



**THE FORMAL WESTERNIZATION APPROACH OF
THE OTTOMAN EMPIRE WITHIN THE CASE OF
CULTURAL LIFE IN ISTANBUL**

BESTE DEMİRCAN

Thesis for the Master's Program in Design Studies

Graduate School
Izmir University of Economics

Izmir

2023

**THE FORMAL WESTERNIZATION APPROACH OF
THE OTTOMAN EMPIRE WITHIN THE CASE OF
CULTURAL LIFE IN ISTANBUL**

BESTE DEMİRCAN

THESIS ADVISOR: ASSOC. PROF. DR. EMRE ERGÜL

A Master's Thesis
Submitted to
the Graduate School of Izmir University of Economics
the Department of Design Studies

Izmir

2023

ETHICAL DECLARATION

I hereby declare that I am the sole author of this thesis and that I have conducted my work in accordance with academic rules and ethical behaviour at every stage from the planning of the thesis to its defence. I confirm that I have cited all ideas, information and findings that are not specific to my study, as required by the code of ethical behaviour, and that all statements not cited are my own.

Name, Surname:

Beste DEMİRCAN

Date:

14/06/2023

Signature:

ABSTRACT

THE FORMAL WESTERNIZATION APPROACH OF THE OTTOMAN EMPIRE WITHIN THE CASE OF CULTURAL LIFE IN ISTANBUL

Demircan, Beste

Master's Program in Design Studies

Advisor: Assoc. Prof. Dr. Emre ERGÜL

July, 2023

Levantine community who settled in Galata and Pera regions was influential in the capital of Ottoman Empire in terms of representing the Western lifestyle. Together with the Ottoman elite, wealthy families of the community were the actors and the region with many restaurants, cafes, and entertainment places was the center of westernization. The aim of this research is to understand the role of Levantines in the westernization process of Ottoman Empire. The scope in time covers the 19th century and in the space is defined as Istanbul due to the city is the center of change, specifically Galata and Pera regions. The method depends on the relationship/duality of Center- Periphery. According to the Modern World-System theory, world is divided into two, center and periphery. The center means both, the center in geographical sense, and also the center of the cultural values, symbols, beliefs, and behavioral patterns. At a time when the West was considered as the center of progress, Levantines were seen as the representatives of the West. Besides, Ottoman bureaucrats in the Anatolian cities were representing the western lifestyle of Istanbul in the provinces.

Because not only the Ottoman elite, but also the wealthy Ottomans living in the Anatolia desired and conveyed the western lifestyle of Galata. Likewise, just as Paris was the reference of the west in Ottoman capital, Istanbul was the reference of western lifestyle in its immediate surroundings and the provinces. To conclude, If Paris was the center, then the Galata region was the semi-periphery and the periphery was the provinces of Anatolia.

Keywords: Levantine Community, Ottoman Westernization, Center-Periphery Relations, Galata, Pera.



ÖZET

İSTANBUL'DAKİ KÜLTÜREL YAŞAM KAPSAMINDA OSMANLI İMPARATORLUĞU'NUN RESMİ BATILIŞMA YAKLAŞIMI

Demircan, Beste

Tasarım Çalışmaları Yüksek Lisans Programı

Tez Danışmanı: Doç. Dr. Emre ERGÜL

Temmuz, 2023

Galata ve Pera bölgelerine yerleşen Levanten topluluğu, batılı yaşam tarzını temsil etmesi bakımından Osmanlı İmparatorluğu'nun başkentinde etkili olmuştur. Osmanlı seçkinleri ile birlikte, topluluğun varlıklı aileleri önemli aktörler olmuşlardır ve çok sayıda restoran, kafe ve eğlence mekanının bulunduğu bölge Osmanlı'da batılılaşmanın merkezi haline gelmiştir. Bu araştırmanın amacı Levantenlerin Osmanlı İmparatorluğu'nun batılılaşma sürecindeki rolünü anlamaktır. Zaman olarak çalışmanın kapsamı 19. yüzyıldır ve mekanda kapsam ise, İstanbul ve özellikle değişimin merkezi olması nedeniyle Galata ve Pera bölgeleri olarak tanımlanmaktadır. Yöntem, Merkez-Çevre ilişkisine/ikiliğine bağlıdır. Modern Dünya-Sistem teorisine göre dünya merkez ve çevre olmak üzere ikiye ayrılmıştır. Merkez, hem coğrafi anlamda merkezdir, hem de kültürel değerlerin, sembollerin, inançların ve davranış kalıplarının merkezi anlamına gelmektedir. Batı'nın ilerlemenin merkezi olarak görüldüğü bir dönemde Levantenler, Batı'nın temsilcisi olarak görülüyordu. Ayrıca, Anadolu'da yaşayan Osmanlı bürokratları, İstanbul'un batılı yaşam tarzını taşrada

temsil ediyorlardı. Çünkü sadece Osmanlı elitleri değil, Anadolu'daki varlıklı Osmanlılar da Galata'nın batılı yaşam tarzını arzulamış ve yaşadıkları bölgelere aktarmışlardır. Osmanlı başkentinde Paris nasıl batılı yaşamın referansı ise, İstanbul da yakın çevresinde ve taşrada batının referansıydı. Sonuç olarak, Paris merkez ise, Galata bölgesi yarı-çevre, çevre ise Anadolu'nun taşra kentleridir.

Anahtar Kelimeler: Levanten Topluluğu, Osmanlı Batılılaşması, Merkez ve Çevre, Galata, Pera.



ACKNOWLEDGEMENTS

First of all, I would like to express my sincere appreciation to my thesis advisor Assoc. Prof. Dr. Emre Ergül for his guidance and insight throughout the research. I would also like to thank my parents Zülfiye and Suat Demircan, my brother Erce Demircan and my friend Onur Yüksel, for their love and support during this process. Without them, this journey would not have been possible.



TABLE OF CONTENTS

ABSTRACT	iv
ÖZET	vi
ACKNOWLEDGMENTS.....	viii
TABLE OF CONTENTS	ix
LIST OF FIGURES.....	x
CHAPTER 1: INTRODUCTION.....	1
1.1. <i>Aim and Scope of the Study</i>	1
1.2. <i>Method of the Study</i>	1
CHAPTER 2: LEVANTINE COMMUNITY.....	4
2.1. <i>Historical Background of Levantine Community</i>	4
2.2. <i>Levantine Community in Ottoman Empire</i>	5
CHAPTER 3: OTTOMAN EMPIRE AND WESTERNIZATION PERIOD.....	7
3.1. <i>Ottoman Westernization</i>	7
3.2. <i>Ottoman Westernization in Beyoğlu and Pera</i>	14
3.3. <i>Levantine Culture in the Capital of Ottoman Empire</i>	17
CHAPTER 4: BELLE ÉPOQUE.....	29
4.1. <i>Belle Époque of Europe</i>	29
4.2. <i>Belle Époque of Galata</i>	34
4.3. <i>Analysis of Buildings in the Belle Epoque Period</i>	39
4.3.1. <i>Private Buildings in Paris, Istanbul and Ottoman Province</i>	42
4.3.2. <i>Public Buildings in Paris, Istanbul and Ottoman Province</i>	48
CHAPTER 5: CONCLUSION.....	55
REFERENCES	59

LIST OF FIGURES

Figure 1. The cities that Levantine population is dense.....	6
Figure 2. Ottoman Empire Periods Timeline.....	7
Figure 3. Ottoman Empire 19th century Events and Rulers Timeline.....	8
Figure 4. The main street of Pera. A view from the Galata Seraglio Fountain.....	9
Figure 5. British Embassy Building in Pera.....	10
Figure 6. A Galata view	11
Figure 7. A photo taken on the seafront of Galata around 1900, with English language signs such as ‘London house’ indicating its international and Levantine mixture. Galata tower is visible in the distance.....	12
Figure 8. Sixth District Municipality.....	13
Figure 9. The shot, a tinted postcard, shows a western facade of buildings still very much in evidence today, despite the loss of the bulk of the Levantine community over the years.....	19
Figure 10. A souvenir of the Viennese Restaurant Janni in Pera.....	20
Figure 11. A street view of Pera with people in the modern clothes of that day.....	21
Figure 12. Lycée Saint-Joseph.....	23
Figure 13. A view from the courtyard of Notre Dame de Sion, a French girl school....	24
Figure 14. An Ottoman kebab shop.....	25
Figure 15. An Ottoman coffee shop.....	26
Figure 16. Jean-Baptiste Vanmour, Women Drinking Coffee.....	27
Figure 17. A reception held at the theatre in honour of Giuseppe Garibaldi, a city he lived in for 3 years, at the Naum theatre in Pera. Built in 1848 on the site of an earlier wooden theatre that was destroyed in fire, this building served as the chief opera house of Constantinople, until it too was destroyed by a fire in 1870.....	28
Figure 18. Le Chateau d'eau and plaza, Exposition Universal, 1900, Paris, France.....	29
Figure 19. Masked ball at the Paris Opera in the 19th century.....	30
Figure 20. 19th-century Parisian living room.....	32
Figure 21. The 1900 Universal Exhibition in Paris. Sculptures on show at the foot of the Great Staircase in the Grand-Palais.....	34
Figure 22. A view of Galata.....	35
Figure 23. Furniture of the period.....	38

Figure 24. Maison Matignon.....	43
Figure 25. Palazzo Corpi.....	45
Figure 26. Location of Tokat indicated on the map.....	46
Figure 27. Plans of Latifođlu Mansion.....	46
Figure 28. Latifođlu Mansion.....	47
Figure 29. Petit Palais.....	50
Figure 30. Pera Palas Hotel.....	52
Figure 31. Ankara Palas.....	53



CHAPTER 1: INTRODUCTION

1.1. Aim & Scope of the Study

Not only the Greeks and Armenians who settled in Galata and Pera regions, but also the Levantine community was influential in the capital of Ottoman Empire in terms of representing the western lifestyle in the east. Together with the Ottoman elite, wealthy families of those communities were the actors and the region with many restaurants, cafes, and entertainment places was the center of westernization of Ottoman Empire in 19th century. However, few sources are available on the influence and the role of Levantine community in the literature. Therefore, the aim of this research is both, to understand the role of Levantines and to fill the gap of information in this area.

With the 1838 Treaty of Balta Limani, 1839 Tanzimat Edict, and the 1856 Islahat Edict, and various rights were granted in politics, economics and property to foreigners. Especially the right to own property, and the establishment of the sixth municipal district of Istanbul have been very significant developments. Mainly as a result of these, the Levantine population quickly increased by the move of tradesmen and early industrialists in Europe to set up a business in Istanbul. Thus, the scope in time in this study covers the 19th century. Because the developments can be considered as they have started at the second half of the 18th century, the beginning time can be dated back to 1750's. The scope in the space is defined as Istanbul due to the city is the center of change in Ottoman Empire, specifically Galata and Pera regions which took on the appearance of a European city with their increasing population, culture and art activities, and physical appearance.

1.2. Method of the Study

The method of the study is the relationship/duality of Center- Periphery. It is a model for understanding power dynamics in society. The relationship of Center-Periphery" is a method in the social science, is conceptually named by Edward Shils. Shils (1975), explains this method in the fourth chapter of *The Constitution of Society* as: "Society has a center and there is a central zone in the structure of it. Being a member of this society is shaped by the relationship established with this central zone. This center or central zone is a phenomenon in which the values and beliefs of a society

could be found. What constitutes the center of a society are its symbols, values, and beliefs which shape the whole society” Shils (1982). For Turkish history, Şerif Mardin (1991) is the first to conceptually apply this method of understanding and explaining the social and political change. Mardin examines Turkish modernization in the axis of center-periphery relations. According to him, the center-periphery theory is the most characteristic feature of the Turkish modernization process.

The modern World-System theory was developed by Immanuel Wallerstein, an American sociologist, and historical social scientist. He first proposed the theory in the 1970s as a way to understand the economic and political structures of the modern world. In "The Modern World-System," he presents his theory which is defined as "a social system, one that has boundaries, structures, member groups, rules of legitimization, and coherence." According to Wallerstein, the world-system is characterized by an unequal distribution of resources and power, with some countries dominating others. His theory is based on the idea that the modern world-system has its roots in the emergence of capitalism in Europe in the 16th century. He argues that the expansion of European powers and the development of a global economy led to the creation of a world-system that was based on the unequal distribution of resources and power. Wallerstein stated that the world system is not a static entity, but rather a dynamic one that is constantly changing. He identified four stages of development in the theory; the capitalist world economy, the industrialization of the core, the rise of new core powers and the decline of the capitalist world economy. His theory has been influential in the fields of sociology, political science, and international relation and is used to analyze a wide range of issues like economic inequality, imperialism, globalization, and social change.

The Modern World-System Theory divides the world into two as center and periphery, and there are also semi-periphery regions that vary according to the relationship between them. The center holds the majority of power, wealth, and resources, and the periphery is on the outskirts and has less power, wealth, and resources. The center-periphery relationship is not fixed and can change over time. For example, a peripheral group may grow in power and become the center, or the center may lose power and become the periphery. The center-periphery relationship is also not limited to a single society, as it can exist between societies as well, with one society serving as the center and others serving as the periphery. One of the key aspects of the center-periphery theory is the idea of cultural dualism which refers to the divide

between the cultural practices and beliefs of center and periphery. This divide is often characterized by a clash between Western cultural values and the traditional values of non-Western cultures. In addition to cultural dualism, the center-periphery relationship also involves economic dualism, where the center has access to better economic opportunities and resources compared to the periphery. Economic dualism also refers to the unequal distribution of wealth and resources between the center and the periphery. While the center leads all the developments, the periphery provides imports from the center. The semi-periphery proceeds as periphery relative to the center or center relative to the periphery. The center refers to the developed countries that dominate the global economy and have high levels of industrialization and technology like European cities at that time. The semi-periphery includes countries that are developing economically and have some level of industrialization but are not as dominant as the center like Istanbul and Izmir. The periphery includes countries that are less developed, have little industrialization, and are economically dependent on the center.

The center means both, the center of the state in geographical sense, and also the center of the cultural values, symbols, beliefs, and behavioral patterns which all are exported to the periphery. The exportation process is performed by the actors such as, elite class, tradesman and bureaucrats in the both center and periphery. Within the case of Ottoman Empire and Istanbul, the center is west, particularly France and the way of life is associated to the period right after the industrial revolution in Europe. Ottoman elite living in the capital who frequently visited the west, desired a western lifestyle and the west was taken as a role model during the 19th century and even later.

CHAPTER 2: LEVANTINE COMMUNITY

2.1. Historical Background of Levantine Community

Akkurt (2004) states that “The word ‘Levantine’ is a French and derived from the word Levant, which means rising or sunrise.” Furthermore, the word Levantine is defined for the people living in Middle Eastern, Near Eastern, and Eastern Mediterranean countries like Egypt, Iraq, Israel, Jordan, Lebanon, Palestine, Syria, and Turkey. Levantines were non-Muslim minorities most of them were in Istanbul and big port cities, engaged in trade during the Ottoman period, after the Reform of Edict in particular. By a general definition, Levantines are defined as people who came from a European ancestor and settled on certain cities in west coast of Anatolia. Of all, two important cities were Istanbul and Izmir. Oban (2007) stated that “Levantines had a different culture than other minorities and ethnical groups of Ottoman Empire. This society was originated from the ancestors of English, Italian, French, Hungarian, and Slavic.” According to Farajova and Kılıç (2021), while Protestants and Catholics before the 19th century were included in the Levantine community, Christians with foreign passports who settled in Istanbul in the 19th century and spoke Italian and French with their original accents were also classified as Levantines.

According to Giovanni Scognamillo (2008), being a Levantine and a resident of Beyoğlu is defined as follows: "Being or not being a resident of Beyoğlu... If you were born and lived in it, you live in Beyoğlu, but without exaggerating the situation and creating myths. Furthermore, if you are a foreign national and more or less Christian, the Beyoğlu you live in becomes another Beyoğlu." Essentially, being a Beyoğlu'lu¹ means being a Levantine, which is more about a social environment, tradition, accumulation, culture, and even religious difference.

In the early 13th century, Constantinople was taken over by the Fourth Crusade and was an active center of commerce and trade, attracting traders. In the 15th century, the Ottoman Empire conquered Constantinople in 1453 and it was the capital. The city's strategic location, combined with trade policies, contributed to its economic prosperity and consolidated its status as a commercial and cultural center in the 16th century. As it is defining in Encyclopedia Britannica (2004), this social formation

¹"Beyoğlulu" can be used to describe a person who is from Beyoğlu or who has a connection to the district.

started with Venetian and Genoese people who were influenced by Istanbul's business and trade life starting from the 13th century and was later joined by French and then British merchants with the granting of new privileges in the 16th century. The majority of these minorities, who settled in trading centers such as Galata, Haliç and the Bosphorus, and the islands in Istanbul, were Christians and they preserved their religion and language while establishing familial relationships with the local people through marriage and gradually adopted Ottoman customs and traditions. In addition, they gained an important economic power with special protection and privileges from the state.

Scognamillo (2008) listed, some of the commonly mentioned Levantine families in the sources are Alessio, Alleon, Baltazzi, Barry, Beneventino Lorando, Berger, Boudouy, Brazino, Brutti, Carrazzo, Castelli, Cavalorsa, Chiavariler, Contarini, Corpi, Courea, Cudrano, Damarcoa, Dappei, Decugis, Deleon, Dhe, Doria, Fornetti, Galante, Grillos, Kristisch, Livadari, Lorenzo, Negri, Novoni, Oliveri, Orlando, Panas, Paterio, Perona, Perpignani, Pisani, Polletti, Ralli, Salvago, Sansoni, Sanguinazzo, Sassi, Schneider, Skolidis, Testa, Tubini and Whittal. Levantine families like Baltazzi and Whittal were operating their economic activities not only in Istanbul and Izmir but also in both city centers.

2.2. Levantine Community in Ottoman Empire

Mainly from France, Italy, and England, this community settled on the Ottoman lands and preserved its existential values for generations. As Çelik (2016) stated that “They were living in harmony with the lifestyle of the Ottoman society. While they have preserved the social and cultural values of the countries they came from, they also created a unique and new value set.” This community was an integrated part of multinational structure of the empire.

The arrival of Levantine minorities to the Ottoman Empire dates back to the last quarter of the 16th century and started with the establishment of Levant Company. The company was a privileged firm to set a trade link between United Kingdom and Ottoman Empire at that time. As Erpi (1975) stated, “As a result of the establishment of Levant Company, European merchant group, which was formed by the British first, then the French, Italian, German, Austrian and Dutch, settled in the Ottoman lands.” In the 19th century, after France, the capitulations included other Western European states and Ottoman lands became increasingly attractive for trading, so the Levantine

population increased in coastal cities of the Empire. These cities were Istanbul, Izmir, Antalya, Beirut, Cairo, and Mersin, where the sea trade was heavy (Fig-1). It is known that Levantines living in Izmir took part in most of the important service networks. These were professional areas such as medicine, law, pharmacy, and dentistry. However, the majority of Levantines were involved in trading, imports and exports, industrial production, mining, and rarely agriculture.



Figure 1. The cities that Levantine population is dense (Source: Florida Center for Instructional Technology, 2009)

As Beyru (2000) explained, trade has always had a significant role in the economic activities of Levantines in the region. Agricultural products and mines obtained from Izmir and its hinterlands were important in the commercial activities of this society as well. Furthermore, companies and stores of Levantines, imported the fashion products of western world, like clothing and cosmetics and the technological equipment used in industry and agriculture in Europe, first to Izmir and then to Anatolia. The most significant date for the Levantines, after which they strengthened their presence in the territory of Ottoman Empire, was the law code released by the government in 1868 after the Reform of Edict. By the law code, Levantines were given the right to own properties on Ottoman lands. Consequently, they might have ensured about their permanency and gained a feeling of confidence and it is clear that this has been reflected in the architecture of Levantine community.

CHAPTER 3: OTTOMAN EMPIRE AND WESTERNIZATION PERIOD

3.1. Ottoman Westernization

The Ottoman history is evaluated under five main headings in terms of militarist way of history making: the Establishment Period between 1299 and 1453, the Ascension Period between 1453 and 1579, the Stagnation Period between 1579 and 1699, and the Decline Period between 1699 and 1792, and the Dissolution Period between 1792 and 1922 (Fig-2) (Fig-3).

However, in opposition to the idea of dissolution, considering the cultural developments, 19th century was characterized as a period of opening up to the west and integrating with the world, which refers to a change. Istanbul, the capital of Ottoman Empire, was the center of this change and both the west itself and the representatives of the west, such as the Levantine community, have been playing a major role.

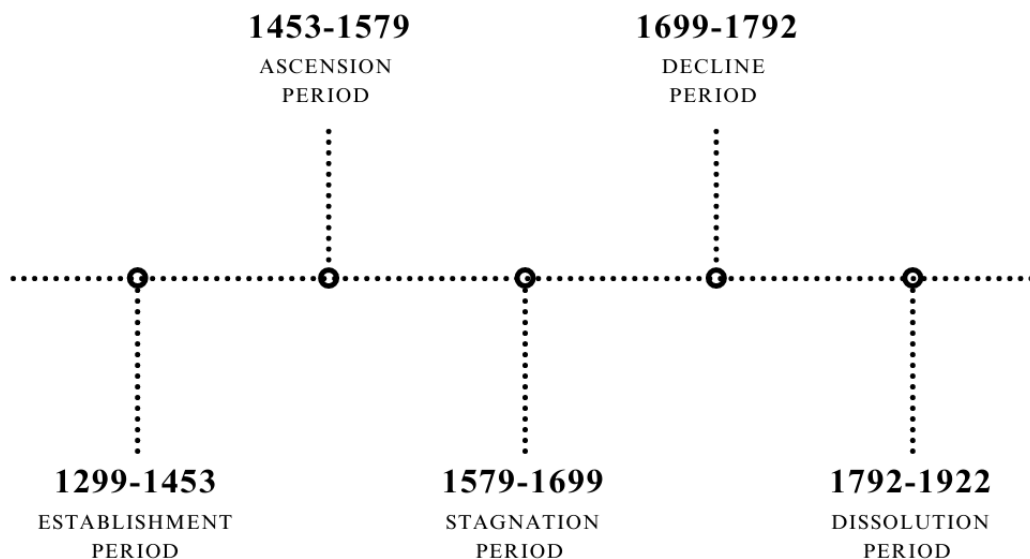


Figure 2. Ottoman Empire Periods Timeline

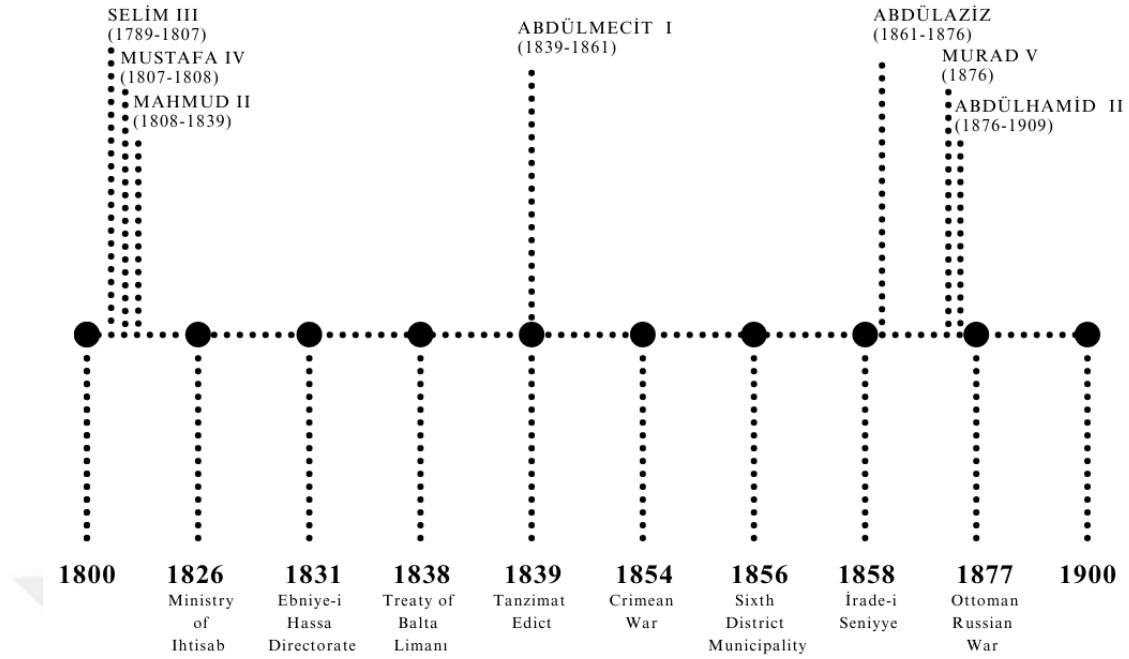


Figure 3. Ottoman Empire 19th century Events and Rulers Timeline

According to Harmandar (2020), in Ottoman daily life, whereas women were in the houses and not appeared in public spaces usually, men were in the public spaces, such as mosques and bazaars. With the emergence of different social spaces in 19th century, such as coffee shops, restaurants, retail shops and taverns, not only socialization among the people from various cultures has increased, but also the women appeared in the public slightly. It can be stated that the Ottoman Empire has been changed in many areas by the effect of westernization after Tanzimat. In relation to that, completely different from the traditional space types, new public spaces in western style like boulevards and theaters have been emerged. This change can be observed in both, in public space typology and in lifestyle: understanding of entertainment and behavioral patterns (Fig-4).



Figure 4. The main street of Pera. A view from the Galata Seraglio Fountain (Source: Levantine Heritage Foundation, 2023)

As the core of change, Galata and Pera had the appearance of European cities with their urban pattern, demographic structure, culture and art activities and were open to social, cultural, architectural and urban innovations of the 19th century. Galata has always been an important settlement in ancient times, was an administrative region in Roman period. Even after the conquest of Istanbul, the district kept its importance this time with the commercial activities by the port. In fact, there was not a significant change in the foreign population of the region until the 18th century. However, Akın (1998) stated that increasing commercial and political relations with the west needed many embassy buildings in the 19th century, so the population was increased radically. The region, had the first civil buildings with sculptures and the first apartment buildings of Ottoman Empire, as well as the passages[†] which are typical in industrialized European cities, although the industrialization was not started in Ottoman Empire yet (Fig-5).

[†]Passages, iron, and glass-covered shopping arcades were introduced in Paris in the late 18th century. Included a variety of shops with window displays of luxury goods, the passages were often located near theaters and also offered restaurants and cafes.



Figure 5. British Embassy Building in Pera (Source: Levantine Heritage Foundation, 2023)

It should be stated that the capitulations given to European tradesmen in 19th century, were aimed to accelerate the economic development of the Empire. For instance, after the Treaty of Balta Liman signed in 1838, freedom in trade was granted to British people, which caused economic effects. Trading was exponentially in growth, new areas in business were established by both non-Muslims and Muslims. Whereas many European tradesmen moved to the capital of empire to set up a business, poor people and peasants began to migrate to Istanbul and formed the working class in that period. Along with above mentioned factors, the immigration to Istanbul from Balkans and Caucasus after the 1854-1855 Crimean War and the 1877-1878 Ottoman-Russian War caused the population to be increased. The population of Istanbul, which was four hundred thousand at the beginning of the century, reached one million in the second half of the 19th century. In 1885, 44% of the demographic structure in Istanbul was Muslim, 41% Ottoman non-Muslim (Greek, Armenian and Jewish citizens of the Empire), and the remaining 15% was Europeans. However, Shaw (1978) stated that the ratio distribution differed in Galata region, which was 21% Muslim, 32% Ottoman non-Muslims and 47% Europeans. This is indicating that

Europeans in Galata are triple than the other regions of the city. It is considered that the hundred thousand came between 1840 and 1900 to benefit from trade opportunities and other rights, increased the foreign population. In terms of non-Muslims, the Ottoman state accepted 3 different minorities, namely Greek, Armenian, and Jewish, which were called *milel-i selase* that means three nations. Within this system, Christian Balkan nations such as Bulgarians and Serbs were considered Greek, and other minorities of Anatolian origin such as Assyrians were also considered Armenians. In this way, the Greek and Armenian nations could use a policy of domination and partial assimilation over other nations (Fig-6).



Figure 6. A Galata view (Source: Levantine Heritage Foundation, 2023)

According to Cezar (1991), Mahmud II, who was the sultan between 1808 and 1839, established the Ministry of *Ihtisab*[¶] in 1826 regarding urban planning as one of the reforms of him (Fig-7). The Ministry paved the way for the establishment of municipalities which took over some of the duties and powers of *kadhis*[¶] and became responsible for the collection of taxes, inspection of shopkeepers, and setting the

[¶]The Ministry of *Ihtisab* in the Ottoman Empire was responsible for overseeing financial matters and ensuring proper accountability and justice in economic transactions.

[¶]In the Ottoman Empire, a *kadhi* was a judge who presided over legal and religious matters, offering rulings based on Islamic law and local customs.

security of city.



Figure 7. A photo taken on the seafront of Galata around 1900, with English language signs such as ‘London house’ indicating its international and Levantine mixture. Galata tower is visible in the distance (Source: Levantine Heritage Foundation, 2023)

However, the inability of Ministry of Ihtisab in carrying out the municipal services and solving the problems caused the services to be distributed to separate units. For instance, the Ebniye-i Hassa Directorate[♯] which was established in 1831, was given the control of construction facilities. As a part of the modernization attempts, the first municipal organization had been established in Istanbul, in 1856. The city was divided into 14 districts, among them, the Sixth Municipal District comprising Galata, Beyoğlu and Tophane, was chosen as a pilot area. City Council of the municipality, which was consisting of Muslim and non-Muslim Ottomans and Europeans, presented a report to the government two years after. In this report, it was stated that the roads should be rebuilt and cleaned, and streets should be widened and illuminated. This commission required a fund which should be reserved only for the

[♯]The Ebniye-i Hassa Directorate in the Ottoman Empire was the central authority responsible for overseeing the construction, maintenance, and management of imperial buildings and infrastructure.

municipality, and the new services should be provided for Galata in the first hand. Cezar (1991) claimed that, this demand was accepted and legalized in İrade-i Seniyye^ƒ published on February 14, 1858, with that, the application would start in Beyoğlu under the responsibility of Sixth Municipal Office. The first municipal building of the Empire, was constructed for this Office in Beyoğlu, was a Neoclassical building designed by an Italian architect Giovanni Battista Barborini in 1879-1883. This new institutional body formed the infrastructure of the city with new apartments, sites and passages in a new and modern urban pattern (Fig-8).



Figure 8. Sixth District Municipality (Source: Farajova, and Kılıç, 2022)

There was a rapid development in Istanbul in a 70 years period from the publication of İlmühaber^Ƴ in 1839 to the declaration of Constitutional Monarchy in 1908. Many roads for cars and lanes for trams were built, which were not the transportation modes of the city before. Summer houses were constructed around the city, new houses were no longer of wooden construction but masonry, and as a new housing typology, apartments and row houses emerged, which all caused the

^ƒİrade-i Seniyye refers to the highest decree issued by the Ottoman Sultan, carrying the weight of authority and governing various aspects of political, legal, and economic affairs within the Ottoman Empire.

^Ƴİlmühaber is a term used in the sense of publication or official newspaper that disseminates information about decree laws, laws, and announcements in the Ottoman Empire.

expansion of city. Urban development started in Galata and Pera, and was including the coastline from Tophane to Ortaköy, west of the road from Taksim to Şişli, and the roadline from Dolmabahçe to Teşvikiye and Nişantaşı. With sultan's movement to Dolmabahçe from Topkapı Palace, the historical peninsula was disfavored and the new prestigious areas were appeared in and around Galata. In this remarkably wide settlement area, Pera the upper parts of Galata, was the center of attraction with a number of embassies, and was the place where non-Muslims settled mostly. In 18th and 19th centuries, commercial buildings, shops, and warehouses increased in Galata with the acceleration of trade. By the second half of 19th century, most of the Greek, Armenian, Jewish people and Levantines had their offices and shops in Galata as well as their homes in Pera. Kuruyazıcı (2016) stated that Greek and Armenian communities, with the advantage of the rights they had with the Tanzimat and Islahat edicts, started to build large-sized, domed, bell-towered churches that they could not do in the past. In the mosques built right after the Tanzimat, many innovations emerged in terms of typology and therefore appearance. To summaize, a mixed-used building type including a variety of functions such as trade, office, residence and accommodation, and with a passage on the ground floor, a new plan typology like in the industrialized cities of Europe, was emerged.

Levantines were the most influential group in Galata region and the main actor of change both in culture and architecture among Greek, Armenian and Jewish communities. Akın (1998) stated that, all settled around embassies and churches, imported the European lifestyle to Galata in 19th century which can be named as a golden age.

3.2. Ottoman Westernization in Beyoğlu and Pera

According to Arkan (1998), throughout history, it has not been possible to precisely determine the physical boundaries of Beyoğlu, which has always been different from other regions of Istanbul. The sea boundaries drawn with the Bosphorus and the Golden Horn have remained unchanged for hundreds of years (excluding small areas gained from the sea), while the land boundaries have constantly changed. Dökmeci and Çıracı (1990) states that the boundaries of Beyoğlu and Pera are not clearly defined and they are overlapping. The neighborhood that covers the area defined by İstiklal Caddesi and Tepebaşı and the streets leading to them, generally extending between Tünel and Taksim, is referred to as "Pera."

According to Gülersoy (1986), although there is no definite and clear information about the history of Beyoğlu from very ancient times, it is known that the region was on the migration routes of various tribes due to its geographical location. The Byzantines who lived on the Istanbul side named the area "Pera" inspired by the word "peran" in Greek meaning "beyond". On the other hand, the name of the vineyards here is also called "Pera Vineyards." While Christians and Europeans used the name "Pera," the Ottoman people referred to the area as "Beyoğlu." It is among the assumptions that the name of Beyoğlu comes from Alvario Gritti, known as "Beyoğlu" by his title as the Venetian ambassador, who lived in the area. Arkan (1998) states that the name "Pera" was dropped in the process of Turkifying the names of cities and neighborhoods in 1925 and only the name "Beyoğlu" was left.

As mentioned by Yiğitpaşa (2010), the area was a small Genoese settlement that was part of the 13th district of Byzantium, prior to the Ottoman conquest of Istanbul and a part of it was trapped inside the walls due to the defense system, unable to expand to accommodate its growing population. After the conquest, the walls were constructed around the settlement, and the Ottomans transformed Galata into a densely populated neighborhood, extending from Tophane to Kasımpaşa, including the present-day Tünel area, and reaching up to Dört-yol. Arkan (1998) claimed that, the most important factor in the significance and development of Beyoğlu throughout history is its continuation of Istanbul's commercial center, Galata, where small and large ships unloaded their goods and where Westerners frequently visited. According to Dökmeci and Çıracı (1990), Galata was similar to other Mediterranean ports like Marseille, Venice, and Genoa in the first half of the 15th century in terms of ship maintenance and repair facilities. During the reign of Sultan Suleyman, the Magnificent and after, due to the growth of foreign trade as a result of concessions, there was an accumulation of merchants in the area who were forced to leave their homes for Beyoğlu to continue their business activities.

Based on the sources of the Tarih Vakfı (2008), there were no barriers that limit the growth of Beyoğlu compared to Galata, and therefore, Beyoğlu continued to grow constantly with groups formed by people of different religions and races. In beginning, the conscious avoidance of Ottoman Muslims from interaction with foreigners enabled Levantines, Greek, Armenian, and Jewish communities to establish social clubs in Galata with collaboration. This created a solid and wealthy non-Muslim tradesman partnership in Istanbul in the 17th century and increased the number of foreigners in

the region. Later, in 19th century the Ottoman elites began to establish social relations with them. Beyoğlu's main development process started with the establishment of embassies in the region. First, Venetian ambassadors came to Beyoğlu in 1628, to the surroundings of what is now the Italian Consulate, and later Venetian merchants and diplomats started settling in the area. By the end of the 17th century, the French, English, and later the Dutch also appeared to be active in Galata with the progress in trade, and gradually settled in the area and started establishing embassies.

According to Akın (1998), the increase in relations with Western states, especially during the reign of Sultan III. Selim (1789-1808), the rising interest in the Pera region has led to new urbanization and settlement. With the reforms of Sultan II. Mahmut (1808-1839), Pera's importance continued to grow. Through the release of the Tanzimat Reforms (1839) in the Ottoman Empire, equal rights were granted to the minority groups living in the empire and a sense of security was provided to these groups. These minority groups did not include Greeks, Jews and Armenians, they were considered non-Muslim Ottoman citizens. Along with the Tanzimat reforms, the Islahat Decree[^], which outlined concrete reforms, was announced on February 18th, 1856. Durudoğan (1998) states that, the increase in foreign activity in the country has led to the curiosity of Western countries in the East and the visit of many missionaries, artists, and travelers to Ottoman lands. The ambassadors of Istanbul called academics, writers, and painters who are required to document Ottoman history, who were also the actors of Ottoman Westernization. While the authors published their learnings in books and articles, painters depicted the architecture, clothes and lifestyle of Ottomans. Artists, invited by the embassies brought Western art to the Ottoman capital while promoting the recognition of Ottoman life in Europe.

As stated by Dökmeci and Çıracı (1990), the residential areas of Pera have been populated with doctors, architects, pharmacists, tailors, building craftsmen, and many other experts upon invitation by the ambassadors which resulted in the rapid development. It should be stated that this process directly impacted the structure of society, caused changes, and the European lifestyle was appeared in the region. As explained by the sources of Tarih Vakfı (2008), the undisputed largest commercial center in Istanbul was Galata and the most modern settlement was Pera in 19th century.

[^]The Islahat Decree was a reform edict issued by the Ottoman Sultan in the 19th century, aiming to modernize and restructure various aspects of the empire's governance, including legal, administrative, and social reforms.

For the public transportation between Galata and Pera which was one of the Europe's first subways, the Tunnel was opened in 1869. Hotels, luxury patisseries, restaurants, theaters, and parks were opened in Pera, and the houses and mansions of Istanbul's wealthiest bankers and merchants were built. Balls at the legations, meetings attended by the bureaucrats of Ottoman International Affairs; ladies following the Paris fashion; and gentlemen dressed in European style, touring Pera were the common sights in Western Istanbul.

Yiğitpaşa (2010) stated that, a traveler visiting Pera during that period, Fynes Moryson, observed that the region was mostly inhabited by Christians and other minorities besides the diplomats like British, French and Venetian ambassadors, however, the Ottomans were very few. Another traveler, Philippe du Frense-Canaye, in the second half of the century, described Galata as a settlement built on the top of a steep hill in a valley showing a French-style development. After the 20th century, Beyoğlu continued to develop from Kağıthane to Beşiktaş, from Galata to Şişli along the coast. The village of Tatavla (Kurtuluş), which became accessible by the tram, grown into a neighborhood of Beyoğlu. Just across to the traditional city center, a new one has been formed with its European way of life.

3.3. Levantine Culture in the Capital of the Ottoman Empire

As a model, the European lifestyle has been desired and imported to Ottoman Empire by the two main actors. The first actor was a group of Ottoman elites who were educated in Europe, experienced the western lifestyle and conveyed it to the Ottoman intelligentsia³. The second actor was the Levantine community who were already from the western lifestyle, were living in Galata and Pera regions, has played a leading role in representing and setting the European values. With this role, Levantines were together with Ottoman elites in sports clubs, theatres, restaurants, hotels and entertainment centers. Their population increased especially with the construction facility of the second half of 19th century. According to Farajova and Kılıç (2021), this was the period of a radical breakthrough in terms of the migration of Levantine architects such as Alexandre Vallauray, Alexandre Breschi, Guglielmo Semprini Hovsep Aznavur, Hubbert Goebbels and Raimondo d'Aranco to Istanbul. Can (2020)

³The term "intelligentsia" refers to a group of highly educated and intellectually inclined individuals who are often seen as influential and engaged in critical thinking, social commentary, and cultural pursuits.

stated that, Raimondo d'Aranco was a Venetian architect who started to live in the Pera region after a four-year agreement with the Ottoman Empire. Among the buildings he worked on in the project, there are important structures such as Yıldız Palace, Huber Mansion, Aziziye Police Station and Haydarpaşa Numune Hospital.

As an example of their influence in particular to building elements, Tanyeli (1996) states that, the double-hung window became widespread in the 19th century in Galata region. Ottoman type wooden window shutters disappeared and European type shutters appeared firstly in wealthy family houses. Even in middle-income family houses, room doors became double-leafed. Europe originated decorative elements were fashionable on the facades and interiors of almost all houses. Unlike with the Ottoman houses, apartment buildings in Galata region had an infrastructure of heating, hygiene, and comfort. This might cause an admiration and create a demand, so many improvements were made in Ottoman houses. On the other hand, Levantines might aspire the upper floor extension of a typical Ottoman house. Therefore, the apartments with bay windows, which the bay window is purely the adaptation of extension to the apartment facade, were common in the period and different than the western examples. Moreover, a series of rooms on a corridor is a typical plan type of an apartment. However, the rooms are around a middle hall in Galata apartments, which is a typical plan type of the Ottoman house with central hall. This is indicating that the relationship was mutual, not from the center as Europe, to the periphery as Ottoman Empire only, but vice versa to a certain extent naturally (Fig-9).



Figure 9. The shot, a tinted postcard, shows a western facade of buildings still very much in evidence today, despite the loss of the bulk of the Levantine community over the years (Source: Levantine Heritage Foundation, 2023)

The social life of Levantines was distinctively different than the conventional Ottoman life. As a typical western lifestyle, Levantines were organizing parties in their houses, were entertaining in clubs, restaurants and cafes with both men and women, whereas home entertainment was separated in Ottomans, men and women, and women was not appeared in public space, only the men usually in coffeehouses. However, Ottoman elites removed this conservative lifestyle and embraced the western way of life and largely centered around privileged and eminent Levantines like consuls and foreign visitors. Social contacts started with home visits, followed with the gatherings in social clubs. In this period, the Ottoman intelligentsia desired to be recognized as a part of Europe and many developments were made in many fields to westernize the Empire. Economic, cultural and artistic developments were guided by the Levantine community and this was supported and financed by the Sultan as well (Fig-10).



Figure 10. A souvenir of the Viennese Restaurant Janni in Pera (Source: Levantine Heritage Foundation, 2023)

Many activities, for instance sports events strengthened the communication among the communities and introduced new concepts to the life of Ottomans. Levantines established various sports clubs, organized matches and tournaments to introduce western sports to the Ottoman society. Polo for instance, the game which was mostly played in summer months, Simer (2014) mentioned that, a new club called “Therapia Polo Club” was founded by famous names in sports world such as La Fontaine, Whittall, Baker, Charnaud, Loraine and Léon Zarifi. Another example is the cricket which is a game from the 16th century England, two clubs, “Constantinople Moda Cricket Club” and “Constantinople Baby Cricket Club” were established by Levantines and matches were usually held in “Yoğurtlu Çeşme”. Tennis was introduced by the Whittall, Giraud and Charnaud families. The first tennis court in Moda was built in 1908 by the Whittalls. “Fashion Tennis Club” was established with the contributions of Sleger, Simonde, Binns, Basil, Weiss and Whittall families. Nevertheless, the tennis did not attract as much attention as other sports branches.

As the elements of daily life, phaetons which were completely new as a mode of transportation, chairs and tables as furniture in neoclassical style which were not existed in Ottoman houses, bonnets, top hats, bustles and petticoats were the fashionable garments and clothes which were totally different than Ottoman style of clothing, all were the reflections of modernization and brought into daily life by Levantines. The community, almost all of them were speaking four languages fluently, was referred to a high level of culture, their dominance can also be understood in the commonly used languages in daily life of Galata, which were French and Italian. According to Freely (2014), knowledge of French was required to work in the area. When Ottoman people wanted to work in pharmacies, cafes, or restaurants, they had to learn French as it was the common language. Besides, there were many words that passed into the Turkish language from French. Some of these are (Turkish-French-English): Büro - Bureau - Office, Kafe - Café - Cafe, Restoran - Restaurant - Restaurant, Gazete - Gazette - Newspaper and Menü - Menu - Menu. Ortaylı (1994) stated that there were French newspapers such as Journal de Constantinople, Le Courier d'Orient, Stamboul, La Turquie, and bilingual newspapers in English and French, such as Levant Herald and Levant Times in Istanbul (Fig-11).



Figure 11. A street view of Pera with people in the modern clothes of that day (Source: Levantine Heritage Foundation, 2023)

The Levantine community played a significant role in the educational and cultural development of the Ottoman Empire. They established schools and educational institutions that became crucial in preserving their values in the Ottoman lands. The first Levantine schools were established in the 18th century in Istanbul and Izmir. These schools were initially aimed to provide education to the children of foreign traders and diplomats only. However, as the Levantine community grew, they became centers for education, language, and socialization for all the non-Turkish and Ottoman elite children. The curriculum of these educational institutions included European languages such as French, Italian, and English, as well as subjects such as mathematics, geography, biology, and history, and also served as socialization centers, allowing Levantines to interact with each other and formed a close-knitted community. Deringil (1998) emphasized that the education provided by these schools helped create a new generation of Levantines who were more integrated into European and Ottoman societies. He stated that they were better able to navigate the complex social and economic landscape of the Ottoman Empire and played a vital role in the development of the community.

There were many Levantine schools in Istanbul. Lycée Saint-Joseph established by the Jesuits in 1871, was one of the most prestigious schools in the city. It provided education in French and followed the French curriculum. According to Farajova and Kılıç (2021), Italian School of Istanbul provided education in Italian and was attended by many Italians. They also set up a preparatory year to teach Italian to other non-speaking students. Austrian High Schools' education language was German and played an important role in the cultural exchange between Austria and the Ottoman Empire. Galatasaray High School was founded in 1481 as a religious school and became secular in the 19th century and was attended by many Levantine and Ottoman students. It also provided education in Turkish, French, and other languages (Fig-12).



Figure 12. Lycée Saint-Joseph (Source: Levantine Heritage Foundation, 2023)

Notre Dame de Sion is a private Catholic girls' school founded in Istanbul in the 19th century by Sion's sisters. The school has a long history of education, and many of the city's leading citizens have graduated from it over the years and known for its strong academic programs and the curriculum focuses on a wide range of subjects, including science, language, history, and the arts, and also places a strong emphasis on extra-curricular activities and community service (Fig-13).



Figure 13. A view from the courtyard of Notre Dame de Sion, a French girl school (Source: Levantine Heritage Foundation, 2023)

Cuisine culture can also be one of the best fit examples of cultural exchange within the center-periphery relations. The Ottoman Empire was famous for its diverse cuisine, shaped by its cultural and ethnic diversity and Levantines played an important role in enriching Ottoman cuisine and food culture by bringing new materials, techniques, and dishes. Karaosmanoglu (2006) explained that the Levantines brought various new fruits and vegetables such as tomatoes, peppers, and eggplant to the Ottoman Empire, as well as citrus fruits, melon, new herbs and spices such as mint, thyme, and cinnamon which added new flavors and aromas to Ottoman dishes, and as well as introduced new cooking techniques. Faroqhi (2011) noted that the Levantines introduced the use of olive oil in cooking, which was not commonly used in Ottoman cuisine before. They also conveyed the technique of grilling meats, which became a popular cooking method in Ottoman cuisine later. The Levantines were also actors in creating new dishes that became staples in the cuisine. Karamustafa (1994) noted that the Levantines brought dishes such as dolma, which is a stuffed vegetable dish, and pilav, which is a rice dish. These dishes turned into popular components of Ottoman cuisine in time (Fig-14).



Figure 14. An Ottoman kebab shop (Source: Pera Museum, 2023)

The community also contributed to the development of Ottoman culinary traditions. Zilfi (2011) noted that the Levantines helped shape the food culture of the empire by bringing new ingredients, techniques, and dishes. They also played a crucial role in spreading culinary knowledge and expertise across the empire. According to Karamustafa (1994), Levantines were influential actors in the development of Ottoman culinary traditions by fusing European and Mediterranean cuisines with the Ottoman, and this fusion resulted in the development of a unique cuisine style that is now considered one of the hallmarks of Ottoman culture.

The Levantines also affected Ottoman table manners and utensils. According to Scognamillo (2008), they brought new ideas about food and dining that helped shape the Ottoman table. They introduced a more relaxed and sociable style of eating, with smaller, more frequent meals that were shared among friends and family. Doğan and Akarsu stated that the Levantine contribution can be seen in many aspects of Ottoman culinary culture, such as table manners, kitchen utensils, and food preparation techniques. They conveyed new culinary techniques, such as the use of knives, to the Ottoman dining culture. They also popularized the use of forks and spoons, which replaced the traditional practice of eating with one's hands (Fig-15).



Figure 15. An Ottoman coffee shop (Source: Pera Museum, 2023)

Harmandar (2020) mentioned that they carried new styles of plates, glasses, and cutlery that were more refined and elegant than traditional Ottoman designs. They also brought new types of serving dishes, such as platters and tureens, which were used to present food in a more visually appealing manner, and Tanyeli (1996) claimed that the community was important in introducing new utensils to the Ottoman kitchen, such as glassware, porcelain, and silverware. These utensils were not only functional but also aesthetically pleasing and added a new dimension to the Ottoman table setting. Harmandar (2020) addressed that they brought the concept of cafes and restaurants to the Ottomans, which became an essential part of Ottoman social life. They also brought new sweets and pastries from Europe.

Faroqhi (2011) wrote that the Levantines contributed to the development of a new culinary language in the Ottoman Empire. They helped to create new ways of preparing and presenting food, and their influence can be seen in the way Ottoman dishes are prepared and served. As she noted, the Ottoman cuisine that we know is a fusion of different culinary traditions, and the Levantines played an important role in shaping this fusion. As Tan (2013) wrote, without the influence of the Levantines, Ottoman cuisine would not be what it is today. Their effects can still be seen in the way Ottoman dishes are prepared and served, and their influence on Ottoman culinary culture continued to be felt for generations to come (Fig-16).



Figure 16. Jean-Baptiste Vanmour, *Women Drinking Coffee* (1700-1750) (Source: Pera Museum, 2023)

Most of the Levantines, who were usually working in Galata and living in Beyoğlu, were wealthy people with the trade, brokerage, stockbroking and money changing, and among them, the wealthiest Galata Bankers were representing the *crème de la crème*, in other words, the upper class of community. There were also foreigners who were reliable people in the foreign relations with the Ottoman Empire as embassy translators.

Scognamillo (2008) mentioned that social life in Beyoğlu turned into a colorful world under the influence of the Levantines. Balls, afternoon teas, masquerades and unmasked meetings in the halls, private hotels, rich houses or colonial clubs of old Pera, which have their own cafe, ball, carnival and Catholic feasts, have become a fashion in time and the people of Beyoğlu in an elite environment, experienced a *belle époque* romance (Fig-17).

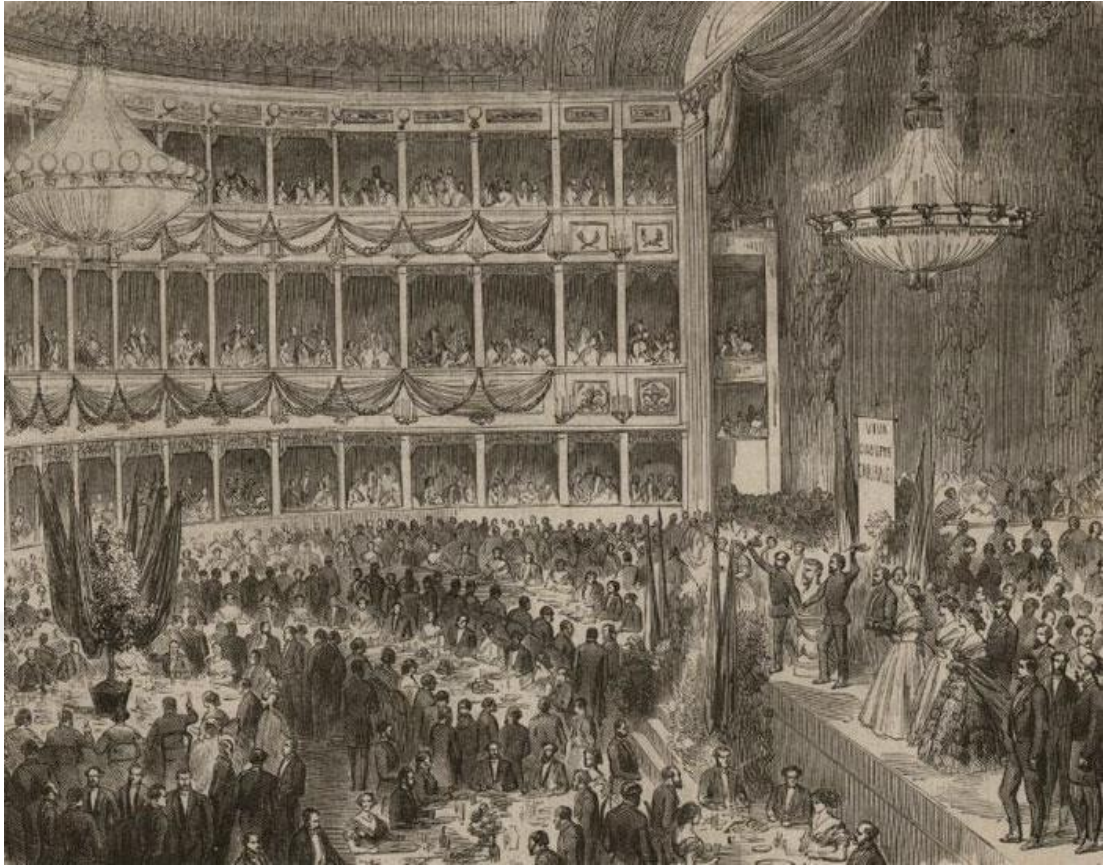


Figure 17. A reception held at the theatre in honour of Giuseppe Garibaldi, a city he lived in for 3 years, at the Naum theatre in Pera. Built in 1848 on the site of an earlier wooden theatre that was destroyed in fire, this building served as the chief opera house of Constantinople, until it too was destroyed by a fire in 1870 (Source: Levantine Heritage Foundation, 2023)

CHAPTER 4: BELLE ÉPOQUE PERIOD

4.1. Belle Époque of Europe

The Belle Époque, or "Beautiful Era," was a period of French history that lasted from the end of the Franco-Prussian War in 1871 to the outbreak of World War I in 1914. During this time, France experienced a cultural and economic rise, and the lifestyle of its citizens reflected this prosperity. One of the defining characteristics of the Belle Époque was the growth of the middle class. As industrialization and modernization took hold, more people were able to afford a comfortable standard of living. This led to a rise in consumerism, as people had more disposable income to spend on luxury goods and leisure activities.

The upper classes of French society also enjoyed a lavish lifestyle during the Belle Époque. They spent their time at elegant parties and balls, where they associate with other members of the elite. They also traveled extensively, visiting fashionable resorts like Deauville and Biarritz. Paris was the center of the Belle Époque and a city of grand boulevards, ornate buildings, and bustling cafés. The city was home to many of the era's most famous artists, writers, and musicians, and it was a popular destination for tourists from around the world (Fig-18).



Figure 18. Le Chateau d'eau and plaza, Exposition Universel, 1900, Paris, France (Source: LOC's Public Domain Archive, 2023)

According to Julian, one of the most popular forms of entertainment during the Belle Époque was the theater. The Paris Opera and the Folies Bergère were two of the most famous venues, and they featured productions of everything from grand opera to vaudeville. The Belle Époque was also a time of great artistic and intellectual achievement. Many famous artists, such as Edgar Degas, Claude Monet, and Pierre-Auguste Renoir, produced some of their most famous works during this period. Similarly, many notable writers, such as Marcel Proust and Emile Zola, published their most important works during this time. The Belle Époque was a time of great cultural and economic prosperity in France, and the lifestyle of its citizens shows this (Fig-19).



Figure 19. Masked ball at the Paris Opera in the 19th century (Source: Eugène Lami, 1890)

Due to the increase in production in factories in the Belle Époque period, the white-collar staff wages were raised, which allowed them to have better living conditions. Therefore, their access to consumer goods also increased, which caused an increase in overall consumption. However, there were problems such as industrial pollution, the breakdown in workers' health conditions, and the potential for the social upheaval caused by the political movements of the period.

Emile Zola's novel "Germinal" (1885) published in France in the late 19th century, depicts the difficult life of the working class. The novel specifically addresses

the unhealthy living conditions of workers in the coal mining industry. The main character of the novel, Etienne Lantier, a coal miner, is looking for a job in the mine and is eventually hired in Montsou. On the other hand, the conditions are quite difficult and they work under poor conditions with low wages. Zola tells the struggle of workers to survive and vividly describes the living conditions of the working class in his novel. The poverty, homelessness, hunger, deaths, work accidents, and poor conditions of the workers are described. It can be said that the novel presents a striking depiction of the difficult living conditions and class struggle, revealing the social and economic realities of the time.

The Belle Epoque period was characterized by a diverse range of architectural styles. However, the most prominent architectural style of the Belle Epoque was Art Nouveau. Art Nouveau, which means "new art" in French, was an international movement that emerged in the late 19th century and was popularized in France and Belgium. It was characterized by its use of organic, curved lines, which were often inspired by nature, and by its rejection of the rigid, geometric forms of traditional architecture. Art Nouveau buildings often featured intricate ornamentation, including sculptural elements such as figures and decorative motifs. Both private houses and public buildings were built in this style, which was also applied in many fields from furniture to ceramics and other decorative arts. Other architectural styles that were popular during the Belle Epoque period include Beaux-Arts, which was characterized by its grandeur and ornateness, and the Neo-Baroque style, which was characterized by its emphasis on rich decoration and elaborate ornamentation. In addition, many structures built during the Belle Epoque period blended different styles, such as Art Nouveau elements with Beaux-Arts elements.

During this time, many of the continent's most affluent citizens commissioned the construction of grand, opulent houses, the interiors of which reflected the era's aesthetic ideals. Many such homes built in Paris in the early 1900s are an example of the attention to detail and extravagance that characterize Belle Epoque interior design. The houses have a mostly symmetrical façade and a steeply pitched roof and three stories.

The interior of Parisian houses in the period, often being greeted by a grand entrance hall or vestibule upon entering the house, which sets the tone for the rest of the interior. Walls are covered with rich, dark red damask wallpaper and the floor is made of black and white marble tiles arranged in a geometric pattern. A large

chandelier hanging from the ceiling casts a warm, inviting glow into the space. Drawing rooms or hall is the home's main reception room, where the hosts receive guests. Rooms are decorated in the style known as "Louis XVI", popular during the Belle Epoque period and characterized by ornate, gilded furniture, rich fabrics and pastel colors. Walls are covered with pale blue silk damask and the ceiling is painted with a fresco of angel and flower motifs. In the center of the rooms, the harmonious XVI century with a gilded mirror upholstered in pale pink velvet. There is a large marble fireplace with Louis-style armchairs and sofas (Fig-20).

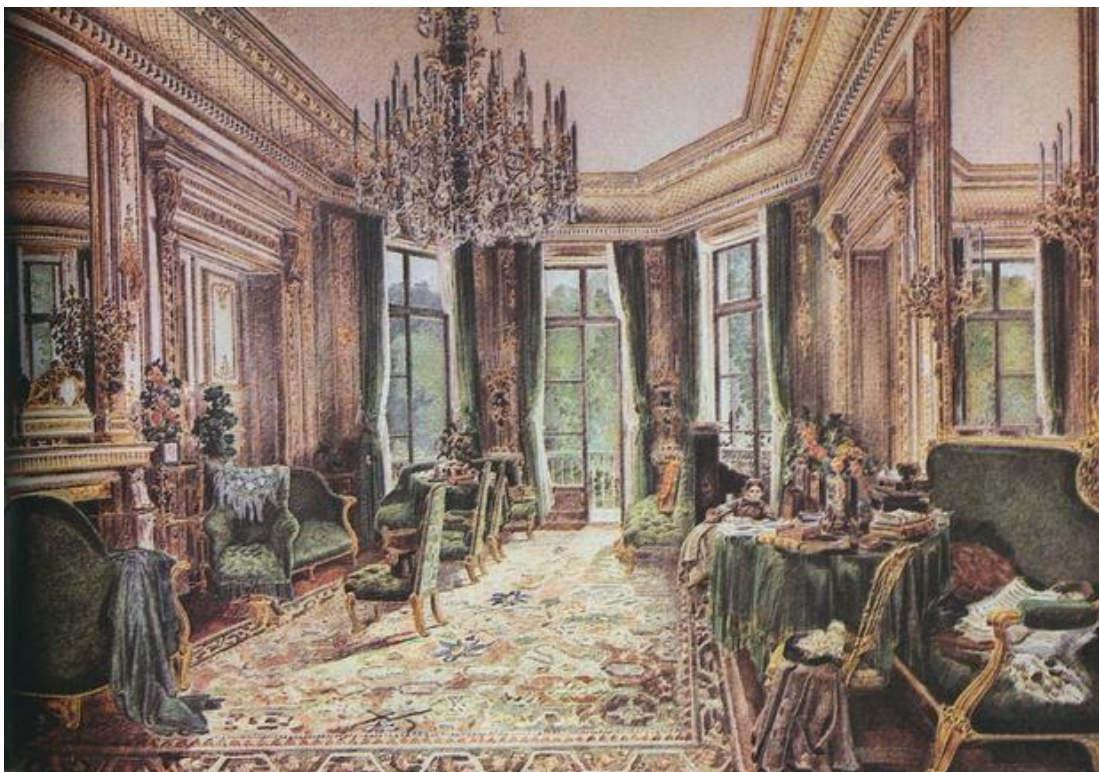


Figure 20. 19th-century Parisian living room (Source: Cooper Hewitt, 2023)

Dining rooms are another grand space, decorated in a style known as "Directoire." This style was characterized by simplicity and elegance, and it was popular during the late 18th and early 19th centuries. Room's walls are painted a deep, rich red, and the ceiling is adorned with a plaster molding of acanthus leaves. The centerpiece of the room is a large, rectangular dining table, surrounded by a set of matching chairs. The table is set with a porcelain service and silverware, and the room is lit by a chandelier of crystal and bronze. Bedrooms and bathrooms are also decorated in keeping with the Belle Epoque aesthetic. Bedrooms are furnished with large, ornate

beds, and the bathrooms are fitted with marble-topped washstands and clawfoot tubs.

During this time, public life in France was characterized by a vibrant café culture, as well as by new forms of entertainment such as the music hall and the cabaret.

In terms of public buildings, the Belle Époque saw the construction of many grand, embroidered structures, such as the Grand Palais and the Petit Palais in Paris, which were built for the Universal Exposition of 1900. Other notable examples of Belle Époque architecture include the Gare d'Orsay railway station, which has since been converted into the Musée d'Orsay, and the Opéra Garnier, which is still in use as a performing arts venue. These buildings were often designed in a variety of architectural styles, including Art Nouveau, which was popular during this period, as well as more traditional styles such as Beaux-Arts. They were also often adorned with intricate sculptures and other decorative elements, addressed to the wealth and enthusiasm of the era.

The Grand Palais is a large historic exhibition hall and museum complex located in the 8th arrondissement of Paris, France. It was built for the Universal Exposition of 1900, which celebrated the achievements of the past century and showcased innovations in industry, science, and art. The Grand Palais is considered an iconic example of Belle Époque architecture and engineering, and it continues to host major exhibitions and events to this day. The Grand Palais is a massive steel and stone structure, measuring over 1,000 feet in length and covering an area of over 7 acres. The main dome of the Grand Palais is one of the most notable features of the building, and it spans over 300 feet in diameter. The Grand Palais is also adorned with intricate sculptures and other decorative elements, such as friezes and bas-reliefs. The interior of the Grand Palais is divided into several large exhibition halls, which were used to showcase a wide range of art, science, and industrial exhibits during the Universal Exposition of 1900 (Fig-21).



Figure 21. The 1900 Universal Exhibition in Paris. Sculptures on show at the foot of the Great Staircase in the Grand-Palais (Source: Roger-Viollet, 2009)

The Opéra Garnier, also known as the Palais Garnier, is a historic opera house located in the 9th arrondissement of Paris, France. It was designed by the French architect Charles Garnier and built between 1861 and 1875. The Opéra Garnier is widely considered one of the most important opera houses in the world. The Opéra Garnier is a grand and ornate building, designed in the Beaux-Arts style. The façade of the building features a mix of Renaissance and Baroque elements, including a prominent pediment and a grand entranceway. Inside, the Opéra Garnier is equally impressive, with a lavish and opulent decor that includes gilded moldings, marble staircases, and intricate sculptures and frescoes. The main auditorium of the Opéra Garnier is particularly notable for its grandeur and luxury. It is decorated with gilded moldings, frescoes, and sculptures, and it had a grand chandelier that weighs over 6 tons. The auditorium can seat over 1,900 people, and it is considered one of the most important performance spaces in the world.

4.2. Belle Époque of Galata

The Levantines were a community of European and Mediterranean merchants, diplomats, and entrepreneurs who settled in the Galata district of Istanbul during the Belle Époque period. This was a time of great prosperity and cultural flourishing in the Ottoman Empire, and the Levantines played a significant role in shaping the city's cosmopolitan atmosphere. The Levantines were bringing with them

the customs, tastes, and manners of their European homelands. They lived in grand houses and apartments in Galata, which was the commercial and financial center of Istanbul. Many of these houses had panoramic views of the Golden Horn, the Bosphorus, and the Sea of Marmara, and they were often adorned with balconies and terraces (Fig-22).



Figure 22. A view of Galata (Source: Levantine Heritage Foundation, 2023)

The Levantines were known for their love of fine food and wine, and they frequented the many restaurants, cafes, and clubs in Galata. They also enjoyed theater, opera, and ballet, and they supported the arts by building the many theaters and concert halls in the city. The Levantines also played an important role in the social and political life of Istanbul. They were active in the city's diplomatic corps and were involved in trade, banking, and other forms of commerce. They also had close ties to the Ottoman government, and many of them held important positions in the bureaucracy. To exemplify, Antoine Ignace Muzarelli who was a prominent banker and philanthropist of Italian-Levantine descent, was known for his close ties with the Ottoman government and his philanthropic activities in the city. Michelangelo Lanci was an Italian-Levantine architect, worked on a number of projects for the Ottoman government, including the construction of Dolmabahçe Palace. Isaac Lourie was a prominent Jewish-Levantine businessman, had strong ties with the Ottoman

government and served as a translator and advisor to several Ottoman sultans. Albert d'Ohsson was a Swedish-Levantine diplomat, served as an ambassador to the Ottoman Empire. Antoine Barthélemy Clot was a French-Levantine physician, served as private physician to several Ottoman sultans and had close ties with the government. The Belle Époque was a time of great change in Istanbul, as the city began to modernize and westernize. The Levantines were at the forefront of these changes, and they played a significant role in shaping the city's cultural, economic, and political landscape.

The period in Istanbul was characterized by a variation of architectural style compared to the one in Western Europe. During this period, the Ottoman Empire was undergoing a process of modernization, which was reflected in the architecture of the time. In Istanbul, the most prominent architectural style of the Belle Époque period was the Ottoman-European architectural style, also known as the "Ottoman Baroque" style. This style was a blend of traditional Ottoman architecture and European architectural styles, such as Baroque, Rococo, and Neoclassicism.

Buildings in this style typically featured a mix of Ottoman elements with European elements. Examples of this style can be seen in many public buildings and private houses built during this period, such as the Dolmabahçe Palace, the Çırağan Palace, and the Yıldız Palace. In addition, the Art Nouveau style which was popular in Europe, also found its way to Istanbul, but it was mainly applied on the facades of buildings and was not as widespread as the Ottoman-European style. Overall, the architecture of the Belle Époque period in Istanbul reflects the cultural and political changes that were taking place in the Ottoman Empire during this time, as the Empire was trying to modernize and westernize while still maintaining its traditional identity.

Istanbul began to become a world city by breaking away from its traditional identity as a result of the Westernization changes it underwent starting from the end of the 18th century. Also, in Pera, referred to as the other side of the empire, a new European city was constructed starting in the 18th century with buildings of a quality comparable to those in the West. During this period when political relations with the West intensified; in addition to embassies, merchants, and increasing foreign capital investments, a number of new institutions were established within the boundaries of the capital and Ottoman Western authorities and experts were summoned for these institutions. With the palace leaving its traditional location at Topkapı and moving to the Bosphorus, the northern part of the city began to become a settlement area not only for the Levantine people and other residents of Galata and Pera but also for bureaucrat

and other Muslim families. The number of people settling in Istanbul to take advantage of the city's economic potential during this period is significantly high. Additionally, the migration of the Muslim population from the Balkans and Rumelia to the capital also increased the population, so the population of the city grew two-fold from the end of the first half of the century to the 1880s, and by the end of the century, it approached 1 million.

Akın (1998) states that the housing in the region, built from the second half of the 19th century, is very different from the traditional two-story, courtyard wooden homes of the Ottoman Empire and their introverted planimetry. Generally, they are mansions that doors open directly to the street, and ground floors have the same window arrangement as the upper floors, and a courtyard or garden at the back. Dökmeci and Çıracı (1990) claimed that Thevenot, who arrived in Istanbul in the early 19th century, wrote that the houses in Beyoğlu were magnificent, that they were mostly inhabited by wealthy minority families. Denel (1982) notes that according to written sources and engravings of the period, the housing in the region was single-family homes with few floors until the second half of the 19th century. Some of these were large mansions with the courtyards along İstiklal and Tepebaşı streets.

During this period, the municipality brought more regulations in construction and urban planning and the new building codes set a ground for the changes of building types. These laws and regulations encourage the people to apply the materials and techniques of the updated construction technology of the time, multi-story buildings were demanded instead of traditional housing types. Brick and stone, which were used only in important public buildings in the previous periods, started to be used in most of the urban fabric with new housing types.

This change has started a new period different from traditional residential architecture. As stone materials began to be used frequently in the homes of middle-high-income groups, lower income groups tended to make their homes look like stone. The main elements seen in the buildings at that time were the creation of a stone appearance on the facades, iron railings on windows and balconies, decorations such as cornices, pilasters, and embellishments in the historical style, on all facades. Akın (1998) states that the extensions, iron or stone consoles, and balconies are the elements that started in Pera and Galata and then symbolized the new form and features of the 19th-century Istanbul mansion.

A Levantine house in 19th-century Istanbul was a grand and elegant place,

showing the wealth and cosmopolitan tastes of its inhabitants. Most of the interior of the houses was decorated in a fusion of Ottoman and European styles, with intricate tile work, moldings, and rich textiles. Entrances of the houses were grand, with a high ceiling and a large chandelier. Floors were covered with marble or parquet, and the walls were adorned with paintings and tapestries. Main salons, or reception rooms, were the most formal space in the house and were used for parties and events. It was decorated with ornate furniture, such as a grand piano, custom-made cabinets, and velvet sofas. Salons were illuminated by large windows and had a fireplace (Fig-23).



Figure 23. Furniture of the period (Source: Levantine Heritage Foundation, 2023)

Dining rooms were another important space in the house and were used for meals. Dining tables were large, embroidered, and surrounded by high-backed chairs. Rooms were usually decorated with fine ceramics, silverware, and crystal and the walls were adorned with paintings or tapestries, also the rooms were lit by candelabras or chandeliers. Bedrooms were in a more personal style and reflected the tastes of the individual occupants. They usually furnished with comfortable beds, armoires, and dressing tables. Walls were covered with wallpaper or painted with frescoes, and the floors were covered with carpets. Bedrooms were illuminated by oil lamps or electric lights, which were a new invention at the time.

Ottoman Empire's attempt at Westernization in 19th century was a two-faced success-unsuccess. On the one hand, Ottomans carried out various reforms that modernized certain aspects of society and helped strengthen the state, such as the establishment of a central government and the adoption of European legal rules. On the other hand, the change was limited to Ottoman upper classes and wealthy families of provinces, and the economy remained largely agrarian and underdeveloped. Pretending like westerners created an expanding gap between the progressists and traditionalists.

4.3. Analysis of Buildings in the Belle Epoque Period

The beginning of the Westernization movement in the housing culture was after the 1860s, with the use of forks and knives in first meal, and sitting on chairs and armchairs instead of sofas and cushions. This change means a reorganization of body posture in sitting and eating patterns. Other traces of westernization have emerged in the layout of house plans. Slightly different in the past, the division between the haremlik¹ and selamlık¹ spaces blurred. In relation to that, the role and place of women in the family has been in a slight changed in the daily life of houses, so the proliferation of monogamy, changes in child-rearing styles, all were the indicators of change in the family structure and the daily life habits. With the Westernization, the change in the mansions naturally was accompanied with the change in household. While the household of lower classes remained the same in this period, upper class Ottoman household changed with the new members such as servants, and gardeners. The rising value of the women in the society brought the importance given to her education, and the monogamy began to affect the life of the mansion in time.

Moving the palace to the Bosphorus shore implies a change in the architecture and lifestyle of classical palace in the past and the fact that the Ottoman elites settled in the districts on the Bosphorus coast gave speed to the Westernization movement. However, the change can be dated back to the sultan Selim III. period; the space and furniture designs made by the architect-painter Antoine Ignose Melling for the sultan's sister, may be considered as significant start in this regard. In particular,

¹Haremlik was the private quarters of women in Ottoman house, providing them with a secluded space for daily activities and interactions.

¹Selamlık was the public area of the Ottoman house, was where men and guests were received and entertained.

the entry of Western-style furniture into the palace interiors, and the admission of a foreigner to the palace harem, even limited, were the first steps of Westernization efforts. The pioneer of Tanzimat reforms, which was accepted as the turning point of the westernization, was Sultan II. Mahmud changed the palace life with western furniture such as tables and chairs brought from Europe. Westernization continued during the reign of Sultan Abdülmecid (1839-1867) in fashion, furniture and goods in the palace. Although Dolmabahçe Palace (1855), was built in the plan type of a traditional Ottoman residence; It was different from the traditional Ottoman palace architecture with its hundreds of rooms and halls, exterior and interior features.

First, Ottoman rulers and elites started to use European furniture and goods in their own residences. In addition to the decoration of the palace by the French craftsmen Séchan and Garde, which must have created an admiration among the Ottoman elite, shops selling furniture from Europe and especially furniture-making curiosity of Sultan Abdulhamid were also influential in the high demand of western furniture. The furniture making shop called Tamirhane-i Hümayun in Yıldız Palace, upon the order of Ottoman sultans, met the western style furniture needs of Dolmabahçe, Beylerbeyi, Çırağan and Yıldız palaces. The rest of the demand was met by the furniture factories of Mihal Raftakis, Stamatis Vulgaris, Tubini, Narliyan, Daryios Patriyanu, Fokelstein, Kortesi Brothers, Jean Balatti, Leon Friedmann and as well as some were purchased from the furniture stores of Psalti, Bon Marché, Narses Narliyan, Cosma Vuccino and Partners, Garrus Brothers located in the Pera region. Many palaces and residences were furnished with Western-style armchairs, chairs, tables, coffee tables, bedsteads, and cabinets, and pianos, large mirrors, screens, writing desks, and large silver candlesticks. According to Demirarslan (2006), spaces in the palaces were handled as a whole, from the cornice to the mirror, the console, the center table, the armchair and the sofa, all of which were designed as part of a set.

Armchairs and sofas, center tables, chairs, and coffee tables have become the status-determining elements of living rooms, and over time, the concept of furniture sets has become popular. The replacement of low and fixed seating benches with high-backed mobile armchairs has led to the making of higher parapet walls which changed the proportion of the house facades. While the kitchens were mostly built as separate unit outside the house, it has started to be planned inside the house in relation to the increasing use of kitchen furniture. Emiroğlu (2001) mentioned that bathtub use in Levantine became common in Ottoman houses. So, the traditional bath

culture began to decline. The Turkish-style toilet has been replaced by the European-style toilet as well. In addition to all these, the use of Western-style heating and lighting equipment and imported building materials has also led to a change in the building techniques along with the interior layout of the houses. The stoves started to enter the Ottoman residence during the reign of Selim III. There were fireplaces as ornamental and status-determining elements beforehand. However, solid and liquid fuel stoves entered the empire after the Tanzimat, and their use became widespread over time new types of furniture came with new textile products such as upholstery fabric and curtains.

Giving banquets to foreign people in upper-class residences, attending embassy invitations, and owning a summer residence conditioned the change of house plans and domestic culture. Entrance spaces called "vestibules" started to be included in the houses, and cloakroom furniture, which was used to hang coats and especially hats as a symbol of Westernization, began to be used in these spaces. In Levantine and Ottoman mansions, the cloakroom furniture was used in entrance halls for the show off. The hall walls of the mansions were decorated with family photographs in order to indicate the family's past. Consoles and nightstands, which are not normally placed in the living rooms in Western houses, were used as status-determining objects. Another curiosity of the Ottoman intellectual was to place valuable paintings and antiques in the study rooms. Personalized life in the house gained importance with Westernization and they placed their furniture and belongings in the interiors in a way that would express a new lifestyle. Işın (1999) mentioned that the personal life of the Ottoman intellectual was mostly spent in the study room, not in the main room hereupon, and Western-style furniture such as bookshelves and writing desks gave a new cultural identity to them.

According to Arslan (1998), *Adâb-ı muâşeret*¹¹, a new concept created by the Tanzimat and identified with Westernization in Ottomans, was a set of rules regulating the daily life of society in a Western sense and was seen clearly in the usage and design of spaces. The writer, considering the fact, Ahmed Mithat Efendi criticized that it has caused a mess. For example; he described that the use of a piano in an Ottoman mansion, which was a symbol of modernization caused the contradiction, so the collapse of mansion, and the disappearance of customs one by one, in his novels.

¹¹ *Adâb-ı muâşeret* is a term in Ottoman Turkish that refers to the principles of social etiquette and proper behavior in interpersonal relationships, emphasizing respect, courtesy, and good manners in society.

According to him, the use of Western furniture as decorative objects, especially in traditional houses, apart from their original functions, has disrupted the cultural balance of the home environment. He described the effects of Westernization as deterioration, on the house culture and draw attention to the fact that the distinction between harem and selamlık is no longer observed in the mansions, which were furnished with a mixture of traditional and Western furniture now.

4.3.1. Private Buildings in Paris, Istanbul and Ottoman Province

In order to better understand the effects of westernization on the center and periphery of empire, it is necessary to make an analysis of public and private buildings in the Belle Epoque of Paris, Istanbul, and Ottoman Province. Finding the common properties of both the exterior and interior elements of buildings may help to understand what were the fashionable and popular at the time, and how much they are the same with those in Paris representing the western lifestyle.

Some private maisons in Paris during the Belle Epoque;

Maison Salomon de Rothschild located in the 8th arrondissement was built between 1872 and 1878 for the banker. Maison de la Païva on the Champs-Élysées was built between 1856 and 1866 for the notorious courtesan Esther Lachmann, also known as La Païva. Maison de Pourtalès in the 8th arrondissement was built in 1839 was renovated in the Belle Epoque style for its new owner, the art collector, and patron Count Charles de Pourtalès. Maison Carnavalet in the Marais neighborhood was originally built in the Renaissance style in the 16th century, it was renovated in the 19th century and again in the Belle Epoque period. Maison Jacquemart-André located in the 8th arrondissement was built between 1869 and 1875 for the art collectors Edouard André and Nélie Jacquemart. Maison de Marigny on the Champs-Élysées was built in the 1830s was renovated in the Belle Epoque period for its new owner, the politician and art collector Paul Deschanel.

Maison Matignon in the 7th arrondissement was built in the 1720s was extensively renovated in the 19th and early 20th centuries. It has been the official residence of the French Prime Minister since 1935. Salle des Fêtes, a grand ballroom decorated with crystal chandeliers and gilded moldings, and the Salon des Ambassadeurs, which features elaborate frescoes and murals depicting scenes from French history. Outside, the mansion's extensive gardens were also updated during the Belle Epoque period, with new pathways, fountains, and sculptures added to create a

more formal and impressive landscape. Overall, the Hôtel Matignon is an example of Belle Epoque architecture and design, blending elements of the neoclassical and Rococo styles to create a luxurious residence (Fig-24).

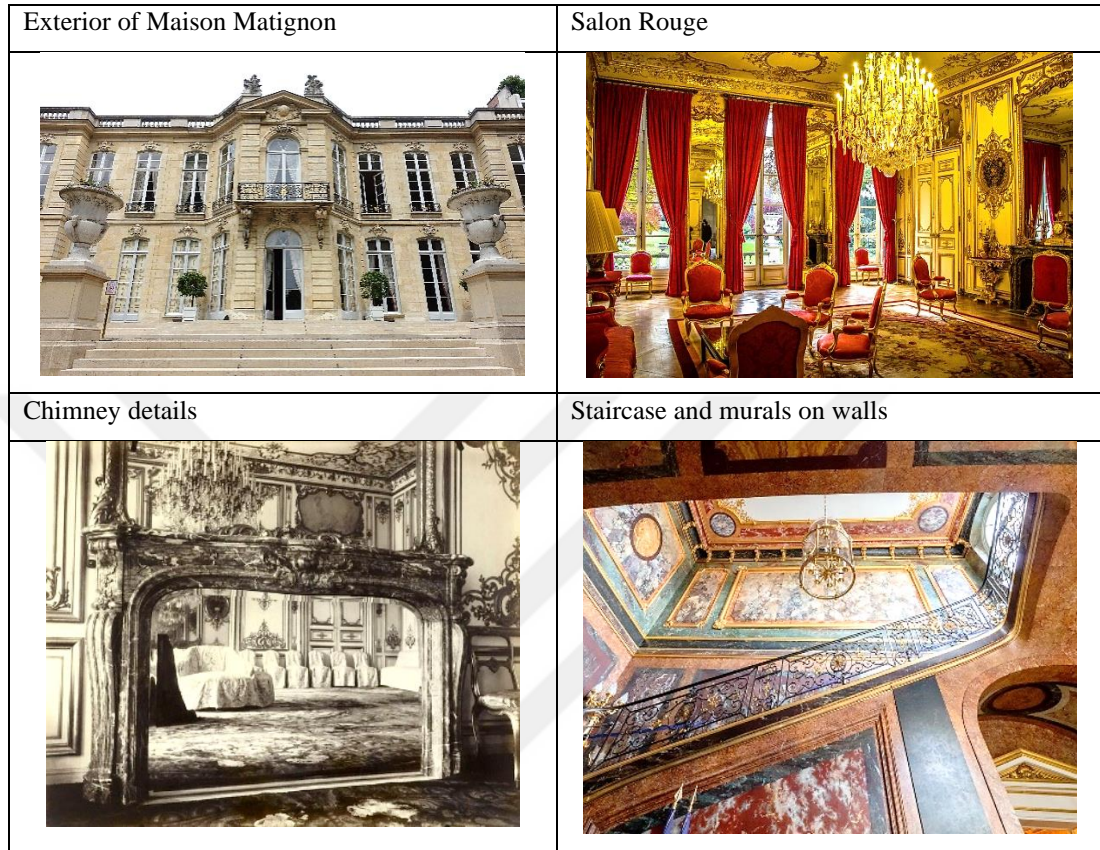


Figure 24. Maison Matignon (Source: Culturez-vous Magazine, 2023)

Some examples of private mansions in Pera, which were built in the Belle Epoque period are: M. Decugis Mansion is the work of Architect Vallauri, which was adjacent to the building of the first Town Hall and separated from it by Nergis Street. Duhani (1984) mentioned that the mansion was built as a winter residence for a French Levantine family in 1881 and where they have resided for more than 60 years. It was the only building that Vallauri has put his signature "Arte Vallauri" on the facade. The building, which was one of the most typical examples of 19th-century architecture in the Neo-Renaissance style, is the oldest masonry stone building in the region. When it was first built, the lower floor was used as the shop of M. Decugis, who sold very valuable antiques, porcelain, and crystal items, and the upper floors were used as the family's winter residence.

Maison Vallauri, located right next to the Union Française building, is one

of the important works of the region in terms of architectural characteristics. The French architect of Levantine origin, had a special place among the Ottoman architects. Alexandre Vallauray was the son of an important artisan, who owns a shop right next to the Opera Naum, dealing with pastry and confectionery. Vallauray, left countless works to the Empire in Istanbul, represented French culture and architecture. Can (1993) mentioned that the architect, who completed his education at Ecole des Beaux-Arts in Paris between 1869-1878, was born in Istanbul in 1850 and died in Istanbul in 1921.

Duhani (1984) described that Tubuni Mansion belongs to the Tubuni family, who built magnificent buildings in many places throughout Istanbul and was known as an influential family engaged in banking in the Ottoman Empire. The family brought European architectural innovations and techniques to Ottoman lands. Their wooden mansion became the fashion of the time and the paragon among winter residences. The fire escape ladder built on one of the external walls of the old Tubuni house was an important architectural innovation, and there was no other example of this type from that period.

Maison Baudouy was built as a residence in Tepebaşı by a French Levantine, Joseph Baudouy. Baudouy was an investor who came to Istanbul in 1850 to take the advantage of economic opportunities and deal with construction works in Pera region. After a while, he received exclusive privileges in lighthouse management and maritime and quickly became wealthy. The building faces to two important streets of Istanbul as a corner building. In addition to the towers on its two corners, the fact that each floor contains a different architectural style is among the significant features of this building. white stones from Eskişehir were used in the construction. This might have made the building a conveyor of the period's design taste from the semi-periphery to the periphery.

Palazzo Corpi, also known as the Corpi Mansion, is a neoclassical building located in Pera. Ignazio Corpi, a shipbuilder from Genoa, gave instructions to build a private residence in 1873. According to Farajova and Kılıç (2021), many materials, from rosewood door frames to Carrara staircase marble, were brought from Italy for the construction of this house, which took 9 years to complete. After the Corpi left, it was used as the American Embassy. The building, was one of the celebrities of the period, was hosting big balls of Pera (Fig-25). The dining hall is adorned with claddings, coatings and elegant decorations made by an Italian painter, representing

St. Céne style.

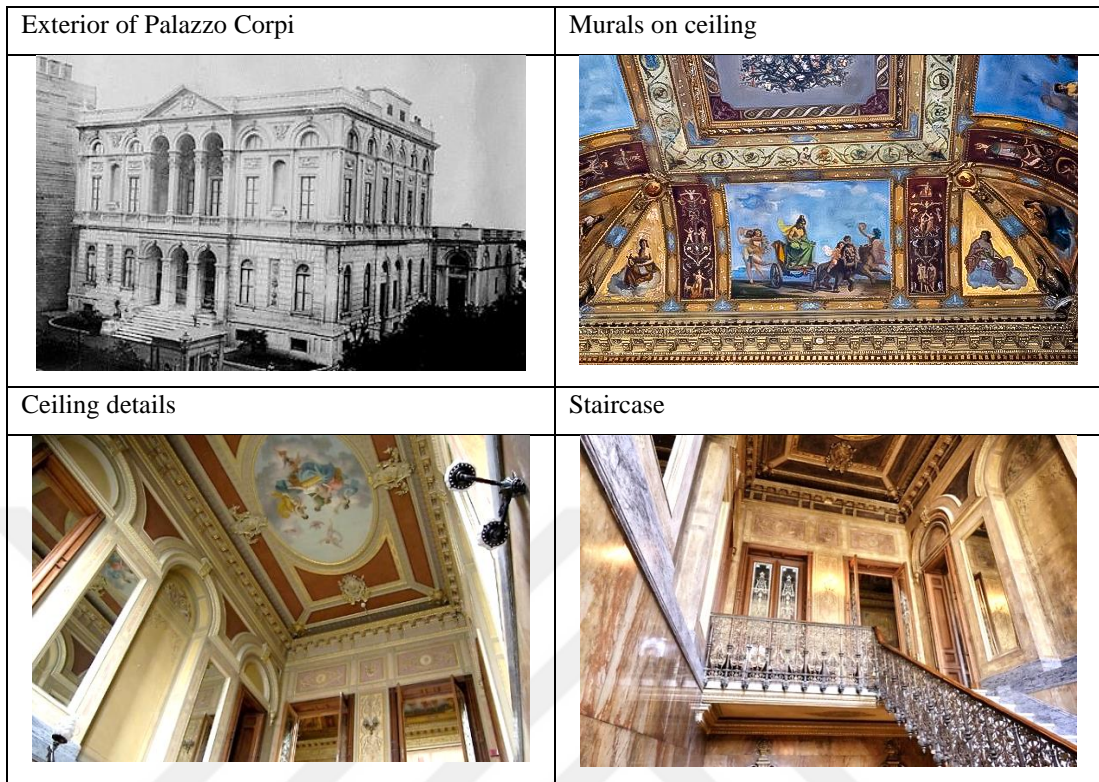


Figure 25. Palazzo Corpi (Source: Farajova and Kılıç, 2022)

Latifoğlu Mansion might be given as one of the perfect examples of Western styled houses in the Ottoman periphery. Latifoğlu Osman Ağa was one of the most powerful figures of Anatolia towards the end of 1700s. Since the sultan of the period, Mahmud II had an anxiety of a rebellion provoked by Osman Ağa, upon the sultan's command, he had been taken to Istanbul and kept arrested at home. His son Ömer Fevzi Paşa was born in Tokat, 1818 was a statesman of Ottoman Empire. From the following generation of the family, Musa and Osman brothers had constructed the mansion in 1874 as it is written in land registrations (Fig-24).



Figure 26. Location of Tokat indicated on the map (Source: Florida Center for Instructional Technology, 2009)

It is a two stories timber construction house. There are two sections, Haremlik and Selamlık are clearly seen on an L shaped plan which allows a stone paved courtyard where a comparably large fountain placed in a square shaped lot (Fig-25).

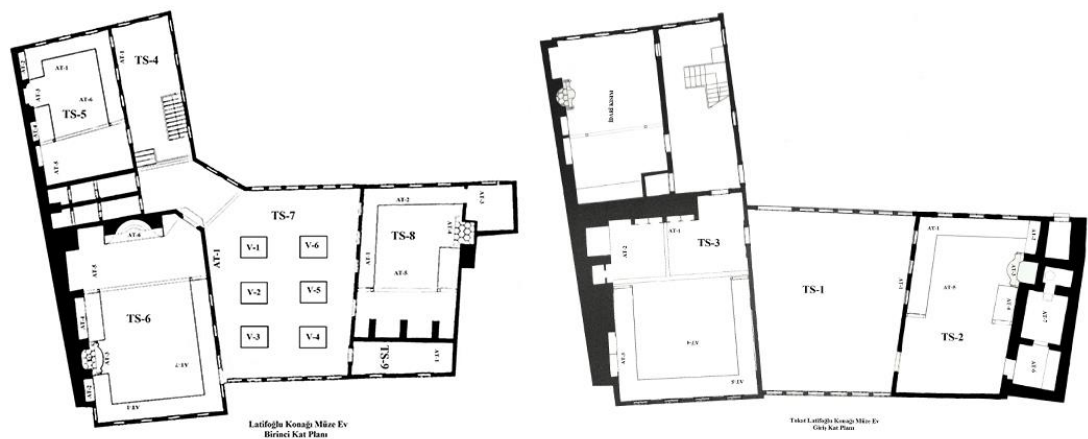


Figure 27. Plans of Latifoğlu Mansion (Source: Turkish Museums, 2023)

There are two smaller halls on the ground floor connected to each other, three rooms are entered from the one, one room and a Turkish bathroom are accessible from the other. On the upper floor, a long hall is separated into two parts, two rooms are

located at one side of a rectangular part and one room is located at the other side of a square part. Main room is also divided into two by arched wooden posts, the place one step up, has a domed ceiling.

There is a combination of plaster applications and exaggerated baroque wooden adornments on the walls and ceiling in the main room. One of the most glorious elements in this scene is the fireplace ornamented with acanthus leaves. The fireplace is bordered on both sides by built-in pillars from the ground level to a certain height, which also serve as candle holders and have column headings animated with leaf motifs. There are also hand-drawn illustrations on the walls in many rooms. All other elements of interior spaces such as door leaves, cupboards, shelves, niches and cornices are ornamented. Sashed windows, reliefs, flower motives and hand-drawns are glorious. It is obvious that this scene draws the picture of a wealthy family's desire to luxury and lifestyle of Istanbul (Fig-28).


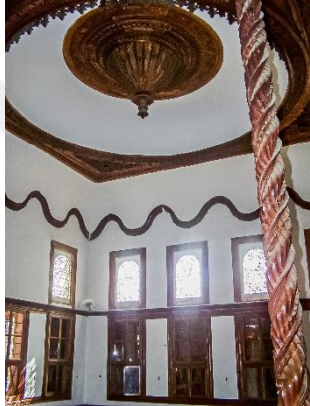

The front facade of Latifoğlu Mansion	Ceiling details in the main room
	
Hand-drawns on the walls	Fireplace with acanthus leaves
	

Figure 28. Latifoğlu Mansion (Source: Saf, 2023)

While The Maison Matignon in Paris, Palazzo Corpi in Istanbul, and Latifoğlu Mansion in Tokat have distinct architectural styles, there are some similarities in their details. The first similarity is their use of decorative elements such as embroidered moldings, frescoes, and stucco work. All feature intricate decorative details highlighting the craftsmanship of the artisans. Another similarity is the grandeur of the buildings. All three were built as private residences for wealthy families and were designed to showcase their status and wealth. They have large rooms with high ceilings and expansive windows, allowing natural light to flood the interior. Finally, all three buildings incorporate elements from different cultural traditions. The Maison Matignon had a neoclassical style that draws on ancient Greek and Roman architecture, while Palazzo Corpi combines Ottoman and European Baroque styles. Latifoğlu Mansion on the other hand, incorporates traditional Ottoman elements. However, they all also blend European architectural influences from Belle Epoque. Overall, each building has its unique features and they share commonalities.

4.3.2. Public Buildings in Paris, Istanbul and Ottoman Province

A few examples of public buildings from the Belle Epoque period of Paris; Grand Palais monumental exhibition hall was built for the World Fair 1900 in Paris. It is located on the Avenue des Champs-Élysées and features a glorious glass and steel roof with vaults and a dome on the T shaped plan. The construction of the Grand Palais is considered one of that period's architectural and engineering achievements. The building consists of three separate sections: the Nef (great hall), the Galerie des Machines (Gallery of Machines), and the Palais de la Découverte (Palace of Discovery). Nef was the central part of the Grand Palais and was distinguished by a large glass dome. It was a large space with high ceilings used for exhibitions, events, and fairs. The interior of the Nef was suitable for large-scale events. Galerie des Machines was a temporary iron structure used to unify the exhibition space throughout the exhibition and Palais de la Découverte was added in 1937. This section served as a science museum and had interactive exhibits. Gare d'Orsay was originally built as a train station in the late 19th century, then transformed into Musée d'Orsay in 1980s. Gare d'Orsay was built in the Beaux-Arts style and had the architectural features of that period. The station was a grand structure and had a high roof, arched windows, and a decorated facade. Inside the station's interior, a large hall was existed with wide central and side corridors. It had high ceilings, large glass windows, and a large iron

roof supported by steel beams. Opéra Garnier was completed in 1875, has a Beaux-Arts facade, a grand marble staircase, and an auditorium. The Opéra Garnier was designed by architect Charles Garnier and the interior of the building was elegant. A grand staircase welcomed visitors with an entrance hall filled with statues and marble decorations. The entrance hall was decorated with ceiling frescoes and gold ornaments. The stairs were surrounded by marble pillars and statues. The opera house was known for its size and ostentatious decoration. The hall, which had a large ceiling, was richly decorated and surrounded by luxurious armchairs. The hall's ceiling was decorated with "The Magic of the Opéra Garnier" fresco by Chagall. Other parts of the building included different halls, lobbies, corridors, and music rooms which also had fascinating interiors and artistic details. Hôtel de Ville is the city hall of Paris, built in the late 16th century, and has a grand central courtyard and an embroidered facade with statues of famous Parisians. Construction of the Hôtel de Ville began in the mid-16th century and was completed in the late 19th century. It was designed in the Gothic style during the construction of the original building but was damaged in a fire in 1871 and subsequently restored. The interior of the building was also recreated during this period. The stairs of the Hôtel de Ville were filled with marble decorations and lit by large crystal chandeliers. Many halls in the building were used for offices, meeting rooms, and receptions where municipal affairs were carried out. These rooms are richly decorated with wood paneling, sculptures, paintings and frescoes. The Great Hall (Salle des Fêtes) was one of the largest rooms and was used for town hall meetings, ceremonies and official events. Musée Guimet is a museum of Asian art that was founded in 1889 and includes a grand entrance hall and a collection of art from across Asia. The interior of the museum was designed for the works on display, and its collection included stone, bronze, ceramics, woodcarving, paintings, and other art forms. Important Buddhist and Hindu temple statues, Buddha figures, Chinese porcelain, Japanese swords, Middle Eastern tapestries, and many other valuable artifacts were exhibited in the museum.

The Petit Palais is an important Belle Epoque building located in Paris, France. It was built for the 1900 Paris Exposition and now houses the City of Paris Museum of Fine Arts. It has a decorated Beaux-Arts facade, which is characterized by its grandeur and symmetrical design. The facade is adorned with ornate sculptures, reliefs, and columns, and the main entrance is marked by a grand staircase leading up to the museum's entrance. Inside, the museum has a variety of exhibition spaces,

including grand galleries with high ceilings and natural light comes through the large windows. The museum's interior is also fully decorated with intricate frescoes, moldings, and decorative columns. The highlight of the Petit Palais is its central garden, which is surrounded by arcades and has a fountain (Fig-29).

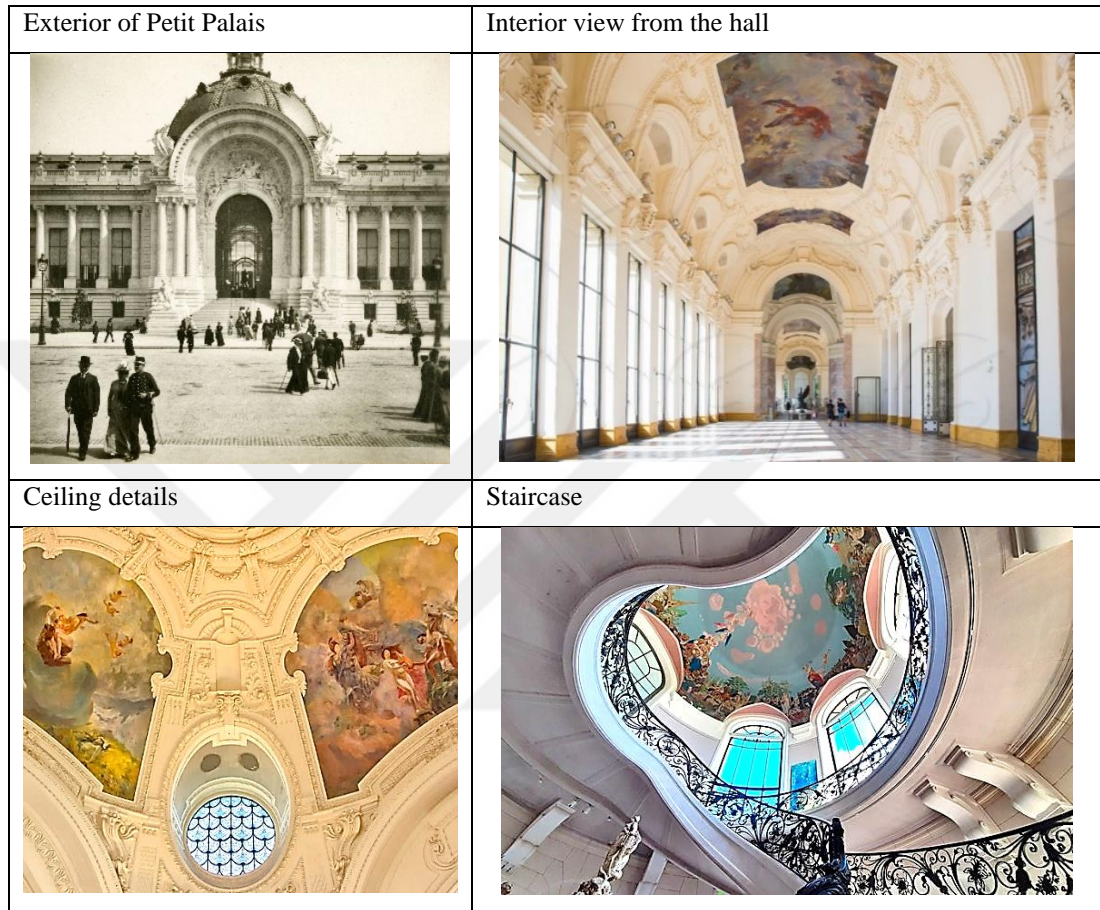


Figure 29. Petit Palais (Source: National Gallery of Art, 2023)

Significant Examples of public buildings from the Belle Epoque period of Istanbul; are Pera Palace Hotel, Galatasaray High School, Çiçek Pasajı and Tünel. Galatasaray High School was built in 1868 and features a grand entrance with a clock tower and a central courtyard. It was designed in the neoclassical style by the French architect Alexandre Vallaury and characterized by wide corridors, columns, stairs, and high ceilings. Classes are large and spacious, with a classic atmosphere. The walls of the classrooms are decorated with works of historical and cultural significance. These can include paintings, sculptures, maps, and works of art by students. There are also many activity areas inside the building such as halls, library, and sports areas where students can meet, discuss and organize social events. The construction of Çiçek Pasajı

dates back to 1876. Originally known as "Cité de Péra", this building has a design that reflects the French architecture of the period. The architect of the passage was Hovsep Aznavur. At the time it was built, it served as a gathering and entertainment venue for Ottoman elites and was known as a place for its flower vendors. The palace florists, who could not sell their flowers on the streets of Istanbul, set up stands in Çiçek Pasajı and exhibited their products. However, over time, the purpose of the passage changed and restaurants, cafes, and bars began to form an important part of the passage. Tünel is a historic funicular railway that connected to Karaköy and Beyoğlu neighborhoods. It was built in 1875 and has an Art Nouveau entrance. It is known as the world's second underground rail system and was designed by British engineer Henry James Scott. It used an elevator system and carried passengers between two cars. It first worked with steam power, then switched to electricity. The interior was reserved for vehicles moving in both directions. Passengers would pass through the platforms to get on the vehicles and the walls were concrete and brick.

Pera Palace Hotel is located in Pera district of Istanbul. It quickly became one of the most luxurious hotels in the city. The hotel's facade is characterized by its grandeur and embroidered details, featuring a mix of neoclassical, Art Nouveau, and Orientalist styles. The main entrance is marked by a large wrought-iron canopy and the hotel's name is spelled out in Art Nouveau lettering above the entrance. Inside, the hotel has a grand lobby that includes a stained-glass dome and decorative columns. The hotel's interior was decorated in a mix of Ottoman, Art Nouveau, and Art Deco styles, with marble floors, intricately patterned carpets, and upholstered furniture. The hotel's rooms and suites are luxurious and has high ceilings, large windows, and ornate moldings. Many of the rooms also includes marble fireplaces and patterned textiles. According to Farajova and Kılıç (2021), Throughout its history, Pera Palace Hotel has hosted many famous guests, including Ernest Hemingway, Agatha Christie, and Alfred Hitchcock. The hotel's iconic Orient Express Room is named after the famous train service started and refers to original furnishings of the Orient Express (Fig-30).

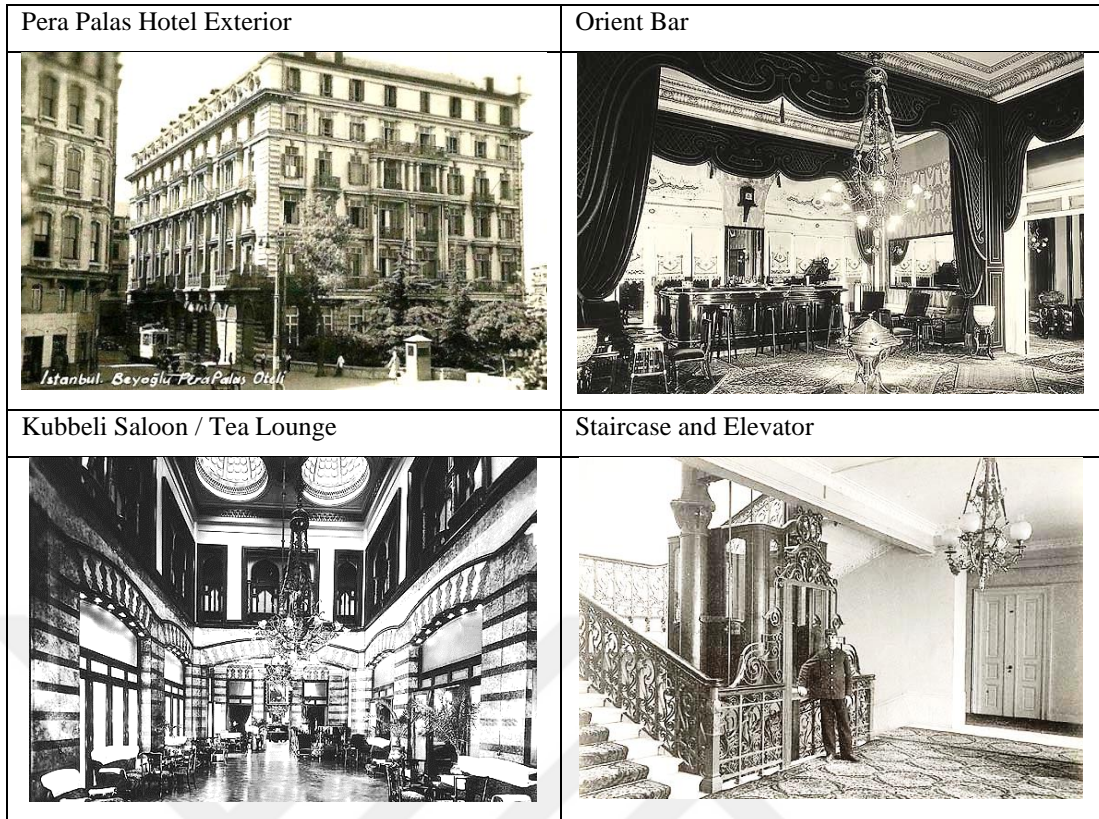


Figure 30. Pera Palas Hotel (Source: Farajova and Kılıç, 2022)

Ankara Palas was built in the early 1920s and was one of the first modern hotels in the city. It had an Art Deco façade with ornate decorations. Kayseri Governor's Mansion was built in the early 20th century and had a neoclassical façade with grand columns and intricate decorations. Ankara Train Station was an example of Art Deco architecture and had a grand entrance with a clock tower and embroidered details. Eskişehir Governor's Mansion was built in the early 20th century and had a decorated facade and also a grand staircase.

Ankara Palas was a historic hotel located in Ankara that was built in the 1920s during the later stages of the Belle Epoque period. The hotel's façade was characterized by its neoclassical style, and interior parts had grand columns, symmetrical plans, and embroidered moldings. The entrance to the hotel was marked by a grand porte-cochere, which leads to a lobby that is decorated with moldings and grand chandeliers. The hotel's interior was grand with high ceilings, marble floors, and wood paneling. The guest rooms and suites were also decorated in a neoclassical style, with elegant furnishings, rich fabrics, and moldings. The hotel was originally built as a luxury hotel to serve the growing number of diplomats, politicians, and businessmen visiting Ankara in the early years of the Turkish Republic. It quickly became known

as one of the most luxurious hotels in the city, and over the years has hosted many famous guests, including Atatürk and other prominent political figures (Fig-31).

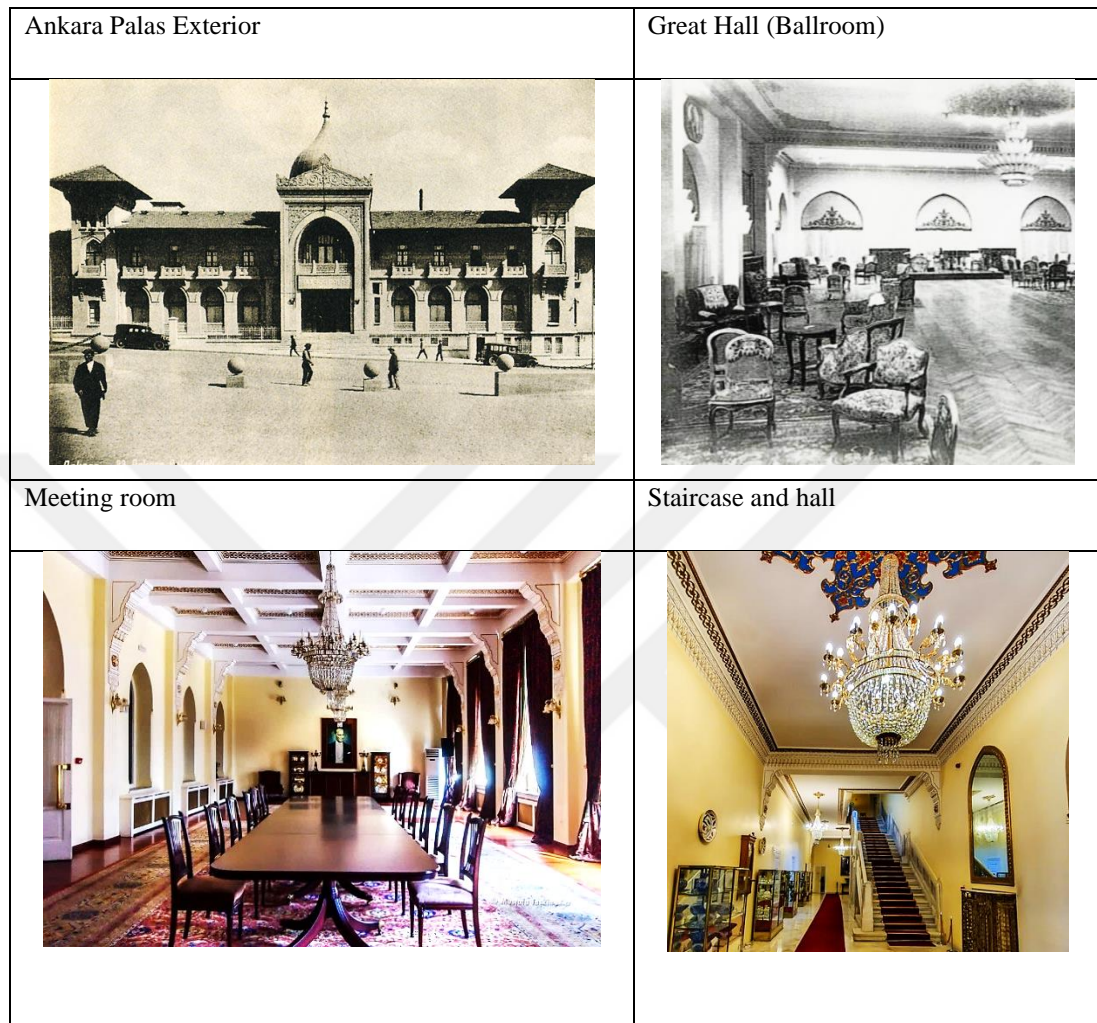


Figure 31. Ankara Palas (Source: Ergir, 2023)

Although Petit Palais in Paris, Pera Palas in Istanbul, and Ankara Palas in Ankara were built in different locations and for different purposes, there are some similarities among these buildings that highlight the design characteristics of Belle Epoque period. Firstly, all three buildings have grand facades that are characterized by their symmetry, embroidered details, and a mix of neoclassical and Art Nouveau styles. These facades are the expression of period's design taste and exhibit the luxurious lifestyle of wealthy upper class. Secondly, all three buildings have grand lobbies with high ceilings, ornate moldings, and decorative columns. The lobbies give a sense of grandeur and sophistication and intended to impress guests as soon as they enter the buildings. Also, each building has its own unique central space that serves as

a focal point of the building. Petit Palais has a central garden surrounded by arcades, while Pera Palas has the Orient Express Room, and Ankara Palas has a grand portecochere leading to the lobby. These spaces were designed not only to be functional, but also to impress the guests with a unique and memorable experience. All represent the cultural, social, and architectural trends of this era and showcase a combination of traditional and modern styles, with ornate details, high-quality materials, and a focus on luxury and elegance.



CHAPTER 5: CONCLUSION

Levantines became a role model in the Westernization period of Ottoman Empire in economics, social and cultural terms, and had a big impact on the cities where they settled like Istanbul and Izmir. They preserved their own cultural and social values while gradually integrating Ottoman customs and tradition and played a crucial role in a variety of economic activities, including trade, imports and exports, industrial production, and mining. By importing fashion products, technological equipment, and agricultural resources, they contributed significantly to the commercial and technological exchange between the West and the Ottoman Empire. The release of the law that gave Levantines the right to own property in Ottoman lands in 1868 further strengthened their existence and aroused a sense of permanence and trust in the Levantine community. This trust and economic prosperity were reflected in the architecture and public life of the Levantine neighborhoods.

The Ottoman history is evaluated under five main headings in terms of militarist way of history making: Establishment, Ascension, Stagnation, Decline, and the Dissolution Periods. However, in opposition to this idea, considering the cultural development of 19th century which was characterized as a period of opening up to the west and integrating with the world, the last couple of periods refers to a challenge. Istanbul, the capital of Ottoman Empire, was the center of this challenge and both the west itself and the representatives of the west, such as the Levantine community, have been playing a major role. Ottoman daily life went through significant changes with the emergence of new social areas such as coffee houses, restaurants, and retail stores. These spaces facilitated socialization among people of different cultures and also allowed the gradual inclusion of women in public spaces. Briefly, westernization had a major impact on various aspects of Ottoman society after the Tanzimat reforms, leading to the appearance of new Western-style public spaces such as boulevards and theaters, and changes in entertainment and behavior patterns.

Specially Galata and Pera regions which were played a very important role in the modernization and westernization of Istanbul, have been developed as the same urban pattern of European cities. There was a rapid population increase in Galata due to the developing commercial and political relations with the West. The presence of European traders as a result of the capitulations granted in the 19th century further

contributed to this demographic shift. Galata had a higher concentration of Europeans compared to other parts of the city. The Ministry of Ihtisab was set up to attempt to address urbanism and municipal services. The Sixth Municipal District, which includes Galata, Beyoğlu and Tophane, served as a pilot area for urban developments. The city council of the municipality paved the way for innovations such as the reconstruction, expansion and illumination of roads that led to the development of a new urban infrastructure for Galata. The region had a remarkable growth in the 19th century, which included a new urban transportation system with trams, and new housing typologies such as apartments and row houses. Galata and Pera have become the center of urban growth in Istanbul with a non-Muslim population also and numerous new public buildings like embassies. The growth of foreign trade and the establishment of embassies caused Beyoğlu to have a cosmopolitan character together with the migration of non-Muslims, including Levantines, Greeks, Armenians, and Jews. Tanzimat reforms in the reigns of Sultan Selim III and Sultan Mahmud II, further accelerated the Westernization of the Ottoman Empire. Attracting diplomats, minorities, and Istanbul's wealthy elite, the Galata district has become vibrant and cosmopolitan, a place where people can experience the European lifestyle like the people in Paris.

The Levantines brought European architectural styles and features to Istanbul. The Ottoman elite, educated in Europe and willing to modernize the empire, adopted the European lifestyle represented by the Levantines. This led to the adoption of elements as well, such as double-winged windows, European-style shutters and decorated facades in the houses of Galata region. Levantines also pioneered in introducing modern infrastructure and facilities such as heating systems, hygiene and comfort appliances to the apartments. In return, bay windows were included in facades of apartments, which are not commonly seen in western architecture. The architectural exchange between the Levantines and Ottoman society showed a mutual influence rather than a one-sided transfer from the center to the periphery.

In Levantine mansions, clubs, restaurants, and cafes they organized parties, gatherings, and social events in which both men and women were attending freely, became an example for Ottoman elites. Levantines became cultural intermediaries, introducing Western social customs, etiquette, and leisure activities to the Ottoman intelligentsia. Social interactions between them allowed to the friendship and the exchange of ideas and values.

Levantines also played a very important role in the field of education. They established schools and educational institutions that became centers of cultural exchange. These schools, which initially served to the children of foreign merchants and diplomats, included other minorities and Ottoman elite children in time. The curriculum of these educational institutions included European languages such as French, Italian, and English, as well as subjects such as mathematics, geography, biology, and history, and also served as socialization centers, allowing Levantines to interact with each other and formed a close-knitted community. By providing a comprehensive education, they educated a new generation of Levantines who played an influential role in the development of their society and Empire in the coming periods.

Ottoman culinary culture has been transformed significantly with the contributions of Levantines. The fact that they imported new materials, techniques, and dishes, enriched and diversified the Ottoman cuisine. Levantines brought a variety of fruits, vegetables, herbs, and spices from Europe, including tomatoes, peppers, eggplant, citrus fruits, melon, mint, thyme, and cinnamon. These were quickly integrated into Ottoman culinary tradition and enriched the flavors of Ottoman dishes. In addition, they introduced new cooking techniques, grilled meat and olive oil which later became popular in Ottoman cuisine, and played an important role in the creation of new dishes such as dolma and rice that became indispensable in Ottoman gastronomy. Levantines not only influenced the ingredients and techniques of Ottoman cuisine but also the food presentation and dining experience. They introduced refined utensils, elegant serving dishes, and more visually appealing table settings. The concept of cafes and restaurants, which were relatively foreign to Ottoman society, was also introduced by the Levantines, further diversified the culinary culture of Istanbul. As listed above, there were many changes in domestic life, the role of women, fashion, cuisine, educational institutions, and etiquette, and this change was desired and guided by the palace and the Ottoman elite.

The Belle Époque period in Istanbul Galata marked an important era of prosperity and cultural development of the Levantines. They played active roles in the city's diplomatic relations, trade, banking, public life and architecture as well. The architectural style of Istanbul in Belle Époque reflects the cultural taste of the period in the empire. Westernization brought significant changes in the daily life and family structure of Ottoman society. The distinction between harem and selamlık in the plan

layout of mansions became blurred in the new houses and the role of women in the family changed accordingly. The increase in the value of women in the society has led to the importance of education and the adoption of monogamy.

The Western furniture and goods increasingly demanded by not only the palace but also by the Ottoman elite. It was also desired by the bureaucrats living in the Ottoman Provinces. Many architectural features of their mansions are referred to buildings in Paris and Galata. From the viewpoint of world system theory and the center-periphery relationship, it can be stated that the lifestyle and values of the west have not been exactly imitated naturally, they were blended with the existing cultural background of the local traditions.

At a time when the West was considered as the center of progress, Levantines were seen as the representatives of the West in the Ottoman capital. In addition, just as they were representing the West in the East, Ottoman bureaucrats in the Anatolian cities were representing the western lifestyle of Istanbul in the provinces. Because not only the Ottoman elite, but also the wealthy Ottomans living in the big cities of Anatolia desired and conveyed the western lifestyle of Galata. Likewise, just as Paris was the reference of the west in Ottoman capital, Istanbul was the reference of western lifestyle in its immediate surroundings and the Ottoman provinces.

To conclude, If Paris was the center, then the Galata region was the semi-periphery and the periphery was the provinces of Anatolia. Yet, it should be kept in mind that the whole Istanbul was not a semi-periphery, since there were two regions mainly. Whereas Galata and Pera were almost a copy of the west, Muslim quarters were in a transitional zone in the sense of ignorance and acceptance.

REFERENCES

- Akın, N. (1998) *19. yüzyılın ikinci yarısında Galata ve Pera*. 2nd Edition. İstanbul: Literatur Yayınları.
- Akın, E. S. and Hanoğlu, C. (2013) *Tokat Geleneksel Konut Mimarisi'nde İç Mekân Alçı Süslemeleri*, Vakıflar Dergisi, Vol. 40, pp. 163-184.
- Akkurt, H. (2004). *19. Yüzyıl Batılılaşma Kesitinde Bornova ve Buca Levanten Köşkleri Mekânsal Kimliğinin İrdelenmesi*. Unpublished Doctoral Thesis. Dokuz Eylül Üniversitesi.
- Arkan, Ö. (1998) *Beyoğlu Kısa Geçmişi ve Argosu*. 4th Edition. İstanbul: İletişim Yayınları.
- Arslan, N. G. (1998) *Kaybolan Konağın İzinde*. 1st Edition. İstanbul: Tarih Vakfı Yayınları.
- Beyru, R. (2000) *19. Yüzyılda İzmir'de Yaşam*. 1st Edition. İstanbul: Literatur Yayınları.
- Can, C. (1993). *19. Yüzyıl Batılı ve Levanten Mimarların Yapıları ve Koruma Sorunları*. Unpublished Doctoral Thesis. Yıldız Teknik Üniversitesi.
- Can, C. (2020) *İstanbul'un Yabancı ve Levanten Mimarları*. 1st Edition. İstanbul: Arketon Yayıncılık.
- Cezar, M. (1991) *XIX. Yüzyıl Beyoğlusu*. 2nd Edition. İstanbul: Akbank Yayınları.
- Çelik, M. (2016). *Buca Levanten Konutlarında Kültürel Değerlerin Sürekliliği*. Unpublished Master Thesis. Dokuz Eylül Üniversitesi.
- Demirarslan, D. (2015) *Batılılaşma Sürecinde Türk Barınma Kültüründeki Değişim Ve Konuttaki Yansımaları*. 2nd Edition. Ankara: Atatürk Kültür, Dil ve Tarih Yüksek Kurumu Yayınları.
- Demirarslan, D. (2006) *Osmanlı'da Modernleşme/Batılılaşma Sürecinin İç Mekân Donanımına Etkileri*, Erdem Dergisi, Vol. 15, pp. 45-47.
- Denel, S. (1982) *Batılılaşma Sürecinde İstanbul'da Tasarım ve Dış Mekanlarda Değişim ve Nedenleri*. 12th Edition. Ankara: Odtü Yayınları.
- Deringil, E. (1998) *The Well-Protected Domains: Ideology and the Legitimation of Power in the Ottoman Empire, 1876-1909*, Osmanlı Araştırmaları, Vol. 19, pp. 333-342.
- Doğan, A., & Akarsu, G. (2015) *Ottoman cuisine and the Levantines*, Turkish Studies,

Vol. 16(3), pp. 383-397.

Dökmeci, V. and Çıracı, H. (1990) *Tarihsel Gelişim Sürecinde Beyoğlu*. 2nd Edition. Istanbul: Türkiye Turing ve Otomobil Kurumu Yayınları.

Duhani, S. N. (1982) *Eski İnsanlar, Eski Evler. XIX. Yüzyılda Beyoğlu'nun Sosyal Topografisi*. 11th Edition. Istanbul: Kırmızı Kedi Yayınları.

Durudoğan, S. (1998). *XIX. Yüzyılda Pera/Beyoğlu'nun Ekonomik, Kültürel ve Politik Yapısının Mimariye Etkileri*. Unpublished Doctoral Thesis. Istanbul Teknik Üniversitesi.

Emiroğlu, K. (2001) *Gündelik Hayatımızın Tarihi*. 10th Edition. Ankara: Dost Yayınları.

Erpi, F. (1975) *Izmir'de Levanten Mimarisi*. Mimarlık, Vol. 13(1), pp. 15-18.

Farajova, T. and Kılıç, M. S. (2022) *Istanbul Apartmanları / Hikayeleri ve Anıları ile Beyoğlu*. 3rd Edition. Istanbul: Ofset Yapımevi.

Faroqhi, S. (2011) *Food and Foodways in the Ottoman Empire*, The Cambridge History of Turkey, Vol. 3, pp. 590-617.

Freely, B. and Freely, J. (2014) *Galata, Pera, Beyoğlu: Bir Biyografi*. 9th Edition. Istanbul: Yapı Kredi Yayınları.

Gülersoy, Ç. (1986) *Taksim-Bir Meydanın Hikayesi*. 8th Edition. Istanbul: Istanbul Kitaplığı Yayınları.

Günay, R. (1989) *Geleneksel Safranbolu Evleri ve Oluşumu*. 6th Edition. Ankara: Kültür Bakanlığı Yayınları.

Harmandar, S. (2020) *19. Yüzyılda İstanbul'da Değişen Eğlence Anlayışı ve Yeni Eğlence Mekânları*, ETÜT Dergisi, Vol. 1(1), pp. 34-36.

Işın, E. (1999) *Istanbul'da Gündelik Hayat*. 5th Edition. Istanbul: YKY Yayınları.

Karagünlü, N. (2015). *Pera Levanten Konut Mirası Ve Yeniden İşlevlendirilmesi Üzerine Bir Değerlendirme*. Unpublished Master Thesis. Istanbul Teknik Üniversitesi.

Karamustafa, A. (1994) *Pilaf, Dolma, and 'Other' Delights: Ottoman Culinary Metaphors*, Journal of the American Research Center in Egypt, Vol. 31, pp. 133-150.

Karaosmanoglu, D. (2006). *Cooking the Past: The Revival of Ottoman Cuisine*. Unpublished Master Thesis. McGill University.

Kuruyazıcı, H. (2016) *Batılılaşan İstanbul'un Ermeni Mimarları*. 2nd Edition. Istanbul: Uluslararası Hrant Dink Vakfı Yayınları.

Mardin, Ş. (1991) *Türk Modernleşmesi*. 2nd Edition. Istanbul: İletişim Yayınları.

Marmara, R. (2020) *Osmanlı Başkentinde Bir Levanten Senti: Galata-Pera*. 3rd

Edition. Istanbul: Tarih Vakfı Yurt Yayınları.

Oban, R. (2007) *Levanten Kavramı ve Levantenler Üzerine Bir İnceleme*” [An Examination on the Concept of Levantines and Levantines, Selçuk Üniversitesi Türkiyat Araştırmaları Dergisi, Vol.19, pp. 337-356.

[Levantine Heritage Foundation]. (2023, July) [Web-based visual] Available at: <http://www.levantineheritage.com/> (Accessed: 10.01.2023)

[Ottoman History Maps]. (2023, July) [Web-based visual] Available at: <https://etc.usf.edu/maps/pages/7600/7601/7601.htm> (Accessed: 10.01.2023)

Ortaylı, İ. (1994) *Levantenler: Düünden Bugüne İstanbul Ansiklopedisi*. 4th Edition. Istanbul: Tarih Vakfı Yayınları.

Öney Tan, A. (2013) *Levantine food culture*. *Journal of Tourism and Gastronomy Studies*, Vol.1(2), pp. 34-45.

Scognamillo, G. (2008) *Bir Levantenin Beyoğlu Anıları*. 2nd Edition. Istanbul: Metis Yayınları.

Shaw, S. J. (1978) *The Ottoman Census System and Population, 1831–1914*. *International Journal of Middle East Studies*, Vol. 9(3), pp. 325-338.

Shils, E. (1975) *Center and Periphery: Essays in Macrosociology*, University of Chicago Press, Vol. 2, pp. 150-154.

Shils, E. (1982) *The Constitution of Society*. University of Chicago Press, Vol. 4, pp. 59-62.

Simer, Z. N. (2014). *Impacts of a Levantine bourgeois family; the Whittalls in the 19th century Ottoman Empire*. Unpublished Master Thesis. Boğaziçi Üniversitesi.

Tanyeli, U. (1996) *Osmanlı Barınma Kültüründe Batılılaşma-Modernleşme: Yeni Bir Simgeler Dizgesinin Oluşumu. Tarihten Günümüze Anadolu’da Konut ve Yerleşme*. 2nd Edition. Ankara: ODTÜ Mimarlık Fakültesi Yayınları.

Yiğitpaşa, T. (2010). *XIX. Yüzyıl Beyoğlu Yapılarında Heykel ve Figürlü Kabartmalar*. Unpublished Doctoral Thesis. Atatürk Üniversitesi.

Wallerstein, I. (1974) *The Modern World-System: Capitalist Agriculture and the Origins of the European World-Economy in the Sixteenth Century*. 10th Edition. New York: Academic Press.

Zilfi, M. (2011) *A History of Ottoman Cuisine*. 3rd Edition. Cairo: American University in Cairo Press.

Zola, É. (2020) *Germinal*. 11th Edition. Istanbul: Can Yayınları.