

ULUSLARARASI SOSYAL ARAŞTIRMALAR DERGİSİ THE JOURNAL OF INTERNATIONAL SOCIAL RESEARCH

Cilt: 13 Sayı: 69 Mart 2020 & Volume: 13 Issue: 69 March 2020
www.sosyalarastirmalar.com Issn: 1307-9581
Doi Number: <http://dx.doi.org/10.17719/jisr.2020.3978>

THE THREE-IWAN OTTOMAN DIVANHANES

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Abstract

In Islamic architecture, the wide spaces in palaces that served the purpose of state administrative centers reserved for discussing state affairs, meetings of the Council, receiving ambassadors and other ceremonial occasions, as well as the rooms in palaces, pavilions, mansions, kiosks and shoreside houses belonging to royalty or statesmen, where the residents received their guests, were called "divanhane" (reception halls), impressive structures in terms of their layout and their powerful interior decoration. The tradition of the divanhane among the Turks first appeared in the palaces of the Qarakhaniyan, Ghaznavid and Great Seljuks. The tradition of the divanhane continued in Anatolia in the Seljuk palaces and kiosks and was also widely embraced in Ottoman architecture. The classic Ottoman divanhane was one in which the preference was a three-iwan layout containing a domed fountain in the central space that led into the open area of the "sofa".

The aim of this article is to present the layout scheme of the "three-iwan" divanhane, which was one of the divanhane layouts of Ottoman architecture that was used as from the end of the 17th century, not only for pavilions and kiosks, but also in residential plans of mansions (konaks).

Keywords: Divanhane, Selamlık, Iwan, Ottoman Architecture.

Introduction

"Divanhane," meaning "grand gathering place" in Arabic, is a term that has more than one definition in the terminology of Turko-Islamic civil architecture. It may first be identified with "case hearings" (Kuban, 2007, 488), in which instance the term was used to describe the central areas of state administration in the palaces where state affairs were discussed, council meetings were held, ambassadors were received and other important ceremonies took place (Tanman, 1994, 699). The Imperial Council chamber of the palace was the place where higher state officials starting from the Grand Vizier met with the Sultan. Taking on the function of a representative space, the divanhane was a reception area and a location for official meetings. At the same time, the term also refers to the large spaces (salons) in the palaces, pavilions, mansions, kiosks and shoreside houses in which the members of the dynasty and statesman lived, these spaces being guest rooms where the property owners would receive male visitors in what was called a "selamlık" or reception chamber/kasr-ı hümayun (imperial pavilion) (Tanman, 1994, 699; Tanman, 1994a, 437). Since the viziers and prominent statesmen used their homes also as their official offices, it was natural that the guest rooms in their houses would be referred to in this way. The divanhane of these houses was the guest room in the selamlık section of the house and contained the residence's most ostentatious, largest and most decorative rooms (Kuban, 2007, 490).

In Islamic architecture, all pavilions and palaces have sections known as throne rooms, reception chambers, divan, divanhane or iwan, in which the ruler or administrator received statesmen and ambassadors. The first divanhane in Islamic architecture were seen in the time of the Umayyads. The first of the spaces that could be identified as a divanhane in the palace and pavilions of the Umayyad Period was connected to the Umayyad Mosque of Damascus. Today, this space no longer stands, and the divanhane representing the central location of state administration is the monumental dome-covered divanhane that is called Kubbetü-l Hadra in the center of the grand palace (Tanman, 1994a, 437). The numerous palaces of the

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Umayyads in Syria, Jordan and Palestine, known as “desert pavilions,” were designed in various forms and had throne rooms and official reception chambers of the nature of a divanhane that were splendidly decorated. The bath-houses (hammams) of these palaces had “dressing rooms” (apodyterium) that were also used as divanhane (Tanman, 1994a, 437). In particular, the hammam pavilion of Kuseyr Amra Palace had a dressing room (apodyterium) consisting of three naves that had a throne iwan on the north end where the caliph held meetings (George, Marsham, 2018, 116). The most spectacular of the Umayyad palaces was the palace of Hirbet-ül Mefcer, built by Velid II in 744, and here too, the divanhane was connected with the dressing room (apodyterium) of the hammam. Entrance to the divanhane is through the northeast corner of the dressing room (apodyterium). It consists of a square layout with a dome, where the connecting floor on the north has a raised, semicircular throne niche (Grabar 1993, 54). Another of the most well-known Umayyad palaces, Mıṣatta Palace, also has a divanhane to the north of the large courtyard and the connecting spaces are located on the same axis. The throne room, comprising the nucleus of the divanhane, raised 1.50 m. off the ground, lies on a domed square layout, with half-domes covering units surrounding the room on three sides (clover leaf plan) (Creswell, 1978, 121).

In the Abbasid Era, Babüzzehp Palace, set in the middle of Baghdad, had a four-iwan divanhane, the first of its kind. The throne room with its square layout, framed on four sides in the center of the palace with iwans, was in the form of a domed divanhane (Yetkin, 1984, 98). The domed divanhane with four iwans under a central dome appears in the Abbasid Era in the divanhane of Cevakü'l Hakani and Belkuvara Palace. In the divanhane of Cevsakül Hakani, built by Mu'tasım-Billah in 836, the central square layout and domed throne room are surrounded with wings of the nature of iwans laid out on a basilica scheme in four directions (Tanman, 1994a, 438). The three monumental gates and three courtyards, set out one after another on the same symmetrical axis in the Belkuvara Palace, lead to the central domed divanhane with four *iwans*. In the Ukhaydır Palace, dated to 775, the divanhane is situated behind a wide courtyard on the same axis as the entrance and consists of an iwan, behind which stands a square, domed throne room (Bier, 1993, 238). The divanhane in the Abbasid palaces was decorated with plaster reliefs and frescoes as figurative elements in the Umayyad palaces gradually diminished (Tanman, 1994a, 438).

The divanhane spaces of the Fatimid and Mamluk Periods are called *Qa'a* and the selamlık and harem divanhane (*qa'a*) are seen to have two types of layout plans. The first of these is the layout where there is a domed or vaulted central sofa, called *durkaa*, and three (only rarely four) iwans opening out onto this sofa space (Rabbar, 1993, 212). Another layout is the type in which iwans open out on three sides to a central square or rectangular sofa (*durkaa*) that is covered with a dome or a vault, where there is a central iwan outside of these that stands opposite to the entrance and is surrounded by a room on either side. Along the length of this layout in front is an iwan with three arches (Reuther, 1925, 214). This layout is known as a reverse T plan and features a fountain and pool of octagonal shape located in the center of the *durkaa* (sofa). Sometimes the iwans have water fountains spouting out water that reaches the pools in the *durkaas* (Creswell, 1958, 54). Both of these halls are characterized by a wooden ceiling decorated with exquisite geometric units. The divanhane (*qa'a*) plans used in the palaces and pavilions of the Fatimid and Mamluk periods were also used in the mansions of the era (Creswell, 1959, 452). Towards the end of the Mamluk period, the Mamluk sultan and his amiers had *qa'a* type divanhane annexed to the kulliyes they had built (Creswell, 1978a, 261-263; Bongianino, 2015, 178).

The tradition of the divanhane among the Turks can be seen in the Karakhanids, Ghaznavid and Great Seljuk palaces built in West Turkistan and Horasan in the eleventh - twelfth centuries. The Karakhanid Tirmiz Palace has a throne room of the nature of a divanhane right across from the monumental entrance on the east edge of the courtyard. The divanhane has been designed as a barrel-vaulted iwan in rectangular plan, featuring a riwak stretching out in front (Tanman, 1994a, 439). The divanhane of the Leşker-i Bazar palace built in the city of Büst by Ghaznavid Mahmud, is a throne hall that looks out onto the river and has a fountain and walls decorated with figures representing Sultan Mahmud's army of bodyguards, set out behind the spacious and tall north iwan of the palace (Cezar, 1977, 221). Another Ghaznavid Palace, with its four iwans located around a central courtyard, was built in 1112 by Sultan Mesud III and this time, the large iwan connected to the divanhane has been placed at the south of the courtyard. The design of this divanhane includes an iwan and behind it, a square-planned space that has been enlarged with a throne niche (Tanman, 1994a, 439).

The oldest divanhane in Anatolian Turkish architecture belongs to the Artuqids. Built in 1220 by Nasreddin Mahmdt in the Inner Fort of Diyarbakır, Artuklu Palace had an Inner Fort section that featured Anatolia's first cross-like, four-iwan courtyard layout. The wings of the palace's iwans meet in the center,



where there is a mosaic-covered octagonal pool with a water fountain. This is the palace's throne hall—the divanhane—and beside it, stands a private hammam (Altun, 1978, 276).

The Mardin Marufiye madrasah of the Artuqids, dating to the 13th century, has a section that is of the character of a divanhane. In this madrasah with its central courtyard plan, there is a three-iwan section at the north of the courtyard. The point where the iwans meet is covered with a dome and a water fountain stands at the center. This space, featuring three domed iwans and the element of water, is related to the residential architecture of the region. It is thought that the character of this form points to the local tradition of the "Tarma" type or "Beytül Artuqi" (Altun, 1978, 144; 2006, 231) and the space itself can be interpreted to represent a "reception area" used by the hodjas of the madrasah.

The architectural composition made up of a courtyard and an iwan in the Anatolian Seljuk Age comprises the nucleus of the palaces of the period. It is known from written sources that many Seljuk palaces and mansions existed in the 12th and 13th centuries, such as in Ani, Van, Diyarbakır, Sivas, Harput, Kayseri, Akşehir, Beyşehir, Antalya, and Alanya among other sites (Kuban, 2008, 262). Few of these structures, built on a small scale as citadels or single kiosks on a free field, have survived to this day and typically feature a central space in the form of a courtyard, salon or corridor leading into other spaces on both sides that surround a nuclear iwan or throne iwan/divanhane with high, ornately decorated walls (Kuban, 2008, 262).

One of the most widely known of the Anatolian Seljuk palaces was built by Kılıç Arslan II over the period 1156-1192. This is the Seyran Kiosk (Seyran Köşkü) of the Konya Kılıç Arslan Palace, where an iwan with a balcony and pointed arches have been placed into a block inside one of the citadel towers. The iwan sits on the kiosk's tower and features a balcony that has been decorated with tiles. This structure is the divanhane of the building, which is supported by a console of muqarnas vaulting (Kuban, 2008, 262). Another Seljuk palace, located in the Alanya Citadel Palace, was built by Alaeddin Keykubat in 1221-1223. Here, a central space in the shape of a corridor leads to a grand ceremonial courtyard surrounded by revaks, or columned balconies, on three sides. At the south end of the courtyard, along the same axis as the entrance, stands a throne iwan (divanhane) with spaces to be found on either side (Kuban, 2008, 267; Akok, 1969, 65).

The most well-known of the Anatolian Seljuk palaces is Kubadabat Palace, built by Alaeddin Keykubat in 1236 on the southwest shores of Beyşehir Lake. The divanhane of the Grand Palace, the largest of the palace's sections, is located behind a rectangular entrance hall at the north of the stone-floored courtyard and has rooms reaching out to the directions of south and east. The divanhane comprises a reception hall set up on a rectangular layout and to the north of this, there is a throne iwan that has been raised by 35 cm and is laid out in brick. The side walls of the throne iwan have been covered with tiles (Yetkin, 1984, 118). The same divanhane design can be seen as well in the Little Palace, built on a smaller scale as it stands next to the Grand Palace. Along the axis of the crowned gate that is defined as a central courtyard or salon stands a raised throne iwan paved in brick (Aslanapa, 1993, 188; 1962, 25).

Palaces and divanhane became more prevalent in the Ottoman Era. Knowledge about the first Ottoman divanhane can only be traced to the reign of Sultan Mehmet the Conqueror. The first Ottoman divanhane to be described in detail was in the Cihannüma Pavilion that the Conqueror had built in Edirne Palace. The Palace's Audience Room and the Kubbealtı can be shown as examples of divanhane where official meetings were held (Tanman, 1994, 69). The Topkapı Palace Audience Room and Kubbealtı buildings are other early examples of divanhane resembling Edirne Palace. These divanhane were reminiscent of the "otağ-ı hümayun," the official reception areas used during military campaigns, which were structures with an inner, single dome and a hipped roof on the outside, surrounded with wood-columned riwaks (sakih).

The examples that followed these early Ottoman divanhane featured the divanhane layout of the "single iwan-central sofa". Among the major examples of this type of divanhane is the Tersane Palace Privy Chamber Pavilion, Davud Pasha Palace Sultan's Pavilion and Davud Pasha Palace Mehmet Pasha Kiosk (Eldem, 1969). An example among Ottoman divanhane of the "two-iwan divanhane" can be seen in the Sofa Mansion (Sofa Kiosk) at Topkapı Palace. The mansion, of the dimensions of 7x7 meters, was completed during the reign of Ahmet III and consists of a two-iwan divanhane, appearing to be a single room, having another room with hearth and service rooms connected to this space with a passageway (Kuban, 2007, 434). The most popularly used design of the classic Ottoman divanhane is the "three-iwan domed, central sofa" type. The dome covering the sofa sometimes features *Bağdadi* (lathing) or a light aperture (Tanman, 1994, 69). The central sofa may be square, rectangular or octagonal. The iwans opening out into the central sofa are raised and decorated with a bench, closet niches and two rows of windows. One of the essential elements of this type of divanhane layout is the fountain pool standing at the center of the sofa. Water is an important element of design in the divanhane.



The aim of this article is to present the layout scheme of the “three-iwan” divanhane, which was one of the divanhane layouts of Ottoman architecture that was used as from the end of the 17th century, not only for pavilions and kiosks, but also in residential plans of mansions (konaks).

Three-iwan Ottoman Divanhanes

One of the layouts belonging to the classic Ottoman divanhane is the three-iwan type (*selamlık*), which is made up of three iwans opening out onto a domed central sofa. This type of layout is known in Ottoman architecture by many names, including “three-sofa,” “three-projection,” “three-arm,” “three-arm reverse T,” “three-iwan central sofa,” “three-iwan,” “with bay windows on three sides” or as Sedat Hakkı Eldem has named it, “with three *sedir* (benches)” (Eldem, 1969, 78). In the court records and the construction, surveillance and repair journals of the Bosphorus and Golden Horn shore palaces, this type of space was defined as the “three-sofa room” and as from the end of the 17th century, these was used not only in the pavilions, kiosks and shoreside houses of the sultan but also by the common people (Artan, 1994, 249). In this scheme, the central sofa may be square, rectangular or octagonal. All of the iwans have windows on three sides. The dome covering the sofa sometimes features Bağdadi or a light aperture. The iwans opening out into the central sofa are raised and decorated with a bench (*sedir*), closet niches and two rows of windows. The iwans are also called “*sedir*” because of the benches that are set into the walls on all sides. One of the essential elements of the three-iwan sofa (*sedir*) divanhane layout is the fountain pool and water dispenser in the center of the sofa as the water element is an important detail of divanhane design. These fountains define the center of the space (Akin, 1990, 124). The divanhane opens out in three directions and the fourth side of the space is closed to the outside. In this type of layout, the iwan stands across from the entrance, looking out toward the sea or the best scenery the house provides.

Three-iwan divanhanes are divided into three types; “independent” “jointed” and “connected”.

Independent Divanhanes

These types of kiosks comprise a free-standing garden kiosk of a “three-projection” layout that stands independently in the gardens of a palace, pavilion, kiosk, mansion or shoreside residence. Such divanhanes are made up of only a single space and are referred to by Sedat Hakkı Eldem as the “single-element type” (Eldem, 1986, 158-159). This is the simplest of divanhane schemes and the layout sometimes includes a revak entrance in place of the fourth iwan. The kiosk is sometimes also surrounded by a riwak (columned balcony/saklı) made of wood or marble. The roof covering is either domed or hipped with wide eaves. The most important examples of the single-element (independent) type are Topkapı Palace Revan Kiosk, Topkapı Palace Ahmet III Library (Enderun Library), Çırağan Palace Shoreside Kiosk, Edirne Palace Vizier’s Kiosk as well as Neşetabad Kiosk Selamlık with its projecting corners and chamfered central sofa, and Florya Kiosk, Edirne Vezir Kiosk Sofa with Pool and the circular Çağlayan Çadır Kiosk, all of which are open-air summertime divanhanes (Fig. 1).

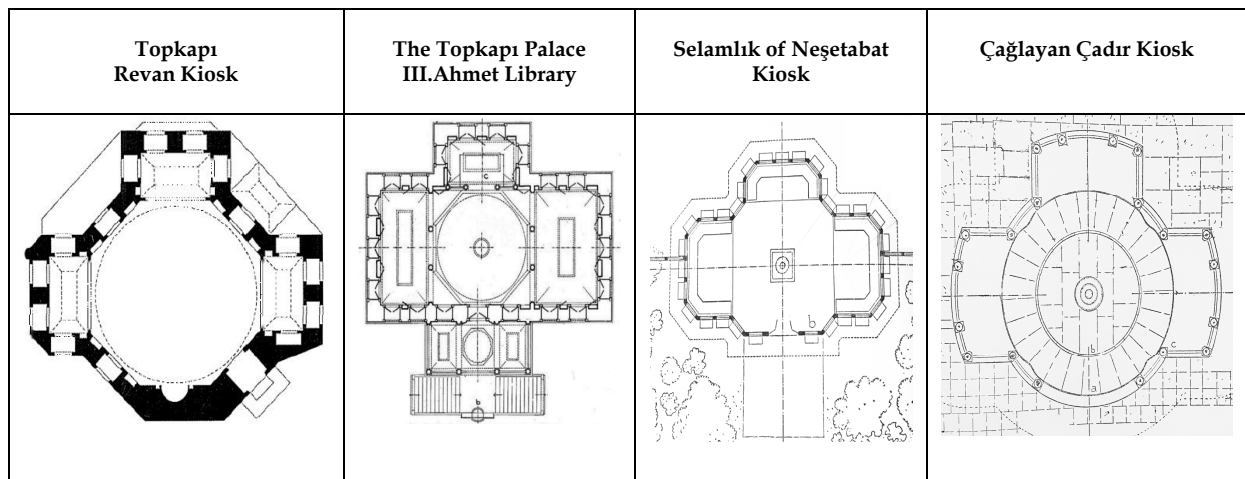


Fig 1 Major Examples of the Independent (single component) Three-Iwan Ottoman Divanhanes.

Another famous single-element divanhane is Sofa-i Hümayun, which is the Revan Kiosk built by Murad IV on his return from the Revan Campaign (1635). The mansion stands adjacent to the terrace called



“Sofa-ı Hümayun Taşlığı” at the northwest corner of Topkapı Palace overlooking the Bosphorus and Golden Horn at Harem. The octagonal plan of the kiosk has a wooden dome of 7.70 m diameter that hovers above a large central sofa surrounded by three cavetto vaulted iwans (Fig. 1, 2). The iwans stand projected from the facade and this three-ivan divanhane arrangement features narrow iwans with Bursa arches over stained glass windows. The blind wall with no iwan in the sofa has a hearth. Surrounded by wide eaves, the structure has a riwak in front. Graceful furnishing, plentiful windows and a beautiful view characterize the kiosk, which is usually referred to in the literature as a “chamber” (Necipoğlu, 2007, 244). With their rich textures, carpets, tiles, art objects exhibited in their niches, bronze hearths, wooden shutters inlaid with mother-of-pearl, their gilded doors and ornate wooden ceilings, these kiosks are each a virtual showcase of the decorative art of the times (Necipoğlu, 2007, 244).



Fig 2: The Revan Kiosk in Topkapı Palace (Mustafa Cambaz)

Another well-known example of a free-standing divanhane is the Library of Ahmet III in Topkapı Palace Enderun Courtyard, built in 1718 by Sultan Ahmet III. The structure was built in place of a kiosk that had stood as a recreation center. The building was of masonry and since it was a palace library, it was constructed in the form of a pavilion. Featuring a plan type with three projections, the structure has an entrance platform in front with two riwaks with stairs on both sides (Fig. 1, 3). Before the three projections opening out into the central domed sofa stand two columns each that are covered with a cavetto vault. All three of the iwans of the structure are of varying depths. The iwan across from the entrance is the sultan’s platform or throne (taht-ı hümayun) (Eldem, 1974, 198).



Fig 2: The Library of Ahmet III in Topkapı Palace (Mustafa Cambaz)

The single-component divanhane was one of the auxiliary spaces of the palace. Another major example was the Yalı Kiosk connected to Çırağan Palace and built during the Tulip Period. This structure, which was built on a piece of land Damat (Son-in-Law) Ibrahim Pasha from Nevşehir presented to Sultan Ahmed III during the Tulip Period, became a part of Çırağan Palace but today has been completely demolished (Kuban, 1994, 416). The kiosk is a divanhane made of wood, sitting on a pier along the Bosphorus; it is a single-story structure with three projections. At the center of the kiosk is a sofa with chamfered corners on the Bosphorus side, its floor covered with marble and with a fountain pool in the middle. The fountain pool is surrounded by iwans on platforms, raised on their south and east sides (Tanman, 1994c, 415-416). The square windows with wooden shutters of the iwan on the facade are a striking feature in the design of the kiosk.

1. Jointed Divanhanes

Jointed divanhanes are also a type of single-component independent pavilion that stood in the gardens of a palace, pavilion, kiosk, mansion or shoreside residence. The layout of this type of divanhane features an entrance hall behind the structure that stands in place of the fourth iwan, as well as a special space for making coffee, a toilet, an ablutions area, a servants' room and other service spaces and annexes. Sedat Hakkı Eldem calls this type of divanhane "single-component jointed" or "with a front space and jointed" (Eldem, 1986, 158). In this type, the dimensions and positioning of the divanhane are dominant features of the building compared to other sections (Akin, 1990, 124). Because of this, Sedat Hakkı Eldem also calls the type "with dominant component" (Eldem, 1986, 159). With its iwans standing out in three directions, this divanhane's dimensions are larger than in the other sections of the structure and it stands out with its facade oriel (şahnişin). The divanhane extends out toward the sea, opening out to the vista in three directions. The parts of the divanhane projecting toward the sea are supported with large buttresses. The design of the three-iwan central sofa can be discerned from the outside as well. Sedat Hakkı Eldem says this type of divanhane was very popular over the period 1650-1750 and that there were more than fifty "three-iwan jointed" divanhanes along the Bosphorus (Eldem, 1969, 159). The most striking examples of the jointed type of divanhane can be seen in the Topkapı Palace Yalı Kiosk, Amcazade Hüseyin Pasha Yalısı,, Şerifler Yalısı, Beşiktaş Tiled Kiosk (Çinili Kiosk) and Topkapı Palace Sepetçiler Pavilion (Fig. 4).

Amcazade Hüseyin Pasha Yalısı	Şerifler Yalısı	Beşiktaş Çinili Kiosk

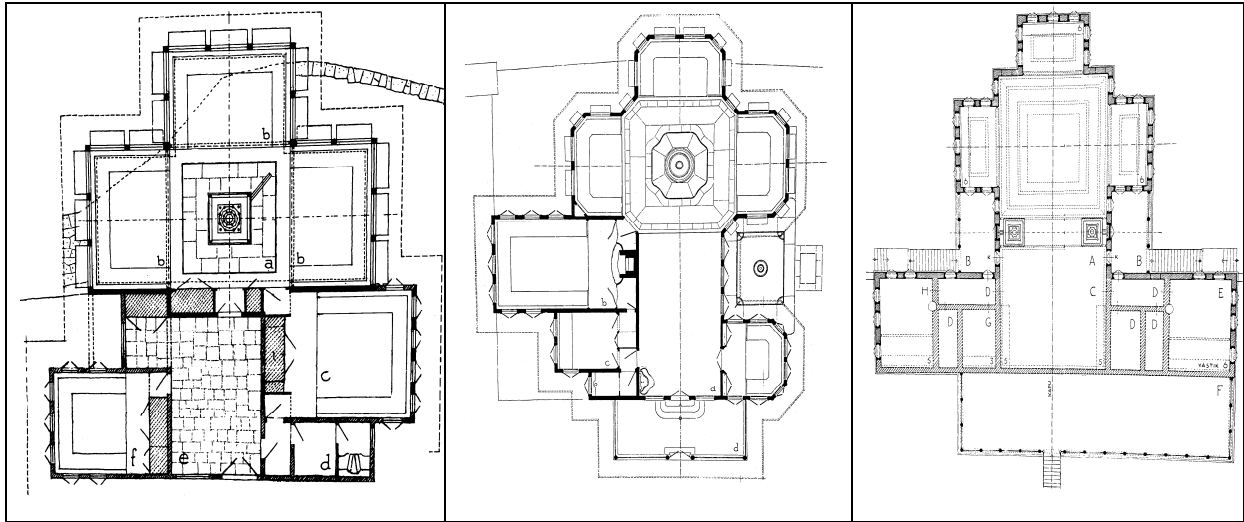


Fig 4: Important Examples of the Single-component Jointed Type.

The first example of this kind was the Topkapı Palace Yalı Kiosk, which stands out from the other three with the lesser number of spaces in the front and the columned balcony (*direklik*) that surrounds it. The pavilion was built on a pier jutting out into the sea in 1592 and its domed central sofa has three iwans opening out to it from each direction. The Yalı Kiosk, one of the seaside palaces attached to Topkapı Palace, is the one that boasts of the richest decorative work among the kiosks in the Sultan's Gardens. In the furnishing inventories and repair documents drawn up in the 18th and 19th centuries, the central Sultan's room in the Yalı Kiosk was defined as a "Winter Room," with the iwans or projections decorated with cushions referred to as three "taht-ı hümayun" or "makşura" (sultan's throne room). The domed room was used as a throne room in the wintertime. In summer, the stone thrones on the wide revaks surrounding the pavilion were used for the same purpose (Necipoğlu, 2007). Yalı Kiosk was built by the architect Davud Ağa to provide a place for the Sultans to watch the ceremonies as the Sultan's Navy set out to sea (Kuban 2008, 430). The structure was also used as a reception chamber (*divanhane*). In Lorichs' Panormama, the structure is referred to as the "King's little recreation residence" (Necipoğlu, 2007, 289). There is a hearth in the middle of the wall facing the sea in this *divanhane* that has a central sofa and three iwans (with divans). Across from the iwan facing the sea, which is the direction of the entrance, can be seen a room with a hearth, a coffee-making room, and several service areas including a passage and toilets (Eldem, 1969, 205). A light aperture of a diameter of 7 m. is situated in the wooden dome covering the *divanhane*. The iwans (divans) are covered with cavetto vaults. An eaved, wooden columned portico (*riwak/sergah*) of a width of 4.5 m. surrounds the pavilion (Fig. 5). When the curtains of the revak are pulled, the kiosk resembles an imperial tent. The structure has been likened to a tent by all the foreign travelers writing about it. Antoine Galland speaks in his notes of the unrivaled richness of the pavilion's ornamentation (Kuban, 1994, 417). One of these travelers described the kiosk by saying, "there is nothing in the world more tasteful than this structure. The marble, the columns, the artificial fountains, the fine carpets, the galleries extending to each direction, the spellbinding view visible from all sides and the richly gilded, carved woodwork make this kiosk a magical place" (Necipoğlu, 2007, 294).

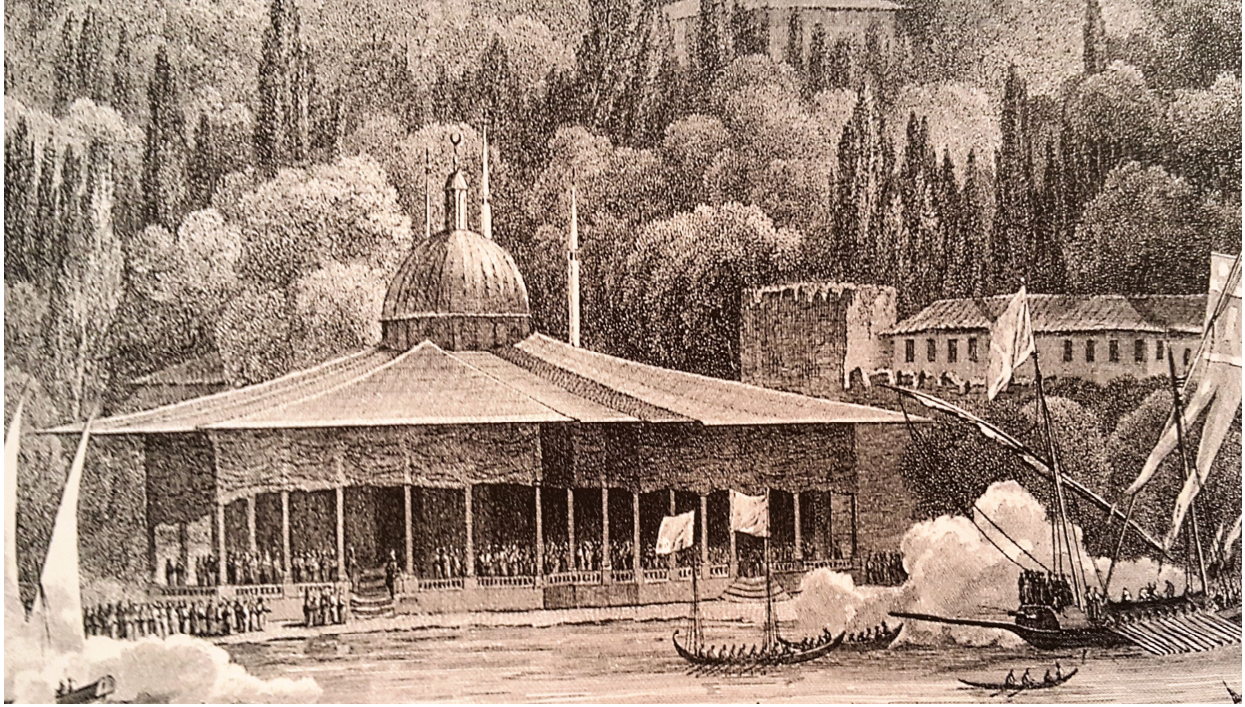


Fig 5: Topkapı Palace Yalı Kiosk. Choiseul-Gouffier Engraving (Kuban 2007, 431).

The most famous of the single-component jointed divanhane is one of the oldest seaside residences to be still standing along the Bosphorus, Amcazade Hüseyin Pasha Waterside. This building was constructed in 1699 for the grand vizier Amcazade Hüseyin Pasha, a descendent of the Köprülüler family. Dated to the end of the 17th century, the structure comprises a harem and a smaller selamlık section. The harem rooms are located 80 m. to the south of the selamlık. The gardens in-between extended toward the skirts of the surrounding hillsides. The harem shoreside section, which does not exist today, was built on two floors where the harem quarters were designed on a central sofa type of plan, around which were situated eight rooms (Eldem, 1986, 190) (Fig. 6). Located to the north of Anadoluhisarı, the part of the structure still standing today is the divanhane of the residence's selamlık quarters. The remaining part of the divanhane outside of the selamlık (kasr-i Hümayun) was situated on the sea and was built in the "three-sofa room" typology (Fig. 4, 7). In front of the divanhane, on two sides, are a toilet and utility rooms and an entrance hall with rooms on the right and left (Eyice, 1991, 11). The divanhane extends down to street level with these utility spaces. The floor where the selamlık divanhane stands is higher by 2 m. than the pier (Artan, 1994, 230). The divanhane extends outward in wings facing three directions looking over the sea (şahnişin) as three projections jutting out above a wooden domed central square space with pool and fountain. A large pool decorates the marble-tiled square space in the middle. The three iwans, with their Bursa arches, are higher in this central area and have benches or *sedirs* (Eyice, 1991, 11). The windows of the iwans are low and reach only to the middle of the height of the walls; the walls above the windows are blind. The windows have shutters that act as curtains in the summer to keep the sun out. The purpose of avoiding a second row of windows was to avoid reflections from the Bosphorus. Eldem says that this arrangement is unique and creates a pleasing composition of space and light (Artan, 1994, 240). This divanhane is one of the most splendid



Fig 6: A view of the Asian shore with the area of the Amcazade Waterside, the Haremlik right and the Selamık with Divanhane on the left side, approx. 1890 (Bachmann 2009).



Fig 7: The Amcazade Hüseyin Pasha Yalısı (Tayla 2007).

examples of the aristocratic kiosk tradition. Its interior is covered with colorful stylized floral and vegetation designs and wooden panels. The sofa ceiling is decorated with illuminations of abstract forms and vegetation patterns. The inscriptions along the walls carry panels that depict naturalist forms of pomegranates, roses, carnations, jasmine and tulips decked out in vases (Artan, 1994, 240) (Fig. 8). The doors and closets of the pavilion are decorated with wire and ivory inlay.



Fig 8: Interior of the Amcazade Hüseyin Pasha Yalısı (Kuban 2001).

Another major example of the jointed (single-component jointed) divanhane is the Şerifler Waterside Selamlık (men's quarters), built during the reign of Abdülhamit I for the Ameer of Mecca (Mekke Şerifleri) in Emirgan, Sarıyer. The structure is one of the still-standing examples of 18th century Ottoman residential architecture. Facts about the builder are not known but according to the Bostancıbaşı Journals, there is a possibility that it was built in the period 1791-1810 by Feyzibeyzade Mehmet Bey, Head Scribe of the Court Treasury (Artan, 1994a, 163). The building was constructed together with the shoreside harem structure (women's quarters) but only the selamlık, or men's quarters, have survived (Fig. 9). The garden grounds of

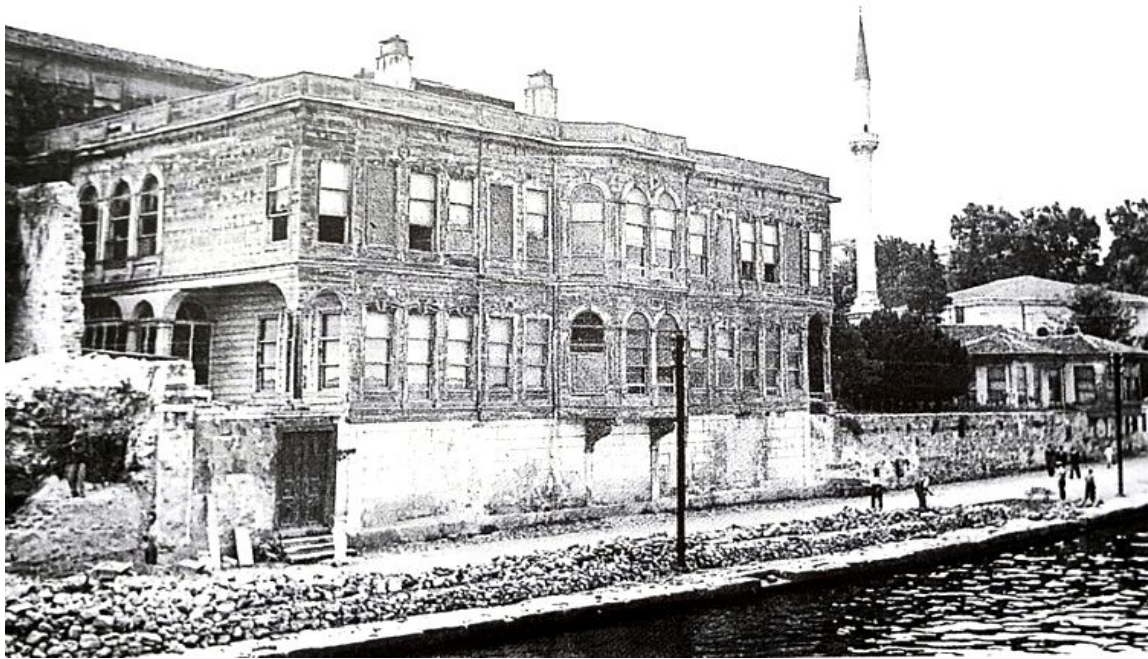


Fig 9: The Şerifler Yalısı, Harem, before the demolition of the harem (women's quarters). The Divanhane is adjacent (Artan 1994a, 164).

the mansion are about 3 m. higher than the pier. The central oriel of the divanhane stood on wooden mutules that projected over the water supported by a base wall situated on the shore. The selamlık could be accessed directly from the boathouse connected to the sea via a channel (Artan, 1994a, 164). The divanhane was the "sofa with three rooms" type and the middle sofa was paved in marble and had a fountain (Fig. 4. 10). The kiosk, with its view from three sides, had an entrance hall at the back (sofa) and a large main room



on each side which had hearths as well as small utility spaces. There is a riwak entrance in front of the entrance sofa. The walls of the structure were decorated with depictions of gardens and pavilions.



Fig 10: The Şerifler Yalısı, Selamlık (Author)

Another well-known example of this type is Beşiktaş Palace Tiled Kiosk (Çinili Kiosk). This kiosk (divanhane) was built in 1680 by Mehmet IV as an annex to Beşiktaş Palace. It is a two-story building of masonry. Its 3-divan plan includes an entrance sofa (or main hall) in front. On two sides of the sofa is a section that holds a symmetrical group of rooms with hearth and utility spaces. What characterizes this structure from the rest of the same kind is the columned balcony (riwak) (Fig. 4). Between the utility area and the divanhane are two pools. All of the iwans of the divanhane have Bursa arches and the domed central area has mirror vaults on the interior and is decorated with wooden panels (Fig. 11). The outer walls of the

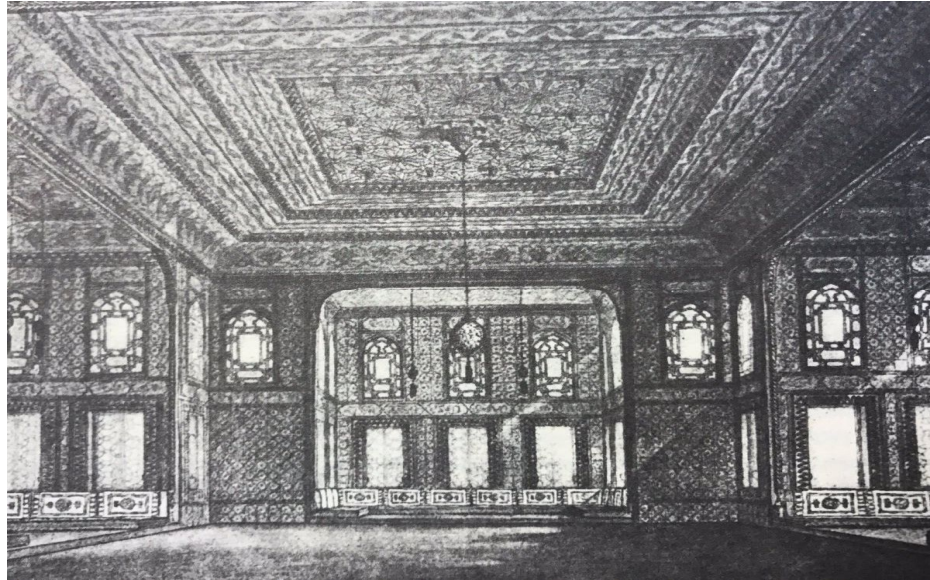


Fig 11: The interior of Çinili Kiosk, as appearing in Melling's engraving (Eldem 1974).

structure are covered with stone on the lower floor and have tiles going up to the eaves on the upper floor (Eldem, 1974, 146). The interior walls are also covered with tiles. The iwans take the form of a symbolic dome from the outside, an element that adds flavor to the appearance of the building (Fig. 12).



Fig 12: Beşiktaş Shoreside Palace and the Tiled Pavilion (Çinili Kiosk) on the right corner in Melling's engraving (Kuban 2001).

Sepetçiler Qasr (pavilion) was built in part on the shoreside walls in 1643 by the Imperial Head Architect Kasım Agha on the request of Sultan Ibrahim. This is the one of the two shoreside kiosks of Topkapı Palace that has survived to this day. The kiosks of the 16th century were ideal private areas for the Sultan, who did not like to be seen, and provided him the opportunity to enjoy the view of the gardens and the sea from behind latticed windows (Necipoğlu, 2007, 299). The kiosk, rising above a vaulted lower structure, was built in place of the old "tower kiosk" and took its name ("Sepetçiler" - Basket weavers) from the local artisans. The pavilion is of the 3-iwan divanhane type where the three elements surround a large domed central sofa. In place of the fourth iwan are an ablution room and an adjacent small room as well as a bathroom and service areas (Fig. 13). In front of the pavilion projects a large open terrace with portico with

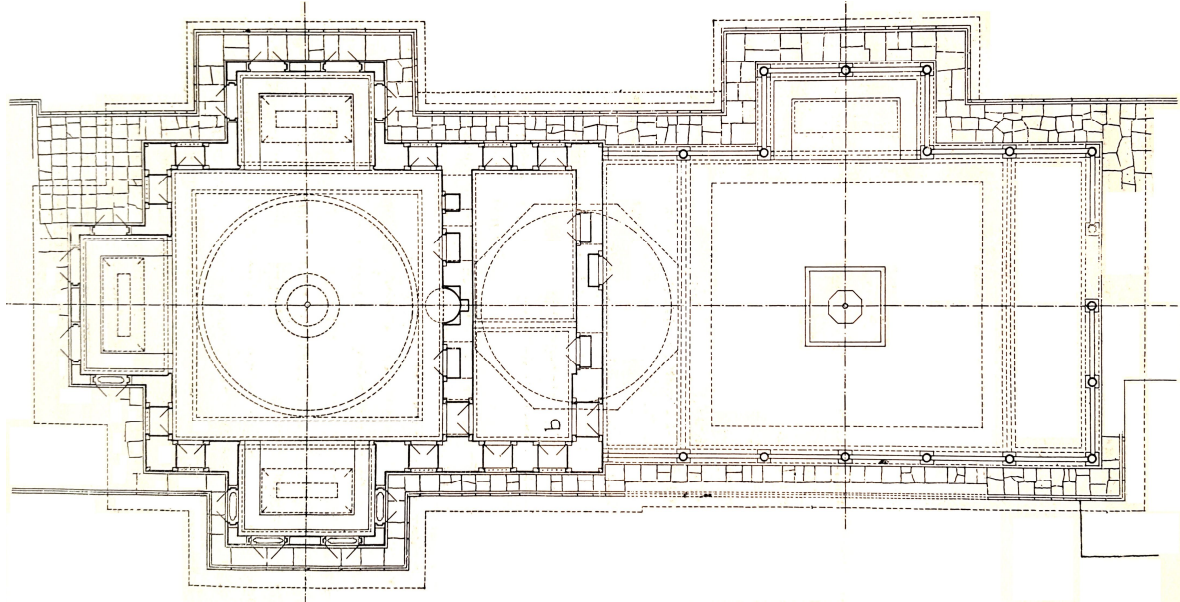


Fig 13: Sepetçiler Pavilion (Eldem 1969, Fig 247).

an oriel looking out to the sea (summer divanhane/columned terrace) (Eldem, 1969). The open air/summer divanhane has been completely closed down (Fig. 14).



Fig 14: Sepetçiler Qasr (Mustafa Cambaz)

2. Adjacent Divanhane

This type of divanhane is connected to the two- or three-storied pavilion in back (harem) and the divanhane axis is continuous along the length of the sofa. The single-story divanhane looking over the sea sits on a “three-sofa room” plan and the harem section behind this space contains a large sofa and rooms on two sides of the sofa, symmetrically placed on both sides and on the same axis, as well as some secondary sofas and service areas. This type of composition is also known as “with rear sofa”. It has been constructed on an axial system and the divanhane is a dominant feature of the structure in terms of both dimensions and position. The divanhane consists of a series of structures and passages tied together perpendicular to the sea and extends out into the depths of the gardens. The three-branch divanhane projecting out over the sea is the main space and is supported with buttresses. The whole facade of the divanhane has windows. Leading examples of the type of divanhane where the “three-sofa room” plan projects out over the sea and a series of rooms and sofas are joined together in axial composition, reaching out from the harem quarters to the depths of the garden, are Aynalı Kavak Qasr (Tersane Palace), the First Küçüksu Qasr, Bebek Qasr and Topkapı Palace Tomak Qasr (Fig. 15).

One of the important examples in this group of the same type is Aynalı Kavak Kiosk. This pavilion stands on the Tersane (Shipyards) Palace premises and was at one time one of the largest shoreside palaces along the Golden Horn. The structure was built during the time of Selim III, Mahmut II and Abdülhamid II at the shipyards but with the annexations made over the course of the years, broke away from the seashore, moving inland (Artan, 1994b, 486). The structure’s harem quarters, situated in the direction of the Golden Horn, consisted of two stories and had utility rooms on the lower floor. The harem’s sofa had two opposing iwans and the corners of the sofa were chamfered (Fig. 15, 16). The sofa’s iwan looking toward the Golden Horn is shallower. On both sides of the sofa are nonsymmetric rooms. The structure’s entrance is at the side and a corner door at the right of the entrance hall accesses the divanhane of the pavilion. The divanhane’s design is composed of three projections and an audience room that is connected to the divanhane. The divanehane layout contains three iwans on a central plan and it is covered with a dome. All the rooms on the facade, the iwans and the salons have a three-window composition.

Another major example of this type is First Küçüksu Qasr. On the site of Küçüksu Qasr, the pavilion of masonry built by Sultan Abdülmecid in 1856, which still remains standing today, is the first pavilion to be built in 1751. It juts over the water and consists of a single-story three-iwan divanhane (kasr-ı hümayun) and in back, a two-story harem section that extends out into the gardens (Fig. 15). The central area of the divanhane is again covered with a dome. Behind the divanhane is a four-iwan sofa, where the iwan directly in front of the divanhane is deeper (Gabriel, 1940, 78). There are four rooms, having doors with chamfered



corners, at the four corners of the sofa. To the rear of the sofa are situated utility areas situated around a small entrance hall.

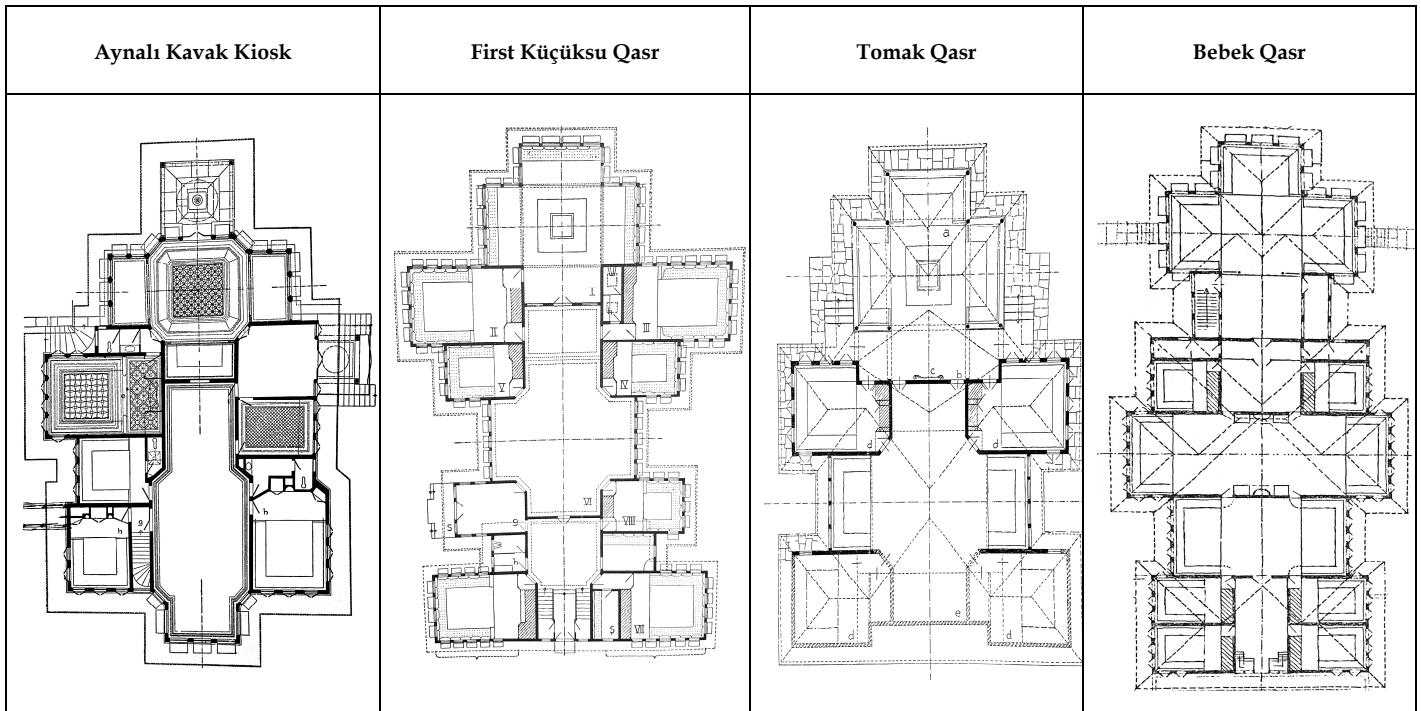


Fig 15: Adjacent Divanhanes (Eldem 1969, Fig 198).



Fig 16: Aynalı Kavak Kiosk (Mustafa Cambaz)

This type of divanhane, with its three projections incorporating a harem section that is connected to it in an axial composition, is also exemplified in Bebek Kasrı, located at one time in the Bebek Gardens. The



building, dated to 1725, consists of a two-story harem quarters and a three-sofa divanhane (Fig.15, 17). The main area (divanhane), facing three directions, is followed in the layout by a passage, sofas and rooms that make up the harem and have been laid out symmetrically along the same linear axis. The three-divan kiosk (divanhane) is a single-story structure jutting over the water in front. The staired passage and rooms, behind it, the large sofa with water dispenser, and behind that, the second sofa, followed by an interior sofa (karnıyarık - cut stomach) constitutes the layout of the large salon comprising the two-story kiosk (harem) (Eldem, 1974, 300). There is a fountain and gardens in front of the kiosk.

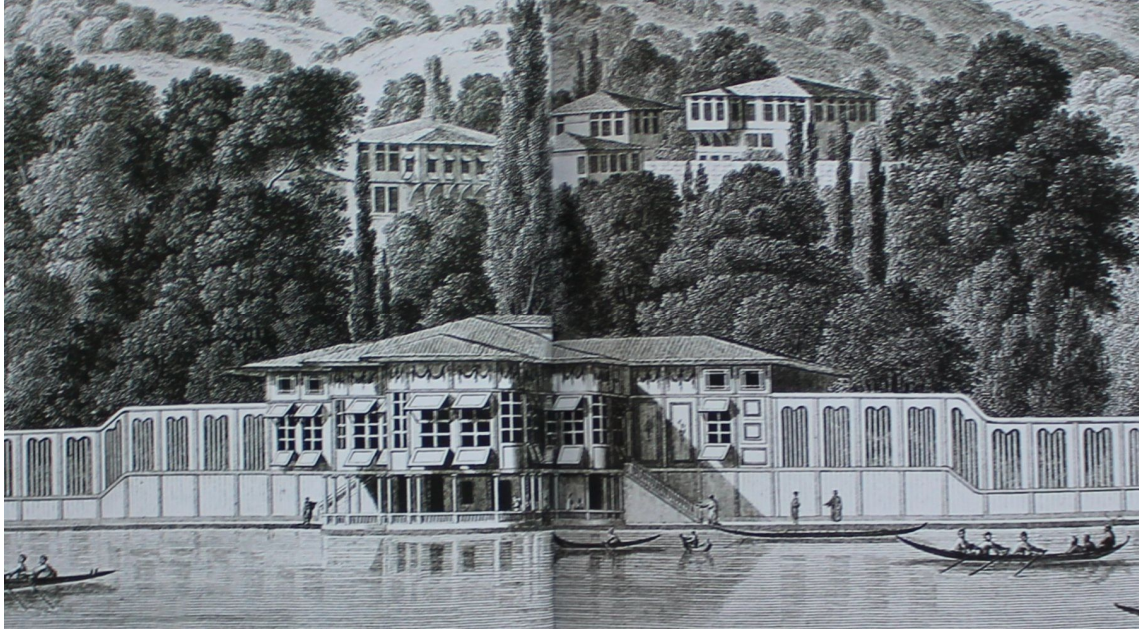


Fig 17: Bebek Köşkü (Eldem 1974, Fig 254)

Conclusion

Divanhane/selamlık (reception halls) are reception and official meeting areas of a representative nature that present evidence of an important tradition in Turko-Islamic architecture. Divanhane are also prestigious spaces. Whether of the mansion (independent) type or connected to another kind of structure, the divanhane always maintains its character. Three-iwan divanhane have continued to represent the central area tradition and provide a layout that was very much favored in Ottoman architecture. Divanhane in the Turkish culture have stayed true to a close relationship with the element of water while the domed characteristic of the central sofa reflects another popular element in Islamic architecture.

The type of three-iwan Ottoman divanhane resembles the reception halls of the Mamluk Palaces as well as the guest rooms or *Qa'as* of the Islamic residences of Syria, Egypt and Tunisia. These reception rooms (*qa'a*) are elements of the homes of wealthy families. Oscar Reuther identified the divanhane of Amcazade Hüseyin Pasha Waterside as a *ka'a* (Reuther, 1925, 213). He calls the three-iwan divanhane Ottoman *qa'as*.

Sedat Hakkı Eldem traces the roots of the central domed "three-sedir" divanhane to Central Asia. According to Eldem, the central space corresponds to the courtyard and the terraces to the iwans opening out into the courtyard (Eldem, 1974, 151). Eldem claims that a transition has been made from the courtyard with iwans to the divanhane and that the fountain in the central space is a remnant of the old courtyard arrangement (Akin, 1990, 124).

The *qa'a*, where the layout consists of three iwans opening out into a domed and fountained central space, is similar to the spatial concept of the divanhane. This layout, providing the opportunity to look out into the surroundings in three directions, was used in traditional Ottoman architecture. In the mansions of extended families living in the Southeast Anatolian regions of Mardin, Şanlıurfa and Diyarbakır, this layout can be identified as one of the main living units or divanhane (*qa'a*) of the harem or selamlık sections of the houses with courtyards.



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