



Istanbul. Süleymaniye Complex. Tabhane Courtyard with reused Proconnesian columns. The capital in the foreground is in the process of carving.

The mosque of the Hüdavendigâr was built at Assos in the midst of unlimited materials from moribund ruins and yet, because an inscription was meaningless to the patron, it was used clumsily as a decorative lintel.

In such circumstances, it is surprising that, although old buildings from the tomb of Cyrus at Pasargadae downwards were used as mosques, and ruins used as quarries, the forms of antique monuments were copied so rarely that the Aqşâ mosque at Jerusalem surprises just because its plan relates to that of a Constantinian basilica. But spendthrifts have empty purses and by the end of the 16th century materials were increasingly hard to find, which accounts for the clumsy reuse of transoms, akin to those in the church of Constantin Lips, and in the mosque of the Yeni Valide, both in Istanbul.

A huge complex like that of Süleyman I with ten columned courtyards required copious quantities of columns, including nearly all remaining in the Hippodrome, while Gyllius reported seeing the pillar, meaning the column of the Virgin near the church of the Holy Apostles, on top of the Fifth Hill being broken up for the mosque<sup>19</sup> but elsewhere says of Süleyman's tomb, "now building", that elegant marbles were sent from all over the empire, *old* quarried slabs from palaces of Byzantium, Greece, and all Egypt.<sup>20</sup>

It was Dr. Cyril Mango who found the edict of Manuel which had hung in the

church of Hagia Sophia by pursuing an observation of Pigafetta's in 1567.<sup>21</sup> The slab had been placed over the porch of Süleyman's tomb. Sinan, who had surveyed the cathedral, had an acquisitive eye.<sup>22</sup> A less conspicuous but more devouring form of waste was the employment of Byzantine capitals, not just graciously as coffin rests, but in foundations. Masses of miscellaneous Byzantine objects pack the garden of Hagia Sophia due to road works, where a city is built over a city. The Emperor Theodosius' triumphal arch was dug out of the widened road at Beyazit and related reliefs can be seen in the exposed foundations of the *hammâm* across the road. The porphyry sarcophagi of the first Eastern emperors have been found in the courts of the *saray* and on the railway embankment. The foundations of the baths of Sinan Pasha at Şehzadebaşı proved to be a storehouse of Byzantine cut stone.

The same wastage was true of Egypt, where no marble was quarried after the Islamic conquest. This resulted in the curious Mamlûk technique of cutting thin strips of marble veneer sometimes from columns. This method simplified the intricacies of arching with joggled voussoirs,<sup>23</sup> which otherwise needed the gift of magic to erect, although Roland Mainstone has now offered a solution to the problem. I would here add that Egypt was so short of wood that it came to be prized as much as marble and bronze and to be purchased or stolen when needed in new buildings.<sup>24</sup>

The Ottoman sultans were thrifty too. When an old kiosk was demolished, the marble and tiles were stored for reuse elsewhere, the latter in beds of fern and moss. When Ahmet III built his library in the Third Court of Topkapısaray, the columns of the Kiosk of the Pool which preceded it were re-erected as the colonnade before the present Treasury.<sup>25</sup> Elsewhere the dearth of columns had a more serious effect, like that on the otherwise important mosque of Semiz Ali Pasha at Babaeski built by Sinan where the portico is sadly ignoble for a work acknowledged by the master, although he certainly delegated the actual erection to a subordinate. Even at the *saray*, where the redoubtable Murat IV was the patron, the famous Revan and Baghdad Kiosks were faced with a hotchpotch of marbles and awkward pieces of porphyry that were too intractable to be recut.

Villagers have borrowed stones from monuments and still do, and this accounts for those *kervansaray* and other walls where the footings and several courses above them have been nibbled away all over Anatolia to expose the rubble core of the masonry for the instruction of architectural historians. Just so, but with concepts of grandeur, did Selim the Grim strip the chamber where the Caliph kept the mementoes of the Prophet in Cairo and brought them back along with the loot to be reset in the outside wall of the Pavilion of the Prophet's Mantle at Topkapısaray. There they are less unexpected than are similar revetments at the mosque of the Beylerbey of Egypt, Çorban Mustafa Pasha, at Gebze.