

## DEVŞİRME MALZEME KULLANMA GELENEĞİ :

Antik devir malzemesinin bol ölçüde kullanıldığı Selçuk eserleri şüphesiz daha önce antik merkezlerin bulunduğu bölgelere rastlar. Konya, Akşehir, Isparta, Eğridir, Ankara, Kayseri, Sivas, Tokat, Sivrihisar, Antalya, Afyon, Sinop, Diyarbakır ve Urfa'dan verdiğimiz çeşitli örnekler bunu gösterir. Bu yerlerde antik eserler büyük ölçüde yok olmuştur, bol devşirme malzeme bunların önemi hakkında bilgi verir. Bir bakıma, bu gibi malzemenin Selçuklular tarafından tekrar kullanılması tahrip edilmelerini önlemiş ve günümüze kadar muhafazalarını sağlamıştır. Daha önceki devre ait malzemenin tekrardan kullanılması sanat tarihinde bilindiği gibi sadece Selçukluların rağbet ettiği bir husus değildi. İslâm sanatında bu durum Emevîler devrinde beri çok yaygındı. Şam Ümeyye (705-15), Kudüs'te Kubbet'üs Sahra (691) bunun en tipik erken örnekleridir. Bilhassa İspanya Emevi, Fatımi, Memlûk devri islam eserleri de bu bakımdan çok zengindir.

Selçukluların malzemelerine rağbet ettikleri antik devirde de devşirme malzeme kullanılmaktaydı. Eski malzemenin mabedlerde toplanması Yunanlılarda başlar. Romalılar üstünlüklerini, kuvvetlerini göstermek için Roma'yı çeşitli bölgelerden getirdikleri sanat eserleri, bilhassa heykellerle süslemişler, yapılarında eski parçalar kullanmışlardı<sup>36</sup>. Birçok Yunan heykelleri parçalanarak gövdeleri Roma heykellerinde yeniden kullanılmıştır. Konstantin'in Ayasofya'nın önünde 400 kadar yabancı eser sergilediği bilinir. Bizans eserlerinde de Yunan, Roma malzemesinin kullanılması olağandı. Bronz Apollo heykelinin başı yerine Bizans başı konması gibi çeşitli örnekler verilebilir<sup>37</sup>.

Çalışmamızda gayemiz bu eski ve yaygın alışkanlığın çok orijinal, yaratıcı bir mimarî ve dekoratif anlayışa sahip olduğu bilinen Anadolu Selçuklularında ne şekilde tatbik edildiğini göstermektedir<sup>38</sup>. Bu sahadaki malzeme çok boldur, burada bir katalog çalışmasına gidilmemiştir.

<sup>36</sup> Salerno, L. Museums and Collections. Encyclopedia of World Art X. s. 379.

<sup>37</sup> Aynı ve., Grant Y. The Pillage of Art. London 1966. s. 25. Ayrıca bak. Nobili, R. The Gentle Art of Facing, London 1922, s. 17-59.

<sup>38</sup> Önge, Y. Türk İslâm Sanatında Hoşgörülük. Selâmet Dergisi', Cilt II, 15. s. 10, 11.

ELEMENTS FROM ANCIENT CIVILIZATIONS  
IN ANATOLIAN SELJUK ART

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Seljuks who came across Byzantine, Greek, Roman and Armenian cultures in Anatolia developed an original, many-sided and rich architectural style of their own which, although mainly influenced by Islamic art and Central Asian tradition, nevertheless contains elements of earlier Anatolian civilizations, notably Roman and Byzantine arts. In Anatolian Seljuk architecture, we thus find an intelligent and creative synthesis of the nomadic art of their native Central Asia, pre-Seljuk Anatolian Islamic art and certain elements from Greek, Roman, Byzantine and Armenian arts.

It is interesting to note that, outside a group of mosques with basilical form, the Anatolian Seljuks have developed their plans for mosques, medreses, türbes, caravansarays and palaces along the lines of Iranian Seljuk, Central Asian, Abbasid and Omayyad examples. Likewise, influence of Islamic art and Central Asian traditions are overwhelmingly more pronounced in decorations. A highly skillful and superior stone workmanship, use of ceramic faience tiles, glazed bricks—constituting the development of Abbasid and Persian Seljuk tradition—and faience mosaic workmanship—first developed in Islamic art by Anatolian Seljuks—are characteristics vastly different that the stone, brickwork, fresco and mosaic decorations of earlier Anatolian civilizations.

Parallel to this original development, the Seljuks have generally not attempted to imitate material from earlier civilizations but they have rather chosen to transplant such elements among their own material within the framework of their own architectural systems.

It is often possible to see in the same work Greek, Roman and Byzantine Period material alongside each other. The use of such borrowed elements may be tied to a certain basis in accordance with the type of work.

## RE-USED ELEMENTS IN COLUMNS, COLUMN BASES AND CAPITALS :

In Seljuk architecture the most abundantly used borrowed material are columns, capitals and column bases. These are especially encountered in mosques and medreses.

In mosques situated in areas with vast resources of building elements from earlier civilizations, rows of borrowed columns and capitals have been used between the aisles. There is no specific pattern or conformity in the use of such material as regards type, style and even period. The Seljuks have themselves created very original and different types of column capitals. It is interesting to note that they have just the same chosen to use borrowed material freely. It is not rare to see in the same building Greek, Roman or Byzantine columns and capitals placed next to Seljuk Period examples of totally different character. Such practice has imparted a livelier asymmetrical character to the works in question.

For instance, at the Ulu Mosque of Kayseri (1205 A. D.) which is of "basilical character" showing similarities to Byzantine and Armenian churches, the capitals do not show any conformity from the standpoint of material, decoration and period (Fig. 1)<sup>1</sup>. In the first aisle at the western side the Corinthian type capitals with acanthus leaf motifs are from the Byzantine Period while one of them is Ionic type from the Roman Period. On the other hand, massive supports from the Seljuk era constitute the dominant support system.

Outside the so-called "basilical type" mosques, borrowed material has been used to a great extent in the so-called "trancept type" mosques perpetuating the Omayyad mosque tradition and in "Kufic type" mosques of Abbasid tradition. In Aleaddin Mosque of Konya which has both "kufic" and "trancept" sections and which has been built in two stages (1156/1220), there are grooved columns with knots in the middle alongside plain marble columns and slightly profiled capitals from the Byzantine era<sup>2</sup> (Fig. 2. a, b) In the Ulu Mosque of Diyarbakır (1091-1224) which is a mosque of classical trancept type, Byzantine Period material has been used extensively in the courtyard

<sup>1</sup> See. Gabriel, A. *Monuments Turcs d'Anatolie I.* Paris 1934. pp. 32-35.

<sup>2</sup> Oral, Z. *Konya'da Ala üd-din Camii ve Türbeleri.* Yıllık Araştırmalar Dergisi I. 1956. Ankara 1957. pp. 45-62.

portico<sup>3</sup>. (Figs. 3 a, b, c) In the eastern and western porticos, there are two-tiered colonnades with Byzantine columns, plain or covered with a rich geometrical pattern and flower rosettes. These columns are placed in front of heavy supports and are capped by leaves. The marble cantilevered support between the upper and lower storey columns is formed by Byzantine capitals. Here a highly complex and detailed vine motif is discernible. The columns in the northern portico are single-tiered and stand freely with no supports behind them.

It is interesting to note re-used columns, capitals and supports from earlier civilizations of Anatolia in a number of mosques with wooden columns in the Central Asian tradition<sup>4</sup>. One of the most noteworthy examples is the Arslanhane Mosque in Ankara<sup>5</sup>. Here, the wooden columns —presently painted to imitate marble— have capitals of Roman origin (Fig. 4) (Beginning of 13th Century and 1289/90). These capitals carry richly profiled ceiling supports which divide the mosque longitudinally into aisles. In the central aisle, there are wooden cantilevered supports with a stepped profile consisting of three layers whereas in the side aisles similar supports have only two layers. This kind of ceiling construction is typical for wooden mosques and is continued to be practiced extensively during the Beylik Period in Ankara<sup>6</sup>. In Arslanhane Mosque, different sorts of capital are encountered. Alongside the simpler grooved Doric type, we find more ornamental Corinthian capitals with richly decorative acanthus leaves.

Another interesting example is the Ulu Mosque of Sivrihisar where the capitals on the wooden columns —and sometimes the

<sup>3</sup> Gabriel, A. *Voyages Archeologiques dans la Turquie Orientale.* Paris 1940. Vol. I. pp. 184-194. Vol. II. Pl. LXX, 1, 2., LXXI, 1-4, LXXII, 2.

<sup>4</sup> Otto-Dorn, K. *Seldschukische Holzsaulenmoscheen in Kleinasien.* Festschrift für E. Künnhel. Berlin 1959. pp. 59-88.

<sup>5</sup> Same. pp. 64-69. Figs. 8-17. See also. *Der Mihrab der Arslanhane Moschee in Ankara.* Anatolia I. 1956. Ankara. pp. 71-75. Figs. 21-30.

<sup>6</sup> A book on the mesjids of Ankara including these works is under preparation by the author.

<sup>7</sup> Otto-Dorn, K. *Die Ulu Dschami in Sivrihisar.* Anatolia IX. Ankara 1967. pp. 161-168. Figs. I-XI. In the Afyon and Beyşehir mosques from the same group, only the bases are from Roman and Byzantine periods.



column bases— are Byzantine Period material (1232-1275). The plan of this mosque is Kufic in character and the mosque itself is one of the significant examples among the so-called group of wooden mosques with its textured wooden columns carved in the slanted cut technique, very similar to those found in the Kurut, Oburdan and Hive regions of Turkistan<sup>8</sup>. These painted columns are topped by Byzantine capitals of various sorts ranging from perforated Corinthian types with acanthus leaves to more plain types with plant motifs (Fig. 5). The column bases are usually profiled and plain.

Apart from the various types of Seljuk mosques mentioned above, columns and capitals from earlier civilizations are found in mosques which were formerly churches, i.e. the Yivli Minare and Korkut Mosques in Antalya<sup>9</sup>. (1219-1372) Use of borrowed material is continued in many works from the Beylikler Period. Some examples are :

Sungurbey Mosque in Niğde (1335/36)<sup>10</sup>, Ulu Mosque of Manisa (1376)<sup>11</sup>, Ulu Mosque of Birgi (1322)<sup>12</sup> and numerous mesjids in Ankara.

In medreses, borrowed material is noticed especially in the columns and capitals of the courtyard porticos. Some examples are : Corinthian and composite type marble columns and capitals from Byzantine Period in the courtyard portico of Taş Medrese of Akşehir (1216-1250) (Fig. 6 a, b)<sup>13</sup>; Roman Period columns and bases at the Ulu Mosque's Medrese in Antalya (middle of 13th Century)<sup>14</sup>; Byzantine columns and capitals at the courtyard porticos of the Süleyman Pervane Medrese in Sinop (1262)<sup>15</sup> and the Buruciye Medrese of Sivas (1271)<sup>16</sup>.

<sup>8</sup> Denike, B. *Quelques Monuments De Bois Sculpte Au Turkestan Occidental*. *Ars Islamica* II. 1935. pp. 69-83.

<sup>9</sup> Riesftahl, R. *Cenubi Garbi Anadolu'da Türk Mimarisi*. İstanbul. 1941. pp. 33-39. Fig. 89.

<sup>10</sup> Gabriel, A. *Monuments* . . . . pp. 123-135. Pl. XXXVIII, 1, 2.

<sup>11</sup> Riefstahl, R. *op. cit.* Figs. 14-19.

<sup>12</sup> *Ibid.* Figs. 34-37.

<sup>13</sup> Kuran, A. *Anadolu Medreseleri I*. Ankara 1969. pp. 79-82. Figs. 202-204.

<sup>14</sup> *Ibid.* pp. 85-86. Fig. 217.

<sup>15</sup> *Ibid.* pp. 86-88. Figs. 223-226.

<sup>16</sup> *Ibid.* pp. 90-92.

At Gök Medrese of Tokat (1275) and Gök Medrese of Sivas (1271), borrowed columns and —partly capitals— line the lower storeys of the porticos<sup>17</sup>. Among the medreses with a domed courtyard, Byzantine columns and capitals of various different types have been used to support the dome in the following : Boyalıköy Medrese of Afyon (first half of 13th Century : 1210?)<sup>18</sup>; Atabey Ertokuş Medrese of Isparta (1224)<sup>19</sup> and Ali Gav Medrese of Konya (first half of 13th Century)<sup>20</sup>.

The same tradition is continued extensively during the Beylikler Period Medreses.

The most abundant and interesting material exists in the Dündar Medrese of Eğridir (1302-1) (Fig. 7 a). The columns lining the courtyard portico are plain marble columns but they are topped by a variety of Byzantine Period capitals (Fig. 7 b-f). At the entrance façade, three capitals with eagles are most interesting. Two of these are placed at the two corners while the third is on the left side of the entrance (Fig. 7 b, c, d).

These eagles placed at the corners of the capitals with their outstretched wings have compositions with plant motifs around them. All three differ in details. In the other capitals pomegranate branches (Fig. 7e) and various leaves (Fig. 7f) are dominating features. The construction of this medrese was started as a han in 1237 (H 635) during the reign of Gıyaseddin Keyhüsrev II but it was left unfinished. Subsequently, Dündar bey completed the structure as a medrese (1301-2; H 701). Most probably, the borrowed material was collected during the first stage of construction. In similar manner, a large number of Byzantine columns and capitals have been used in the courtyard porticos of Kayseri Hatuniye (1431-32)<sup>21</sup>, Korkuteli Sinaneddin (1319) (Figs. 8 a, b) and Manisa Ulu Mosque Medreses<sup>22</sup>.

Parallel to such known uses of borrowed material, we see very original unfinished Corinthian capitals and columns from Roman Period in the square minaret of the Halil Rahman Mosque in Urfa

<sup>17</sup> *Ibid.* pp. 96-99, 92-96.

<sup>18</sup> *Ibid.* pp. 44, 45. Figs. 74-77.

<sup>19</sup> *Ibid.* pp. 46, 47. Figs. 84, 85, 87, 90.

<sup>20</sup> *Ibid.* pp. 49-51. Fig. 93.

(1211-12) (Fig. 9)<sup>23</sup> : Another different usage of Byzantine columns is encountered at Halifet Gazi Türbe in Amasya (middle of 12th Century) and at Huand Hatun Türbe in Kayseri (middle of 13th Century) where such columns have been used to divide windows<sup>24</sup>. At Halifet Gazi, the lower window grating is from Byzantine Period (Fig. 10 a). Borrowed columns have also been used in the windows of Lalamuhliseddin Mosque and türbe in Kayseri which we consider to be from 12th Century. These columns transform the window into a double arch (Fig. 10).

It is interesting to note that borrowed material is generally not used in the portals, mihrabs and in the small columns and capitals of mihrabiyes and niches inside the mosques and medreses. In the mihrab of Atabey Medrese in Isparta, grooved marble Byzantine Period column and capital constitutes a rare example (Fig. 11).

Among the capitals encountered in the portals, niches and mihrabs, examples with very original Seljuk compositions are found side by side with stylized capitals with acanthus leaves or other plant motifs inspired by Roman and Byzantine art. Furthermore, zig-zag and screw motifs as well as other ornamental finishes are noticed on the columns. Similar capitals and columns are observed in the portals of a number of medreses such as Konya Karatay (1251) (Fig. 12), İnce Minareli (1258) (Fig. 13), Sırçalı, Sivas Buruciye (1271), Kayseri Sahibiye (1271). With their double-tiered acanthus leaves, these are reminiscent of Corinthian type capitals or, as it is the case in Karatay, composite capitals.

#### BORROWED MATERIAL IN WALL CONSTRUCTION AND ARCHES :

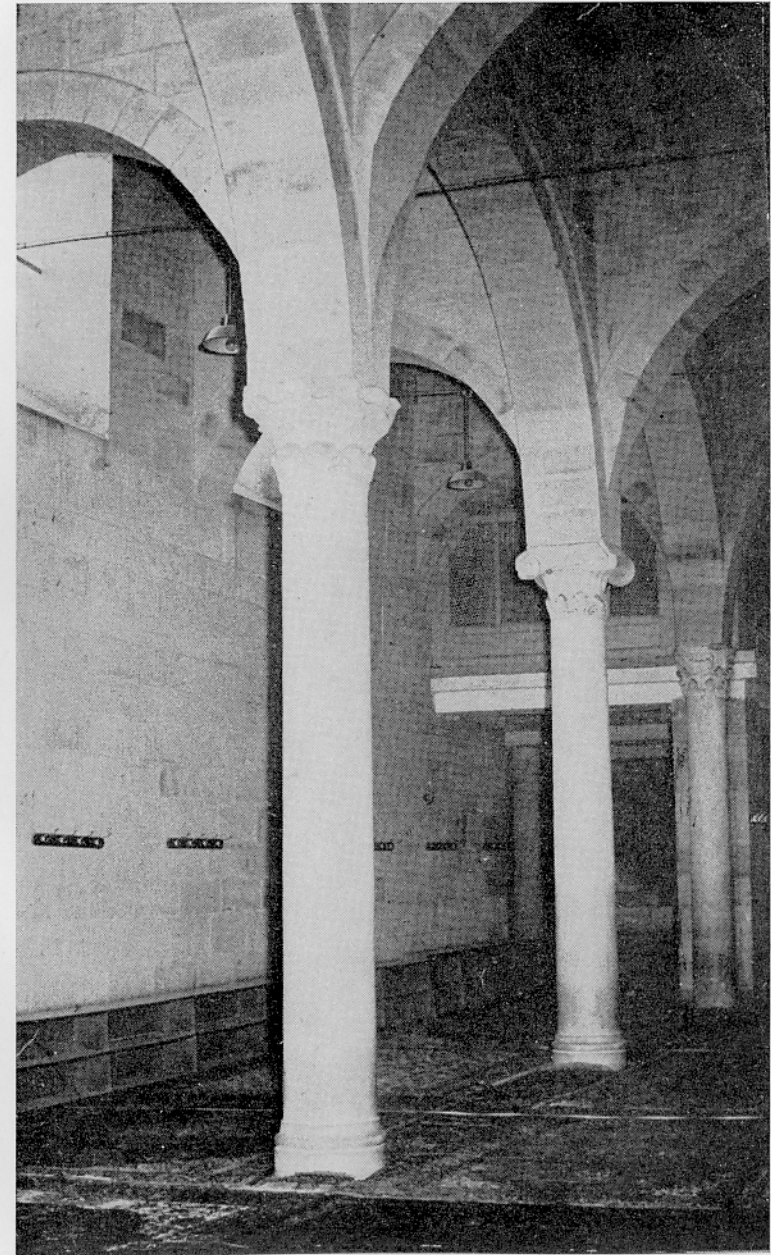
In Anatolian Seljuk architecture, elements from earlier civilizations have been used extensively as building material, i.e. in wall construction, arches etc. Such material may constitute plain or orna-

<sup>21</sup> Gabriel, A. Monuments... I. pp. 70-73, Pl. XV, 2.

<sup>22</sup> Riefstahl, R. op. cit. pp. 12-16. Figs. 9, 10, 14-19.

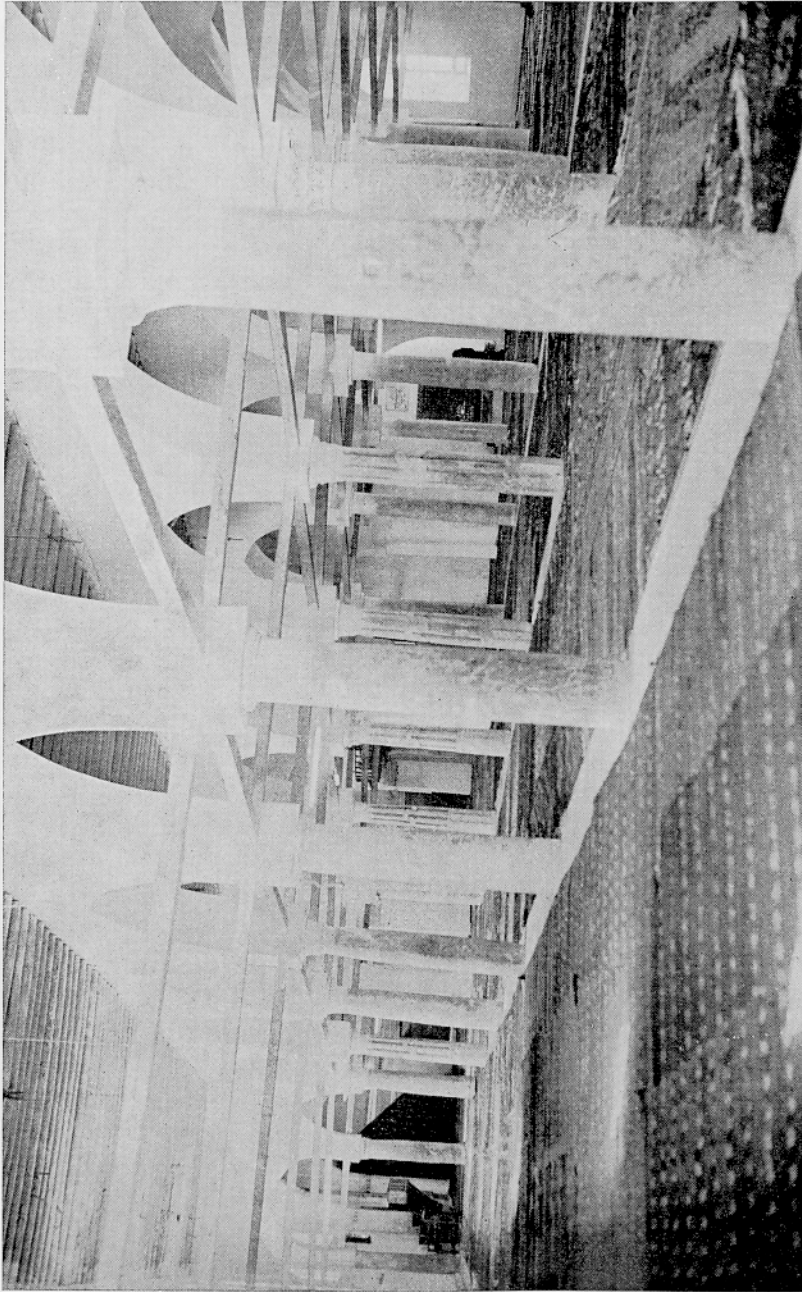
<sup>23</sup> Gabriel, A. Voyages... p. 283, Pl. C I, 1, It is mentioned as "Makam İbrahim".

<sup>24</sup> See for Halifet Gazi. Gabriel, A. Monuments... II. pp. 57, 58. Pl. XIV, 1. See also Arık, O. Erken Devir Anadolu Türk Mimarisinde Türbe Biçimleri. Türbe Forms in Early Anatolian Turkish Architecture. Anadolu XI, Ankara 1969. p. 67. For Huand Hatun see Gabriel, A. Monuments... I. Pl. XII, 1-3.

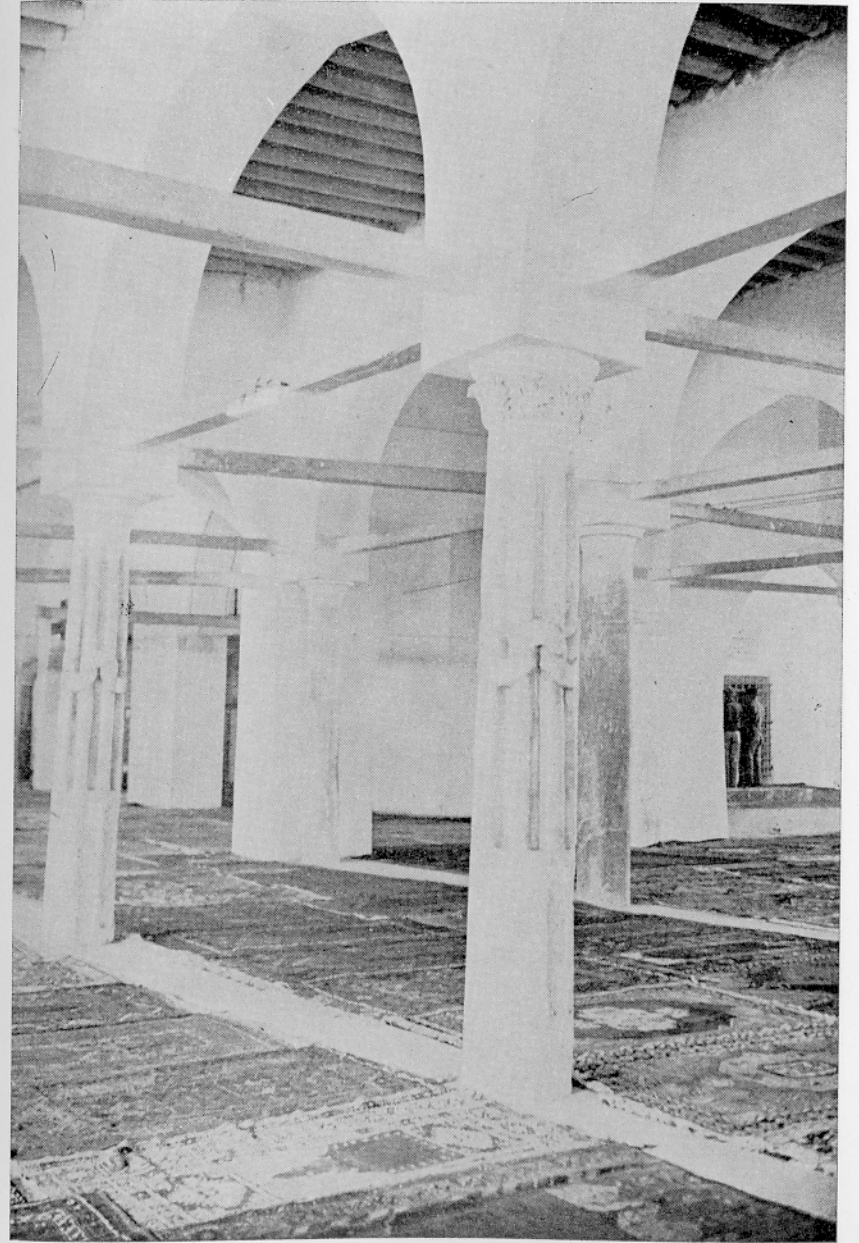


Res. 1 — Kayseri Ulu Cami sütun ve başlıkları.  
Fig. 1 — Columns and capitals at Ulu Mosque of Kayseri.

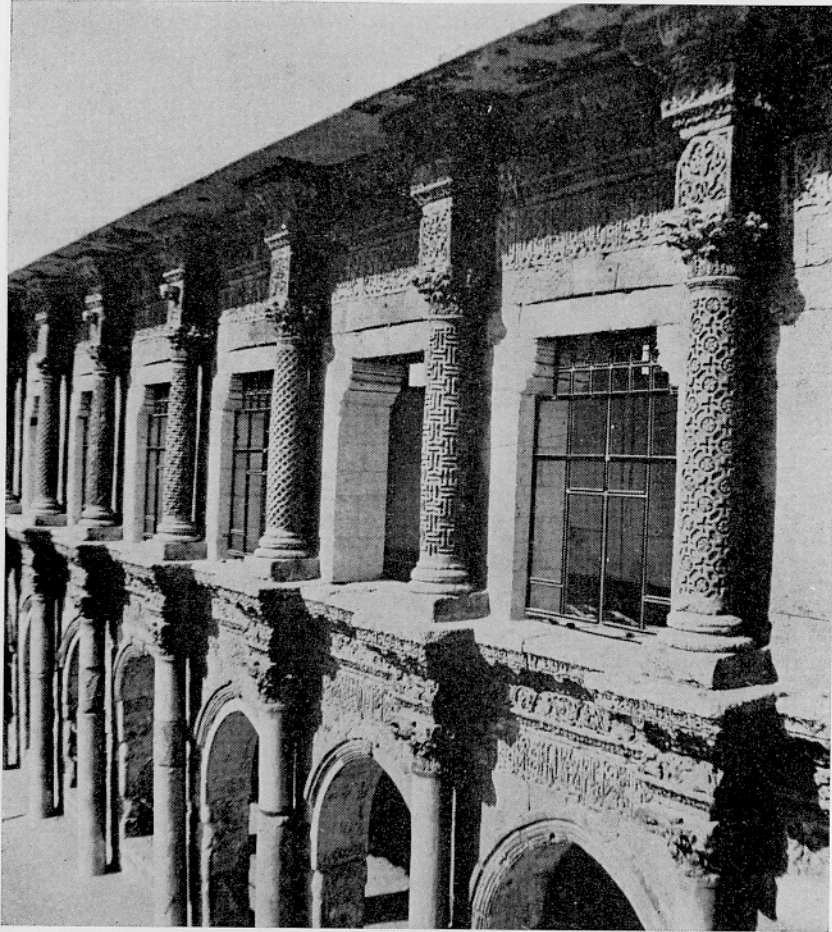




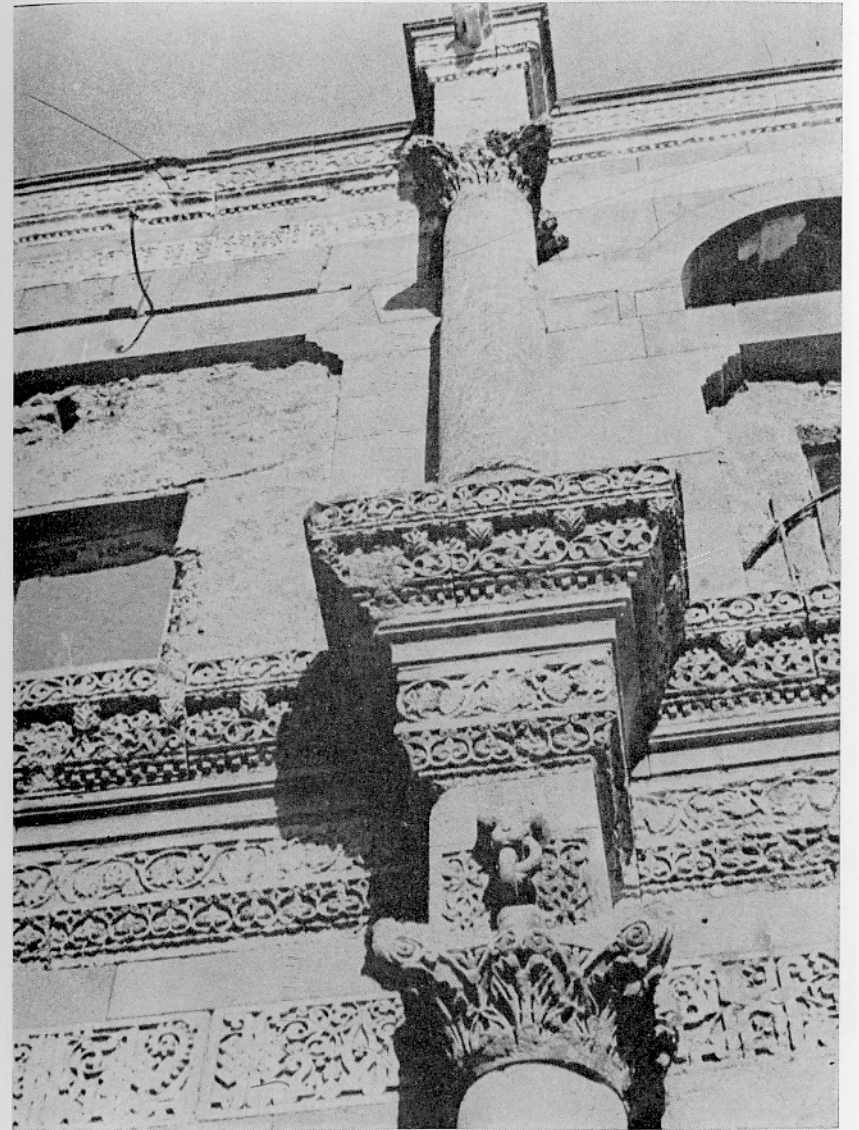
Res. 2a — Konya Alâeddin camii sütun ve başlıkları.  
 Fig. 2a — Columns and capitals at Alâeddin Mosque of Konya.



Res. 2b — Aynı  
 Fig. 2b — Same

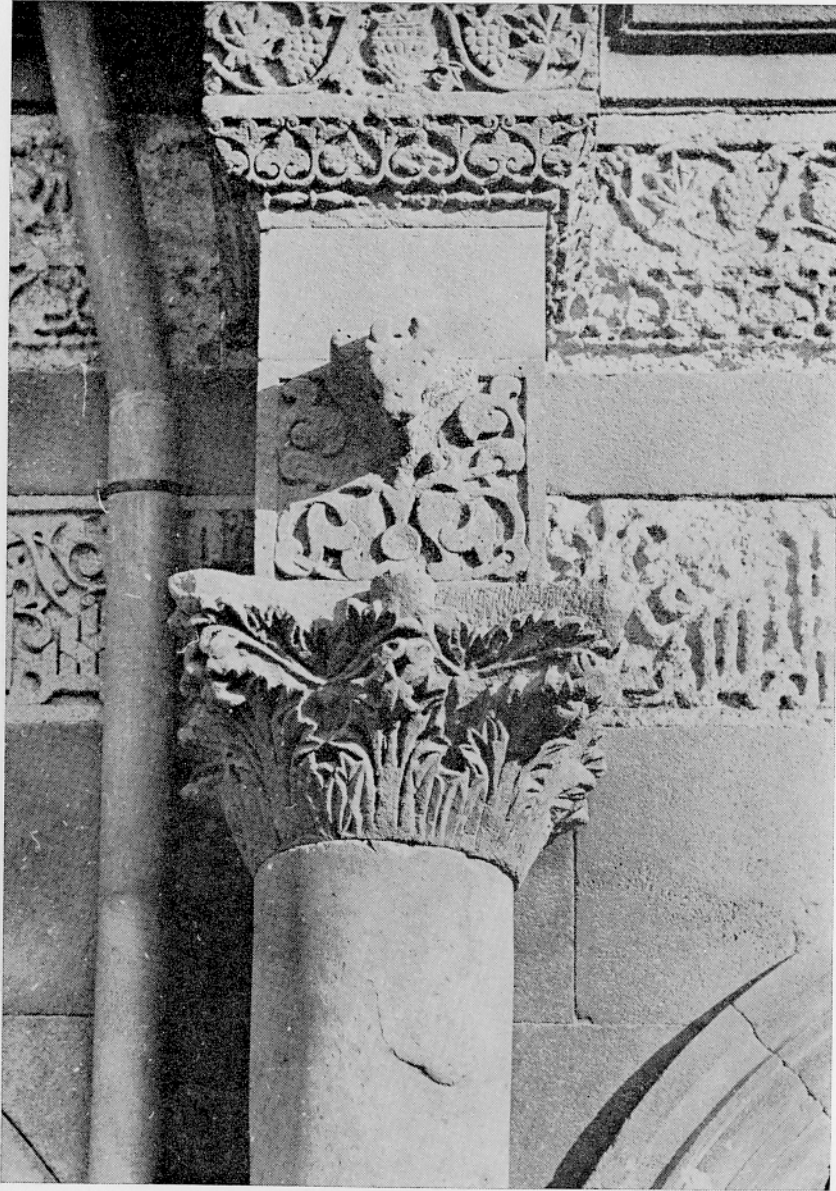


Res. 3a — Diyarbakır Ulu cami revakında Bizans sütunları,  
başlıkları ve plaster başlıkları.  
Fig. 3a — Byzantine columns, capitals and plaster tops at the  
colonnaded portico of Ulu Mosque in Diyarbakır.

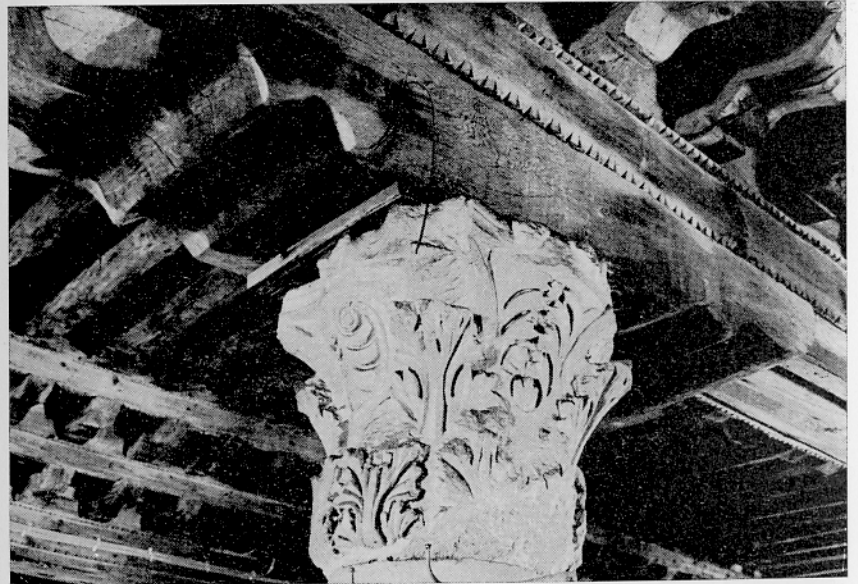
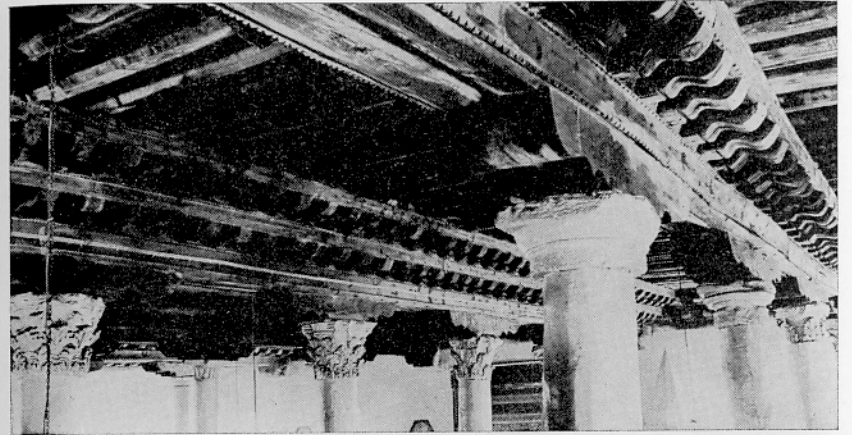


Res. 3b — Aynı  
Fig. 3 b. Same





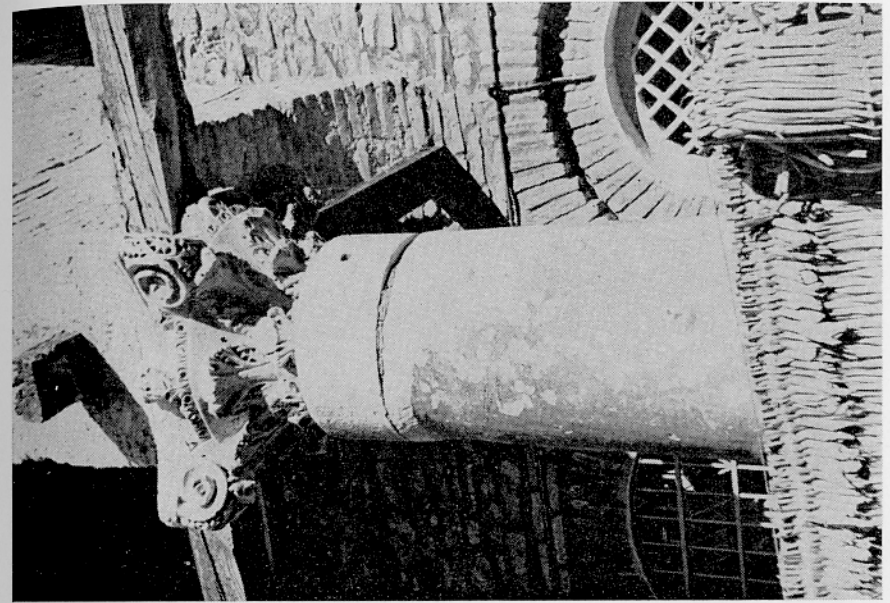
Res. 3c — Aynı  
Fig. 3c — Same



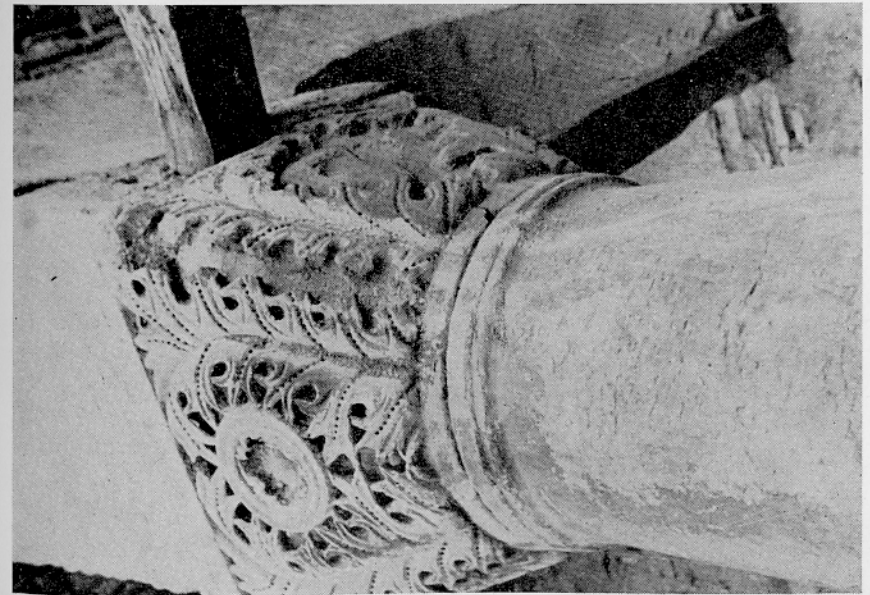
Res. 4a, b. — Ankara Arslanhane camiinde Roma devri sütun başlıkları.  
Figs. 4a, b — Roman Period Capitals at Arslanhane Mosque, Ankara.



Res. 5 — Sivrihisar Ulu camide ahşap sütun ve Bizans sütun başlığı (Y. Önge).  
 Fig. 5 — Wooden column and Byzantine capital at Ulu Mosque of Sivrihisar.  
 (Y. Önge).

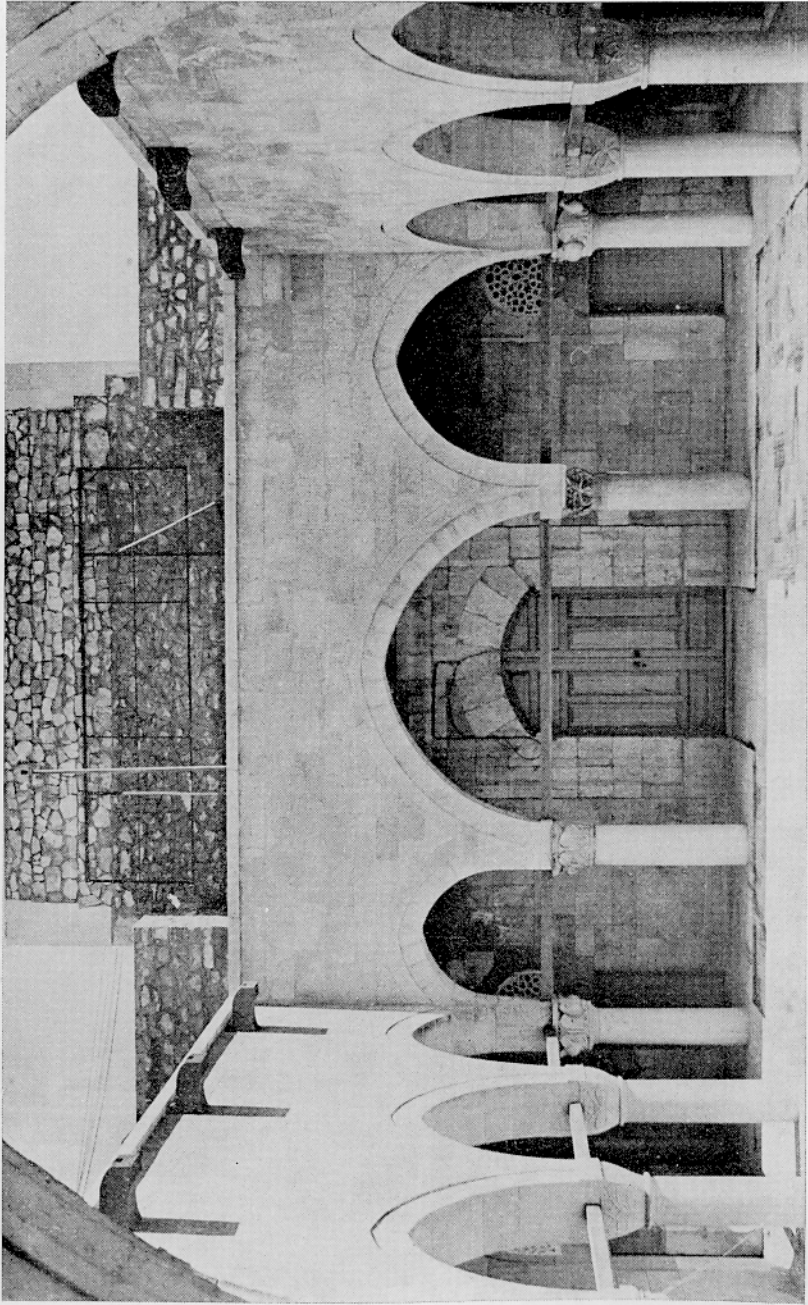


Res. 6a — Akşehir Taş medresede Bizans sütun ve başlığı.  
 Fig. 6a — Byzantine column and capital at Taş Medrese  
 of Akşehir.

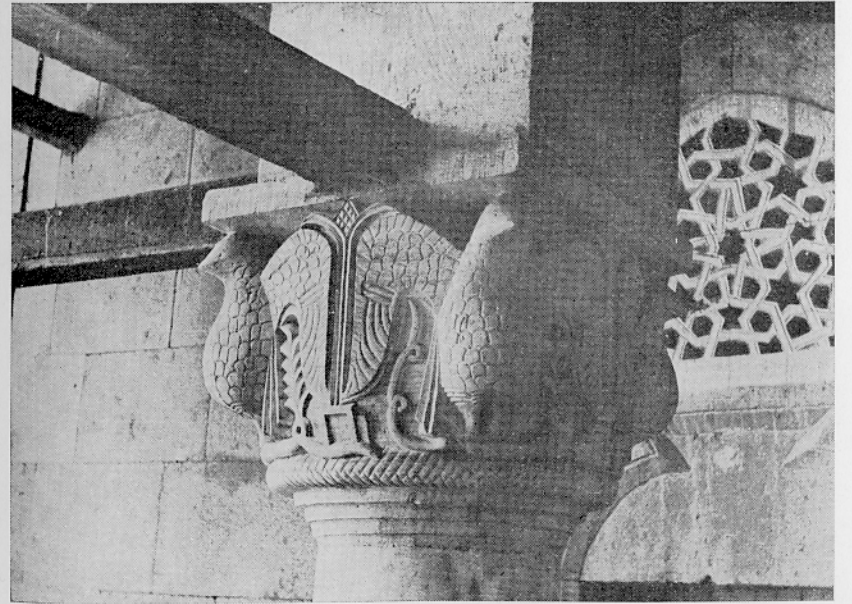
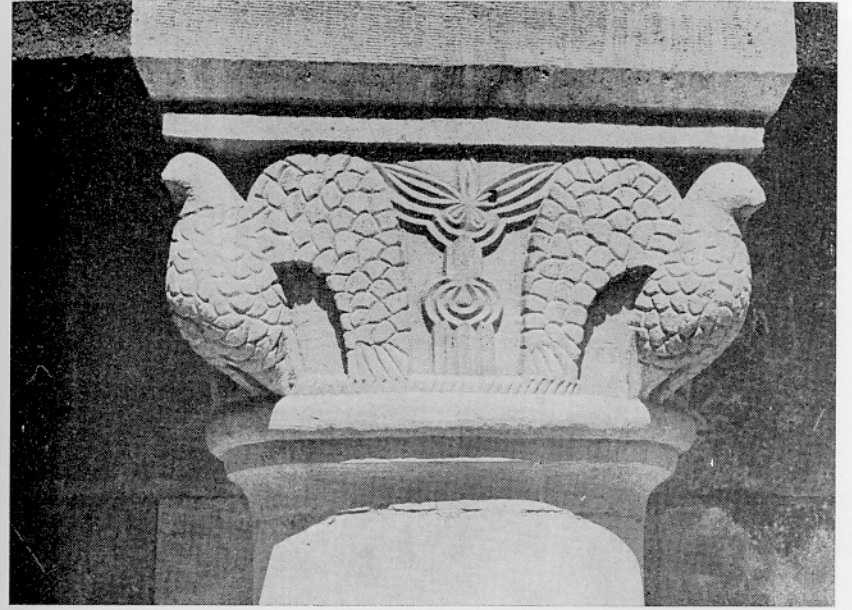


Res. 6b — Aynı  
 Fig. 6b — Same





Res. 7a — Eğridir Dündarbey Medresesi'nde Bizans sütun ve başlıkları.  
 Fig. 7a — Byzantine columns and capitals at Dündarbey Medrese of Eğridir.



Res. 7b, c — Eğridir Dündarbey medresesi kartallı Bizans sütun başlıkları.  
 Fig. 7b, c — Byzantine capitals with eagles at Dündarbey Medrese of Eğridir.

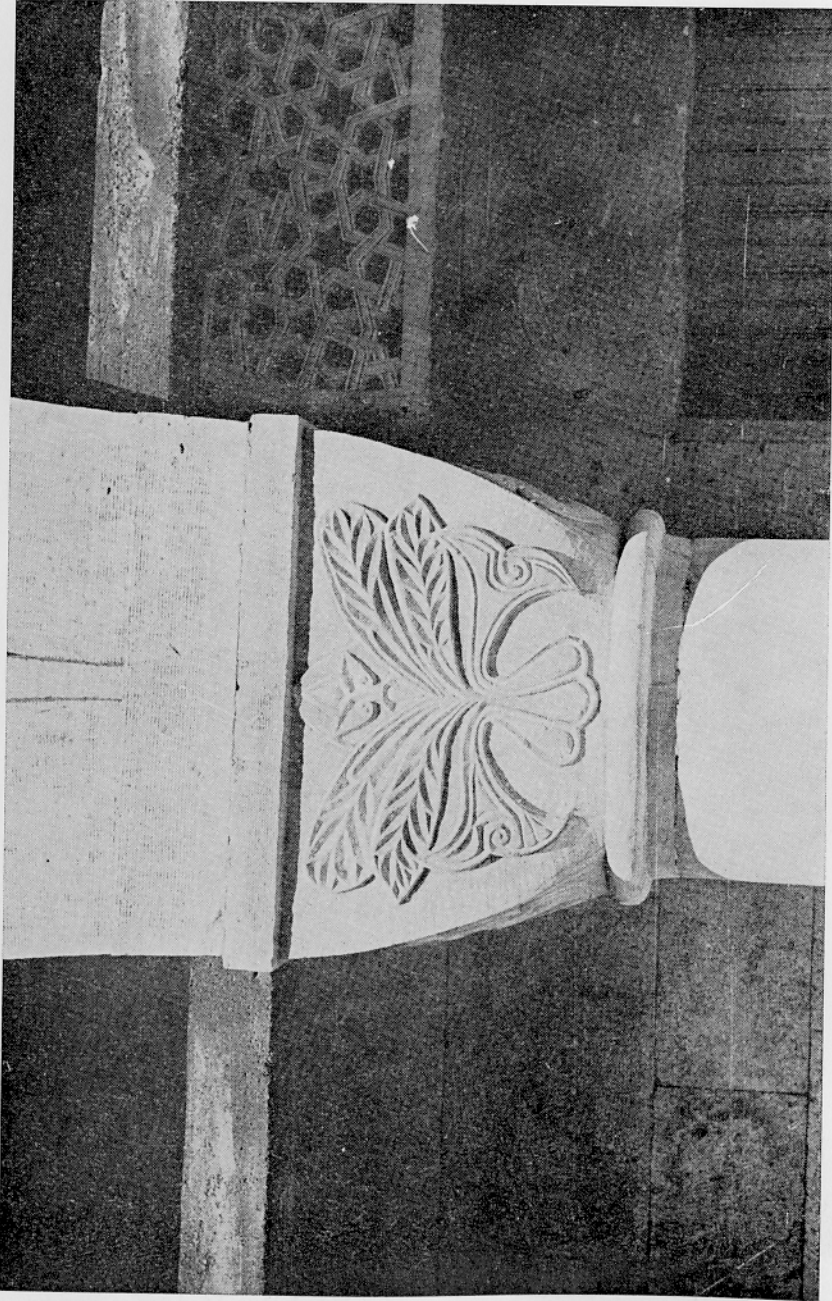


Res. 7d — Aynı (harab kartallı örnek)  
 Fig. 7d — Same (damaged capital with eagles)

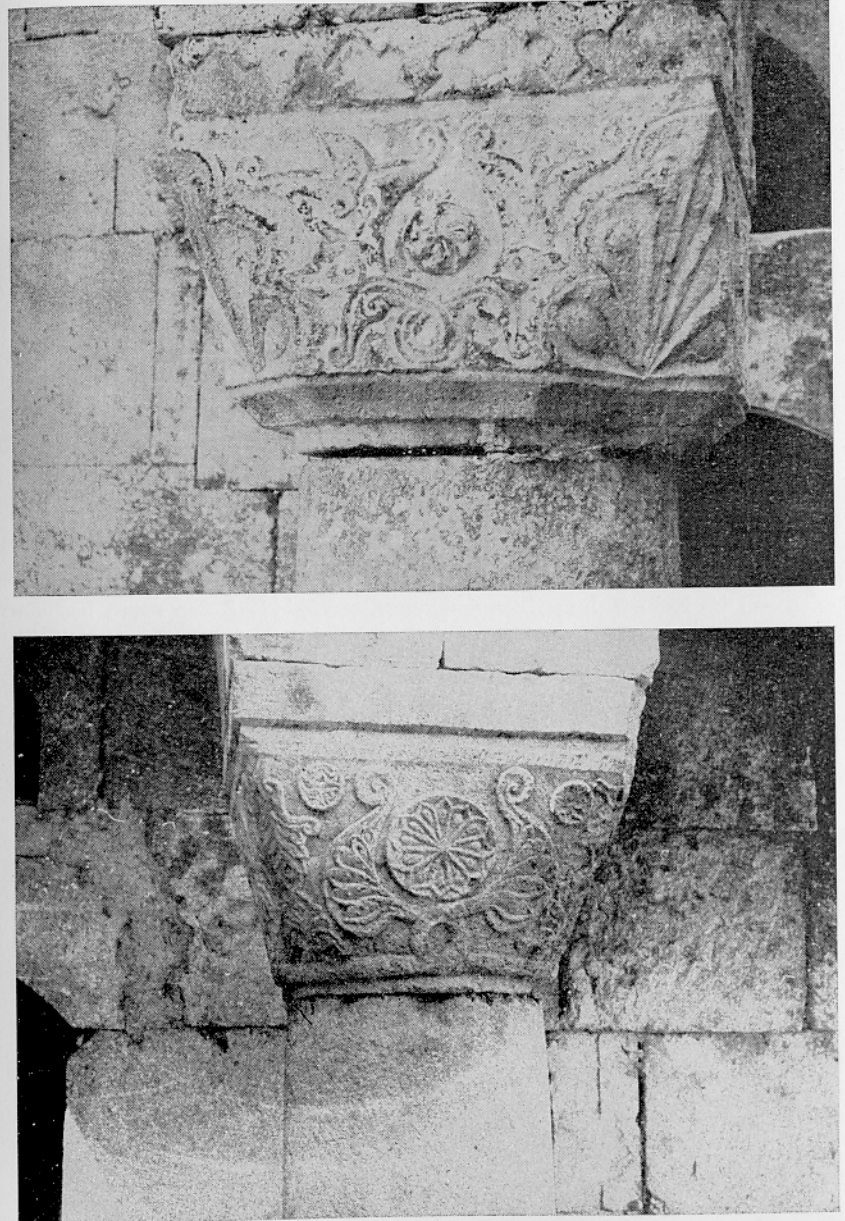


Res. 7e — Eğridir Dünderbey Medresesi narlı Bizans sütun başlığı.  
 Fig. 7e — Byzantine capital with pomegranate at Dünderbey Medrese of Eğridir.

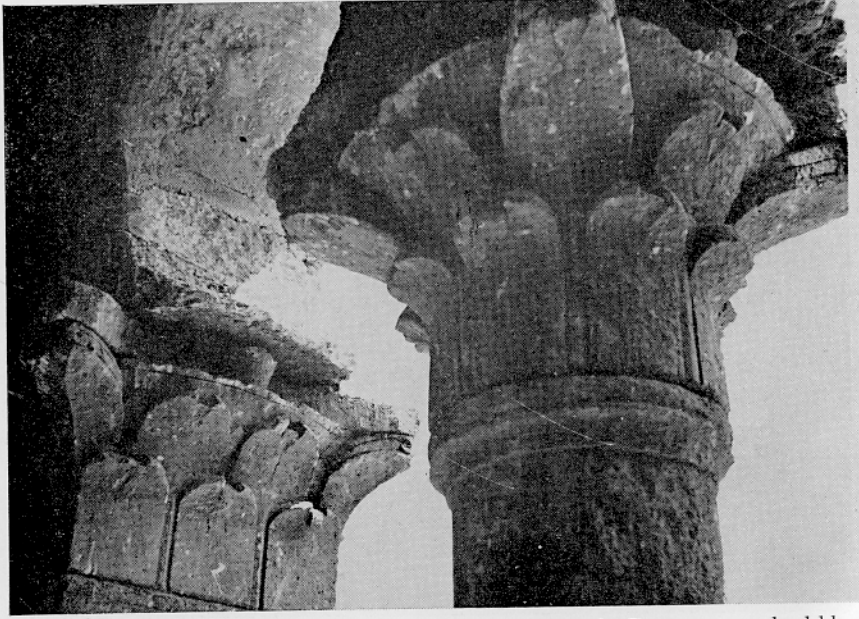




Res. 7f — Eğridir Dündarbey Medresesi Bizans sütun başlığı.  
Fig. 7f — Byzantine capital at Dündarbey Medrese of Eğridir.



Res. 8 a,b — Korkuteli Sinaneddin medresesi Bizans sütun başlıkları.  
Fig. 8 a,b — Byzantine columns and capitals at Sinaneddin Medrese of Korkuteli.



Res. 9 — Urfa Halil Rahman camii minaresi şerefesinde Roma sütun başlıkları.  
Fig. 9 — Roman column and capitals at the balcony of the minaret at Halil Rahman Mosque of Urfa.

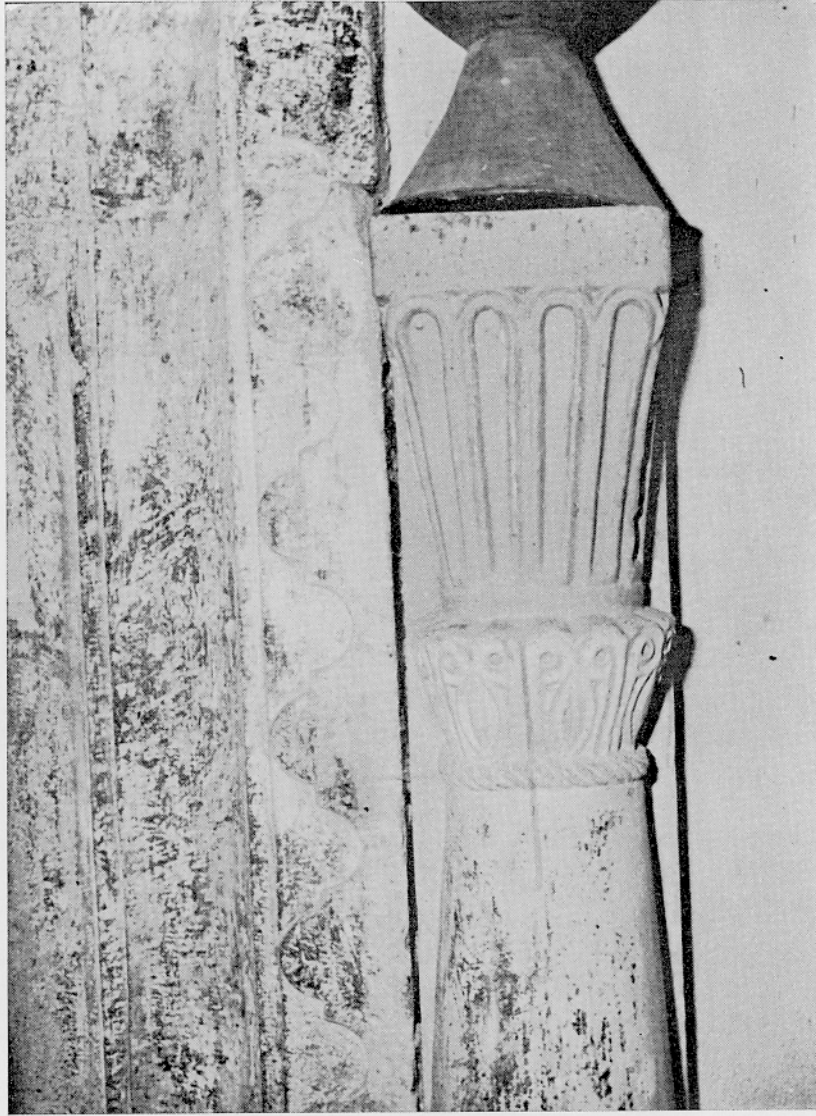


Res. 10a — Amasya Halifet Gazi türbesinde Bizans pencere kafesi ve sütunlar (Y. Önge)  
Fig. 10a — Byzantine window lattice and columns at Halifet Gazi Türbe in Amasya (Y. Önge)

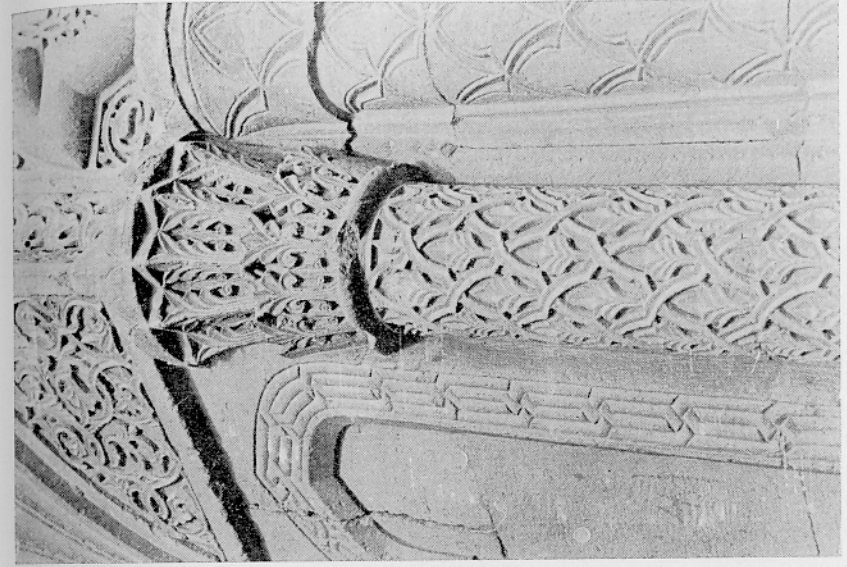


Res. 10b — Kayseri Lalamuhlüseddin camii pencerelerinde antik sütun ve başlıklar (Y. Önge)  
Fig. 10b — Byzantine and Roman columns at the Lalamuhlüseddin Mosque Kayseri (Y. Önge).



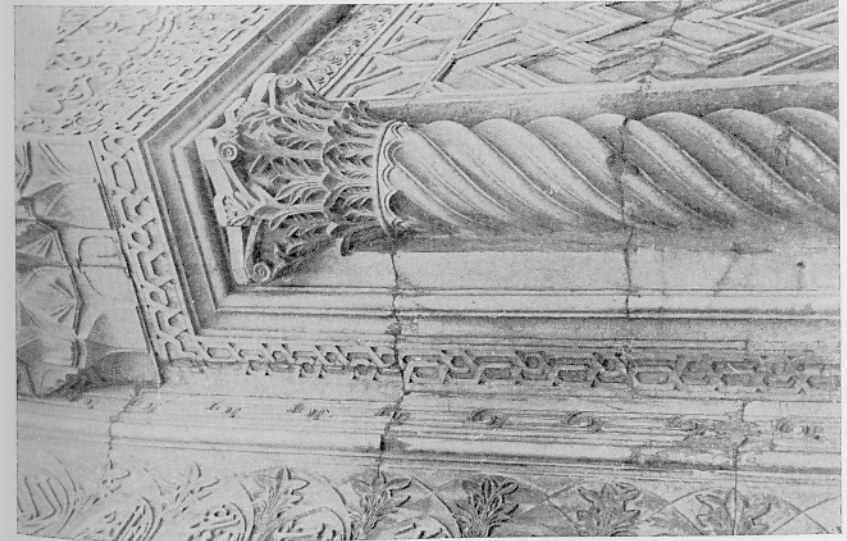


Res. 11 — Isparta Atabey medresesi mihrabında sütun ve başlığı.  
 Fig. 11 — Column and capital at the mihrab of the Atabey Medrese in Isparta.



Res. 13 — Konya İnce Minareli medrese antik etkili sütun ve başlığı.

Fig. 13 — Byzantine-Roman influenced column and capital at İnce Minareli Medrese at Konya.

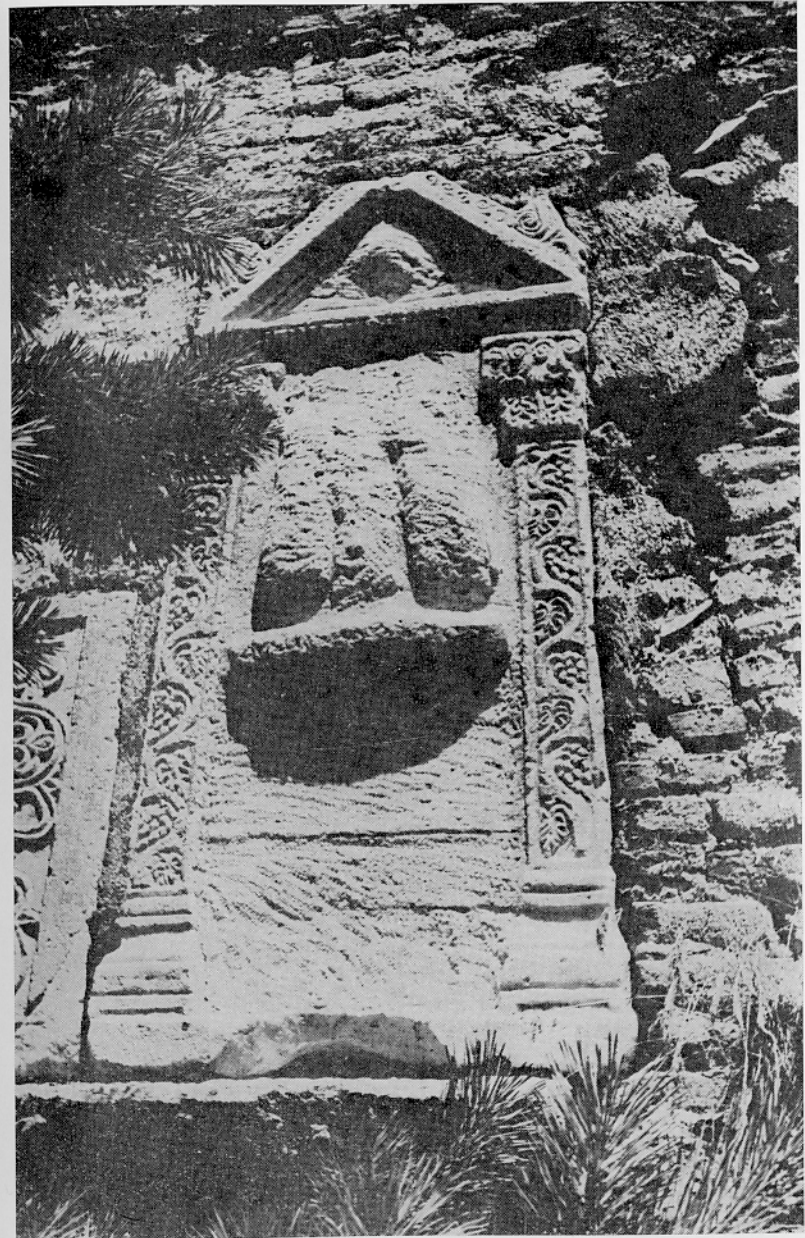


Res. 12 — Konya Karatay medresesi antik etkili sütun başlığı.

Fig. 12 — Column and capital with Byzantine-Roman influence at Karatay Medrese of Konya.

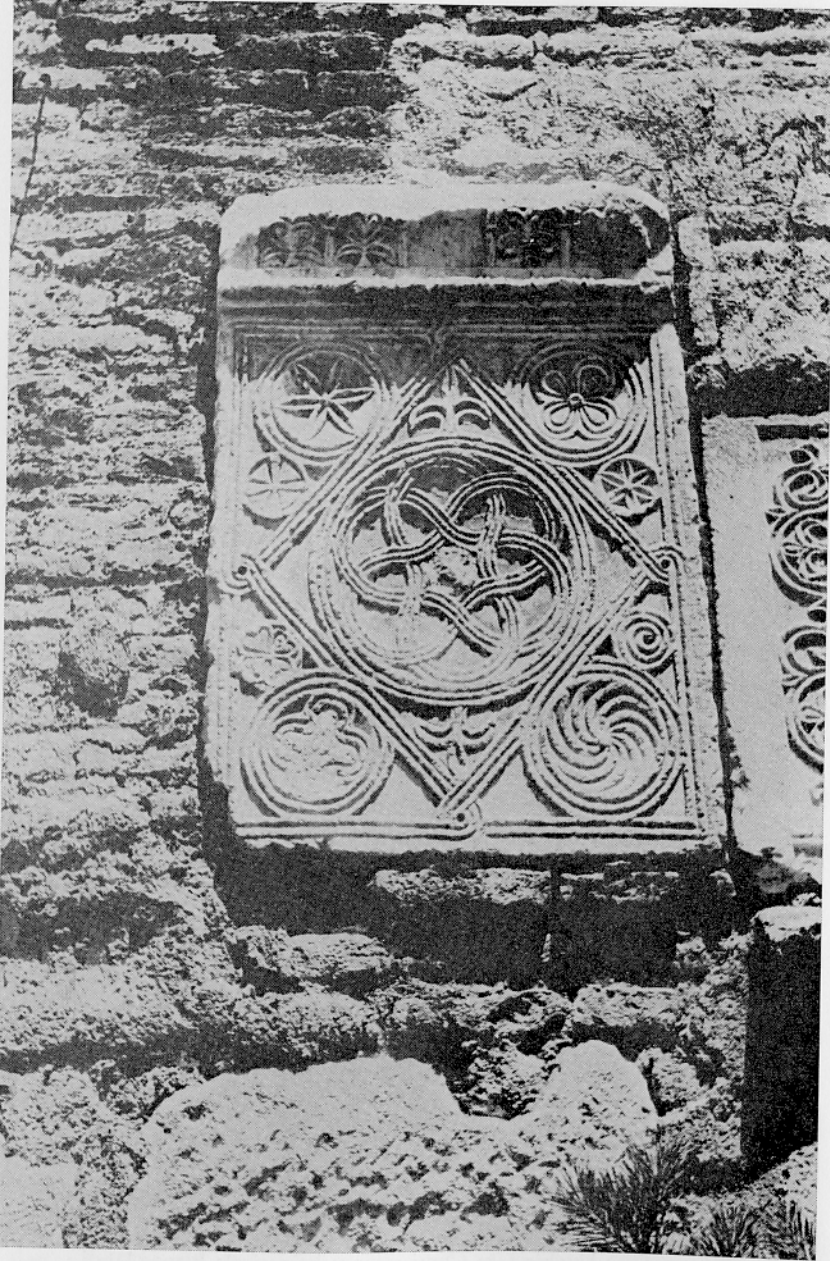


Res. 14 — Beyşehir Eşrefoğlu camii sebilinde Roma lâhdi. (Y. Önge)  
 Fig 14 — Roman sarcophagus at the fountain of Eşrefoğlu Mosque in Beyşehir (Y. Önge)



Res. 15a — Akşehir Ulu Cami minare kaidesinde Bizans lâhdi.  
 Fig. 15b — Byzantine sarcophagus at the base of minaret-Ulu Mosque of Akşehir.





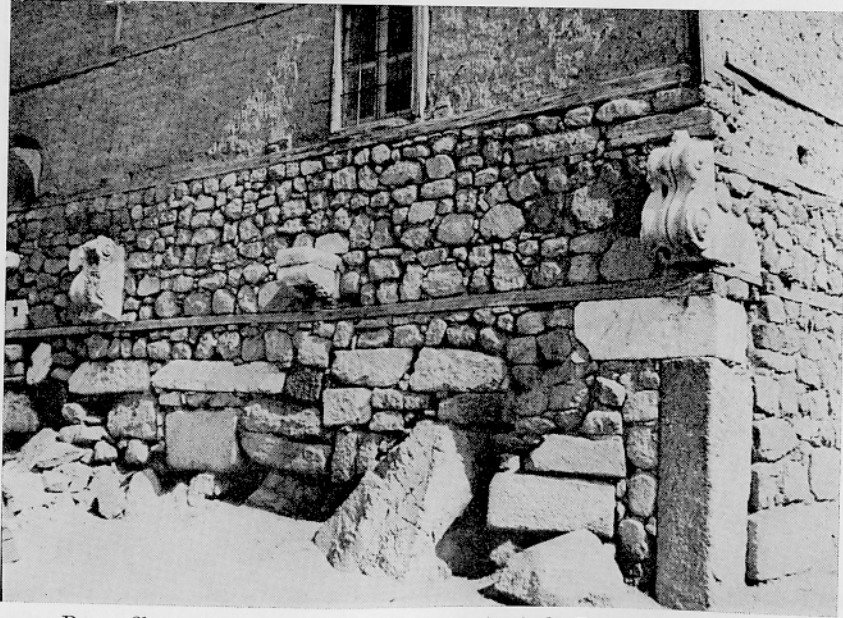
Res. 15b — Akşehir Ulu cami minare kaidesinde Bizans taşı (korkuluk ?).  
 Fig. 15b — Byzantine slab at the base of minaret - Ulu Mosque of Akşehir.



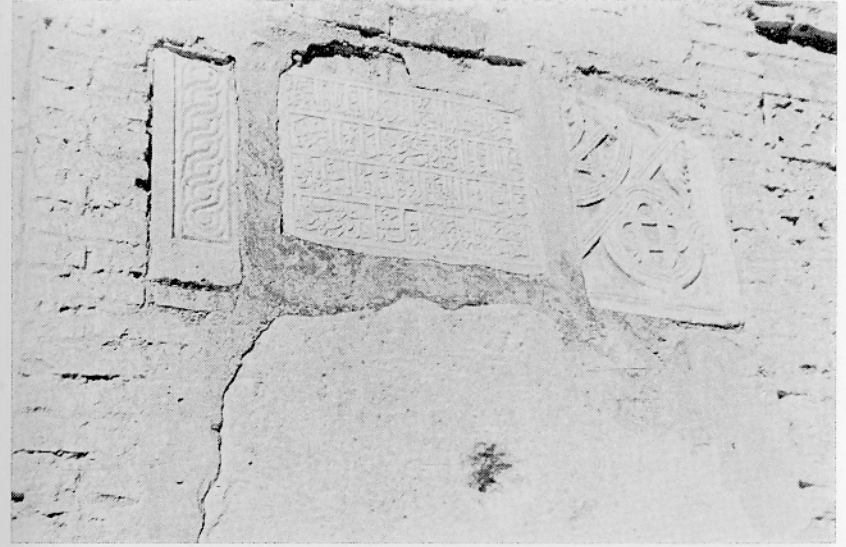
Resim 15c — Akşehir Ulu cami minare kaidesinde içine kitabe işlenmiş Bizans taşı.  
 Fig. 15c — Byzantine slab with later inscription at minaret base-Ulu Mosque of Akşehir.



Res. 16a — Ankara Arslanhane camii minare kaidesinde Roma devri taşları.  
Fig. 16a — Roman Period Slabs at the base of minaret, Arslanhane Mosque, Ankara.



Res. 16b — Ankara Ahi Şerafeddin haziresinde Roma devri taşları.  
Fig. 16b — Roman Period Elements Ahi Şerafeddin Cemetery, Ankara.

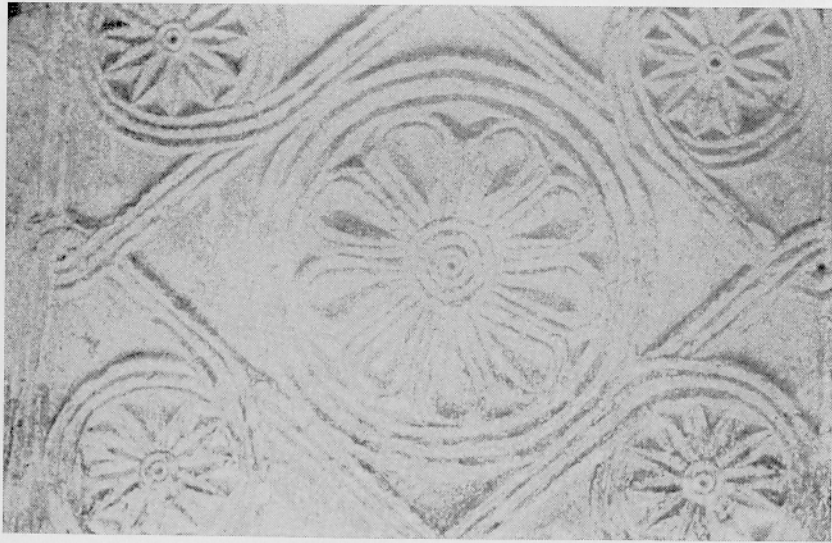


Res. 17a — Akşehir Ferruḫşah mescidinde kitabe ve Bizans taşları.  
Fig. 17a — Inscription and Byzantine slabs at Ferruḫşah Mesjid of Akşehir.

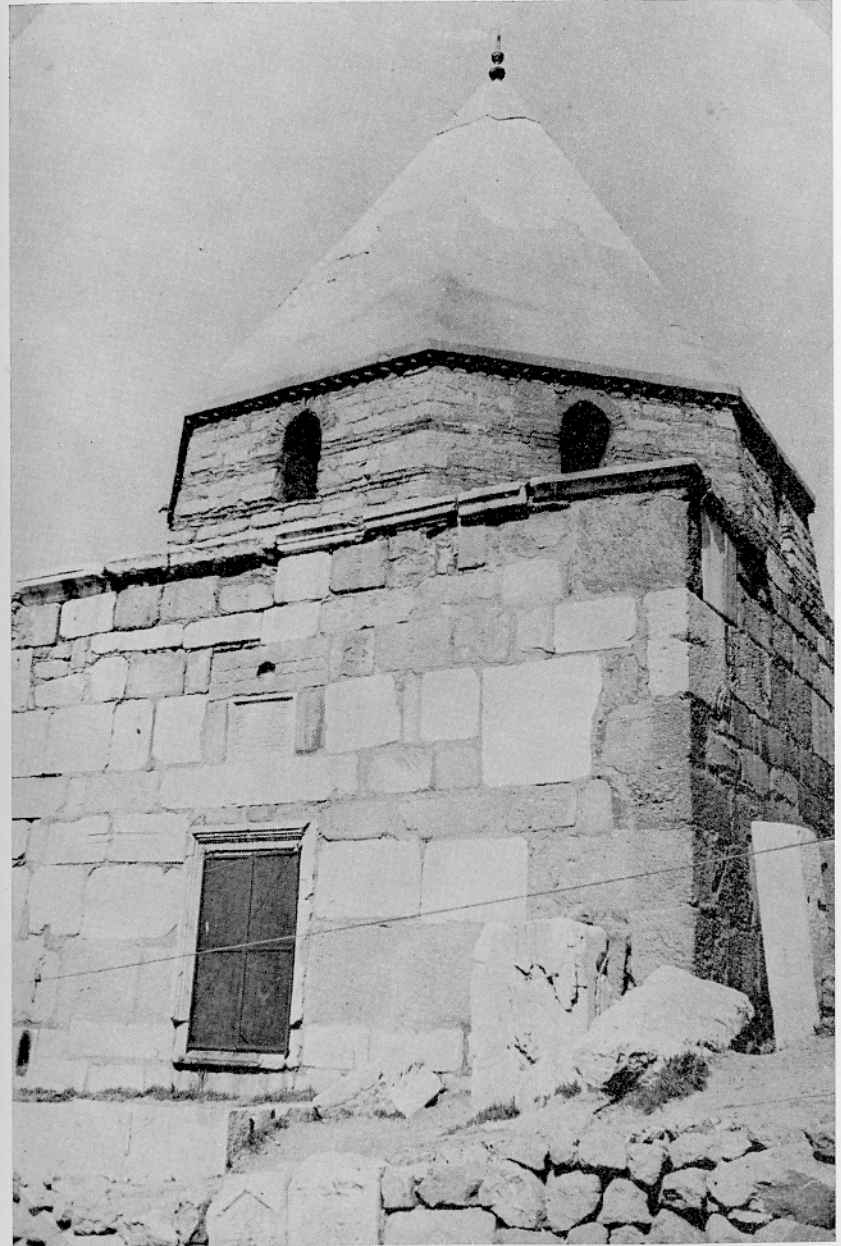


Res. 17b — Akşehir Ferruḫşah mescidinde Bizans devri 12 tanrı kabartması.  
(Roma geleneği) (Y. Önge)  
Fig. 17b — Slab with relief of 12 Gods from Byzantine period at Ferruḫşah Mesjid  
of Akşehir (Roman Tradition) (Y. Önge).





Res. 18a,b — Isparta Atabey Ertokuş medresesi ana eyvan setinde Bizans taşları.  
 Fig. 18a, b — Byzantine slabs at the main eyvan of Atabey Ertokuş medrese in Isparta.



Res. 19 — Ankara Ahi Şerafeddin türbesinde devşirme taşlar.  
 Fig. 19 — Borrowed Blocks at Ahi Şerafeddin Türbe, Ankara.



Res. 20a — Kadınhan'da duvar örgüsünde geç Roma (M.S. 3-4. asır) mezar taşları (İ. İlter).  
Fig. 20a — Late Roman sarcophagi (3 rd-4th Centuries A.D.) in wall construction at Kadınhan (İ. İlter).

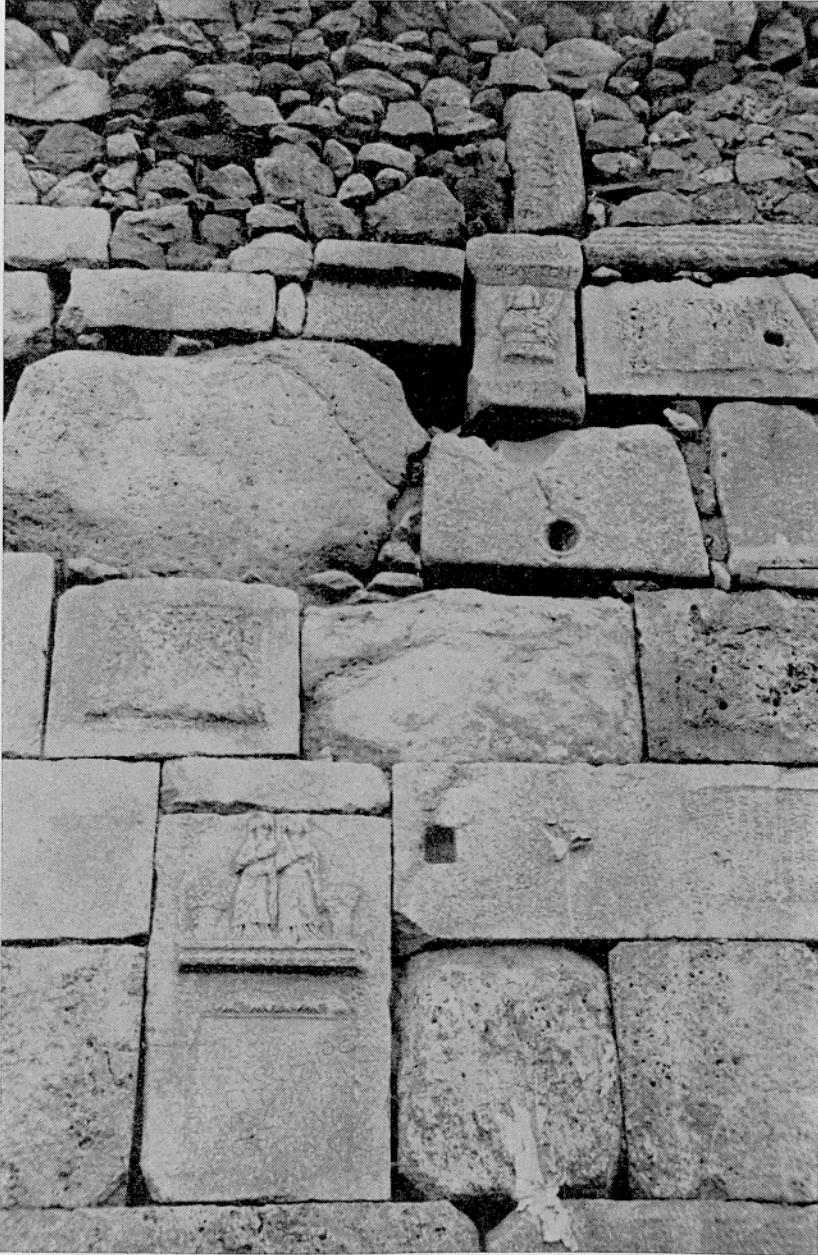


Res. 20b — Kadınhanda duvar örgüsünde Bizans mezar taşları. (İ. İlter).  
Fig. 20b — Byzantine sarcophagi in wall construction at Kadınhan. (İ. İlter).

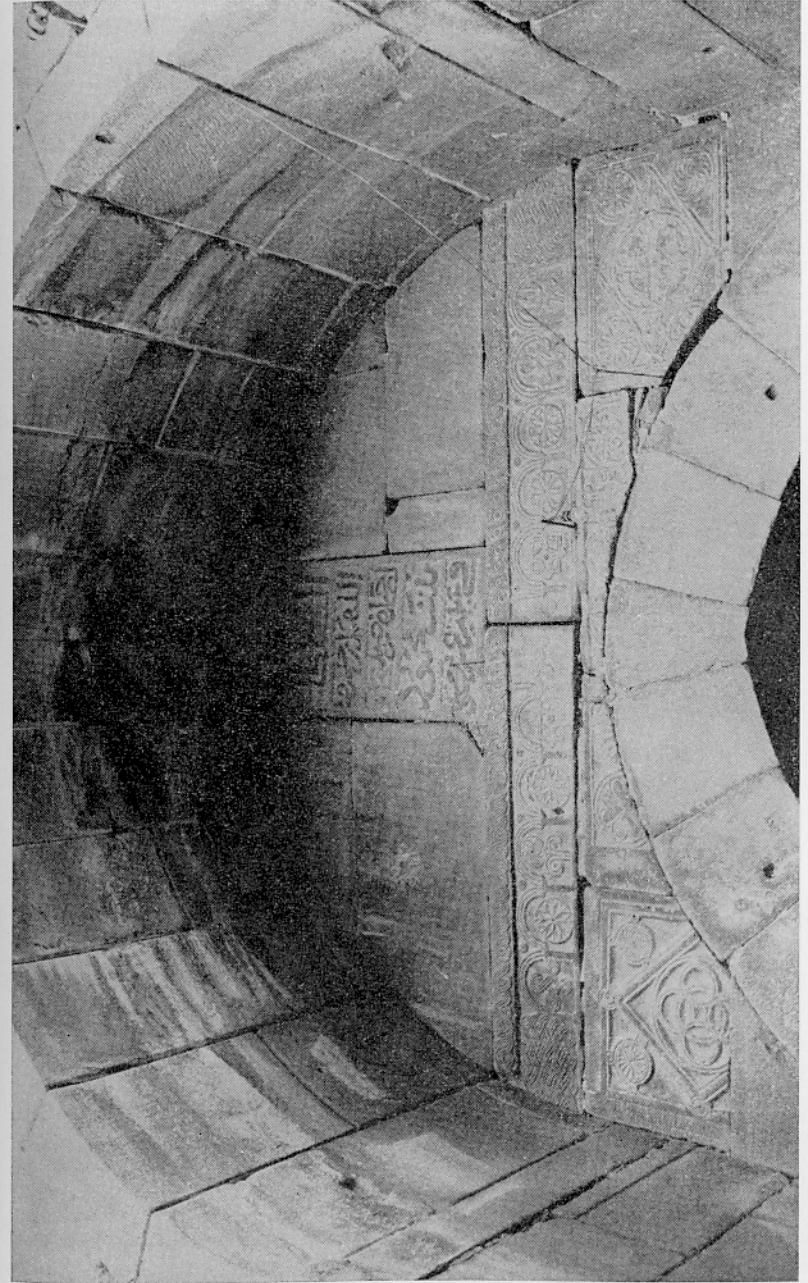


Res. 20c — Kadınhan duvar örgüsünde Roma III. asır ve Bizans figürlü mezar taşları. (İ. İlter).  
Fig. 20c — Fragments of Roman (3 rd Century A. D.) and Byzantine Sarcophagi in wall construction at Kadınhan (İ. İlter).





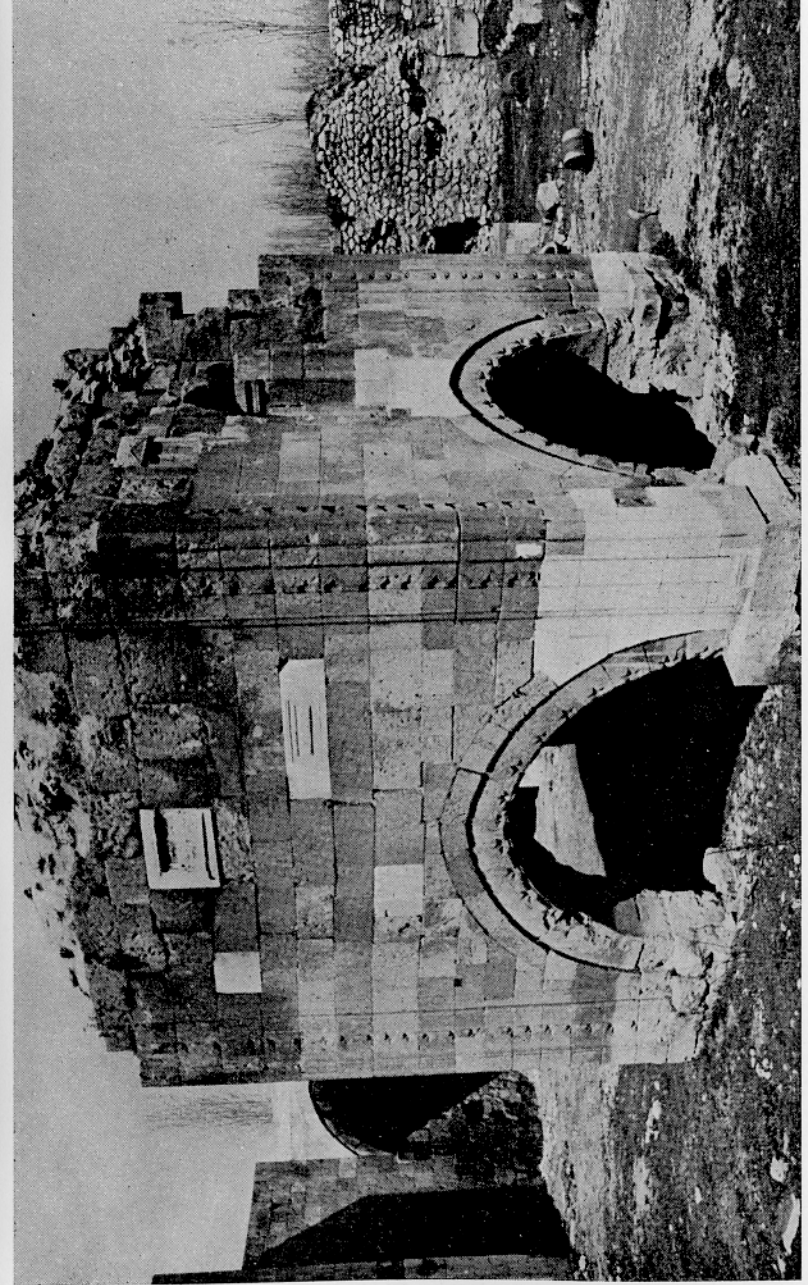
Res. 20d — Kadınhanda figürlü geç Roma ve Bizans mezar taşları. (İ. İltter).  
 Fig. 20d — Fragments of Late Roman and Byzantine sarcophagi with figures at Kadınhan (İ. İltter).



Res. 20c — Kadınhan portalinde Bizans taşları (İ. İltter).  
 Fig. 20c — Byzantine slabs at the portal of Kadınhan (İ. İltter).



Res. 21 — Eğret han portalinde antik sütun ve başlıkları (İ. İltter).  
 Fig. 21. Columns and capitals at the portal of Eğret Han (İ. İltter).

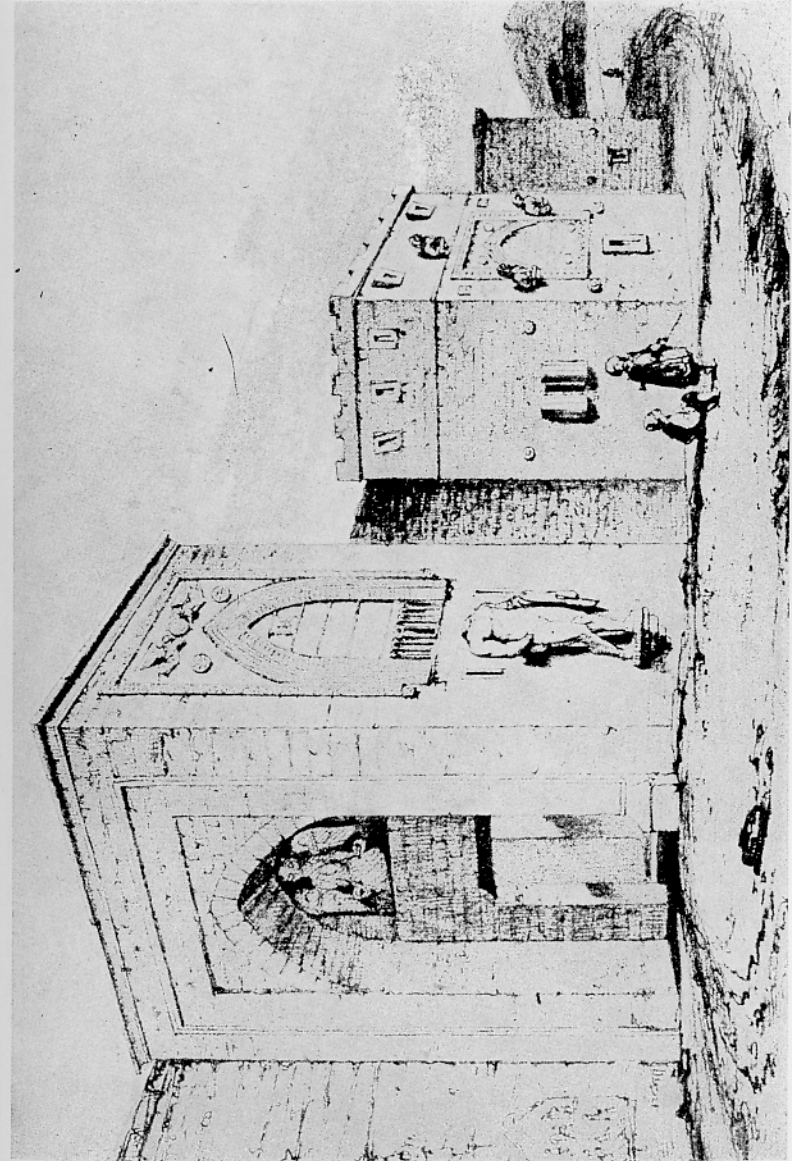


Res. 22a — Ishaklı han köşk mescidinde antik lâhîit parçaları. (İ. İltter).  
 Fig. 22a — Byzantine sarcophagus parts at Ishaklı han Köşk Mesjid. (İ. İltter).





Res. 22b — İshaklı han köşk mescitte antik lâhit. (İ. İltter).  
 Fig. 22b — Byzantine sarcophagus at İshaklıhan Köşk Mesjid. (İ. İltter).



Res. 23 — Konya kalesinde antik heykeller. (F. Sarre).  
 Fig. 23 — Roman and Byzantine statues at Konya Fortress (F. Sarre).

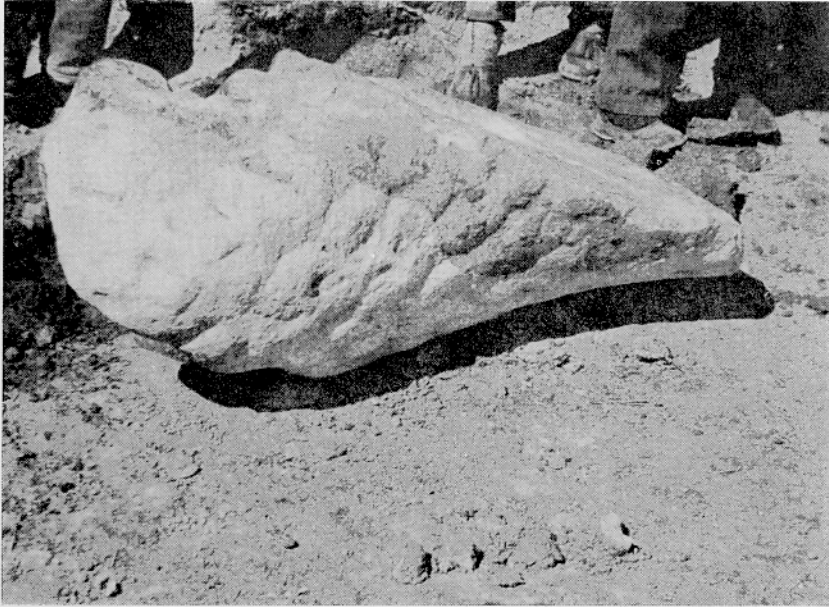


Res. 24 — Konya kalesinden antik etkili arslan heykeli.  
 Fig. 24 — Byzantine influenced lion from Konya Fortress.



Res. 25 — Kayseri kalesinde Selçuk arslanı.  
 Fig. 25 — Seljuk lion at Kayseri Fortress.

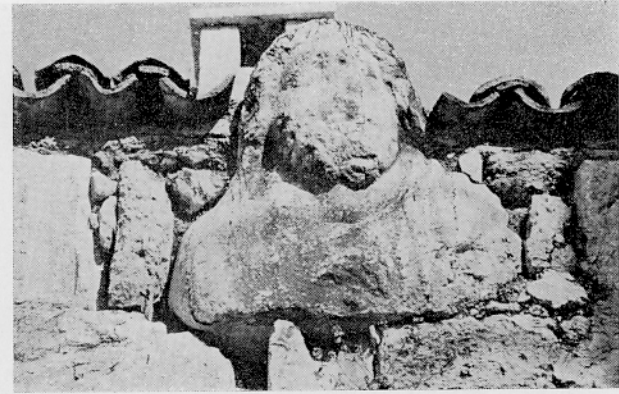




Res. 26 — Aksaray Sultan handa yerde bulunan geç Roma kırık arslan.  
Fig. 26 — Broken Late Roman Period lion found in Sultanhan.



Res. 27 — Birgi Ulu camide geç Roma arslan heykeli.  
Fig. 27 — Late Roman Period lion at Ulu Mosque of Birgi.



Res. 28 — Isparta Atabey Ertokuş medresesinde antik büst.  
Fig. 28 — Antic bust at Atabey Ertokuş Medrese of Isparta,



Res. 29 — Denizli Ak handa Roma medüz başı (T.T.Rice).  
Fig. 29 — Medusa head at Ak han of Denizli. (T.T.Rice).



Res. 30 — Akşehir figürlü mezar taşında sağda ters Bizans devri kuş.  
Fig. 30 — Upside-down bird figure from Byzantine Period at the right side of Tombstone with Figures from Nevşehir.

mental blocks, columns, capitals, arches, lintels, balustrades, sarcophagi etc. Sometimes, borrowed elements are incorporated in the wall construction without any significant pattern or apparent purpose and at other times in conformity with the original functions of these elements.

At the portal of Sahibata Mosque in Konya, marble sarcophagi are placed at both sides as base stones, merging harmoniously with the rest of the portal. The sarcophagus on the right with highly damaged medusa heads is probably from late Roman Period. This sarcophagus also served as the foundation of the fountain next to the portal. The sarcophagus at left is a typical Byzantine work with intersecting circles and its geometrical composition. A similar sarcophagus is found at the right hand side of the portal of Eşrefoğlu Mosque in Beyşehir (1297). This piece, which is also late Roman, constitutes the foundation of the fountain next to the portal (Fig. 14). Two figures in sitting position facing each other are noticed; the heads are damaged.

At the Ulu Mosque of Akşehir, various Byzantine Period slabs are observed, especially at the base of the minaret (1213) (Figs. 15 a, b, c)<sup>25</sup>. A marble panel ornamented with geometrical rosettes, the frontispiece of a sarcophagus lined by a frieze of vine motif are the most noteworthy pieces. The bordure of the marble slab containing the inscription reveals that this slab too is a borrowed piece (Fig. 15 c). At Arslanhane Mosque of Ankara, the Roman capitals used in the minaret base and in the wall construction (Fig. 16), inscription, and balustrade etc., at Ahi Şerafeddin cemetery next to Arslanhane Mosque, various Roman Period elements and the remains of a lion's statue from which Arslanhane Mosque derives its name constitute other typical examples of the extensive use of borrowed elements as construction material in Seljuk buildings. At the façade of Ferruḫşah Mesjid in Akşehir, ornamental Byzantine slabs have been placed in a very conspicuous way (1224) (Figs. 17 a, b). Here at the frontal part of the façade, on top of the window the slab to the right with two rows of figures symbolizing twelve gods is of interest. (Fig. 17 b). In both rows, the front figures at the right ride a horse.

<sup>25</sup> Öney, G. Akşehir Ulu Camisi. Ulu Cami of Akşehir. Anadolu IX, pp. 171-184. Fig. XV.



Medreses too provide examples where re-use of borrowed material was practiced. At the Atabey Ertokuş Medrese in Isparta, ornamented slabs from Byzantine Period have been used as frames and lintels at the doors connecting the main eyvan of the meşjid with the türbe. In front of the step leading to the main eyvan, five Byzantine Period marble blocks are placed. These blocks are ornamented by geometrical patterns and rosettes and in one block by animal figures (Figs. 18a, b). In the masonry of the rear and side walls, Byzantine and Roman Period stones abound. Likewise, at the Sinaneddin Mosque of Korkuteli, various elements from Byzantine and Roman works have been used in wall construction and a series of cantilevered blocks with fine workmanship attract attention in the main eyvan.

We note the free use of elements from earlier works as construction material in Seljuk türbes as well. At Seyit Mahmut Hayranî Türbe of Akşehir (1269/1409), carved stone blocks from Byzantine Period attract attention in the lower part of the structure. Likewise, Byzantine slabs at the façade of Emir Yavtaş Türbe in Akşehir (end of 13th Century) and Roman Period stone blocks in the body of Ahi Şerafeddin Türbe (1330) in Ankara (Fig. 19) constitute other examples<sup>26</sup>.

Of special interest is the excellent marble workmanship from Byzantine Period on the arch of the door connecting the türbe of Burmalı Minare Mosque of Amasya with the mosque itself. (second half of 13th Century) The window lattice and columns at Halifet Gazi Türbe of Amasya —mentioned earlier— are also of Byzantine origin (Fig. 10 a). In Sivrihisar, the geometrical frame with various animal figures at the portal of Hoca Yunus Türbe is a highly decorative Byzantine work (1272).

In the wall construction and portals of Kadınhan (1223) (Figs. 20 a-e) and of Eğret Han on the Afyon-Kütahya road (first half of 13th Century) (Fig. 21), material from earlier periods, most notably Byzantine, have been used. In the wall construction proper and the köşk meşjid of İshaklı Han on Akşehir-Afyon road, re-use of numerous sarcophagi fragments is still another example (Fig. 22 a, b) (1249/

<sup>26</sup> Oral, Z. Ahi Şerafeddin Türbesi ve Sandukası. Le Sarcophage et le Mausolee d'Ahi Şeref-üd-Din. First International Congress of Turkish Art. 1959, Ankara Ankara 1961. pp. 306-321.

50)<sup>27</sup>. At Eğret Han, the lining of transplanted columns in three rows to make a profiled portal is highly interesting. This is, of course, very different from traditional Seljuk portals (Fig. 21).

In the above-mentioned works, borrowed elements including plain, carved and inscribed slabs, columns, capitals, pieces of sarcophagi etc. have been generally used freely as construction material without any pre-determined motive or pattern. On the other hand, information regarding the use of borrowed material in palaces is limited. During the Kubadabad Palace excavations of 1964/65, various borrowed elements were found at the small palace (1236)<sup>28</sup>.

It naturally follows that borrowed elements appear in bridges as well. A typical example is Akköprü of Ankara (1222) where slabs with Latin and Greek inscriptions have been used.

#### BORROWED ELEMENTS IN FIGURAL DESCRIPTIONS :

Alongside the re-use of existing building elements such as columns, capitals, slabs and stone blocks, certain figural material from earlier civilizations are presented in conjunction with the figural descriptions of the Seljuks which are heavily influenced by Eurasian animal figures as regards technique, style and symbolism<sup>29</sup>. Numerous examples

<sup>27</sup> For Kadınhan see Erdmann, K. Das Anatolische Karavansaray des 13. Jahrhunderts I, II. Berlin 1961. No. 10. pp. 49, 50. Figs. 56, 57. For Eğret Han see same. p. 153. Fig. 288. For İshaklı Han see same. p. 145. Fig. 276. Furthermore, according to Erdmann's book we can cite the works where borrowed material has been extensively used as follows : Altınapa han p. 31 (Byzantine material), Argıt han, p. 33. (Roman), Kuruçeşme Han, p. 35 (Byzantine), Dokuzun Derbent han, p. 38 (Greek), Elikesik han, p. 40 (Greek), Hacı Hafız Han, p. 63 (Byzantine), Akhan, p. 70 (Roman), Sadettin han, p. 105 (Byzantine and Roman), Obruk han, p. 129 (Byzantine), Yeniceköy han, p. 163 (Byzantine), Zıvarık han, p. 170 (Byzantine), Şarapsa han, p. 172 (Roman).

<sup>28</sup> For this material see Otto-Dorn, K. 1965 Excavation Report. *Archaeologischer Anzeiger*. Berlin 1969-70.

<sup>29</sup> For Anatolian Seljuk animal style see Öney, G. Das Lebensbaum Motiv in der Seldschukischen Kunst in Anatolien. *Belleten XXXII*, 125. Ankara 1968, The Firsh Motif in Anatolian Seljuk Art, *Sanat Tarihi Araştırmaları II*. İstanbul 1968. Die Figurenreliefs an der Hudavent Hatun Türce in Niğde. *Belleten XXXI*, 122. Ankara 1967. Über Eine Orthukidische Lebensbaumdarstellung. *Vakıflar VII*. İstanbul 1968. Mounted Hunting Scenes in Anatolian Seljuks in Comparison with Iranian Seljuks. *Anadolu XI*. Ankara 1969. The Bull Figure in Anatolian Seljuk Architecture *Belleten XXXIV*, 133, 1970. The Lion Figure in Anatolian Seljuk Architecture, *Anatolia XIII* (in print).

are found in the Konya Fortress (1221) where undressed human and lion statues were retained (Fig. 23). Lion statues were also re-used at the köşk of Kılıçarslan IV in Konya<sup>30</sup>. It is interesting to note that these pre-Seljuk elements were used in the Konya Fortress which is also very rich in original figurral reliefs by the Seljuks themselves.

The realistically represented Seljuk lions in the İnce Minareli Medrese Museum of Konya are greatly influenced by the Byzantine and Roman examples and are vastly different from the typical stylized Seljuk lions, as f. inst. the lions at the Kayseri Fortress (Figs. 24 and 25).

The lion statue at Ahi Şerafeddin cemetery in Ankara and the broken marble lion found at Sultan Han (1229) —presumably used originally at the portal— are other examples of re-use of borrowed figural elements (Fig. 26)<sup>31</sup>. A typical later example is the late Roman lion used in the wall construction at Ulu Mosque of Birgi (1322) (Fig. 27).

In Kastamonu, at “Yılanlı Darüşşifa” (so-called because of its presently damaged frieze resembling a snake), a figure very different from Seljuk dragons has been incorporated into the wall construction (1272)<sup>32</sup>.

At the southern façade of the Atabey Medrese in Isparta —mentioned earlier—, a highly worn marble bust is discernible under the roof (Fig. 28). The way and place of usage of this element is highly interesting, underlining the importance attached to re-use of earlier material. The Roman Period head used in the wall construction at Akhan near Denizli constitutes an example where a human figure is involved (Fig. 29)<sup>33</sup>. Other examples with human figures include Ferruhşah Mesjid of Akşehir (Fig. 17 b) with twelve god figures in the wall (Byzantine), human figures facing each other (Roman) at

<sup>30</sup> See for Leon Laborde's drawing from the year 1825 Sarre, F. *Der Kiosk von Konia*. Berlin 1936. Abb. 2. For Kılıçarslan IV. Kiosk see same, Abb. 1.

<sup>31</sup> Erdmann, K. op. cit. p. 83. Fig. 141.

<sup>32</sup> Kuran, A. op. cit. p. 112. Fig. 283.

<sup>33</sup> Rice, T. T. *The Seljuks*. London 1961. Fig. 45. p. 264. She shows the han croneously in Aksaray. Human heads in the form of rosettes reminiscent of medusa heads have been used in Seljuk art as moon and sun rosettes. See, Öney, G. *Sun and Moon Rosettes in the Shape of Human Heads in Anatolian Seljuk Architecture*. *Anatolica III*. Archeological Institute of Netherlands. (in print).

the fountain of Eşrefoğlu Mosque in Beyşehir (Fig. 14), reliefs with various woman and man figures (Byzantine) in the wall construction of Kadınhan (Figs. 20 c, d), medusa heads (Roman) at the fountain of Sahipata Mosque.

#### RE-CARVING OF BORROWED ELEMENTS :

In Seljuk art, there are numerous examples where the other side of a carved slab from earlier times has been carved. A typical example is the inscription at the Ulu Mosque of Akşehir mentioned earlier (Fig. 15 c). Here, a slab with Byzantine bordure has been inscribed by the Seljuks.

The dragon relief presently at the İnce Minareli Medrese Museum of Konya (Inv. no. 890) and the slab with sphinx and antelope figures in the same museum (Inv. no. 893) have carvings from earlier periods on other faces or sides<sup>34</sup>. On the tombstone at the Akşehir Museum (Fig. 30) with woman figure, the upside down Byzantine bird figure at the left is yet another example<sup>35</sup>.

There are other instances such as the Halifet Gazi Türbe in Amasya and Huand Hatun Türbe in Kayseri (1238) —sarcophagus of Mahperi Hatun— where sarcophagi from earlier periods have been re-used with little or no modification and with their original purpose

#### TRADITION OF RE-USING EARLIER MATERIAL :

Seljuk works where borrowed elements have been re-used abundantly are naturally encountered in areas where earlier civilizations were centered. The numerous examples from Konya, Akşehir, Isparta, Eğridir, Ankara, Kayseri, Sivas, Tokat, Sivrihisar, Antalya, Afyon, Sinop, Diyarbakır and Urfa described above prove this natural development. As buildings and works of art from earlier civilizations in these areas have since disappeared partly or totally, borrowed elements found in Seljuk works provide valuable information and clues to these earlier works. In fact, re-use of such elements has pro-

<sup>34</sup> See for these stones Öney, G. *Dragon Figures in Anatolian Seljuk Art*. *Belleten XXXIII* 130. Ankara 1969. Figs. 1, 36. pp. 172, 187.

<sup>35</sup> Eyice, S. *Kırşehir'de 1310 tarihli bir mezar taşı*. Ein H. 709 datierter Türkischer Grabstein mit Menschendarstellung in Kırşehir. R. R. Arat için, Ankara 1966. pp. 208-211. Fig. 4.



tected them from destruction and has helped to preserve them until our time.

Re-use of earlier material was not only a Seljuk habit. In Islamic art, this has been practiced widely since the days of the Omayyads. Typical earlier examples are the Omayyad Mosque in Damascus (705/15) and the Kubbet'us Sachara (691) in Jerusalem. The Omayyad, Fatimid and Mameluk Period Islamic works in Spain are particularly rich in this respect.

It is interesting to observe that borrowed material was used in Anatolia during the pre-Seljuk era as well. The gathering of ancient material in temples dates back to the Greek times. To emphasize their power and superiority, the Romans decorated Rome with works of art and especially statues which they brought from conquered lands and used borrowed elements in their buildings<sup>36</sup>. Many Greek statues were broken and their heads were replaced by Roman ones. It is known that Constantine displayed some 400 foreign works of art in front of Saint Sophia. During Byzantine Period, it was common practice to use Greek and Roman material. The replacement of the head of the bronze statue of Apollo by a Byzantine head is a typical example<sup>37</sup>.

The object of this study is to describe how the Anatolian Seljuks who are generally credited with having a highly original and imaginative architectural and decorative style of their own applied this ancient and widespread practice of re-using borrowed elements<sup>38</sup>. The subject matter in this field is indeed vast and far-reaching. This study does not aim at a catalogue classification.

<sup>36</sup> Salerno, L. Museums and Collections. Encyclopedia of World Art. X. p. 379.

<sup>37</sup> Ibid. and Grant, J. The Pillage of Art. London 1966. p. 25; see also. Nobili, R. The Gentle Art of Faking. London 1922. pp. 17-59.

<sup>38</sup> Önge, Y. Türk İslam Sanatında Hoşgörülük. Selamet Vol. II, 15. pp. 10, 11.

## ANİ'DE İKİ SELÇUKLU HAMAMI

KEMAL BALKAN

Kars'ın 45 km kadar doğusunda, Arpaçay üzerinde eski Ani şehrinde ve çevresinde 1964'denberi yürüttüğümüz prehistorik yerleşmelerin araştırılması çalışmaları esnasında 1965 yılında Ani harabeleri içinde bir Selçuklu hamamı kalıntılarına rastlanmıştır<sup>1</sup>.

Ani şehrinde 1966 ve 1967 yıllarında yaptığımız çalışmalarda, "Birinci Hamam" olarak adlandırdığımız bu hamamın büyük bir kısmı açığa çıkarılmış bulunmaktadır<sup>2</sup>. Bu bina, Ani Sûrlarında

<sup>1</sup> 1965 yılı kazısı hakkında bk. Kemal Balkan - Osman Sümer, "1965 yılı Ani kazıları hakkında kısa rapor", Türk Arkeoloji Dergisi, Sayı XIV 1-2, S. 104 v.d., Res. 8-14, Plan 1-2.

<sup>2</sup> 1966 ve 1967 yıllarındaki kazılar için gerekli ödeneği tahsis eden Millî Eğitim Bakanlığına ve Ankara Üniversitesi Dil ve Tarih-Coğrafya Fakültesi Dekanlığına, Ani'de çalışmamıza müsaade buyuran Genel Kurmay Başkanlığına, yakın ilgileri ve yardımları için Millî Eğitim Bakanlığı Kültür Müsteşarı Sayın Mehmet Önder'e ve Eski Eserler ve Müzeler Genel Müdürü Sayın Hikmet Gürçay'a, Kars'ta idarî makamlardan gördüğümüz kıymetli yardımlar için Kars Valiliğine ve Kars İli Jandarma Alay Komutanlığına şükranlarımızı ifade etmeyi borç biliriz.

1966 yılındaki kazılara Prof. Dr. Kemal Balkan, Millî Eğitim Bakanlığı Eski Eserler ve Müzeler Genel Müdürlüğü Şube Müdürü Osman Sümer, Dil ve Tarih-Coğrafya Fakültesi Sumeroloji Kürsüsü öğrencilerinden Galip Çağırğan, Aydın Tansel, Cavit Ergen, Sürmeli Yazıcı; restorator olarak da Ankara Arkeoloji Müzesi müstahzırlarından Abdurrahim Çulha katılmışlardır. 1966 yılında Birinci Hamamın açılmasına devam edilmiş ve 1967 kazıları için bir hazırlık olmak üzere bu hamam çevresindeki kalın toprak kitesinin kaldırılmasıyla uğraşmıştır.

1966 çalışmalarımız esnasında kazıyı zamanın Millî Eğitim Bakanı Sayın Orhan Dengiz, Müzeler ve Eski Eserler Genel Müdürü Sayın Mehmet Önder ve Türk Dil Kurumu Başkanı Sayın Prof. Dr. Ali Gündüz Akıncı ziyaret etmişlerdir.

1967 yılındaki çalışmalara mazereti sebebiyle arkadaşımız Osman Sümer iştirak edememiş, heyet Prof. Kemal Balkan, Dil ve Tarih-Coğrafya Fakültesi Sumeroloji Kürsüsü mensuplarından Galip Çağırğan ve Orta Doğu Teknik Üniversitesi Mimarlık Fakültesi Öğretim Üyesi Yüksek Mimar Yıldırım Yavuz'dan kurulmuştur. S. 43-44 deki plânlar Y. Yavuz'un kazı yerinde yaptığı çok dikkatli etüdlere göre kendisi tarafından hazırlanmıştır. Kazı süresince binalarla ilgili mimarî problemlerin aydınlatılmasında kıymetli katkılarda bulunan Yıldırım Yavuz'a heyetimizin teşekkürlerini sunarım.