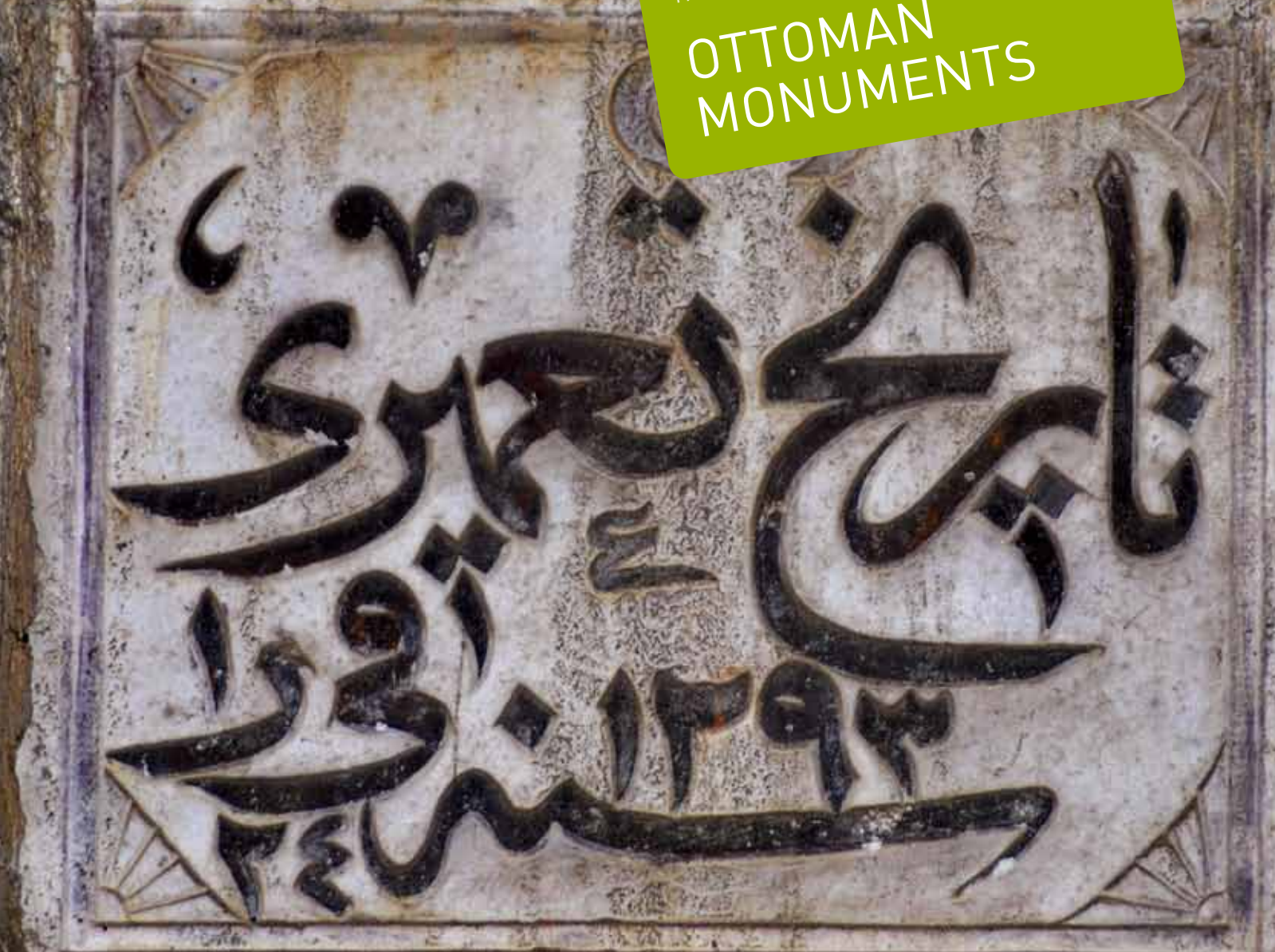


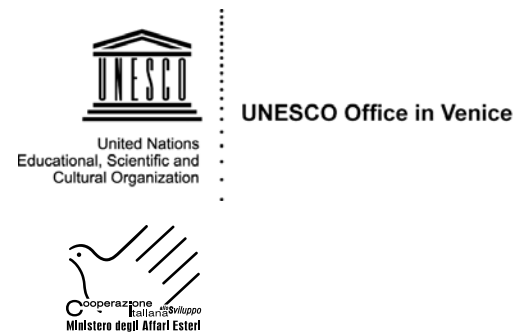
MACEDONIAN
CULTURAL
HERITAGE

OTTOMAN MONUMENTS



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MACEDONIAN CULTURAL HERITAGE

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Skopje 2008

OTTOMAN
MONUMENTS

M A C E D O N I A N C U L T U R A L H E R I T A G E



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In the past, on the territory of the Republic of Macedonia, various cultures and spheres of influence intertwined, whose material remains have always attracted the interest of scholarly circles. Each of these cultures left its own mark both in the material and spiritual culture of the Macedonian people. However, it seems that the Ottoman presence of five hundred years (late 14th to early 20th centuries) left a special mark and permanent traces in the physiognomy of villages and cities which in this period achieved their cultural and economic rise. This is a period when, to meet the needs of the Muslim population, a large number of buildings were erected, both profane and sacral in nature, as a reflection of the current economical and politic circumstances, at the same time representing an expression of the cultural and artistic tendencies and potentials of respective periods. The building of Ottoman structures reached its peak in the 15th and 16th centuries, when a large number of mosques, baths, covered bazaars, inns, serais and other facilities were built, which capture one's imagination with their beauty and architectural form. Their large number is confirmed by the references made in the writings of the famous Turkish travel writer Evliya Çelebi, who states that in the 17th century, there were 120 mihrabs and 45 mosques, and in Bitola, 70 mosques. However,

a large number of these buildings failed to outlive the turbulent times that often befell the Balkans: most of them were destroyed in disastrous earthquakes, natural catastrophes, and some could not fit into the new city plans. Ottoman Monuments is part of the edition Macedonian Cultural Heritage, an edition financially supported by UNESCO and published by the Directorate for the Protection of Cultural Monuments. This volume includes the most significant monuments of Ottoman architecture and art, buildings whose special feature is their monumentality, sense of space and beauty. The volume includes texts on both sacral and profane buildings that still stand in this region and which, with their artistic expression, convey the achievements of those who built and decorated them. The purpose of this volume is to bring closer to architecture and art lovers this kind of cultural heritage, without the intention to provide scholarly interpretations of certain shortcomings. In our selection of the monuments we were guided, above all, by the significance of these buildings, the extent of their preservation and accessibility to the public, as well as by the role they had in the development of Ottoman architecture and art.

Zoran Pavlov M.A.

YENI MOSQUE



With its architectural concept, arrangement of the space and the prominent gradual rising of its massive structure, the Mehmed (Mahmud) Effendi Mosque, also known as the Yeni (New) Mosque, stands as one of the more representative examples of the mature classical style of the Ottoman sacral architecture in this region. It was built in 1558/59 as a single-spaced, domed structure with a porch built in the same period, which

was later, probably in the 19th century, extended and transformed into a closed porch, when the number of the faithful increased.

This type of spacious double porch, where every bay is vaulted with a blind dome visible from the outside, emerged as a result of the city's needs. Rarely encountered in the wider region, it became a characteristic and well-known element of the larger mosques in Bitola of the congregational type. The mosque is a massive edifice, with a practically square floor plane, built in the opus cloisonné building technique (alternating rows of finely chiseled rectangular stone blocks and brick), characteristic not only of all the larger mosques in Bitola built in the 16th and 17th centuries, but also of all the larger public buildings of Ottoman architecture built in this period, as well as of sacral Christian architecture. This means that this was the traditional building technique applied in these regions.

According to the available records, the mosque was used as a religious building until 1943, and since 1957, it has been the site of the Art Gallery.

The significance of this mosque lies not only in the extent to which its original exterior and interior are preserved in terms of spatial organization, but also in the rich decoration of its interior: The decoration consisting of arabesques in low relief on the marble mobiliary (the





minber and the kürs), the stalactite decoration on the mihrab and below the tromps, the marble portals and the wooden door on the portal at the entrance to the prayer hall, the calligraphic inscription on the marble slabs above the entrances and the painted and faience decoration.

The decoration in the prayer hall consist of painted vines and various floral elements, rays in the shape of rosettes, landscapes, painted levhas with calligraphic suras from the Quran or names, i.e., wisdoms of the first khalifs, etc. The painted decoration in the porch, which dates from the 19th century, consists of completely different motifs: various vases and ibriks (waterpots) with flowers, fruit bowls, ray-shaped rosettes, as well as painted columns

rendered in the style of painting that gives an illusion of reality, thus creating the effect of the impressive spaciousness in the porch.

One of the features that distinguishes this mosque, not only from the other mosques in Bitola, but also from those in Macedonia, is the faience decoration on the minaret and on the surfaces surrounding the portal in the prayer hall.

Faience decoration on the territory of Macedonia is rare, and it can be seen only in the Türbe of Ishak Bey in Skopje built in 1438 which, in terms of its typology, is identical to the decoration on the minaret of the Yeni Mosque. However, the faience surrounding the portal of the Yeni Mosque is unique and does not belong to the so-called



'mosaic faience' as the one described above; this faience decoration, i.e., the faience slabs are larger and the decoration (intertwining floral ornaments) is made on the tiles, not with the tiles, while each of the tiles that comes next complements the preceding one, thus creating a specific composition.

This faience, in terms of its basic characteristics and the combination of colours applied, belongs to the so-called 'blue-white' group, characteristic of the famous and highly valued workshops in Iznik in the 16th and 17th centuries.

This mosque does not represent only a prominent urban landmark within the unique urban ensemble in Bitola, and part of the zone of its monumental monuments, but

also an edifice which testifies to the rank this city had in this period as an important trading, administrative, military and cultural centre and the centre of arts and crafts in Rumelia, a city of wealthy donors whose endowments can be considered as equal to some of the edifices built at the same time in the capital of the Ottoman Empire.

Radmila Petkova

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ISHAK ÇELEBI MOSQUE



This mosque, also known as the Ishakiye, was built in 1506 by the kadi of Bitola, Ishak Çelebi, the former kadi of Thessalonica (according to one of the three surviving waqfnames).

It stands in the city centre, at the former Bit Bazaar, that is, the Stambol (Istanbul) Bazaar, in the immediate vicinity of the Bedesten, as the largest and today still active mosque in Bitola.

Its plan and architectural concept of the space belong to the improved Bursa type of single-spaced domed mosques, i.e., it belongs to the early achievements of the Ottoman classical style whose rise began with the buildings of Mimar Hayredin.

The Ishakiye is the largest mosque in Bitola whose porch, due to the growing number of the faithful, was expanded and closed in the 19th century. In terms of its function, it belongs to the ulu cami mosque type or 'Friday mosques', that is, the principal congregational mosques in which all five obligatory prayers are held every day.

In order to ensure its proper functioning and maintenance, and for the needs of the other buildings and facilities which were part of his waqf, the mekteb, the medresse, the guest room, the library, etc., this exceptionally wealthy and learned kadi left as his legacy the revenues from 105 shops, 4 rooms, 20 watermills and a garden, as well as 300,000 silver dirhams which were to be loaned at an interest rate of 10%.

Like the other mosques of this type, this mosque, too, is built with the opus cloisonné building technique (alternating rows of rectangular stone blocks and brick with hydraulic mortar as binding material) which, together with the pointed arches built with radially placed bricks above the windows that form the lunettes,





are the only decoration on the façade. The monumentality of its exterior is emphasized only with the prominent gradual rising of the structure in terms of its height and the exceptional harmony of its proportions which is brought to perfection. In contrast to the exterior, the interior is much more lavish, not only because of the richly decorated original marble mobiliary, but also the wall painting and the simple stucco decoration.



Its unique feature, which can be seen only in this mosque, is the large wooden upper gallery - the mahvil and donanma - a circular balcony at the level of the tambour of the dome. The mahvil on the northwest side of the prayer hall, which terminates above the parapet of the fence with a delicately modeled musharabia/mashrabiya, was repaired during the visit of Sultan Reşad V to Bitola in 1911.

The donanma (balcony) was built by the French in 1912 to make possible the eventual repair work in the highest part of the building. The stalactites in the upper half of the mihrab and those on the ribbed tromps, the perforated decoration in the form of arabesques on the sides of the minber, the polygonal külah on its terminating part (tapering on the top), the rosettes and the rhombs on the kürsi and the decoration on the arched part of the portal are painted. The painted decoration probably dates from a more recent period. It is fairly simple in the upper parts of the interior and is reduced to bands of floral ornaments and vines that follow the frieze of pointed arches done in the stucco technique which, in a typically Persian style, link the tromps. The triangles formed below the tromps and those between the arches are decorated with flower bouquets and even abstract ornamentation. The frieze of landscapes which is painted at the same level as the donanma (balcony) is in strong, garish colours; according to tradition, they were painted by Italian masters, financed from the military reparation funds that the mosque was given due to the damage done to it during World War I. In the lower zones, in addition to the floral ornaments and painted frames that surround all the window openings, there are also numerous painted and applied levhas (framed inscriptions) with calligraphic suras from the Koran or the names of the kalifs. Of special significance and a unique featue is the gilt levha on the east wall, high above the kürsi, the donation of the last Turkish Sultan Reşad V.

Radmila Petkova

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GAZI HAYDAR KADI MOSQUE



According to the inscription written in Arabic on the slab above the entrance, the mosque was built in 969/1561/62 by Haydar, the kadi of Bitola. The title gazi, which is part of his name, and which means conqueror, indicates that he comes from a family of conquerors, the only information that we have on him as a person. This mosque, situated in the former Sheep Market, in the immediate vicinity of the monumental Deboy Çifte Hamam and the Old Bazaar in Bitola was, in fact, the main edifice within the large vakif (waqf) of the wealthy donor. Like the other large mosques in Bitola from this period, this mosque, too, stands as a single hall covered with a dome, with an open porch/livan, dating from the same time; this porch is the only one among all the

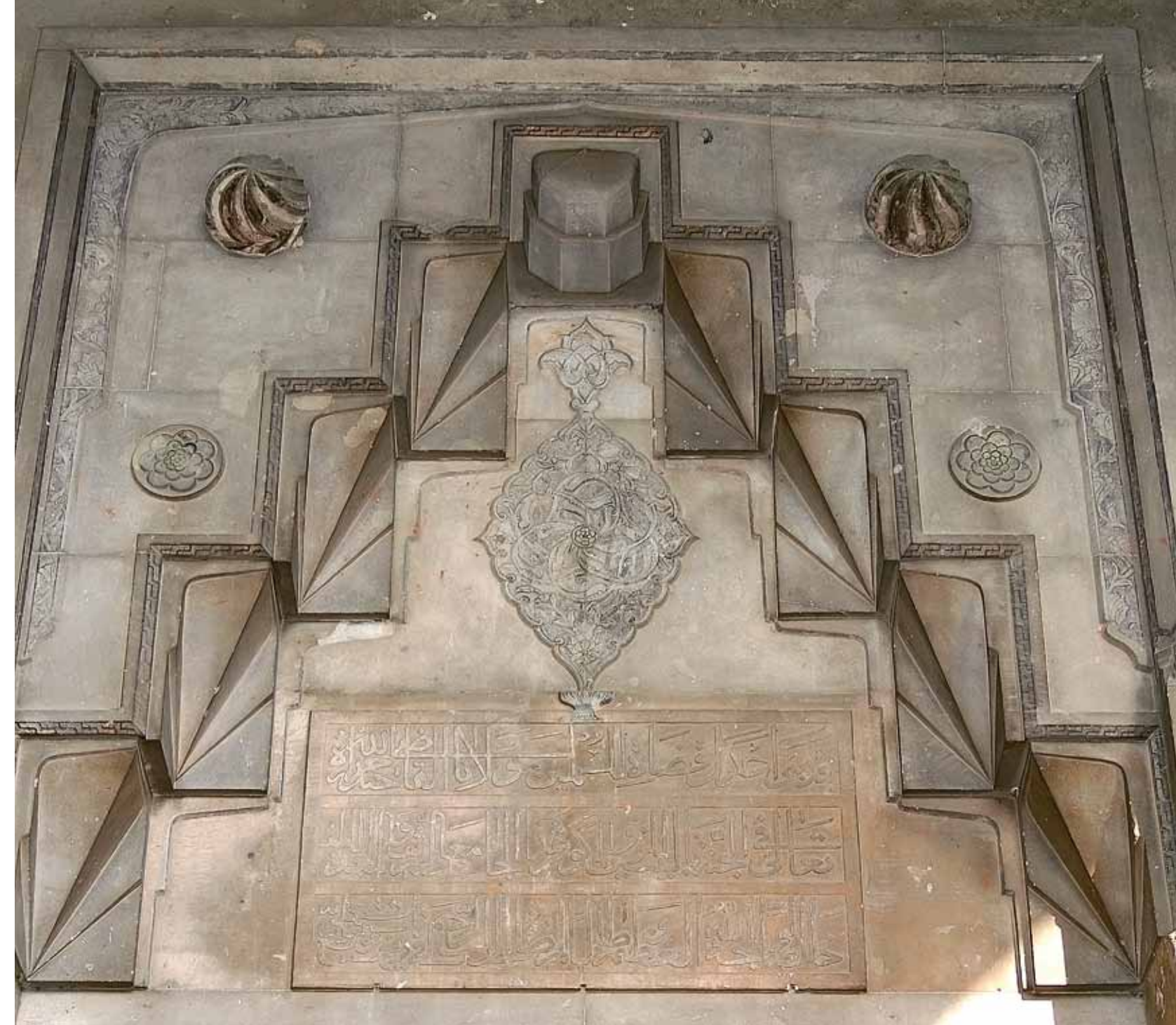
mosques in Macedonia that survives to this day. The prayer hall plan is basically square, while the dome, 19 m high, is supported by a twelve-sided tambour standing on ribbed tromps.

The space of the open porch/livan is partitioned into three bays with four marble slabs, connected with pointed arches supported by low octagonal tambours on small blind domes (also visible from the outside) with which each bay is vaulted. The porch floor in lateral bays is raised in comparison to the floor level of the central bay.

The mosque is a massive edifice, built with a combination of chiseled rectangular stone blocks (plastered on the outside) and bricks arranged only in horizontal rows, with hydraulic mortar used as binding material.

With the exception of the appearance of the porch, the decoratively rendered marble portal and the polygonal niches on the outer northwest wall of the mosque, the colour effect achieved with the masonry and the radially placed bricks in the shaping of the arches above the windows are the only decoration on the exterior of the mosque.

The mihrab, a polygonal niche decorated at the top with stalactites, is the only piece of mobiliary which survives in the spacious and monumental interior of





the mosque. The rest of the mobiliary, customary for all mosques, does not survive (the building was found in this condition during the conservation and restoration work it underwent in 1960/61). In terms of painted decoration, there are only faded traces in the upper zones, while in the lower zones, it is either damaged or completely destroyed. The stylized painted geometric ornamentation is encountered around the windows, arches and tromps. In terms of

its style, it originates from the Ottoman art of the 19th century, possessing elements similar to the decorative art applied in Anatolia. Decorative sculptured stone elements are most frequently encountered on the mihrab and the tromps, while low relief can be seen mostly on the portal, the capitals and the minber. The wood-carved door is made in bas-relief, and is decorated with the prominent stylized depiction of the

Arab letter 'alif'.

This mosque is distinguished from the other mosques of this type, both in Bitola and Macedonia, by its unique layout, where the organization of the space includes two minarets (today, only their bases survive). The ideal proportions and their exceptional harmony, as well as the gradually rising height of this monumental edifice, although somewhat smaller in dimensions than the other domed mosques in Bitola, make this mosque one of the most resplendent examples of the mature classical style of Ottoman sacral architecture. The absolute perfection of the proportions and the monumental simplicity of the space (both the exterior and the interior) are the characteristics of this mosque which have led numerous scholars to believe that it was one of the large number of edifices designed by the greatest Ottoman architect of the classical style, Kodza Mimār Sinān. It is true that this imperial architect achieved his greatest success by designing exactly this type of small domed single-space mosques; to our regret, the name of this mosque does not appear in any of the registers of the edifices he had built, nor do we have any other relevant piece of evidence that would support such a claim. This leaves room for the assumption that this building, which was built for a kadi (judge) and not for a court dignitary, may have been the work of some of his numerous students and assistants who designed and built edifices across the Empire, faithfully applying the rules conceived by him in the building of this type of structures.

Radmila Petkova

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DEBOY HAMAM



The Deboy - Çifte Hamam in Bitola used to be part of the Old Bazaar; today, however, after the destruction of the its larger part, it stands on its very periphery.

The existence of structures which, in the past, stood in the immediate vicinity of the Deboy Hamam, such as the Gazi Haydar Mosque, the Singur Çauş Mosque which has been demolished and the inns at the famous Sheep Market strongly suggests that it was precisely with some of these buildings a functional urban whole was formed: a mosque, a hamam/bath and an inn, typical of Oriental urban centres, whose purpose was meeting the hygienic, religious and accommodation needs primarily for the visitors, but also for the local population which lived in the nearby quarters/suburbs that bordered with the Bazaar.

Turkish written records, more specifically, the sicils (judicial record, register) of the kadi of Bitola, give the names of a dozen hamams for the period between the beginning of the 15th century and 1912, whose sites in most of the cases remain unknown.

Thus, it cannot be safely assumed which of those hamams was later given the name Deboy (warehouse). If this was the Eski Hamam, also known as Atik, i.e., the Old Hamam whose donor was Gazi Sungur Çauş (some of the structures from his vakif stood near the area opposite the Deboy), then the Deboy could be dated to the 15th century.

However, the name of another çifte/double hamam, the Aladza (Multi-coloured) Hamam, is of more interest, primarily because such a name would be more adequate to the Deboy Hamam, not only because its size and monumentality, but because of its rich and masterfully rendered decoration. If the Aladza Hamam is, in fact, the Deboy Hamam, then its donor, according to the written records, is His Excellency Ahmed Pasha.

The waqfname for his property does not survive and therefore it can only be assumed that it was one of the several pashas of the same name who lived in the 15th and 16th centuries, or perhaps some beylerbey of Rumelia.

Although there is no precise information either on the





donor or on the year of the building of this exquisite building, its monumentality, masonry and resplendent stalactite ornamentation, stucco decoration on the walls and numerous little stars on the domes, its architectural characteristics, when compared with those of precisely dated hamams from the late 15th and 16th centuries indicate that it was built during the golden age of Ottoman architecture. The hamam, like all the other monumental buildings from this period, is built with alternating rows of rectangular stone blocks and brick, with hydraulic mortar as binding material, which was also used for the plastering of the interior; this was undoubtedly the logical choice, bearing in mind the purpose of the building and the possibility of

damage caused by the humidity. This çifte/double hamam is composed of the following parts: the women's part, larger and more lavishly decorated, separated with a wall from the men's part; it has a şadrvan (a large square room below the dome with a hexagonal lantern in the centre of the dome and a şadrvan below it, used as a changing room), a kapaluk (relaxation space), meydan (massage room) and two smaller rooms, left and right of the meydan, trash hani (depilation room), followed by rooms that belong to the halvets (bathing cubicles). The men's part has only a şadrvan (built in the same manner as that in the women's part), a kapaluk and a halvet, smaller in dimensions.



The necessary mobiliary, such as massage tables ("göbektash" - a stone or marble platform in the middle of the hot room of a hamam), kurnas, etc., do not survive. Today, the hazna (water reservoir) and the külhan (furnace), which are always shared by the two parts of the bath, are also missing, although their presence was recorded during the explorations carried out in 1967, i.e., during its restoration and conservation. The hamam was heated with a hypocaust system of heating, that is, with the flowing of hot air between the floors and the walls. The opulently decorated tromps and the friezes with floral and geometric ornaments on the walls are in low relief and stucco decoration.

All rooms are vaulted with domes supported by tromps and semi-circular or vaults with star-shaped openings which light the interior. Prior to the conservation work, the hamam had a roof made of Turkish tiles; today, it is covered with zinc plated sheet metal, which makes the appearance of the fifth façade even more expressive. In the 1990s, the hamam was adapted as a shopping area.

Radmila Petkova

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BEDESTEN



The Bedesten, the hub of the once large Bitola Bazaar, of which today only the central part survives, stands in the city centre, in the immediate vicinity of the Yeni Mosque, the Ishak Çelebi Mosque and the Clock Tower.

This monumental structure is especially significant due to its exceptional architectural, aesthetic and painterly values, representing one of the few surviving bedestens of this type in Macedonia.

It is mentioned for the first time in the second waqfname of Ishak Çelebi ibn Isa (the donor of the Ishak Mosque), certified in Bitola in 1508, in which the legator stresses that the funds (gathered from the waqfs) in the amount of 300,000 dirhems are to be used for the needs of the structures in his waqf, and should be given at a 10%

interest rate “...to the rich of the protected city of Bitola, who live in the house of the manufacturers known as the Covered Bazaar...”

This Bedesten, known far and wide for its size and safety, aroused the interest of numerous travel writers, such as the Venetian envoy Lorenzo Bernardo (1591), Evliya Çelebi who stayed in Bitola in 1661, Johan Han, Ami Bue and other travel writers who visited Bitola in the 19th and 20th centuries.

In the absence of a waqfname, we learn about the building of the Bedesten and its donor from an 18th century document, which refers to a dispute between the mutevelis (estate managers) of two waqfs, from which it can be concluded that the donor of the Bedesten in Bitola is the beylerbey of Rumelia, the defterdar (head of the financial department in the Ottoman Empire) and the Grand Vizier Kodza Daut Paşa Uzuncharshili.

This prominent personage is also known as the donor of the Daut Paşa Hamam, the darbahane (mint) and slave inn in Skopje, of the Katlanovo Bath and numerous other edifices which were part of his waqfs in Varna, Tatar Pazardzik, Yeni Şehir, Istanbul, Iznik and other cities across the vast Empire.

Bearing in mind that the donor died in the late 15th century, it can be concluded that the Bedesten in Bitola must have been built by this time.





It was built as a covered bazaar, originally intended for selling precious fabrics and 'bez' (linen), and during its centuries-long existence its purpose not only changed, but it was ruined as well, then extended and renewed (archaeological research established three building phases, without taking into consideration its adaptation in the 1980s). The last large-scale reconstruction was carried out in the late 19th century, the time when, in all probability, the architectural attics above the entrances were made in the Baroque style. The Bedesten is a longitudinal, basilica-type structure in the shape of an irregular rectangle, 65 m long, with three streets, a large number of shops and four monumental marble entrances with massive iron gates. Such a layout, as well as the description of its appearance, is also given

by Ami Bue in his travelogue from the 19th century; he says that the Bedesten has three streets and eighty-four shops and that "...it looks like a real fortress with iron gates and domes covered with lead..." Its oldest parts are built with chiselled and semi-chiselled stone combined with bricks arranged only in horizontal rows. In later periods, mixed masonry is encountered as well, in some parts structures are built only with brick, and in others, with brick and stone. The vaults are semi-circular, supported by arches (above the streets), and are of the barrel type, different in form (depending on the space in which the respective shop stands), built only with brick, lime and hydraulic mortar. The light comes from the rectangular windows arranged along the length of the vault curves above each street.



Until the adaptation, the vaults were partly covered with so-called Turkish and Salonica tiles, and partly with sheet metal. Today, they are covered with sheet metal, and remain visible on the fifth façade. Before the adaptation, the Bedesten had cobbled streets, and each shop had its large pull-down shutters. Today, the Bedesten is designed as a modern shopping mall, with a large number of shops which no longer have their pull-down shutters; their 'walls' which face the streets in its interior are a combination of glass and wooden frames.

Radmila Petkova

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ZANDAN TOWER



Zandan Tower (Zandan Kule) is a building which, as a type of edifice, is unique and one of the few such buildings which survive not only in Bitola, but in Macedonia as well.

It is a private defensive tower built in 1628/29, which originally flanked a housing complex (whose traces can still be seen) in the large çiftlik (agricultural estate) of the mufti of Bitola, Hadzi Muhammad Effendi.

The tower is a typical defensive structure for a single family, whose existence is quite logical, bearing in mind that it was built in rather turbulent times, on the periphery of a large city which was a crossroads of many routes.

It is built of roughly hewn stone and lime, i.e., hydraulic mortar and finished with flattened grooves. Its base is practically square, approximately 11 m high, and with walls more than 1 m wide. Brick is used in the pointed arches above the few windows, the entrance, and the denticulated wreath below the roof.

The interior is partitioned with mezzanine structures into five separate levels used for different purposes: the basement room with no openings except those for ventilation (used for storing larger quantities of provisions), the ground floor lit with a small window with a double iron grid and wooden shutters (probably the women's quarters where food was prepared - there is only an open hearth); a mezzanine only 0.90 m high, where the only openings are those for ventilation (probably an ammunition depot); the upper floor which is the only plastered chamber, with two larger windows with double iron grids, a chimney and two sewages, probably for the lavatory and a sink (intended for the male members of the family) and the space above the upper floor with loopholes built for defensive purposes. The narrow wooden staircase served for communication between the chambers in the interior while, probably due to the fact the entrance is exceptionally small and low (ca. 2 m from ground level), the communication with the exterior was by means of a suspension staircase. It should be noted that the owner of the tower was a renowned and learned theologian and writer of religious works who owned a large library. The books were kept in the tower as late as until 1863/64, when Hisseni Pasha, the vali (governor) of Bitola, abusing his position, took it with him. The books were never recovered again. Certain foreign scholars refer to this tower as Kirka

Baba. Following these references, we come the part of the history of this edifice which borders on legend. Allegedly, the learned patron/donor of the tower, who belonged to the dervish order of Nakshibendi, having achieved complete spiritual fulfillment, disappeared one night (in the corporeal sense of the word) leaving behind the dervish garment known as 'hrka' (which was modified into 'kirka'). The garment, as a relic, was kept in the tower for a long time and allegedly had miraculous healing powers. The site in the courtyard from which the patron of the tower disappeared, exactly by the tower itself, where there was also a spring, was believed to be his grave and the population of all confessions lit candles there, venerating it as a cult site. The site was fenced during a long period of time, even after the building of an elementary school in the 1940s. It should be emphasized that the tower did not get its name zandane (jail) because it was a jail in Ottoman times, since, according to the cadastre records, it was a private property as late as in 1932/33, and then this lot (that is, the rest of the çiftlik) was sold to the School Board for the building of the elementary school. Until relevant records are discovered, we can only assume that the tower got its name either because of the existence of the so-called Zindaji or Dark Mosque from its immediate vicinity (approximately 100 m from it) or simply because of its dark interior.

Radmila Petkova

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HÜNKAR MOSQUE



According to the inscription above the entrance to the mosque, written in an irregular sülüs script in five lines, the mosque was built in H.872/M.1467-68, but the inscription also states the year in which it was extensively rebuilt (H.1357/M.1941), which is probably an error, since the year H.1357 corresponds to M. 1938-39.

The Hünkar Mosque is the endowment of Fatih Sultan

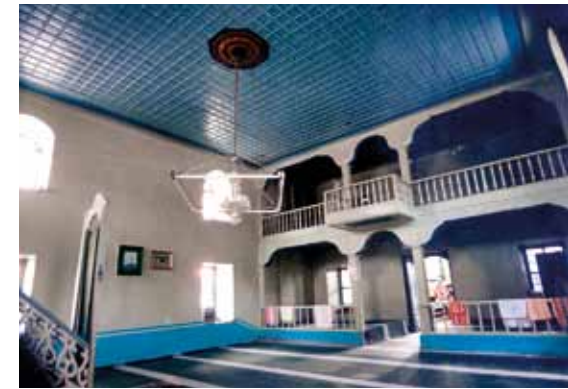
Mehmed Khan (1541-1481). It stands in a spacious courtyard with a large number of old graves with richly decorated gravestones. It has a rectangular floor plan of 12.70 x 9.38 m and is covered with a hip roof. The surviving original part of the mosque is the harim, the prayer hall, where the old walls and window frames have preserved their original form and position. The mihrab, a niche with modest stalactite decoration stands in its interior, while the minbar and the mahvil were added later. The wooden ceiling was probably restored during the reconstruction in 1941.

The porch on the northwest side was added during the restoration of the mosque in the period that followed. Research has shown that the porch, supported by ten cylindrical columns, was probably closed up during the reconstruction before World War II, i.e., nine window openings were placed between the columns and the entire porch was covered with the mosque's roof.

The slender minaret on the southwest side of the mosque that stands on a square base dominates with its height and emphasizes the vertical outline of the mosque. Its shaft is polygonal, while the stalactite decoration continues onto the şerefe (balcony of the minaret).

Although modest in terms in its architectural features and decorative elements, this mosque is an expression





of the local building style of the second half of the 15th century, characterized by purity and precision of forms. The courtyard of the Fatih Sultan Mehmed Mosque is also the site of the türbe (mausoleum) of Şaban Baba. It belongs to the type of open octagonal türbes. The polygonal columns that form it are spanned with vaulted arches. It was built of fine-chiseled rectangular stone blocks, which testifies to the importance of the personages buried there. It has two graves. The inscription on one of them states that it is the grave of Şaban Baba, but there is no reference to the year of its building. However, on the basis of its stylistic features, it can be assumed with a high degree of certainty that it was built in the late 18th or early 19th centuries, the

time of the building of the türbe of Kaplan Pasha in Tirana (Albania), which possesses the same stylistic and architectural characteristics. The presence of the türbe and the building technique applied in the erection of the minaret are indicative of the possible presence of an earlier cult structure on this site.

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NEW HAMAM



The existing written records do not refer to the year of the building of the New Hamam. It stands in the centre of Debar, in the immediate vicinity of the Old Bazaar. A number of shops stand along the south side of the hamam (steam bath), which is only natural, due to the fact that it is close to the Old Bazaar. Its stylistic features, Baroque elements in the stone decoration and the concept of its design plan indicate that it should be dated to the first half of the 18th century. The building material and the building technique strongly suggest that the şadrvan hall (baths with a fountain) which was part of the hamam, must have been built in the 19th century. The years 1887 and 1907 that were inscribed in the dome of its tambour probably refer to the years in

which this building underwent certain reconstructions or was decorated. In terms of its conception and function, the hamam belongs to the developed types of hamams. Its simple and pure spatial and functional plan, the presence of an upper storey with a gallery and a tambour in the şadrvan hall, as well as the building technique are features which testify to a high degree of building experience and emphasize its values; one of its unique characteristics is that it possesses all the necessary functional components. All the rooms, such as the kapaluk (anteroom/waiting room in the winter period), the halvet (the central bathing space covered with a dome and with four smaller halvets) are accessed from the şadrvan hall, while a hazna (a water cistern) and the külhan (furnace) stand on the easternmost part of the structure. It possesses yet another unique feature, and that is the well-preserved "göbektash" (a stone or marble platform in the middle of the hot room of a hamam) in the halvet, which also served as a resting place. In addition to its architectural significance, of special importance are the decorative stone elements combined with geometric forms; this ornamentation is especially visible in the rendition of the kurna (marble basins) and the şadrvan (fountain). The painted decoration on the vault of the tambour consisted of floral and geometric motifs with rich colour scheme. This New Hamam in Debar served as a public stram bath as late as until 1992, which means that it remained in use for the longest period of time compared to all the other hamams in Macedonia. Today, it is an art gallery.

Zoran Pavlov

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TATAR SINAN BEY MOSQUE



The Tatar Sinan Bey Mosque stands near the centre of the city of Kumanovo. It was built in the period between 1520 and 1530 (according to some sources, in 1532) as an endowment of Tatar Sinan Bey, about whom, at present, there is no detailed information. The mosque is first mentioned in 1550 when, "... the village got a large Muslim temple, which had its hamam, two müezzins and a kaim (servant)."

The famous travel writer Evliya Çelebi, who passed through Kumanovo in 1660 noted that "it is a kaza (an administrative district subject to the jurisdiction of a judge) in the rank of kazas of 150 akças. The place abounds in rivers and has 600 colourful houses covered with tiles. The mosque that stands in the bazaar is attractive. There is a tekke, a medresse, a hamam, and plenty of shops and watermills..." The inscription on one of the tombstones in the courtyard of the mosque states that in 1659/60, Hadzi Osman Suleyman was the first muteveli (estate manager) of the mosque.

The Tatar Sinan Mosque is a single-domed edifice with a porch on the north side, which is the basic architectural characteristic of Early Ottoman mosques and one of the most widely encountered mosque types in the Balkans in the 16th century. The segment that represents the transition from the prayer hall to the dome consists of a frieze of so-called Turkish triangles, a type of rendition that is rather interesting and quit rare for the surface below the dome; this feature, and the unusually tall tambour of the dome (which, like the central dome above the porch, is circular both on the inside and on the outside) places this mosque among the most interesting and unique architectural structures of this type in Macedonia in the 16th century.

The interior of the mosque has the elements customary





for the prayer hall, the mihrab, the minber and the mahvil, which are characterized by the simplicity of their form.

The uniqueness of this mosque is also evident in the decorative low relief on the window lintels of the second row of exterior windows and on the door lintel above the main entrance to the prayer hall and the şerefe, which testify to the fine craftsmanship and the importance given to the building of this mosque. With their stylistic features, the floral and geometric ornaments applied in the decoration of the lintels on the windows in the upper zone resemble to a high extent the decorative elements in the Church of St. George in Mlado Nagorichane, which suggests that the decoration may have been done by the local artisans.

The entire mosque (including its later extensions) is built of high-quality chiseled rectangular stone blocks made of yellowish-brown stone from the region of Žegligovo, while the building technique applied is rarely encountered in other mosques in Macedonia.

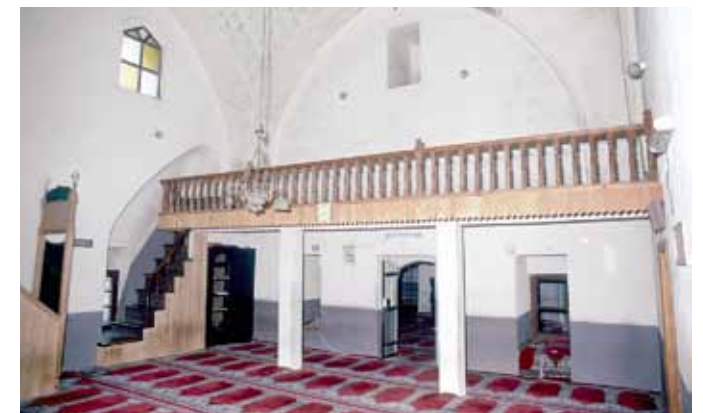
The minaret, which is not very high, stands on the west side of the mosque and accentuates its vertical axis. It stands on a square base which continues in the form of a polygonal shaft and is characterized by elegant stalactite decoration below the şerefe (the balcony of the minaret).

A necropolis with a large number of grave markers is in the courtyard west of the mosque.

Depending on the circumstances, the mosque was renovated and extended a number of times, which damaged its original appearance.

Zoran Pavlov

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ALI PASHA MOSQUE



The Ali Pasha Mosque stands in the Old Bazaar in Ohrid. No information survives on the date of its building and its donor. According to one waqfname (endowment charter) which dates from 1491, and which refers to a serai and waqfnames which belong to Ali Pasha, it can be concluded that there was also a mosque that bore his name. On the basis of its architectural characteristics and simplicity of form it can be safely assumed that it was built in late 15th or early 16th centuries. In 1823, a medresse was built as part of the mosque, but it does not survive today. The plan is square, with the dimensions 15 x 15 m, with an octagonal tambour rising above it; it also possesses one specific feature, and that is another twelve-sided

tambour vaulted with a shallow dome. The interior of the mosque has tromps, which make possible the transition from one surface to another in the design of the interior. All sides of the harim lead uninterruptedly to a single point in the dome, symbolizing the oneness of Allah. The recessed dome roof and the fairly narrow window openings are characteristic of local building techniques, which indicates that its builder was probably from Ohrid. The original portico does not survive, but by analogy, judging on the basis of similar structures from this period, it can be assumed that it was of the open type with small domes (probably similar to the one that stands there today). The interior of the mosque is characterized by unity of space, simplicity of forms and domination of its spaciousness. The mihrab on the southeast wall is simple in form: it is carved in the wall, without decorative elements and framed with a shallow profiled frame. The minbar is made of stone and is the only ornamented object in the entire interior. Its upper part is decorated with rosettes and cypress motifs in low relief; the cypress tree, in fact, represents an old and universal image which reflects funerary symbolism; it can also be considered a typical folklore motif from the late 18th and early 19th centuries. Along the entire length of the southwest side stands





the mahvil which, in its own specific way, subdues the volume of the interior. The remains of the minaret are on the south side of the mosque. It was pulled down in 1912 and has not been rebuilt to this day. The dimensions of its basis indicate that it must have dominated with its height and elegance over this part of the Old Bazaar in Ohrid. It was built with brick and was accessed both from the porch and the mahvil inside the mosque. Of special interest is the fact that another minaret stood on the west side of the mosque. In his *Seyahatname* (Books of Travel), Evliya Çelebi refers to the fact that in Ohrid, there is a mosque with two minarets. The mosque originally had one minaret, and later, Sultan Bayezid II (1481-1512) decreed that one more minaret be built as well. The possible existence of another minaret is also confirmed by the traces left at that part

of the mosque. The citizens of Ohrid themselves speak of a mosque with two minarets. If we accept these claims as tenable, then the Ali Pasha Mosque is one of the few mosques with two minarets erected in the Balkans. It is built of stone and baked brick and belongs among the first mosques built in Macedonia. In addition to the fact that it is one of the few mosques with two minarets ever built in the Balkans, it should also be noted that the entire harim of the mosque, as a whole, has no shapes or forms that would disrupt its unity.

Zoran Pavlov

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ZEYNEL ABEDIN PASHA TEKKE



This highly significant tekke, which belongs to the Halveti dervish order, stands in the immediate vicinity of the ancient plane tree in Ohrid.

According to the inscription kept at the tekke, after the arrival of Pir Hayati, they began to obtain the title of sheyhs in 1766. Having obtained the hillalet from Şeyh Hussein, the karabaş of Serres, Şeyh Mehmed Hayati travelled to Ohrid where, after a period of time, he founded this tekke and the Halveti dervish order with the ferman (decree) of the Sultan. The tekke is a complex which consists of several buildings, different in their purpose and significance, but all equally important in the social life of the faithful and their needs. The tekke mosque was probably built in the late 16th century as the endowment of Zeynel Abedin Pasha. It has all the

rooms necessary for the performance of religious rites: the semahane (room for namaz/prayer), the kafe odzak, the prayer hall, and the guest room. The minaret, which survives in its entirety and its full height, was built in the 17th century. The tûrbe, which stands next to the entrance of the complex, was built in two phases. The tûrbe in which Hayati Baba is buried and in which there are three other graves was built in the 18th century. It was restored in the 19th century by Şeyh Zekiriya in the Empire style. In this reconstructed rectangular part are the graves of nine sheyhs from the tekke.

The şadırvan is a polygonal structure flanking the west side of the tûrbe. It served for the ritual of ablution before prayer, and as a place for relaxation and conversation of the dervishes.

The family house of the şeyh also stands in the tekke. It was reconstructed on the basis of a facsimile in the late 20th century and with its architectural and artistic values (carved ceilings, old artifacts, a library with rare books, etc.) represents an inseparable part of the spiritual and religious life of the tekke.

In the tekke, there are also two cemeteries, the first next to the mosque, and the second, which belongs to the şeyh's family, where the members of his family are buried, as well as servants and the tekke's donors.

The tekke acquired its present-day appearance in the 19th





century, which is confirmed by the elements of the Empire style.

During his life, Mehmed Hayati gave the hilla fet to a large number of şeyhs in Macedonia and Albania, which resulted in the establishment of one tekke in Struga as well. The tekke in Ohrid is an âsitâne (mother house) to which the other fraternal tekkes in Struga, Kichevo and Shtip were subordinated.

Zoran Pavlov

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SINAN ÇELEBI'S TÜRBE



At Plaoshnik, in the immediate vicinity of the Church of St. Clement, stands the türbe of Sinan Çelebi, his burial site. It is of a fairly free architectural form and well developed due to the fact that there are two graves in it. Its basis is L-shaped and it belongs to the open type, supported by two square columns at each corner. The left part of the türbe is smaller, and it is the burial site of Hassan Baba, while the other grave is probably that of Sinan Çelebi's brother or perhaps his son. According to certain sources, the child of Ana Tashula, a Christian, wife of Dzeladin Bey, is buried in this grave; she allegedly strangled her child because she did not want it to receive the Muslim faith. The grave of Sinan Pasha with an inscribed funerary slab is in the larger, elongated space. The inscription written in Arabic and decorated with a stylized leaf above it, states that Sinan Çelebi died on 19 April 1493. Today, this grave slab is at the Institute and Museum in Ohrid. The türbe's architectural features make it unique in Macedonia and make possible its exceptional blending with the surrounding landscape. It is a cult site for the Muslims who come to visit it in large numbers especially on 6 May, the religious holiday H'd'rlez/St. George's Day.

Zoran Pavlov

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INN



Remains of a large structure survive and still stand in the centre of the city of Prilep. This was an inn, first mentioned in Evliya Çelebi's Seyahatname (Book of Travels) of 1660/68. Describing Prilep as a city with ten quarters and 1,000 citizens, he refers to the fact that, in addition to a number mesdzids and the mosques of Alay bey and Arslan Pasha, there were also 200 shops, a public bath, an inn, medresses and tekkes. Schulze-Jena in 1927 refers to the existence of a large inn known as Kurşumli Inn. Today, the only surviving element is the east wall of a monumental rectangular building, built partly with chiseled stone and lime mortar. Remains of eleven decorated marble openings in the shape of rosettes are still visible, testifying to the importance of this building.

Although there is no specific data on its builder, i.e., patron and the year in which it was built, it can be safely assumed that it was erected in the first half of the 17th century. The inscription written above the entrance gate does not exist today, but its content can be found in Evliya Çelebi: "When Hevai asked the holy spirit, one chronicler told him this: make the building half-closed." Today, the remains of this inn are an important testimony to Ottoman building activities in Prilep.

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MUSTAFA PASHA MOSQUE



The Mustafa Pasha Mosque stands in the vicinity of the Skopje Fortress (Kale). The inscription above the entrance to the mosque states that it was built in H.898/M.1492 by Mustafa Pasha (son of Abdulah), a vizier and one of the prominent personages in the Ottoman state during Sultan Bayezid II (1481-1512) and Sultan Selim I (1512-1520). The building of this edifice is also confirmed in the waqfname of its legator legalized

in H.920/M.1514-15. The Mustafa Pasha Mosque is undoubtedly one of the most resplendent sacral Islamic buildings in the Balkans.

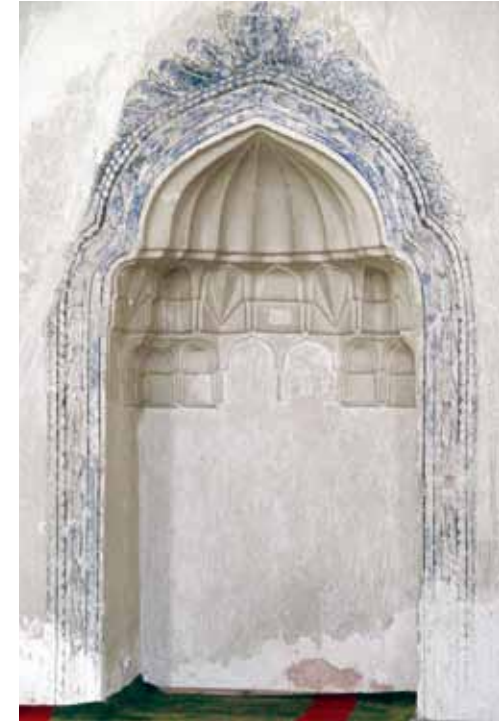
It can be seen from all the vantage points in the city due to its dominant position and its monumentality.

The mosque complex once consisted of a caravanserai, a medresse, an imaret (communal soup kitchen), a mekteb (an elementary school for teaching children in Islamic subjects) and a türbe; today, only the mosque, the türbe and the stone sarcophagus of Umi, one of Mustafa Pasha's daughters, survive.

With its austere and composed proportions, the large dome and slender minaret, a porch on the north side of the mosque encompassing its entire width, supported by four marble columns with three pointed arches and covered with three small domes, the Mustafa Pasha Mosque is the embodiment of all the aesthetic values of monumental structures built in the early period of Ottoman building in Macedonia. A single-domed structure, it is a typical example of the clearly expressed desire for wide spaces in Ottoman building, a space in which the architectural tectonic fragmentation is delicately emphasized, reflecting the basic features of this edifice.

A particularly prominent part of the entrance façade is the portal. It is framed in a richly profiled





rectangular frame whose top is decorated with a wreath of alternating trefoil motifs. The entire portal is characterized by its monumentality, representing a reflection of the artistic achievements in the treatment of marble. The entrance gate consists of two wooden wings, with simple decoration done in low relief. Along their vertical axis, each wing has three fields different in size and separated with metal rivets. The uppermost fields are filled with verses from the Quran written in relief, while the other parts of the gate wings are decorated with intertwined geometric motifs done with great precision in the künde-kari technique. The rich stalactite decoration done in sculptured marble is also especially prominent on the şerefe of the minaret and in the decoration of the mihrab, minber and the other elements in the interior of the mosque. Here, too, the geometric and vegetative motifs are

rendered with great precision and skill.

The interior is also adorned with a beautifully crafted wooden mahvil placed along the entire length of the northwest wall.

The painted decoration in the interior of the Mustafa Pasha Mosque consists mainly of vegetative motifs. The characteristic feature in the decoration of Ottoman edifices is present in this mosque as well - the great variety of plant motifs are painted in gray against a blue background.

The calligraphic inscriptions (levhas) with quotations from the Quran and the names "Ali and Muhammad", as well as the names of four kalifs (high-ranking Muslim leaders) decorate the walls of the harim.

The decoration on the pendentives mainly dates from the time of the repair work done in 1933. The trial research carried out in 1968 on the pendentives on the



east wall revealed remains of earlier painting with the application of Rumi ornaments; these layers indicated that the decoration was done in four different periods. The decoration was done with superior precision in the malakari technique, giving the impression of the depth of the motifs, in contrast to other decorative segments in the mosque which are done as drawings. This resulted in the lack of stylistic uniformity which, however, does not decrease the high artistic level of the ornamentation. In terms of their characteristics, choice of subject matter and techniques applied, the original motifs belong to the traditional Ottoman art and decoration of the 16th century which is, in fact, the earliest painted decoration of a sacral building in the Ottoman period in Macedonia. The burgeoning vegetative ornamentation in the Mustafa Pasha Mosque, saturated in the Oriental manner, represents one of

the most resplendent achievements in the domain of Islamic wall painting in Macedonia, whose artistic qualities equaled those nurtured in the Istanbul, the capital of the Empire. The original decorative calligraphic decoration was used in the restoration of the pendentives on the west side in 1933; however, they are done in monochrome tempera, with a band much narrower than the original one. There is no information on the painters of the original decoration or the decoration done in 1933. The decorative masonry done in the classical opus cloisonné technique with alternating rows of stone and brick and the minaret built of high-quality chiselled stone contribute to the vibrant appearance of the mosque. The türbe of Mustafa Pasha, built in H.925/M.1519, stands on the east side of the mosque complex. It

belongs to the closed type of türbes, with a dome standing on a shallow octagonal tambour (circular on the inside), while the transition to the circular base of the dome is done with pendentives. The base of the türbe is hexagonal, with window openings on each side. The sarcophagus in its interior is decorated with vegetative ornaments in low relief. The türbe of Mustafa Pasha holds a special place among the monuments of this kind in Macedonia. Its particularly significant feature is its exterior which is plated with white marble; its façades are pure in form, while profilation can be seen only on the window lintels and the terminating wreaths. A lavishly decorated sarcophagus stands close by it, believed to be the grave of Umi, one of Mustafa Pasha's daughters. This sarcophagus, made of stone, is resplendently decorated with vegetative ornaments with Rumi motifs and two calligraphic inscriptions written in Persian, whose rendition is brought to perfection.

Zoran Pavlov



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SULTAN MURAT MOSQUE



The Sultan Murat Mosque complex, the only sultanic endowment in Skopje, stands on a low hill in the central part of Skopje's Old Town/Bazaar. It was built by Sultan Murat II in H.840/M. 1436-37. It was burnt down and heavily damaged a number of times during its existence, events and changes to which the three inscriptions above the entrance refer: the fire of 1537, after which it was reconstructed by Sultan Suleyman in 1539-42; it was burnt down by the infidels in H.1100/M.1689, when the Austrian armies, led by their military leader Piccolomini, set the whole city on fire, and renewed after twenty-three years in 1711-12 with the decree of Sultan Ahmed III. We learn from the third

inscription that it underwent repair work for the last time in 1912, decreed by Sultan Reşad. There is no reliable data on the original appearance of the Sultan Murat Mosque; however, by the very fact that it was an endowment of a sultan, it must have been much more resplendent. In terms of its architectural features, as one of the largest mosques in Skopje, it belongs among the most significant specimens of Ottoman building in the Balkans. It has a basilical architectural form and is covered with a four-ridged roof. The interior is partitioned into three naves with rows of three columns, while the ceiling is made of a flat wooden coffered ceiling (a ceiling with sunken panels). The mihrab, minber and mahvil date from the 1910s. On the northwest side, along the entire width of the mosque, there is a porch open only on the front side, supported by four stone columns with opulently decorated capitals. The vertical axis of this edifice is emphasized with the slim minaret at the west corner of the mosque. It is built of finely chiseled stone, while one of its most prominent features is the stalactite decoration on the şerefe. The colorfulness of the mosque is further enhanced with the opus cloisonné building technique applied in its construction. The wall decoration in the Sultan Murat Mosque, dated to the 18th century, displays the characteristics of





traditional Turkish decoration, which consists of lace-like intertwining vegetative motifs around the windows in the interior. Of special interest are the landscapes painted in rectangular frames applied as a decorative element. Their subject matter are sacral and profane edifices. The domed mosque with four minarets, each with three şerefes, and three-storey buildings adjacent to the courtyard of a mosque painted above the entrance in the prayer hall, right of the inscription, is probably a depiction of the Suleymaniye Mosque in Istanbul. The landscape left of the inscription, according to the typology of the elements painted, indicates that it is a depiction of one of the quarters of Istanbul.

The wall painting in the mosque is dated to different periods, which also implies the use of different materials and techniques. The analysis of certain segments of the landscapes and bands which reflect the influence of 19th-century western landscape painting suggests that they were painted later, in 1912, on the occasion of the visit of Sultan Reşad to Skopje. There is no information on the painter/painters of the wall decoration. Judging from the choice of landscape motifs painted in 1912, it is possible that it was painted by a painter commissioned from Anatolia. The system of wall decoration in the Sultan Murat Mosque, in terms of its theme and composition, is highly analogous to that of the Isa Bey Mosque in Skopje.

The complex also includes, in addition to the mosque, the Tūrbe of Bikiy Han, the Tūrbe (Tomb) of Ali Pasha of Dagestan and the Clock Tower.

The Tomb of Ali Pasha of Dagestan

The tūrbe (family tomb) of Ali Pasha of Dagestan, built in H.1188/M.1774, stands next to the east façade of the Sultan Murat Mosque. It belongs to the open type of tūrbes with a dome covered with lead. The dome, which has a hexagonal base, is supported by six massive columns. It is made of chiselled stone, with lead used

as binding material. A mosque with a minaret, another fluted minaret and two flower vases are depicted in low relief on the façade. It houses two stone sarcophagi, the burial sites of Ali Pasha's wife and daughter.

The Tūrbe of Bikiy Han (The Tūrbe of the Old Mosque)

The Tūrbe of Bikiy Han stands on the south side of the mosque. The inscription above the entrance states that it was built in H.964/M.1556-57, i.e., in mid-16th century. It belongs to the type of closed tūrbes, with a square base and vaulted with a dome supported by tromps. It is built of hard material, with alternating rows of stone and brick, a technique which enhances the colourfulness of the façades. Sculptured decoration in the shape of rectangles placed one above the other can be seen in the corners below the tromps. The surviving fragments show that the interior was once decorated with vegetative ornaments. In the interior, there are five tombs without inscriptions.

With its monumentality, the Tūrbe of Bikiy Han is the largest among this type of edifices which survive in Macedonia.

In addition to these significant monuments, there is also a necropolis in the area surrounding the two tūrbes, with several grave markers.

Zoran Pavlov



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YAHYA PASHA MOSQUE



The mosque of Yahya Pasha, a prominent figure in the Ottoman state, the beylerbey of Rumelia, Sandzak Bey of Bosnia, vizier and son-in-law to Sultan Bayezid II and governor of Skopje for certain period of time, stands in the north part of Skopje as one of the city's most representative mosques. According to the inscription written in the Arabic celi sülüs script (Thuluth (eng.): script by curved and oblique lines) on the vault above the main entrance to the gate, it was built in H. 909/M. 1503-04. The same script was used for writing inscriptions with quotations from the Quran and texts from the Islamic tradition on both sides of the entrance, thus enhancing the aesthetic impression of this part of the edifice.

According to Evliya Çelebi, the mosque originally had a dome, which is also confirmed by the architectural remains. It has square floor plan and lateral rooms (tabhane), which includes it among the zaviye type of mosques. It lost its authenticity with the damages it suffered and the restoration work it underwent during its existence. The dome was probably destroyed in the fire of 1689, when it was heavily damaged. The mosque remained in this condition until 1720, when its appearance was significantly altered. During this repair work, the central dome was replaced by a pyramidal roof still visible today, while the five-domed porch is spanned on the outside with a vault.

The porch, whose width depended on the lateral bays, is supported by six cylindrical columns spanned with pointed arches built of white marble. The tall and slender minaret stands at the furthermost end of the west part of the porch; its graceful features reflect the new classical style in Ottoman art. Forty-five meters tall (55 m together with the külah), it is the tallest minaret not only in Skopje, but also among the other minarets erected in Rumelia. Evliya Çelebi compares its elegance with one of the minarets of the Aya Sophia in Istanbul. A characteristic feature of the Yahya Pasha Mosque is its exquisite sculptured decoration done in marble and stone, which includes it among the most representative





mosques of the 16th centuries. Its builder expressed his artisanship in the construction of the minaret's şerefe which has stone parapet slabs decorated with perforated polygonal and star-shaped motifs and a resplendent stalactite decoration below it, an element often encountered in Ottoman building. The base of the minaret has decorative corner pilasters with pointed arches, while the transition to the slim sixteen-sided shaft is done with rhombuses carved in stone. Above them, there is a ring decorated with an exquisitely rendered frieze of encrusted Rumi ornaments in dark red. The interior of the mosque with a mihrab and minber crafted in precisely profiled marble and the wooden

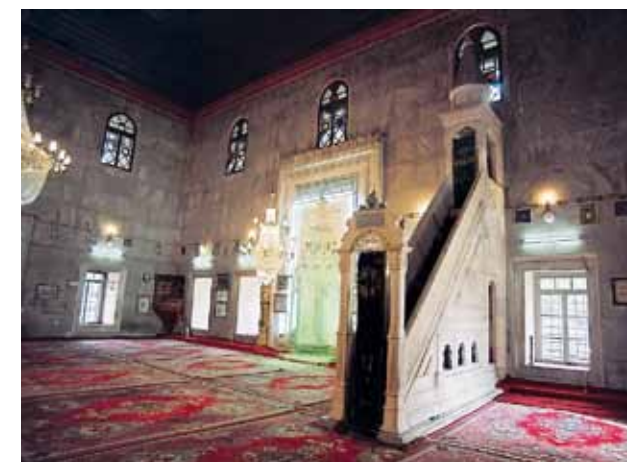
mahvil (gallery) are quite impressive and contribute to the aesthetic effect by filling the voluminous space of the prayer hall. Of special interest is the exquisitely made portal, whose most attractive features are its simplicity, proportionality and subtle decoration. It is vaulted with stalactite decoration crafted to perfection and contains the elements that can also be seen on the portals of other monumental edifices of the classical age of Ottoman building. In its upper part there is a wreath of ornaments done in marble in the Rumi style. The portal is designed in the same manner as that of the Hatuniye Mosque in Tokat, Turkey, which was built somewhat earlier, in H. 890/M.1485-86. The authentic

wooden wings of the portal made of walnut wood are a genuine work of art. The geometric ornaments with motifs consisting of a polygonal arabesque done in the künde-kari technique and the calligraphic ayets from the Quran in the upper sections of the wings emphasize the craftsmanship and precision of the artisan who carved them. The central motif in the decoration of the door is a ten-point star made even more prominent with encrusted ivory. The richly decorated metal elements and plating at the top and the bottom of the door enhance the overall aesthetic impression of this architectural element.

The painted decoration in the interior of the mosque dates from a much later period. The wall surfaces emulate marble decoration, and a stylized rosette surrounded with intertwining leaves is painted in the square field on the wooden ceiling. The colourfulness of the interior is further enhanced with the decorative closing of the window openings with multi-coloured stained glass with various geometric motifs. A şadırvan built in recent years stands in the courtyard of the mosque; there are also the remains of an open türbe believed to be the burial site of Mehmed Pasha, Yahya Pasha's son and several funerary stelas/grave markers in its back part.

Zoran Pavlov

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GAZI ISA BEY MOSQUE



The Isa Bey's Mosque stands north of the Sultan Murat Mosque and, according to the inscription in stone which stands above the entrance, it was built in H.880/M.1475-76 by Isa Bey, the third border-area voyvode, son of Ishak Bey. The inscription states that the mosque was built after the death of its patron, in accordance with his last will and decree. The mosque is a fine example of the building technique with stone and brick known as "encandre". The mosque is a massive edifice with two identical rooms below the dome, two vaulted lateral wings (two elongated domes on the east and west sides in the extended part) and a covered porch with five domes. The two large domes give the mosque an impressive appearance. It is difficult to speak of its decoration prior to 1966 on the

basis of black and white photographs, nor is it possible to discuss the materials used, techniques and colours. Therefore we will refer only to the decorations made in 1966. Depictions of landscapes are painted in rectangular fields on both sides of the window openings above the entrance to the mosque. They can also be seen between the windows in the second row of the porch. However, these paintings have been severely damaged.

The landscapes painted above the portal were restored in 1963 and probably depict 'Scenes from Istanbul.' A single-dome mosque and a profane structure (house) is depicted in the rectangular field on the right side. Lodgings for overnight stay, a mosque and a house are painted in the rectangular field on the left side.

The surface of the arches in the interior is lavishly decorated with three rows of bands filled with floral motifs. The rings at the bottom of the dome and the arch vault are decorated with chevron (also known as baklava) motifs.

In the harim (main central area for prayers), at the bottom of the two domes, floral motifs are painted in the band filled with decorative U-shaped elements. In the crowns of both domes there is a ten-pointed star with a five-pointed star inside it, which are framed with two rows of bands filled with floral motifs.

The decoration is made with blue, green and gray oil paints, with small quantities of the red and yellow.





There are no concrete indications as to the original wall decoration and its master painter. The present-day decoration was made at the time of the renovation of the mosque, in 1966.

Zoran Pavlov

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ISHAK BEY (ALADZA) MOSQUE



The mosque is situated at Bit Pazar (Green Market) in Skopje and belongs among the first edifices built by the Ottomans. The information on the year of its building and its builder comes from the inscription in stone above the main entrance to the mosque. Written in Arabic, it states that the mosque was built in 1438-39 and that its patron, who commissioned its building, was Ishak Bey, son of Pasha Yigit Bey, the prominent Turkish border-area voivode and the Sultan's second governor of Skopje. It was extended in 1519 by Hassan Bey, Ishak Bey's grandson, information that comes from the inscription above the small door on the east wall. The name Aladza (Tur. Colourful, painted) probably comes from the rich decoration which once adorned the

mosque, but which does not survive. It belongs to the zaviye type of mosques (small religious Muslim cloister), with lateral extensions which probably became an integral part of the prayer area during repair work carried out at a later time. The porch stretches along the entire north side, supported by four massive stone columns. The prayer hall and the lateral parts are vaulted with domes, while the lateral extended parts and the central part of the porch are covered with semi-cylindrical and barrel vaults.

The resplendent decorative elements that adorned the mosque existed until the earthquake of 1963; today, they can be seen only in fragments on the porch arches. The decoration applied in the Rumi style was made in low stone relief. The rich relief decoration is also encountered in the interior of the mosque, on the arches and pendentives, while the dome is ribbed. The minaret, approximately 30 m high, is built of finely chiseled rectangular stone blocks, while the perforated parapet slabs on the şerefe (minaret balcony) and the rich stalactite decoration below it reflect the special attention given to it during its building.

The mosque acquired its present-day appearance with the repair work carried out at a later time.

The türbe of Pasha Bey by the Aladza Mosque
The türbe, which is part of the complex of the Aladza





Mosque, was built in the first half of the 15th century. According to Evliya Çelebi's notes, it is believed to be the burial site of Ishak Bey Pasha's son, also known as Deli Pasha. It belongs to the type of closed türbes with a hexagonal base and a vaulted dome standing on an octagonal tambour. It is built of finely chiseled rectangular stone blocks. Each of its sides and the windows are framed in fully profiled frames with impressive sculptured stone elements in low relief, making the edifice particularly significant in aesthetic terms. The main feature that distinguishes it from the other structures of this kind and makes it unique in the Balkan region (except the Yeni Mosque in Bitola) is the use of blue, light blue, green and turquoise faience tiles in the decoration of the tambour of the dome and in the application of six-point stars and rosettes, two on each side.

A number of old grave markers also stand in the mosque's courtyard which date from the period between the 16th and 19th centuries.

Zoran Pavlov



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HUSSEIN ŞAH MOSQUE



The inscription above the entrance to the mosque provides the information on the year of its building, H.961/M.1553-54 and refers to the fact that the mosque was built by Hussein Şah, a prominent personage in the Ottoman state. Another inscription in three rows can be seen in the upper left corner of the inscription, in a small square frame, written in the sülüs Arabic script, which includes a reference to his death. This inscription, probably written by Katip Halil, probably designates the year in which the building of the mosque was completed, H.985/M.1577-78, which indicates that its construction began in 1553-54 and finished after Hussein Şah's death. The mosque belongs to the type of mosques with a

central dome and a square floor plan, with a three-part porch on the north side and a minaret on the northwest side. The dome is covered with tiles and stands on a low tambour, octagonal in shape on its outside. The transition from the harim (main central area for prayer) to the space below the dome is achieved with the use of tromps.

The minaret which stands in the west corner of the mosque is built of hewn stone. A stalactite decoration in four rows can be seen below the şerefe (minaret balcony).

The mosque walls are built with chiseled stone, with the use of brick for the forming of the windows and arches. The entire structure was plastered with mortar which was removed during repair work.

The entrance to the harim is simple and vaulted with a semi-circular profiled frame with the inscription. The mihrab stands in the harim, in the middle of the south wall, framed in a shallow-profiled rectangular frame. The mihrab niche is septangular in base, with an upper row terminating in a stalactite decoration in seven rows. The wooden minbar (pulpit), the kürsî (a desk and a seat) and the wooden mahvil (balcony within the mosque) that spans across the entire north side were built in recent times and are of no particular aesthetic value. The tromps are ornamented with simple decoration





consisting of three rows of stalactite ornamentation. The Hussein Şah Mosque is one of the few examples of this kind that has survived on the territory of Macedonia and, together with the türbe which stands in its immediate vicinity (on the southwest side), represents a unique complex. The inscription on the türbe states that it was built for Hussein Şah who passed away in H.974/M.1566-67. These structures are surrounded with numerous gravestones, including that of Ali Bey, Hussein Şah's son (H.1032/M.1622-23). Decorative elements include stalactites, simple in form, used in the making of the mihrab and the tromps in the prayer areas. The Hussein Şah Mosque was burnt in 1689 when Piccolomini ordered the city to be burned; the lead which covered the dome was removed

in H.1160/M.1747-48, and it was also damaged during the Bulgarian occupation in 1915 and in the earthquake of 1963. During the conservation and renovation work carried out in 1964 for the repairing of the damages caused by the earthquake, the mosque's dome was covered with tiles, the porch and part of the minaret above the şerefe (minaret balcony) were reconstructed, a new mihrab, mahvil and kursî were built in the interior of the mosque, while all the interior walls were plastered.

Zoran Pavlov

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DAUT PASHA HAMAM



The Daut Pasha Hamam stands on the left bank of the river Vardar, in the immediate vicinity of the Stone Bridge. It was built in the second half of the 15th century as an endowment of Daut Pasha, who held highest rank in the hierarchy of the Ottoman Empire. The precise year of its building remains unknown and the inscription placed after its completion does not survive either. It is believed to have been built between 1468, when he was given the office of beglerbey of Rumelia and 1497, the time when he was withdrawn from the position of the Great Vizier of Rumelia. The hamam belongs to the çift type of double hamams. Its dimensions and aesthetic values make it a masterpiece of profane Islamic architecture. It stands along the

axis East-West and has twelve rooms. In terms of its function, it is divided along its length into two parts, men's and women's. The men's part was accessed from the west side, from the street which leads from the Stone Bridge to the Old Bazaar, while the women's part was concealed and was accessed from a side street on the north side of the building. The water cistern and furnace served both parts and stood on the east side. This hamam, too, like the others, has anterooms, warmed bathing rooms, a "göbektaş" (a stone or marble platform in the middle of the hot room of a hamam), etc. It is covered with a large number of domes of different dimensions which are fascinating in their asymmetric and yet completely harmonious and rhythmic arrangement. The rich decoration which consists of stalactite ornaments can be seen on the surfaces in the passages under the domes and in the halvets. In some of the rooms, decoration in the shape of a frieze with stylized flowers carved in low relief can be seen in fragments on the walls.

It is not known when the hamam lost its function. The elements such as the kurna, the şadırvan (fountain) and marble slabs do not survive and were probably carried off after it ceased to serve as a public bath. It can be safely assumed that, like the other buildings, this hamam suffered heavy damages in wars, natural





disasters, the earthquake of 1555, the fire set to Skopje by Piccolomini in 1689 and the earthquake of 1963. After it lost its function it served as a warehouse. It is believed that the site of the Daut Pasha Hamam was originally the site of the Church of St. Demetrius. Its reconstruction began in 1935/36, and has been the site of the Art Gallery since 1948. Today's permanent exhibition was formed in 2000, with the purpose of presenting a survey of the development of Macedonian

visual arts from the 14th to the 20th centuries, with an emphasis on the Macedonian 20th-century painting and sculpture.

Zoran Pavlov

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ÇIFTE HAMAM



Situated in the immediate vicinity of Suli Inn in the Old Bazaar in Skopje, Çifte Hamam was built in mid-15th century and is the second-largest hamam from this period. It was built by the third border-area voivode Isa Bey and is also mentioned as an endowment in the waqfname of the Isa Bey Mosque in 1531. It belongs to the type of double hamams (baths); its name itself identifies it as such. Its exterior appears as a single structure, while in its interior, there are two fully separated sections, with separate entrances to the baths for men and women. The main rooms are covered with two large domes, while the halvets (bathing cubicles) and other chambers are vaulted with a large number of small domes, today covered with

sheet metal.

The women's bath was in the southwest part of the building and its outline/setup resembles those of single baths. The men's part stood in the northeast part of the building and had a larger number of chambers than the women's part.

The arrangement of the rooms in both parts, i.e., their organization is typical and depends on their purpose: first, one entered the anteroom (meydan or şadrvan) which was also intended for relaxation and then, through a partially warmed room (kapaluk), to the bathing space (halvet).

The rich wall decoration of the surfaces below the domes, that is, the tromps and pendentives, contribute to the significance of this public bath. Today, the stylized geometric and vegetative ornaments, stalactites and rhombuses rendered with great precision in low relief survive only in fragments in some of the halvets. The characteristic frieze with Turkish triangles provides the transition to the surfaces below the domes. The application and presence of decorative elements is yet another visible difference between the men's and women's baths – they are more numerous in the men's part of the bath.

The bath also had a space in the northwest part which served as a bath for the Jewish population. This was, in





fact, a separate halvet with a pool for ritual bathing. The bath was lit with the light which came from the openings in the domes and window openings below the domes when the Sun was in its zenith. During its existence Çifte Hamam was probably damaged several times: in the earthquake which struck the Skopje region in 1555, in which a number of buildings were damaged as well, and during the great fire in the 17th century when the structure was damaged to a lesser extent. Its full conservation began after the earthquake of 1963, when the bath suffered more extensive damage. Due to the fact that it was solidly built, the hamam mainly preserved its original appearance; however, the elements characteristic of all Turkish baths, such as göbektaş (navel stone), kurnes



(marble basins), etc., have not survived. Çifte Hamam lost its function in 1916/17 and its rooms, with certain adaptations, were used as a storage space. Today it is the site of the Art Gallery.

Zoran Pavlov

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KURŞUMLI INN



The Kurşumli Inn is one of the largest and, without doubt, the most resplendent Ottoman inns, and not only in Skopje. It stands in the Old Bazaar in Skopje, more precisely, in the former hardware store district of the Bazaar. It represents the highest achievement of Ottoman monumental public architecture in Macedonia. Although the inscription with the year of its building does not survive, the facts about the inn, with its precise location come from the waqfname of its builder, Muslihudin Abdul Gani, also known as Muezzin Hodza Al-ma'dini, legalized in H.956/M1549-50. Thus, it can be claimed with certainty that the Kurşumli Inn was built in the first half of the 16th century, the classical period of Ottoman building. The inn, which was known as the Inn

of Muezzin Hodza got its present-day name kurşumli in the 19th century, after the lead roof with which it was covered.

There are certain assumptions that it was built by the merchants from Dubrovnik who needed it for their colony in Skopje and that it housed their workshops and warehouses. This confirms the significance that the inn had for the commercial life of the city.

During its existence, the inn was used for various purposes and its function changed a number of times.

First it was used as an inn, until 1787, when it was transformed into a vilayet prison. From 1904 to 1912 it served once again as an inn, while after World War I it was used as a weapon depot; later, it served as a lapidarium of the Museum of South Serbia, and since 1955 it has been used as a lapidarium of the Archaeological Museum of Macedonia which stands in its immediate vicinity. During the summer, the Kurşumli Inn is the site of numerous cultural events.

In terms of its architectural concept, it does not differ from the other inns and caravanserais that the Ottoman Empire built in all urban centres.

The inn is a massive structure with a square ground plan, with an open courtyard, a şadrvan and a beautifully crafted fountain in its centre, surrounded with a wide two-storey porch. The numerous square





stone columns on the ground floor and the porch storey spanned with arches create an intimate atmosphere, together with the courtyard and the şadırvan. There is a total of sixty rooms, twenty-eight on the ground floor and thirty-two on the upper floor. The ground floor rooms served as storage spaces, while the rooms on the upper floor served for rest and overnight stay, each of them with a mantelpiece/fireplace. The decoratively built walls made of high-quality chiseled alternating rectangular stone and brick, as well as the numerous small pyramid-shaped domes which were once covered with lead (kurşum) are also a remarkable and impressive feature of the Kurşumli Inn. The lead which gave the inn its name was removed after World War I and used for military purposes, and the inn was covered with tiles. The main entrance to the inn, with a projecting porch and a dome-shaped roof above it (the quarters of the inn keeper) is on the south side, i.e., the side of the Old Bazaar. This part had a separate entrance on the east side. The inn suffered heavy damage in the earthquake of 1963, after which it was completely renovated. The unique feature which distinguishes it from the other inns, in terms of its architectural concept, is the position of the stable and the subsidiary rooms in a separate yard on the north side, which was connected with the rest of the building with a separate entrance on the east side.



Zoran Pavlov



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KAPAN INN



The Kapan Inn, one of the oldest Ottoman inns in Skopje, is situated in Skopje's Old Bazaar. It is first mentioned in the Comprehensive Register Lists (defters) of 1467/68. It was built in the second half of the 15th century by the famous Turkish military leader and third border-area voivode Isa Bey. As a building made of permanent material with a specified location, the inn is also mentioned in its waqfname of H.874/M.1469. The famous travel writer Evliya Çelebi recorded it in his writings as Isa Bey's inn. The name Kapan probably comes from its purpose. It is derived from the word kabban, which means a large dining room/scales for the merchandise which came from foreign parts, was weighed and then sold wholesale here. This

demonstrates the role and importance that this inn had in the trading and economic development of the city. In addition to its function as a place for overnight stay and storage of goods, it was also a place of extensive trading. The goods would have been weighed, stored and then sold to the merchants. The building technique and spatial organization - the fact that the entire space is surrounded by shops - makes the Kapan Inn similar to other inns built in Skopje at that time. It consists of an interior courtyard surrounded by a two-storey porch, where the uppermost storey is supported by wooden columns. The rooms aligned along all the four sides (20 on the ground floor and 24 on the upper storey) are accessed directly from the porch. The stable stood on the east side. The Kapan Inn is a massive structure built of alternating rows of stone and brick, the building technique characteristic of this period. Today, the whole structure is covered with a tiled four-ridged roof. Due to the heavy damage the inn has suffered, its present-day appearance is significantly changed. As many other buildings in Skopje, the Kapan Inn, too, was damaged in the earthquake of 1555, the fire of 1689 and the earthquake of 1963, when it was heavily damaged. Only certain segments of the lower parts of the original building survive today.

It served as an inn until World War II. After the war, until the earthquake of 1963, the upper floor was used for the accommodation of several families, while the ground floor continued to be used as a warehouse. Today, the rooms of the inn are used as craft shops, restaurants, etc.

Zoran Pavlov

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Situated at the heart of the Old Bazaar in Skopje, in the immediate vicinity of the Çifte Hamam, the Suli Inn represents an important work of profane Ottoman architecture. It is mentioned in the waqfname of Ishak Bey of H.848/M.1444-45 as his endowment, with a precisely defined location of the plot of land. The inn, also known as the Old Inn, probably got its name Suli (watery) from the river Serava that ran by it. It is one of the several inns that still exist in Skopje. Its patron, Ishak Bey, the second border-area voyvode, bequeathed it to the Aladza Mosque in Skopje. Its site, the vicinity of the Murat Pasha Mosque and the Çifte Hamam, made possible the formation of a characteristic urban unit where emphasis was given to the needs of the population

SULI INN

for relaxation, personal hygiene and devotion to God. The Suli Inn belongs to the type of two-storey inns with an open square courtyard, surrounded with a porch supported by massive square columns. The ground floor rooms were used for storing goods (warehouses), the stable was on the north side, while the rooms on the upper floor served for overnight stay of the travelers. There are twenty-seven rooms on the ground floor, and thirty rooms with chimneys to keep the visitors warm on the upper floor. It is built with stone and brick in opus cloisonné, while its architectural features resemble those of the Kurşumli Inn.

Its position in the Old Bazaar required two entrances, one from the side of the river Serava, and the other, the main entrance from the side of the Old Bazaar itself.

In its history, the inn was damaged several times: in the earthquake of 1555 and in the fire of 1689 when the Austrian general Piccolomini set the city of Skopje on fire, and when it was heavily damaged; after these disasters, the inn was reconstructed, but it was gradually losing its originality. In the earthquake of 1963 it was almost completely destroyed, but after its conservation and restoration, it acquired its present-day appearance. The comprehensive reconstructions carried out after the catastrophic damages the inn had suffered make insight into its original form and roof structure impossible.





It lost its function in the late 19th century; in the period that followed, it served as a warehouse and the site of several craft shops. Today, it is the site of the Academy of Fine Arts, and one of its parts is the Museum of the Old Bazaar, a unit of the Skopje City Museum.

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BEDESTEN



Situated in the Old Bazaar in Skopje and surrounded by many small shops, the Bedesten was the hub of mercantile life in the city, around which the Old Bazaar formed. The original structure was destroyed in the disastrous earthquake of 1689, when a large number of monumental structures in the Bazaar were destroyed as well. The present-day building was erected on the foundations of the original Bedesten mentioned in the waqfname (endowment charter) of Isa Bey of 1469, as an waqfname of his father Ishak Bey. The fact that it was Ishak Bey who commissioned its building is also confirmed with the inscription above one of the entrances. The inscription states that the Bedesten was built by Gazi Ishak Bey, border-area voivode and the Sultan's governor in Skopje. Its last renovation was

commissioned by Hadzi Hussein, Osman and Yaşar Bey in 1899-1900.

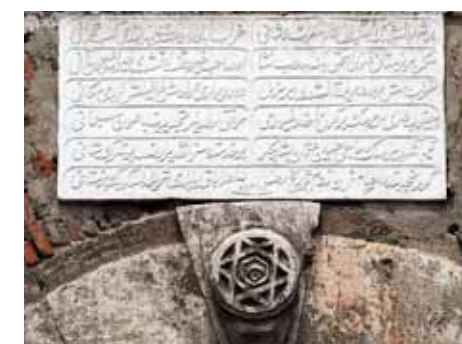
We learn about the Bedesten and its appearance from the notes of the travel writers Hadzi Khalfa of 1650 and Evliya Çelebi from 1660 to 1668, as well as from the travel writings of Edward Brown from 1669, where the Bazaar is praised and mentioned as a rectangular building vaulted with six domes supported by massive columns and four entrances, one on each side. This is also confirmed by the sketch made by Evans in 1885, where the Bedesten is shown in ruins, but with a still recognizable architectural form.

The building technique applied is identical to that of other monumental buildings of the Ottoman architecture of the 15th and 16th centuries in Skopje, with alternating rows of stone and several rows of brick, a technique whose application also had a decorative effect. In terms of its architectural concept, the Bedesten in Skopje resembled the Brusa Bedesten in Sarajevo, Bosnia and Herzegovina, built in the early 16th century. The remains of the original building - its walls and foundation which were discovered during the rebuilding carried in 1964-1965, the time when the last repair work was made after the earthquake of 1963, are still visible in some of the shops.

The present-day building erected on the foundations of the original one is completely different. In its interior, there are numerous two-storey shops connected with open corridors. Two separate two-storey buildings have been built in its central part, where the two columns stand. All shops are covered with a two-ridged roof. Today, it houses a number of shops, galleries and tea-shops. Despite its simple form and fairly poor building technique, the Bedesten has preserved its role and value in the Old Bazaar in Skopje.

Zoran Pavlov

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STONE BRIDGE



The Stone Bridge, the symbol of the city of Skopje, is built over the river Vardar and stands as a direct link between its old and new parts. Approximately 220 m long and slightly over 6 m wide, it is one of the important urban landmarks of the city. As the famous travel writer Evliya Çelebi states, it was built in the second half of the 15th century, during the rule of Sultan Mehmed II the Conqueror (1451-1481), although there are certain indications that the bridge is earlier in date, that is, that it was built in the first half of the 15th century, during Sultan Murad II (1421-1451). The latter claim is supported by the fact that a slab with the inscription referring to the time of its building stood on the east side of the bridge. Such a claim is

also substantiated by the reference in the waqfname of the Isa Bey Mosque, which states that it was built during Sultan Murad II. There is no data on its builder, although the bridge has always provoked admiration among the visitors and is often mentioned in the travel writings of a number of travelers. According to the inscription slab placed in the bridge guard tower in 1909, which had stood on the bridge until the earthquake of 1963, one of the reconstructions of the bridge was carried out on the occasion of the visit of Mehmed V, that is, his son, Reşad II. As the result of heavy traffic, the bridge was extended, when the original stone balustrade was removed and the bridge was widened with pedestrian walkways on both sides supported by a metal construction. The inscription also states that the bridge was built by Sultan Murad II, while its expansion was decreed by Sultan Reşad. With its exceptional building technique, stylistic features and characteristics decorative elements, the Stone Bridge in Skopje is a typical example of Ottoman building, i.e., it possesses all the characteristics of a Turkish bridge. It is one of the most monumental works of Ottoman architecture in Macedonia, reflecting the peak of Ottoman building of the 15th and 16th centuries. The bridge rests on massive stone piers spanned with 13 semicircular arches. On both sides of the bridge, each of the piers has the so-called spurs intended for the protection of the bridge from collapsing in case of flooding. The bridge is built of finely chiseled travertine blocks. The vaults on four of the arches are made of brick, while the rest of the arches are made of stone. The central pier has two compartments in its interior whose purpose was to alleviate the pressure on the pier; the compartments also had a defensive purpose, which is evident from the openings/loopholes in each of them. A mihrab niche/



guard tower, with prominent stalactite decoration crafted with great precision, stands in its middle. Opposite the mihrab niche is an extension in the form of a balcony supported by masonry consoles, used for the rest of the tired pedestrians. The bridge is additionally adorned with sculpted stone elements in the shape of rosettes on several of the bridge arches, a characteristic of the Ottoman art of the 15th and 16th centuries. Archaeological research carried out on the left bank of the Vardar revealed the remains of a bridge dated to the period between 527 to 535, the time of the reign of the Byzantine Emperor Justinian, which testifies to the continuity of the existence of this bridge.

Its present-day appearance is the result of the reconstruction it underwent between 1992 and 2004, when its authentic stone balustrade was restored, thus restoring its original radiance as well.

Zoran Pavlov

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HALVETI TEKKE



The tekke belongs to the ahşab type of buildings. It is a structure with a number of rooms small in dimensions whose functionality justifies their presence. These are the semahane (room for namaz/prayer), kafe-odzak (conversation room), yaz-odzağı (summer residence) and misafirhane (guest-room). All rooms are covered with a four-ridged roof divided into two parts. Contrary to the custom, the entrance to the tekke is on the south side, where the minaret has been erected as well. It is built of high-quality rectangular stone blocks probably in 1922, the year inscribed on its shaft. An original wooden dome survives in the interior of the prayer area. With its cultural and aesthetic values, the Halveti Tekke represents a typical example of Ottoman building of the 18th and early 19th centuries.

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Situated in the old part of the town, near its centre, the Halveti Tekke in Struga is a significant monument of Ottoman culture. There is no inscription that would indicate the precise date of its foundation, but according to oral tradition, it was founded by Hassan Baba (Asan Dede), a prominent dervish from Struga; it was granted its khalifa by Pir Hayati from Ohrid in the early 18th century.

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ORTA MOSQUE



The Durak Effendi Mosque is a simple provincial type of a single-domed mosque. The inscription above the entrance to the mosque written in the nefis script in ten fields states that it was built by Durak Effendi in H.1015/M.12606-07. It is undoubted that it got its name (Orta – in the middle) from its position, between the fortress and the suburbium. In the land register for 1573, there is a reference to two mosques in Strumica:

the old Sultan Murad Han Mosque and the New Mosque.

The prayer hall, 11.80 x 11.80 m, is vaulted with a dome supported by pendentives. Today, the dome, which stands on an octagonal tambour, is covered with Turkish tiles.

The interior is lit with the light that comes through two rows of window openings on each side. The windows in the lower zone on the northwest side of the porch are distinguished by their form: they are rectangular and constructed in high, circular mihrab niches (niches in the wall of a mosque or a room in the mosque that indicates the direction of Mecca) that terminate in five rows of decorative stalactites. Window openings in mihrabs are a rarity and perhaps the only such example in Macedonia. The original porch, which does not survive, was wooden and stretched along the entire length of the northwest and northeast facades.

The minaret, which stands on the west side of the mosque, was built in the 1930s (as well as the roof and the fence). It stands on a square base which gradually rises into a circular shaft additionally decorated with the şerefe (balcony around the minaret), which has a balustrade made of perforated parapet slabs. The opus is the result of provincial building techniques, a combination of roughly hewn granite blocks with





inserted bricks in some places and chiseled freestone at the corners. This opus can be seen in the small churches in the Strumica region built during the Ottoman rule in the 16th and 17th centuries. The mihrab in the shape of a semi-circular niche vaulted with richly decorated stalactite ornaments in five rows is on the south wall of the mosque's interior. The minber (preacher's pulpit) and the mahvil (balcony within the mosque) do not survive. The decorative elements that still exist are the mihrab in the prayer area done in relief and the stalactite ornaments on the mihrabs in the north part of the porch. There are no visible traces of painted decoration in the interior of the mosque. During the conservation work undertaken in 1984, archaeological trial excavations were carried out as well, which resulted in the discovery of the remains of a church and frescoes dating from the 12th century, thus confirming the hypothesis that the mosque was built on an old cult site. The list of mosques, tekkes, mesdzids and other edifices which were used during World War I for military purposes refers to the fact that the Orta Mosque was damaged in 1912 by the Bulgarian army, and that the lead roof of the dome, which weighed 10,000 kg, was stolen in 1914. The mosque was later renovated by the Bulgarians and used as a warehouse for various purposes.

Zoran Pavlov

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PAINTED (ALADZA) MOSQUE

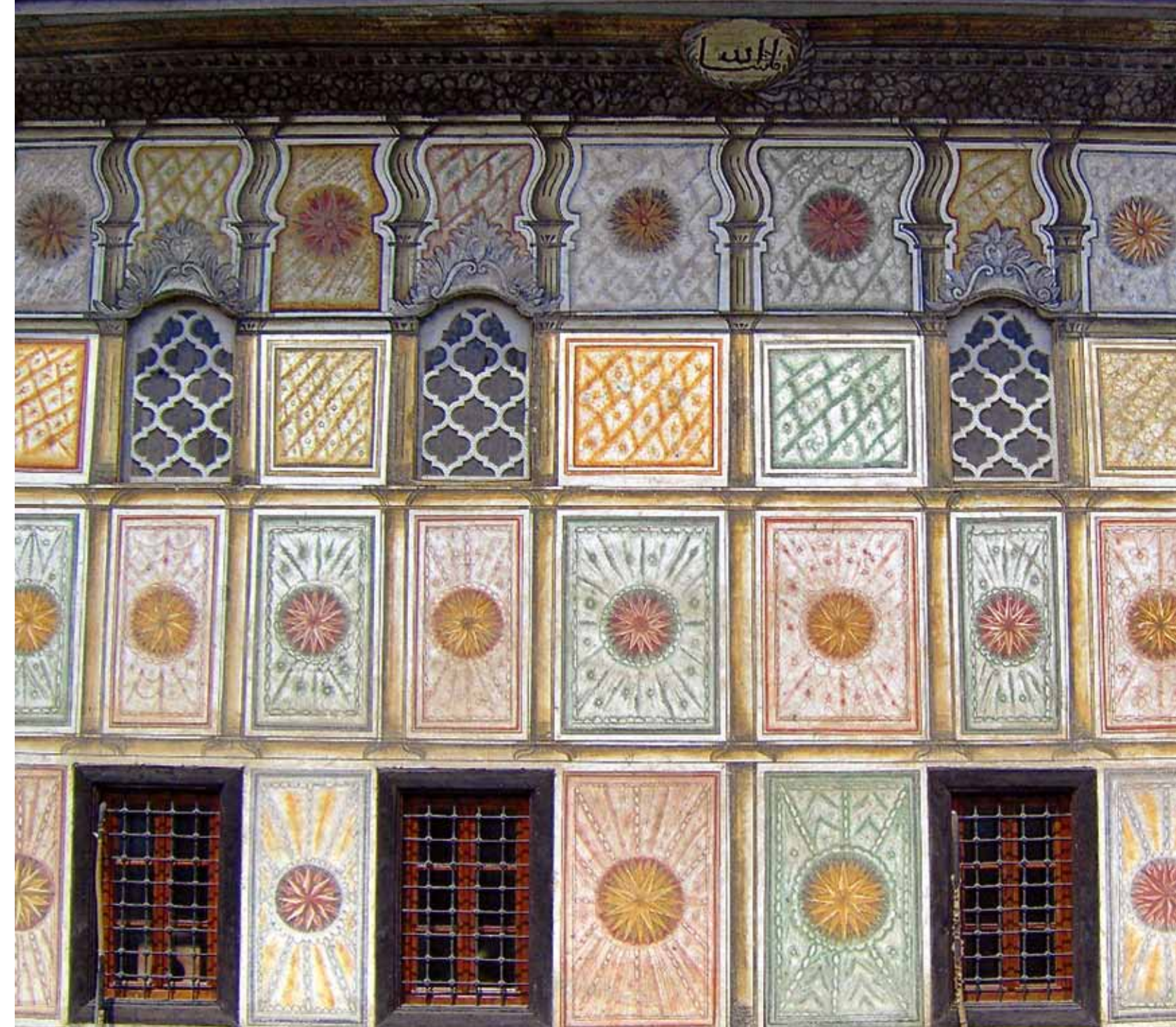


The Painted Mosque in Tetovo, which stands on the left bank of the river Pena, close to the town centre, belongs among the most resplendent edifices of Islamic sacral architecture from the time when Tetovo was part of the Ottoman Empire. It was built in the 17th century, although in scholarly circles opinions vary as to the year of its building, ranging from 1495 to the 17th century. According to the

most recent scholarly research, the Painted Mosque was built in 1564, and its building was commissioned by the sisters Hurşide and Mensure who moved to Tetovo from Anatolia. After her death, Hurşide was buried in the mosque courtyard, but the year of her death remains unknown.

The inscription on the mosque states that the present-day architectural form of the mosque dates from the first half of the 19th century and that it was erected by Abdurahman Pasha. Its shape follows that of the foundation of some other structure which was probably the mosque that was destroyed during the fire that broke out in the town in the late 17th century and probably bore the same name, Aladza. Hence, it is evident that the present-day Painted (Multicoloured) Mosque in Tetovo was not built in the 17th century, as it is claimed in certain scholarly texts. This date, in such a case, would refer to another mosque which, as we learn from the verses quoted in the inscription, was levelled to the ground.

The mosque belongs to the single-domed type with a porch on the side of its entrance, the type characteristic of the Early Constantinople style in Ottoman architecture. The central space has a square base covered with the dome which cannot be seen from the outside. In the interior, on the east side, stand the





richly decorated mihrab and the minber made of white marble. Levhas with verses from the Quran are written in the upper part of the mihrab in seven circular fields. The mahvil is on the west side, in the shape of three independently built semi-circular balconies. The two - storey porch is decorated with profiled columns and a gallery, encompassing the entire width of the building. In the porch, above the entrance portal, there is an inscription with the year of the building of the mosque, with mihrabs on its north and west sides, respectively. The entire building is covered with a four-ridged roof

made with Turkish tiles. The minaret with one şerefe (balcony) and a hexagonal base stands on the south side. The light comes from the four window openings arranged in two rows. They are closed both on the outside and the inside and are richly decorated with perforated stone slabs that enhance the resplendence of the entire edifice. The distinguishing feature of this mosque is its painted decoration which dates from the 19th century. Abdurahman Pasha commissioned for this purpose



masters from Debar who painted the ornamentation with oil paints; they were probably the same painters who also worked in the Arabati Baba Tekke. The façade is opulently decorated in fresco technique which emulates marble. On the east, north and south facades vertically arranged rectangular fields are painted in four rows, in which circular star-shaped motifs are painted; they are separated by painted columns which, in the last row, below the roof, terminate in an "S"-shaped form. Stylized floral and geometric ornamentation is applied in the decoration of the porch.



The interior of the mosque is particularly colourful since, in addition to geometric and floral ornamentation, landscape is also encountered. Among the pictorial decorations, especially attractive is the depiction of Mekka, a rare and perhaps only example of the illustration of this shrine of the Prophet in South-East Europe. Northwest of the mosque is the türbe - the burial site of Hurşide Hanum. It belongs to the type of open türbes, with the base in the shape of an irregular octagon made of stone. Although no written records survive, it

is believed to have been built in the 16th century. With its harmonious proportions, it enhances the urban ambience of the Painted Mosque. Its architectural features indicate that it was vaulted with a dome. There is no inscription that would refer to the year of its building, but it is assumed that it was built in the 16th century.

Zoran Pavlov



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ARABATI BABA TEKKE



The Arabati Baba Tekke is the best preserved dervish tekke in Tetovo, a tekke which belongs to the Bektashi dervish order, one of the most significant dervish orders in the Balkans. Their name is linked with their founder and elder (pir) Hadzi Bektash Veli of Anatolia who died in 738/1337-38.

The tekke in Tetovo stands in the west part of the city, at the foot of Mt. Shara. There is no reliable data on the time of its building and no historical records survive. One of the assumptions is that it was founded in the late 16th century by Sersem Ali Baba, a leading member of the Bektashi order who, after a short stay in the tekke in Dimetoka (Greece) was reassigned to Tetovo (1538), which he left in 1548, and went to Anatolia, where he

died. We also come across the information that he died in 977/1569 and that he was buried in Tetovo. His türbe still stands in the Tetovo tekke, but it is not known whether it was built as homage to him or whether it is his burial site.

According to legend, which dates from the 18th century, the tekke was built by Arabati Baba and the fact that it bears his name indicates that it must have existed before 1780, the year of his death.

It was renovated during Redzep Pasha (a member of an influential family of Tetovo pashas, first mentioned in 1770) and his son, Abdurahman Pasha around 1800-1820.

The Sersem Ali Baba dervish tekke is the best preserved dervish tekke in Macedonia. The structures that belong to it are characteristic of the regional building techniques, with massive walls on the ground floor and post and petrail building technique applied on the upper floor. It is a complex of sacral buildings (structures intended for the ibadet/religious service), subsidiary and housing buildings that stand in a spacious courtyard, surrounded by high stone walls. The complex is accessed through the entrances on each side, where each entrance gate has its name and purpose: the tekke gate - the main entrance to the tekke on the north side; the harman gate - the





largest gate, on the east side, used for the needs of the subsidiary buildings in the tekke complex; on the south side, the bahçe gate which leads to the garden and the small gate on the west side which leads to the chestnut grove.

The surviving buildings are divided into two types: buildings for religious rituals and accommodation of the dervishes and the baba (türbe, mesdzid, semahane, house of the şeyh) and buildings which served the daily needs of the complex (misafirhane, şadırvan, Fatima's House, kitchen, barn, stable, etc.).

The TÜRBE of Sersem Ali Baba, built in the second half of the 18th century, stands on the north side of the complex; it belongs to the closed type of türbes, with a twelve-sided base. The grave of Redzep Pasha (1238/1822-23) is in a separate room, east of the türbe of Sersem Ali Baba. Of particular significance is the grave slab (kuburluk) done in marble and lavishly decorated with floral ornaments, with evident influence of the Baroque.

Another building stands in front of these türbes, with the graves of eleven babas, including the grave of the only woman buried in the tekke, Fatima, the daughter of Redzep Pasha. According to the year carved on the grave marker, she died in 1245/1829-30. Adjacent to the east wall of the türbe stands the MEYDAN, a small open porch where the Baba officially met the guests who visited the tekke.

KUSHK-HANE (dervish-hane) is the building which stands west of the türbe; it was used for performing rituals and accommodation during winter and served as a place for the conversation between the dervishes and the guests. It survives in its entirety.

The grave of Arabati Baba is on the south side of the Kushk-Hane, in a separate, isolated part. The grave marker above the kuburluk (grave slab) indicates the year of his death, 1194/1780-81. In 1228/1813-14, two wall paintings (landscapes) were painted above his

grave, depicting the Taj Mahal and the Sultan Ahmed Mosque in Istanbul, the work of the painter Zerze Hakki. The MESDZID (place of worship, ibadet-hane), a structure with a square floor plan, stands near the north entrance. It consists of two parts: the part for religious rituals (harim) and the porch. The interior of the harim is vaulted with a blind wooden dome lavishly decorated with stucco decoration. The decoration is divided in segments with twelve stylized palm trees that are joined at the centre of the dome, where a richly decorated rosette with vegetative motifs is depicted. Cone-shaped vases with various flowers and hanging pearl rosaries, a symbol of patience and devotion to God, are depicted in the lower zone.

The appearance of the mesdzid clearly shows that it was renovated several times. According to the inscription/nefes which stood above the entrance, the mesdzid was built by Redzep Pasha in 1200/1785-86. Only remains survive of the SEMAHANE which stood north of the mesdzid.

FATIMA'S HOUSE (Blue Tower) was built for the ailing daughter of Redzep Pasha and is one of the few buildings which survive in its original form. It has a square floor plan, a ground floor and one storey, each with one room. The room on the ground floor, which has a hearth and where food was prepared, is vaulted with a dome whose certain segments are ornamented with stucco decoration. The interior of the room on the upper storey is lavishly decorated with wall painting, the work of Zerze Hakki, who painted it in 1229/1813-14 with precisely drawn and painted flower vases, floral ornaments and several ships in front of a serai depicted in a medallion; there is also a wooden ceiling with a centrally placed carved rosette. Among the symbols, special attention should be given to the lion painted above the entrance on the upper floor of the tower, which is identified with and symbolizes the prophet Ali, the fourth kalif in the Muslim world and, in fact, the





‘patron’ of the Bektashi order. Especially resplendent is the MISAFIRHANE, the residential building for the accommodation of guests; it has two storeys and is one of the best preserved and most lavishly built structures in the entire complex, indicative not only of the established aesthetic criteria, but also of the economic power of the tekke. Particularly expressive is the expertly carved wood, where the skill of the artisans is evident in the perfectly crafted rosettes in the guests’ lodging quarters and where the refined feeling of the wood carvers in the presentation of floral motifs and a wealth of elements and forms applied in the decoration are brought to perfection. According to tradition, the guest lodging

quarters were built in the first half of the 18th century by Abdurahman Pasha, and also served as a harem. A number of corn baskets can also be seen on this site. The ŞADRVAN, divided into two parts and with a rectangular floor plan, holds the central place in the tekke. Its specific features are its architecture, elegant proportions, elaborate sculptured decoration and approach to detail. The first part, the divanhane, has a septagonal marble fountain at its centre which is surrounded with minders (cushion covered sofas); it served for relaxation and conversation. The second part, the semahane, is intended for ritual purposes. The two-winged wooden doors at the entrance and between the divanhane and the semahane, as well

as the entire structure, are characterized by an exceptional combination of wood carving (bas relief), gilding and painted decoration. The KITCHEN/REFECTORY is especially significant due to its monumentality, but we should also draw attention to the LARGE FOUNTAIN which, according to the inscription, was built by Redzep Pasha in 1205/1790-91, the SMALL FOUNTAIN lavishly decorated with inscriptions in the nefes script on each side, built as a tribute to Abdurahman Pasha in 1260/1844-45, as well as the numerous graves near the türbe and in the northeast part of the complex, whose grave markers display impeccably written decorative calligraphic texts in the nefes script, which complement the spiritual and artistic wealth of the tekke complex. The building material, the decoration carved in wood, the motifs and the painting technique strongly suggest that it was the work of masters from Mala Reka (Macedonian Muslims) who applied a specific building technique and forms of decoration. The painted decoration in the Arabati Baba Tekke resembles to a high extent that of the Multicoloured Mosque in Tetovo, indicating that it must have been done by the same painters. The dervishes stayed in the tekke until 1912, and it was not used for religious rituals until 1941. It was activated again between 1941 and 1945, and then it was definitely abandoned. The dervish order of the Bektashi returned to the tekke in 1994 and remains there to this day.

Zoran Pavlov

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OLD TURKISH HAMAM

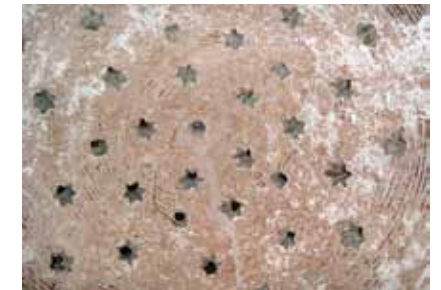
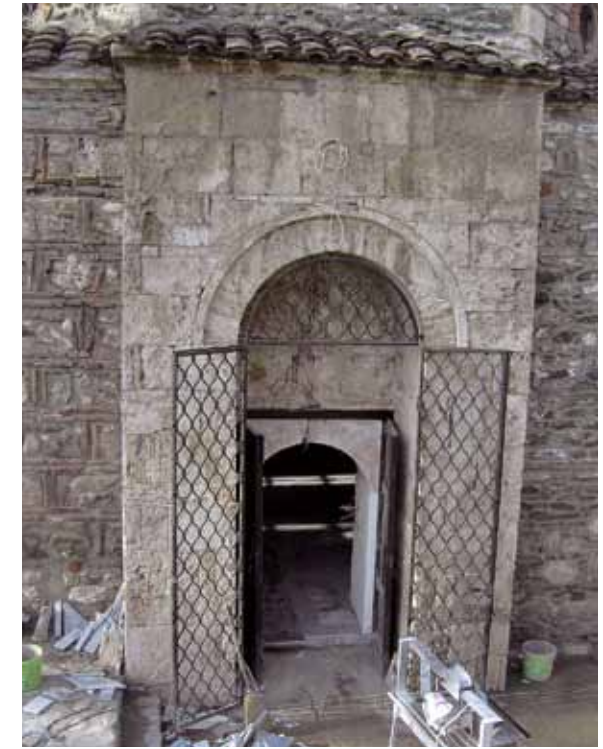


The only existing Turkish hamam in Tetovo stands on the left bank of the river Pena, across the Painted (Multi-Coloured) Mosque, which makes it part of an important monumental complex. It is a significant hallmark of Ottoman urban culture which played an important part in the past as a place of social gathering. Certain surviving construction elements indicate that it was built during Sultan Mehmed Fatih (1432-1481), i.e., in mid-15th century. Isa Bey, the famous Turkish military leader and the third border-area voivode is usually mentioned as the person who commissioned its building. With the exception of certain changes in its interior that were made as a consequence of the changes in its purpose, its architectural form survives today in its entirety. In

terms of its function, it belongs to the type of single hamams, which means that men and women were admitted at separate times. The main entrance to the hamam, made of high-quality chiseled rectangular stone blocks, is from the main street. As in other buildings of this kind, one first enters a large room vaulted with a dome, which served as a changing room, and then went into smaller baths (halvets). Kurnas (marble basins) which stood in the halvets (bathing cubicles) do not survive today. The interior of the hamam, as the other hamams from this period, was probably richly decorated with elegant ornaments, but due to numerous renovations they cannot be seen today. The hamam is solidly built with stone and brick, a building technique characteristic of the peak of Ottoman architecture. Its construction and spatial arrangement speak of a builder who expressed his skill in the construction of the domes. During its existence, the hamam's function changed several times with the purpose of becoming part of the modern way of life: it served as a gallery, then as a restaurant, and since 2007 it is, once again, the site of an art gallery, a significant contribution to the cultural life of the city of Tetovo.

Zoran Pavlov

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HUSAMEDDIN PASHA MOSQUE



The Husameddin Pasha Mosque stands on a hill on the left side of the river Otinja. Its existence in the 16th century is confirmed by the references in the Comprehensive Register Lists (defters) of the Kustedil Sandzak of 1570, where the list of waqfs includes the mosque of the late Husam Pasha. In the Register of the Kustedil Sandzak (district) of 1573 there is a reference to the newly-formed quarter of the Holy Mosque of the late Husamed-Din Pasha. In his travel writings, Evliya Çelebi states that its masonry possesses artistic features, that it has a stone minaret and that it is covered with lead. There is no information on Husammedin Pasha himself.

The mosque is a single domed edifice with a square

floor plan, whose simple and proportional structure are some of its captivating features. The dome, made of brick and lime mortar, has an octagonal tambour supported by pendentives and is covered with lead. Its specific feature, which distinguishes it from the other similar structures in Macedonia, is its septagonal part with a shallow vault that 'protrudes' from the south façade, where the mihrab niche is located. This apsidal form of the mihrab that can be traced back to the 14th century is the result of the intense mutual influences of the Early Ottoman and Late Byzantine architecture. The porch built on the north side is of harmonious proportions and simple form characteristic of the architecture of the early 16th century. It has three small domes (among which the central one dominates) that are supported by four cylindrical marble columns. The two central columns are made of green marble and capitals decorated with stalactite ornaments, while the lateral ones are made of white marble, with capitals rendered with the type of decoration known as 'Turkish triangles'. The decorative features of the central arch are further emphasized with the alternating rows of red and white stone blocks. This type of decoration, characteristic of the building of the first half of the 16th century, is repeated above the main entrance on the north side of the mosque, and above the windows left





and right of it.

An octagonal minaret stands on the west side of the mosque.

The mosque was built with large, finely chiseled blocks of yellowish stone brought to the site from the vicinity of Žegligovo near Kumanovo.

Its stylistic and architectural features clearly indicate that the Husameddin Pasha Mosque was built in the late classical phase of Ottoman architecture of the early 16th century, representing the Early Byzantine style of building.

The only known renovation of the mosque was carried out in 1950, when its interior was adopted for the first museum exhibition space in the city of Shtip and it served this purpose until 1956. Today, it is closed to the public.

Since it is assumed that the mosque was built on an old cult site, probably Christian (the Church of St. Elijah), it is occasionally visited by the Christian population on the church feast of St. Elijah.

A türbe stands south of the mosque, the burial site of sheyh Muhyudin Rumi Baba, who is mentioned in the travel writings of Evliya Çelebi; hence, this mosque is also known among the people as Muhyudin Baba's Mosque. The türbe has an octagonal basis and is covered with tiles; it has recently been renovated, but except for its historical importance, it is of no particular architectural or aesthetic value.

Zoran Pavlov

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BEDESTEN



The Bedesten stands in the town centre, on the right bank of the river Otinya. The year of its building remains unknown, but its overall appearance, architectural and spatial urban values are of special interest. Its particularly prominent feature is the manner in which the domes are built, i.e., with the gradual transition of the spacious rectangular surfaces into a circular base by means of shallow tromps, which is indicative of the characteristics of the Ottoman architecture of the 16th and 17th centuries.

The Bedesten served as the main market for selling fabric and other precious articles. Its floor plan is rectangular and has two entrances, one on the east side, and one on the west side. Its interior consists

of three parts, each separated with a column, the columns, in turn, supporting two pointed arches, thus forming a single space of harmonious proportions. The central space is vaulted with a dome supported by tromps, while the lateral domes have cloister-like vaults. All interior walls are enlivened with niches which served for the display of the fabrics. The Bedesten is built of stone and, although during the treatment of the façade no decorative elements were used, its simple forms still appear monumental. As the Oriental way of trading died out, the purpose of the Bedesten changed. In the late 18th and early 19th centuries it was used as a prison, then as a warehouse and a food store. During the Ottoman-Habsburg wars, it was set on fire. The Bedesten captures one's imagination with the purity of its architectural forms. Today, after its adaptation, it is used as an art gallery.

Zoran Pavlov

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GLOSSARY

Aladza
col oured.

Bedesten
domed building usually in the centre of a market area where luxury goods were sold and stored.

Bey
turkish for ‘gentleman’. It is a general title of rank

Beylerbey
the Ottoman title used for the highest rank in the hierarchy of provincial administrators. In later centuries the title was devaluated by extending it to the governors of various much smaller Ottoman eyalets

Çifte
double

Dervish
persian for poor and means a Sufi. The Arabic equivalent is faqir.

Efendi
an “educated gentleman”, hence by implication a graduate of a secular state school (rüşdiye)

Gazi
conqueror or warrior, often referring to Turkomans on the frontiers of Islam.

Göbektaş
navel stone; the marble platform in the middle of the hot room of a hamam.

Halvet
cubicle or cell of a hamam.

Hamam
refers to bath houses, both private and

public. Warm bath, often an elaborate domed structure.

Hazna
water reservoir of a hamam

Hicri
the Moslem calendar

Hoca (Hodja)
teacher, Muslim teacher.

Imam
a religious leader; the preacher of the Friday ceremony or leader of the Muslim community.

Imaret
soup kitchen; a main unit found in Ottoman religious complexes.

Inn (Khan, Han)
lodging house for travellers, merchants and postal convoys.

Kadi (Qadi)
judge of Islamic canon law, district judge; Kadis traditionally have jurisdiction over all legal matters involving Muslims.

Keravansaray
hostelry, usually beside the highway; an equivalent to the modern motel

Kible
direction of Mecca (to which mosques are orientated and to which a Muslim turns in worship); name of the wall in a mosque which faces the city of Mecca

Konak
a large house, a mansion in Turkey, possibly also fulfilling administrative functions, such as a governor’s mansion.

Kube
dome, cupola

Kurna
marble basin: in the groove bath fountains, taps.

Levha
sign (board); panel, slab

Mahfil
tribune for muezzins or the royal loge

Medresa
muslim theological school (college) and educational building

Meka
it is the holiest city in Islam and plays an important role in the faith. In the 7th century, the Islamic prophet Muhammad proclaimed Islam in the city.

Mekteb
primary school, Koran school, usualy a small single domed building with a portico.

Mihrab
niche in the Kibble wall of a mosque or mescid, indicating the direction of Mecca and therefore of the prayer. Often made of marble and lavishly decorated with stalactite carvings and geometrical designs.

Minare
tower, pillar, or other vertical element in or near a mosque used by a priests to call the faithful to prayer; distinctive architectural features of Islamic mosques.

Minber
pulpit of a mosque. A hooded dais reaches by a long stairs from which the Friday sermon is declaimed. The Imam stands

on the minbar to give his Friday sermons (khutbahs) as well as the one he gives on the two Eids.

Mosque (Dzami, Cami)
slamic place of worship. Friday mosque with a minber from which the Hatib may preach the Friday sermon.

Müezzin
mosque officer who leads the call to Friday service and the five daily prayers from the mosque’s minaret.

Nishan (tombstone)
molded vertical stones above the graves of Muslims

Pasha
a high rank in the Ottoman Empire political system, typically granted to governors and generals.

Semahane
hall of a dervish convent (tekke) used for the rituals and extatic dance (Sema) of the dervishes.

Şadrvan
a kind of fountain for ritual ablution in the court of a mosque or medrese.

Şerefe
balcony (gallery) of a minaret from which the call to prayer is made.

Şeyh (Sheikh)
head of a dervish order or dervish convent.

Sicil
judicial record, register

Sofa (Son Cemaat Yeri)
the portico of a mosque where prayers could pray before external mihrabs.

Stalaktit (Muqarnas)
muqarnas takes the form of small pointed niches, stacked in tiers projecting beyond those below and can be constructed in brick, stone, stucco or wood. They are often applied to domes, pendentives, cornices, squinches and the undersides of arches and vaults

Tekke
dervish convent, lodge

Turbe (Tomb)
mausoleum, usually a polygonal domed structure of relatively small size but of monumental proportions.

Vakfiye (Waqfname)
deed of trust, endowment, lising the buildings and the property of a Vakf and the stipulations about staff, payment etc.

Vezir (Vizier)
high-ranking political (and sometimes religious) advisor or minister in the Ottoman Empire.

Vilayet
an administrative division, – in the 15th and 16th centuries, smaal district, part of province. In the 19th century name of the largest administrative unit, comprising many Sandjaks of old.

Waqf
pious foundation It is an inalienable religious endowment in Islam, typically denoting a building or plot of land for Muslim religious or charitable purposes.

EXPLANATORY
NOTE

In the English text the following letters have been used:

LettersEnglish pronunciation

- Ç, çCh (as ch in chalk)
- Ş, şSh (as sh in show)
- ŽZh (as s in pleasure)

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Zoran Pavlov M.A., Radmila Petkova

Translation
Rajna Koška

Photos
Miše Tutkovski
Zoran Pavlov M.A.

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Zoran Pavlov M.A.

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