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## GATE OF THE TREASURY OF ISTANBUL DOLMABAĞÇE PALACE IN THE CONTEXT OF PALACE ARCHITECTURE IN WESTERNIZATION PERIOD

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### Abstract

From the very beginning to the westernisation period, Ottoman rulers built their residence with a low-key and plain style only by considering their needs. The imperial buildings with classical architectural approach constructed regarding the requirements of the era are the structures surrounded with fortification walls, consisting of connected courtyards that were observed in previous Turkish States. There were gates, disconnecting courtyards, namely the entrance door (Bab-ı Sade), Imperial gate (Bab-ı Humayun) and the harem door in Manisa, Bursa, Edirne and Topkapı Palaces of Classical Period. These gates were used by the ruling class and named regarding the hierarchical structure of the management, and so the users used to be determined accordingly. Residents other than the administrators or those who came for various needs of the palace would use such doors as Bab-ı Selam (Gate of Salutation), Otluk and Koltuk. Everybody who came to the palace would enter the door determined according to their status. In addition, the palaces that had been constructed until the westernisation period expanded with some additions rather than just one construction. Ottoman Empire was having difficulties to keep up with the latest developments in Europe in the 17th century and first experienced stagnation and then regression periods. The management accepted this situation and tried to look for a way out. Therefore, some innovative movements were initiated. This period that started in the 17th century and lasted two hundred years is called "westernisation". In westernization period, the society confronted innovations in martial, political, cultural, artistic and social fields. During this process that also affected the architectural approach of the state, Western style started to influence architecture. Palaces (imperial buildings) have an important place among the most attractive and noticeable elements of Ottoman architecture. Considering that all the innovations were first adopted and applied by the management in that era, the imperial buildings of the era had become the primary architectural implementations. Western styles affected the architectural structure of palaces in westernisation period from a few aspects. First of all, palace buildings were constructed with only one construction together with its all parts. This situation indicates us the maturity level of Ottoman State governance and the management hierarchy. Then the courtyards disconnecting the units of palace disappeared and instead, landscaped gardens between these units were preferred. Another development is that palaces were built mainly by the sea; therefore, the construction of new gates that provided entrance from sea direction became a necessity. The transitions between the gardens disconnecting the units of palace were maintained through the gates as can be seen in Dolmabahçe, Çırağan, Beylerbeyi and Yıldız Palaces as the first examples. Each garden and gate was approached in a different style symbolising different units of the palace. Those doors built on the walls of palace or the fortification didn't lose their users and names despite the effect of westernisation. Even though they were in different places and configurations, they were able to protect their identities. Dolmabahçe palace, surviving until today, one of the four masonry palaces all located in Istanbul is the first and the greatest structures where the changes were felt. Two out of ten doors in Dolmabahçe palace namely "Gate of the Sultan (Saltanat Kapısı) and Gate of the Treasury (Hazine Kapısı" are respectively bigger and more gorgeous. These gates also qualify as the signs showing the power of the rulers against Western countries and the public. In this sense, gates are of critical importance as they reflect the changing approach of Ottoman rulers who always preferred to live in a simple and plain way away from flashiness. When different implementations that do not exist in the other gates of Ottoman imperial structures during classical period are taken into consideration, there can be seen a differentiation in the Gates of Dolmabahçe palace.

That's why; the identification of the origin of the architectural configuration of the building, its forms and decorations has become a necessity. The political, economical, cultural and artistic reasons leading to this new approach in the architecture of the Gates have been searched for. After some field studies and literature review over Dolmabahçe palace gates, they were compared with examples in Europe. In the imperial buildings of Europe in Baroque, Rococo and Neo-Classical periods, starting from renaissance period, it is observed that a change just as in Ottoman imperial architecture took place. The chateaus, residence of ruling class in Europe, were not on the high hills anymore but instead in central places near public. Also the approach of surrounding these residences of the ruling with thick walls

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was given up. Instead of thick walls, garden walls and gates were preferred. From this aspect, the change that Europe had gone through a few centuries ago is also observed in the palaces of Ottoman Empire in the westernisation period. Gate of the Treasury in Dolmabahçe palace is considered as a structure including all the mentioned changes. Gate of the Treasury in Dolmabahçe palace, one of the imperial architectural buildings of Ottoman Empire, maintains its importance both with its eclectic style reflecting the architectural approach of the era and its size and monumental structure as a symbol of power.

**Keyword:** Gate, Westernization, Ottoman Empire, Architecture, Palace, Dolmabahçe.

## Introduction

In the beginning of the 18th- century, Ottoman Empire started to experience failures in the military field against the Western countries and lost its lands as a result of these failures. The rulers and thinkers of the period admitted the fact that Ottoman Empire had fallen behind against the Western countries. Under these circumstances, they followed a policy of recognizing the West and borrowing some concepts from it. The innovation movements made in this period started in the field of military since the backwardness was firstly felt with the military failures. In the process of time, innovation movements did not remain within the boundaries of just military field, and they spreaded to all the fields that the society and the management were based on. (İnalçık, 2007:9).

Architectural change firstly made itself felt much more on the public fountains and fountains. It is not a coincidence that these structures liked and appreciated by the public functioned as the starting point in terms of the architectural innovation. Ottoman Empire was also impressed by the urbanization mentality of the West and so, the seeds of idea of city squares with fountain and pool existing in many cities of Europe were spread. Innovation movements that began to influence the life style of public profoundly associated with the word of westernization which meant that becoming like West and changing into West after a certain period (Eyice, 2002:15–28).

The Western influences brought along a set of changes on the palaces<sup>†</sup> of the period. Beyond the fact that the palaces bore the traces of Western architecture, the most prominent change observed and coming to the mind about the palace architecture of Westernization Period is that Ottoman Empire reached to the accumulation level through which it could constitute the palace units which were developed in time in the architecture of Early and Classic Period with just one construction. This situation surely created a set of changes. Like in the Palace Of Edirne and Topkapı, many of the units that were lined up around the courtyards in Early and Classical Period still exist, however; they have been gathered within the body of just one building with architectural solutions. Thanks to the gathering of units forming the palace complex, building groups around the courtyard have not been needed anymore. Applications of crown gates that separated the courtyard seen the example of Topkapı Palace saved their existence in the palaces under the effects of Westernization and functioned again by separating certain units from each other within the garden arrangements. The Gates mentioned continued their functions and carrying their rules of uses and users on themselves<sup>‡</sup>. Courtyards were considered as gardens and these gardens were tried to be resembled to the examples seen in Europe (Arel, 1976:11-21). Another spectacular change is the one that occurred within the palace especially in the names of the units about the management. The main reason of this situation is the

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<sup>†</sup>Gökay Şimşek (2005). *Risale-i Mimariyye Mimar Mehmed Ağa Eserleri*. İstanbul: İstanbul Fetih Cemiyeti Yayınları, p. 93-95; Bahattin Ögel (2001). *Türk Kültürünün Gelişme Çağları*. Ankara: Türk Kültürü Araştırmaları Vakfı Yayınları, ,ps. 261-265. ( In Turkish culture, the palace used to be divided into three parts and accordingly; they were inside, outside and harem and the state affairs used to be managed from here. Turkish palaces generally consist of Birun, Imperial Council, Enderun and Harem with the coming of Islam. Imperial Council is the name of parliament in Ottoman Empire and the place used by this parliament. Council of State, which had been used as a building since the 11th- century in Turkish states, functioned as the centre of administrative system until the 17th- century. Enderun whose origin is Persian is written as “Andarun” and means “inside”. Enderun was perceived as a complex quality by including the school of palace, as well. Harem, whose origin is Arabic, is used with the meaning of “environment” and it possesses the meanings of the “copse”, “surrounded area”, and “border” at the same time. This term used with the aim of describing the private parts a residence generally used in order to name the parts that belonged to the women within the residence.)

<sup>‡</sup> Leyla Saz (2010). *Haremde Yaşam Saray ve Harem Hatıraları*, İstanbul: Diyanet İşleri Yayınları. P:35. (Gates in Ottoman Architecture took various names according to their uses in the palace and the courtyards they connected. The Gates of Bab-ı Hümayun pertain to the use of sultan. The Gates of Bab-ı Selam are the ones providing the entrance to the courtyard of selamlık that meets the public or ambassadors when they come to the palace. Harem or The Gates of Mother are used by the members of harem. The Gates of Agas are used for the soldiers and The Gates of Barn are used for the palace’s mounts. The Gates of palace serving to the different aims in this way became the way of expression for emphasizing hierarchical relationship in the monarchich administration of state.)

legal and administrative changes that occurred during the innovation efforts going for approximately 200 years (Tunaya, 1960:65).

Buildings of palace bear the traces of structures representing the state and society, the artistic tendency of period and life at the same time. Ottoman Empire, as a Turkish state, expressed itself in various ways in terms of the architecture until the Westernization Period. One of the most outstanding ones of these expression ways is that the sultans ascending the throne had social complexes constructed with their own names. When the units of social complexes and their functions considered, it is seen that they were built with an idea which put the needs and benefit of society in the centre. Mosques became the centres of social complexes as configuration and the most important units of them. The mosques that leapt to the eye in terms of flourish and magnitude were dealt with meticulously in every aspect and they exhibited an unaided progress and typology in Ottoman Architecture. Along with the Western effects felt in Ottoman Architecture, a set of changes also began to occur in Ottoman Empire's way of expressing itself in architecture. In this period, Ottoman Empire expressed itself towards its society and Western countries with a perspective putting the palace buildings into the centres<sup>§</sup>.

Dolmabahçe, Çırağan, Beylerbeyi and Yıldız Palaces, which are among the most dignified examples of the architecture of Ottoman Empire under the effect of Westernization became the constructions through which these effects could be observed explicitly from the point of their crown Gates. The crown Gates on which Western styles took place are among the sources to be examined in terms of the way of using these styles and showing the time of their application.

#### **Dolmabahçe Palace the Gate of Treasury**

The gate has got a bilateral arrangement and it is in the shape of a semi-bow towards the clock tower. The part of main entrance in the middle of the bow consists of leaves that connect this part to towers in the corners. Its facade looking towards the garden of selamlık is arranged as a block of entrance. This part is dealt with as four Gates opened towards the four directions of a courtyard. These are the Gate of Treasury looking towards the direction of clock tower, the Garden Gate of Selamlık which is in the opposite of Gate of Treasury and the Gates of Treasury on the right and left and Old Fixtures Rooms.

**Location :** It is located in the part of Dolmabahçe Palace looking towards the clock tower. The gate is constructed next to the Treasury and Fixture Rooms. It derives its name from the Room of Treasure.

**The Date of Construction :** 1855-1856

**Builder :** Sultan Abdülmecit (1823-1861)

**Architect :** Nigoğos Balyan Kalfa (1826-1858), (Tuğlacı, 1993:64)

**Dimensions :** The distance of guardsman's rooms that are situated in the corners of doors to each other is 42.54 m. and the frontage of the guardsman's rooms is 3.76 metres. The distance of portal's corner pillars to the each other is 18.82 metres. and the distance between the guardsman's rooms and portal's corner towers is 8.10 metres. The width of gate's inlet opening is 4.96 metres. and its length is 7.68 metres. The distance from the pillar near the entrance to the corner pillar is 7.13 metres. (Fig. 2), (Drawing. 1), (Plan 2).

The corner towers of the building is designed as the guardsman's room and approached with a square plan. In this sense; every facade from inside is 2.83x4.31 and every facade from outside is 3.76x3.76 metres. The stairwells of gate are in the size of 3.20x5.15

The gate's Garden Door of Selamlık is 9.5 metres., its height is 8.30 metres. and the width of inlet opening is 4 metres.

**The Characteristics of Plan :** There are 10 gardens in total within Dolmabahçe Palace. Of all these gates, Gate of the Treasury and Gate of the Sultan possess oval plan. (Fig. 3), (Drawing 2), (Plan.3). the types of Gates with oval plan were used intensively in the architecture with Baroc style in the 17th and the 18th-century in Europe (Günca, 1993). This form of gate was used in European Palaces, as well and accordingly; Elysee Palace (1718-1722), (Fig. 4), Rohan Palace (1731-1741), (Fig. 5), Souloise Palace (1743-1740), (Fig. 6),

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<sup>§</sup> Ahmet Çobanoğlu (2002). Külliye. Ankara: İslam Ansiklopedisi, Number:26, p.542-544. ( It is generally a group of constructions which is formed by such constructions around a mosque as madrasah, public-soup kitchen, tomb, library, covered bazaar and so on.)

Nancy Palace (1751). (Fig. 7) and Longchamp Palace (1839). (Fig. 8) in France can be given as examples to the palaces in which the gates in this form were used. In these examples, it is observed that there exists the axles of main entrance in the middle, wing walls in sides and towers in the corners. Towers did not take place in some of these examples and instead of this, the gate was built adjacent to the other constructions of palace from its wing walls just like in the Gate of Treasury.

**Establishment and Ornamentation Characteristics :** The facade of gate towards the clock tower arranged within the shape of concave bow consists of the middle axle through which the main entrance is given, wing walls connected to this axle from the sides and the guardsman's towers. Marble is used as material in the main entrance part of gate and yellow-coloured limestone is used in wing walls and towers. The main entrance part of the gate, pillars with composite capitals and grooved bodies ranging along a row, round entrance arch with its emphasized key stone (Fig. 9), (Drawing. 3), architraved joist and the part of frontal were arranged in the shape of crown and boosted from the sides with the retaining towers. The sides of the oval cartridge putting the tughra of Abdulmecit placed to the middle of frontal into the centre were again encircled with girlands, the rows of egg, oyster shells\*\* and the leaves of cardoon. In this way, sovereignty leaves its mark on the construction<sup>††</sup>. Such constructions as Versailles Palace (Fig. 11), Saint Petrus Basilica (1626), (Fig. 12), Saint Luca Basilica (1635–50), (Fig. 13), Zwinger Palace (1716), (Fig. 14) give place to the applications of frontals within the shape of crown with various ornamentation motifs.

In terms of its ornamentations, the part in which the entrance gate exists possesses the compositions of ornamentation that are formed by oyster shells, the rows of pearl, the leaves of cardoon, volutes, girlands, lotus flowers and ovolos. These compositions are included into the square, rectangle, round and oval cartridges. These ornamentation motifs with antique extraction have high plastic features and they are approached with an Eclectic approach. Whereas the round form of entrance arch exhibits Empire characteristics with its emphasize made on the point of key stone and ovolo, plait and the leaves of cardoon used in its ornamentations, the design of key stone within the shape of effused medallion possesses Baroc style thanks to its moving surface. Similarly, the forms of the motifs mirror Baroc style while the motifs taken into the cartridge possess Empire features within the ornamentation composition that presents in the corner of arc made from lotus flowers and the leaves of cardoon.

The sides of entrance opening have a thick molding carried by columnettes with composite capitals and grooved bodies and top of them are organized in the form of niches whose insides are ornamented in the shape of oyster shells (Drawing. 5). It is possible to come across with such kind of niche arrangements within the facade arrangements of Santa Maria Cathedral (1667), Italy Trevi Fountain (Fig. 16.), (Bernini, 1732) and Vienna Albertini Palace (Fig. 17) (1745). As is known, the oyster shells have been used since the Ancient Period. When the fact that "rococo" lexically means broken oyster shell is considered, it is possible to associate the motifs of oysters used within the niches with Rococo Style, as well. A moving surface is preferred in the arch of niche in here like the ovolo motif applied in the arch of main entrance and the key stone is emphasized. The part on the top of niche (Drawing. 6) is resembled to the motif of curtain within the palace. The cocoons of pine, the rows of pearl, the leaves of cardoon, curtain fringes, fruit and the oyster shells used in this part are approached with an Empire style arrangement.

The wing walls of the gate are divided into three parts vertically with double pillars of wall. The horizontal joint made from relief plaster are applied to the surface of wall. The wing walls are separated into two parts horizontally with a molding of wall. The part of railing on the walls are separated into three vertical parts with the plasters on which ornamentations and frontal exist and within the cartridges, the ornamentation compositions with Rococo style take place (Drawing 7-8).

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\*\* Alev Çakmakoglu (2008), İkonografik Açidan Ortaçağ Türk Mimarisinde İstiridye Motifi. Gazi Üniversitesi Araştırma Dergisi, Ankara, Number.52, p. 111–124. (The motif of oyster shell is used both in the Western architecture and in the Turkish Islam architecture and it generally symbolizes the power thanks to its durability.)

††Kemal Özdemir (1997). Osmanlı Arması , İstanbul:Dönence Yayınları, p. 44. (The Ottoman Arms were influenced from the arm application that had been used in the Western countries since the 19th- century. Before this, sultans' tughras were substituting for the public ensign. The last situation of Ottoman ensign was entered into force by Sultan Abdülhamit the 2. on 17th April 1882. Within the Ottoman Public Ensign, there are two flags. The flag with the star and crescent on a red ground symbolizes the Ottoman Dynasty and the flag on a green ground symbolizes the Caliphship of İslam. While the scale represents the Ottoman justice, the books within the scale represent the Ottoman law books that are the source of justice and Koran.)

The towers of the Gate of Treasury are harmonious with the general symmetric of the gate and they are similar to each other. The two facades of towers are approached as open to the outside and the other facades of them are approached as adjacent to the constructions of Hazine-i Hassa (Civil List) and Old Fixture. In this way, an integrity which is not pulled apart from the construction of palace is provided. Two fold towers have got cap Stones at the top of them. The round pediments given place in the towers (Fig. 18), the mouldings formed by the rows of tooth and egg, corbels with the leaves of cardoon, the archs of pediments broken from their peak points, the plantal ornamentations formed by the oyster shells and the leaves of cardoon, girlands and pots are under the the influence of Baroc style. The second floor arrangement of facade that are extended along a layer with plasters in its sides and emphasized with rectangle cartridges reflect the Empire style. The pot from whose holders girlands dangle has got the Empire style, as well. The application of pot (Fig. 19) is an element of ornamentation that is applied to the constructions with the late Baroc style in Europe during the Baroc Period and in this sense, it is possible to observe it on such constructions as Santa Maria Cathedral in Spain (1667), Santa Luca Basilica and Veibestein Palace.

**Conclusion :** Dolmabahçe Palace the Gate of Treasury is approached with a more different planning than the Gates of palace built in Ottoman Empire period. It bears the traces of Eclectic approach of the period. It is a gate which was emphasized with the ornamentation composition of the sea element since it was constructed by the sea. The gate deriving its name from the Room of Treasury next to it is not adjacent to the garden walls like the Gate of Sultan. It possesses oval plan whose examples we see also in Europe in terms of planning. It is entirely different from the garden Gates (courtyards) of Topkapı Palace and Edirne Palace in the sense of its ornamentation planning and architectural elements and it is formed by a Western influence. It is a construction that mirrors the changing architecturaal understanding of Ottoman Empire in Westernization Period. Despite the alterations (monopoly construction, garden arrangements and differentiations of style) occurred in palace architecture of Ottoman Empire, all the Gates including this one preserved their functions and aims of use. A process which was transferred from the sheltered castles built upon high hills in Europe with thick city walls into the public access palace constructions like Versailles, Rohan, Elysee and Werzburg was experienced. In one respect, the same process is seen in the palace construction of Ottoman Architecture in Westernization period, as well. This understanding is observed in the garden Gates above-mentioned. Even though their periods are different in this sense, they play a parallelism. Dolmabahçe Palace the Gate of Treasury also consists of similarities to its examples in Europe from the point of ornamentation, plan and architectural elements at the same time.

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**Photo 9.** Dolmabahçe Palace The Gate of Treasury's Arch and Angle Bead of Entrance Door. Photo by author.



Photo 10. Dolmabahçe Palace The Gate of Treasury Frontal, the tughra of Abdulmecid. Photo by author.



Photo 11. Versailles Palace The Application of Frontal. Image from [http://upload.wikimedia.org/wikipedia/commons/5/54/Vue\\_a%C3%A9rienne\\_du\\_domaine\\_de\\_Versailles\\_par\\_ToucanWings\\_-\\_Creative\\_Commons\\_By\\_Sa\\_3.0\\_-\\_073.jpg](http://upload.wikimedia.org/wikipedia/commons/5/54/Vue_a%C3%A9rienne_du_domaine_de_Versailles_par_ToucanWings_-_Creative_Commons_By_Sa_3.0_-_073.jpg)



**Photo 12.** Saint Petrus Basilica. Image from [http://tr.wikipedia.org/wiki/St.\\_Peter%27s\\_Bazilikas%C4%B1](http://tr.wikipedia.org/wiki/St._Peter%27s_Bazilikas%C4%B1)



**Photo 13.** Sant Luca Basilica. Image reprinted from Barocco Architecture by Könemann.



**Photo 14.** Zwinger Palace. Image reprinted from Barocco Architecture by Könemann.



**Photo 15.** Dolmabahçe Palace The Entrance Axle's Side Vertical Facade Ornamentations. Photo by author.



**Photo 16.** Italy The Fountain of Trevi. Image from <http://www.etatil.com/yurtdisi-turlari/italya/italya-harikasi-tailwind--corendonhavayollari-7-gece-12102013.html>



**Photo 17.** Vienna Albertini Palace The Facade Arrangement. Image from <http://www.panoramio.com/photo/67303784>

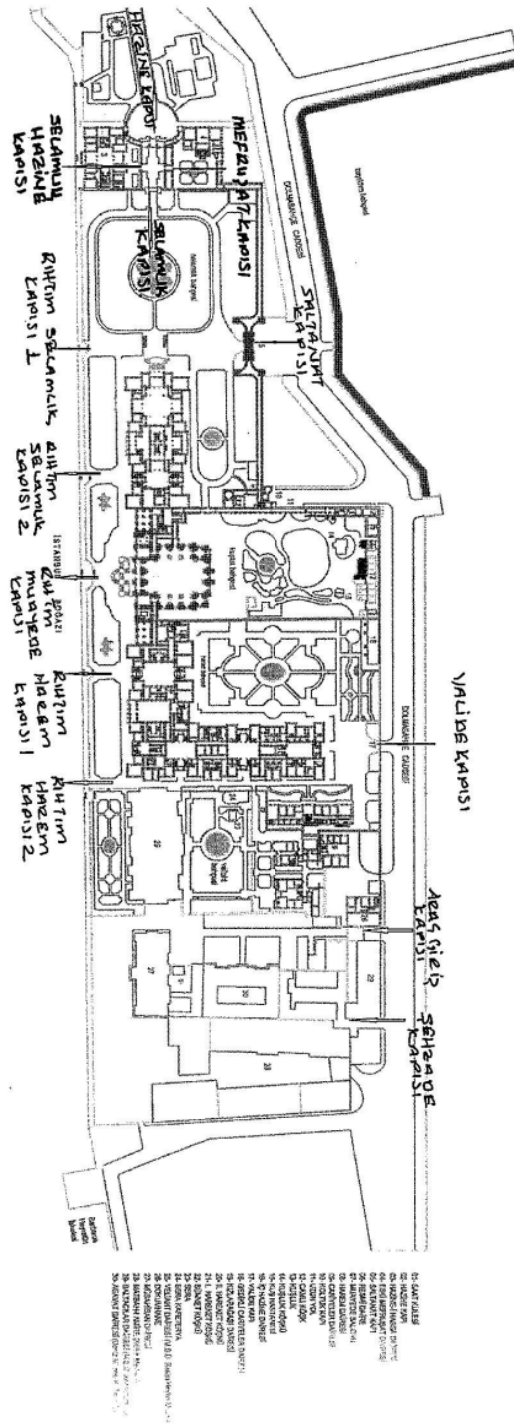


Photo 18. Dolmabahçe Palace The Gate of Treasury Corner Towers' Round Pediment Application. Photo by author.



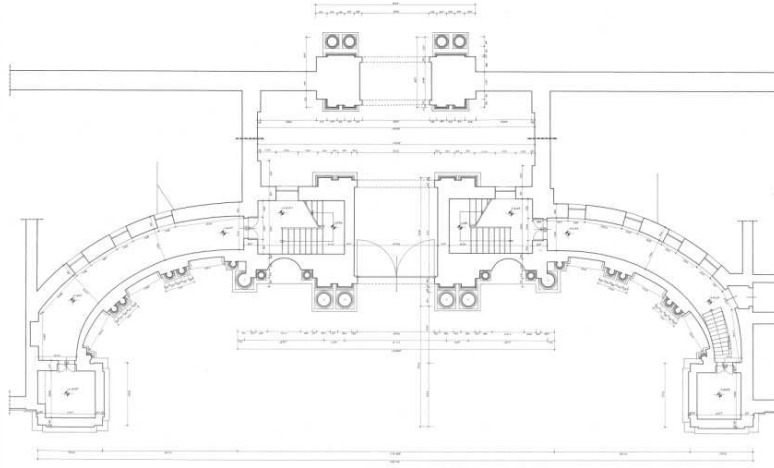
Photo 19. Dolmabahçe Palace The Gate of Treasury Corner Towers' Pot Application. Photo by author.

PLANS

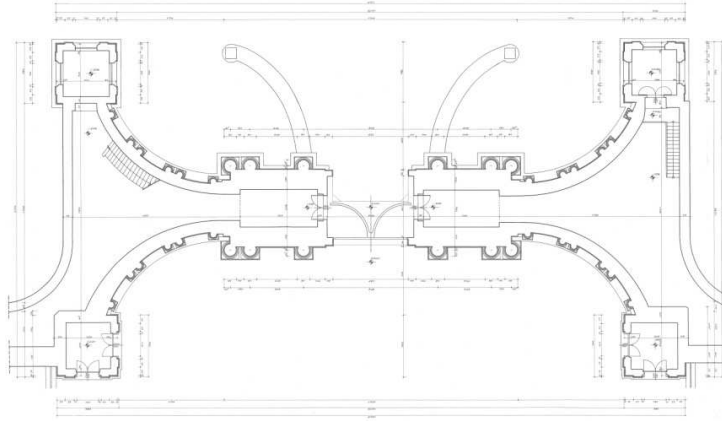


Plan 1. Dolmabahçe Palace Layout Plan. . Plan reproduced with permission from Milli Saraylar Daire Başkanlığı. .



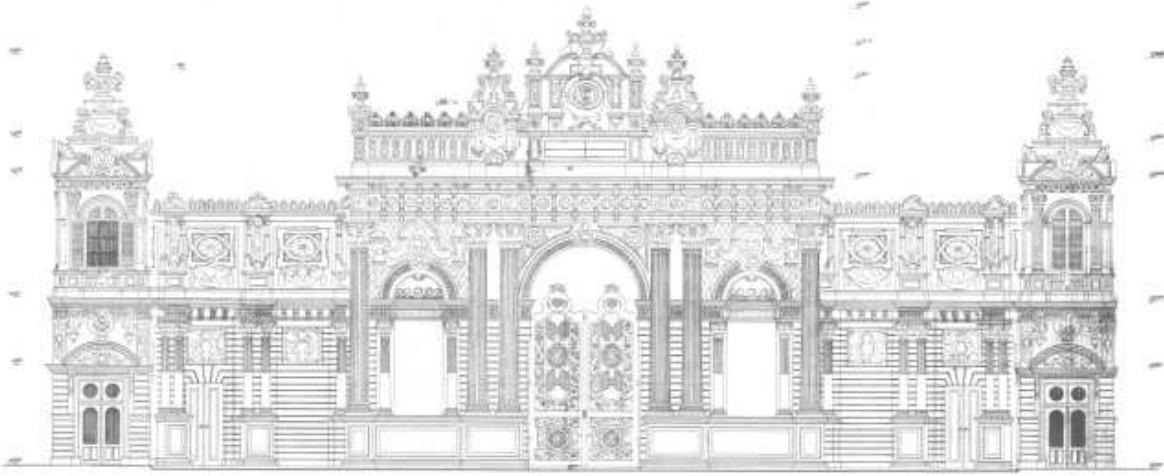


**Plan 2.** Dolmabahçe Palace The Gate of Treasury's Plan. Plan reproduced with permission from Milli Saraylar Daire Başkanlığı.

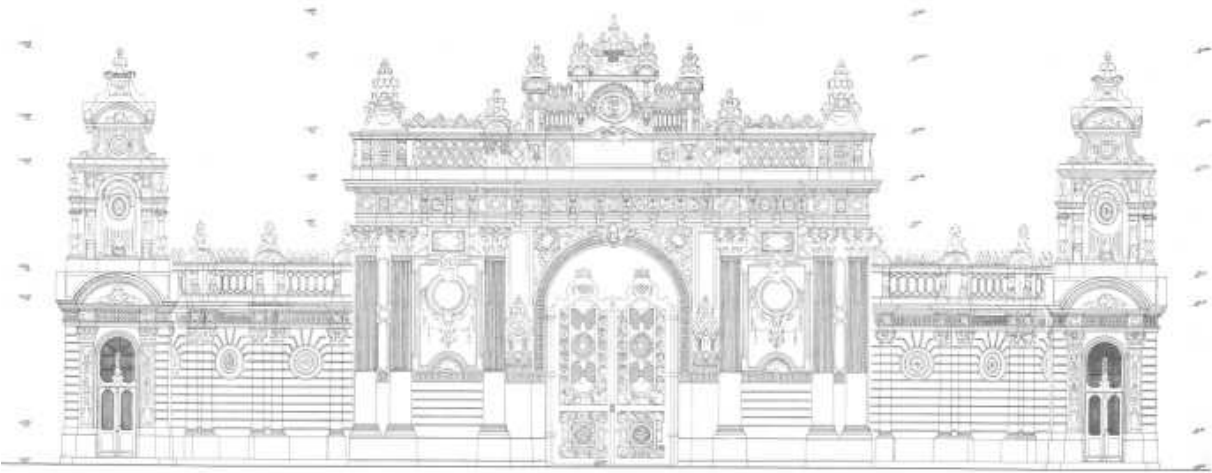


**Plan 3.** Dolmabahçe Palace The Gate of The Sultan .Plan reproduced with permission from Milli Saraylar Daire Başkanlığı.

## DRAWINGS



**Drawing 1.** Dolmabahçe Palace The Gate of Treasury. Drawing reproduced with permission from Milli Saraylar Daire Başkanlığı.



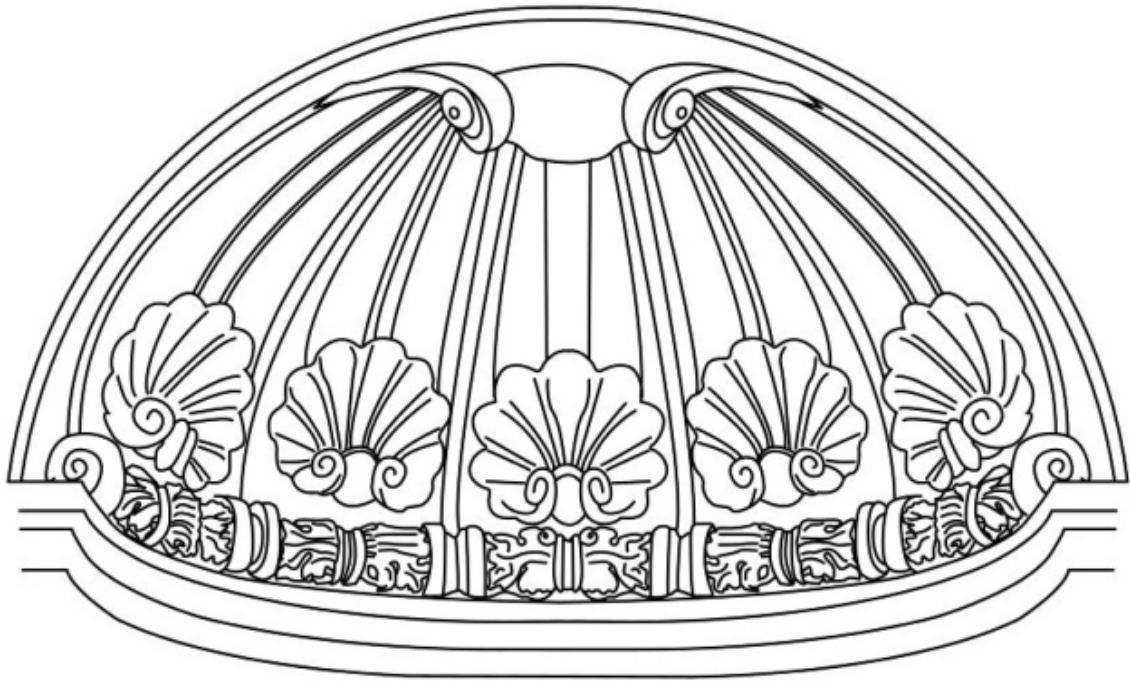
**Drawing 2.** Dolmabahçe Palace The Gate of The Sultan. Drawing reproduced with permission from Milli Saraylar Daire Başkanlığı



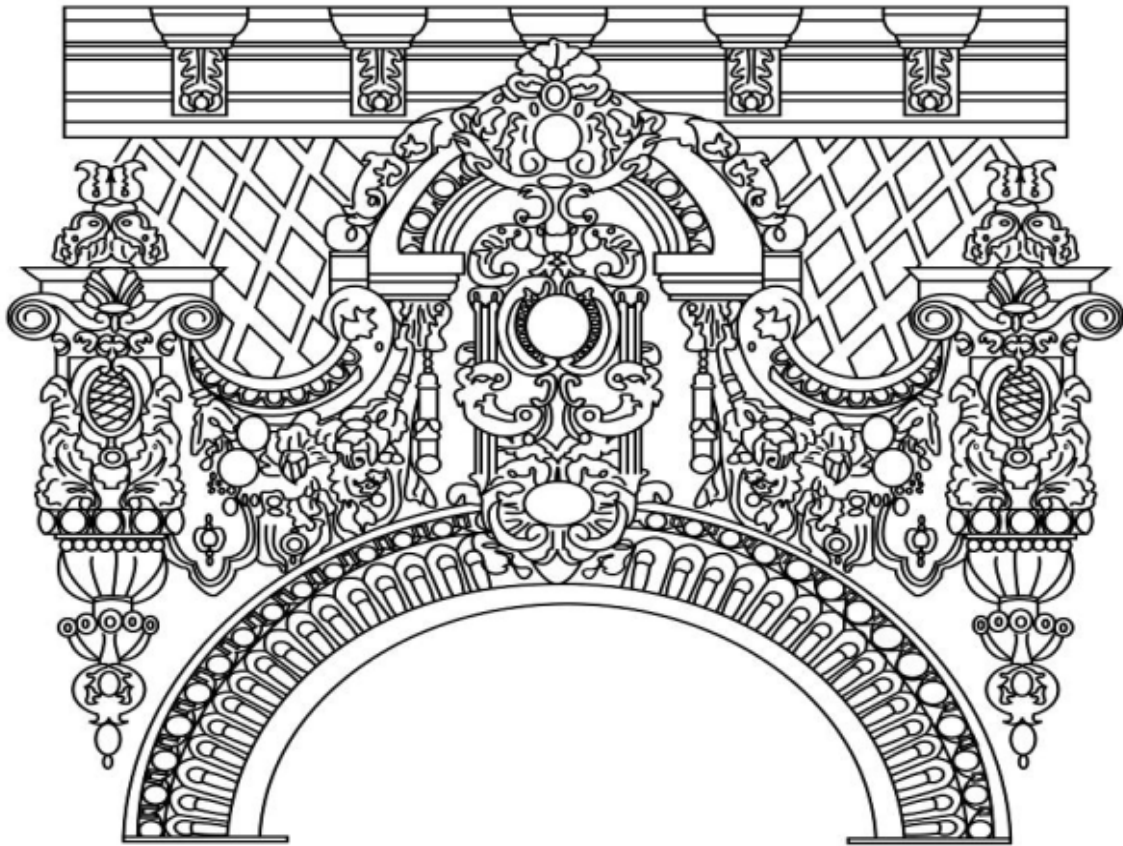
**Drawing 3.** Dolmabahçe Palace The Gate of Treasury Arch. Drawing by author.



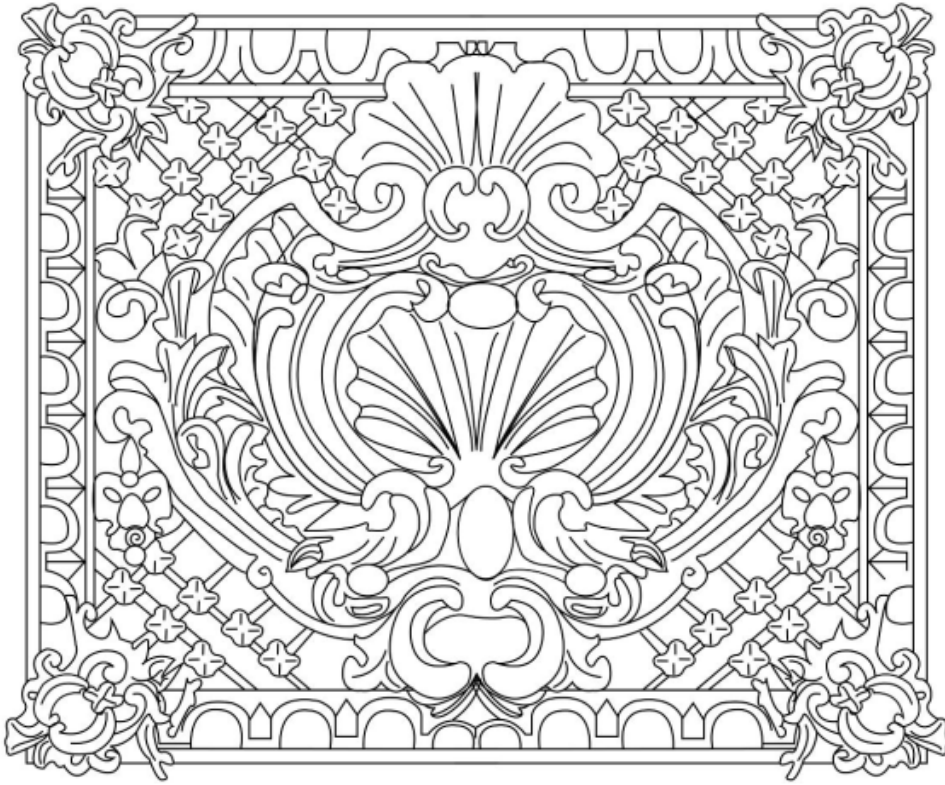
**Drawing 4.** Dolmabahçe Palace The Gate of Treasury The Composition of Frontal Ornamentation. Drawing by author.



**Drawing 5.** Dolmabahçe Palace The Gate of Treasury Niche Ornamentation. Drawing by author.



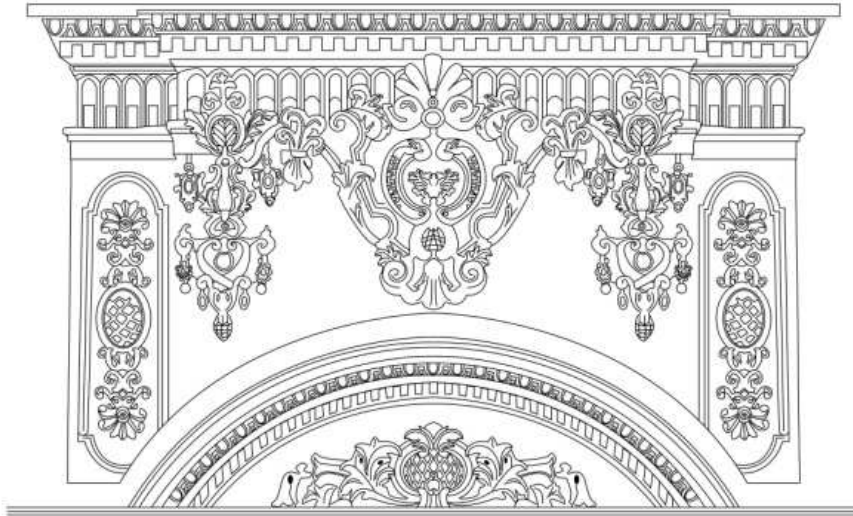
**Drawing 6.** Dolmabahçe Palace The Gate of Treasury Ornamentation Composition Over The Niche. Drawing by author.



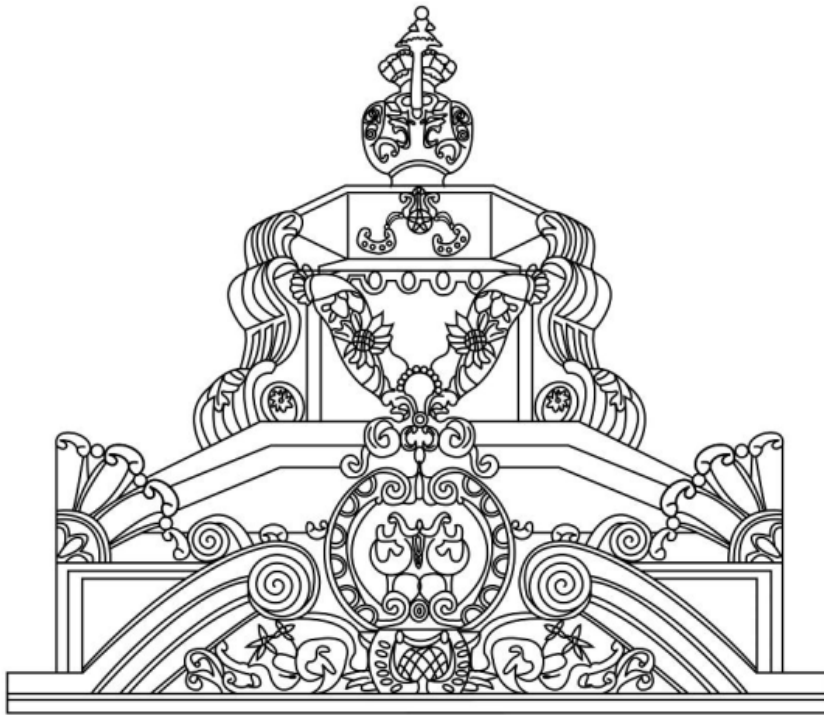
**Drawing 7.** Dolmabahçe Palace The Gate of Treasury The Ornamentation Composition Taking Place on Wing Wall. Drawing by author.



**Drawing 8.** Dolmabahçe Palace The Gate of Treasury The Ornamentation Composition Taking Place on Wing Wall. Drawing by author.



**Drawing 9.** Dolmabahçe Palace The Gate of Treasury Tower's Fronton Ornamentation Composition.  
Drawing by author.



**Drawing 10.** Dolmabahçe Palace The Gate of Treasury Tower's Cap Stone Ornamentation Composition.  
Drawing by author.