

The Tomb of Mihrişah Valide Sultan in Istanbul's Ayyub Sultan District: A Case study of Ottoman Tombs in Istanbul from the Era of Westernization

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Abstract

The 18th century, acknowledged as the period of westward expansion for the Ottoman Empire, marks the commencement of a substantial transformation in Ottoman architecture. A belated interest in the West, particularly among administrative officials, emerged due to the Empire's waning political power and its lag in European advancement. Commencing in the reign of Ahmed III (1703–1730), this intrigue resulted in the gradual forsaking of traditional architectural and decorative paradigms in favour of Western designs and motifs, a trend that persisted until the dissolution of the Ottoman Empire. The Tulip Era, initiated by the disintegration of classical architecture and the incorporation of Western-inspired styles into Ottoman architecture under Ahmed III's reign, signified the commencement of the Western expansion period. The baroque-style and pattern alterations of the 1755 Nuruosmaniye Complex established a precedent for subsequent traditions. The Baroque and Rococo styles initially emerged in 19th-century decorating, succeeded by imperial, neoclassical, and orientalist influences, culminating in the establishment of a new aesthetic termed "Turkish Baroque. This diverse methodology was replicated in other edifices of the period by modifying their form and integrating opulent Baroque embellishments with gilded calligraphic inscriptions within the constructions.

Keywords

Ornamentations,
Westernization,
Tombs,
Architectural structure,
Baroque,
Rococo.

Conflict of Interest: None declared

Funding: Not applicable

Author(s) Contributions:

Author 1. Samia Ahmed

Received: Oct. 1, 2025

Accepted: Dec. 15, 2025

Published: Jan 1, 2026

1. Introduction

The Tomb is situated on the left side of the northern facade of the Mihrişah Sultan architectural complex and is accessible via the main entrance on the southern facade. This tomb, a notable exemplar of Ottoman Baroque architecture, is adjacent to a fountain, a school, and a kitchen (Imaret). In the courtyard, there exists a substantial barn containing numerous marble tombstones crafted and adorned in various styles (Aydin, D, 1998:51).

The tomb of Mihrişah is situated on the banks of the Golden Horn in the Eyüp district, near to the Eyüp Sultan Mosque in Istanbul. The structure is a component of a broader social complex (Küllîye) that includes a tomb, a water dispensing kiosk (*Sebil*), an elementary school (*Mekteb*), a soup kitchen for the impoverished (Imaret / *Dar al-Maraq*), a burial courtyard, and a fountain (Çeşme). The complex is enclosed by a wall, with the tomb situated in its southwestern corner (Omara 2025:104).

The historical district of Eyüp Sultan, strategically located on the European side of Istanbul, spans an area of 224.22 square kilometres from the terminus of the Golden Horn to the Black Sea shore. The region, characterised by varied topography of elevated hills adjacent to essential waterways, historically evolved into a significant religious, cultural, and urban center. During the Ottoman period, this distinctive geographic location enabled the creation of several colossal architectural complexes, imperial mosques, and important historical cemeteries, solidifying its significance as a crucial center of Ottoman legacy (Lewis, 1963/1972, p. 163).

The architect of the structure "Mihrişah Valide Sultan" is Mihrişah Valide Sultan, presumed to be of Georgian descent, who served as the principal wife of Sultan Mustafa III and the mother of Sultan Selim III, Hibetullah Sultan, and Fatima Sultan. Various sources identify her birth year as 1746, however it is widely believed that she was born prior to 1745. Due to the absence of princes born in the dynasty from 1725 to 1761, Mihrişah Valide Sultan solidified her status among the palace consorts by giving birth to Prince Selim in 1761 (Eşref, T, 2022: 336). Following the death of Sultan Mustafa III's mother, she assumed full power over the Harem, holding the title of chief consort. In 1774, following the death of Sultan Mustafa III, Mihrişah Sultan was sent to Saray-ı Atik, where she lived for around 15 years until her son Selim became the ruler. Following the demise of Sultan Abdulhamid I in 1789, Sultan Selim III came to the throne, and Mihrişah Sultan returned to Saray-ı Cedid, assuming the title of 'Valide Sultan' (Uluçay, M. Ç, 2001:150).

According to Ottoman archives, he undertook numerous philanthropic architectural projects, with notable contributions from Sultan Mihrişah Sultan including a series of fountains in the Kocasu region and an architectural complex in the Eyüp area at Bustan quay, comprising a sabil, a mausoleum, a soup kitchen for the impoverished, and an elementary school. She was afflicted with an ailment identified by physicians as malaria until it was determined to be a terminal disease, resulting in her death in the year 1220 AH / 1805 AD, after which she was interred in her tomb in the Eyüp region (İyianlar, A.1992: 173).

Foundation Date: The tomb was constructed by Sultana Mihrişah Sultan, spouse of Ottoman Sultan Mustafa III. This edifice, the oldest structure within the architectural complex, commenced in 1206-1207 AH / 1792 AD and was finalised in 1796 AD. Sultana Mihrişah Sultan was interred in this tomb following her demise in 1220 AH / 1805 AD. Architect: The building of the project occurred during the tenure of Chief Architect Arif Ağa, 18. Subsequently in the century, it is analogous (Doğan, M. E. 2024: 206), (Figures 1-2).

The architect overseeing the construction of "Mehmed Ârif Ağa" is Mehmed Ârif Ağa, the principal architect of the Ottoman Hassa who operated at the close of the XVIII century. The

identity of the individual who served as the principal architect of Hassa for two terms, the first from 1791 to 1793 and the second from 1796 to 1800, remains unclear. He served as the secretary to Hacı Ebûbekir Efendi, his predecessor, for a period of time. He renovated the munitions depot in Tophane on 22 Cemâziyelâhir 1205 (26 February 1791) (Cezar, M.1995: 479). On 11 Safar 1206 (10 October 1791), he was appointed chief architect of Hassa by the Mi'mârân-ı Hassa kethüdâ in recognition of his merit. During his initial tenure, which lasted until 1793, he focused on the reconstruction of the damaged sections of the janissary barracks on 29 Dhul-Hijjah 1206 (18 August 1792) (Çobanoğlu, 2002: 250). Mehmed Ârif Ağa was reappointed as the chief architect of Hassa on 15 Şâban 1210 (24 February 1796). During his tenure, which extended until the end of 1800, he restored the dilapidated sidewalks from Vefa Square to the Atpazarı servitude on 28 Zilkade 1210 (4 June 1796). On 16 September 1800, he constructed a building and a coal warehouse for a wheel designed by Arakil Usta in Âzathı Baruthâne, and on 28 December 1800, he repaired the section where large cannons were cast in Hasköy Tophâne (Can, S.1999:106). Mehmed Ârif Ağa's paramount achievement is the inaugural Selimiye Barracks constructed at the location of Kavak Palace in Üsküdar. On 10 July 1803, he finalised the construction of the officers' residences, sergeant shops, mill, masonry bath, tabhâne, hospital, training plaza, tulumbacı structures, water reservoir, fountain, water levels, pier, and port associated with the barracks (Turan, Ş.1963:157).



Figure 1: A map showing the location of the Mihrişah Sultan complex and the monuments of the Eyüp Sultan area, Source: <https://ericrossacademic.wordpress.com/2011/11/16/cinar-trees-at-turkish-mosques/> **Figure 2:** Abdullah Freres' Photograph Showing the Mihrişah Valide Sultan Complex, Source: Abdullah Freres, School Students Playing on the Way to Culus (Photo, 19. century, Istanbul: Istanbul University, Yıldız Hamidiye Albums), No: 90819-0058 (on the right, © G. Bodur 2024)

The Mihrişah Mausoleum is built on a base elevated two levels above the ground, adhering to the design of circular mausoleums. The exterior is lobed, whilst the interior is circular. The mausoleum's entrance is flanked by a portico featuring eight supporting columns, a central dome, and semicircular vaults on both sides (Omara, A, 2025:108).

The Mihrişah Mausoleum features a distinctive circular exterior design. The southwestern facade, which has an arch, protrudes slightly beyond the complex's centerline and faces the street. The outside facades consist of twelve arched segments, resulting in a lobed circular configuration. The circular form is attained by rendering each side of the polygon convex. (Omara, A., 2025, p. 109).

The construction features an inside circular layout and comprises twelve outer sides. The material consists of stone and is adorned with marble, positioned atop a conspicuous two-tiered marble foundation that adheres to an intricate circular design with undulating arches. This

ornamentation is a Baroque architectural element of the region, since this tomb adheres to the Ottoman polygonal tomb design, influenced by the Baroque style in the marble. The structure features a compensating dome adorned with lead panels, being the sole Ottoman-style dome influenced by Byzantine traditions (Aydin, D, 1998:51), Figure 3.

The mausoleum's exterior features a dodecahedral form, with each facet comprising convex surfaces that exhibit a semi-cylindrical design. Each rib of the tomb incorporates two tiers of windows arranged in two rows, adorned with undulating arches, cornices, and supports encircling the dome. The lower tier consists of metal lattice windows, while the upper tier features circular plaster openings. The structure is divided into 12 segments, with the northern facade, which houses the porch and entrance gate, presented in a linear configuration devoid of segments (Eşref, T., 2022: 336) (Figure 4).

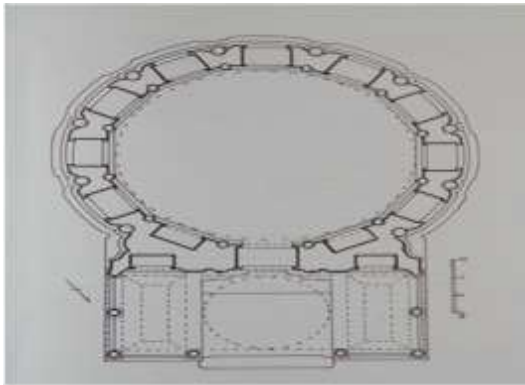


Figure 3: Plan of the Mihrişah Valide Sultan Tomb (on the left, © A. Ümit 2019) Source (On the left, © Önköl, 1992, p. 245)

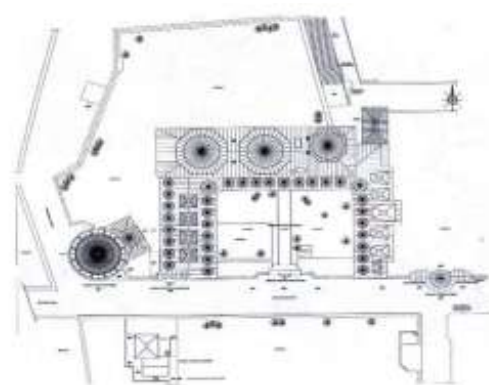


Figure 4: Horizontal plan of the Sultan Mihrişah Valide Sultan complex and the Mihrişah Valide Sultan Tomb (on the right, © P.Sürmen 2005 Şekil C.29,P.211)

European influences on the design of the outside tomb facade: The Baroque and Rococo styles

The Mihrişah Valide Sultan Tomb, constructed from 1792 to 1796 during the Ottoman Westernisation era, features a dodecagonal design. Each corner has been rounded into a convex shape, resulting in a segmented look. The edifice ascends from a two-tiered marble foundation including a dual-level window arrangement. Windows are situated on the convex surfaces of the segmented body, while gray-veined columns are located in the concave voids. The columns both energise the facade and delineate the windows and facade portions (Halıcı, 2024: 320). The windows on the lower floor have been assessed in nine segments. The remaining three portions in the revak area have designated cabinets positioned in the niche spaces adjacent to the doors. The installation of the windows is rather straightforward. The windows, bordered by a robust cornice, have “C”-shaped pointed arches. The most elaborate section of the arch is the seashell design located on the keystone. The upper section of the windows features stepped cornices and recesses that accentuate the keystone, underscoring the Baroque style of the façade. The plasterwork in the transitional zones between the floors and the sunken plaster at the base of the façade contributes to the coherence of the complicated façade. The superimposed plaster, the “C”-shaped curves in the arches, and the inverted brackets supporting the shallow drum of the dome exemplify distinctive Baroque characteristics, while the elaborate ornamentation is influenced by Rococo predominance within the Baroque-Rococo stylistic effects (Aydin, D, 1998:51).

2. Methods

The methodology for studying the Tomb of Mirişah Sultan employs a descriptive, analytical, and comparative approach, evident in three primary elements. The descriptive component: The task entails meticulous observation and documentation of the tomb's architectural elements, including its undulating circular horizontal plan, the intricacies of its Baroque-style exterior facade, the openings and windows, alongside a thorough inventory of the vegetal and geometric embellishments, as well as the gilded calligraphic inscriptions within.

The analytical aspect examines the dissection of artistic aspects, analysing the contents of written materials (religious, documentary, poetry, and their verses and translations), as well as the sorts of script employed, and the gilding techniques applied to these scripts. The Comparative Method: The objective is to connect the construction of Mihrişah Sultan's tomb to its present architectural context by contrasting it with current Baroque edifices to discern the distinctive features that elevate this tomb as a masterpiece of Turkish Baroque.

3. Architectural description

3.1. The Tomb's Main Entrance

The secondary entrance to the architectural complex features a gate divided into three vertical sections. The central section contains the entrance opening, which is semicircular. The castanets of the middle section exhibit a bold style, with nodes supported by columns that extend from the wall. Above these columns, the upper part narrows and is adorned with smaller columns on each side (Eyice, S, 1998:13) (Figure 5).



Figure 5: General view of the side facades of the Tomb of Mihrişah valid Sultan, © A. Ümit 2019, Abdullah Freres' Photograph Showing the Mihrişah Valide Sultan Complex, Source: Abdullah Freres, School Students Playing on the Way to Culus (Photo, 19. century, Istanbul: Istanbul University, Yildiz Hamidiye Albums), No: 90819-0058

<https://www.canercangul.com/4209/mihrisah-valide-sultan-turbesi-kapisi-ve-cesmeleri/>

The primary necklace features zigzag motifs of S-shaped curves forming a circular design, centred around a pink circular pattern. The sides are adorned with C-shaped motifs in opposing orientations, and it is framed by a crown decoration of acacia leaves (shell). Atop this is a rectangular block divided into three vertical sections, with the central section being a rectangular marble block inscribed with the phrase: "Every Breath of death," which is contextually relevant as it leads to the tomb. This inscription, belongs to Qur'anic inscriptions (Ameen 2020; 2025) and reads: "every breath tastes of death" (Arabic: 'كل نفس ذائقة الموت') (Qur'an 3:185), is executed in Gold Nasta'liq calligraphy on a white background and crafted by calligrapher Muhammad Asa'd Al-yasari (Arabic: 'محمد أسعد اليساري'), rendered in the style of prominent engraving on marble (Mustafa, S, 2022: 329).

Hattat Mehmed Asa'd Yesari: Mehmed Asa'd Yesari was born in Istanbul, and his father was Qara Mahmud Agha. He was referred to as 'Bisari' or 'Al-A'sar' due to his use of the left hand. He is the sole calligrapher who refined the *thuluth* script using his left hand. He ranked third among qualified calligraphers and received his Ijazah in the year 1176 AH. His writing style

was marked by proportion, tranquillity, and harmony in the forms of letters. He successfully established specific norms and proportions for the *thuluth* script, rendering his style distinctive. Sultan Mustafa III appointed him to the Imperial Palace, where numerous calligraphers trained under his tutelage. Al-Yasari passed away in 1213 AH / 1798 AD and was interred in the Abdul Latif Efendi School near the Fatih district (Bidabish, 2010, 309). He was among the most distinguished calligraphers of the Ottoman Empire. The *ta'liq* script, originally from Iran, was reinterpreted in accordance with Turkish aesthetics. He refined his technique by choosing the most exquisite calligraphies of Imad and had a role in the establishment of the Turkish *ta'liq* style. Mehmed Asa'd Yesari's works are included in private collections, museums, and numerous architectural edifices and pointing stones across Istanbul. These epitaphs are important artworks pertaining to the evolution of the calligrapher and the *ta'liq* script in the Ottoman Empire. These inscriptions are found in many structures of both religious and civil architecture. These structures include mosques, madrasas, fountains, libraries, palaces, pavilions, and imarets (Sürün, M. 2022: 293).

The *Nasta'liq* script, commonly known as "Persian calligraphy" in Arab lands and historically called *ta'liq* in Ottoman Turkey, originated and solidified its foundational ideas in Islamic Persia during the 15th century (9th century AH). The evolution of Turkish calligraphy transpired through three principal phases: an initial preparatory stage (15th–17th centuries), a period characterised by the Imad al-Husni school and the calligrapher Muhammad Asa'd Yusari (17th–19th centuries), exemplified by the Nuru-osmaniye Mosque, and the subsequent emergence of a unique Turkish style in the 19th century. During this final phase, *Nasta'liq* attained architectural significance with the Thuluth script, extensively embellishing notable Istanbul structures such as the Nusretiye and Ortaköy mosques (Al-Junaidi, 2012, p. 427). The two side sections constitute a decorative frame designed in the Rococo style, characterised by embellishments shaped like the letter C in opposing orientations, adorned with bands of curved and zigzag motifs resembling oyster patterns. The upper section is enclosed within a rectangular block featuring an oval-shaped gamma in pink, with decorations radiating from all directions, including a decorative frame of zigzag motifs and crown-like acacia leaf motifs (conch shells). The sides are embellished with zigzag motifs, and the opposing S and C motifs are topped with zigzag acacia leaf designs (Önkal, H. 1992:240).

The two side sections of the entrance are identical in architectural and decorative design, each featuring a decorative ornament in the center that resembles a small entryway, flanked by three columns, with the central column being the largest and most prominent. The bases of these columns rest on a marble slab and are crowned with gilded adornments. Another marble slab leads to the third horizontal section of the entrance, where a vertical marble projection extends over the alignment of the columns beneath it, taking the form of three supports. A small protruding pillar is situated on each side, featuring straight lines executed in the style of prominent engraving on marble. The central pillar is either rectangular or recessed (A. Hilal, 2012: 186).

Fountains. Two wall-mounted marble fountains, crafted from grey veined marble, are positioned on either side of the main outside gate of the estate. Both are entirely identical in architectural and decorative design. Each is a wall-mounted marble fountain segmented into three horizontal tiers. The lower half is the water basin, composed of a marble block with a wavy form, adorned with gilded medallion patterns with Baroque designs that intertwine in the shapes of the letters S and C. The second half is the mirror stone area, with a rectangular marble block partitioned into two interconnected recessed niches adorned with gilded arches. The niches are arched, sunken, and intricately carved in deep relief on the marble, with arch framing adorned with Baroque motifs. The upper section of the ornamentation showcases acanthus leaf

motifs rendered in high-relief carving and gilding on marble, and the lower section displays Baroque seashell motifs similarly crafted in high-relief carving and gilding on marble.

The minor niche is a smaller recess than the primary niche, intricately hollowed and sculpted in a deep engraving manner on marble. The upper section features baroque ornamentation with Acanthus leaf designs, while the sides display contrasting baroque decorations in the form of gilded C-shaped motifs. This section previously featured a tap opening; however, these fountains are currently nonfunctional. The upper section, or crown section, features a decorative medallion, a central rosette elevated as a gilded medallion with embossed carving on marble, adorned with gilded three-leaf plant motifs in the Rococo style, alongside opposing C-shaped designs (Figure 6).

This area is bordered above and below, featuring a circular square in the center, encased in a gilded frame adorned with a Baroque-style "gilded oyster ornament" (Figure 6). Within it are two lines pertaining to the martyrdom of monotheism, reading: "No God, Only God" (لا إله إلا الله) on the right side (Figure 7). On the left side, "Muhammad is the messenger of Allah" (محمد رسول الله) is rendered in Arabic calligraphy, specifically "*thuluth* script," by the calligrapher Mahmoud Jalal Al-Din. The motifs consist of crowned and zigzag lines, framed by a decorative arrangement of Oyster acacia leaves in an inverted position (Tahaoğlu, Ö. 1988: 286) (Fig. 8).



Figure 6-8: Mihrişah Valide Sultan tomb gate and fountains; 7: (Mid) Right medallion, detail of the inscriptions placed above the entrance's lintel; 8: (Left) Left medallion flanks the inscriptions above the entrance's lintel. © the researcher.

3.1.1. Architectural features of the gate tomb courtyard:

This gate is situated between the two gates of the courtyard complex and opens onto Sultan Rashad Street. The western gate provides access to the soil, while the front facade of the gate is constructed entirely of marble, and cut stone material is utilised in the eastern section of the rear facade (A, Hilal, 2012: 187).

An engraving cartridge is situated on a rectangular marble plate positioned above the entrance, featuring a semicircular nodular entry. The plate extends from the surface, with its edges refined by concave mouldings. Flat mouldings with square sections at the edge of the protruding portion create a frame for the inscription, which is rendered in Ottoman script in a clear third line, embellished with gilding and prominent engraving on a blue marble background (Mustafa 2020: 264).

The inscription features gilding along the short edges of the panel, with a black background adorned with gold paper. This inscription is positioned atop a stock exchange contract and includes a segment of a Quranic verse from Surah Al-Imran, verse 185 (Qur'an 3:185), stating: "All shall taste death." Flanking the gate, within the space between the decorative columns beneath the eaves, are predominantly round-shaped panels. The Eastern panel displays part of the monotheism certificate inscription, stating: "There is no god but God," while the Western panel contains another segment of the same inscription. Each panel is further embellished with

an embossed floral ornament of gilded palm fronds set against a blue background, with the letters and decorations remaining gilded (Figure 9).



Figures 9-11: Mihrişah Valide Sultan tomb, the main gate; **10:** (Mid) the tympanum's inscription and pediment of the crown; **11:** (Left) the archway of the courtyard's doorway. Figures 9-11 © the researcher.

The thuluth script, historically known as the "third line," originated from the esteemed calligraphy of Ishaq Ibn Hammad and is attributed to its creator, Ibrahim ibn al-Sijzi, also recognised as Ibrahim al-Shajri. Its nomenclature is derived from the thickness of its pen nib, which is precisely one-third that of the large Tomar script. Considered the most challenging of the traditional "six pens" and the definitive assessment of a calligrapher's skill, the script is distinguished by a meticulous mathematical equilibrium of one-third straight lines and two-thirds curved strokes (Hassanein, 2007, pp. 160–161). This distinctive shape facilitates smooth, delicate, yet intense strokes that create fine threads and graceful tails. As a result, Thuluth emerged as the preeminent calligraphy for embellishing sacred environments, decorating Quranic verses, prophetic traditions, and supplications throughout mosque niches, domes, and facades, although its intricacy rendered it less frequently employed for inscribing complete Quranic manuscripts (Al-Saba'i, 2011, pp. 404–405).

The gate featured a front facade of 32 cm, a rear facade of 156 cm, a door opening height of 289 cm, a door opening width of 198 cm, a front facade width of 663 cm, a door depth height of 153 cm, and a door height of 610 cm. The gate comprises cornices, a crown, columns, side alcoves, and a door opening (Mustafa 2020: 265).

Friezes: The crowns of the multi-layered, expanded columns extend to the cornices, which are adorned with lead panels that visually obscure the door and project 25 cm from the front entrance.

The crown is positioned above the console-like projection that extends beneath the eaves and encircles the inscription from above. The design features floral patterns of dotted palm fronds at the top and dotted leaf motifs below, alongside Baroque-style curves of Craftsman motifs S and C, with the side edges creating the curved surfaces of the letter C that commence beneath the ringworm motifs. The dotted leaves exhibit a spiral and twisted formation at the apex, with the curves of the letter S converging at the base (Figure 10).

At the center of the gate crown, a cartridge features baroque helical motifs of stylised Acacia leaves radiating outward, accompanied by decorative concave leaf motifs at the apex encircling a semi-oval space. Triangular arrangements of red marble stones are positioned at the top, situated between the palm leaf and leaf motifs, while oval stones are located on the sides between the palm leaf and Acacia leaf motifs, curving centrally within the cartridge (Fig. 11).

The columns in the front façade rise 95 cm from the ground, placed in pairs on the side facades of the gate, resting directly on submerged bases that protrude from the surface. The foundations of the bases are broader than the capitals of the columns, and their contours are arched. Cavities were dug into the wall surface from the top of the column bases to the level of the column

capitals to unify the columns. The columns possess flat, cylindrical shafts featuring a recessed capital at their apex.

The crowns comprise a framework that delineates two concave segments, extending from the base to the apex, culminating in a counter at the top. The lower concave segment is distinctly defined, with its lower extremities adorned with floral motifs of stylised leaves featuring outwardly curved edges, which are echoed in the surface decorations of the opposing concave segment. Additionally, stylised acacia leaves are positioned at the corners of the headboard, with this decorative scheme extending along the lateral surfaces (Mustafa 2020: 267). A cornice centrally partitions the columns extending from the top to the bottom of the eaves into two portions, each further split by base-less columns adorned with capitals. The columns are situated at the column level above the paired columns arranged along the sides. The columns positioned directly above rest on the cornice bases, while the intervening surface, characterised by a flat body and square section, remains unobstructed. The columns situated beneath the eaves, which extend above the columns, are adorned with bases and crowns. The hull features bas-reliefs in marble, exhibiting zigzag and ribbed patterns (Mohamed 2021, 73).

The space between the columns is adorned with circular carriages featuring stylised plant motifs resembling palm leaves, while the carriages, intricately carved into the marble surface, bear the inscription of the certificate of union. Columns in the frontal elevation: A column with a base is positioned on the exterior of the entrance frame, tapering from the bottom to the top into a pear-shaped form, culminating in a crown at its apex. This crown, although similar to those on the door sills, exhibits a unique design. The crown features a square cross-section that widens from the base to the apex, consisting of two concave sections separated by a frame, with embellishments of floral motifs whose tips protrude outward (Figure 12). Decorative columns are located in the area where the entry contracts are positioned. The first is located at the top section of the columns on the outer perimeter of the beam, whilst the second is situated at the lower section of the columns adjacent to the inscription on both sides. The column directly over the door is absent. It features a crown and a stylised inscription in the Baroque style, characterised by an Acanthus leaf at the base, with its tip orientated towards the entrance (Figure 13).



Figure 12-15 [Gate of the Mihrişah Valide Sultan tomb]: Columns decorates the front façade of the tomb's gate; **13:** The crown's inscription; **14:** Stylized inscription in the Baroque style in the form of a ribbed Acacia leaf; **15:** The columns surrounding the inscription are devoid of bases and rest directly on a console. Figures 12-15© the researcher.

The column's body is ribbed and crowned, featuring a stylised inscription in Baroque style resembling a ribbed Acacia leaf, with an asymmetric red marble stone at the crown's center. Below, decorative columns are positioned adjacent to the ribbed column, which culminates in a crown at the top. A series of grooves extends from the ribbed surface, curving to connect with the lower part of the adjacent column's crown (Figure 14). The columns encircling the inscription lack bases and are supported directly by a console-like projection created from templates situated just beneath the portal facade at the lower outer corners of the columns, which culminate in a crown. A curved configuration, resembling the letter C, extends from the column's edge to the crown, featuring a distinct surface at the arrangement's terminus (Fig. 15). The framework in the facade: The entrance, inscription, and crown are encircled on three sides

by a broad convex frame positioned on either side of the door, commencing at the height of its two plastic bases elevated 95 cm off the ground. The entrance nodes are encircled by a slender frame resembling two handles, which progressively mimics the motions of both the arch and the flat (Mustafa 2020: 268).

The entrance on the front elevation: The entry consists of an access point with a semicircular arch, a vertical crown, and a lintel. It features a juxtaposition of two colours, displaying a black and white marble configuration, with a red marble stone centrally positioned within an ornate floral motif on the face of the foundation stone facing the street. This design relates to the contract's passengers, since the entry and facade display sides that are initially concave and subsequently become convex (Figure 16).

Ornamental columns were positioned on the pillars supporting the entrance thresholds, consisting of rectangular marble blocks assembled as a single unit. The lower portions of the thresholds feature decorative templates that create a columnar base, while the entrance nodes are adorned with crowns that possess square-section thresholds, exhibiting flat and concave sections that widen from bottom to top.

The door opening is bordered on three sides by concave and convex mouldings, while the concave mouldings and corner arches are encircled by additional mouldings. Side portholes are situated in the niches between paired columns flanking the gate, with each niche containing a smaller, superimposed niche, differentiated by depth (Mustafa 2020: 268).

The lower recesses are deeper, while the upper recess is shallower. A fountain was once situated in the lower recess but is no longer operational, and there is no sign of the washbasin bowls that were previously anticipated in this area. The fountain's niche features an upper recess composed of curved triangular forms, while the opposing side incorporates two contrasting hues of marble within the black and white design that extends across the entry points.

Backend interface: On the courtyard-facing side of the Stone Arch, the passengers of the nodes installed the entrances and the façade of the stone node above them, orientated towards the concave opening and subsequently the convex structure. The column's pillars were left exposed, with the column jambs resting on single rectangular marble blocks directly on the floor between the arch and the jamb. The jamb crowns consist of flat and concave square sections that expand from bottom to top. Additionally, decorative panels adorn the facades of the thresholds facing the entrance (Mustafa 2020: 268).

The gate block protruding into the courtyard is uneven on the western side of the entry, constructed from marble and connected to the courtyard wall, which exhibits both concave and convex forms, along with s-shaped decorations on the eastern side of the gate. The courtyard wall is constructed with a split stone featuring solely a convex design (Figure 17).



Figure 16: The door opening in the front façade
© The researcher.



Figure 17: Courtyard backside's gate of the Tomb, © Mustafa 2020,P, 674.

3.1.2. The southern exterior facade, the outer wall of the architectural complex:

The architect is eager to select notable locations for the shrines (Türbe). Consequently, some were incorporated into architectural complexes, occupying the most desirable and prominent positions in relation to the facade alignment. He devised the design for the mausoleum of Mihrişah Valide Sultan (1206-1207 AH/ 1792 AD), situated in the southwestern part of the Valide Sultan compound.

The external facade of the architectural complex: The outside wall features a sequence of windows, each a rectangular aperture adorned with marble and overlaid with metal grilles, encased by a hollow copper fence, topped with a semi-circular arch above the windowsill. Between each window lies a series of marble columns supported by elevated marble bases (Figure 18).

The engraved inscriptions on the southern exterior face of the complex's outer wall: The wall is externally segmented into three horizontal parts. The lower portion of the wall commences at the base with a stone projection and concludes with a marble cornice, devoid of any embellishments. The second part ascends above the preceding marble cornice and features vertical rectangular windows surmounted by semicircular arches. A projecting marble cornice adorns the front, with each window flanked by two distinct marble columns on either side, their bases resting on the lower cornice. The capital of this upper marble cornice, marking the commencement of the upper facade portion, is disrupted by a marble protrusion above each column of the preceding section, which supports an additional marble cornice that delineates the upper wall segment. This region features the inscription carvings performed on the exterior wall (Figure 19).



Figures 18-19: The exterior of the architectural complex; **19:** A detail of the dome on the exterior. Figures 18-19 ©The Researcher.

The external façade of the Sultan Mihrişah Valide Sultan Tomb feature circular mausoleums adorned with elaborate ornamentation inspired by the Ottoman baroque style. The facades were curved, somewhat extending from the alignment of the complex to which the tomb is affixed. It features undulating lines, marble columns, pilasters, towers, and cornices, encircled by two tiers of windows. The lower-level windows are big and rectangular, facilitating substantial light penetration into the mausoleum's interior, whilst the upper-level windows are smaller. The writings comprised a poem of 21 verses, commencing from the window on the right side of the Sebil and extending to the entrance of the Burial Dome structure. The lyrical poems were authored by “Sünbülzade Vehbi,” whose name is inscribed in the initial segment of the twenty-first stanza of the poem.

Poet "Sünbülzade Vehbi": He is Muhammad bin Rashid, referred to as “Sünbülzade,” and his father was a poet. He was born in the Turkish city of Maraş, studied under professors in diverse disciplines and arts, and subsequently relocated to Istanbul. He attained scholarly status in Arabic and Islamic studies and is regarded as one of the foremost poets of ancient Turkish poetry. He was a prominent poet under the reigns of Sultan Abdul Hamid I and Sultan Selim III, occupying significant posts within the Ottoman administration, ultimately attaining the role of judge and receiving the title of Judge Muhammad Rashid Sanbal Zada Wahbi. Subsequently,

he ascended to the role of head of the chancellery at the divan, and owing to his expertise in the Persian language, he was appointed as the ambassador of the Ottoman Empire to Iran (Bidabish, 2010, 310).

Poet "Sünbülzade Vehbi": The poet Wahbi then served as a judge in Rhodes and later as deputy to Judge Askar during the Austrian campaign. He experienced gout and passed away in April 1224 AH / 1809 AD, thereafter interred in the Edrenkapi region. Besides being a significant Turkish poet and scholar in the state, he was proficient in other languages, including Arabic, Persian, and Ottoman. He authored a divan of poetry in various languages and was also tasked with preparing, evaluating, and translating significant government documents and communications (Kara, M. 2015:17-18).

The engraved inscriptions on the southern exterior face of the complex's outer wall: The inscription was rendered on marble in Nasta'liq script by the calligrapher Muhammad As'ad Al-Yasari. The upper inscriptions on the front were executed, with each couplet engraved in two rectangular panels, rendered in relief carving and gilded in gold on a blue marble background. These are lyrical lyrics in Ottoman Turkish inscribed in Arabic script (Sürün, M. 2022:358) (Figure 20). Figure 21. Figure 22. Figure 23.

The Text in Ottoman Turkish & Transcription:

جناب مهد علياي عطا بخش وهمكاري (1b) Cenâb-ı mehd-i ulyâ-yı atâ bahş-ı himem-kârî	ولي نعمت خلق جهان سلطان سليم خاتك (1a) Velinimet-i halk-ı cihan Sultan Selim Han'ın
اني رفعتله مهر برج عصمت ايلمش باري (2b) Ânî ri'fatle mihr-i burç ismet eylemiş Bârî	سپهرگ تاجي يعني مهرشاه سلطان ذیشانكم (2a) Sipihrin tacı yâni Mihrîşâh Sultan-ı zîşân kim
كمال زهد و عفت بو كونه حسن اطواري (3b) Kemâl-i zühd ü iffetle bu gûne hüsn-i etvârî	اولوردي لايق تحسين كورسه حضرت زهرا (3a) Olurdu lâıyık tahsini görse Hazreti Zehra
زرو سيم و جواهر ميلي يوقدر ذرة مقداري (4b) Zer ü sim ü cevâhir misli yoktur zerre miktarî	نه دولندر كه خورشيد جهان اراي طبعنده (4a) Ne devlettir ki hurşid-i cihan-ârâ-yı tabında
رضا الله ايجوندري بي نهايه بذل وايتاري (5b) Rıza-ı Allah içündür bî nihâye bezl ü îsarî	نقود همت علياسني خيراته صرف ايلر (5a) Nukud-ı himmet-i ulyâsını hayrata sarf eyler
مباني اساس دينك اولدي لطفي معماري (6b) Mebânî-i esâs-ı dinin oldu lutfü mimârî	عبادته لار بنياد ايدوب اول جامع الخيرات (6a) İbadethâneler bünyâd edip ol câmiü'l-hayrât
جهانده سويسو سر چشمه احسانيدر جاري (7b) Cihanda sâbesû ser çeşme-i ihsandır câri	زالال فيض جودي آب روي شان دولندر (7a) Zülâl-i feyz-i cûdi âb-ı rûyî şân-ı devlettir
قلمله قابل احصا دكلدر عشر معشاري (8b) Kalemle kabil-i ihsâ değildir öşr-i mi'sarî	موقف اولديغي اثار خيرات مبراتك (8a) Muvaffak olduğu âsar-ı hayrât-ı merrâtın
علمدار رسول الله جوار جنت اثاري (9b) Alemdâr-ı Resûlullah civar-ı cennet âsârî	خصوصا خوان احساني ايله دار النعيم اولدي (9a) Hususa hân-ı ihsanı eyleye darü'n-naîm oldu
زهي معمور قيلدي اويله درگاه بر انواري (10b) Zehi mamûr kıldı öyle dergâh-ı pür envârî	او ماواي معلاده عمارت ايليوب بنياد (10a) O mevâ-yı muallada imâret eyleyip bünyâd
عجب خشنود ايدوب روح رسول رب غفاري (11b) Aceb hoşnud edip Rûh-ı Resûl-ı Rabb-ı Gaffarî	قيلوب بر فيض نعمت سمت درگاه علمدارين (11a) Kılıp pür feyz-i nimet semt-i dergâh-ı alemdârın
ابد دلسير لطف ايتدي نعم جويان افطاري (12b) Ebed dil-sir-i lutfetti ni'me cûyân akterî	مفاد لن تتالوا البر حتي تنفقوا اوزره (12a) Müfad-i len tenâlu'l birru hatta tünfiku üzere
كه يوقدر جمع زخر آخرتدن غيري مختاري (13b) Ki yoktur cem-i zahr-ı ahiretten gayri muhtar	عياندر بويله بذل وايله بر ونوالندن (13a) Ayandır böyle bezl-i vâye-i birr u nevâlininden
ضيافتخانه جود خليل اللهك اسراري (14b) Ziyâfethâne-i cûd-ı Halilullah'ın esrarî	نوالين اوليه ايتار ايتديكم كويا عيان اولدي (14a) Nevâlin öyle îsar ettikim güya ayan oldu
تهدير دير بكنمز كاسه خورشيد زركاري (15b) Tehîdir beğenmez kâse-i hurşid-i zerkârî	او سيمين تاسلردن وايله دار نعمت البت (15a) O simin taslardan vâye-darân-ı na'm elbet
او اطراف وحوالينك نيجه بيجارة ناجاري (16b) O etraf ve havalinin nice biçâre-i nâçarî	بلي محتاج ايدوي بر بويله فيضا فيض احسانه (16a) Beli muhtaç idi bir böyle feyzâ feyz-i ihsana
بو كونه نعمت آباد ضيافتگاه ابراري (17b) Bu gûne nimet-âbad ziyâfethân-ı ebrarî	مقامنده بنا ايتكم نه توفيق الهيدر (17a) Makamında bina itmek ne tevfik-i ilâhidir
سزادر شاننه بويله همكاري خنكاري (18b) Sezâdır şânına böyle himemkârî hünkârî	معلا مادر دولته شاه عالمدار (18a) Mualla mâder-i devlet-penâh şâh-ı âlemdar
دعاي دولت واقبالدر اوراد واذكاري	اداي حق شكر نان ونعمت ايليوب عالم

(19b) Duâ-yı devlet ü ikbâlidir evrâd ü ezkârı مخلد ايله عمر ودولت شاه جهانداري	(19a) Edâ-yı Hakk şükr ü nân ü nimet eyleyip âlem بسر اسم خالد والده سلطان يارب
(20b) Muhalled ile ömr ü devlet şâh-ı cihandan عمارته بولدي ماوائ ابي ايوب انصاري ١٢٠٩	(20a) Be-ser ism-i Hâlid Valide Sultan ile yâ Râbb زهي تاريخ وهب فيض روح جار يار ايله
(21b) İmaret Buldu Mevâyı Ebi Eyüb Ensârî1209 حرره العبد الداعي محمد أسعد اليساري غفر الله ذنوبه	(21a) Zehi târih-i Vehbi feyz-i ruh çâyâr ile
(22) Harrerehu el-Abdü'd-Dâî Mehemmed el-Yesarî gaferallahu zunubehu	

English translation of the text:

“Translation into Turkish”	“Translation into English”
(1) Cihan halkının velinimeti Sultan Selim Han'ın, yüce saltanak beşiğinin ihsanlar bahşedeni, gayretler sarfedeni,	Sultan Selim Khan, the benefactor of the people of the world, the bestower of favors from the exalted cradle of sovereignty, the one who exerts efforts
(2) Gökyüzünün tacı, yani o şanlı Mihrişah Sultan ki, yaratıcı onu yücelikte ismet (iffet, temizlik) burcunun güneşi kılmıştır	The crown of the sky, that is the glorious Mihrişah Sultan, whom the Creator has made the sun of the constellation of honor (chastity, purity) in grandeur
(3) Hazreti Fâtımatü'z-Zehrâ görseydi şayet o da beğenirdi. (Mihrişah Sultan'daki) olgun, zühd ve iffetli, türlü güzel haller	If Hazrat Fatimah al-Zahra had seen it, she would have liked it too. (In Mihrişah Sultan) mature, ascetic and chaste, various beautiful qualities...
(4) Ne mutluluktur ki onun cihanı süsleyen güneşe benzer şahsiyeti, zerre miktarı benzeri olmayan altın, gümüş ve cevahir gibidir.	What happiness it is that his personality, which adorns the world like the sun, is like gold, silver, and jewels of incomparable quantity.
(5) Üstün gayreti ile birlikte mal ve mülkünü hayrata safeder. Allah rızası içindir, sonu gelmez şekilde bolca eserler ihsan edişi.	With his superior effort, he dedicates his wealth and property to charitable works. It is for the sake of Allah, and his endless giving of abundant deeds.
(6) Dinin temel mekân ve binalarının, lütufkâr bir mimarı oldu.	He was the gracious architect of the fundamental places and buildings of religion.
(7) Onun feyiz ve cömertliğinin tatlı suyu, devlet şanının övünç vesilesidir. Cihanda her bir yandan onun ihsan pınarı akmaktadır.	The sweet water of his grace and generosity is a source of pride for the glory of the state. From all around the world, the fountain of his benevolence flows.
(8) Çok kerelerce muvaffak olduğu hayrat eserlerin, yüzde birinin bile kalemle toplanıp hesap edilmesi mümkün değildir.	It is not possible to gather and calculate even one percent of the charitable works that he has successfully accomplished many times with a pen.
(9) (Eyüpsultan semti) özellikle şu ihsan evi (imaret) ile âdetâ nimetler evine dönüştü. Resulullah'ın sancaktarının etrafı hep cennet eserleri ile dolu.	(The Eyüp Sultan district) has especially turned into a house of blessings with this Ihsan house (imaret). The area around the Prophet's standard bearer is filled with works of paradise.
(10) O yüksek makamda imaret inşa edip ne de güzel mamur kıldı o nurlarla dolu degâhı.	He did not build a soup kitchen in that high place, nor did he make that radiant abode beautifully adorned.
(11) Gayretini ortaya koyarak alemdârın (Hz. Eyyûb el-Ensârî) dergâhını feyiz ve nimete gark etti. Çok bağışlayıcı olan Allah'ın elçisinin ruhunu, hayranlık verecek şekilde hoşnut etti	By putting forth his effort, he immersed the lodge of Alemdar (Hz. Eyyûb al-Ansârî) in grace and blessing. He pleased the soul of the Messenger of Allah, the Most Forgiving, in a way that would inspire admiration.
(12) “Sevdiğiniz şeylerden Allah yolunda harcamadıkça iyiliğe asla erişemezsiniz”. Daimagözü gönlü tok şekilde, her bir yandan akarsular gibi nimetler lütfetti, infak etti.	"You will never attain goodness unless you spend from what you love in the way of Allah. He always bestowed blessings and gave charity in abundance, with a heart and eyes full, like rivers flowing from every direction.
(13) Mihrişah Vâlide Sultan'ın böyle bolca ihsan, ikram ve iyiliklerinden açıkça anlaşılmaktadır ki	It is clearly understood from Mihrişah Vâlide Sultan's abundant grants, favors, and kindnesses

onun ahiret çiçekleri toplamaktan başka bir istek ve muradı yoktur.	that she has no desire or aim other than to gather the flowers of the hereafter.
(14) Öylesine bağış ve ihsanda bulundu ki sanki aşikâr oldu: Halil İbrahim'in cömertlik ziyafethanesinin sırları	He gave charity and beneficence so much as if it became apparent: The secrets of the generosity feast of ibrahim's friend
(15) O gümüş taslardan (içip) nimetlenenler elbette "Boş" der, beğenmez, güneşin altınla işlenmiş kâsesini	Those who enjoy drinking from silver cups, of course, say 'Empty,' they do not like, the sun's cup crafted with gold
(16) Evet muhtaçtı, böyle baştanbaşa feyizle dolu bir ihsana. O civar vemuhitin, aciz ve çaresiz nice insanı.	Yes, he was in need, of such a benevolence filled with grace all over. Many helpless and powerless people of that area and surroundings.
(17) Ne büyük bir ilahi Tevfik ve yardımdır, bu makamda inşa edebilmek; nimetlerle şenlenmiş, salih ve faziletli kulların ziyafet yeri olmuş böyle bir mekân!	What a great divine success and help it is to be able to build in this station; a place adorned with blessings, which has become a banquet place for righteous and virtuous servants!
(18) Âlemin devletine iltica edilen şahının yüce validesidir o. Onun şanına da böylesi yaraşır: Hünkâr gibi yüksek gayretler sarfetmek!	She is the exalted mother of the sovereign who is sought refuge in the state of the world. Such glory suits her: to exert lofty efforts like a ruler!
(19) Âlem, onun bağış ve ihsanlarına hakkıyla teşekkür etmiş; ona devlet ve ikbal duasını, kendine zikir ve vird hâline getirmiştir.	The world has properly thanked him for his gifts and benevolence; he has made prayers for his state and prosperity, and turned them into his own remembrance and litany.
(20) Ya Rab! (Ebû Eyyûb el-Ensârî) "Halid" ismi hürmetine Vâlide Sultan ile cihan sahibi padişahımızın devletine ebedî ömür bahşeyle!	Oh Allah! (Abu Ayyub al-Ansari) For the sake of the name "Halid," grant eternal life to the state of our mother sultana and our world-conquering sultan!
(21) Ne hoş! Vehbi bir tarih düştü çaryarın ruhunun feyzi ile: İmar edildi, Ebû Eyyûb el-Ensârî'nin meskeni.	How wonderful! The Poet "Vahbi" date has been marked with the grace of the spirit of the caliph: The dwelling of Abu Ayyub al-Ansari has been established.
(22) Harrerehu el-'abdu'd-dâ'î Mehmed Esad el-Yesârî gaferallâhuzünûbehu 1209(AH)/Bunu duâcı kul Mehmed Esad Yesârî yazdı, Allah onun günahlarınamağfîret etsin 1794(AD).	The humble servant of the caller, Mehmed Esad el-Yesârî, may Allah forgive his sins, 1209 (AH) /This was written by the prayerful servant Mehmed Esad Yesârî, may Allah forgive his sins, 1794(AD).



20



21



22



23



24

Figure 20: A composite panel illustrating the poetic inscriptive cartouches located above the windows of the architectural complex's façade; **21:** A subsidiary composite panel illustrating the poetic texts that crown the architectural complex's façade; **22:** Another composite inscriptive panel illustrating the courtyard's façade; **23:** An inscriptive cartouche comprises the calligrapher's signature concludes the inscriptive program of the façade; **24:** A decorative ornament located above the aforementioned calligrapher's signature. Figures 20-24© Ahmed, M, 2023.

Commentary: The inscription is situated on the twenty-one windows of the wall adjacent to the road, commencing from the ablution window on the right side. The inscription, rendered in

bold *ta'liq* script, is attributed to the poet Vehbi. Inscribed in bold *ta'liq* on the gate of the imaret facing the road is the scripture "Every soul shall taste death." The aesthetic produced by the elongated letters at the termini of the left lines fosters a harmonious coherence within the text. The letters exhibit remarkable anatomical features. The restoration of the third, fourth, and fifth lines of the inscription has eclipsed the finesse of the lettering. The calligrapher inscribed his name in two lines in a distinct inscription. The inscription concluded with the date expressed in the abjad numerical system (Işık, G. 2020:149).

This text demonstrates the calligrapher's proficiency in completing the writings, as he segmented the text into various writing meters, creating the impression that it is separated into poetic verses. He also organised the material uniformly, with each line comprising six to seven words. Furthermore, he inscribed the text independently, with every two lines carved above a window on the principal front wall of the complex. He employed composition in the execution of certain words, such as 'خانك' in the first line above 'بينان', 'سليم' in the tenth line above 'أليوب', and 'الأنصاري' in the twenty-first line above 'أيوب'.

The calligrapher demonstrated this style multiple times, showcasing his proficiency through the remarkable flexibility with which he crafted the letters, effectively distributing the dots to fill the textual gaps. The calligrapher inscribed his signature on a distinct line at the conclusion of the text and documented the construction date utilising the Abjad numerical system, commencing from the final verse of the phrase 'The construction of my country is the shelter of my father, Abu Ayyub Al-Ansari,' which signifies the architectural complex's construction date as 1206 AH, with the letter Alif valued at 1. He documented it using Arabic numbers, indicating the inscription's date as 1209 AH, İmaret Buldu Mevâyı Ebi Eyüb Ensâri "عمارَت بولدي مَبَوَّاءِ إِبِي أَيُوبِ إِنْصَارِي", marking the completion date of the architectural complex, which was finalised between 1209-1210 AH / 1795-1796 AD.

ع (İ)	م (M)	أ (A)	ر (R)	ت (T)	ب (B)	و (U)	ل (L)	د (D)	ي (U)
70	40	1	200	400	2	6	30	4	10
م (M)	! (E)	و (V)	ا (Â)	ي (Y)	ع (I)	إ (E)	ب (B)	ي (İ)	إ (E)
40	1	6	1	10	1	1	2	10	1
ي (Y)	و (Ü)	ب (B)	إ (E)	ن (N)	ص (S)	ا (Â)	ر (R)	ي (İ)	المجموع (Total)
10	6	2	1	50	90	1	200	10	1206

3.1.3. The inside portal of the sepulcher:

This gate is situated in the northeastern direction of the tomb, which is positioned on the western side of the architectural complex, and marble was utilised for both the front and rear of the gate (Figure 25). A rectangular marble inscription is positioned above a flat entrance, encircled by a semicircular motif. The curved frame exhibits a geometric design resembling a quarter circle at the corners, utilising marble as the background. The inscription's letters are crafted in the Thuluth script, characterised by prominent engraving and gilding on marble (Figure 26). It features text from the Holy Quran, specifically Surah "Al-Qasas," verse 88 (Qur'an, 28:88), which states: "لَا إِلَهَ إِلَّا هُوَ" (Lā ilāha illā huwa kullu shay'in hālikun illā wajhah) (Ali Rıza 2005: 411) (Figure 27).

The backend façade features a door located on the side orientated towards the interior of the tomb, positioned above the flat entrance, which possesses a semicircular entry that highlights the rectangular pattern on the surface grouped in a cartridge shape. The shorter margins of the rectangular cartridge include diverse placements of Baroque-style designs resembling the letter C, and the longer edges consist of concave mouldings. The cartridge features decorative designs along its elongated upper edge, with additional stylised leaf motifs on the exterior of the shorter edges. Figure 28.



Figure 25: The door of the mausoleum, © the researcher



Figure 26: A detail of the upper Tomb Door Ornamentation Detail © G. Bodur 2024



Figure 27: The inscription above the door of the mausoleum, © the researcher

The inscription within the cartridge commences and concludes with a floral motif of stems and leaves adorned with gilded embellishments, while the intervening sections feature an inscription in Arabic calligraphy, specifically the third verse of Surat al-Hashr (الحشر), verse No. 2 (Qur'an, 59:2), which reads: "فَاعْتَبِرُوا يَا أُولِيَ الْأَبْصَارِ" (fe'tbeirü ya uli ebsar). Consider, O First Sight, that the gate possesses a front facade measuring 34 cm and a door opening height of 257 cm. The door opening width is 157 cm, the front facade width is 379 cm, and the door depth height is 140 cm. The door's height is 453 cm. The gate comprises a crown, columns, protruding pillars, mouldings, corner posts, and the door opening Fig. 29 (Mustafa 2020: 269).



Figure 28: Mihrişah Valide Sultan Mausoleum's Main Gate, Back Side © the researcher.



Figure 29: door's arch and verse from the interior inscription (G. Bodur 2024)

The upper crown features floral motifs predominantly consisting of large stylised palm leaves, complemented by Baroque-style fish lines characterised by S-curves. The side edges are defined, and the curved spiral line in the shape of a S extends outward at both its upper and lower ends beneath the inscription on the palm leaf motifs. The Crown is located on the console-shaped projection that confines the writing from above. The design reaches the apex of the column, featuring engravings on the sides, while stylised palm leaves are positioned at the outer corners of the symmetrically arranged composition. The installation is finalised with decorations comprising stylised leaves, whose lower ends curve inward, and whose surfaces are delineated at the center of the crown.

The gate features columns with dual bases and distinct crowns, one positioned on the sides and the other external to the door frame. The outer column that confines the gate on both sides extends from the surface and is supported by recessed bases at a height of 70 cm above the ground. The columns ascend uniformly within cavities hewn into the wall surface, extending from their bases to the crown level, terminating in flat cylindrical hulls of red marble adorned with recessed crowns (Mustafa 2020: 270)(Figure 30).

The crowns consist of a concave region extending from the base to the apex of the mouldings, adorned with baroque motifs of curved Acanthus leaves at the corners. Additionally, the

concave surface of the survivor is delineated and positioned beneath a row of pearls and stylised elements. Acanthus leaf motifs are positioned in the corners of the crown and along the sides, with this configuration extending to the adjacent surfaces.

Columns are arranged adjacent to one another, extending vertically to their apex and divided into three sections with console-like projections. Each segment is further subdivided into three columns that lack bases but possess two structures, configured to expand their diameter towards the apex. Conversely, the flat columns feature a square base, resulting in an asymmetrical crown. The columns at the periphery of the entrance frame are equipped with bases and crowns, with the bases elevating 45 cm from the ground. The bases are embellished with baroque designs showcasing acacia leaves designed as inverted spirals, highlighted by the upper and lower borders of the columns. The columns exhibit a straight cylinder form constructed from red marble, terminating in a crown at their summit. This crown features a concave shape that widens from the base upward, with spirals at the corners and a counter situated above it (Fig. 30).

The ornamental columns are situated at the corners of the door opening nodes; the first is positioned above the columns, while the second is located below the columns that flank the inscription on both sides. The upper pillar, lacking a base, is embellished with a crown at its foundation, showcasing curved motifs akin to an inverted letter S with spiralled extremities and a decorative element resembling an acacia leaf. The selected pillar is adorned at the apex with a crown and sinuous Baroque-style patterns resembling the curves of the letter C, along with a stylised ornamentation that resembles an acacia leaf embellishment (Figure 31).



Figures 29-31: The mausoleum door ; **30:** A detail of one of the columns of the mausoleum door ; **31:** A detail of the ornament **Figs. 29 & 31** © the researcher and **Fig. 31** © G. Bodur 2024.



Figures 32-34: Decorative details of the mausoleum door frame © G. Bodur 2024 ; **33:** Decorative details of the front façade; **34:** Decorative details of the Backend facade **Figs. 33-34** © the researcher

The ornamental columns were situated beneath those encircling the inscription on an asymmetrical base near the entrance nodes. The chosen column features a cartridge-like design at its apex, adorned with a crown. Additionally, Baroque-style motifs, characterised by spiralled letter curves resembling the letter C, are positioned below the crown of the adjacent column and extend in the opposite direction between the columns before concluding. The columns encircling the inscription lack bases and are positioned directly on a projection resembling a control panel, which is created from templates at the lower outer corners of the columns. These columns culminate in a crown situated just beneath the gate facade, featuring

a distinct curved configuration that emanates from an oval spiral center and extends from the column's edge to the base (Mustafa 2020: 271).

The entrance, inscription, and crown sections are flanked on three sides by convex and cubic mouldings positioned on either side of the door, commencing at a height of 70 cm from the floor. Stylised floral motifs adorn the upper corners of the mouldings. Additionally, the columns encircling the entrance feature concave and convex mouldings along their outer edges (Figure 32).

The entrance in the front facade features a doorway adorned with a semicircular knot, a stirrup block, an upright crown, and a jamb. The doorway is accentuated by grey and white marble that embellishes the knots on the courtyard-facing side, originating from the corner stone of the knot. A circular red marble stone is centrally located within the inscription, encircled by a palm leaf floral motif. The stirrup's entrance, orientated towards the aperture, showcases a sequence of decorative elements in the Baroque style, with alternating concave and convex lines. (Figure 33).

The entrance arches feature ornamental columns, with beams designed as a singular rectangular block surmounted by a crown, a block, and stirrups. The curved motifs on the crown of the column extend the concave contour of the rectangular pillar, which widens from base to apex, culminating in a spiral design at the corners of the crown. The lower sections of the beams are structured like a columnar base, adorned with engraved grooves on their surface (Mustafa 2020: 272).

The entry in the Backend facade features a semicircular gate constructed of white and grey marble, topped with a flat cover, and remains in use on this side. The tomb-facing side of the corner stone in the nodes features a crown of stylised leaf motifs and a geometric circular design composed of curved lines resembling the letter S, together with an inverted pear-shaped red marble stone (Figure 34).

The pillars at the entrance, orientated towards the opening, feature concave and convex designs, with vacant corners. Rectangular marble jambs are elevated in the form of a crown block and a pillar block. The crown, with a rectangular cross-section in baroque style, extends concavely from the base to the apex, with only the soil-facing side of the crown's surface bevelled. The lower sections of the jambs are designed as a base.

3.1.4. The external architectural design of the tomb:

The mausoleum of Mihrişah Sultan is situated on the left side of the complex and is accessible via the door on the southern facade. This structure, characterised by twelve ribs and a predominantly rounded form, exemplifies Baroque architecture and features windows on two levels, with the upper level adorned with stained glass plaster (Figure 35). The inscription on the soil, crafted in the distinct third line by calligrapher Mahmoud Jalal Elddin, reads "Mahmoud Shawki." The central structure of the complex features a façade of white marble, resting on a marble base. It is noteworthy that the soil remained neglected until 1995, when the director of cemeteries in Istanbul intervened. It was renovated to its original condition and opened to the public in 1997 (Ağar 2016: 80) (Figure 36).

The tomb's facade features twelve sections arranged in two rows. The lower row comprises rectangular marble-clad windows adorned with metal grilles, specifically walnut windows. Each window consists of two shutters, each shutter divided into three sections, which are rectangular and devoid of ornamentation. The upper row's windows possess rectangular openings embellished with semicircular motifs and are covered with plaster and glass. Each row features a series of parallel windows divided by a cornice, while the lower row contains round windows interspersed with round nodes, adorned with Baroque-style curved

ornamentation resembling the letter S, and equipped with cast-iron handles. Windows: Vertical mouldings flank the right and left sides of these windows within the concave section of the facade, which is adorned with black columns featuring recessed Ionic capitals (Figure 36).



Figure 35: The Mihrişah Valide Sultan Tomb © the researcher ; **Figure 36:** The mausoleum of the Mihrişah Valide Sultan Tomb © O.Tuğba 2024.

The lower and upper windows are delineated by a cornice, which is also encircled by another cornice. Both the cornice and the frieze exhibit simplicity. The upper row of windows features Baroque-style designs with S-shaped motifs interlaced with round knots and recessed details. The foundation stone is adorned with Baroque-style motifs resembling stylised shellfish in a pink hue. Vertical mouldings are positioned to the right and left of each window, while pink columns with Ionic capitals are situated in the concave sections of the facade (Bodur 2024: 100) (Figure 36).

The lower level features a series of open rectangular windows situated within entrances, delineated by a collection of marble columns. The window openings are adorned with semi-motorized mechanisms, aligned with the marble pillars. The windows on the southern facade are secured with metal slats, while the remaining lower windows on the northern and western sides are enclosed with glass.

The upper-level windows are analogous to the lower-level entrances, distinguished by two prominent marble cornices devoid of scriptural embellishments, separating the two rows of windows (Figure 36). The windows serve as entrances, intricately tied with semi-motorized knots, adorned with cornices and supports that pivot around the dome, while the outside of the windows remains sealed (Kırkkasli, H, 2024:45) (Figure 36).

The Dome consists of a polygonal structure with twelve ribs, which assume a semicircular form externally, culminating in a lobular shape. It is externally clad with lead panels and internally adorned with white marble. The structure features two tiers of windows; the lower tier is fitted with double-winged wooden windows, which are externally shielded by metal iron panels (Hilal 2012:186) (Figure 37).



Figure 37: General view of the main dome area of the mausoleum ©G. Bodur 2024.

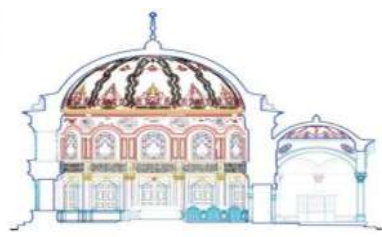


Figure 38: Vertical section of the Portico "Revak" section of the Mihrişah Valide Sultan Tomb. © A. Ümit 2019.

The tomb features a portico, which serves as a passage leading to the entrance of the burial site. This three-sided portico comprises three semicircular pillars adorned with domed arches and semicircular arches. The upper section of these arches is embellished with round pink decorations, interspersed with acacia leaf motifs, centred on eight columns. The front facade of the portico is divided into three sections, with the central section being the most spacious and elevated compared to the two flanking sections. Stylised pink motifs are also present on the corner stones of the arched nodes, which are coloured with white and black marble, accentuating the expansive central section. The elevated three-sided portico features a dome, and the two lateral parts are adorned with domes (vaults) (Ürkmez 2025: 86) (Figure 38).

The portico features columns on both the right and left sides, each flanked by semicircular contracts with two columns. These contracts are adorned with conch motifs resembling acacia leaves and seashells, which are gilded. The spaces between the contracts are enclosed by small vaults, internally decorated with painted designs. The portico comprises eight marble columns (Hilal 2012:186).

The portico features a façade with a subtly projecting cornice in the Baroque style, divided into three sections, the central of which is topped by a dome supported by transitional zones of spherical triangles adorned with radiating embellishments (Figure 41). These are corrugated strips emanating from a small circle at the dome pole, with spaces on either side of the dome in the Baroque style, featuring four circles interspersed with floral motifs of roses and multi-petal flowers, rendered in gilding and red. Each circle is accompanied by a circle at the corners of the spherical triangles (Figure 41).



Figure 39: The façade of the mausoleum *rewaq* © Researcher



Figure 40: The internal façade of the *rewaq* © Ürkmez 2025.



Figure 41: Decorations of the dome covers the mid area of the *rewaq* © Ürkmez 2025.

Similar themes to those on the dome were utilised in the decorations of the portico vault; however, in the Baroque style, less colours were employed compared to the dome. At the middle of the vault, acanthus was featured. A semi-circular rosette formed from greenery is encircled by a border of acanthus leaves. The design, characterised by a semi-elliptical shape and embellished with diverse motifs, encases the rosette, Figure 42.

A decorative motif including curled acanthus and lotus capitals encircles the whole inside of the vault, spiralling around its center, accompanied by marble. The façade is bordered with beautiful replica pieces. Inside the vault, three rosettes are arranged at equal intervals, Fig. 43.



Figure 42: Vault's decorations, the *rewaq* of the Mihrişah Valide Sultan Tomb © Ürkmez.



Figure 43: Dome's decorations, the *rewaq* of the Mihrişah Valide Sultan Tomb © Ürkmez.

The outer tomb courtyard (tombstone barn): This barn contains tombstones and tombs that exemplify the styles and characteristics of their respective periods, showcasing diverse decorative and architectural treatments (Figure 43). The marble tombstones, adorned with numerous plant motifs and geometric patterns, are regarded as exemplary specimens of funerary architecture in the Ayyub region (Hilal 2012: 191) (Figure 45).



Figure 44: The outer tomb courtyard (tombstone barn) of the mausoleum of Mihrişah valide Sultan © The researcher; **Figure 45:** Plan of the outer tomb courtyard of Mihrişah valide Sultan ©Gürlek 2019.

3.1.5. Architectural description of the internal tomb scheme:

The interior length of the tomb is 10.20 meters and features a circular layout in circumference, with an entrance leading to a little drachma. The conclusion features a door opening towards the entry, adorned with a semicircular necklace of enamelled castanets made of exquisite marble. The black and white outlet, featuring a scalloped shell motif at the top, is encircled by gilded embellishments, among which is an oval-shaped JAMA adorned with Quranic inscriptions.

Upon entering the mausoleum, the upper section of the inner entrance features inscriptions of a Quranic verse, rendered in prominent gold engraving. This is located in the third line within a rectangular cartridge measuring 32155 cm, with a pen thickness of 2.4 cm. We commence at the uppermost part of the door's interior with the Quranic verse, thus contemplate, O First Sight (Özcan 2005:413)

The ribs of the dome feature inscriptions that are positioned at a higher elevation than the preceding text and encompass Quranic verses from Surat al-Mulk (الملك), arranged across two horizontal lines in the distinct Thuluth (خط الثلث) font, rendered in gold against a blue background, and executed in an anticlockwise manner across twelve ribs (Figure 51). Inscribed on twelve panels measuring 70×345 cm with a 3.4 cm thick pen, these panels extend to the panel above, featuring verse 2 of Surat al-Hashr (Qur'an, 59:2) (فَاعْتَبِرُوا يَا أُولِيَ الْأَبْصَارِ / *fe'tbeirü ya uli ebsar*), and continue at the windows, commencing from the right side and concluding at the left of the entrance, which is divided into two sections (Gürlek 2019:8) (Figure 46).



Figure 46: Tomb entrance door © the researcher ; **Figure 47:** Mihrişah Valide Sultan Tomb lower row window © Gürlek 2019 ; **Figure 48:** Mihrişah Valide Sultan Tomb, lower row windows © the researcher

The ribs of the dome structure are situated in the restricted region between two rows of windows in the soil building, with the hallway extending into the soil. The soil comprises twelve ribs arranged in a circular formation, with two rows of windows on both the upper and lower floors. Ürkmez 2025: 91; Figure 47.

Windows: an aperture in the lower stratum of the earth, comprising a series of rectangular windows that provide access to interior entrances, delineated by a series of marble columns. The window openings are adorned with semi-motorized knots, centrally positioned on marble pillars, upon which rests a semicircular knot embellished with shellfish motifs, featuring gilded decorations (Gültekin, G, 1994) (Figure 48).

The second level: The upper level of the windows has twelve nets secured with pointed knots, coated with plaster in circular patterns, and interlaced with glass (Figure 48). The windows are divided by columns of pink marble, supported and crowned with gilded Corinthian capitals. The upper and lower windows are internally separated by broad bars adorned with Quranic verses from Surah Al-Mulk (Qur'an, 67). The calligrapher Mahmud Jalal al-Din Efendi's name is inscribed at the conclusion of the biblical Frieze, accompanied by the notation of Mahmud Jalal al-Din ١٢١٠ (١٢١٠ كته محمود جلال الدين) ah, along with the signature of Muhammad Shawki, "Hattat Mehmet Şevki Efendi" (رسمه محمود شوقي). (Aydın, D. 1998:51). (Figure 50)



Figure 49: The inside horizontal bars decorated with Quranic inscription © Gürlek 2019.



Figure 50: The signature of the calligraphers at the end of the written panel © Gürlek 2019.

Calligrapher Mahmud Jalal al-Din, known as "Hattat," was born in Dagestan (a Caucasian region) in 1140 AH / 1727 AD. He resided in a neighbourhood called Istauris in the village of Genkel before relocating to Istanbul with his father, Muhammad Dagestani. At a young age, he commenced his calligraphy education under various esteemed instructors; one account cites Mullah Omar Effendi as his mentor, while another attributes his training to Professor Rasim Effendi. He initially adopted a name under which he produced numerous written works, including inscriptions for the mausoleum of Sultan Ayyub II, as well as the Quran, books, vessels, textiles, ornaments, and paintings, which are housed in various museums and collections. He inscribed in his own handwriting on the tomb of Sultan Selim's mother, the mother of Maharshah Sultan. Among his students was his wife, the accomplished calligrapher Asma Abrat Hanem, who made a significant impact during that era. Jalal al-Din passed away in Istanbul in 1245 AH / 1829 AD and was interred in the courtyard of Sheikh Murad's hospice in the Ayub Ansari neighbourhood (Bidabish, 2010, 241).

The inscription above the first window: بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ تَبَارَكَ الَّذِي بِيَدِهِ الْمُلْكُ وَهُوَ عَلَى كُلِّ شَيْءٍ قَدِيرٌ الَّذِي خَلَقَ الْمَوْتَ وَالْحَيَاةَ لِيَبْلُوَكُمْ أَيُّكُمْ أَحْسَنُ عَمَلًا وَهُوَ الْعَزِيزُ الْغَفُورُ، الَّذِي
The inscription above the second window: خَلَقَ سِنِينَ سَمَواتٍ طِباقًا مَا تَرَى فِي خَلْقِ الرَّحْمَنِ مِنْ تَفَوتٍ فَارْجِعِ الْبَصَرَ هَلْ تَرَى مِنْ فُطُورٍ ثُمَّ ارْجِعِ الْبَصَرَ كَرَّتَيْنِ يَنْقَلِبْ إِلَيْكَ الْبَصَرُ خَاسِنًا وَهُوَ حَسِيرٌ، وَلَقَدْ
The inscription above the third window: رَبَّنَا السَّمَاءَ الدُّنْيَا بِمَصَابِيحٍ وَجَعَلْنَاهَا رُجُومًا لِلشَّيَاطِينِ وَأَعْتَدْنَا لَهُمْ عَذَابَ السَّعِيرِ وَلِلَّذِينَ كَفَرُوا بِرَبِّهِمْ عَذَابُ جَهَنَّمَ وَبِئْسَ الْمَصِيرُ، إِذَا أُلْقُوا فِيهَا
The inscription above the fourth window: سَمِعُوا لَهَا شَهيقًا وَهِيَ تَفُورُ تَكَادُ تَمَيِّزُ مِنَ الْغَيْظِ كُلَّمَا أُلْقِيَ فِيهَا فَوْجٌ سَأَلَهُمْ خَزَنَتُهَا أَلَمْ يَأْتِكُمْ نَذِيرٌ قَالُوا بَلَى قَدْ جَاءَنَا نَذِيرٌ فَكَذَّبْنَا وَقُلْنَا مَا نَزَّلَ اللَّهُ مِنْ شَيْءٍ إِنْ أَنْتُمْ إِلَّا فِي ضَلَالٍ
The inscription above the fifth window: كَبِيرٍ وَقَالُوا لَوْ كُنَّا نَسْمَعُ أَوْ نَعْقِلُ مَا كُنَّا فِي أَصْحَابِ السَّعِيرِ فَاعْتَرَفُوا بِذُنُوبِهِمْ فَسُحِّقًا لِأَصْحَابِ السَّعِيرِ إِنْ الَّذِينَ يَخْشَوْنَ رَبَّهُمْ بِالْغَيْبِ لَهُمْ مَغْفِرَةٌ وَأَجْرٌ كَبِيرٌ، وَأَسْرُوا
The inscription above the sixth window: قَوْلَكُمْ أَوْ اجْهَرُوا بِهِ إِنَّهُ عَلِيمٌ بِذَاتِ الصُّدُورِ أَلَا يَعْلَمُ مَنْ خَلَقَ وَهُوَ اللَّطِيفُ الْخَبِيرُ هُوَ الَّذِي جَعَلَ لَكُمُ الْأَرْضَ ذُلُولًا فَامْشُوا فِي مَنَاكِبِهَا وَكُلُوا مِنْ رَزْقِهِ وَآلِيهِ النُّشُورُ، أَمَنْتُمْ
The inscription above the seventh window : من في السماء أَنْ يَخْسِفَ بِكُمْ الْأَرْضَ فَإِذَا هِيَ تَمُورُ أَمْ أَمَنْتُمْ مَنْ فِي السَّمَاءِ أَنْ يُرْسِلَ عَلَيْكُمْ حَاصِبًا فَسَتَعْلَمُونَ كَيْفَ نَذِيرٍ وَلَقَدْ كَذَّبَ الَّذِينَ مِنْ قَبْلِهِمْ فَكَيْفَ كَانَ نَكِيرِ، وَلَمْ يَرَوْا
The inscription above the eighth window : إِلَى الطَّيْرِ فَوْقَهُمْ صَافَّاتٍ وَيَقْبِضْنَ مَا يُمَسِّكُهُنَّ إِلَّا الرَّحْمَنُ إِنَّهُ بِكُلِّ شَيْءٍ بَصِيرٌ أَمَّنْ هَذَا الَّذِي هُوَ جُنْدٌ لَكُمْ يَنْصَرُّكُمْ مِنْ دُونِ الرَّحْمَنِ إِنْ الْكَافِرُونَ إِلَّا فِي غُرُورٍ، أَمَّنْ هَذَا الَّذِي
The inscription above the ninth window : يَرْزُقُكُمْ إِنْ أَمْسَكَ رِزْقَهُ بَلْ لَجُّوا فِي عُتُوٍّ وَنُفُورٍ أَفَمَنْ أَقَمَّنَ يَمْشِي مَكْبًا عَلَى وَجْهِهِ أَهْدَى أَمَّنْ يَمْشِي سَوِيًّا عَلَى صِرَاطٍ مُسْتَقِيمٍ قُلْ هُوَ الَّذِي أَنْشَأَكُمْ وَجَعَلَ لَكُمْ السَّمْعَ وَالْأَبْصَارَ وَالْأَفْئِدَةَ
The inscription above the tenth window: قَلِيلًا مَا تَشْكُرُونَ قُلْ هُوَ الَّذِي ذَرَأَكُمْ فِي الْأَرْضِ وَإِلَيْهِ تُحْشَرُونَ وَيَقُولُونَ مَتَى هَذَا الْوَعْدُ إِنْ كُنْتُمْ صَادِقِينَ قُلْ إِنَّمَا الْعِلْمُ عِنْدَ اللَّهِ وَإِنَّمَا أَنَا نَذِيرٌ مُبِينٌ فَلَمَّا رَأَوْهُ زُلْفَةً سَيِّئَتْ وُجُوهُ الَّذِينَ
The inscription above the eleventh window: كَفَرُوا وَقِيلَ هَذَا الَّذِي كُنْتُمْ بِهِ تَدَّعُونَ قُلْ أَرَأَيْتُمْ إِنْ أَهْلَكْنِي اللَّهُ وَمَنْ مَعِيَ أَوْ رَحِمَنَا فَمَنْ يُجِيرُ الْكَافِرِينَ مَنْ عَذَابُ أَلِيمٍ قُلْ هُوَ الرَّحْمَنُ أَمَّنَّا بِهِ
The inscription above the twelfth window : عَلَيْهِ تَوَكَّلْنَا فَسَتَعْلَمُونَ مَنْ هُوَ فِي ضَلَالٍ مُبِينٍ قُلْ أَرَأَيْتُمْ إِنْ أَصْبَحَ مَاؤُكُمْ غَوْرًا فَمَنْ يَأْتِيكُمْ بِمَاءٍ مَعِينٍ، وتم توقيع إسم الخطاط محمود جلال الدين أفندي في نهاية إفريز الكتابي وتم ذكر في صيغة محمود جلال الدين ١٢١٠ هـ وتوقيع محمد شفقي "شوقي" أفندي .

Hattat Muhammad "Shawqi Effendi" Mehmed Şevki was born in Kuchuk, Hagia Sophia in 1198 AH/1783. He studied Arabic and Persian, acquired licenses in various writings, and, upon completing his education, joined the main accounting office in 1219 AH/1804 AD. He was subsequently promoted to undersecretary of the himanon endowments and worked in Darbhana in 1254 AH/1838 AD. In 1839 AD, he was appointed Minister of the Imperial endowments, followed by a position as undersecretary of the Ministry of Commerce in 1257 AD. He passed away in 1283 AH/1861 and was interred in the mausoleum of Kujuk Amir Efendi in Ayyub. He was noted for his proficiency in writing, weaving, bookbinding, and music, and gained renown for his depiction of the noble prophetic ornament (Özcan 2005:419-420). The secondary tier: The tomb contains the names of the descendants of Allah (الله جل جلاله) and the Prophet Muhammad (محمد صلي الله عليه وسلم) (Figure 51), as well as the names of the caliphs: Abu Bakr al-Siddiq (أبو بكر الصديق), Umar ibn al-Khattab (عمر بن الخطاب), Uthman ibn Affan (عثمان بن عفان), and Ali ibn Abi Talib (علي بن أبي طالب). Additionally, the names "Hassan" (حسن) and "Hussein" (حسين) are included (Figure 52), along with some names of the Companions of the Prophet, may Allah be pleased with them, such as Zubair Ibn Al-Awwam (الزبير بن العوام), Saad Ibn Abi Waqqas (سعد بن أبي وقاص), Talha Ibn Ubayd Allah (طلحة بن عبيد الله), and Said Ibn Zayd al-Qurashi (سعيد بن زيد القرشي) (Özcan 2005:416) (Figure 53).



Figure 51: Inscriptive medallions decorates the dome © Gürlek 2019 ; **Figure 52:** The dome © Bodur 2024 ; **Figure 53:** A detail of the dome's inscriptions and ornaments © The researcher.

The Dome: The tomb is surmounted by a semicircular dome (Figure 52) supported by a neck comprising twelve ribs. Each rib features a rectangular window adorned with a semicircular motif, which is glazed internally and covered with a stucco membrane externally. Surrounding the window are a series of consecutive contracts (Figure 52), with the spaces between them embellished with circular jamats (grating), executed through a technique of colour painting and gilding, attributed to calligrapher Mahmoud Jalaeddin Efendi, and signed by Mohammad Şevki Efendi. The transitional areas between the window contracts are decorated with soil, which also bears the names of the four rightly guided caliphs, as well as the names of the Prophet's descendants, Hassan and Hussein, and several companions, may Allah be pleased with them (S. Parlak 2005: 42).

The inscriptions on the tomb were crafted by calligrapher Mohammad Şevki "Shawki" Effendi, while the dome's exterior displayed ornamental wavy lines in shades of yellow, white, red, and green (Ameen & Kasem 2025) (Fig. 54). These lines comprise twelve bands that correspond to the number of soil ribs, and the radiating designs were created utilising a pencil technique. At the apex of the dome, a diminutive gamma emerges from a circular medallion adorned with baroque-style embellishments resembling the letters S and C that occupy these bands, Figs. 55-56. The structures feature intricate baroque embellishments, with floral motifs rendered through colouring and gilding between the radiating ribs. The texture comprises floral designs of leaves and flowers (Fig. 56) while a drawing encircles the dome's edge, adorned with botanical leaves. Within this, illustrations of Lalla flowers, Sassi flowers, and perfume, along with plant stems interwoven in red and yellow against a white background, create a decorative harmony (Fig. 57).



Figure 54: Central dome of the Mihrişah Valide Sultan Tomb © The researcher ; **Figure 55:** A detail of the dome's decorations © Bodur 2024 ; **Figure 56:** A detail of the dome's decorations © Gürlek 2019 ; **Figure 57:** A detail of the dome's decorations © Ürkmez 2025.

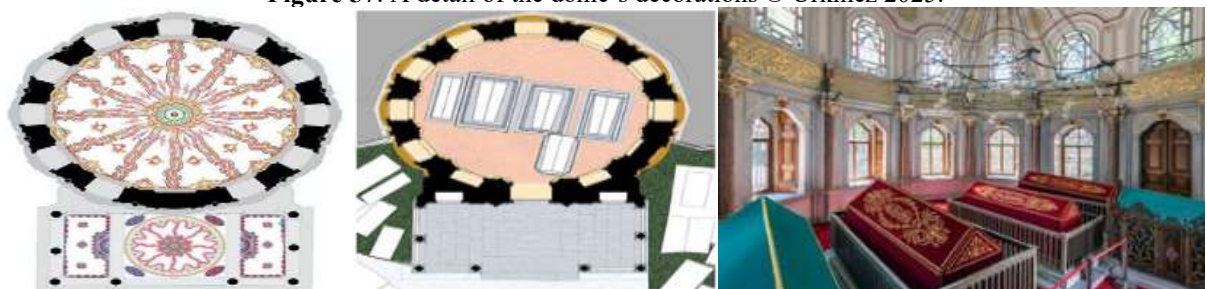


Figure 58: A plan of the Mihrişah Valide Sultan Tomb with the dome;s ceiling © S. Parlak, 2005, 43 ; **Figure 59:** A plan showing details of the five structures inside the Mihrişah Valide Sultan Tomb © S. Parlak, 2005, 43 ; **Figure 60:** The five grave-structures inside the Mihrişah Valide Sultan Tomb © The researcher

Interment arrangements within the Tomb: The tomb floor features five prismatic wooden structures, each supported by a two-tiered marble base. Four of these are encased in a wooden enclosure adorned with mother-of-pearl inlay. The most grandiose and intricately designed structure among these is that of Mihrşah. It is adorned with contemporary red velvet featuring floral patterns and lacks inscriptions. It is encased in a walnut wood enclosure, comprising square-section wooden strips joined at the top and bottom by wooden beams, culminating at the top with horseshoe-shaped arches. Four square supports are positioned at the corners of the enclosure. To Atik (Khadija) Sultan 1237 AH / 1822 AD and Bayan Sultan 1239 AH/1824 AD, sisters of Sultan Selim III, and the burial structure of Rifat Kadin 1284 AH/1867 AD, the spouse of Sultan Selim III, entirely draped in green fabrics, devoid of a wooden enclosure. The sepulchral edifice of Rahim Prestu Kadin, 1322 AH/1904 AD, is entirely draped in verdant textiles and encircled by a wooden enclosure featuring semi-circular arches interspersed with wooden beams (Ahmed, M., 2023, 51) (Figures 59-60).

The tomb of Mihrişah Sultan, dating to 1220 AH/1805 AD, is a burial site adorned with modern red velvet featuring floral motifs and devoid of inscriptions. It is encased within a wooden compartment constructed from walnut, utilising square beams interconnected above and below, and topped with horseshoe-shaped arches. The compartment is supported by four square pillars, and the woodwork displays Rumi motifs and intricate plant designs, inlaid with seashells. The tomb is situated on the grounds of Sultan Mustafa III, alongside the cabin of Sultan Selim III (T. Oğlu 2024:46) (Figure 61). The tomb of Atiq Sultan is dedicated to Khadija Sultan, born on 7 Muharram 1182 AH / 1768 AD, the daughter of an Ottoman sultan and his wife Adlishah Kadin. She married Sayyid Ahmed Pasha and passed away in 1237 AH/1822 AD (Ağaoğlu, M. (2018): 128) (Figure 62).



Figure 61: The Mihrişah Sultan tomb, a wooden coffin inlaid with pearl; **Fig. 62:** The tomb of Hatice Sultan, a wooden coffin **Fig. 63:** The tomb of Beyhan Sultan's, a wooden coffin Figs. 61-63 © the researcher

The tomb of Beyhan Sultan is dated 1239 AH / 1824 AD. She is the daughter of an Ottoman sultan and his wife, Adlishah Kadin, born on 2 Rajab 1179 AH / December 15, 1756 AD. They possess two compartments that replicate the form and embellishments of the Sultan's Mihrişah compartment, characterised by a burial structure enveloped in contemporary red velvet adorned with floral patterns and lacking inscriptions. This is encircled by a walnut wooden compartment featuring square wooden beams interconnected at the top and bottom, culminating in horseshoe-shaped nodes. The corners of the compartment are supported by four square pillars, while the wooden cabin is embellished with Turkish motifs and spiralled plant branches, inlaid with seashells (Ahmed, M., 2023, p. 51) (Figure 63).

The tomb of Rifaat Kadin was constructed in 1284 AH / 1867 AD. She was the spouse of Sultan Selim III's fourth wife and was present during his martyrdom. She attempted to thwart the assassination but was unsuccessful, witnessing the death of Sultan Selim III. She passed away on 23 Jumadi the other 1284 AH / October 22, 1867 AD, and her burial site was devoid of inscriptions, entirely enveloped in green fabrics and lacking a protective enclosure. (Oğlu 2024:47) (Fig. 64).

The tomb of Rahim Bristow Kadin: 1322 AH / 1904 AD; she was the fourth wife of Sultan Abdul Majid II and cared for Sultan Abdul Hamid, eventually assuming a maternal role towards him. This burial structure lacks inscriptions and is entirely enveloped in green fabrics. It is encircled by a wooden compartment featuring semicircular nodes, which are divided by wooden tinsel. Each node contains heart-shaped decorations with an inner leaf shape and is topped with a triangular leaf decoration. Above each node are triangular leaves, branches and palm fan halves crafted through a vacuum process. All components of the cabin are inlaid with hexagonal mother-of-pearl rosettes, secured (Oğlu 2024:47), Figure 65.



Figure 64: The tomb of Rifaat Kadin, a wooden coffin



Figure 65: The tomb of Rahim Bristow Kadin, a wooden coffin inlaid with pearl. Figs. 64-65 © the researcher

4. Analytical Study

The architectural style of the Mihrişah Valide Sultan Tomb exemplifies the Ottoman Baroque style. This style emerged in the years following the Tulip period and persisted until the reign of Mahmut II, corresponding to the latter half of the eighteenth century. Esteemed art historians have characterised this era as the period of "Turkish Baroque" or "Ottoman Baroque." This designation reflects the influence of Western aesthetics while maintaining essential elements of its distinct architectural identity (Tuztaş, Askun 2011: 220).

The Ottoman Empire, as the eastern neighbour of the West, demonstrated a distinctive interpretation of Baroque art within its extensive territory. Ottoman architects assimilated Western Baroque and Rococo elements, forging a synthesis that integrated the traditional Ottoman architectural style. The Baroque forms were modified to align with Ottoman design patterns. However, this style did not strictly adhere to the influence of the Western Renaissance in Ottoman architecture, despite its Western origins; rather, it was reinterpreted in a distinctive manner that became characteristic of Ottoman architecture (Kuban 1994, 65).

The Baroque and Rococo artistic styles of the Ottoman Period indicate a transition to a more concrete artistic expression and demonstrate a focus on the external environment of the Empire (Kuban 1994, 65). He posits that these arm shapes function as instruments to exhibit the opulence and splendour of the palace and its aristocratic circles.

Oktay Aslanapa characterises Ottoman Baroque as a "assimilated" style, while also critiquing the architecture from the reigns of Abdulmecid and Abdulaziz. He particularly notes the contributions of foreign architects like the Balyans, D'Aronco, and Vallauray, who, lacking familiarity with "Turkish tastes," produced "unsuccessful works" that signify a "degeneration" of the Ottoman orientalist style (Aslanapa 2003, 213).

Turkish Baroque was a style that flourished in the capital, while in the rest of Anatolia, it was merely a decorative trend. It was primarily confined to interior design or could be observed in elements such as doors, gravestones, fountain surfaces, eave mouldings, and slanted oriels. Anatolia did not embrace specific spatial innovations and trends that developed in the capital, aside from plastic adaptations (Erarslan, 2006:287).

A completely novel decorative repertoire was introduced with the new style. Consequently, Ottoman architecture acquired a novel aesthetic characterised by curved, dynamic, undulating, and convoluted arches and eaves, in alignment with the concept of concave-convex movements in facades. The elements of the new movement comprised "S"-shaped buttresses, cartouches, seashells, scallops, acanthus leaves, oval medallions, single or multiple engaged columns, rippled mouldings, capitals and consoles adorned with acanthus leaves, as well as stylised and asymmetrical compositions (Ünver 2019, 78).

The Mihrişah Valide Sultan Tomb is designed with a circular layout, which is architecturally advantageous as the cylindrical plan is optimal for domed roofing. In this configuration, the architect encounters no challenges in enveloping the structure with a dome, thus obviating the necessity for architectural treatments (transition zones) that usually facilitate the transformation of right-angled layouts into forms approximating a cylindrical shape to support the dome's drum. Erarslan, A. (2006), pp. 286-287.

The analysis indicates that the presence of a circular plan in the architecture of the Sultan's tomb, originating from the eighteenth century, as well as in the remaining tombs (türbeleri) in Istanbul from the 12th–13th and 18th–19th centuries, is attributable to multiple factors. The primary factor is the impact of inherited regional styles, exemplified by the Seljuk style. The second factor is the impact of the broader context of this era (12-13 Ah / 18-19 AD centuries),

particularly the influence of emerging European styles, exemplified by the Ottoman baroque style. The architectural aspect is also significant, as the circular (cylindrical) design is the most appropriate form for dome roofing." (Omara, A, 2025: 139).

The Mihrişah Valide Sultan Tomb, prominently situated on Sultan Reşat Street at the westernmost edge of the complex, is in proximity to the Eyüp Sultan Mosque. Constructed under the influence of the Baroque style that permeated Turkish art in the latter half of the 18th century, this period marked a transformation in traditional forms, architecture, and decorative approaches, with Western architectural concepts beginning to infiltrate. Consequently, straight lines in architecture were supplanted by wavy and segmented lines. The walls exhibit undulating forms, the cornices are markedly protruding, and bulging shapes are extensively employed (Kuban, 1954, p. 9).

The Mihrişah Valide Sultan Tomb is constructed from carved stone and adorned with marble. Its exterior is divided into twelve angular sections, elevated on a two-tiered foundation. A circular dome surmounts this twelve-part structure, with access provided through a southeast-facing door featuring an arched entryway. In front of this entrance, which opens to the courtyard, is a porch with three openings supported by slender white columns. The central opening of this three-arched porch is larger and taller than the adjacent ones and is topped with a dome, while the side openings are covered by vaults.

The exterior facade, segmented into twelve sections, showcases curved forms in the Baroque style, arranged across two levels. Columns occupy the vacant spaces on each level, while rounded arched openings on the curved surfaces of the facade are aligned with one another. The practice of positioning windows in two tiers for illumination has been employed since the Ottoman Classical Period. No innovative strategies were implemented in the window arrangement, as traditional methods persisted. However the tomb of Istanbul Mihrişah Valide Sultan features a cornice that runs parallel to its windows. This tomb is unique compared to previously observed tombs due to a neutral area flanked by two parallel cornices situated between its windows, organised into twelve sections. Within this interior, arranged in two tiers, one segment in the lower tier contains an entrance door, with arched cabinet niches in the segments adjacent to the door. The remaining nine segments in the upper tier are equipped with arched windows, with each of the twelve segments featuring arched windows.

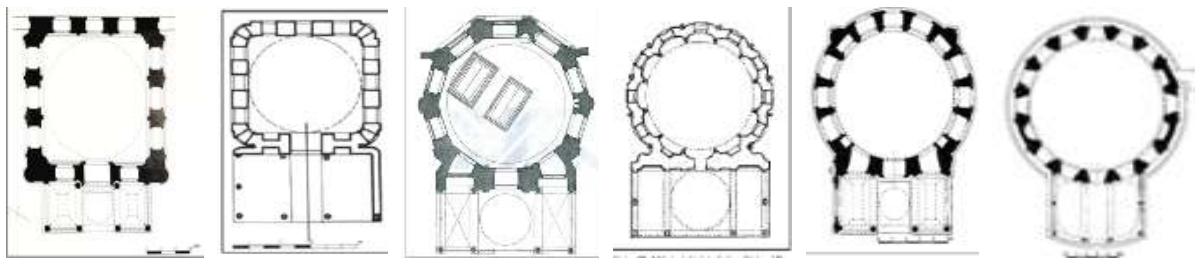


Figure 77: Plan of Şehsuvar Valide Sultan Tomb, (H. Önkals.430) **Figure 78:** Plan of Hamidiye Tomb, (H. Önkals.382) **Figure 79:** Plan of Sultan Mustafa III Tomb (H. Önkals.374) **Figure 80:** Plan of Mihrişah Valide Sultan Tomb (H. Önkals.412) **Figure 81:** Plan of Şah Sultan Tomb, (H. Önkals.420) **Figure 82:** Plan of Nakşidil Valide Sultan Tomb (H. Önkals.427)

Materials and Techniques: The Istanbul Mihrişah Valide Sultan Tomb extensively employs marble, wood, and metal. The exterior prominently features marble, with the entire twelve-section façade constructed from this material. The columns situated between the façade sections, along with the column capitals, mouldings, window jambs, keystones, and cornices, are all made from marble. Additionally, the arcades, supporting columns and capitals, as well as the entire entrance door, are also made of marble. Inside, marble continues to be utilised up to the second row of windows in the twelve-sectioned space.

During the Classical Ottoman Era, burial structures employed both brick and stone, with the exteriors of these tombs featuring cut stone and marble. Initially, cut stone predominated as the primary material, but marble progressively emerged as the preferred option for wall surfaces. Furthermore, marble was frequently selected for columns, capitals, porticos, and the frames of doors and windows (Önkal, H. 1992:24).

Influenced by Westernisation, cut stone and marble remained prevalent in tomb architecture. Nonetheless, marble, extensively utilised during the Classical Period, saw a significant decline in usage during the 18th century, largely due to the economic instability experienced by the state. In the Istanbul Nakşidil Valide Tomb, only the façade facing the street is adorned with marble, while the courtyard-facing façades are constructed from cut stone (Düzenli, 2016:449). At the Mihrişah Valide Sultan Tomb in Istanbul, wood was employed for the inner door, the cupboard niches flanking the door, and the window sashes within the interior. Metal materials were utilised for the lower row of window grills and the door knocker above the entrance. During the Westernisation Period, the metal on the window grills was elaborately designed. The Mihrişah Valide Sultan Tomb features a dome clad in lead, positioned atop a twelve-segmented drum. During the 18th-century Ottoman Westernisation era, architectural transformations were evident, including alterations in the design of tomb drums. The drum, supporting the dome, is segmented by consoles, which introduce dynamism between the segments. The dome, supported by the twelve-segmented drum, is anchored to the main wall of the tomb.

At the entrance of the Istanbul Mihrişah Valide Sultan Tomb, there exists a three-arched portico. This portico features rounded arches supported by seven white columns. The central arch is elevated and broader than the adjacent arches. The apex of the central arch is adorned with a lead-coated dome, whereas the flanking arches are topped with lead-coated vaults. Structural Components: The Istanbul Mihrişah Valide Sultan Tomb features entrance and window openings. Access to the tomb's courtyard is via a monumental opening from Sultan Reşat Street. The rectangular door is characterised by a rounded arched entrance, supported by square-sectioned mouldings on either side.

A horizontal inscription is situated between two cornices above the rounded arched entrance. Flanking the entrance, two columns with elevated bases are integrated into the wall. Small fountains are positioned between the columns.

The interior door of the Istanbul Mihrişah Valide Sultan Tomb features a rectangular design. Constructed entirely of marble, the door is topped with a round arch that rests on marble jambs flanking either side. Slender columns are integrated into each jamb. Above the round-arched entrance, an inscription of Quranic verses is inscribed on a marble background, with a pediment section positioned above the inscription. Additionally, slender columns with elevated bases are embedded into the wall at the rectangular corners of the door.

The facade of the Mihrişah Valide Sultan Tomb comprises two tiers of windows. Aside from the door facades on either side, all facades feature windows both at the lower and upper levels. The lower windows of the shrine exhibit rounded arches supported by 'S'-shaped marble frames in the protruding sections, adorned with baroque-style embellishments. The stone of the rounded arches is crafted to resemble a shell. Small iron bars are positioned in front of the windows, while the upper windows also display rounded arches resting on 'S'-shaped marble frames, embellished with pointed partitions.

Decorations and Inscriptions: The Istanbul Mihrişah Valide Sultan Tomb exhibits decorations at the courtyard entrance gate, the interior door, the exterior façade, and within the tomb itself.

The structure is adorned with marble embellishments, painted designs, woodwork, and vibrant stained-glass decorations.

The entrance gate to the courtyard is entirely constructed of marble. This rectangular gate features a round-arched door adorned with baroque-style embellishments and a 'S' profile, resting on marble casings akin to mouldings. The round arch is formed by juxtaposing white and black marble, with a keystone shaped like a seashell crafted from pink and white marble. Above the arch, an inscription with verses is situated between decorations exhibiting 'S' and 'C' curved patterns. Additionally, a palmette motif incorporates 'S' and 'C' curves alongside a seashell-shaped pediment. The high relief of the pediment imparts a sculptural quality. Each corner of the gate is designed to extend outward, creating a dynamic interplay of light and shadow on the door.

The Baroque Style: The term "Baroque" originates from Portuguese, signifying an irregularly shaped pearl. This term gave rise to the Baroque artistic style, which emerged in Italy and subsequently disseminated throughout Europe and Latin America. The Baroque style prevailed from the late 16th century to the late 18th century. Artists of this period employed elaborate forms and decorative elements, exemplified by monumental architecture in many European capitals. In Turkey, artists integrated this new style with local artistic traditions, resulting in what became known as Ottoman Baroque (Abdel-Hafiz, 2000, p. 551).

The primary components of this style encompass shells, snails, candlesticks, spiralled leaves, Rakha horns, and jambs. Its decorative features incorporate both architectural and artistic elements, including the placement of columns before the lobes, a preference against straight lines, and an affinity for spiral curves, which are interwoven with plant leaves and fruits in intricate decorative arrangements. Additionally, there exists a definitive interrelation among the elements, as they emerge from one another, alongside the application of bold, vivid colours such as brown, crimson, dark blue, and gold (Khalifa, 2001, p. 169).

The Baroque style was adopted in palaces and monumental structures across various European capitals, and it subsequently spread to Turkey. However, Turkish artists integrated this new style with their traditional artistic heritage, adapting it to align with Turkish sensibilities and preferences, thus earning the designation of Turkish Baroque (Abdel-Hafiz, 2007, p. 211). **Decoration and Inscriptions:** Two columns were positioned on an elevated base at each corner of the door, featuring small shell-shaped fountains within. To the right of the door, medals were integrated among the ornate decorations and embroidery. The medal on the right inscribes 'There is no god but Allah,' while the left medal states 'Muhammad is the Messenger of Allah,' both executed in Arabic calligraphy, specifically "Thuluth calligraphy," by the calligrapher Mahmoud Jalal Al-Din. This door exemplifies the Baroque style, with gold-painted embellishments, shell and palm motifs, and 'S' and 'C' curves reflecting the aesthetic sensibilities of the period.

The rectangular entrance gate of the tomb is entirely constructed from marble. The round arch, framed in marble, exhibits a 'S'-shaped profile. This arch is crafted from alternating white and black marble, with the keystone adorned with a motif resembling a pink-white seashell. Tall pink marble columns, resting on elevated bases, flank the entrance. Above the round arch, within the intricate decorations and mouldings featuring 'S' and 'C' shapes, lies a verse inscription accompanied by a decorative palmette motif at the apex. The marble columns at both corners of the entrance serve a decorative purpose rather than providing structural support. The use of coloured marble, gilded gold inscriptions, and detailed mouldings exemplifies the Baroque style prevalent during that period.

The Mihrişah Valide Sultan Tomb in Istanbul features a façade segmented into twelve sections,

elevated on a marble base. The convex exterior displays parallel windows, while the concave inner sides are adorned with embedded marble columns. Cornices create distinction between the two rows of windows. The lower row incorporates black marble columns positioned between the sections, resting on marble Ionic capitals. The windows in the outer convex sections exhibit a Baroque-style "S" profile, with marble frames on either side resembling a cornice. The keystone of the round-arched windows is designed in the shape of a pink seashell. The second-tier windows are rectangular and crowned with arches referred to as the "Camel-neck arch," a highly ornate Ottoman style influenced by European Baroque and Rococo. Each arch is upheld by two engaged marble pilasters. The windows are fortified with metallic grilles on the exterior and wooden shutters on the interior. An engaged marble column is incorporated into the facade between each pair of windows, situated above the lower-level pilasters. These columns support a prominent marble cornice, which is topped by another set of pilasters that uphold the upper cornice.

The third tier features smaller windows that are structurally akin to the lower ones. These upper windows are adorned with openwork plaster grilles externally and stained glass internally. Above them, a prominent marble eave, clad in lead sheets, completes the wall structure. This is topped by the drum of the dome, reinforced with structural buttresses. The entire tomb is crowned with a fluted dome, also covered in lead, culminating in a metallic finial and a crescent moon. The facades distinctly exhibit a significant influence of the Baroque style, as evidenced by the circularity, window arches, dome buttresses, and decorative cornices. Two parallel cornices are situated between the lower and upper sets of windows, with the inward-curving sections adorned with mouldings. The arrangement of the upper windows replicates that of the lower ones. The windows, characterised by a 'S' profile, are encased in marble, resembling mouldings. A round-arched window features a keystone shaped like a pink oyster shell. Pink marble columns are positioned in the concave areas between the windows. The design seeks to create a colour contrast between. The central section of the three-arched portico features a dome, flanked by arches on the right and left that are adorned with vaults. Helical curves emanate from the eight-pointed star at the dome's center, extending to its base. Helical claw motifs embellish the four arches of the dome, while the adjacent vaults incorporate half-claw motifs framed by helical curves. The predominant colour palette, characterised by pen work decoration, comprises yellow, brown, and white.

The three-arch entrance of the structure includes a central dome, flanked by arches embellished with vaults. Spiral motifs emanating from the eight-point star at the dome's center extend to its lower edge. The dome's four arches are adorned with spiral claw designs, while the adjacent vaults feature half-claw designs encircled by spiral patterns. The predominant colour scheme, defined by ink detailing, comprises hues yellow, brown, and white.

The dome of Istanbul's Mihrişah Valide Sultan Tomb showcases ornamental painting. The primary decorative feature is a twelve-armed helical pattern radiating from the central medallion toward the base. Interspersed among the twelve helical arms are filled flower bouquets and Baroque and Rococo-style ornaments shaped like 'S' and 'C'. The interior of the tomb incorporates coloured glass in the upper row of windows.

Acanthus leaves, also referred to as the Jewish fork, are associated with the compound species "Cynara" in Sham inknar. The nomenclature derives from acanthosis, linked to the genus "Acanthus," pronounced Acantha and acanthus. This genus name is of Greek origin, signifying Thistle; however, in Arabic, Thistle serves as a generic term, specifically denoting a particular plant genus. In artistic contexts, the paper is recognised as the Jewish fork and is additionally termed canker paper (Saeid, 2012, p. 330).

The Acanthus leaf motif, originating in Greece in the late fifth century BC as an embellishment for Corinthian column capitals, significantly influenced various historical artistic periods. It transitioned from Roman art, where it was referred to as the sharp, V-shaped "Acanthus Spinus," to Byzantine art, which adapted it into the softer, flat-shaped "Acanthus Mollis," before permeating Sassanid art and ultimately becoming entrenched in Arab-Islamic art (Al-Junaidi, 2012, p.346).

5. Comparative Analytical Study

The Şehsuvar Valide Sultan Tomb, situated in the Nuruosmaniye Complex, exemplifies the integration of Western Baroque and Rococo elements in 18th-century Ottoman architecture. This tomb features a square plan with a dome transition facilitated by pendentives. Similarly, the Hamidiye Tomb, also square-planned, employs squinches for the dome transition, with both structures exhibiting chamfered corners. The Laleli Sultan III. Mustafa Tomb presents an octagonal plan, utilising pendentives for the dome transition. In the Şehsuvar Valide Sultan, Laleli, and Hamidiye tombs, the dome drum is elevated. Additionally, the Mihrişah Valide Sultan, Şah Sultan, and Nakşidil Valide Sultan tombs are noted (Neftçi, 2002:144).

Tombs are adorned with lead-coated domes, similar to others, with transitions to the domes executed via pendentives. Several circular-plan tombs in Istanbul are integrated within architectural complexes, including the Mihrişah Valide Sultan Tombs, the Şah Sultan Tombs, and the Nakşidil Valide Sultan Tombs. All remaining circular tombs in Istanbul, dating from the 12th and 13th centuries AH (18th and 19th centuries AD), lack a mihrab element (Omara, A, 2025:144).

The Baroque style was also employed in the tombs of the era. Notable examples include the Tomb of Mustafa III in Laleli, Mihrişah Sultan Türbe in Eyüp, Şah Sultan Türbe (commissioned in 1800 by architect İbrahim Kamil Agha in honour of Sultan Mustafa III's daughter, who was also Selim III's sister), and Nakşidil Sultan Türbe in Fatih. While these tombs were constructed in the classical Ottoman architectural style regarding mass geometry, their decorative elements exhibit the Baroque characteristics prevalent during that time (Önköl, 2017: 365).

Despite being a late example (1817) of the period, the tomb of Nakşidil Sultan in Eyüp, mother of Sultan Mahmud II and wife of Abdülhamid I, demonstrates a pronounced Baroque influence (Eyice 1981, 166). The structure's curvilinear, intricately moulded floor cornices, undulating eaves cornice, oval windows, convex dome buttresses, pilasters with moulded capitals adorned with acanthus leaves, and the window arches in the lower row exemplify characteristics of the Baroque style.

The Tomb of Mihrişah Sultan, located in Eyüp, was commissioned by the mother of Selim III and designed by architect Tahir Agha. Completed in 1794, the tomb is positioned at the southwestern end of the kulliye and features a twelve-corner plan, with each corner exhibiting the convex form typical of Baroque architecture. The structure is elevated on a two-step marble base, with three profiled yet undecorated curvilinear cornices delineating the base from the main body. The corners are accentuated by pilasters mounted on high pedestals, which rest on imposts integrated into concave surfaces. The upper levels display acanthus leaves shaped like consoles atop the pilasters (Arel 1975, 88).

Between the pilasters are windows featuring münhani arches. The keystones of these arches are notable for their shell motifs, while the convex dome is supported by convex buttresses adorned with curved acanthus leaves. (Gültekin, 1994: 459).

Another significant tomb, or türbe, from the period is the Şehsuvar Valide Sultan Türbe, located

within the Nur-u Osmaniye kulliye. Adjacent to the Library, the türbe features a square-plan revak with münhani arches and column capitals emblematic of the Baroque period. The eaves at the front and rear of the tomb exhibit a curvilinear form and are adorned with cornices and mouldings. The elevated drum of the türbe is supported by a convex moulding buttress. The dome's hoop is positioned on a slanted plane, encircled by an expansive Baroque cornice (Kuban 1954, 37).

The tomb of Mihrişah Valide Sultan features a circular interior layout, while its exterior is dodecagonal and crowned with a dome. The entrance area comprises a row of columns and is segmented into three sections. The central section at the entrance is domed, flanked by sides that utilise a complex vault. Rounded arches are present in the front rows. Similar characteristics are evident in the tombs of Nur-Osmaniye Şah Suvar and Eyüb Şah Sultan, where the entrance also includes a row of columns and three sections with rounded arches, the central section being enlarged and domed, while the complex vault serves as the upper covering on the sides (Düzenli, 2016: 449).

The burial site of Şehsuvar, situated within the Nuruosmaniye complex, was constructed in the 18th century and embodies Ottoman design, showcasing Western influences evident in the Baroque and Rococo adornments on the gravestones, making it a significant instance. The shape of Şehsuvar's tomb is square, featuring pendentives (Spherical triangle), which are spherical triangles, facilitating the transition to the dome above. In contrast, the Hamidiye tomb also follows a square format, yet it uses a drum for the dome's transition. The corners in both structures have received special attention. The tomb of Sultan Mustafa III, known as the Laleli tomb, has a polygonal layout, with the change to the dome accomplished by employing pendentives (Spherical triangle). In the aforementioned tombs of Şehsuvar, Laleli, and Hamidiye, (Figure 84) the dome's base has been elevated and the tombs of Mihrişah Valide Sultan, Şah Sultan, and Nakşidil Valide Sultan, like the others, are covered with a lead-coated dome, and the transitions to the dome are achieved with pendentives (Spherical triangle) (Kuban, 1994, p. 103).

The Mihrişah Valide Sultan Tomb features a dodecagonal plan and is surmounted by a dome. Its entrance is characterised by a portico, which is segmented into three sections. The central section is domed, while the lateral sections are adorned with mirror vaults. Rounded arches are present in the porticos. Similar architectural elements are evident in the Nuruosmaniye Şehsuvar Valide Sultan and Eyüp Şah Sultan Tombs, both of which also possess a porticoed entrance, divided into three sections, featuring rounded arches, with the central section being more expansive and domed, while the sides employ mirror vaults as the upper covering (Oğul, T, 2024:159).

Both structures feature an entryway with a porch, divided into three segments, and adorned with rounded arches. The central section is wider and surmounted by a dome, while the lateral sections are covered by a mirrored vault. The Eyüp Şah Sultan Tomb is circular and partitioned by small columns, akin to the Mihrişah Valide Sultan Tomb. The entrance facade of the Nakşidil Valide Sultan Tomb, characterised by its cylindrical form, round layout, and dome, is also divided into three sections with rounded arches, complemented by a spacious porch capped with a mirrored vault. In the Şehsuvar Valide Sultan and Laleli Tombs, the entrances with porches are arranged into three bays, also featuring rounded arches. The central section is enlarged relative to the sides and topped with a dome, while the lateral areas employ a mirrored vault for coverage (Önkal, 2017: 372).

The parallel arrangement of windows has persisted since the Ottoman Classical Period. While the placement of windows on the façade remains unchanged, there are notable transformations in their forms. In the Mihrişah Valide Sultan Tomb in Istanbul, the 'S'-shaped arched windows

maintain uniformity in both the lower and upper rows. The casings, adorned with capitals and bases, resemble a continuous moulding. The upper windows of the Şah Sultan Tomb (1800) and Nakşidil Valide Sultan Tomb (1818) in Istanbul are designed in an oval style, representing distinct applications (Karakaya: 344).

The windows, framed by a thick, curved "C" shape, feature belts. The most elaborate aspect of the arch is the seashell motif on the keystone. The windows are positioned at the top. The Baroque character of the facade is accentuated by gradual erasures in the sections and recesses that highlight the keystone. The application of plasterboard in the transitional area between floors and in the concave spaces at the base of the facade introduces order to the intricate design. Mihrishah Mausoleum III exhibits superimposed plaster panels and "C" curves in the arches, which support the depressed drum of the dome. While reflecting Baroque tendencies through its distinctive form and inverted consoles, the ornamental compositions are primarily Rococo. This structure was developed under the stylistic influences of Baroque and Rococo during his reign (Halıcı, 2024: 321).

A completely novel decorative repertoire was introduced with the new style. In alignment with the concept of concave-convex movements in facades, Ottoman architecture acquired a fresh aesthetic characterised by curved, dynamic, undulating, and convoluted arches and eaves. The elements of this new movement encompassed "S"-shaped buttresses, cartouches and seashells, scallops, acanthus leaves, oval medallions, single or multiple engaged columns, and rippled mouldings, along with capitals and consoles adorned with acanthus leaves, and stylised, asymmetrical compositions (Oğul, T, 2024:159).

The Eyüp Şah Sultan Tomb features a circular plan, with its structure divided by small columns, akin to the Mihrişah Valide Sultan Tomb. The Nakşidil Valide Sultan Tomb possesses a cylindrical body with a round plan, topped by a dome. Its entrance facade showcases three rounded arches and a broad portico adorned with a mirrored vault. The Şehsuvar Valide Sultan and Laleli Tombs exhibit entrance areas with porticos comprising three bays, also featuring round arches. The central section, larger than the flanking sides, is domed, while the sides are embellished with mirrored vaults. The Hamidiye Tomb's entrance is characterised by three pointed arches, with the central area covered by a dome and the sides adorned with half-domes (Düzenli, 2016: 449).

The arcades at Nakşidil Valide Sultan Tomb exhibit ionic capitals, whereas the Laleli Sultan III. Mustafa Tomb, Hamidiye Tomb, and Mihrişah Valide Sultan Tomb display capitals adorned with stylised acanthus leaves. In contrast to the classical era's muqarnas and diamond-patterned column capitals, Baroque motifs are employed. In Laleli, the lower row of windows on the street-facing facade is bordered with mouldings, and flattened arches are present. The keystones are embellished with acanthus leaf designs and a shell motif. At Şehsuvar Valide Sultan Tomb, the windows with stone sills feature round, shallow arches (Oğul,T, 2024:160). The upper-floor windows feature circular arches. The Mihrişah Valide Sultan Tomb's upper and lower row windows possess rounded, undulating arches, with the keystone displaying a remarkable shell-like configuration. In contrast, the upper row windows of the Hamidiye Tomb are characterised by pointed arches. This distinction is also evident in the lower windows, where the relieving arches above the rectangular marble-framed windows are arranged in a pointed pattern (Önkal, 2017: 373).

The Nakşidil Valide Sultan Tomb exhibits lower windows characterised by rectangular shapes with shallow rounded arches, while the upper windows are oval and adorned with garland-style friezes. The Mihrişah and Nakşidil Valide Sultan tombs are notable for their convex exterior designs, a hallmark of the Baroque style. In both tombs, similar to the Sultan III. Mustafa

Tomb, the lower row of windows features circular openings rather than the conventional vertical rectangular stone-framed windows (Neftçi, 145).

Moreover, a prevalent characteristic of the tombs we examined, Laleli Sultan, Sultan III. Mustafa, Mihrişah Valide Sultan, and Nakşidil Valide Sultan, is the integration of the tomb and fountain, frequently constructed in proximity to one another. Additionally, from the mid-18th century onwards, the number of corners in tombs increased, leading to the emergence of twelve- and sixteen-sided tombs (Karakaya: 344).

The Mihrişah Valide Sultan Tomb was constructed from stone encased in marble. However, cut stone was utilised for the facades of Sultan Mustafa III's tomb in Laleli, the tomb of Shahdour, the Sultan's mother, as well as the tombs of Hamidiye and Nakshidil, the Sultan's mother, which face the courtyard, in an effort to reduce expenses (Kuban, 1994, p. 103).

6. Conclusion

The most significant impacts of Western-derived styles were observed in the ornamentation schemes of buildings and began to manifest. With few exceptional instances, ornamentation programs predominantly evolved in accordance with contemporary aesthetic preferences. Blue, white, and red hold significant roles in interior decoration, where colours are employed extensively, with few exceptions in tile design that have nearly entirely been eliminated from mausoleum structures. The pen work decorations featuring palmettes, rosettes, ruminant motifs, and geometric patterns are frequently substituted with acanthus leaves and oysters rendered in darker hues. Forms, garlands, S- and C-curved motifs, cartouches, medallions, and hangers have been supplanted by wreaths and lifelike floral motifs rendered in a naturalistic manner.

The design of the Mihrişah Tomb adheres to the circular tomb configuration. The structure is constructed on a base raised two steps above ground level. The plan exhibits a perfectly circular shape internally, while presenting a lobed (fluted) appearance externally. The tomb's entrance is preceded by a portico upheld by eight columns, topped by a central dome accompanied by semi-circular vaults.

Circular-Planned Mausoleums: Significant female members of the dynasty constructed during this era include four examples of circular-shaped mausoleums designated for sultans. These structures exhibit a rounded internal layout, with the first dating from 1792 to 1794. This is the tomb of Mihrişah Valide Sultan, constructed during her lifetime. The facade of the mausoleum, regarded as a paramount example of Ottoman Baroque, is adorned with marble.

The Tomb of Mihrişah features a distinctive circular design. The southwestern facade, which is curved, protrudes slightly from the alignment of the complex wall and overlooks the street. The tomb's exterior facades comprise twelve curved sections (lobes), resulting in a fluted circular appearance. The circular shape was attained by applying a convex configuration to each side of the polygon.

Alongside its cylindrical shape, the exterior incorporates half-cylinder wall segments that produce convex curves. The structure exhibits an exterior comprising 12 segments, with a moulding band partitioning it into two sections. It features windows adorned with curved arches and convex Turkish Baroque architecture, characterised by two-tiered columns positioned between the edges, presenting a design that aligns well with your comprehension. Additionally, the marble-clad dome of the structure is segmented similarly to the body walls, with consoles positioned between the segments.

Mihrişah Valide is a premier exemplar of Baroque style in funerary architecture. The drum beneath the lead-covered dome in the Sultan's Tomb is convex. It is segmented into twelve

slices, featuring edges, with consoles installed between each decoupled slice. The three-eyed portico of the mausoleum adheres to the classical architectural scheme.

The keystones of the portico arches in the Mihrişah Sultan Tomb, emblematic of the Baroque style in architectural applications, are designed as seashells adorned with stone medallions. The entrance door, adorned with marble, is situated at the upper level of the inscription, flanked by acanthus leaves and pilasters terminating in oyster motifs.

The Mihrişah Sultan Tomb, a premier exemplar of Turkish Baroque mausoleums, features hand-painted decorations in lighter hues, resulting in a more luminous interior space. In the medallions crafted in white, red, and green hues, red rose branches, acanthus-leaf rosettes, and baroque curved motifs are evident. From the center of the dome, there are curved sleeves that extend upward to the dome.

Above this ascends the drum of the dome, which is fortified with supportive buttresses; the tambour is enveloped by a fluted dome sheathed in lead sheets, crowned by a bulbous metal finial terminating in a crescent.

The tomb's facades exhibit a strong Baroque influence, as demonstrated by the circular shape, the design of the window arches, the supporting turrets of the dome, and the ornamental cornices.

7. References

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