

Observations on the Domed Mosques Built During the Ottoman Empire Period in Prizren - Kosovo

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ABSTRACT

This study focuses on the domed mosques built during the Ottoman Empire period in Prizren, a southern Kosovo city. It aims to reveal these buildings' architectural and ornamental features, emphasizing the transitional elements from cubical mass to domes.

Based on on-site observation, there are examined six domed historical mosques in Prizren. The explanation of the mosques is explained under three primary sections. Firstly, an introduction part includes the historical background of the mosques and information about the builder/commissioner. The study uses both local (Kosovo-based) and central (Istanbul-based) literature to provide this information. Their architectural features are explained in the second section based on four elements: plan schemes, roofing structures, materials, and façades. The third section is explained the ornamental features of the buildings, including the stone decoration, the wooden decoration, the calligraphic art, and paintings, and the last one stained glass. The methodology used in the study includes archival research, visual documentation through photos, drawings, and analytical interpretation of architectural and ornamental features of the buildings. In conclusion, the buildings are compared to each other, aiming to reveal the proper period's architectural values peculiarities.

Keywords: Domed Mosques, Ottoman Period, Prizren, Kosovo

HISTORICAL BACKGROUND OF PRIZREN

Prizren is a city which is located in the southern part of Kosovo. Historically, the region around Prizren was inhabited by the Illyrian tribe of Dardani [1]. Based on Procopius of Caesarea [2], by the 5th century, the city was known as Petrizen. By the 11th century, the Byzantine Emperor Basil II Charter gives the city name of Prisdriana [as mentioned in 3]. Before being invaded by the Ottomans, the city was a subject of invasion by the Bulgarian tsar and later in 1216 ruled by Slavic Serbs under Stefan II Nemanjic [4].

The Ottomans invaded Prizren in 1455, approximately 60 years after the "Battle of Kosovo." The Ottomans used various forms for city names like Pirzerin, Pürzerin, or even Zerrin. These toponyms are evident in the inscriptions of gravestones of local poets like Suzi Çelebi or Nehariu [5]. The city under the Ottoman rule remained the most important one of Kosova Vilayet (governorate). There was even established a short living Prizren Vilayet also (1871-1877), which included Sanjaks of Prizren, Dibra, Skopje, and Nish. However, in 1877 was re-incorporated into a greater Sanjak of Kosova, whose center was Prishtina and later became Skopje [12]. Within Kosovo's disputed history, between Albanians and Serbs, Prizren maintains a crucial role for the Albanian national movement. This is due to the organization Albanian League of Prizren in 1878. Although, after the Treaty of London in 1912, until the independence of Kosovo in 2008, it was part of the Serbian Kingdom and later Yugoslavia.

Being under different rules, especially during the Ottoman period, Prizren was dwelled by different ethnicities, who also belong to different religions. It is featured by a rich variety of building typologies like mosques, churches, madrasas, hammams, and even synagogues (Figure 1).

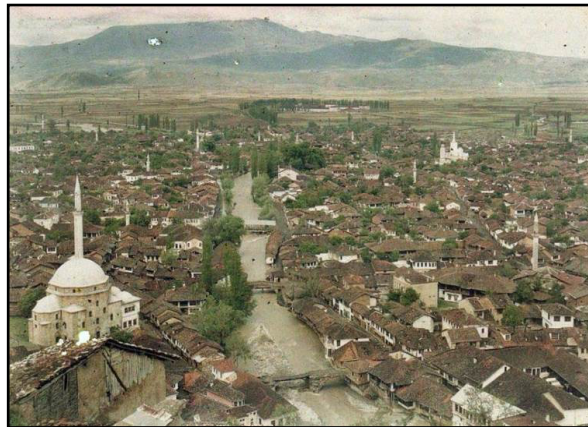


Figure 1. An image of Prizren urban texture in which mosques and church are visible in 1913 [©Albert Kahn] retrieved from <https://gazetainfokus.com/20-foto-te-rralla-me-ngjyra-te-prizrenit-dhe-prishtines/> in 01/12/2020

The study, beyond the depiction of the construction process, also gives information about the Prizren socio-political context and the person who commissioned the mosques, who at the same time appear to be influential figures of the period. There are reported 28 mosques built during the Ottoman period in Prizren [6]. The first religious building is Namazxhahu (or Kırık Mosque in Turkish), which was constructed by Isa Bey in 1455 (the Ottoman military commander who invaded the city) for the spiritual needs of his soldiers (Figure 2).



Figure 2. "Namazxhahu" the first Islamic worship place in Prizren [©Shkelzen Rexha]

THE OTTOMAN PERIOD DOMED MOSQUES IN PRIZREN

Due to this conference's engineering nature, the scope of this study is related to the historical domed mosques built during the Ottoman period in Prizren. Based on that, there are examined six mosques which are covered by domes. The domed mosques included in this study are Kukli Beg Mosque (1531), Gazi Mehmet Pasha Mosque (1563-1574), Sinan Pasha Mosque (1614), Maksud Pasha Mosque (1644), Emin Pasha Mosque (1831), and Katip Sinan Beg Mosque (1893-1894). The mosques are explained chronologically within three main divisions: historical background, architectural features, and ornamental features. The transitional elements from the cubical base to the dome is also explained within architectural features. In the conclusion part, the architectural and ornamental features are analysed through being

grouped within similar and different aspects, providing at the same time important information on the typical characteristics of the construction period.

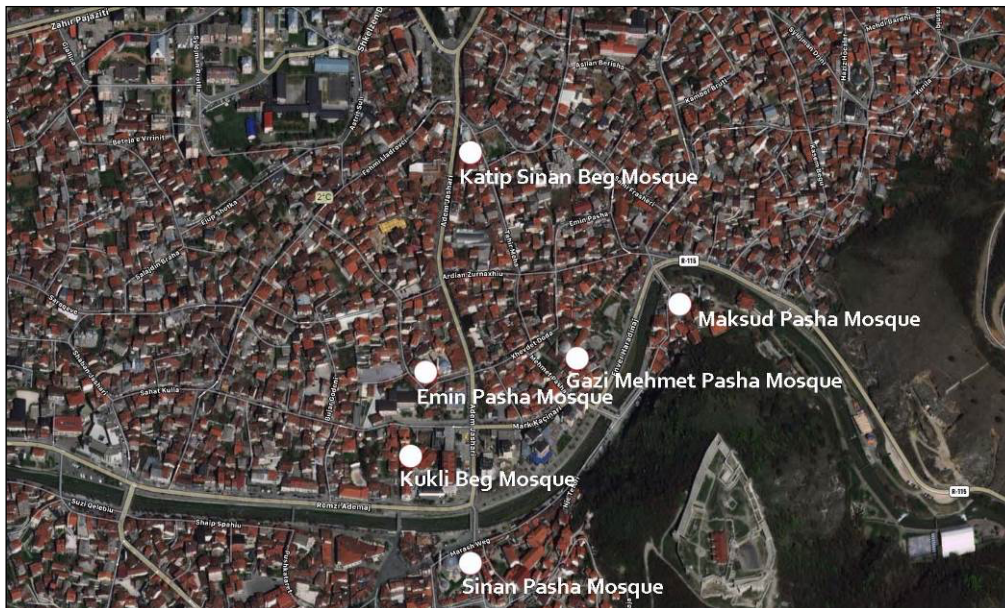


Figure 3. Location of the domed mosques within Prizren map included in the research [©Edmond Manahasa]

Kukli Beg Mosque

The Kukli Beg Mosque is one of the oldest mosques. It is located in the city centre close to the Post and Telecommunications of Kosovo building, Mehmet Pasha Hamam and Halveti Tekke. This mosque is also known as “Saraçhane” mosque, due to the neighbourhood with the same name. It is built in 1531 by Kukli Beg. According to Suroy-Recepoglu [7], Kukli Beg is the grandson of İlyas Kuka. He built a mosque, a masjid, and a tekke in Prizren. Kaleshi (2015; as mentioned in [6]) gives the origin of İlyas Kuka from Van (Anatolia), although his name sounds like a typical northern Albanian surname. Furthermore, Kukli Beg is depicted as a wealthy person who holds a kervansaray. He donated the mosque as a “waqh” in 1538.

Architectural Features of Kukli Beg Mosque

This mosque is composed of the main prayer hall (harim) and the last prayer hall (Figure 3). The harim part has a square shape, with inner dimensions 8.3 m x 8.3 m and outer 9.2 m x 9.2 m. It also includes a women's mahfil in it. The entrance to the last prayer hall and the one to harim are found on the right side. The minaret is placed in the west corner and is entered from outside. Due to a later urban adjustments, the mosque ground level is a bit sunken compared to the street. The last prayer hall reflects better the urban context as its shape is quasi polygonal. There is also found a mihrab in the last prayer hall. The materials used for its construction is rubble stone masonry, which is unplastered in the façade, while the minaret is plastered.

The harim is covered by a dome in interior, whereas in exterior, it looks like an octagonal roof cladged by stone slates. The transition from the cubical mass to the dome is realized through pendentives, as the dome in the exterior is based on an octagonal drum. The last prayer hall is achieved in the form of a wooden porch and is covered by a tiled roof.

Although the facades refer to a classical Ottoman one, the windows are organized into two rows. There are found only two windows in the lower row, and in the upper row, there is one window, except the entrance façade. The windows are rectangular framed without pointed arches.

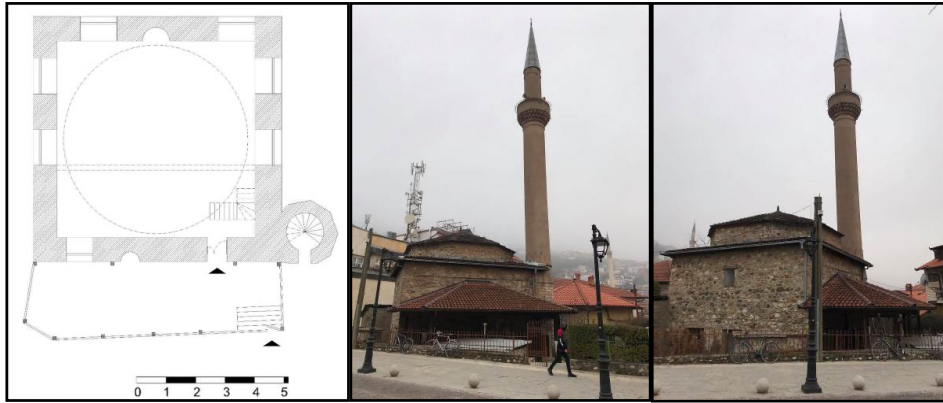


Figure 4. Plan Scheme of Kukli Beg Mosque (redrawn by Hadis Toçilla, referred to Virmiça, 1996), (middle) north-east and (right) north-west façade [© Hadis Toçilla]

Ornamental Features of Kukli Beg Mosque

Although the mosque interior used to be rich in mural paintings, several renovations were made in 1977 and 1994. These interventions included plastering of the interior covering of murals paintings.

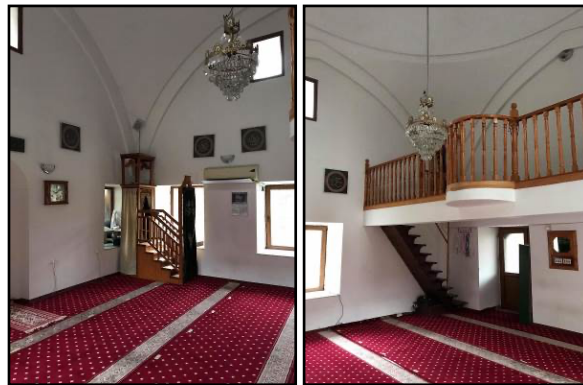


Figure 5. Pendentives and women mahfel in Kukli Beg mosque interior [© Hadis Toçilla]

The interventions are reported to have been realized by local masters without the needed expertise. The only remaining ornamental value that can be counted are the pointed arch frames that define the interior's pendentives. Due to these evasive interventions, there is no stone, wooden, painting, or calligraphic decoration, stained glass decoration.

Gazi Mehmet Pasha Mosque

Gazi Mehmet Pasha Mosque is located in Prizren city centre. It was built during the period 1563-1574 by Mehmet Pasha as a part of a significant ensemble [külliye], including a madrasa, a library teaching rooms [8]. It is within this ensemble that the Albanian League of Prizren was held in 1878. According to Ayverdi [9], Gazi Mehmet Pasha was the Sanjak Beg of Kyustendil in today's Bulgaria. In the inscription of the mosque is written: "Gazi Mehmet pasha built another mosque. He did not do it for himself, but for Allah. A silver mosque in the city of Prizren. He made the heaven of a city" [10]. According to Süreyya [13], he died in Kazanluk (Bulgaria), and although he also constructed a tomb, he is not buried there. Since the Albanian League was organized within the külliye of Gazi Mehmet Pasha locally, the mosque is also called "Bayrakli" (Flagbearer).



Figure 6. The külliye of Gazi Mehmet Pasha in Prizren (left) [© Granit Ismaili] and (right) view from outer street [© Hadis Toçilla]

Architectural Features of Gazi Mehmet Pasha Mosque

From an architectural perspective, Gazi Mehmet Pasha Mosque is one of the most important Ottoman buildings in Prizren. Not only due to its own architectural quality, but also related to the fact that it is part of an ensemble [külliye]. The mosque consists of the main prayer hall (harim) and the last prayer hall. The harim possesses a square plan scheme. The last prayer hall is in a “u” shape, adjoining the three façades of harim, except the qibla wall façade.

The main prayer hall is covered by a dome, which is based on squinches. Over the squinches, an octagonal drum prepares the dome's base, which is covered by leaden plates. The triangular shoulders over the squinches are kept lower than the base of the drum. The drums lower base, its upper part, and triangular shoulders are emphasized by a white cornice, defining the buildings' volumes a purist approach.

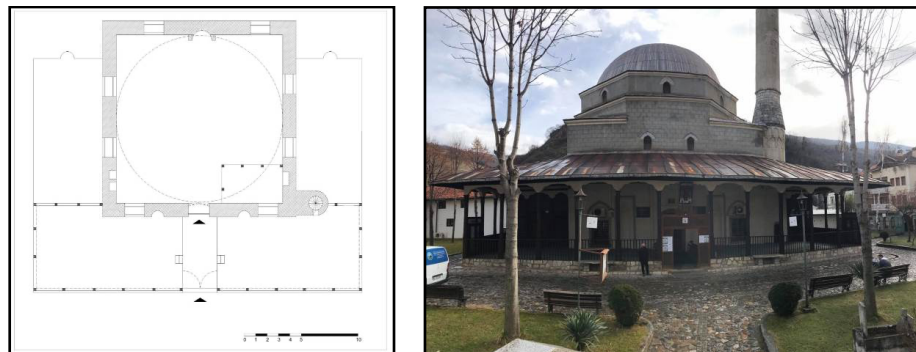


Figure 7. Plan scheme of Gazi Mehmet Pasha mosque in Prizren (left- redrawn from Hadis Toçilla referred to Virmiça, 1996) and (right) Entrance façade [© Hadis Toçilla]

The silhouette of the mosque is featured by a noble vertical emphasized height character. The façades of the main volume are designed in classical Ottoman style in three rows. All three rows possess two windows, which are in pointed arch frames. The qibla façade is different as between the 2nd and 3rd row is added a circular window. The material used is neatly cut stone.

The last prayer hall, achieved in the form of a porch, is constructed with wooden posts and it two steps upraised from the entrance corridor. It possesses two mihrab niches in the flanking sides of the entrance façade and two others, one in each of the last prayer hall's lateral wings qibla walls. The last prayer hall contains arches whose profile appears to be similar to Bursa arch. It is covered by a roof in leaden plates. The minaret is very slender and reminding the Mosque of Abdurrahman Pasha of Peqin, although it is constructed about 1 century later.

Ornamental Features of Gazi Mehmet Pasha Mosque

The interior of this building is painted in white. In contrast, the window frames, arches, and the squinches that prepare the drum base are decorated with floral motives. The lower row windows arches are decorated with blue colour dominated floral motives. The upper row façade arched windows are decorated with floral motives in bluish and golden gilt colour.

Eight circular medallions in the same colour are found between the dome base and squinches arches. In contrast, sixteen others are found around the centre of the dome. The dome's central part is also decorated with a bigger circular ornament, which includes floral and geometric patterns. Four elliptical medallions crenelated with palm/tree like bluish floral motives are painted at the squinches surfaces. Eight similar elliptical motives, but smaller in size are painted at the dome's base in between the arched windows. The crenelation in the elliptical motives implies a crown-like visual effect.

The stone decoration in this building is used in the prayer hall and the last prayer hall. The mihrabs, both in harim and last prayer halls, have muqarnas decorations. Muqarnas is also found at the muezzin's balcony in the minaret. The main Mihrab is taken in a rectangular frame. The transition to the wall is made by muqarnas, which is enclosed by colonnettes at flanking sides. The muqarnas and colonnettes are painted in golden gilt. The stone decoration is also applied in the minbar, which is embellished by two colonnettes in its entrance. The of the minbar is constructed of massive marble. Four pointed arches colored in yellowish taken in the rectangular frame are found under the minbar's stairs. Under landing, there is an Ottoman pointed arched opening.



Figure 8. Interior of the dome (left) and (right) squinch on the corner [© Hadis Toçilla]

The wooden decoration is applied in the last prayer hall ceiling, which also stands on the wooden column. The capitals of columns are decorated with flower motifs, suggesting features from wooden mosques in central Anatolia. There is no stained glass decorations, except the second-row windows are designed in geometrical motives using gypsum frames.



Figure 9. Entrance Door (right) and (left) mihrab niche at flanking side [© Hadis Toçilla]



Figure 10. Minbar lateral side (left), profile view (center) and (right) detail of post capitals at last prayer hall [© Hadis Toçilla]

Sinan Pasha Mosque

The Sinan Pasha Mosque is located in the historical center of Prizren. Also, it is one of the strongest landmark buildings in the city. The mosque was built in 1614 by Sinan Pasha. In fact, the commissioner of this building has been a subject of dispute. There are two important figures with the same name (both originated from the Luma region of Albania and living around the same time simultaneously): Sofi Sinan Pasha and Koca Sinan Pasha. However, Kaleshi clarified the authorship by identifying it as Sofi Sinan Pasha, the Beglerbeg of Budin in Hungary (Kaleshi, 1972; as cited in 11).

It is believed that the last prayer hall, together with the inscription of the mosque, was destroyed due to the bomb explosion in 1915 [7]. In 1968 became the property of the Islamic Union of Kosovo. It has been restored several times, and the last time was from the Turkish Agency for Cooperation (TIKA).

Architectural Features of Sinan Pasha Mosque

The plan scheme of this mosque is composed of a harim and the last prayer hall. The harim part is featured by the square plan, except the qibla wall edge, which has a protruded niche in its south-eastern side. The dimensions of square part are 17.8 m x 17.80 m, whereas the protruded niche is 6.2 m. The wall thickness is 2.00 m. The main entrance is from its north-western façade. The women's mahfil is placed on the right side of the entrance.

The last prayer hall is designed in the form of a porch supported by four columns. The mosque is placed in an upraised position approximately 3.5 m above the street level.

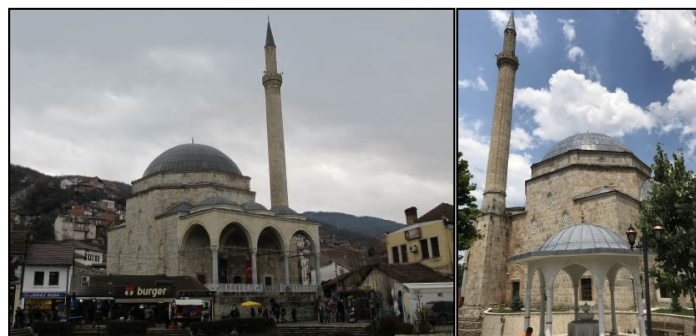


Figure 11. Sinan Pasha Mosque (left-retrieved in 01.12.2020 from <https://www.kultplus.com/tag/xhamia-sinan-pashes>) and (right) south-west façade [© Hadis Toçilla]

The harim part is covered by a dome whose diameter is 14 m. In contrast, a barrel vault and a semi-dome cover the protruded part. The transition from the square plan of the praying hall to the circular plan

of the dome is realized by squinches. The last prayer hall also is covered by three minor domes. The dome exterior is covered by leaden plates. The mosque is built with neatly cut river stones.

The lateral façades of the building are organized by four rows of windows. The lower two rows include each three windows, whereas the 3rd row has two, and the uppermost one possesses only one window. The qibla façade, due to the mihrab niche protrusion, is more three dimensional and contains three rows of windows. Just above the mihrab niche portal is found a circular window, which is more emphasized. The triangular shoulders above the niches are covered in lead plates, just like the domes. All the eaves of the lead-covered volumes are treated with a cornice. Similarly, the drum is treated with cornices in its base bringing into appearance a purist volumetric approach in the overall architectural composition.

The minaret of the mosque is built on the south-west façade and is 43 m high. It is founded on a rectangular base and transforming into a polygonal profile and ends with one balcony.



Figure 12. Plan scheme of Sinan Pasha Mosque (left-redrawn from Hadis Tocilla referred to Virmiça, 1996) and (right) interior of harim [© Hadis Toçilla]

Ornamental Features of Sinan Pasha Mosque

The stone decoration can be seen in entrance gate of the building, in which are used polychromatic stonework to define its arched frame. Also, the stone decoration can be seen in columns of mahfil (women's balcony). The capitals of the columns are decorated in a quasi-Corinthian style. Older parts of mihrab are taken in a rectangular frame dominated with green and yellowish colors; it possesses two columns like other mosques in Prizren. The minbar is mainly made of precisely cut stone. There are six minor pointed arches under the stair part. Under the landing area, there is a pointed Ottoman arched opening. It is decorated with floral motives and dominated by yellowish color.

The wooden decoration besides the balustrade on the inner balcony is also found in its ground floor ceiling. Especially the ceiling is curated with very interesting chess-like green-reddish patterns. The wooden decoration is also found in the balustrade of the minbar.

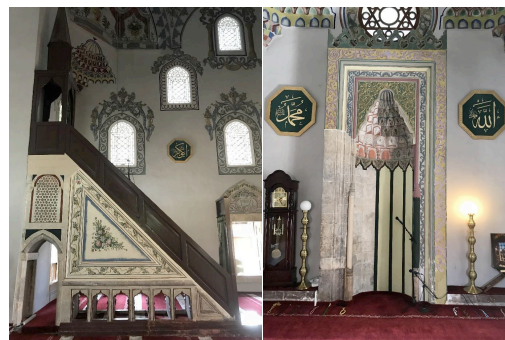


Figure 13. Decorations on the mihrab (left) and minbar (right) of Sinan Pasha Mosque

The painting decorations appear to carry Baroque features conducted in the later period during the 19th century, considering Western influence started only in the 18th century in the Ottoman empire. The mosque's interior is plastered and decorated with mural paintings that depict landscapes, floral motives, and ideal imaginary Ottoman mosques. The mural paintings are dominated by bluish colors associated with the presence of minor bright yellowish colors, giving the sense of golden gilt. The Baroque features are reflected not only on the usage of exuberant floral motives but also on undulated arches that incorporate "c" forms and are veiled partly with heavenly curtains. The large number of windows provide abundant light in the interior. All the windows are decorated by exuberant colorful floral motives.

Interestingly beyond the mihrab crowned with tulip-like motives, the circular window over it carries a six-pointed star motive. Also, the mihrab niche barrel-vaulted ceiling is decorated by a shining yellowish sun. Colorful paintings are also used in the muqarnas transitional elements in the mihrab niche and the harim part's squinches. The stained-glass decorations are used on the second, third, and fourth-row windows. The frame patterns of the windows are characterized by curvilinear and geometrical features.

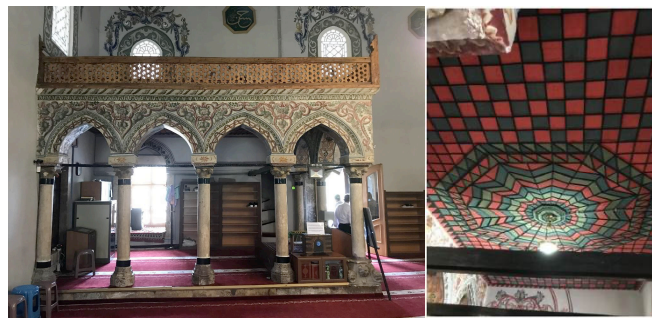


Figure 14. Women's mahfel (left) and its ceiling (right) [© Hadis Toçilla]

Maksud Pasha Mosque

The Maksud Pasha Mosque is located near the Lumbardh River close to the city center. Locally is also known as Marash Mosque meaning "a fresh place" Ottoman, although we can suggest a relation to a pre-Ottoman catholic Albanian name. It was built by Maksud Pasha who was the Ottoman governor of Egypt. There is no inscription in the mosque, but it is known that it was built before the death of Maksud Pasha in 1644 [7].

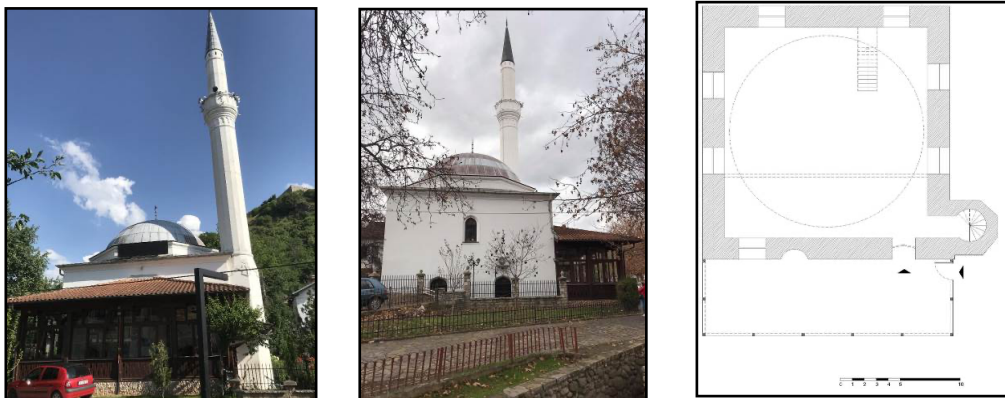


Figure 15. Maksud Pasha Mosque entrance façade (left), (center) lateral façade [© Hadis Toçilla] and (left) plan scheme (redrawn by Hadis Toçilla referred to Virmiça, 1996)

Architectural Features of Maksud Pasha Mosque

The original mosque possessed a square shape with 10.5 m x 10.5 m consisting of a harim. There was added and wooden porch at a later period, which serves as the last prayer hall. The harim contains a mahfil and a mihrab on the qibla wall. The harim part is covered by a dome supported on pendentives. The wooden last prayer hall is covered with a tiled roof. The building is constructed with cut stones, and its exterior is plastered. The wall thickness is about 1.10 m. The main entrance is realized through the last prayer hall, whereas the minaret is placed in the western corner. The lateral façades contain three pointed arched windows organized into two rows.

Ornamental Features

The interior of the mosque is plastered in white colour. The stone decoration is found in the mihrab, realized within a carved rectangular frame and decorated with two columns and muqarnas relieves in blue and yellow colours.



Figure 16. and right interior view of the mosque (center) the mihrab and minbar and (right) last prayer hall [© Hadis Toçilla]

The minbar is in a wooden structure but appears to be not the original one. The last prayer hall is constructed in the form of a wooden porch and is also newly renovated. There is no painting or calligraphic decoration in this building.

The stained-glass decorations are found at the upper part of the windows divided into minor pointed arches and a central triangular part. This central triangular part, which is down headed, is in yellow-coloured stained glass.

Emin Pasha Mosque

Emin Pasha Mosque is also located in the city centre close to the Gazi Mehmet Pasha Hammam. It was built by Emin Pasha, the Sanjak Beg of Prizren, until 1843, according to Suroy-Recepoğlu [7]. The year of construction is mentioned in the inscription above the gate. The text is as follows: “The benefactor and constructor of the Mosque is Prizren’s Emin Pasha, son of Tahir Pasha, Mutesarif of Kiustendil. Year of construction 1831/1832”. The mosque was recently in 2016 restored by the Turkish Agency TIKA.

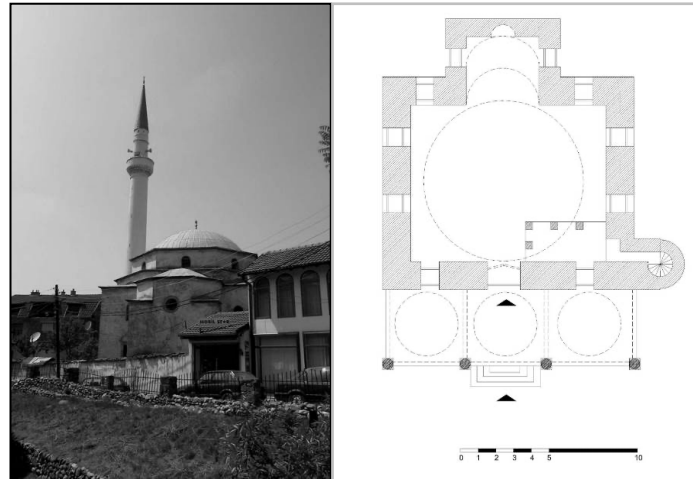


Figure 17. Image of Emin Pasha Mosque and plan scheme (redrawn from Hadis Toçilla referred to Virmiça, 1996)

Architectural Features of Emin Pasha Mosque

The mosque has a rectangular plan scheme with a protrusion added in for the mihrab niche in the qibla wall. It is essential to mention that its plan is similar to the Sinan Pasha Mosque. It is divided into two parts: harim and last prayer hall. The mosque dimensions are 9.25 m x 9.25 m, and the niche part 3.45 m x 3.65 m. The main entrance is flanked by two windows. The last prayer hall is built on four stone columns. The entrance to the minaret is from its base outside the mosque.

Emin Pasha Mosque harim is covered with a dome and semi cupola in the mihrab area, both of which are coated with leaden sheet plates. The last prayer hall also is covered with three minor domes. The minaret is built with neatly cut stone and plastered. It has a polygonal base, and its upper structure is circular. The thickness of the mosque walls is 1.35 m. The mosque's lateral façades can also consist of five windows, which are organized into three rows. The first and the second rows possess two windows, whereas the third row has only one window. Similar logic is also continued in the qibla façade except for the protrusion part, which possesses a circular window over the mihrab portal.

Ornamental Features of Emin Pasha Mosque

The interior ornamentation of this mosque is very rich, and it was restored recently in 2016. The stone decoration in this building is used at the frame of the entrance door mihrab, minbar, and on the women's mahfil stone columns' capitals. The entrance door is decorated with a rectangular marble frame. The inscription above the gate is written on a green plate contoured with golden colour. The mihrab is decorated with two colonnettes and the muqarnas in its portal is embellished with carvings generating a triangular frame. Although prior to the restoration the mihrab was painted in golden gilt colour, after that is treated with white background and reddish-bluish nuances in the muqarnas. The wooden decoration is seen only in the inner balcony, and it appears to be a new restoration work.

The painting ornamentations in the mosque's interior are in Baroque style and probably some influence of Empire style. The interior paintings are the most important and significant elements of this mosque. Beyond the frames of the windows decorated with bluish exuberant floral motives, the painting decorations are focused between the cubical mass and the dome's base, including the squinches. The main design composition of this part is framed in the form of a series of arcades associated with curtains. In part above the circular window, the decorative arch is more articulated in a typical Baroque form, as there is painted a model of an Ottoman mosque which appears like Suleymaniye mosque.

The colours used in the painting in the interior also suggest an influence of “Empire” style, which is also seen in the 19th-century Ottoman architecture in Istanbul. There are depicted coup of fruits, cypress trees, or other figures in the other arched frames, which can be interpreted with Islamic Sufi metaphors. Floral motives are found everywhere in the interior and are stylized in the form of wreath, blossom, or bouquets. Prior to recent restoration, there appears to have been a light yellowish atmosphere in the interior; however, the walls are treated in white. The dome is decorated by eight (8) stylized elliptical motives. The windows found in the drum part at the base of the dome are heavily decorated with floral motives. The floral motives in sky bluish tones also embellish the arches of last prayer hall entrance façade. Floral bouquets are put along the arch frame and in the triangular surfaces in between arches are decorated with a bunch of flowers within emblem like other wreaths.

The glass decorations are applied in the second row and on drum windows repeatedly.

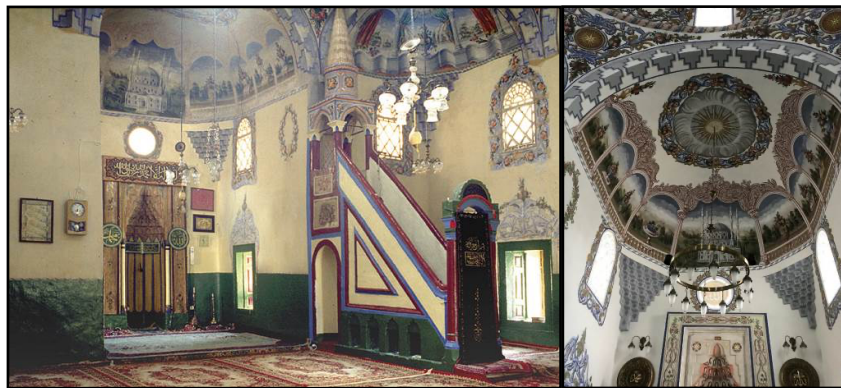


Figure 18. Interior of the Emin Pasha Mosque before restoration (left) retrieved from <https://www.coe.int/t/dg4/expos/expoprizen/en/epic1029.htm> and (right) mihrab [© Hadis Toçilla]



Figure 19. Interior view of the mosque after the restoration in 2016 [© Hadis Toçilla]



Figure 20. Painting decorations in the dome and squinches at its base (retrieved from <https://sharriregion.com/culture/> in 01.12.2020) and (right) last prayer hall after the TIKA restoration [© Hadis Toçilla]

Katip Sinan Beg Mosque

The Katip Sinan Mosque (locally named also Levishah) is located in Adem Jashari Street. The name Levishah is believed to come from a wise elder who had lived in this street [7]. The mosque does not have any inscription about when it was built. The inscription above the entrance gate describes the restoration, which is made in 1893-1894. According to Vermica [10], this mosque was built before 1591.

Architectural Features of Katip Sinan Beg Mosque

The mosque has a rectangular shape, with 10.80 m x 10.85 m dimensions. It consists of the prayer hall and the last prayer hall, which was added later. The praying hall has a square plan covered by a dome supported by squinches. Built in rubble stone, it is plastered in the exterior. The lateral façades of the mosque consist of three rows of pointed arched windows. The mosque entrance is from the last prayer hall, which possesses a slight tilt edge due to the street limitation. The entrance façade is different from the other façades. The minaret is found at the right of the last prayer hall, and its entrance is provided from outside the mosque.

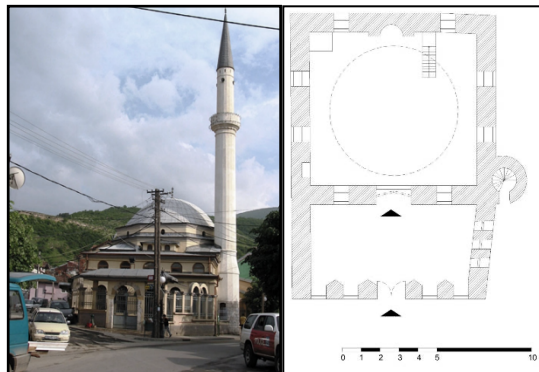


Figure 21. Image of Katip Sinan Beg Mosque (Left-©Hadis Toçilla) and its plan scheme (right-redrawn from Hadis Toçilla referred to Virmiça, 1996)

Ornamental Features of Katip Sinan Beg Mosque

The stone decorations are found in the mihrab. The mihrab is completely painted with yellow colour, and it appears to be renovated recently. It is framed in a rectangle with muqarnas decoration in it. To the right of mihrab it stands the minbar painted in yellowish colour.

The interior of the mosque is plastered and overwhelmed by coloured painting decorations. Stylized flowers are all over the dome, arches and framing the windows that they look like they are painted after the restoration and completely new. In the centre of the dome, there is calligraphic art painted. Rather than belonging to the local tradition, the features of this painting decorations appear to be new and reflect apparently features that are recently in Istanbul's mosques. As such, they do not reflect authentic artistical values.

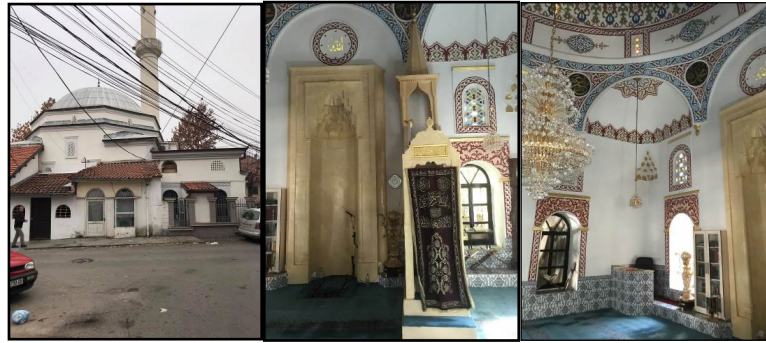


Figure 22. Lateral façade, Mihrab, minbar and squinch within the mosque [© Hadis Toçilla]

There are two-row windows with iron lattice and decorated with stained glass in the lower part of the walls. The inside windows are taken in a rectangle with two columns painted in red and golden gild colour. Blue, green, red, and yellow are the dominant colours used in the windows' stained glass.

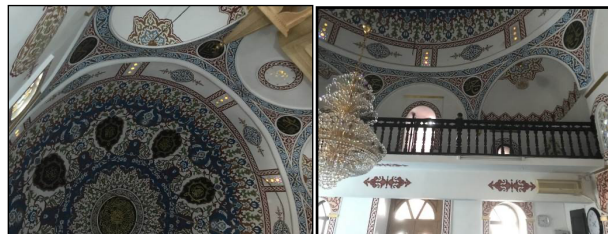


Figure 23. Interior and women's mahfel in Katip Sinan Beg's mosque [©Hadis Toçilla]

CONCLUSION

This research analysed the architectural, ornamental, and structural transitional features used in mosques with domes built during the Ottoman Empire period in Prizren. All the domed mosques were built by eminent Ottoman administrators. Some of the administrators who commissioned the mosques were of local origin (like Sinan Pasha). In contrast, the others (like Kukli Beg, Gazi Mehmet Pasha, etc.) were appointed to Prizren and were originated from Anatolia. The domed mosques built during the Ottoman period in Prizren represent a similar building scale and quality like the mosques built in other Kosovo "vilayet" centres like Pristina or Skopje. However, compared to those in other vilayets which Albanian used to live during the Ottoman Empire (Shkodra, Manastir (Bitola) and Ioannina) due to the different political context, they appear to be in much better conditions [14, 15].

Generally, the mosque buildings consist of prayer and the last prayer hall and minaret. The plan schemes of the prayer halls dominantly are square. The plan of Emin Pasha and Sinan Pasha Mosques have a rectangular mihrab niche part which other mosques do not have. The plan schemes of the prayer halls of these two mosques consist of the longitudinal extended rectangular protrusion.

The woman's gallery is founded in all the mosques. Emin Pasha mosque's woman's gallery is accessed by separate stair as the minaret stairs are used. All the woman's galleries are decorated with wooden balustrades.

The last prayer halls of the mosques are different from each other. Due to their bad conditions or destruction, most of them have been recently renovated in reconstruction, except Gazi Mehmet Pasha's last prayer hall, which is still today without any significant intervention.

The research shows that the mosques selected as case studies are one chambered covered by a single dome. Overall, the transition from the cubical mass to the dome is realised via squinches, except the mosques of Kukli Beg and Maksut Pasha, in which interestingly there are used pendentives. Since the usage

of pendentives in Ottoman buildings in general is observed in big scale mosques, the encounter of this phenomenon in these two mosques needs to be subject of further study.

The mosques' lateral facades dominantly are featured by pointed arched windows organized in two and three rows and arcade in the last prayer halls. The qibla façades, due to their specific nature, generally slightly change to lateral ones, except Emin Pasha and Sinan Pasha mosques featured by a rectangular mihrab protrusion. The entrance façades vary in composition due to the differing design of the last prayer hall which is either in a form of colonnaded stone porch or wooden porch.

The stone decoration is mainly observed in the entrance gate, mihrab, minbar, and women mahfil's columns. The other common element was that most mosques in the mihrab area use colonnettes on the flanking sides.

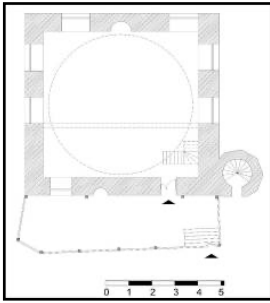
The original painting and calligraphic art decorations are well preserved in Sinan Pasha, Emin Pasha, and Gazi Mehmet Pasha mosques. The painting features between Sinan Pasha and Emin Pasha are the use of the sun figure, Ottoman ideal mosques, and landscape paintings in the mihrab niche ceiling. The usage of similar painting decorations within these mosques suggests that these works' authorship should be the same painter masters. Thus, it also can be said that the Sinan Pasha mosque painting decorations should have been realized in the same period as the Emin Pasha mosque in the 19th century, as they reflect Ottoman Baroque features and partly Empire style features, which are dominant also in the imperial capital Istanbul.

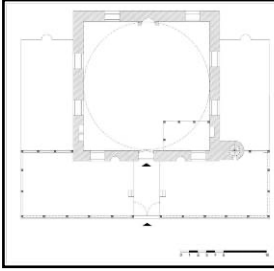
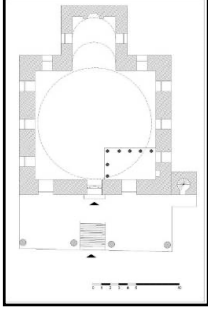
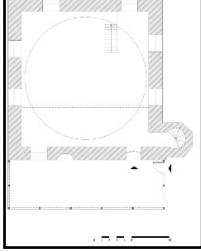
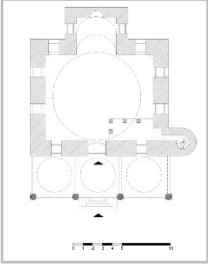
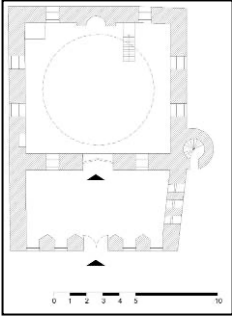
Although not in abundance, the stained-glass decorations are used in the mosques included in the study. Mainly these decorations were seen in upper row windows and were featured by geometrical and partly curvilinear motives.

The wooden decorations which deserve special attention are seen in the last prayer hall column capitals of the Gazi Mehmed Pasha Mosque.

At last, it can be said that the recent renovations work conducted by the Turkish Agency (TIKA) technically are well implemented. However, in certain rare cases, there are observed tendencies to use ornamental features typical to the Istanbul (centre), thus annihilating the local Islamic ornamental features. Further studies in the field can be focussed on analysing the ornamental features on an artistic level.

Table 1. Architectural, structural transition, and ornamental features of domed mosques built in the Ottoman period in Prizren.

Building Name Construction Date	Architectural Features		Structural Transition Features	Ornamental Features			
	Plan Scheme	Façade		Stone	Painting	Wooden	Glass
Kukli Beg Mosque Date: 1531 (16 th century 1st half)		-2 rows of windows -Rubble Stone Exterior	Pendentive	-	-	Mahfil Minbar	-
Gazi Mehmet Pasha Mosque		-3 rows of windows	Squinch	Mihrab	Elliptical Medallions	Mahfil	Partly at 2 nd and 3 rd -row

<p>Date: 1563-74 (16th century-2nd half)</p>		<p>-Neatly cut grey Stone Exterior -Laterally expanded last prayer hall</p>		<p>Minbar Entrance gate arch</p>	<p>Floral Motives Crown effects</p>	<p>Last Prayer Hall</p>	<p>windows as no colour is applied</p>
<p>Sinan Pasha Mosque Date: 1614 (17th century-1st half)</p>		<p>-4 rows of windows -Neatly cut limestone exterior -Protruded qibla façade</p>	<p>Squinch</p>	<p>Mihrab Minbar Mahfel</p>	<p>Imaginary Ottoman mosques Landscape s Floral Motives</p>	<p>mahfil</p>	<p>2nd, 3rd and 4th-row windows</p>
<p>Maksud Pasha Mosque Date: 1644 (mid-17th century)</p>		<p>-2 rows of windows -Plastered Exterior</p>	<p>Pendentive</p>	<p>Mihrab Mahfel's quasi-Corinthian capitals</p>	<p>Floral Motives</p>	<p>mahfil</p>	<p>2nd-row windows</p>
<p>Emin Pasha Mosque Date: 1831 (19th century-1st half)</p>		<p>-3 rows of windows -plastered exterior and entrance façade painted -protruded qibla façade</p>	<p>Squinch</p>	<p>Mihrab Minbar Mahfel</p>	<p>Imaginary Ottoman mosques Landscape s Floral Motives</p>	<p>mahfil</p>	<p>2nd row and drum windows</p>
<p>Katip Sinan Beg Mosque Date: 1893-94 (end of 19th century)</p>		<p>-3 rows of windows -Plastered Exterior</p>	<p>Squinch</p>		<p>Recently added Floral motives</p>	<p>mahfil</p>	<p>2nd and 3rd-row windows</p>

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