the Wood-Paterson Mansion. The mansion was originally built by John Maltass. Later on, it was inherited by his daughter Eugenie Wood, who was married to a doctor Charles Wood. Last owner of the mansion was René Steinbüchel, granddaughter of Charles Wood. During the years of Turco-Greek War, Mustafa Kemal Atatürk was hosted in this mansion (Kalcas 10-12).

Description of the Building: The Matthey's Mansion is a two-storeyed typical Levantine building. First and second floors are separated by a molding. The corners are emphasized with stones. The porch with four supporting columns was installed at the entrance. There is not much information regarding the interior decoration of the building.

Name of the Building: The Pierre Pagy Mansion (Figure.44 and 45)

Location: Gençlik Street, Bornova

Date of Construction: Unknown

Architect: Unknown

Present Use: Private Property of Lucien Arkas

History of the Building: The Pagy Family came to Izmir from Marseilles to engage in trade in the 1750s (Arkas). The house was purchased by Pierre Pagy, who was the bridegroom of Count Aliotti. The present owner of the mansion is the well-known member of the extended Pagy Family, Lucien Arkas, who is involved in the shipping business (Kalcas 56).

Description of the Building: The Pierre Pagy Mansion is enclosed with high walls. It is a two-storey building with a pointed roof. Not much information was obtained in regard to the architecture and interior design of the building.

Name of the Building: The Well House (Figure.46)

Location: Gençlik Street, Bornova

Date of Construction: Unknown

Architect: Unknown

Present Use: Ege University, Center for Izmir Studies

History of the Building: The Well House was a property of Charlton Whittall until its transformation to the English Club. The columns, where a horse was paced round to rotate the bucket wheel to draw water from the well are still standing. The building was transferred to Ege University in the 1980s and started to be used as the Center for Izmir Studies.

Description of the Building: The Well House consists of two buildings. The building facing to the street has two-storeys with a plain façade. The main building is concealed

from the street and has a single-storey. (Figure.47) The main building has an arched entrance. A pebble mosaic way at the entrance of the main building is still standing.

Name of the Building: The La Fontaine Mansion (Figure.48)

Location: Gençlik Street, Bornova

Date of Construction: Unknown

Architect: Unknown

Present Use: Office of the Dean of the Educational Sciences Faculty

History of the Building: The building was in the use of the La Fontaine Family, who were Swiss holding British passports, for many years (Akkurt 150).

Description of the Building: **Description of the Building:** The La Fontaine Mansion consists of two storeys and a basement. First and second floors are separated by a molding. On the second floor, there is a balcony of cast iron facing to the main street. The main entrance is emphasized with an arched gate. The façade is quite simple. There is not any information regarding the interior decoration of the building, because most of the original decorations, such as frescoes, plasters, reliefs, and stuccoed ceilings have been ruined in time.

Name of the Building: The Godfrey Giraud Mansion

Location: Gençlik Street, Bornova

Date of Construction: Unknown

Architect: Unknown

Present Use: Private property

History of the Building: There is no information in regard to the exact date of the construction. The original owner is said to be a Frenchman who came at the time of the French Revolution. However, it is known that one of the generals of Napoleon,

the Duc de Rovigo, had lived in that mansion from 1816 to 1819. The property was purchased by the Corsi Family. Later, it passed to Edward Whittall, who was a keen botanist and created an exotic garden there. He imported tropical trees, collected, and cultivated brought wild flowers of Asia Minor. He discovered a wild tulip, which has been named after him. There are two lily-filled pools remained from the old days of the mansion. One of these pools was used on occasion as a dancing platform. The Godfrey Giraud Mansion was one of the well-known places of entertainment of the Levantines and many famous visitors stayed there. On the death of Edward Whittall, the mansion was sold to the mother of Godfrey Giraud, who was one of the heirs of Whittall (Kalcas 15). Currently, the building is in a bad state.

Description of the Building: The Godfrey Giraud Mansion has two storeys and a basement. There used to be a veranda supported with four slender columns in the main entrance, which disappeared with time. There is not much information regarding the interior design of the building.

4.1.2 The Levantine Mansions in Buca

In the eighteenth and nineteenth centuries, Buca was mainly inhabited by local Greeks. In 1891, it had only 2,603 inhabitants (Beyru, 19. Yüzyılda İzmir 55). One theory on its name is that a Greek lady named Buchik was the first settler and thereby the village has been known as Buca (Özsüphandağ, İzmir Life Dec. 2001: 58). At the beginning of the nineteenth century the neighborhood began to assume the character of a summer retreat of the Levantines. Their permanent settlement is the result of the British entrepreneurship in the second half of the nineteenth century. Two British families, the Rees' and the Whittalls organized horse races that started at Paradiso (today's Şirinyer) in 1856. Following to this trend, railway construction in 1860s and a branch station to

the village accelerated the flow of the Levantines to Buca (Erpi, Buca'da Konut Mimarisi 12). In 1905, the village had four thousand inhabitants (Hüsnü and Sami 67). The Levantine Mansions are concentrated particularly around the train station and the main road leading from Buca to the center of Izmir. A portion of the mansions, such as the Aliberti Mansion and the William Blackler Mansion has been destroyed during the rapid process of urbanization since the 1950s. The neighborhood still has considerable number of Levantine mansions in a good state.

Name of the Building: The Rees Mansion (Figure.49 and 50)

Location: The campus of Dokuz Eylül University, Buca

Date of Construction: 1900s

Architect: Unknown

Present Use: Dokuz Eylül University, Dean's Office of the Faculty of Education

History of the Building: The Rees Mansion was built in the 1900s as the second residence of the Rees Family who came from Wales and were involved in the shipping business. The Rees Family had an interest in horse races and had the hippodrome in Şirinyer (Paradiso) constructed in 1856 (Erpi, Buca'da Konut Mimarisi 157). According to Encer (2000), while constructing their mansion near the hippodrome, they are said to be inspired from the plan of the Queen Victoria's summer retreat of Osborne. The building was confiscated by the Governor Rahmi Bey during the First World War and transformed into a boarding school for girls. After the war, it was returned to the Rees Family and used by them until the the forced purchase by the government in the 1959.

Description of the Building: The Rees Mansion is located in the center of a spacious garden. There is a decorative pool in elliptic form in the garden. The building consists of two storeys and a terrace. Similar to the Forbes Mansion, the building has a rectangular tower exceeding the roof by two storeys. The arched entrance is reached by

a few steps from the garden. The building has a plain façade with a few Renaissance features around doors and windows. All storeys are separated by moldings. Interior decorations are rich. There are plasters with Corinthian capitals and moldings with geometric motifs, while the ceilings on the second floor are plastered with floral motifs in stucco (Figure.51, 52, and 53). There is a wooden staircase opening to the main hall. There is imported furniture still preserved in its original form, such as armchairs, chairs, chest of drawers, shutters, and a ceramic fireplace in Baroque style (Figure.54 and 55).

Name of the Building: The Russo Mansion (Figure.56 and 57)

Location: 81st Street, Buca

Date of Construction: 1900s

Architect: Unknown

History of the Building: The Russo Mansion is thought to be built around the 1900s. The mansion was used by Bertha Russo until 1945. According to Encer (2000), it later became the residence of the Icard Family.

Description of the Building: The Russo Mansion consists of two storeys. The façade is profusely decorated. It is an eclectic building dominated by the Art-Nouveau style with a spirit of “Carpenter Gothic” mansions in America. (Figure.58) Portico, moldings, eaves and projections are rather decorative than functional; and express the social status of the owner (Erpi, Buca'da Konut Mimarisi 132). On one side of the building, there is a projection with a triangular gable. On the left side of the entrance, there is a bow window on a steep gable. There is no information obtained regarding the interior decoration of the building.

Name of the Building: The Barff Mansion (Figure.59)

Location: 24th Street, Buca

Date of Construction: 1900s

Architect: Unknown

Present Use: Restaurant

History of the Building: The mansion belonged to the Barff Family, who came from the Great Britain once upon a time, and estimated to be constructed in the 1900s. The building had been used as the rector's house for a while, before it was turned into a restaurant.

Description of the Building: The Barff Mansion is enclosed with high walls. Not much has remained from its ornamental garden apart from a Baroque pool with a marble fountain. (Figure.60) The building consists of two storeys and a basement. The elevated main entrance is covered with a porch. First and second floors are separated by a molding. Gingerbread³⁸ ornamentations on the eaves, lintels, and balconies attribute the mansion to the nineteenth century Victorian houses. There are rectangular windows on both floors in a symmetrical order. The lintels of the windows on the second floor are of wooden and ornamented. Symmetry is repeated on the backside of the building. In the interior, some furniture is preserved in their original forms. Especially the ceramic fireplaces (Figure.61), stained glasses, and furniture that reflect the European influence on the mansion. The second floor can be reached through a wooden staircase.

38 Gingerbread is a term for ornate wooden detail in American houses of Victorian design.

Name of the Building: The Gavrioli/Pengelley Mansion (Figure.62)

Location: Intersection of the Uğur Mumcu Street and 107th Street, Buca

Date of Construction: 1905

Architect: Vafiadis

Present Use: Yapı Kredi Bank

History of the Building: The building was the residence of Costa Gavrioli. According to Encer (2000), after 1922, the mansion was used by the Pengelley Family till their emigration to Kenya in the mid-1930s.

Description of the Building: The Gavrioli/Pengelley Mansion has two storeys. Storeys are pronounced with moldings and two red brick belts, which run around the building (Figure.63). Second floor of the building terminates with a triangular wooden gable. The building has a symmetrical façade. The central section with triple window projects to the street. All windows on the frontal façade are rectangular and have relief floral ornamentations.

Name of the Building: The De Jongh Mansion (Figure.64)

Location: Menderes Street, Buca

Date of Construction: 1909

Architect: Unknown

Present Use: Sanatorium

History of the Building: The date of the construction is unidentified, but according to the De Jongh Family papers, the family moved in to the property in 1909. The De Jongh Family was British with a Dutch extraction. In 1927, the building was leased to the German government to serve as a consulate. In 1939, the building passed to Charles Sperco. It is thought that the annex to the left of the building was added either by him or by the German consulate. For many years the De Jongh Mansion served as a

sanatorium and a nurse's college. Since 1999, it has been vacant and has fallen to partial ruin.

Description of the Building: The De Jongh Mansion is enclosed with a large garden. It has two storeys and a basement. The main building itself is in the middle of the block. There is a canopy on the second floor, which was added when the house was started to be used as a sanatorium, to provide shade for patients sitting outside (Encer). The structure to the right of the house was built to house patients after the property was turned into a sanatorium by the Turkish government. There are arched windows on the first floor. The veranda supported with slender columns is the most characteristic element of the building. The interior of the De Jongh Mansion is not as rich as the Rees or the Forbes Mansion.

Name of the Building: The Forbes Mansion (Figure.65 and 66)

Location: Courtyard of the Social Security Hospital (SSK), Buca

Date of Construction: 1908 (reconstructed in 1910)

Architect: Unknown

Present Use: Property of the Social Security Hospital (SSK)

History of the Building: The Forbes Mansion is one of the biggest Levantine buildings in the city. According to the inscription over the secondary entrance, built possibly on the site of their earlier house; it was burnt down a year after its construction in 1908 and it was rebuilt again by 1910 (Erpi, Buca'da Konut Mimarisi 149). The Forbes Family was involved in the liquorices business and they moved to Athens during the years preceding the Turco-Greek War. From 1942 to 1952, the mansion was the residence of Albert and Agnes Whittall. In 1952, it was nationalized and used as a sanatorium and lodgings for the nearby hospital. The somewhat haunting look of this house at the top of the hill, has given rise to much local folklore and

legend. The elders of the village have a colorful story that the house was deliberately burnt down by the jealous mistress and maid of the master. Another rumor is that the owners left to America with their fortune to found the still running Forbes publishing empire (Erpi, Buca'da Konut Mimarisi 149). The Forbes Mansion is under slow-going restoration.

Description of the Building: The Forbes Mansion does not have any specific architectural style. It seems probable that the building was built according to the personal taste of its owner. The building consists of two storeys and a basement. Molding separate two storeys. On the southern edge of the building stands a rectangular tower with three-storeys. There is a projecting bay next to the main entrance on the western corner of the building. On the left of the main entrance, there is a terrace with castle crenelation. According to Erpi, portico with four Hellenistic colonnades, a pediment, and Ionic capitals create a kind of *pseudo* (artificial) Classicism (Erpi, Buca'da Konut Mimarisi 149). On the southeastern part is located a winter garden. Another important characteristic of the mansion is its interior decoration and the ornamentations on the façade. Previous publications and pictures indicate that in its heyday there was furniture imported from Britain (Erpi, Buca'da Konut Mimarisi 154-55). Inside and outside, there are monumental marble staircases and balustrades in their original forms. The “A.L Gibson & C.O London W.O” inscriptions on the shatters are still visible (Figure.67). Stone slabs on the façade were imported from Malta.

There are decorative elements, such as fireplaces, colorful panels on the walls, moldings on the ceiling in the entrance hall (Akkurt 181). With all these features, the Forbes Mansion recalls the British mansions in their home country and reflects the economic power and social status of its owner.

Name of the Building: The Baltazzi Mansion (Figure.68 and 69)

Location: Courtyard of Buca High School, Buca

Date of Construction: Unknown

Architect: Unknown

Present Use: Not in use

History of the Building: It was originally owned by an influential Baltazzi Family. The building was constructed by Demostanis Baltazzi, who was a Greek Orthodox archaeologist with an Italian family background. During his visit to Izmir in 1863, Sultan Abdülaziz spent the night in the Baltazzi Mansion. Around 1890s, the building was purchased by an Armenian merchant, Tekvor Ispartalyan. At the turn of the nineteenth century, the mansion passed to Antonios Athenoyannis, a Greek merchant, who donated the building to the Greek President Eleftherios Venizelos. Venizelos transformed the mansion into a Greek orphanage. In 1922, Turkish Army confiscated the property and turned it into a school (Erpi, Buca'da Konut Mimarisi 141-42).

Description of the Building: The Baltazzi Mansion differs from other mansions with its Palladian³⁹ style. In the backyard of the mansion, there existed a Baroque pool with a statue of Venus crafted by the local sculpturer, Papazian (Erpi, Buca'da Konut Mimarisi 142). A pedestal supported the statue and the ornamental pool surrounding this pedestal can still be seen today, whereas the statue of Venus disappeared in time. It has two storeys in a rectangular plan. The entrance lies in an arcaded recess in the middle of the main block. Over the main entrance, there is a terrace. There is symmetry on the façade and garden design. The rectangular windows are emphasized with decorative lintels.

³⁹ Palladian is a style of architecture created by an Italian architect Andrea Palladio (1508-1580), who

Name of the Building: The Falbo Mansion (Figure.70)

Location: Erdem Street, Buca

Date of Construction: Unknown

Architect: Unknown

Present Use: Private Property

History of the Building: The building used to be the main residence of the Blackler family.

Description of the Building: It is a very typical Levantine mansion with a spacious garden surrounded with high walls. The guard's hut on the arched entrance of the garden is an evidence of the security problem of Buca in the past (Erpi, Buca'da Konut Mimarisi 133). The Falbo Mansion is a single storey building constructed horizontally. There isn't any information obtained regarding the interior decoration of the building.

Name of the Building: The Farkoh Mansion (Figure.71)

Location: Uğur Mumcu Street, Buca

Date of Construction: Unknown

Architect: Unknown

Present Use: Library and Cultural Center

History of the Building: It was built by the Farkoh Family who migrated from Palestine and operated ferry lines in Izmir. There is no information regarding the exact date of construction and the architect of the building. Between 1925 and 2000 the building served as the Buca Council House and now has been altered to serve as the district's library and cultural center (Erpi, Buca'da Konut Mimarisi 128; Encer).

Description of the Building: The Farkoh Mansion consists of two storeys and a basement. The building has three blocks. The main entrance is through the triple-

tried to recreate the style and proportions of the buildings of ancient Rome lines.

arched portal in the middle, over which lies a loggia. There are two balconies on the second floor on both sides of the central block. The balconies have cast iron ornamentations. The façade is simple and symmetrical on both floors. There are rectangular windows inserted in marble frames.

4.1.3 The Levantine Mansions in Karşıyaka

According to the website of the Municipality of Karşıyaka (2005), Karşıyaka was known as *Cordélio*, the name presumably derived from Richard Coeur de Lion (Richard the Lionheart), who was King of the England from 1189 to 1199 and fought against the Seljuks and Arabs as a commander of the Crusaders in 1190.⁴⁰ Karşıyaka was a small town until the construction of railway in 1865 (Kurt 25). It facilitated the growth of the settlement. In 1874, the first shipping line started servicing the route between Izmir and Karşıyaka (Georgelin 45).

Following to the construction of railway and the enterprise of the shipping line the Greeks and the Levantines in Izmir started to move there. Overland transportation came into being only in 1892 (Kurt 24). In the last years of 1880s, Karşıyaka had already five thousand inhabitants.⁴¹ At the beginning of 1920s, the number exceeded ten thousand (Georgelin 45). There, they constructed mansions in the European manner. Most of the mansions have been destroyed during the rapid urbanization since the 1950s. The neighborhood has a small number of Levantine mansions in a good state. They are situated on the seafront.

⁴⁰ Bilge Umar is definitely against to this presumption: According to him, the word Cordélio derived from -khar/-khor/-kar, prefix used in Luwi language and other ancient languages, and meaning projection, or protrusion. Furthermore, her claims that Richard Coeur de Lion never passed through Smyrna during his campaign to Jerusalem. Rather he followed the route Marseille-Rhodes-Cyprus (Umar 40).

Name of the Building: The Van der Zee Mansion (Figure.72)

Location: Cemal Gürsel Boulevard, Karşıyaka

Date of Construction: 1900s

Architect: Unknown

Present Use: Restaurant

History of the Building: The date of construction is said to be the 1900s. The mansion was constructed by a member of the Van der Zee Family, who were one of the oldest Dutch merchants in the city⁴². The later owner of the mansion was the Dutch tradesman Heindrich (Hendrik) Van der Zee, who was appointed as the Dutch Consul in the 1940s (Aksoy, Karşıyaka Tarihi 24-25). Since the 1980s, the mansion has been operating as a restaurant.

Description of the Building: The building has one floor and a basement. It was built of stone and brick. The entrance is on the east of the building. On the front, there is a veranda terminating with a triangular wooden pediment, which is supported by four wooden columns. Eaves are decorated with wooden lacework. Door and window frames have floral motifs.

Name of the Building: The Aliotti Mansion (Figure.73)

Location: Intersection of the Cemal Gürsel Boulevard and 1743rd Street, Karşıyaka

Date of Construction: 1914

Architect: Unknown

Present Use: Yaşar Education and Culture Foundation

41 According to the Salname of Aydın in 1891, Karşıyaka had 1080 inhabitants, see: (Beyru 55).

42 For further information on the Van Der Zee Family, see: Mehmetefendioğlu (2006); and Van Der Zee (1965).

History of the Building: The Aliotti Mansion was constructed by the well-known Levantine aristocrat Baron Aliotti in 1914 (Aksoy, Karşıyaka Tarihi 25)⁴³. It was purchased by Durmuş Yaşar in 1938 and had been used as a resident until 1987 (Ersoy, Karşıyaka Kültür ve Çevre Sempozyumu 109). The building operates as the center of the Yaşar Education and Culture Foundation since 1992.

Description of the Building: The Aliotti Mansion is an eclectic building with the spirit of the Art Nouveau style. It consists of two separated blocks adjacent to each other. The frontal block has two storeys terminating with a triangular gable, while a block behind has three storeys and a terrace. The façade is designed asymmetrically and has some floral motifs. In the interior, there are some decorative elements such as floral motives and cartouches on the ceilings.

Name of the Building: The Pennetti Mansion (Figure.74)

Location: Intersection of the Cemal Gürsel Boulevard and 1741st Street, Karşıyaka

Date of Construction: 1929

Architect: Armando Pennetti

Present Use: Beyaz Balon Kindergarten

History of the Building: The building is designed and constructed between the years 1927-29 by Armando Pennetti, who was a civil engineer (Çakmakoğlu, Pariente and Yuvgun 49). It is said that Pennetti was inspired of the villas in Northern Italy (Güner 111). In the 1990s, the building was rent out to a crèche.

Description of the Building: The Pennetti Mansion has two floors. The main entrance is on the first floor under and emphasized with the oriel window upstairs. The secondary entrance is from the tower-like addition with oval windows on the eastern wall. There is an octagonal pavillion over the entrance. The Pennetti Mansion is an

43 For more information on Aliotti family, see: (Neyzi 22-33).

ecclectic building with its different façade elements, such as asymmetrical terraces, wooden cupolas, wooden eaves, red bricks, tiles, bordures, and painted decorations with floral motifs (Güner 111). It has influences of the Art Deco style of the interwar period.

Name of the Building: The Lohner Mansion (Figure.75)

Location: Cemal Gürsel Boulevard, Karşıyaka

Date of Construction: Unknown

Architect: Unknown

Present Use: Not in use

History of the Building: It bears the name of its builder, German merchant Lohner (Ersoy, Avrupalı mı? Levanten mi? 110). Nevertheless, the Mansion had been used by the Epikmen Family until the year 1980 (Aksoy, Karşıyaka Tarihi 25). The building is on sale after its recent restoration.

Description of the Building: The Lohner Mansion consists of two storeys on a rectangular plan. There are French-style windows on the second floor. There is a wooden bow window on the second floor projecting to the street. The façade is decorated with brick-belts and various geometric designs. Corners are emphasized with alternating brick and stone ornamentations. The eave is of wooden and ornamented.

4.2 The Churches and Associated Buildings

The multicultural diversity of Izmir as a port city is reflected in the religious life of the Rums, Armenians, Jews, Muslims, and Levantines. Religion was a significant part of all these communities. In the liberal environment of the city, each community was tolerated and was free to conduct its own religious service. Among these confessional groups, Latin-Catholic Levantines on one hand united under Christianity, but on the other they segregated into various orders, such as the Dominicans, the Franciscans, the Capuchins, the Lazaristes, the Salesians, and the Jesuits. Currently there are three Catholic religious orders represented in Izmir; the Dominicans, the Franciscans and the Capuchins, whereas the latter three disappeared in time.

In 1876, in addition to the existing churches in the city, which were St. Maria, St. Coeur de Jesus (Heart of Jesus), and St. Polycarpe, the Dominicans established their own church, St. Pierre and Paul in the Punta (Alsancak) district (Bilsel 216).

According to the document preserved in the Ottoman Archives of the Prime Ministry the French had sixteen churches and convents in the center of Izmir in 1901 (70/3-1, 2 numaralı mehfuf).

The churches and convents in Izmir were listed as: The Church of St. Polycarpe, the Convent of Sacré Cœur des Lazaristes (Sacred Heart of the Lazaristes), the Church of St. Jean, the Convent of Dominicain à la Pointe (Dominican at Punta), the Convent of Notre Dame de Sion (Our Lady of Sion), the Convent of Frères de la Doctrine Chrétienne (Brothers of the Christian Doctrine), the Convent of La Providence de

Charité (Providence of Charity), the Lazarette de St. Rouge (Lazaretto of St. Rouge, the Auxiliary Building of the French Hospital).

The churches and convents at Cordélio (Karşıyaka) were listed as the Church of Cordélio and the Convent of Notre Dame de Sion (Our Lady of Sion), while there were the Church of Göztepe and the Convent of Filles de la Charité (Sisters of Charity) at Göztepe. The churches and convents in Buca were listed as the Church of Buca, the Convent of Pères des Capucins (Fathers of the Capuchins), the Convent of Filles de la Charité (Sisters of Charity). There was also the Convent of Filles de la Charité (Sisters of Charity) in Bornova.

According to the accounts of the German traveler Richard von Eisenstein, who visited Izmir in 1911, besides thirteen Greek-Orthodox churches there were five Catholic and three Protestant churches in the city (Pinar, Gezginlerin Gözüyle İzmir XX. Yüzyıl 29). Eleven Catholic churches were listed, including the vanished Panaviçeram Armenian Catholic Church in the City Guide of 1934 (134).

The Protestant Levantines, on the other hand ramified into various nationalities, such as the Anglicans, the Walloons, the Lutherans, and the Scotches. It is remarkable to note that the first chaplain of the Church of England was appointed to Izmir in 1636, soon after the establishment of England's state religion (Kalcas 3). The first Protestant Church in the city was founded by the German bishop Christopher Wilhelm Lüdeke in 1767 (Pinar, Toplumsal Tarih Feb. 1995: 41-46). The Anglicans had three churches in the nineteenth century: The Mary Magdalena Church in Bornova, the All Saints Church in Buca, and the St. John's Chapel at Punta. The Walloons had a church at Alsancak in the seventeenth century. The Lutherans did not have their own church, but

they were allowed to use the Walloons' church. The Scotches were the smallest community among Protestants.

This chapter of the study includes a detailed description of existing churches and associated buildings belonging to the Levantine community in the city.

4.2.1 Catholic Churches

Name of the Building: The Catholic Church of St. Polycarpe (Figure.76)

Location: Intersection of the Gaziosmanpaşa Boulevard and the Necatibey Boulevard, Alsancak

Date of Construction: 1775

Architect: Unknown

History of the Building: In the year AD 80, a well-off Roman woman adopted a captive child, Polycarpe, at the Agora in Izmir and taught him the Christianity. When Polycarpe reached the age of thirty four, he became the Bishop of Izmir and spread Christianity all over the Roman Empire. He was killed by his opponents in AD 155, thereby declared as a “patron saint”. It is believed that St. Polycarpe has been custody of the city since then (Akçal and Sönmez 322-23).

The St. Polycarpe Church was constructed by a special permission of the sultan in 1620.⁴⁴ The St. Polycarpe Church was ruined in the earthquake of 1688. It was rebuilt in 1690-91, but burned and destroyed on account of earthquakes several times in the eighteenth century. The existing building was constructed with the support of the French King Louis XVI in 1775. Since the day of the construction, the church has

⁴⁴ According to Oikonomos and Bonaventura St. Polycarpe Church was founded in December 1630

undergone several renovations. During the restoration done by the French architect Raymond Charles Péré in 1889, the church was enlarged and the dome and side walls were painted with frescoes (Cimcoz 103). The latest comprehensive restoration was carried out by the architect Atila Cimcoz in the 1990s. The church also accommodates the Catholic Archbishop of Izmir. The St. Polycarpe Church is the oldest amongst the existing churches in Izmir. The church is the only remaining functioning church in question in the seven holy cities mentioned in the Holy Bible. Currently, there is not any regular mass due to the lack of congregation. However, on occasion religious ceremonies are held in French and Turkish (Sister Magda).

The St. Polycarpe Church has a basilical plan. The bell tower is at the southwestern corner of the church. The central nave has a barrel-vaulted roof, while the side naves are covered with groined arches. Five columns with Corinthian order reinforce the central nave and separate it from the side naves. On both sides, there are recesses with statues of Virgin Mary, Jesus Christ, and St. Anthony. The main dome is above the chancel at the end of the central nave. There are four cupolas attached to the main dome. The church has a plain façade. There are slabstones next to the entrance dedicated to the saints.

Contrary to most Catholic churches, the interior of the Catholic Church of St. Polycarpe is decorated excessively (Figure.77 and 78). The barrel-vaulted roof covering the central nave is coated with frescoes depicting various scenes from the lives of Jesus Christ, Virgin Mary, and St. Polycarpe. There are oval windows over the central nave. The murals in the Catholic Church of St. Polycarpe were done by the painters Raymond Charles Péré and Adolfo Scarselli (Poratti 159, qtd. in Papi 14). There are

painted descriptions of Jesus Christ and the Apostles on the dome at the end of the central nave. The frescoes depicting the life of St. Polycarpe surround the roof covering the central nave. On the left, there are murals describing the Last Supper, Virgin Mary and St. Polycarpe, while the murals depicting the Crucifixion, the Nativity, and the Martyrdom of St. Polycarpe are on the right. In one of the paintings on the barrel vault, Raymond Charles Péré painted himself with tied hands next to St. Polycarpe to show his gratitude to him. This painting with Péré's signature is dated 1895.⁴⁵ There are portraits of various saints between the arches on both sides.

On both sides of the entrance, there exist two small niches. Statues of Jesus Christ are inserted in these niches. On the side of the nave, there are niches wherein the altars and descriptions of the saints are placed. In the second niche on the right nave, there is an altar with the statue of St. Anthony. In the second niche on the left stands the statue of St. Joan of Arc⁴⁶, while statues of St. John the Baptist and Jesus Christ are inserted in the third niche.

Behind the altar, there is a recess lodging a sculpture of St. Polycarpe. The statue was given as a gift by the Christians of Iran in the eighteenth century, when they were expelled to Anatolia. There are small statues of various angels on each side of St. Polycarpe. The church organ is put into an upper gallery over the entrance. The organ is dated from the nineteenth century and is presently not in use.

There is a convent of the Franciscans united with the church. The entrance of the convent is from the main street. The two-storeyed monastery block is located on the

45 For more information on the wall paintings of the Catholic Church of St. Polycarpe, see: R. Péré (1896).

46 St. Joan of Arc (1412-1431), known also as St. Jean d'Arc or Jeanne la Pucelle, is a national heroine of

east of the church. It is adjacent to the church building and has a passage to it. There is a house for the archbishop, library, and administrative offices in the building. The monastery building has a plain façade.

Name of the Building: The Catholic Church of Santa Maria (St. Mary) (Figure.79)

Location: Cumhuriyet Square, Bornova

Date of Construction: 1832

Architect: Unknown

History of the Building: The Catholic Church of Santa Maria was originally built of wood by the Franciscans in 1797. Contributions were made by the Catholic Armenians during its construction. A stone building replaced the wooden one in 1832 (Kalcas 62). The congregation consists of 15-20 members. The language of worship is French.

Description of the Building: There is an inscription on the entrance façade of the church:

D.O.M. Templum Hoc in Honorem B.M.V Dicitur A.R.Peisidorus a
Boscomari Missionis Constant PP:Min Stric Obs: S.Francisci Actualis
Præfectus Apostolicus S. Sumptibus Missionis a Fundamentis Erigi
Curavit. Anno Domini 1851

The Catholic Church of Santa Maria is a small building extending from the east to the west. The entrance, which includes triple-arched arcade is in the north and kept in concealment by the surrounding shops. There is an upper gallery over the arcade, which is supported by four columns. The capitals of the columns are ornamented with Ionic volutes and Acanthus leaves.

The nave is designed on a spherical outline and approaches to the rectangular bema in the north. The bema has two synthronons in each side. There are two shallow side chapels embedded within the walls of these synthronons. The side chapels are octagonal in fact, but visible boxlike on the exterior. Each side chapel has three rectangular windows. The side chapel located on the west of the bema has an exit onto the courtyard (Gültekin 56-58).

The walls on the north, east, and west are plastered, while the wall on the south has an alternative design with a mixture of stone and brick. The inscriptions, brought from the graveyards, which used to exist next to the church in the past, are placed on the western side of the nave.

The nave is covered with a dome, which is supported by eight columns. There is a small upper gallery surrounding the nave, where the church organ used to be placed. The gallery is also accessible by an overpass from the adjacent building of the church. On both sides of the entrance, there exist two small niches for the baptism bowls, while larger niches are on the eastern and western walls of the nave. Small altars and descriptions of the saints are placed in larger niches. There are arched windows between the niches.

The interior of the dome is decorated profusely. There are moldings with various geometric figures and frescoes in various colors. The mural over the window on the northwest describes the "Circumcision of Jesus Christ." Over the window on the southwest there is a mural depicting the "Crowning of Virgin Mary." In the interior,

there are two nailed arms depicted in “X” form on the upper floor of the arcade. These arms symbolise those of Jesus Christ and St. Francis of Assisi.⁴⁷

There are windows with stained glasses depicting St. Paul⁴⁸ with a letter in a scroll, Jesus Christ and the “Dormition”. The statue of St. Rita⁴⁹ is located on the south-west wall of the nave.

There is a two-storey building adjacent to the church from the east. The L-shaped building is used by the family, who is in charge of the church. This building was used as orphanage in the past (Papi 40).⁵⁰ The building has an overpass to the gallery on the arcade.

Name of the Building: The Catholic Church of St. John the Baptist (Figure.80)

Location: 81st Street, Buca

Date of Construction: 1840

Architect: Unknown

History of the Building: According to an interview with Padre Marco Dondi, the current priest responsible for the church, there was a monastery in Buca that was providing religious training to the oriental world. The population had to go to this monastery for religious services. Later it was decided to build a church. P. Dondi states that the church was constructed between 1831 and 1840 (Izmir Life Sep. 2005: 66-68) and it was inaugurated on September 4, 1842. The church was dedicated to St. John

47 St. Francis (1182-1226) became an ecclesiastic figure and headed the Franciscan order. He is always depicted in a brown sacerdotal vestment, an indicatory clothing of his order.

48 St. Paul was born in Tarsus in the 1st century A.D. He was one of the founders of the Christian church.

49 St. Rita (1381-1457) was an Augustinian saint.

50 See also: J.B Perè (1911).

the Baptist⁵¹. There is no information in regard to the architect of the church. In 1954 the building was restored. The church was closed between the years 1995 and 2000. The latest renovation was done in 2004. The church can hold masses up to 120 people. In its heyday, the church was in the service of a large number of Levantines. Presently, the number has decreased to ten families (Marco).

Description of the Building: The church extends from the east to the west. It has a rectangular plan with a single nave. The nave is covered with a barrel vault and reinforced with columns embedded into walls on both sides. In between the columns, there are arched windows which provide daylight to the interior. On each side of the roof, there are four oval windows over the moulding. The elevated bema is located across the entrance and roofed with a dome. There are two oval windows on each side of the dome. A wooden staircase on the left side of the entrance leads to the tribune where the organ is inserted. The bell tower is located on the northeast corner of the church.

The entrance façade of the building is concealed by the surrounding wall of the church. It is treated in a simple way. Three dates (1840, 1954, and 2004) on the molding over the arched entrance represent the years of foundation and restorations. Over the entrance on the level of the second floor stands the relief describing the baptism of Jesus Christ by St. John. There is a triangular gable with D.O.M initial over this relief.

The walls, the roof, and the dome of the church is decorated with various geometrical designs (Figure.81). There are reliefs below the arched windows on both sides. Two oil paintings are hung on each side of the nave. The painting on the left describes St. Peter the Apostle and St. John the Apostle. There are various angels depicted on the painting

51 St. John the Baptist, known also as John the Baptizer, is believed to baptize Jesus Christ and regarded

on the right. There is an oil painting of St. John the Baptist hung over the altar in the bema. The painting was said to be done even before the foundation of the church (Marco). On both sides of the painting of St. John the Baptist, oil paintings with a depiction of Jesus Christ and Virgin Mary are hung. There are also various statues in the interior. On the left side stands the statues of Jesus Christ and Virgin Mary with her attributable dagger; and on the right side there are statues of Virgin Mary and St. Antonio.

Another significant decorative element in the church is wooden panels under the windows on both sides. The panels with the scenes from the Holy Bible are carved by a member of the Romano Family, whose members were from the congregation of the church (Marco). The organ is inserted in the tribune above the entrance. The organ is from the nineteenth century, yet it is still in use (Marco).

Name of the Building: The Catholic Cathedral of St. John the Evangelist (Figure. 82)

Location: Şehit Nevres Boulevard, Alsancak

Date of Construction: 1874

Architect: Unknown

History of the Building: The land for the cathedral was bought in 1857 by the Archbishop Antony Mussabini (La Voie 8). The foundation stone of the Catholic Cathedral of St. John the Evangelist was laid in 1862. Sultan Abdülaziz donated eleven thousand golds for the construction (Eyüce 114). The church was primarily built with the support of the Levantines and it was inaugurated on May 25, 1874 by the Archbishop Vincent Spaccapierra (Avcı 17). The Archbishop of Izmir, Joseph Bisculli, leased the cathedral to the US Air Force in 1965. In 1995 two statues in the courtyard

as a prophet by Christianity and Islam.

were destroyed by the vandals, who also stole the heads, though they were later recovered. At this time the wall was built and guards began screening people entering the grounds. Because of this wall, the only part of the church that can be seen is the D.O.M. initial built into the face, why many call it the “Dome Church.” The D.O.M. stands for the Latin phrase *Deo Optimo Maximo*, meaning “To the most high God” (La Voie 8).

The congregation of the cathedral consists of the American soldiers employed at the US Air Forces in Izmir. The church is administered by the Chapel’s Office of the US Air Forces. Masses are held by the priest under the charge of the Chapel’s Office.

The church has a basilical plan and extends from the north to the south. The colonnaded entrance is on the south. On both sides of the entrance, there are arches with niches, wherein small statues are placed. The central nave is covered with a barrel-vaulted roof, while the side naves are covered with circular domes.

The façade of the church does not have any decorative elements. There is a triangular gable over the main entrance, on which the D.O.M initial is inserted.

The liturgic symbol of St. John the Evangelist was inserted above the altar. The Holy Bible was described by A. von Cramer with his own stylish script. The paintings of St. Augustine⁵², St. Andrew⁵³, and St. Athanasius⁵⁴ are hung on the right wall of the

52 St. Augustine (354-430), known also as Augustine of Hippo, was one of the most important figures in the development of Western Christianity. He was the patron of the Augustinian religious order. It was accepted by the Calvinists, in particular, as the a theological source of information of Reformist movement.

53 St. Andrew, known also as St. Andreas by the Orthodox, is the patron saint of Scotland, Greece, Romania, and Russia.

54 St. Athanasius of Alexandria (298-373) was a Christian bishop and the Patriarch of Alexandria in the fourth century.

church. On the left wall, there is a painting depicting St. Polycarpe. Both on the right and left walls, there are medallions of the bishops. Medallions on the right belong to the Archbishop Anthony Mussabini (1838-1861), Vincent Spaccapietra (1861-1878), Andrew Timioni (1879-1904), whereas those on the left side belong to Gregory XVII, who was the archbishop of Rome between 1881 and 1903 (Avcı 18). Today, only one of the windows has a stained glass, though originally there were six stained glass windows. The one remaining is the only one to survive the Turco-Greek War in 1922 (La Voie 8).

Name of the Building: The Catholic Church of Santa Maria (St. Mary) (Figure.83)

Location: Halit Ziya Boulevard, Alsancak

Date of Construction: 1889

Architect: Unknown

History of the Building: The Catholic Church of Santa Maria belongs to the Franciscan Order. The church was inaugurated on December 25, 1698 (Oikonomos and Bonaventura 231). According to Encer (2000), it was under the auspices of the Austrian government in the nineteenth century. The church was rebuilt with the support of the Habsburg Emperor Francesco Giuseppe (Eyüce 115), a year after its destruction in the fire of 1889 (Güner 27). The church can hold the masses for up to two hundred people. The congregation consists of 15-20 members. Most of the members of the congregation are Italian-speaking Levantines, thus the masses are held in Italian.

Description of the Building: The Catholic Church of Santa Maria has a basilical plan and extends from the east to the west. It has a single nave, which is covered with a tunnel vault and supported with metal arches. The narthex is located on the entrance on the east.

The church has quite a simple façade. Over the main entrance, there is a niche terminating with a triangular gable. Previously, the statue of Virgin Mary was presumably inserted in the niche. There are two arched windows on both sides of the niche. A pediment on the second floor is plain.

Interior of the church is rich in terms of decoration (Figure.84). The molding on the level of the first floor is decorated with various geometric motifs. The altar with a grandiose statue of Virgin Mary is located in the bema place, which is elevated by three steps. In the niches on both sides of the nave, oil paintings depicting Jesus Christ and Virgin Mary are hung. Over the niches on both sides, there are oval windows with a stained glass. The church organ is inserted into the tribune above the narthex.

Name of the Building: The Catholic Church of Notre Dame des Lourdes (Our Lady of Lourdes) (Figure.85)

Location: 81st Street, Göztepe

Date of Construction: 1902

Architect: Unknown

History of the Building: The Catholic Church of Notre Dame des Lourdes was constructed between the years 1898 and 1902. The church derives its name from Lourdes, which is a town in the Hautes-Pyrénées region in France. It is the largest Catholic religion pilgrimage location in France. It is claimed that the Blessed Virgin Mary appeared to a fourteen-year-old girl called Bernadette Soubirous (1844-79) in the remote *Grotto of Massabielle* in Lourdes in February 1858. Bernadette Soubirous has been known as St. Bernadette or Notre Dame des Lourdes (Our Lady of Lourdes) thereby (Farmer 54). The church was renovated in 1968 and 2000 (Avcı 21). It can

hold masses for up to seventy-five people. Currently, the congregation is quite small, not more than twenty individuals. The languages of worship are French and Italian.

Description of the Building: The church has a Latin cross plan with a single nave. It extends from the east to the west. The bema is on the east and roofed with a dome. There is an upper gallery that can be reached up by a wooden staircase on the right side of the entrance. There is a rectangular bell tower on the northeastern corner of the church. The church has a simple façade and lacks of decoration.

The interior of the church is quite simple. The chancel is designed very similar to the Grotto in Lourdes, the cave in which the apparition of Virgin Mary allegedly took place in 1858 (Figure.86). There are statues of Jesus Christ and Virgin Mary in either corner of the bema.

Name of the Building: The Catholic Church of Nostra Signora del Rosario (Our Lady of the Rosary) (Figure.87 and 88)

Location: 1481st Street, Alsancak

Date of Construction: 1904

Architect: Luigi Rossetti

History of the Building: In the nineteenth century, the Catholic churches in Izmir were under diplomatic protection, mostly of the leader country, France. Nevertheless, the Catholic Church of Nostra Signora del Rosario was under the protection of the Italian government and was in the service of the Dominicans. The first congregation was the Armenian Dominicans arriving to Izmir from Naxivan around 1718. They opened the first convent in 1755. In the fire of 1845, the convent was destroyed and the land plot of the Catholic Church of Nostra Signora del Rosario was bought from Michelle and Mario Braggiotti. On July 21, 1902, an imperial decree of Sultan

Abdülhamid II authorized the construction of a new church on this land plot. On October 4, 1903, the foundation stone of the church was laid according to the project of the architect Luigi Rossetti and the church was inaugurated on October 1, 1904 (Izmir Parochia de SS Rosario). The church was named after the composition of Nostra Signora del Rosario (Our Lady of the Rosary/ Notre Dame du Rosaire), which depicts Virgin Mary holding a rosary. Rosary, in French *rosaire*, is one of the symbols of St. Dominic⁵⁵ which is also the name of a Dominican prayer (Darnault 140). According to the website of the church (2000), the fire of 1922 did not affect the region around the Catholic Church of Nostra Signora del Rosario, but the church was damaged in the earthquake on February 1, 1974. Worship is conducted in Turkish, since January 29, 1966 (SS Rosario). In 1904, the church had a congregation consisting of one thousand Catholics. The number decreased considerably after 1923. Today, the church has a congregation consisting of 1,250 individuals.

The Catholic Church of Nostra Signora del Rosario has a basilical plan. The church extends from the east to the west. The façade and corners are supported with buttresses. The central nave is roofed with a barrel vault. It is separated by five columns from the aisles. The aisles extend with two side chapels. On the north of the bema stands a prothesis place, which is unusual for a Catholic church. There are galleries above the aisles. The apse is roofed with a semi-dome.

The façade of the Catholic Church of Nostra Signora del Rosario bears a mixture of various styles thus can be called eclectic. The dominating style is that of Neo-Renaissance, while the portico with three arches reflects the Neo-Byzantine style. The portico terminates with a triangular gable. There is a rose window with a stained glass

55 St. Dominic (1170-1221), also known as Dominic of Osma or Dominic de Guzmán, was the founder

over the portico. The ornamentations on the cornices reflect some spirit of the Maghreb architecture. The bell tower, which was the reminiscent of the Renaissance campaniles in Italy, does not exist today. (Figure.89)

There are some decorative elements in the interior of the church. The painting depicting the crucifixion of Jesus Christ is behind the altar in the bema place. There are wooden staircases on both sides that lead to the upper gallery. There are statues of St. Polycarpe in the niche on the right aisle, while St. Anthony's is placed on the left. On the left hand of the transept, there is an altar with the statue of St. Joseph.⁵⁶ The altar with the cross dedicated to the centennial anniversary of the church is located on the right hand of the transept. There are stained glasses depicting Jesus Christ, Virgin Mary and the Pope Pius the Xth. The organ is installed in the tribune and is dated from 1933.

There is a convent of the Dominicans united with the church building. The entrance of the convent is from the 1481th Street. The three-storeyed monastery block is located on the east side of the church. It has a rich library with over thirt thousand books.

Name of the Building: The Catholic Church of St. Helen (Figure.90 and 91)

Location: 1729th Street, Karşıyaka

Date of Construction: 1906

Architect: Raymond Charles Péré

History of the Building: It has been known that Karşıyaka had already a Catholic community in the 1880s. In those years, a large plot was allocated to the community. Alphonso M. Sammut, the bishop of the St. Helen Church, and Armando Pennetti, a member of the congregation assert that the building across the police station on 1716th

of the Dominican order.

Street was the former location of the church (Berkant 52). An affluent Levantine merchant of Italian extraction, Count Nicola Alliotti, undertook to obtain the legal permission from Sultan Abdülhamid II and borne the costs of the construction. The foundation stone of the church was laid on June 17, 1904 and it was inaugurated in 1906.⁵⁷ The church was dedicated to St. Helen (248-329), who was the mother of the Roman Emperor Constantine the Great, was also known as Helena of Constantinople. St. Helen is believed to have discovered the True Cross, upon which Jesus Christ was crucified (Farmer 231).

The church was designed by the local architect Raymond Charles Péré, who also undertook the construction of the Clock Tower in Konak Square. The interior of the church underwent serious renovations in 1968 and 2003 (Ok 55; Berkant 46). The church can hold the masses for up to two hundred people. In the heyday of the church, its congregation consisted of 150 families (Ok 55). Today, the church holds masses around 120 people.

The Catholic Church of St. Helen is the noteworthy example of the Neo-Gothic architecture in Izmir. It has a basilical plan with a central nave flanked by the aisles on both sides. The church extends on the east-west axis. Bema is in the western end of the nave. Sacristy is concealed on the south of the bema. There are two rectangular-chapels on both sides of the bema. The central nave is covered with a groined arch, whereas the side naves have plain roofs. The main entrance is provided with a portico on the east. There exist two secondary entrances on the north and south. All windows and doors are profiled with moldings.

56 St. Joseph was the husband of Mary and legal father of Jesus Christ

57 Padre Alphonso claims that the foundation stone was laid on September 26, 1904, (qtd. in Berkant 52).

Whereas the building displays a Neo-Gothic style, general features on the façade are Romanesque (Berkant 54). The frontal façade is animated with three arches. The name of the architect, Raymond Charles Péré, was inscribed on the plaster on the eastern wall, just on the right of the main entrance. Mural paintings with a depiction of Jesus Christ decorate the walls of the church.

The decorative stained glasses with the depictions of various saints are in the Neo-Gothic style and protected in their original forms to date. There are statues of St. Helen and St. Constantine in each corner.

Name of the Building: The Catholic Church of St. Antonio di Padua (St. Anthony of Padua) (Figure.92)

Location: 1610th Street, Bayraklı

Date of Construction: 1922

Architect: Joanna Berfiste

History of the Building: In the years 1897-99, a domain was granted by Yahya Hayati Paşa to the Levantines dwelling in Bayraklı district. This granted plot was granted with a building permit on December 19, 1901. Following the acknowledgment of Monsignor Timoni on January 27, 1902, the foundation stone of the residence associated to the church was laid on August 7, 1902. Construction of the church started on June 12, 1904.⁵⁸ Due to financial problems, the construction stopped from 1906 to 1910. Finally, the church was consecrated and inaugurated on August 13, 1922. The Catholic Church of St. Antonio di Padua was dedicated to St. Anthony⁵⁹ and St.

58 According to the official web site of the Catholic Church of Sent Antonio di Padua, the foundation stone was laid on July 14, 1902.

59 St. Anthony, known also St. Antonio, was the son of a Portuguese knight. When he was 16 years old, he developed a passion for missionary work and joined the Franciscans in 1220. In 1227, Anthony was chosen Provincial of northern Italy; he was also chosen to travel to Rome with the delegation

Expeditus.⁶⁰ The Catholic Church of St. Antonio di Padua is the only remaining church of the Capuchins in Izmir. The first bishop of the church in 1903 was Bernardo de Castelmone Siciliano. Twenty one bishops have been in service since the day of inauguration (Avcı 22). The church can hold masses for up to 150 people (Akçamlı 83-84). In 1902, the church had a congregation consisting of three hundred families (Avcı 22). The number decreased considerably after 1923. Today, the church still serves a small congregation, who mostly come out of the neighborhood.

Description of the Building: The inscription on the eastern wall of the apse was placed in memory of the inauguration:

This building complex was built by Joanna Berfiste, who was born at St. Loren in Calabria and became the head of the Capuchin order of Smyrna and Greece. Year: 1902 (Akçamlı 83).

There is also an inscription in the northern niche of the baptistery which is located on the northwestern edge of the church:

Presented by Francesco Jamafta. Year: 1922 (Akçamlı 83).

The building has a rectangular plan with a single nave. The church extends from the southeast to the northwest. The main entrance is on the west. On the western side of the church, there is a gallery elevated by wooden stairs above the nave. There are three oval windows on both sides of the nave.

that presented Francis' rule and testament to the Pope. Anthony, whose knowledge of the the Bible was considerable, worked to help debtors and has been called an apostle to the poor. Slight in stature, strong and fearless, Anthony died of dropsy in 1231. Gregory IX canonized him the following year.

⁶⁰ St. Expeditus, known also St. Expédit, was a Roman Commander in Armenia, who became a Christian in 303.

The building has a plain façade with the Neo-Romanesque style. There is a big rose window over the arched entrance. At the date of construction, the church was crowned with two bell towers on either corners (Figure.93).

There are decorative mural paintings depicting St. Anthony in various occasions such as “talking to the birds” or “distributing a piece of bread to indigents.” Most of the paintings are the work of the designator Jack Edizel and dated 1971 (Akçamlı 86; Avcı 23). There are simple and unadorned stained glasses. Every piece of the rose window is decorated with different color of stained glass.

There was an Italian School on the backside of the Catholic Church of St. Antonio di Padua. The construction of the school building started in 1904 and the school was opened in 1907 (Avcı 23). The school had educated both Italian and Turkish students until its closure in 1927 (Özsüphandağ, *İzmir Life* Nov. 2001: 59). The school building has been deteriorated with time. Today, only external walls of the school are standing.

4.2.2 Protestant Churches

Name of the Building: The Anglican Church of Mary Magdalena (Figure.94)

Location: Hürriyet Street, Bornova

Date of Construction: 1857

Architect: Unknown

History of the Building: The Anglican Church of Mary Magdalena was opened in 1857 (Papi 47-48). The British merchant Charlton Whittall (1830-93) (Giraud 99) had the church built and gave it the name of his wife, Mary Magdalena (Avcı 53). In 1864, the church was consecrated and bound up to the diocese of the Archbishop of

Gibraltar (Bornova Köşkleri: Gezginler ve Anılar 165). In its heyday, the church had a congregation consisting of numerous Anglicans in Bornova. Presently, the church does not hold regular masses.

Description of the Building: The building is reminiscent of the tombs in Ancient Greece. It has a rectangular plan covered with a tunnel vault. The façade of the Anglican Church of Mary Magdalena has some Neo-Classical elements, such as Ionic columns and a pediment over the entrance. On the façade, there are rectangular windows with triangular gables placed in symmetry. There is no information obtained regarding the interior of the church.

Name of the Building: The Protestant Church of All Saints (Figure.95 and 96)

Location: Erdem Street, Buca

Date of Construction: 1865

Architect: Unknown

History of the Building: According to the authorities at the church, the building was constructed by the special permission issued by Sultan Abdülaziz in 1865. The church was restored in 1954 and later transferred to the Municipality of Buca. For many years, the building was used as a municipal marriage registrar office. In 1999, the Turkish Protestant Community appealed to the officials for the use of the church. The church was re-opened in 2001 and has been used by the Turkish Protestants since then. From 2002 to 2005, the church underwent into a restoration with the support of the community.

Description of the Building: The Protestant Church of All Saints is a small building with a cruciform plan. On the east, across the entrance stands the choir-altar. There is a cloakroom next to the entrance on the west. The room of the chaplain is located in the recess in the west. The pointed roof is a wooden construction and has an unusual

geometric plan. Besides the façade elements, the pointed roof and the windows with pointed arches reflect the Neo-Gothic influence.

Interior of the church is quite simple. There are not any paintings or statues inside. The decorative stained glasses of the church were transferred to the Anglican Church of St. John the Evangelist at Alsancak in 1961 (Erpi, Buca'da Konut Mimarisi 187). A manual bellows driven organ was donated to the church in 1922 by the Rees Family as gratitude for safe deliverance during the Turco-Greek War⁶¹.

Name of the Building: The Anglican Church of St. John the Evangelist (Figure.97 and 98)

Location: Talatpaşa Boulevard, Alsancak

Date of Construction: 1899

Architect: Unknown

History of the Building: The Anglican Church of St. John the Evangelist is the second oldest Anglican church in the city (Çaba 53). The first Anglican Church was constructed by the members of the Levant Company in Izmir in 1625. A second church building, built for the use of Anglican inhabitants and forming part of the premises of the British Consulate was consecrated in 1843, and named in honor of St. John the Evangelist. The present building was completed with money raised by local merchants and entrepreneurs in 1899 (St. John the Evangelist Church). The building is in the Neo-Gothic style. The congregation is composed of around forty people. There are Anglicans and some Turkish Protestants joining regular masses on Sundays. The languages of mass are Turkish and English.

⁶¹ There is a small plate on the organ: "Presented to the English Church Boudjah. T.Bowen Rees Esa&Mrs. Rees: "As a thank offering for the safety of their family during the Great War". May 1922".

Description of the Building: Over the entrance, there is a marble inscription inserted in 1902:

This church was consecrated by the right. Reverend the lord bishop of Gibraltar. April VII A.D MDCCCCII

The Anglican Church of St. John the Evangelist has a cross plan and the old parsonage house now serves as the local British Consulate. The church extends from the east to the west and has the Neo-Gothic style. The nave is covered with a wooden roof. The buttresses support the roof and lean on the brackets on the sidewalls. A bell tower rises over the vaulted roof. There are five windows on each side. The bema is separated with a pointed arch.

The façade is emphasized with bricks and stones, which were laid in an alternating pattern. The buttresses reinforce the walls of the church. There are windows with pointed arches.

The lectern stands across the pulpit in front of the desks. The pedestal of the lectern is in the form of an angel holding a book. The pulpit is a present of the British families in Izmir to the church in 1899. The baptism font is in the shape of a shell and stands on the marble pedestal in the western end of the church. On the left side, there is an inscription placed by the British community of Izmir, in honour of their war dead of 1914-18. The tabernacle and sanctuary lamp in the chancel are in memory of the Priest Noel Andrew Seymour Tupholme. The grave of William Edwards Collins, the Bishop of Gibraltar, who died on March 24, 1911, is in the end of the nave.

The stained glass windows of the church are of great significance (Figure.99, 100, and 101). They were brought from the Protestant Church of All Saints in Buca in 1964, following a riot that caused extensive damage to the church. The stained glass window in the middle on left side, dated 1915, is to the memory of Cecil Dery Rice, who died in the First World War. Stained glasses in the chancel room are two meters in height. St. John the Evangelist is depicted on the left and Jesus Christ on the right. Over the altar stands the stained glass, three meters in height, and depicts Jesus Christ with St. Martin⁶² and St. John the Evangelist.⁶³ In the end of the nave, there is a decorative stained glass depicting Jesus Christ.

Bishop Collins Memorial Hall was erected in 1913 and used as a multi-purpose facility. The Sunday School meets in the hall, which is used every Sunday for after service fellowship and tea time, as well as for various meetings and events. The church office is next to the fellowship hall. A vicarage was built next to the church in 1911. It is a two storey building and has features of Greek residential architecture. It is now leased to the British Government for use as the British Consulate (St. John the Evangelist Church).

Name of the Building: The Dutch Protestant Church (Figure.102, Figure.103)

Location: 1274th Street, Alsancak

Date of Construction: The end of the nineteenth or the beginning of the twentieth century

Architect: Unknown

⁶² St. Martin (316-397), named after Mars, the god of war, was the Bishop of Tours.

⁶³ St. John the Evangelist (???-110) was one of Jesus Christ's Apostles, the only one to live into old age and not be martyred for his faith.

History of the Building: The Dutch Protestant Church is presumed to be constructed by the earliest Dutch merchants arriving in the city in the seventeenth century. The building was damaged by fire in 1796 and was restored in January 1827 by Jacob van Lennep, who was the Dutch consul in Izmir (Schmidt 91). It is unknown whether the existing building is the one commissioned by van Lennep or not. However, Papi claims that the present building was built either at the end of the nineteenth or at the beginning of the fourteenth century (Papi 29-30). The chapel survived from the fire on September 13, 1922, while the Dutch Consulate and the Dutch Hospital disappeared during that same fire (Schmidt 172). It still serves to the spiritual needs of the tiny relict Orthodox community of the city. In 1952, the Netherlands government allocated the chapel to the use of the Greek Orthodox congregation for one hundred years, who re-consecrated it under the name of St. Fotini (Agias Fotini) to commemorate the Orthodox cathedral destroyed in the catastrophic fire of 1922, while a smaller copy of the original cathedral was erected in the Nea Smirni (New Izmir) district in Athens. The Orthodox Church of Aya Fotini is dependent to the metropolit of Chios. Next to the entrance there is an inscription regarding the renovation done by the Greek government in March 1981.

Description of the Building: The Dutch Protestant Church has a rectangular plan with a single nave. The nave is roofed with a wooden vault. The arched entrance is elevated by three marble steps. There are arched windows on both sides of the nave. In the interior, iconostasis has been placed in the bema place. There is a rose window with stained glass over the iconostasis. The church has a plain façade. There are inscriptions placed in memory of Karel Beukema, who was the dragoman of the Dutch Consulate in Izmir from 1878 to 1908, and of E.C.M Dutilh, who was the Dutch Consul in Izmir between the years 1934 and 1960.

4.3 The Schools

The Levantine community in Izmir has always attached importance to education. Especially, the French Revolution galvanized the intellectual development in Europe, and governments in Europe promoted the establishment of schools for their protégées in the Ottoman Empire. Throughout the history of education in Izmir, schools have been opened by the French, the Italians, the Austrians, and the British (Tutsak 44-49, 230-45, and 378-81). Already in 1829, there was the *École Spéciale de Commerce* (Private Commercial School) of the French community in the city (Roche 234). The reforms, or legal arrangements, which were the outcome of the Tanzimat Edict in November 3, 1839, ensured freedom in the field of education to the non-Muslims and the Levantines in the Empire. Immediately after the Tanzimat, seven members of the *Filles de la Charité* (Sisters of Charity) departed from Marseille to Turkey, five of which arrived in Izmir in December 1839 (Roche 236).

École des Frères Ignorantin (School of the Ignorantin Brothers) was opened in 1841 and was supported by the French government (Scherzer 40). The Propaganda College was founded in place of the *Collège de l'Archevêché* (College of Archbishop) in 1845 (Bilsel 219; Scherzer 40). According to Roche, there existed four French schools in the city (Roche 244).

Karl von Scherzer's observations in 1873 confirm the patronage of the Europeans in Izmir. According to Scherzer, the loans of the Austrian government –on condition that the education should be in the German language- was keeping the Benedictan School running, which was founded in 1853. Scherzer also mentions the names of three Francophone schools; the Propaganda College, the *École des Frères Ignorantin*, and

the École des Filles St. Vincent (School of the St. Vincent Girls). For the British schools, he reports the British College in Bornova and the British School of Commerce. On the other hand, Italians, in these years were also represented with their Scola Nazionali (National School). The Dutch were rather inadequate in the field of education and had no schools (Scherzer 39-41).

1891 Aydın Vilayet Salnamesi (Yearbook of the Aydın Province) gives names and dates of foundation of ten French and two Italian schools. French Schools in 1891 were the Propaganda College, the École des Frères Teis (School of the Teis Brothers), the St. Joseph School, the St. Mari School, the St. Policarpi School, the St. Refue School, the Notre Dame de Sion College⁶⁴, the École des Filles (School for Girls), and the École des Frères (School for Boys) at Frank Quarter. Italian schools, on the other hand were the Italian School for Boys and the Italian School for Girls. According to the Salname, all schools were located either near or on the Frank Street. The total number of students in both schools was 2,728 (Cavid 278).

French traveler Vital Cuinet reports four Protestant and seventeen Catholic schools in the city (Cuinet 13).

According to the document preserved in the BOA, the French had fourteen schools in the center of Izmir in 1901 (Yorulmaz, Ankara Üniversitesi Osmanlı Tarihi Araştırma ve Uygulama Merkezi Dergisi, OTAM 732-68). The schools in Izmir were listed as: The Sacré Coeurs des Lazaristes College (the College of the Sacred Heart of the Lazarists), the School of Providence des Sœurs de Charité, the Medical School of Sœurs de Charité (Sisters of Charity), the Notre Dame de Sion College, the St. Joseph

⁶⁴ There is a thorough research on the Notre Dame de Sion College in Karşıyaka. See: Böke (2001).

des Frères de la Doctrine Chrétienne College (Brothers of the Christianity Doctrine), the School belonging to the Christian Doctrine (de la Doctrine Chrétienne), the School of Pointe des Frères de la Doctrine Chrétienne (Brothers of the Christianity Doctrine at Punta). The schools in Cordélio (Karşıyaka) were the Notre Dame de Sion College, the School of Frères de la Doctrine Chrétienne (Brothers of the Christianity Doctrine). The schools at Göztepe were the School of Sœurs de Charité (Sisters of Charity), the School of Frères de la Doctrine Chrétienne (Brothers of the Christianity Doctrine). The Schools in Birunabad (Bornova) were the School of Sœurs de Charité (Sisters of Charity) and the School of Frères de la Doctrine Chrétienne (Brothers of the Christianity Doctrine).

In the City Guide of 1934, the names of twelve French and Italian schools were given following: the French School for Boys at Alsancak, the French School for Girls at Gündoğdu, the French School for Girls in Bornova, the French School for Girls in Buca, Dame de Sion French School, the French School for Girls at Alaybey, St. Polycarpe School in Karşıyaka, the Italian School for Boys at Alsancak, the Italian School for Girls at Alsancak, the Italian School for Girls at Kordon, the Italian School for Girls at Göztepe, the Italian School for Girls in Bayraklı (İzmir Kent Rehberi 172).

As it can be seen from the sources and archival documents, education has always been a priority for the Levantine community in Izmir. The schools of the community were either burned in the catastrophic fire of 1922 or have been demolished with time. The schools attached to churches were closed with the enactment of the *Tevhid-i Tedrisat* (Unification of Education and Training Law) on March 3, 1924. All religious schools became independent civilian schools open to all citizens in Turkey⁶⁵. There are two

65 For further information on foreign education in Turkey; see Povlan (1952), Dinçer (1978), and

school buildings of the Levantines which educates both Turkish and non-Turkish students. There are also some buildings, which were used as education by the Levantines in the past, while most of the school buildings disappeared with time.

Name of the Building: L'Istituto Apostolico d'Oriente di Buca (The Orient Capuchin School) (Figure.104)

Location: Erdem Street, Buca

Date of Construction: 1883

Architect: Unknown

Present Use: Girls Orphanage School (Kız Yetiştirme Yurdu)

History of the Building: The building was constructed between the years 1881-83, presumably as L'Istituto Apostolico d'Oriente di Buca (The Orient Capuchin School) (Erpi, Buca'da Konut Mimarisi 183). The school was closed around 1935. It was used as a school for a year and as a military barrack for two years (Encer). Since 1950s, it has been used as a private high school and a girls' orphanage school.

Description of the Building: The building has a central block with two side wings. The central block consists of two storeys terminating with a triangular gable, while side blocks have two storeys on a lower level. The windows of both floors are rectangular. There is a small oval window on the triangular gable. The school has a plain façade. There aren't any decorative elements in the interior.

Ertuğrul (1998) and Ertuğrul (2002).

Name of the Building: Liceo Italiano (The Italian School) (Figure.105)

Location: 1454th Street, Alsancak

Date of Construction: 1892

Architect: Unknown

Present Use: The Italian Kindergarten and Primary School

History of the Building: According to pamphlet prepared by the school administration (n.d), the Italian Kindergarten and Primary School was initially founded as the Italian School for Boys in 1892 and directed by the Salesiani Bishops. On September 1, 1896, its administration was turned over to the Italian charitable institutions. The Italian School stopped its educational activities during the years of the Ottoman-Italian War (1911-12) and the Great War (1914-18). It reopened on April 1, 1919. Nevertheless, the fire in 1922 ruined the school (Avcı 36). Co-education was adopted in 1945. The annex building was constructed in 1956. Part of the Italian Kindergarten and Primary School has been transformed into Italian Cultural Center.

Description of the Building: The building is two-storeyed with a plain façade. The architecture and interior of the building lacks of any significant features.

Name of the Building: École des Pères Lazaristes (The School of the Lazaristes)
(Figure.106)

Location: Akdeniz Street, Alsancak

Date of Construction: Unknown, but prior to 1922

Architect: Unknown

Present Use: İzmir Ticaret Lisesi (Izmir High School of Commerce)

History of the Building: The School of the Lazaristes is one of the few buildings rescued from the destructive fire of 1922. On the insurance maps of 1905, the school

is remarked as Etablissement des Pères Lazaristes. The building was turned over the Language and Commerce School in 1935 (Güner 48).

Description of the Building: The present complex consists of three major blocks, forming a U shape and a courtyard in the middle of the blocks. The belltower of the School of the Lazaristes is still standing over the block on the right of the courtyard. The plan of the School of the Lazaristes is similar to another Lazarist school, the St. Georg's Kolleg in Galata. Three blocks adjacent to each other and all facing the courtyard consist of three storeys. The balconies connect the first and second floors of the big and one of the two smaller blocks. The classrooms in the first and second floors open directly onto the balconies. On each floor, there are rectangular windows placed in symmetry.

Behind the main building, there is a masonry structure, which was used as a kitchen previously. The room has been used as an art gallery, and was restored in 2003 (Güner 48).

Name of the Building: Lycée Saint-Joseph (The School of St. Joseph) (Figure.107)

Location: 1462nd Street, Alsancak

Date of Construction: 1922-1923

Architect: Unknown

Present Use: Lycée Saint-Joseph (The School of St. Joseph)

History of the Building: First building of the School of St. Joseph was the Lazarist School, which is the Commercial High School of Izmir today. Students were instructed by the Lazarist Frères (Brothers) sent from France. In 1872, school moved to the Gül Street at Punta district. In 1880, the school of the Lazaristes was given the name of the School of St. Joseph (Kahveci 91-92). The school was closed during the First World

War. It reopened on March 5, 1918. Nevertheless, the building was affected by the fire in September 1922. The school moved to the landplot where the St. Andre School had been before the fire (Kahveci 91-92). In 1978, coeducation has been brought. The school complex was under an overall renovation in 1998 (LStJ).

Description of the Building: According to an old drawing, the school consisted of three blocks, forming a U shaped plan. (Figure.108) The present building was constructed immediately after the fire on the same landplot. In 1933, a two-storey annex building was erected. The main blocks and annex buildings are three-storeyed without any significance in terms of its façade elements. Until 1956, there was a decorative pool and windmill in the garden (LStJ).

4.4 The Hospitals

Already in the fifteenth and sixteenth centuries, non-Muslims in Izmir had their own hospitals. These hospitals were usually small auxiliary buildings in association with the churches of their communities. Investigations in the field of health and the remedy of epidemics mark a new epoch. Population in port cities increased partly due to the development of medical treatments. Construction of separate hospital buildings came along with the medical advancement in the eighteenth century and afterwards.

Several hospital buildings were opened in Izmir in the eighteenth and nineteenth centuries. The Greek Hospital Agios Haralambos (St. Haralambos) (Atay, Tarih İçinde İzmir 64), which was established in 1748, was the oldest amongst them. It was also the biggest hospital in the city (Scherzer 31). The Armenian Hospital was established in 1801 (Beyru, İzmir'de Sağlık Sorunları ve Yaşam 59). The Jewish community of Izmir had also their own hospital, the Millet-i Museviye Hastanesi (the Hospital of the Jewish

Community), founded in 1831. In addition to the hospitals of the Greeks, the Jews and the Armenians, two hospitals were in the service of the Muslims. The Guraba-i Muslimin (the Hospital for Civilians) was the first hospital of the Muslims and opened in 1851. The Military Hospital began working in the civil service in 1891 (Beyru, İzmir'de Sağlık Sorunları ve Yaşam 69).

The Levantines started to open their own hospitals at the beginning of the eighteenth century. The first hospital of the Levantine community in the city was the St. Antonio Italian Hospital. It was founded in 1710 (Hüsni and Sami 148) and was working under the auspices of the Austrian Government (Atay, Tarih İçinde İzmir 64). Therefore, it had also been known as the Austrian Hospital. Towards the end of the eighteenth century, British, Scotch, Austrian, Dutch and French hospitals followed the St. Antonio Hospital. The St. Roche Hospital was founded in 1814, when the city was suffering much from the plague epidemic. The French Consul to Izmir in the late nineteenth century remarks that “the St. Roche Hospital helped to change the fate of the city” (Beyru, İzmir'de Sağlık Sorunları ve Yaşam 59). Nevertheless, it is not clear what sort of influence had the St. Roche Hospital in Izmir had at the end of the nineteenth century. In addition to the hospitals mentioned above, there was also quarantine point near Urla (Atay, Tarih İçinde İzmir 64). Two new French hospitals were opened in the city, one in Bornova in 1854 and the other in Buca in 1856 (Roche 242).

In the City Guide of 1934 (190) and telephone directory of 1937 (Izmir ve Civarı Telefon Türk Anonim Şirketi Telefon Kılavuzu), two hospitals of the Levantine community appear: French Hospital at Gündoğdu and St. Antonio Italian Hospital at Alsancak.

Name of the Building: St. Roche Hospital (Figure.109 and 110)

Location: Bahribaba Park, Konak

Date of Construction: 1831

Architect: Unknown

Present Use: Izmir Ethnography Museum

History of the Building: St. Roche Hospital was constructed in 1831 to help stop the plague epidemics in the city. In 1845, it was restored and used as the old people's home. In the second half of the nineteenth century, it was turned into the *Hıfzısıbba Müessesesi* whereas the date was given on the inscription on the lintel of the main entrance is 1912. In the Ottoman slang language, the building was called *piçhane* (house of bastards) and brings to the minds that the building could have been used as an orphanage, before it was turned into *hıfzısıbba*. The building was transferred to the Ministry of Culture in 1985 and has been used as the Izmir Ethnography Museum since then (Güner 46).

The building has three storeys and stands on a terrace overlooking the city. According to Mercangöz, the porch with a closed balcony is reminiscent of the porches in the atrium of Byzantine monasteries. The friezes around marble arches and floral, geometrical and figural compositions on various parts of the façade are the main architectural elements of the Byzantine art (3). The entrance of the cylindrical tower on the northwest corner is very extraordinary and used as the main entrance of the building. It is a mixture of various styles and with projecting wooden eaves. The access to the top is provided through a spiral staircase. With all these architectural style and façade elements, the building cannot be called Neo-Classical, but is thought to be inspired by Byzantine architecture. Therefore, Mercangöz asserts that the architect of

the building could be from Europe and probably Italy, who was inspired by Byzantine art and architecture in Italy (Mercangöz 5). On the western façade, there are balconies. The balcony on the right has semi-circular shape, while the one on the left is rectangular.

Name of the Building: The French Hospital (Figure.111 and 112)

Location: The Ali Çetinkaya Street

Date of Construction: 1908

Architect: Raymond Charles Péré

Present Use: Alsancak Devlet Hastanesi (Alsancak State Hospital)

History of the Building: Construction date of the French Hospital is controversial in sources. According to Çınar Atay, there was presumably a French Hospital here in the beginning of the eighteenth century (Atay, Tarih İçinde İzmir 64), whereas Rauf Beyru asserts that the first hospital building was constructed in 1854 (Beyru, İzmir'de Sağlık Sorunları ve Yaşam 77). Nevertheless, the hospital was shown on the city plan drawn by Thomas Graves in 1836-37 (Atay, Tarih İçinde İzmir 47). Hüseyin Hüsnü and Cevat Sami, however, assert that the hospital was built in the 1860s (Hüsnü and Sami 49).

However it is beyond doubts that the existing building was designed by the local architect Raymond Charles Péré in 1908 (Berkant 61). The date of construction is inscribed on the entrance. In the Early Republican Era, a new building with a chapel and other associated buildings were added to the hospital complex. Until its transfer to Turkish government in 1979, the French Hospital was under the auspices of France (Atay, Tarih İçinde İzmir 64-65; Berkant 60). Les Filles de la Charité (The Sisters of

Charity) used to care for the patients (Böke 23). On the western façade, there is an inscription designating the restoration of the building between the years of 1924-30:

Les Travaux d'agrandissement de L'hôpital Français Ont Ete
Enterpris sur L'initiative de Mr. Arthur Guy Consul General de
France a Smyrne de 1924 a 1930

Another inscription is placed in order to show the gratitude to Mrs. Elie Gioffray for her charities:

A Elie Gioffray. Bienfaiteur des Oeuvres Françaises. La Colonie de Smyrne
Reconnaissante. 1926

The French Hospital differs from other hospital buildings with its architectural style and materials used. There are some influence of the European architecture on the façade elements, such as pediments, brick belts, and freezes. The building has a rectangular plan and extends from the south to the north. In its earlier times, the building had four entrances on each side. Today, only two of them (south and north) are used. The windows of the second floor are rectangular, while the first floor has arched windows. The first floor is rendered with cut stones, while the second floor is plastered in white. There are thick stone moldings separating the first and second floors. Bricks are used for decoration on the window frames of the second floor.

Name of the Building: The St. Antonio Hospital (Figure.113)

Location: The Ziya Gökalp Boulevard, Alsancak

Date of Construction: Unknown

Architect: Unknown

Present Use: Nevvar-Salih İşgören Turizm ve Otelcilik Lisesi (Nevvar-Salih İşgören High School for Tourism and Hotel Management)

History of the Building: The St. Antonio Hospital was founded in 1710. However, it was officially inaugurated on March 13, 1856 (Karayaman 49). It was under the control of the Austrian Government (Atay, İzmir'in İzmir'i 184). Before the catastrophic fire of 1922, the building had been located next to the Agias Haralambos Hospital, on the Rum İspitalyası Street at Punta (Karayaman 49). After the fire, it moved to the district near the Alsancak Train Station. The St. Antonio Hospital had rent out the building belonging to the British Seaman's Hospital from 1923 to 1939 (Karayaman 55). The building was transferred into the School for the Deaf in 1939 (Karayaman 57; Çelebi 6). In 1993, the property was restored by charitable businessman Salih İşgören and opened as the Nevvar-Salih İşgören High School for Tourism and Hotel Management in 1996.

Description of the Building: According to the sketch drawn by the architect Raymond Charles Péré in January 1900, the hospital building had a main entrance portal terminating with a pediment. Latin cross was installed over this pediment. A bell tower was above the roof, too. There was a windrose at the top of the tower (Berkant 22) (Figure.114). The present building consists of two storeys. The first and second floors are separated by a molding. The façade is designed symmetrically with rectangular windows on both sides of the arched entrance. Corners are emphasized with stone ornamentations.

4.5 The Cemeteries

Cemeteries of the Levantine communities gave us some important clues about the size and diversity of the community.

Name: The Catholic Cemetery of Paşaköprüsü (Figure.115)

Location: Yeşillik Street, Karabağlar

Description: At the time of the establishment the Catholic Cemetery of Paşaköprüsü was opened it was considerably outside the center of the city. Graves of the Catholics have been transferred from various cemeteries in the city, which do not exist anymore (such as the cemetery of Caravan Bridge). There are at least 157 gravestones, which belong to the Levantines with German, French, Italian, and British origins. Different from other cemeteries, at the Paşaköprü Cemetery there are many gravestones belonging to the soldiers, marines of various nationalities.

The most impressive gravestone is the French marines' marble obelisk. It was constructed in honor of the officers who had died during the various wars. It stands on a pedestal with a pillow shaped stone with leaf design, and a ribbon slab with the inscription "Poitier Ses Canotiers-2 Janvier 1897." Names of seventy-six French marines are listed on four sides of the obelisk. Some of the families buried in the cemetery are Caporal, Alleene, Simes, Missi, Kalomeni, Paradiso, Russo, Tornaviti, Sireilles, Macquin, Arcas, Pagy, de Swart, Issaverdens, Mirzan, Missir, Bioni, Sorby, Pallamary, Ruegg, Mattheys, Fantasia, Pussich, Huck, D'andria, Capponi, Gondran (Encer).

Name: The Catholic Cemetery of Karşıyaka

Location: Soğukkuyu, Karşıyaka

Description: There are 246 gravestones in the Catholic Cemetery of Karşıyaka. The oldest gravestone is dated 1915. According to Encer (2000), there are some graves belonging to the Protestant and Bahai communities of Izmir.

Name: The Dutch Protestant Cemetery (Figure.116)

Location: Courtyard of the Dutch Protestant Church, 1274th Street, Alsancak

Description: The cemetery has not been in use for decades. Most of the gravestones belong to the previous century and have been transferred from other cemeteries in the city. The oldest gravestone dates back to 1663. The number of funerary stones belonging to the Dutch and German Protestant is seventy-seven. Currently, the cemetery is closed for further burials.

Name: The Anglican Cemetery (Figure.117)

Location: Gediz Street, Bornova

Description: There are graves of the British mostly, whereas Greek, Italian, French, and Dutch families have also been buried there. According to Encer (2000), the cemetery opened officially in 1875. The number of gravestones exceeds three hundred. There was a criterion concerning a burial into the Anglican Cemetery, which is the dead person to have link to Bornova. Unfortunately, the graveyard was in a derelict state in the 1980s and 90s. Nowadays, resident guard takes care of it.

Name: The Protestant Cemetery in Buca (Figure.118)

Location: Courtyard of the Protestant Church of All Saints, Buca

Description: According to Encer (2000), the Protestant Cemetery in Buca was established in 1839. The graves of prominent Protestant families, such as Wilkinson, Maltass, Rees, Blackler, Griffith, Gout, De Jongh, Forbes are in this cemetery. Their gravestones give important clues regarding the past of the Levantine community in the village. The oldest gravestone belongst to Robert Wilkinson, the Danish and Swedish Consul in the city and was erected in 1822 (Erpi, Buca'da Konut Mimarisi 190). George King Forbes, who also provided money for the Söke-Aydın railway has a grave in the form of a liquorice plant. On the other hand, the grave of the Edward Purser, the chief engineer and director of Izmir-Aydın railway is also located in this cemetery. Currently, the cemetery is closed for further burials.

CHAPTER 5

EVALUATION AND CONCLUSION

According to Reşad Kasaba, the integration of the Ottoman Empire into the interstate system and the capitalist world economy, started in the 1750s and was completed by 1815 (Kasaba 35). At the end of this period of integration, the Ottoman territories had the potential of becoming the most important link between the Western economies and Asia. This kind of socio-economic developments in the Ottoman Empire in the late eighteenth and early nineteenth centuries stimulated the flow of Western merchants to the coastal areas along the Mediterranean first, and the inland towns second. Izmir, along with the cities on the shores of Mediterranean, such as Istanbul, Thessalonica, Izmir, Beirut, Mersin, and Alexandria, emerged as significant centers of commercial activities. Besides its economic significance, it also played the role of multicultural border city between the “East” and the “West.” Trade with Europe promoted the growth of urban population, that a new merchant class of European origin, the Levantines, rose there; and they co-existed as an ethno-religious community in the city throughout the eighteenth and nineteenth centuries.

Far from their countries of origin, they formed a supra-national and religious community in the port cities of the Ottoman Empire and obviously, they were the “other”s of the Ottoman lands with their totally different lifestyle. They reflected their way of life, which bore the influences of their countries of origins, to their activities of

construction in the city and led a noteworthy production in architecture and arts. The concern of this study has been the Levantines' architectural works, which has still been retained in its original conditions. In this study, the Levantine heritage has been studied in five categories: residential, religious, educational, sanitary, and sepulchral objects. Whether it needs to be called exactly as the "Levantine architecture" or not; it has been explained that this heritage has a cultural and architectural value, since it reflects the lifestyle and culture of this not all but mostly vanished community.

This study of the Levantine mansions, which are located in three suburbs – the former villages of Bornova, Buca, and Karşıyaka – has showed us that they are usually buildings with eclectic styles, representing the characteristics of the nineteenth century European architectural styles. Whereas some residencies are replicas of the country houses or summer retreats of the aristocracy in Europe, some are designed in a unique architectural style with inclusion of local elements. For example, the Osborne House (1844-48), which is located on the Isle of Wight in England, became one of the most imitated Victorian houses (Girouard 147). His architect Charles Barry's (1795-1860), favorite feature, the Italianate tower, inspired many architects from America to the Middle East, including one that of the Rees Mansion in Buca. The impact of the building and façade elements of many Victorian houses can be found on the Levantine mansions in Izmir. For instance, slightly projecting and curved main entrance section of the Paterson Mansion in Bornova was imitated from the examples in England, such as the Great House at Brodsworth (dated 1861-70), or the Hedsor House in Buckinghamshire (dated 1865-68) (Girouard 294). Under the influence of architectural mainstreams in Europe, western styles or stylistic elements came to be reflected in the architectural identity of the Levantine buildings in Izmir. Ecclectic façade compositions, decorations in the interior, imported building elements and furniture,

large, tastefully designed gardens are the manifestation of their owners' social status and the grandiose image of the Europeans in the nineteenth century. On the other hand, some of the Levantine mansions bear also local elements, such as wooden protrusions and lacework ornamentations on the eaves, which indicate that the Levantine mansions are not precisely examples of the Italian, British, or French architecture.

Decorative elements in the interior, such as ceilings with decoated stucco or wall paintings with floral motives and landscape scenes signify the influence of the European art and culture in the Ottoman lands. Similarly, the furniture and other equipment, such as armchairs, fireplaces, window-shutters, chandeliers, cast iron balustrades, and stained glass windows were usually imported from Europe and prove the owners' continual relationships with their homeland.

There is not much information on the architects of the Levantine mansions. These mansions were either commissioned to the foreign architects from France, England or Italy; or built by local craftsmen according to the plans of these architects. On the other hand, some local architects, such as Raymond Charles Péré also worked for the Levantine community. Or, as in the example of the Pennetti Mansion in the Cordelio (Karşıyaka) district, some of the residencies were planned and constructed according to design and personal taste of their owners. There is not much information on the names and works of the architects, because the architects of these mansions were presumed not to be connoisseurs of Western architecture, but rather itinerant architects with their personal projects.

Religion played a significant role in the Levantines' social life. A member of the community could easily shift his nationality, but hardly his religion. In their heyday, in the second half of the nineteenth century, the Levantines had more churches and chapels than they have today. Today there are still nine Catholic and four Protestant churches in the city. All of them were constructed in the nineteenth and early fourteenth centuries. The size of the churches, its façade elements, and design and decoration in the interior signify the loosening of earlier Ottoman restrictions on the Christian architecture, because most of these elements made them quite visible from the outside.

In the second half of the nineteenth and first quarter of the fourteenth century, the Levantines' way of life in European manner could easily be noticed by any observer, who passed through the city. Their presence could be felt in many fields of the social life in their heyday. Thus, the outlook of their district could easily be distinguished from the Turks' and Greeks'. The central part of the city around the quay looked a lot more European than oriental and was called "Petit Paris", "Marseille on the coast of Asia Minor", or "Pearl on the Mediterranean". Hotels, clubs, shops, and bazaars were bursting with European people of various nationalities. Their ostentatious life and privileged status were put to an end by the Turco-Greek War of 1922. The catastrophic fire in September 1922 annihilated their physical existence. Many buildings, which reflected the arts, architecture and culture of the Levantines, disappeared in a very short time. On the other hand, the foundation of Turkish Republic brought the end of their privileged status. Since then, the Levantine community has been partly assimilated into the mainstream of Turkey through intermarriages with Muslims, or through the laws enacted by the government in order to make all its citizens equal. As a consequence of various historical developments, the buildings in use by the Levantine

community have either been completely demolished or subject to changes of function and form, thus losing much of their characteristics from day to day. However despite many of their buildings in Izmir demolished or damaged the city still has a considerable number of their architectural works. The cataloguing of these buildings and an assessment within the perspective of the cultural, historical, and architectural heritage was the aim of this study.

Possible additional information could have been obtained through oral history and provided important clues to the community's past. Nevertheless, the existing members of the Levantine community in Izmir were barely contacted encouraged to provide some information. Especially the information from some of the residents who were active up to the middle of the fourteenth century, and were familiar with the built heritage, could have provided very valuable information, if an oral history project had been pursued, but this was beyond the scope of this project. Thus, this study has been an investigation and presentation of related information and documentation of the Levantine heritage in Izmir, and forms a basis for further studies in this field.

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