

AN EAST ANATOLIAN BUILDING FROM THE AGE OF TIMUR: YELMANIYE MEDRESE

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The most notable historical structure, in Çemişkezek (Tunceli) in our opinion, is the Yelmaniye Medrese built in the section called Tepebaşı. The Medrese is set upon a hill which dominates the town of Çemişkezek. It is built on the eastern slope which faces the town, immediately behind the road, with no clearing left in front. The setting indicates a consciousness of city outlay on the part of the builders.

As the building is presently used as a mosque, it is sometimes called the "Medrese Mosque" by the local people.

The medrese, built around the end of the XIV. century—the beginning of XV. century, constitutes a very interesting specimen of the closed Anatolian medreses owing to the characteristics of its plan, which invites various interpretations.

The building bears overt traces of repairs and alterations done in several periods but the original outlay is composed of two parts; the main part, designated for teaching, is to the south. The exact function of the north part is indeterminate since more than half of it is in ruins today. However it probably consisted partly of student cubicles and partly of kitchen-dining facilities (Fig. 2, Plan).

At first glance, the southern part of the building appears to have a lengthwise shape with three aisles. The two side aisles, narrow and with lower roofs, are placed on each side of the high and spacious central aisle. However, the side aisles placed in north-south direction stop on reaching the middle of the central aisle and are transformed into eyvan-like units at the ends of the east-west axis by means of pointed barrel vaults leading to the central space. As two other large, eyvan-like units with pointed barrel vaults at the ends of the north-south axis similarly lead to the domed central space, the result is a plan with four eyvans and a domed center. Therefore, a better examination of the lengthwise arrangement with three aisles leads to the discernment of a construction with a central dome and four eyvans.

As the units at the ends on the east-west, north-south axes open to the central unit, a cross-shaped plan with a domed center becomes apparent. The cross-shaped central mass gains further plasticity by the higher, vaulted roof of the arms of the cross, in relation to the roof level of the units filling in the corners and is noticeable from outside.

This little known Anatolian building¹ has an unusual feature in the main entrance, which is placed to the west (Pl. I, 1). Although this serves as a unifying element between the two distinct parts of the building, it is still beyond the usual norms. The portal is ornamentally significant on the facade due to its various decorative elements, but loses from its monumental appearance because of the unit to its south which matches it in height and breadth. The right part of the building considerably lowers on the facade to reach a really squat appearance and finally ends in a steplike structure in the south (Pl. I, 2). The left part ends with a section which has lost its original state due to the intrusion of houses from the north and its characteristics because of later additions. (Fig. 1, Entrance Facade).

The fragmented structure of the medrese which determines its entire plan is observable from outside on all directions. The eyvan-like structures with their high roofs, along with the low roofs of the narrow units reaching to the north and south, constitute dynamic fronts. It gives a recessed appearance to the wing on the right of the portal on the front facade and to both sides of the southern and eastern facades (Pl. II, 1) (Fig. 4, section A-A).

The placement of the windows is neither symmetrical nor according to a regular pattern. Their sizes and levels vary. Apart from two windows on the right side of the portal on the front facade and one on the left there also is another window and a small door which gives access to the second part of the medrese. The section immediately to the left of the portal shows a unity of material and technique with the building but deteriorates further on as it reaches the houses; the mud-brick window and door which appear here are recent additions. We find a second window, placed above the one on the right side of the portal. Owing to windows built in the higher reaches of the walls, the entrance facade and the other sections composed of the eyvan-like units appear to have been built with two storeys; on the other hand, the units filling in the corners have a single storey look (Fig. 3, Southern facade).

¹ In relation to the building, see M. Sözen, "Çemişkezek'te Türk Eserleri ve Yelmaniye Camisi", *Sanat Tarihi Yılığ*, IV, 1970-1971, İstanbul, 1971, pp. 29-49. However, the author regards and evaluates the building as a mosque.

Only on the eastern facade we find windows built exclusively on the lower part of the wall; the upper reaches here are blank.

The outer dimensions of the building are 24.55 m.X 13.15 m. The portal, placed to the west and reached by two stepping stones, divides the facade asymmetrically. It is framed with friezes ornamented with geometrical arabesques and has a pointed arch (Pl. II,2); it is set to a depth of 2.00 m. and is of the "Eyvan Portal" type. There are no mihrabiyes. Together with the stone seats on each side, the width of the portal is 5.55 m. The small columns which stand on the lower sides of the portal and which generally appear on the point where the outer surface of the portal curves inward, are absent. However, there are two small columns, larger and with more plasticity than usual, which are set in the corners where the inner side surfaces meet the wall that contains the gate. The space between the segmented arch of the door and the silme, which is close enough to the corners as to form a rectangular frame, is ornamented with a weblike rendition of star-centered geometric arabesques (Pl. III, 1) The ornamentation on the arch and on the frieze that descends from each side of the door looks like cufic writing at first glance but is actually a geometrical arabesque which continues in knots (Pl. III, 2).

The inscription of the building is set above the silmes that frame the portal (Pl.IV,1). It is an inscription of two lines in neshi characters, a valuable document stating that the building is "a medrese, established during the reign of Timur". Consequently we find that the term "medrese", in common use among the local people although the building functions as a mosque, is not a simple supposition but has roots in fact.

The carved ornamental frames of various sizes on the portal, the small columns in the inner corners with concave stalactite capitals and column bases, and the small pseudo-columns on the ending of the cabled inner arch bear variations of geometrical arabesque (The arabesques with centers composed of 8 or 12 armed stars) (Fig. 5-7). Plant ornamentation is not used. Another ornamental motif on the entrance facade is the rosette. There are four circular rosettes, two of which are placed on the frontal of the portal, one each corner; the third rosette stands at the center of the frontal of the door and the last one above the window on the right hand side of the portal (Pl.I,1). The two rosettes on the frontal of the portal are carved and bounded by plain edges; they gain plasticity by standing higher than the surface of the frontal (Pl. IV, 2; Pl. V). In contrast to the geometrical arabesque of the rosette on the right, the one on the left bears a plant motif. Their insides are

full. The rosette on the frontal of the door is segmented and slightly raised. Among the four rosettes, the highest degree of plasticity is displayed by the one above the window, representing a geometrical arabesque reminiscent of basket weave (Pl. VI, 1). The best defined plant ornamentation outside the building is a frieze composed of a chain of half palmettes and which forms the lower frame of the pointed arch of the frontal. Another frieze of geometric arabesque surrounds the window.

The occasional roof gutters are not in their original condition. It is not clear whether earlier versions stood in place of these more recent ones.

The low left wing of the southern facade of the medrese is rather of a problem. Its explanation will also clarify the inner wall levels, which are not of a uniform level. The thick mihrap wall that contains the mihrap itself does not join the entrance facade on the same level on outside (Pl. VI, 2). When viewed from the south-west, the segments that descend step by step to the western facade are not uniform; the central segment does not fit in with respect to the stone masonry and to its profiled rendition with small columns. This segment differentiates itself further from the general characteristic of the southern facade by the stone seat, rather like the lower section of the portal on which it is set. (Pl. VII, 1).

The low segment that forms the right part of the southern facade is at a uniform level with the higher mihrap wall at the center (Pl. VII, 2). The step by step transition at left is absent here. The only window on this mihrap facade is placed above the mihrap. At the eastern facade, on the other hand, the windows are built low while the central projection is blank (Pl. VIII, 1). Apart from the walls of the eastern facade and the left wing of the southern facade all walls are plastered with lime. The building is made of soft calcereous stone and the masonry is plastered with lime at various other points.

The roof is entirely remade. The carrying walls are made slightly higher than the roof. The central space where the north-south, east-west extensions meet, the masonry is irregular and uses rubble as material (Pl. VIII, 2). The dome is painted black with a tarred liquid and bears a crescent (Pl. IX, 1).

The inner characteristics of the building: Across a single stone step, the portal leads to the north eyvan, 4.45m X 4.55m. in dimension. The north eyvan, standing at the end of the north-south axis, is fuller in relation to the others. The door immediately to the left of the entrance is the connection between the two parts of the medrese.

The women's lodge, "mahfil", is set upon a timber floor approximately at the center of the eyvan (Pl. IX, 2) and is reached by a stairway beginning at the base of the eyvan and extending to the east. The müezzîn's lodge "müezzîn mahfili" is placed between the stairway and the mouth of the eyvan; it is given height with a timber seat and is surrounded with wooden rails.

The mescid of the medrese is the eyvan-like space across the northern eyvan, which we will call the southern eyvan. This space contains the mihrap; it is at the southern end of the main aisle at center and therefore is of a similar width to the northern eyvan (4.55 m) but is deeper (5.10 m) and more ornamental. The wall heights in both eyvans are constant at 5.75 m. In actual fact, the southern eyvan is an eyvan-like unit which opens to the side aisle with arches set upon wide pillars and which derives its eyvan characteristic from the pointed barrel vaults that open to the domed central space. All four units of the building which we have called eyvans are similar in that they have been made to stand for eyvans by means of vaulted roofs. However, we will call these units simply "eyvans".

The niche of the mihrap, 2.45 m. high and 1.75 m. wide, is 1.60 m. in width, 0.63 m. in height and 0.55 m. in depth (Pl. X, 1). Each side of the octagonal niche is 0.25 m. long. Composed of stone and faience, the mihrap is ornamented by the use of geometrical and plant motifs as well as writing (Pl. X, 2). The mihrap niche has three separate, ornamental frames which surround it on three sides. The outermost frame is the widest; the ornamentation is carved on stone and is based on star-centered geometric arabesques. The carving is actually the repetition of half of the wide ornamental band at the portal. The arabesque web surrounding the star motif is also rendered in a more refined manner. The material used for the other two rectangular, ornamental frames is faience. The second frame displays a plant motif of complete palmettes, made of green and white coloured tiles. The third frame which surrounds the actual mihrap niche displays a writing in neshi characters, made of white and blue tiles. Below this frame, there is a second line of writing, which extends just across the length of the frontal. However, this line is in fact carved in stone but has been painted upon later on to give it the look of faience. No other faience is used within the moorish arch niche. The half-dome of the niche does not have stalactites and is a uniform cavity. The plant ornamentation that covers the entire niche is cut by a rather wide band of writing at the stirrup level. This too was painted upon later on to make the characters immediately noticeable on white-wash. The writings are fragments of ayet from the Koran.

Complementary windows built in the sides of eyvan vaults and in above the mihrap provide ample light. Two of the distinctive characteristics which enrich this eyvan are a faience mirror placed at the center of the eyvan vault, and the capital-like ornamentation carved on the stands in front of the mihrap, upon which the dome is set (Pl. XI, 1-2). On facing the mihrap, the right stand displays a plasticised ornament composed of shallow stalactite segments on the same level with the stirrup of the eyvan. These decorative elements look like a capital. The left stand contains a different ornamentation in place of the capital; however, the motif here is transformed from stalactites into rounded oysters (Pl. XII, 1). To the north side of each pillar is carved a shallow mihrabiye finished with segments. In this manner, the two pillars at the base of the eyvan are distinguished with their capital-like ornamentation and their mihrabiyes.

The two eyvans with pointed barrel vaults are placed at the ends of the east-west axis. The western eyvan, 3.90 m. X 3.00 m. in dimensions, brings the well-made, distinctive appearance it displays outside the building into inside. As on the outside, the rectangular window has two elements taking the frontal into account. However, the window inside stands in a rectangular niche whose longer side is the horizontal one. Above, the frontal with its pointed arch is formed as an upper extension of the niche itself. In contrast to the ornamented plastic rosette on the outside, the center of the frontal bears a plain, rounded, shallow rosette. Finally, above all these we find one of those high set, simple, rectangular windows, which give the impression of two storeyed building when they appear on the high roofed, cross-shaped extensions.

The eastern eyvan similarly opens directly to the domed central space. It is 3.90 m. X 3.05 m. in dimension and is of a simple construction with one window at the lower side. Therefore we find that the four eyvans described are formed by vaults upon three Lengthwise aisles, the side ones 3.00 m. and the central one 4.55 in length. The dome that covers the central space, 4.55 m. X 3.90 m. in dimension is set directly on the pillars that separate the side aisle from the central one. The transition is achieved through a system of pendentives with narrow angles that divide into two triangles, rather than through plain pendentives. The center of the dome does not have any opening for light.

The northern segment which constitutes the second part of the building has access through the door that stands at left when the medrese is entered

through the portal. The door opens into a rectangular room lying east-west and with a pointed barrel vault. This is the area that the local people call “medrese” and is the only room left from this part of the building. The room has a single window and a door set across the main one, by which it has access to a side room. However, the latter is probably a recent addition, made of mud-bricks and with a timber ceiling. It also has a door that opens to the street. Houses from a later period now stand on the area, which presumably was formerly occupied by other units of the building. Further discussion of the northern part is therefore not feasible.

THE INSCRIPTION :

The inscription, two lines in neshi characters, is set above the gate of the portal. Only the first one of the two lines was legible; the sense of the second remains obscure (Pl. XII, 2). The text is as follows:.

(١) امير بعمارة هذه المدرسة الملك العاذل تاج الدين يلان بن كيقباد بن خالد الكردي
 في ايام تيمور خان ؟ خلد الله دوتها
 (٢) ؟

Transcription :

- 1) Emere bi'imāreti hazihî'l-Medreseti al-Meliki'l-ādil Tacū'd-Dîn Yelman bin Keykubād bin Hālid el-Kurdî fi eyyāmu Teymur (Timur) Han
 halledā'l-lahu devletehuma.
- 2) ?

Meaning :

The establishment of this medrese was ordered in the reign of Timur Han, by the just ruler Tacüddin Yelman, son of Keykubad, son of Halid el Kurdi (May God continue to prosper both)².

The fragments of a second band of writing, done with paint on plaster is visible above the inscription proper. It is written on a blue background, in white neshi characters; as the plaster is largely fallen off only two fragments are traceable. (Pl. XIII, 1-2). The band of writing is about

² I would like to express my sincere thanks to Dr. Ş. Ergin, who read and copied out the inscription and who prepared the transcription along with the modern text. I am also grateful to İ. Artuk and Y. Uralgiray who have made every effort to read the second line of the text.

0.25 cm. thick and can safely be regarded as the handwork of a later day. As far as the remains suggest, the writing is from an ayet.

EVALUATION :

1- *In relation to the date of establishment :*

Although an exact date is not available, the inscription clearly shows that the building was made as a medrese during the reign of Timur. Consequently, the first step to be investigated for an approximation to the nearest date is the identity of the "just ruler Tacüddin Yelman" of the reign of Timur, mentioned in the inscription.

Who is Emir Yelman? When and how did his relationship with Timur begin? We attempt to answer these questions through the material we were able to collect.

We learn that, "When Timur adopted a threatening attitude towards Anatolia about 1394, Kadı Burhaneddin called the notables of the state to his palace; on examining the magnitude of the danger agreement was reached to resist Timur. Meanwhile, continuing the offensive by invading Mardin and conquering Diyarbakır by siege, Timur descended to the plain of Muş, put siege to the castle of Avnik and conquered it"³. Among the list of notables who offered to bow to his rule during the offensive we come across the name of "Emir Yelman, very probably one of the Türkmen Emirs of Eastern Anatolia"⁴. Emir Yelman not only freely offers to accept Timur's rule, but, together with Mutahharten, Emir of Erzincan, he actually encourages Timur to invade and conquer Anatolia⁵.

³ Y. Yücel, Kadı Burhaneddin Ahmed ve Devleti (1344-1398), Ankara, 1970, p. 123.

⁴ *Ibid.*

⁵ *Op. cit.* pp. 123, 124 footnote 201. Also see, Y. Yücel, "XIV-XV. Yüzyıllar Türkiye Tarihi Hakkında Araştırmalar", *Belleten*, Vol. XXXV, No. 140, Ankara, 1971 p. 694.

We also come across the name of Tacuiddin Yelman in relation to the wars fought between Mutahharten, Emir of Erzincan and the Akkoyunlu Türkmens: "... Finally, in an especially strong attack, the numerous Türkmens wounded and heavily defeated Mutahharten. After a while Emir Mutahharten attempted to remedy the effects of this rather shaming event and tried to attack the Türkmens as they were in the process of descending from the plateaus under the leadership of their ruler Ahmed Bey; however, on seeing the superior force of the Türkmens, Mutahharten declined to enter into a definitive engagement and sent for Emir Yelman to negotiate for peace." (Y. Yücel, "... Türkiye Tarihi Hakkında Araştırmalar", p. 690).

M. Halil Yinanç mentions Emir Yelman who entered Timur's entourage as "Emir Yelman, ruler of Çemişkezek and the Dersim region"⁶.

The following notice occurs in Emir Şeref Han Bidlisi: "Çemişkezek was under their (the Aşiret of Melkişi) dominance through the ages of Cengiz Han, Aksak Timur, Şahrub Mirza, and Türkmen Kara Yusuf, until the rule of Şeyh bin Emir Yelman"⁷.

From the letter which Timur sent to Bayazıd I on his journey to Tebriz in 1402, we learn about his warning to the effect that "The domains of Anatolian Emirs, such as Mutahharten, Yelman, Circiz and Hacı Paşa, who had accepted his rule, were not to be interfered with"⁸.

In the light of the above data we can reach the following conclusion about the date of the building: since Timur reached Avnik and conquered it after a 43 day siege in 1394, and since it was after this event that Emir Yelman, together with other East Anatolian Emirs, submitted to his rule⁹, the earliest date for the beginning of the medrese's building should not be earlier than 1394. In this case, the nearest estimation for the date of establishment has to be the end of the XIV. century—the beginning of XV. century.

2- *In relation to architecture :*

The building has gone through various alterations which have spoiled its original form. While some parts were enlarged by additions, they also lost their initial architectural characteristics to a great extent. For example,

⁶ M. Halil Yinanç, "Bayezid I", İslam Ansiklopedisi, Vol II, p. 380.

⁷ Şeref Han Bidlisi writes the following in relation to the Melkişi Aşiret: "... This community is in three separate groups. They are well known among the Kurds due to the large population of their tribes. Of these, about 1000 families owed alliance to the Sultan of Iran. Others accepted the rule of different sultans. Their domains within the province of Kurdistan was so extensive that, often, the province itself was called by the name of the Aşiret. Among the Kurds, reference to the province means Çemişkezek." (Emir Şeref Han Bidlisi, Şerefname, Tarih-i Mufassal-ı Kürdistan, Tahran, 1343 (1964), p. 215). I owe my thanks to Dr. H. Demirel who helped with the reading of the Persian text.

⁸ M. Halil Yinanç, Op. cit. 384.

⁹ Y. Yücel, Kadı Burhaneddin Ahmed ve Devleti (1344-1398), p. 123. Again from Y. Yücel we learn that, "... as Timur was busy with the siege of Avnik castle," "disabled by cowardice to the extent of being powerless to administer his own domains Mutahharten came to see Timur, and not only did he prostrate himself to kiss Timur's stirrup, but gave up the right to use his name on coins and to be mentioned in hutbes". Yelman, the ruler of Çemişkezek, behaved exactly like his protector..." (...Türkiye Tarihi Hakkında Araştırmalar, p. 694).

the entrance facade, one of the parts nearest to its original, is connected to the south wing in such a manner that it becomes one of the most pronounced reflections of the alterations underwent. The step by step formation that links the southern facade to the entrance must have reached its present condition only through alterations. If the small columned segment here is sufficiently investigated it will be clearly seen that it displays a far superior building technique and stone masonry in relation to the windowed unit, which forms the right wing of the entrance facade and acts as the first step. Therefore this segment, with its profiled corner with small corner column possessing a base and a capital with acanthus leaves, should date back to the establishment period of the medrese. Again, we think that in its original form this wall formed the right wing of the facade by reaching north and probably possessed other elements of ornamentation. Later on, the wall was brought forth for the purpose of enlargening the building and reached its present condition. Of the early wall only the jammed cornerpiece remained.

On examining the main section of the two parted building, i.e the right part on facing the entrance facade, we find that it possesses a fairly regular shape with four eyvans. The symmetry of the plan is spoilt here by the eyvan-portal of considerable dimension, thrust in from the north-west. Although the placement of the portal to the west is contrary to established practice, it earned the building a valuable asset in its setting and a conscious effect in respect to city outlay. In this setting, when viewed from the city, the medrese displays an impressive sight and silhouette. It also has a fountain, in ruins now, built next to the lower part the road leading up to the building. Undoubtedly the fountain once contributed effectively as an element which completed the composition of the edifice on the hill.

Presently, the medrese has no other rooms in the main part used as mosque besides the domed space at the center—except for the intrusion of the portal—the lengthwise units placed east-west, and the eyvans which cut these spaces in opposite directions with their higher and wider constructions and open up to the central space. The student cubicles and other closed units of varied function which generally stand at the eastern and western sides of a medrese are absent here.

However, since we have clearly established that the building underwent various alterations at different periods, we may find that an interesting feature sheds light on this problem (room-closed unit). The arches that link the side units to the eyvan (as clearly shown in the photograph) (Pl. IX-XI)

are small openings not exceeding the height of a man. It is not unthinkable that in its original form the side units contained closed rooms, but, during a significant alteration of the building (which probably functioned as a mosque thereafter), the rooms were opened up to the eyvans in order to achieve space and unity.

Again we can safely assume that, apart from this section devoted to "prayers and collective teaching", the north wing, which has access through this part, probably contained "student" cubicles and other closed units in its eastern part, which no longer exists. In fact, the barrel vaulted room in east-west direction, entered from the north eyvan and with side access from the north wall indicates that this part too contributed to "teaching" and also possessed other units for the kitchen-dining hall and other functions.

This type of medrese outlay is not a unique form. Such medreses, composed of two levels, are known from the Seljuk period. An example is the Sincanlı Boyalıköy Medrese from the first years of the XIII. century, which is composed of "an outer part of two rooms and an inner part consisting of units opening out to a domed space"¹⁰ and is reminiscent of Yelmaniye Medrese with respect to the main principles involved. The Hüseyin Gazi Medrese at Alaca also consists of two separate, intertwining parts, with the imaret placed at the entrance wing¹¹.

Among the Anatolian Seljuk medreses, Yelmaniye Medrese is closest to the Kırşehir-Cacabey¹² Medrese with respect to its composition with four eyvans at the end of two main axes, which open up to a closed central space (avlu). As known, the Cacabey Medrese of Kırşehir, one of the important buildings of Anatolian Seljuk period, is the subject of varied interpretations and classifications due to its composition and characteristics which make

¹⁰ A. Kuran, *Anadolu Medreseleri*. Vol. I, Ankara, 1969, p. 44, 45, Fig. 17. Kuran explains in detail the principles which link the group as he discusses the Seljuk Medreses of XIII. century with closed courtyards. "A third common characteristic which we can attribute to Boyalıköy and Ertokuş Medreses is the recessed arrangement of their outlay. In both medreses, a hall is placed behind the portal with the front rooms connected to it. Behind them, the central courtyard stands surrounded by various units; it has access through a second door in the hall." (op. cit. p. 60)

¹¹ A. Kuran, *Op. cit.* p. 77-79, Fig. 40.

¹² A. Kuran, *Op. cit.* Fig. 25.

it multifunctional¹³. Originally planned to be a medrese-observatory¹⁴, it also was converted into a mosque.

On the other hand, the symmetrical eyvans of the Seljuk period no longer appear in the Ottoman architecture of the XV. century. Instead of the main eyvan, we find the teaching-hall which generally projects forward and is usually closed with a dome to emphasize its distinction as a unit. The rooms, usually placed to the right and left of the teaching room and closed with domes, are completed with student cubicles placed behind the porticoes that surround the open courtyard.

As we mentioned above, we think that the Yelmaniye Medrese has underwent a change of function in time. The subject will finally be clarified only through new data and interpretations.

The most important proof determining the compositional unity will be obtained by clearing the close vicinity (some foundation remains are visible) and the data which will result from research and soundings carried out during the process. (With our limited means we could only attempt the measured drawings).

The conclusions we reached through observation without the assistance of excavation and soundings are that the building was planned as a medrese and functioned in accordance with its inscription. We do not doubt that dissenting opinions and criticism will serve to clarify sufficiently the subject.

The characteristics which link the Yelmaniye Medrese to the Seljuk period are not exclusively related to architecture and outlay, but are also apparent in ornamental elements and techniques.

The ornamental frames of varying thicknesses at the portal (eight or twelve pointed stars and geometric arabesques (Pl.II,2;Pl.IV, 1-2; Pl.V; Fig. 5-7) are continuations of geometrical arabesques which the Seljuk stone workmanship of the XIII. century immortalised on portals and mihraps¹⁵. Elements such

¹³ A. Saim Ülgen. Although the author uses the title "Cacabey Camii", he points out that the building was built as a medrese and discusses it as such. (A. S. Ülgen, "Kırşehir'de Türk Eserleri", Vakıflar Dergisi, No. II, Ankara, 1942, p. 253-263).

K. Otto-Dorn, on the other hand, writes that "In Anatolia the medrese outlay occurs in mosques as well." She discusses Cacabey as an "Interesting specimen of the type", i.e. as a mosque. (K. Otto-Dorn, *Kunst des Islam*, Baden-Baden, 1964, p. 146)

¹⁴ On the subject, see A. Sayılı, *The Observatory in Islam and its Place in the General History of the Observatory*, T.T.K. Basımevi, Ankara 1960.

¹⁵ S. Ögel, *Anadolu Selçuklularının Taş Tezyinatı*, Ankara, 1966, p. 83-89.

as the fixed relationship between the height, width and depth of the portal, the cable frame on the mouth of the portal, the rosettes on the frontal¹⁶, the geometrical frame around the inner door (Pl. III, 1-2), small columns and capitals are applications of the ornamentation style of Seljuk architecture and which we can consider to be a continuation.

We can conclude that the Yelmaniye Medrese, which has come up to our era with considerable alteration¹⁷ is, although built in about the end of the XIV century or in the first years of the XV century, a building particularly worthy of citation with respect to the traditional continuity displayed in relation to architectural and ornamental characteristics, whose roots are in XIII. century Seljuk architecture.

¹⁶ S. Ögel, Op. cit. p. 94-95.

¹⁷ On seeing the medrese for a second time in 1973, we found that it was repaired by the General Directorate of Foundations and underwent some alterations. The changes are as follows:

A- In the main part, the interior carrying walls, following an uneven line and not exactly perpendicular, were plastered to get an even surface.

B- On scraping the arches which join the stands carrying the dome, each arch was found to bear carved ornamentations of eight-pointed stars

C- The stands, the pendentives and a majority of the inner surface of the dome were grooved.

D- The inner side of the vault covering the eyvan in front of the mihrap was scraped and the bricks were found to have been laid in the following arrangement:



E- The women's lodge "mahfil", (of timber), was completely removed.

F- The writing on plaster, done in white characters on a blue base and discussed in the "Inscription" section, was more clearly revealed.

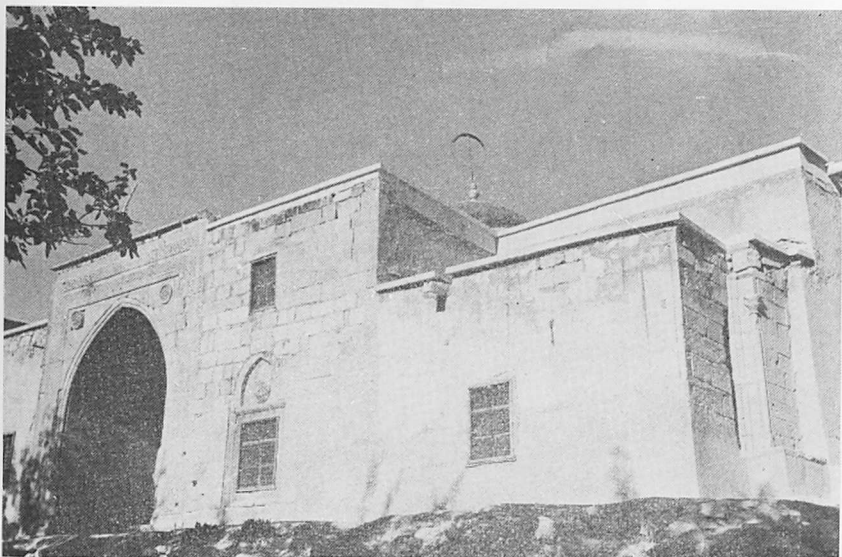
¹⁸ This and similar examples that we come across in Eastern Anatolia cannot be considered as products of a Seljuk Renaissance, as evaluated by some writers. (M. Oluş Arık, Bitlis Yapılarında Selçuklu Rönesansı, Ankara, 1971).

In our opinion, the term Renaissance can only be appropriate in relation to a trend which has ceased to exist in the real sense of the word, to be replaced by a new trend and style that dominates the artists and the era but which is abandoned in its own turn to revert to the earlier style and understanding.

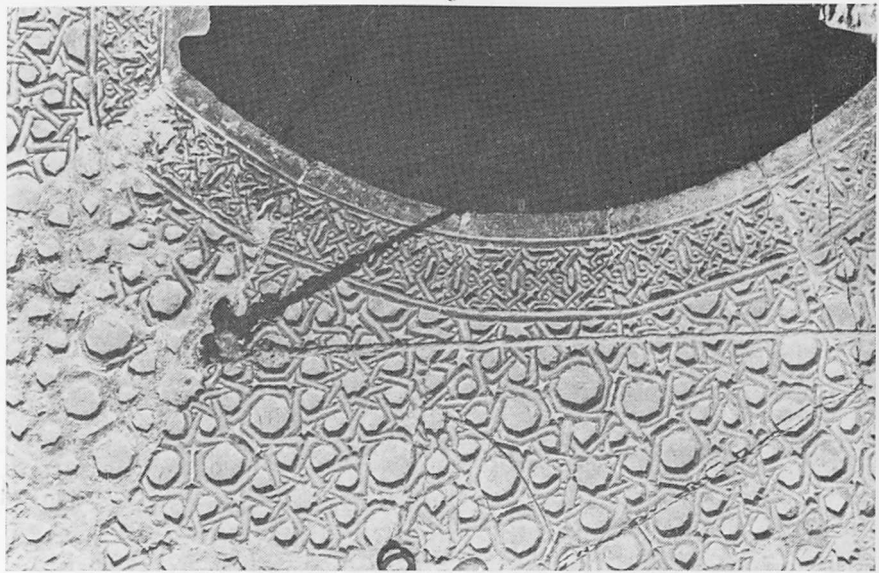
Such is not the case for Eastern Anatolia. The main trend here is "conservatism" and "retarded development" due to the westward movement of State power and, consequently, of the influential centers of art; as a result, the Eastern cities of lesser economic power and political consequence adopted the contemporary trends at a much slower pace.



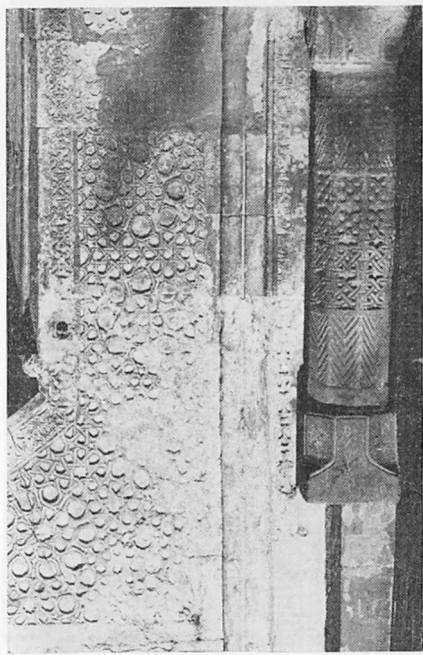
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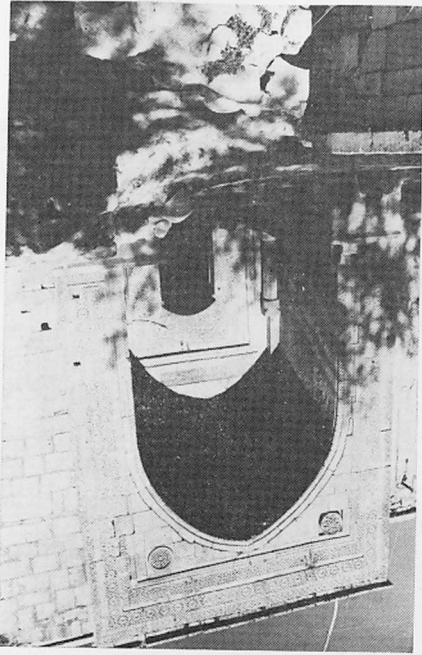
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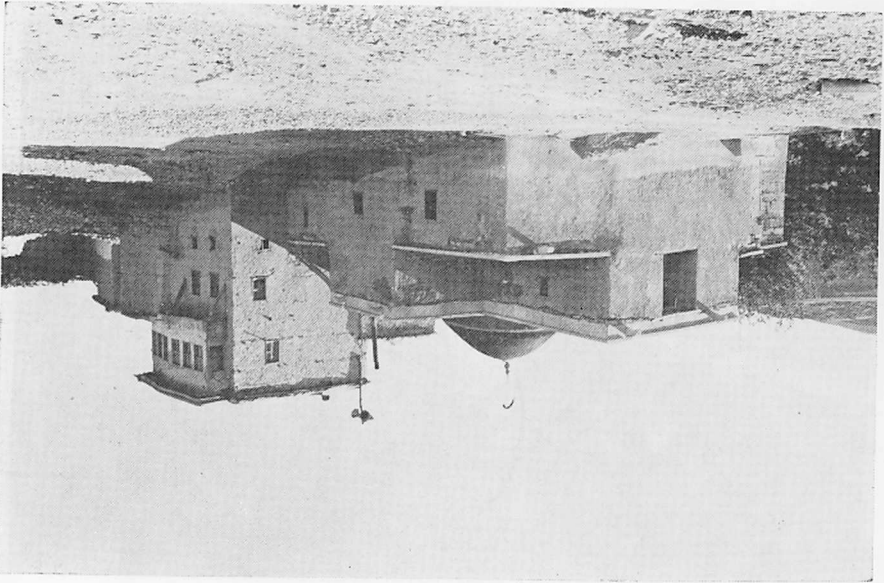
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Fügen Ilter

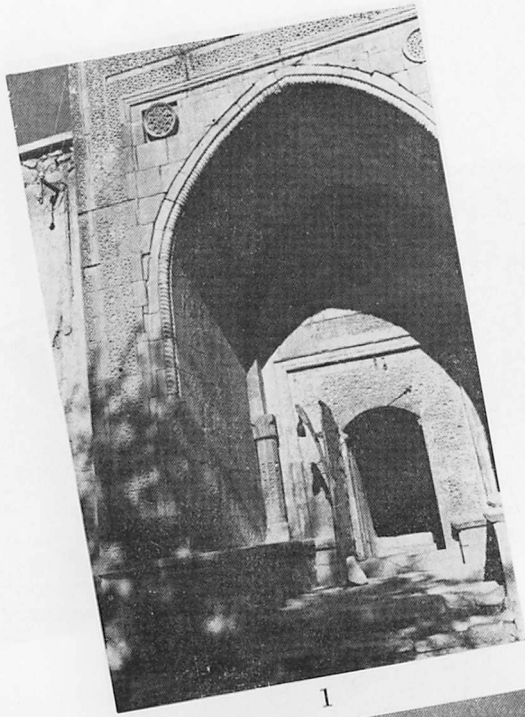


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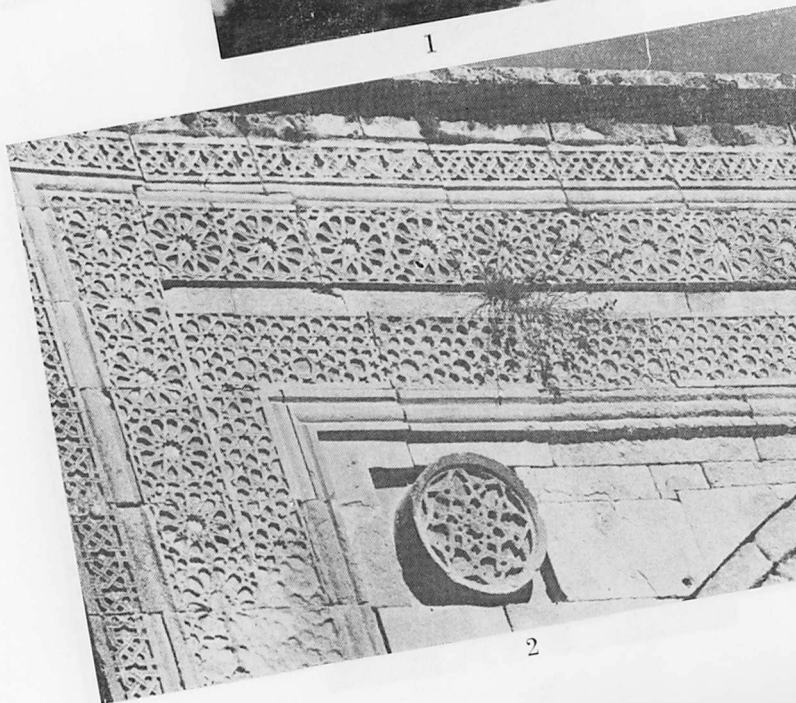


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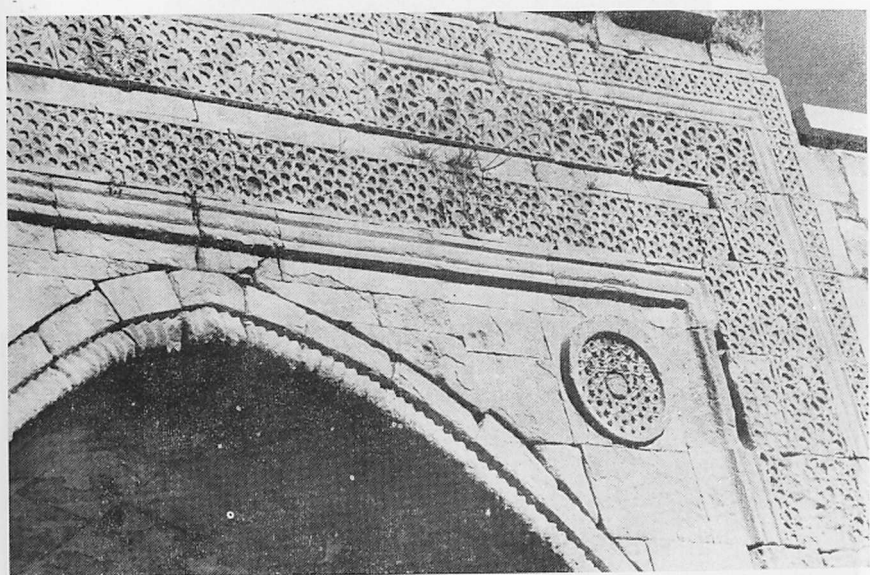
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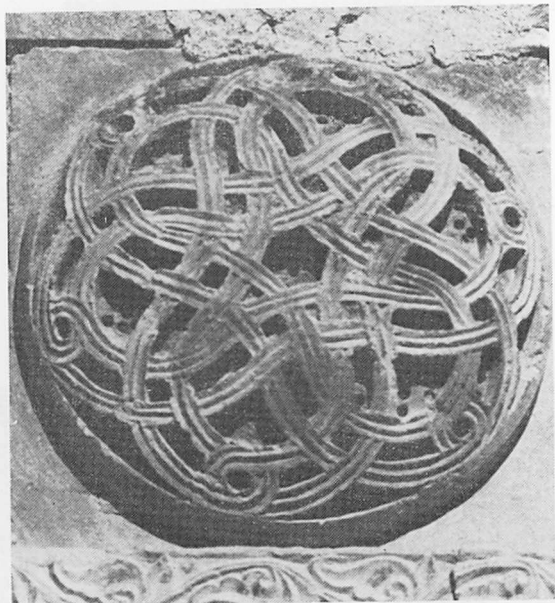


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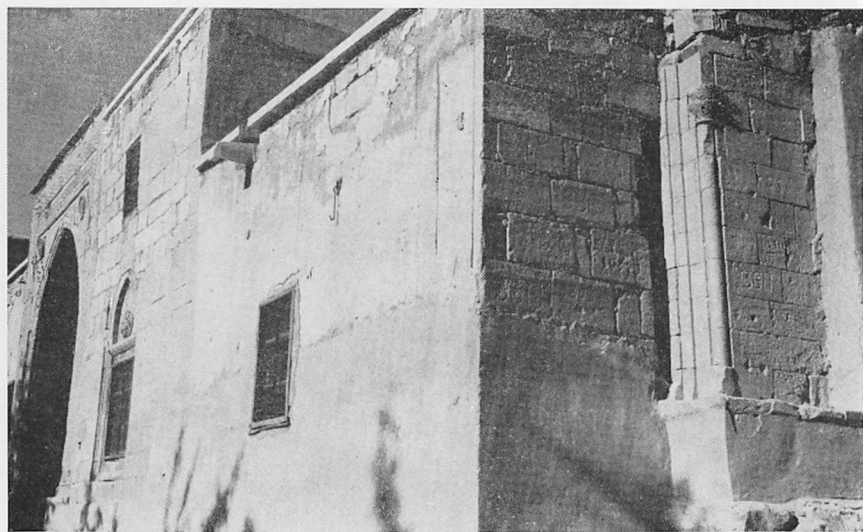


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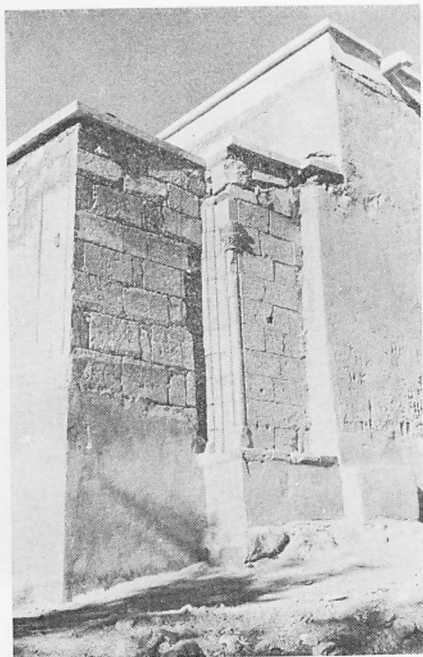




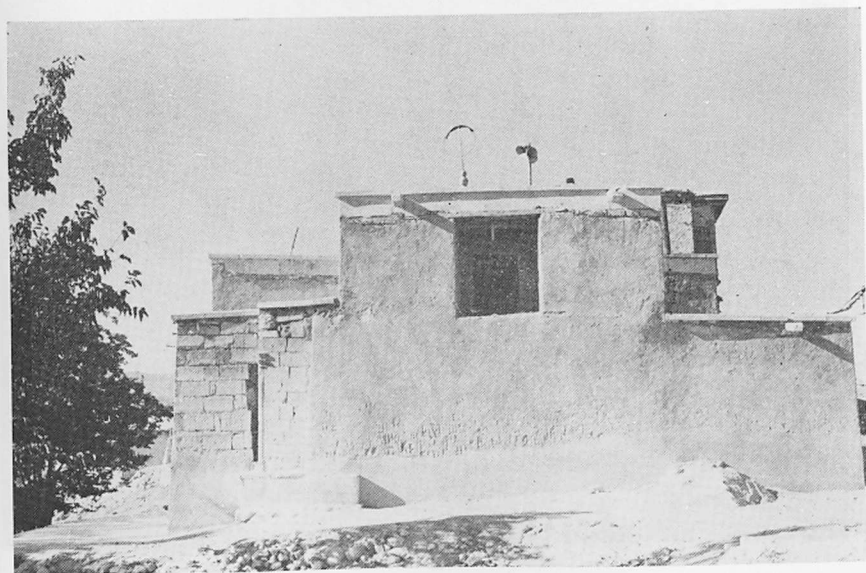
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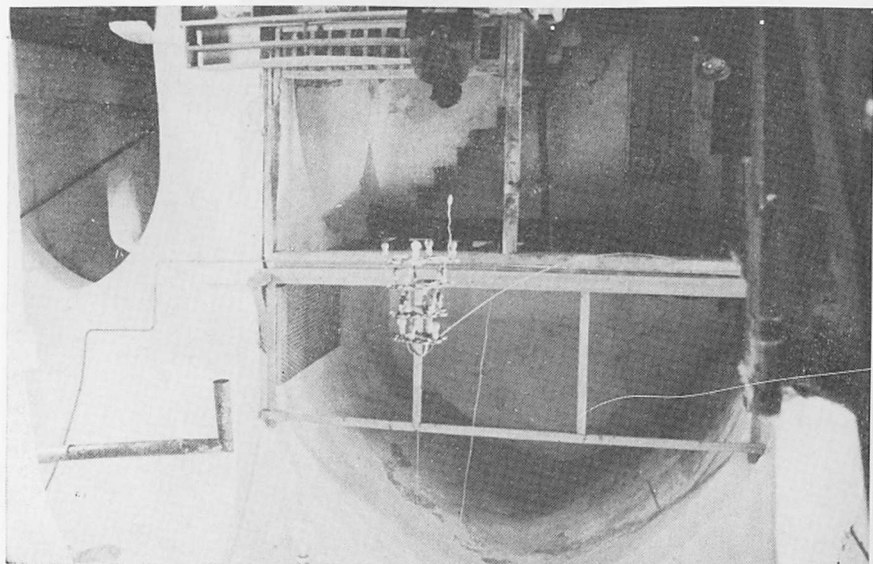


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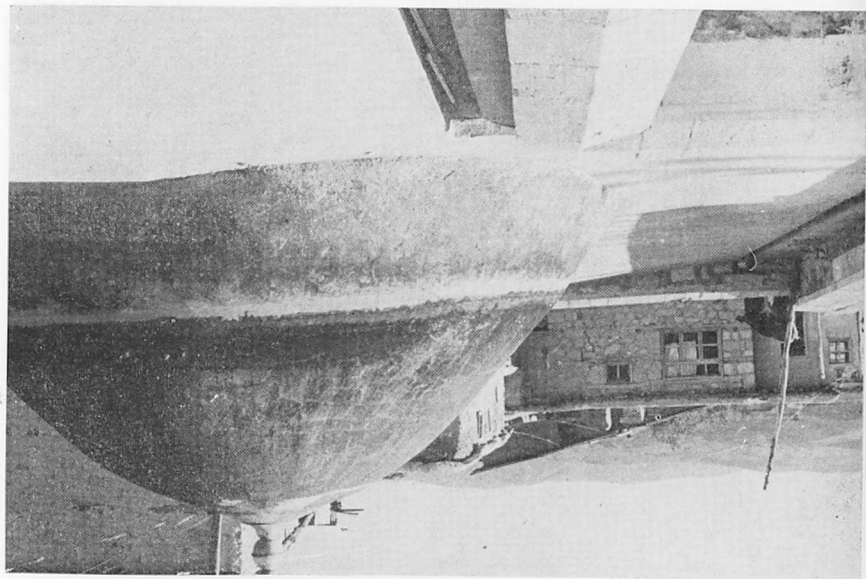


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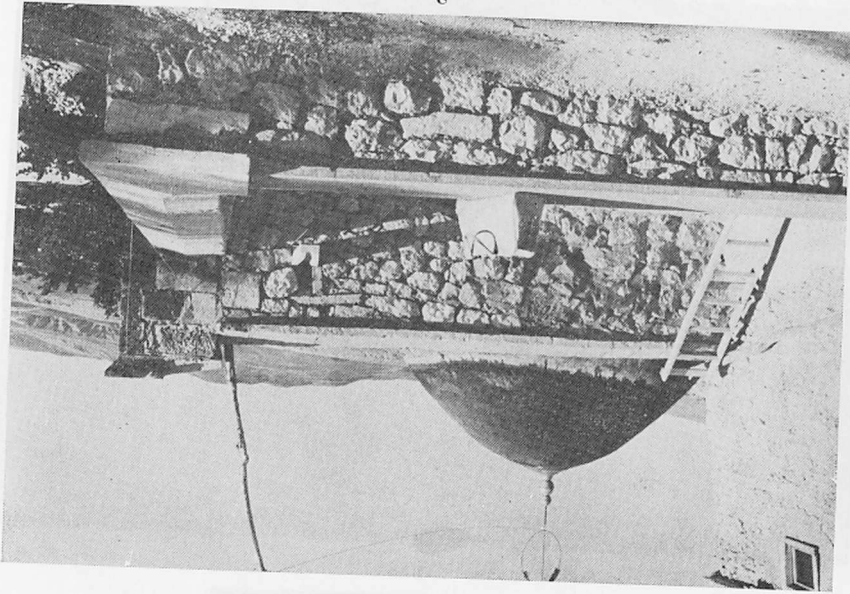
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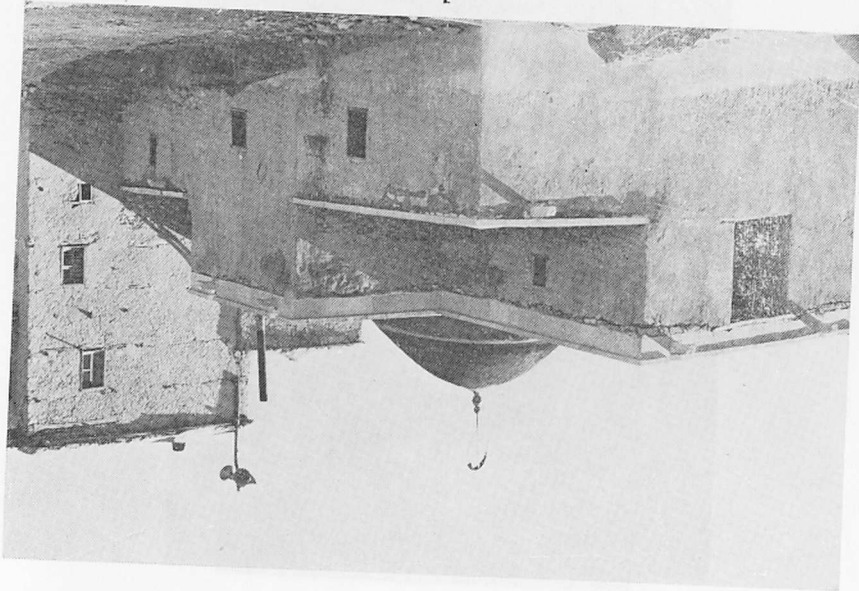
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Fugen Iiter

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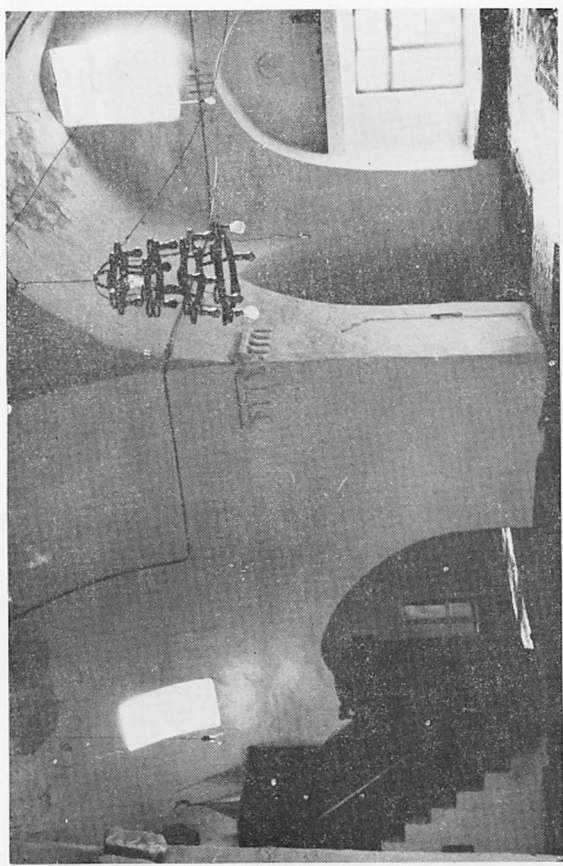


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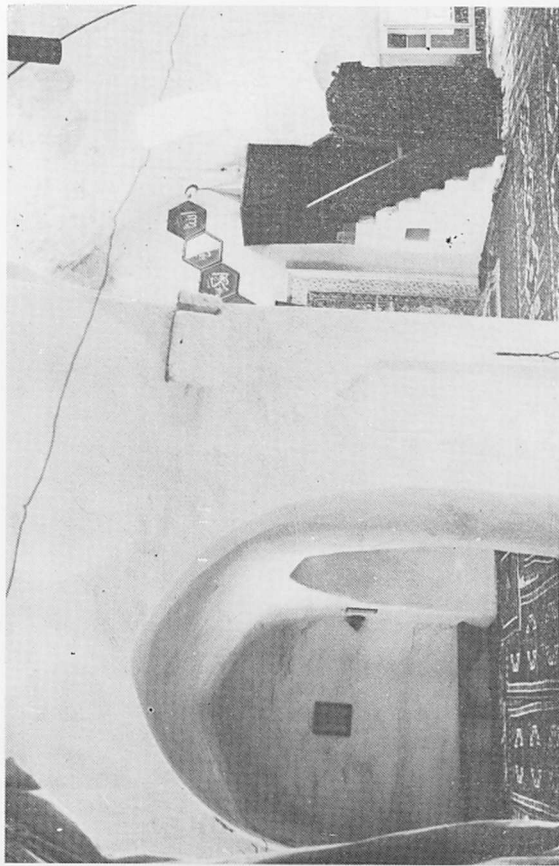
VIII

XI

Fügen Ilter



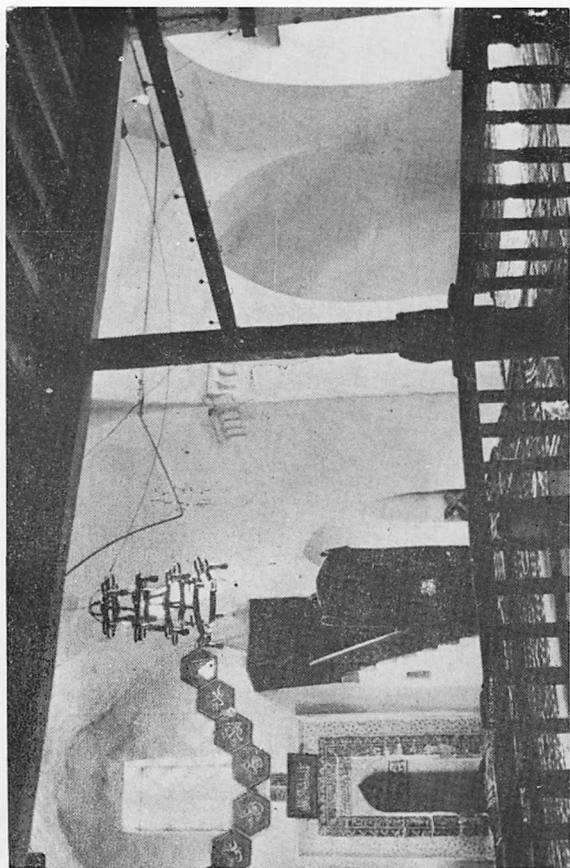
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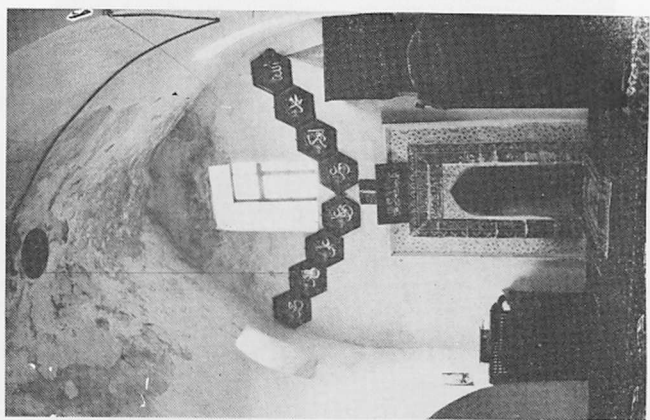
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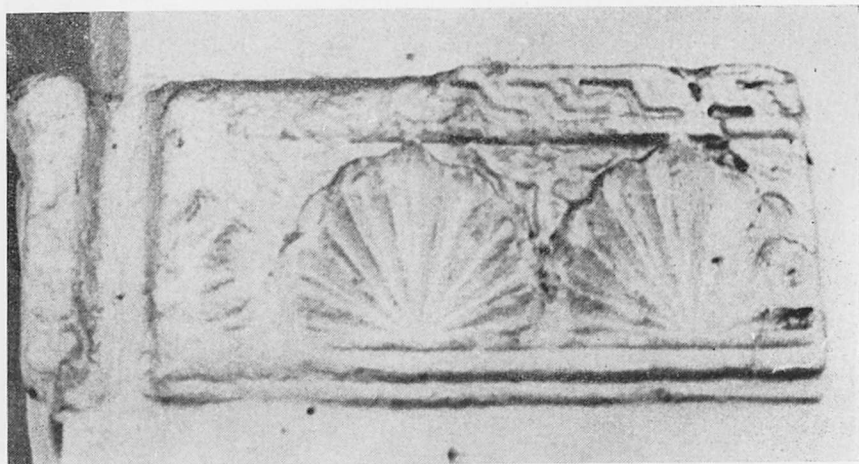
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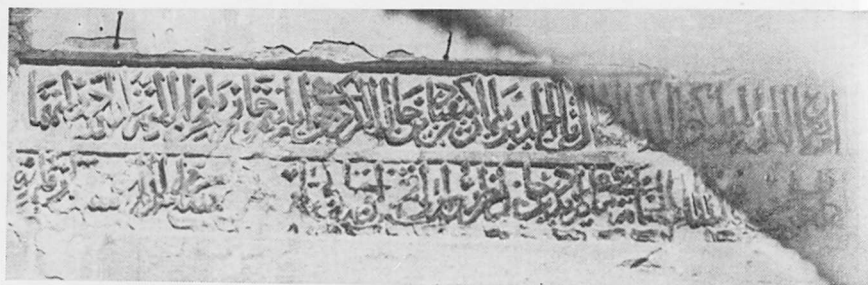
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2



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2



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