

*Av hayvanı Tasvirleri :*

İran Selçuklu örneklerinde olduğu gibi Anadolu'da sadece av hayvanlarının tasvir edildiği örnekler boldur. Bunun en güzel örneklerini Beyşehir Kubadabad sarayı çinilerinde tavşan, tilki, kurt, yaban eşiği ve keçisi, ayı, arslan, antilop, gazel, panter, her çeşit kara ve su kuşu, av köpekleri, avcı kuş tasvirleri ile görmekteyiz<sup>66</sup>. (Resim 34, 35, 36). İran'da el sanatlarında yer alan bu tasvirler anadolu mimarisinde saray duvarlarına atlamış olmaktadır. Akşehir'de (Bugün Taş Medrese Müzesinde), Antalya'da<sup>67</sup> (Yivli Minare Müzesinde ) bulunan Selçuklu saray çinileri, bu saraylarda da çok benzer konuların işlendiğine işaret etmektedir.

Konya Alaeddin sarayında sistematik bir kazı yapılsa, burada da av hayvanları konusunu ihtiva eden çinilerin bulunacağına inanıyoruz. Aynı saraya ait çini buluntular (İstanbul Türk İslâm Eserleri Müzesi ve Konya İnce Minareli Medrese Müzesi) av hayvanı tasvirlerinin alçıda çok yaygın olduğunu göstermektedir<sup>68</sup> (Resim 37).

*Sonuçlar :*

İran'da Selçuklu devrinde el sanatları sahasında bol olan av sahneleri, bilhassa seramik ve burada tanıtmadığımız madeni eşyanın süsleyici ana konularından biri olmuştur. Şimdiye kadar tanıtılmamış olan anadolu Selçuk av sahneleri ise bir örnek hariç mimariye inhisar etmektedir. Bu av sahneleri İran örneklerini daha özetli ve değişik bir düzenle devam ettirmektedir. Anadolu av tasvirlerine kaynak olan gelenek ve inançlar İranla aynıdır. Her iki bölgede de stil ve adetler bakımından Orta Asya etkisi ağır basmaktadır. Kısmen Sasani tesiri de kendisini hissettirmektedir. Anadolu Selçuklu av sahnelerinin en orijinal tarafı mezar taşlarında karşımıza çıkan ve menşeyini Orta Asya'ya uzanan inançlardan alan, mezar sembolüğü ile ilgili av sahneleridir. Dikkati çeken bir husus da İran'da yaygın olan av ve eğlence sahneleri kompozisyonunun Anadolu'da görülmesidir. Av hayvanı tasvirlerini en canlı ve geniş kadro ile sunan Kubadabad sarayı çinileri ise mimariye bir masal kitabı atmosferi ile av dünyasını getiren çok enteresan örneklerdir.

<sup>66</sup> Otto-Dorn, K. — Önder, M. op. cit.

<sup>67</sup> Yetkin, Ş. aynı eser Resim. 7 - 9. Antalya için bak. Aslanapa, O. Die Seldschukische Fliesen im Museum von Antalya. Cultura Turcica, Vol. II, 2. Ankara 1965. s. 153 - 166, Resim 1 - 11.

<sup>68</sup> Sarre, F. Der Kiosk von Konia. Taf. 10, 13, 14.

MOUNTED HUNTING SCENES  
IN ANATOLIAN SELJUKS IN COMPARISON  
WITH IRANIAN SELJUKS

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Hunting was a traditional sport of the Seljuks, inherited from their ancestors, the Oguz Turks. During the Oguz period, the heroes from the 'Bey' class, that is the ruling class, spent much of their time in making war, hunting and feasting. The Beys sometimes hunted alone in the hunting grounds of their place of settlement and sometimes they hunted in a group upon invitation of one of them. The hunting ceremonies also had a religious aspect. The game was mainly deer, oxen, goose, ducks, partridge and pigeons<sup>1</sup>. For hunting birds they trained hawks, falcon and lanner. The written sources and the descriptions on a great number of handcrafts indicate that hunting was a favourite form of recreation in the Seljuk Palace<sup>2</sup>. The Seljuk Sultans spent their spare time in conducting military maneuvers, making field sports, throwing javelins, playing polo, ball and chess as well as hunting. The hunts ended with great feasts on the game caught with lots of drinking, dancing and music to complete the festivity. We know that Tugrul Bey gave great banquets when he went hunting with his soldiers<sup>3</sup>. Ebu Tahir Hatuni, who lived in the time of Sultan Sencer tells about hunting and the hunting acti-

<sup>1</sup> Sumer, F. Oğuzlar (Türkmenler) Tarihleri - Boy Teşkilâtı, Destanları. Ankara 1967, p. 400. Also see: Ergin, M. Dede Korkut Kitabı T. D. K. Ankara 1958 - 1963. pp. 85, 122, 179, 216, 218.

<sup>2</sup> Ibn Bibî, al-Avâmir ul-'alâniya. Ankara 1956. pp. 353, 140, 162, 168, 171. Aksarayî, Kerimeddin Mahmut, Mûsâmerat ül-ahbâr, Osman Turan, Ankara 1944, p. 126.

<sup>3</sup> Turan, O. Türkiye Selçukluları Hakkında Resmî Vesikalar, Ankara 1958, p. 28. One of the earliest hunting scenes with religious background is found on a rock in the Yenisei-Kırgıs Region. There is an inscription in Gök-Turkish alphabet containing the expression "benkü kaya" (eternal rock). In these pictorial descriptions we see camels, wild goats, sheep, reindeers, foxes, tigers and bears. See Appelgren-Kivalo, Alt Altaische Kunstdenkmaler, Helsingfors 1931, Fig. 312; also see Ögel, B. İslamiyetten önce Türk Kültür Tarihi. 1962, Ankara, p. 217.

vities of the Sultan in his Shikarname, which he wrote for Malikshah<sup>4</sup>. Among the Seljuk Sultans Malikshah and Gıyaseddin Keyhusrev the 1st, 2nd and 3rd were very fond of drives<sup>5</sup>. Malikshah had a great number of hunting grounds (minarat al Kurun) in many towns all over the Empire. The Sultan gave one dinnar to charity for each game caught. Once he gave 10.000 dinnars which reveals the scope and importance of drive hunting<sup>6</sup>. Yarinkuş who was one of the great Seljuk Emirs, was known with the name of Bazdar, which shows that there was a special office dealing with hunting matters<sup>7</sup>. Drive hunting was a military and national sport and a source of amusement for the Mongols and Karahans as it was for the Seljuks<sup>8</sup>. The Iranian literature is full of stories on hunting. For example, in the Shahname of Firdevsi, the hunting skills of the heroes are frequently mentioned<sup>9</sup>.

#### HUNTING SCENES IN THE IRANIAN SELJUK ART

Handcrafts showing hunting scenes are very rich in the art of the Iranian Seljuks. Especially in the Seljuk ceramics from the 12th and 13th - centuries, we can study this subject in great detail. In the hunting scenes, the hunter portrayed on a horse is usually seen in various compositions. In these examples, the hunter and the horse are represented with a definite design and in a certain style; only the composition changes. An interesting group of pictures in which the

<sup>4</sup> Turan, O. Selçuklular Tarihi ve Türk İslam Medeniyeti, Ankara 1965, p. 2. Also see Turan, O. Selçuklular Hakkında Resmî Vesikalar, pp. 27 - 32.

The use of hunting birds was generally practiced throughout the World of Islam. This is presented in the following book which is a study on writings in connection with hunting birds from the times of the Omayyads through the Arab World of the Middle Ages. See Möller, D. Studien zur Mittelalterlichen Falknereiliteratur, Berlin 1965. Detailed information is furnished in this book on the capture of hunting birds (p. 131), the characteristics of the falconer (p. 136), training of the birds and their upkeep (pp. 145 - 146).

<sup>5</sup> Turan, O. Resmî Vesikalar, p. 29.

<sup>6</sup> Turan, O. Selçuklular Tarihi, pp. 161 - 162. Also see : Resmî Vesikalar p. 29.

<sup>7</sup> Turan, O. Resmî Vesikalar p. 29.

<sup>8</sup> Cami üt tevarih, Persian Edition I, pp. 37, 38. Also see : Turan, O. Selçuklular Tarihi, p. 161.

<sup>9</sup> Shahname IV, Translation by Lugal, N., Şark ve İslam Klasikleri, İstanbul 1955. pp. 261, 262, 299, 314.

hunter is not seen but which are related to hunting are those depicting the game figures.

We shall group and present hunting scenes according to their compositions.

*The lone hunter :*

In these compositions the hunter is seen with his horse on a highly condensed arabesque background or among branches, symbolizing Nature<sup>10</sup>. (Fig 1 - 3) The horse is small in proportion to its rider and this draws special attention<sup>11</sup>. The horse and the hunter below the waist are represented in full profile while the head and the trunk of the hunter are shown almost in front view. One arm is stretched backwards, and there the hunter holds a bird which is large in proportion to the rest. This bird can be a hawk, a falcon, vulture stonefalcon, lanner or an eagle<sup>12</sup>. In typical central Asiatic nomadic manner, the hunter wears a richly patterned kaftan with tiraz lining on the arms and he wears boots on his feet. Caps of various shapes cover the head. The face is full-flashed with arched brows, slanted almond eyes and a small mouth. He has long hair falling on his shoulders<sup>13</sup>. There is a halo over the head. Usually the face is smooth,

<sup>10</sup> Mikami, T., *Islamic Pottery Mainly from Japanese Collections*, Tokyo 1962, No. 121 Pope A. U., *A Survey of Persian Art*, Vol. V, Pl. 654, 655, 665, 722 A, 714 B.

<sup>11</sup> Esin, E., *The Horse in Turkic Art*, *Central Asiatic Journal*. X, 3 - 4. December 1965, p. 207. We understand from the above elaborate article by Mrs. Esin that Turks used small horses particularly for hunting.

<sup>12</sup> For kinds of hunting birds, see Möller, D., *op. cit.* pp. 27, 65, 128, 129. When hunting, the Oğuz Turks too used hunting birds. These hunting birds were also symbols of luck and prosperity of Oğuz tribes. See also Sumer, F., *op. cit.* pp. 4, 205. We know that there were "bird attendants" in Seljuk Palaces called "Bâzdar" who raised hunting birds and took care of them. Turan, O., *Resmî Vesikalar*, pp. 27, 28. In conformity with the importance attached to hunting birds at the time, the King of the Armenians included a bazdar" and falcon among the gifts he sent to Keykavus I in order to maintain peace. See İbni Bîbî, *op. cit.* p. 169.

<sup>13</sup> For long hair worn by Gök Turks, Karahans and Seljuks, see Turan, O., *Selçuklular Tarihi*, p. 48.

Among the pictorial representations carved on rock at Kudirge (5th - 6th Centuries A. D.), the long-haired Goddess wearing a kaftan is noteworthy as one of the earliest Turkish examples. See Maenchen-Helfen, O. *Crenelated Mane and Scabbered Slide*, *Central Asiatic Journal* No. 2, Abb. 30, p. 121. Another inte-

without any sign of a beard<sup>14</sup>. It is interesting to note that the hunter carries no arms but hunts only with the hunting bird he holds in his hand. In hunting with a hawk, the hunter first calls the bird to stand on his hand and carefully considers the time to send it to attack the game. After the bird gets the game, a second person kills it. Sometimes dogs also help catching the game<sup>15</sup>. The representations on the examples we have conform to this type of hunting (Fig. 3).

The harness equipment of the horse is fully shown. In some examples from Keshan (Figs. 2, 3) there appear some spots on the horse which we believe to be magical symbols of good luck and supernatural forces, and whose origin can be traced back to Eurasian animal style<sup>16</sup>. The horses are more realistic in detail and in movement as compared with the hunter figures. In some of the examples such as the Keshan lustre star tile dated 1211 A. D. at the Boston Museum, a hunting dog, a greyhound, can be seen under the belly of the horse (Fig. 3). In Islamic Art, we can see the earliest example of a lone hunter in the field of ceramics in a Nishapur plate from the 9th century. (Fig. 4). In this plate the excessively stylized, rigid and geometric style of the Samanoğlu ceramics is observed<sup>17</sup>. On a Nishapur fresco from the 9th century in Tehran Bastan Museum we again see the hunter with a falcon.

resting example is the kaftan-clad balbal from Göktürk era, sitting cross-legged and holding a falcon-like bird on his hand, found near Emelskaya Stanzia, north-west of Wjerni in the West Altai Region. Appelgren-Kivalo, *Alt Altaische Kunstdenkmaeler*, Helsingfors 1931, Abb. 334, p. 70.

<sup>14</sup> The Oğuz Turks too shaved their beards. See Sümer, F., *op. cit.* p. 48.

<sup>15</sup> Möller, D., *op. cit.* pp. 152 - 153.

<sup>16</sup> Pope, A. U., *op. cit.*, Pl. 654 B, 714 B. Similar spots are observed on the trunk of the Pazirik Sphinx from 5th - 3rd Centuries B. C. See Phillips, E. D., *The Royal Hordes: Nomad Peoples of the Steppes*, Thames and Hudson, 1965. Fig. 98.

In ancient Turks, the rulers rode spotted horses. See Esin, E., *op. cit.* pp. 177-191. In a religious scene painted on wood from Dandan Uylik at Hotan (7th Century A. D.), we observe that the horse is spotted in the same manner (British Museum). See Bussagli, M., *La Peinture de l'Asie Centrale*, Geneve 1963, p. 59.

<sup>17</sup> Mikami, T., *op. cit.* no. 4 (Private Collection from Tokyo) The mounted hunter found on the marble reliefs from the Ghazni Palace (11th - 12th Century A. D.) is another early example bearing close resemblance to the examples encountered on Seljuk ceramics. See Bombaci, A., *Introduction of the Excavations at Ghazni*, Rome 1959 (Reprinted from East and West, New Series, Vol 10. Nos. 1 - 2, Fig. 4).

*Hunters in a group:*

In the ceramics of the Iranian Seljuks, hunters are frequently seen hunting in a group. These scenes showing group hunting make a bordure on the rim of the plates and bowls and also on the widest part of the vases<sup>18</sup>. (Figure 5) In those compositions which show a hunting party, hunters sometimes, but not too often, appear using hunting weapons such as bows, arrows, swords and spears. We see such a hunting scene in a miniature of the *Kitab al Diryaq* on top of other scenes connected with the palace<sup>19</sup>. (Figure 6). In this

On the frescos of the Cevsakül Hakani Palace from the Abbasid Period (9th Century A. D.) hunting birds resembling falcons stand out among other hunting animals. See Herzfeld, E. *Die Malereien von Samarra, Die Ausgrabungen von Samarra*, 1927, Taf. XII, XIV. On the columns with pictorial representations found in the same palace, the chief falconer with his falcon is noteworthy. In Samarra, figures resembling falcons are seen on the walls of the houses. Idem, Taf. LXIII, LVII.

On the frescos of the Lashgari-Bazar Palace from the Gaznavids, falcon is shown together with the falconer (*bazdar*) who is dressed in typical Turkish style costume. Otto-Dorn, K. *Die Kunst des Islam*, Baden-Baden 1964, pp. 97, 98.

One of the most beautiful examples of falcon-hunter compositions dating back to the Fatimid Period is found on the ceiling decorations of the Capella Palatina Church, representing the same style as the Fatimids. See Monnered de Villard, U. *Le Pittura Musulmane al Saffito Della Capella Palatina*, Palermo - Roma, 1950, Pl. 247, 248.

<sup>18</sup> Pope, A. U., op. cit., Pl. 665. Also see Mikami, T. op. cit. No. 104 : A lustre painted vase (Private Okayama Collection), no. 122 : Minai plate (Rayy) 13th Century, Private Collection, Tokyo. Not all of the mounted figures shown in groups represent hunters. Such groups depict polo players most of the time. This is easily seen from the poles with curved ends they hold.

<sup>19</sup> Otto-Dorn, K., *Türkisch-Islamisches Bildgut in den Figurenreliefs von Achtamar, Anatolia VI*, Ankara, 1961, Abb. 33. Also see Ettinghausen, R. *Arabische Malerei*, Skira 1962, p. 91. For hunter figures on ceramic shown together with hunting animals and weapons, see Kühnel, E., *Islamische Kleinkunst*, Braunschweig 1963, Fig. 72 (A minai ceramic from 13th Century).

On a miniature from *Kitab al Agani*, dated 1218 - 19, hunter hunting with a falcon constitutes the earliest miniature depicting a hunting scene. (Kongelige Bibliothek, Copenhagen) See Melikian Chirvani, S. *Trois Manuscrits de L'Iran Seldjoukide*, Arts Asiatiques, Tome X I, 1967, Paris, pp. 3 - 51, Fig. 15 On a miniature painting (circa 1300) presently at the Topkapı Saray Museum of Istanbul (Hazine 2152, p. 60. b), there is a very interesting scene related to hunting. The falconers, hunting dogs, palace staff and horses are shown ready for a parade before the ruler. See İpşiroğlu, M., *Malerei der Mongolen*, München 1965, p. 95.

miniature which is from the middle of the 13th century (Musul?) and which is at the National Library in Vienna, the hunting scene is described very realistically and the hunters carry weapons such as bows and arrows. The animal figures are shown as stumbled in front of the hunters while trying to run away from the hounds and the hawks which are with the hunters. (This miniature is especially valuable as a very rare one from the 13th century in which a hunting scene is portrayed.)

*Scenes of amusement and the hunter :*

Many hunting compositions from the Iranian Seljuks of the 12th and 13th centuries show figures sitting cross-legged in the Central Asiatic nomadic style around the hunters who are riding on their horses (Figures 7, 8). These figures play musical instruments and they sometimes converse and sometimes drink, as we assume from the goblets they hold in their hands. These figures are shown near one another forming a bordure. Among these various stylized plants symbolizing Nature and framing the figures are seen<sup>20</sup>. In some ceramic bowls, the leisure or entertainment scene continues along a bordure outside the bowl. An interesting example is the bowl belonging to David's Collection in Copenhagen. Inside the bowl, a group of hunters are depicted in detail<sup>21</sup>. On the rosette in the middle, the falconer is shown larger than the other figures. The arrow-holder in the falconer's belt is of interest. The other hunters do not carry falcons or arms. The bordure on the outer face of the bowl contains a row of figures sitting cross-legged. These figures are similar to the hunters in description. They are portrayed with a similar face and long hair, richly patterned kaftans with tiraz lining on

Fig. 11. Another late example of interest is the hunting group with falcons and hunting dogs on a 14th century Mongolian Period miniature from the Fatih - Album. İpşiroğlu, M., op. cit. Taf. 51, p. 103.

<sup>20</sup> Koechlin, R. - Migeon, G. *Islamische Kunstwerke* Berlin 1928, Pl. XXIII (Rayy, 13th Century) Kellekian Collection, Paris. See also Pope, A. U., *A Survey of Persian Art*. V, London - New York 1938, Pl. 656 B, 661 A, B, 676. Also see *Meister Werke Muhammedanischer Kunst* II, München 1910, Taf. 95, 97, 103.

<sup>21</sup> My thanks go to Mr. Andre Leth who was kind enough to furnish me with the photograph. The diameter of the bowl is 21,5 cm. In the kufic inscription, the word "al-yumn" is repeated.

the arms. From the scenes showing hunting and amusement together, we understand that the Seljuks kept alive the old traditions because in the Oguz period, it was customary to follow the hunt which had a religious significance, with a feast, somewhat like a religious ceremony. These feasts or ceremonies gradually lost their religious meaning, but the Turks kept them up for centuries<sup>22</sup>. For example the Sultan and the state officials of the Seljuk Turks liked to enjoy themselves and were very fond of amusements. Indeed, they contrived many kinds of entertainment and they often arranged social gatherings where music, drinking and dancers were always present. Musicians were always at the palace. Especially in the holidays, bayrams, victory celebrations, weddings, hunting festivities, enthronement ceremonies and on similar occasions as well as in the receptions given for foreign guests and envoys, various games, amusement and entertainment were provided. Musicians, players and dancers always joined these gatherings<sup>23</sup>.

In Islamic Art, we can see the earliest hunting scene where there are music and amusement descriptions (Hisham I. 724 - 743) on the frescos of the Kasr-ul Hayr-ul Garbi Palace in Syria<sup>24</sup> (Figure 10). As known, this fresco shows a strong Sasanid influence. The musicians portrayed under the niche, the horse of the hunter seen as if flying, the game stumbled down while trying to run away and the scarf of the rider flown back, all point to a strong Sasanid influence<sup>25</sup>. Some examples of the hunters from the Seljuk period continue to show Sasanid influence in details such as the hunter's scarf flown back (Fig. 7).

Another fine example where falconers hunting in a group are depicted in connection with feasting and entertainment scenes is

<sup>22</sup> Cami'üt-Tevarih, British Museum, Add. 7628, 425 a. Topkapı No. 282 (M. Hafız Ebru) 318 b.

Turan, O., Resmî Vesikalar, pp. 30 - 33.

Ibni Bibi, pp. 140, 162, 168, 171.

<sup>23</sup> Turan, O., Resmî Vesikalar, pp. 38, 39. Ibni Bibi, pp. 179, 233. The musical instruments used by Seljuks were saz, çenk, rubâb, berbâd and ut-all string instruments like lute, present-day sitar and mandoline. See Ibni Bibi pp. 88, 181, 194, 211, 267, 289, 408, 410, 460, 573.

<sup>24</sup> See Otto-Dorn, K., Die Kunst des Islam, Kunst der Welt, Taf. s. 138.

<sup>25</sup> For comparison of Sasanid characteristics, see Godard, A., Die Kunst des Iran, Berlin, 1964, Taf. 114, 117, 120.



found on two ivory plates from the Fatimid era in Egypt (11th - 12th centuries A. D.) (Fig. 11)<sup>26</sup>. Apparently, the two plates belong to the same work. On one of these plates, the hunters appear with a large hunting bird on their hands extended towards the back. The hunters wear richly ornamented kaftans and are shown against a background of intertwining vine. The scene is enriched through the presence of hunting dogs and hunted game carried by the hunters in their laps or on their shoulders. The second plate contains female figures with ornamental kaftans playing the lute or the flute. Amongst the women men wearing turbans are shown drinking.

*Hunting and throne scenes :*

In another group of compositions of the Iranian Seljuks from the 12th and 13th centuries, a throning Sultan appears in scenes where hunters are shown on horseback. At the centre, the Sultan sits cross-legged on a throne<sup>27</sup>. (Fig. 12). He is surrounded by his attendants. The Sultan wears a kaftan. He has the same type of face as the hunters. Stylized plants and lake descriptions indicate that this scene takes place in the country, close to Nature. Then it follows that the composition is showing a drive hunting in which the Sultan participates. It is possible that the two phases of the hunt are combined and represented together: (The Sultan hunting in the first stage and the sultan resting and enjoying himself in the second).

*Hunter and magical creatures :*

In the hunting scenes of the Iranian Seljuks from the 12th and 13th centuries, there are many examples of a sphinx bordure around the hunters. (sometimes siren or griffon motifs also appear)<sup>28</sup> (Fig. 13).

<sup>26</sup> I am thankful to Dr. Johanna Zick who has kindly sent me the photograph. Berlin, Dahlem Museum. Measurements: 36,1 × 30 cm; 5,5 cm. Cat. no. 140, Inv. no. I - 6375.

<sup>27</sup> Kühnel, E., op. cit. Taf. IX, Minai Plate from Rayy (beginning of 13th Century) Berlin Dahlem Museum. 9,5 cm.; 20,3 cm. Kat. 216, Inv. Nr. I. 6204.

<sup>28</sup> Mikami, T., No. 124, p. 19 (Private Collection, Tokyo) Also see Hobson, R. L., A Guide to the Islamic Pottery of the Near East, Great Britain 1932, Fig. 51 (Rayy, 13th Century). Pope, A. U., op cit. Pl. 657 A (Rayy, 13th Century), Pl. 638 (Rayy, 1191).

In outline these sphinxes carry a remarkable facial likeness to the hunters. They remind us the Pazirik sphinx with their completely stylized bodies, with their wings rising above in a spiral form and with the spots on their bodies.<sup>29</sup> In these hunting scenes sometimes a group of figures representing music players also accompany the hunters. We can assume that the sphinxes are symbolic figures, (magical and protective) bringing good luck to the hunt.

In the throne scenes of the Iranian Seljuks, magical and protective animals like the sphinx, griffon and the siren are often seen as guards watching over the throne<sup>30</sup>.

*Scenes of hunting and constellation :*

Some hunting scenes from the Iranian Seljuks depict Zodiac descriptions in addition to the figures of hunters and musicians. But there are a few examples to this group of compositions (Fig. 14). The signs of the Zodiac are symbolized in rosettes by figures in kaffans, sitting cross-legged and holding a symbol of the sign of the Zodiac<sup>31</sup>. In outline, these figures have a strong facial resemblance to the hunters. The Sun is placed at the center with a face like a mask. As we know, during the middle ages it was believed that there were seven planets excepting the Cauzehir. The number of the planets confirms this.

We can explain the hunting scene, where the signs of the Zodiac appear, as an indication of the importance attached to astrology in the time of the Seljuks<sup>32</sup>. It is possible that the hunt is conducted under a lucky star so that it goes well<sup>33</sup>. This opinion is sustained by the information given hereunder.

Kushtimur was a famous trainer of hunting birds. He was of Turkish origin and was born in Baghdad. He wrote a Bazname in 1256. In 1265 he went to Meraga, which was then the centre of astro-

<sup>29</sup> See Phillips, E. D. *ibid.*

<sup>30</sup> Otto - Dorn, K. *Die Kunst des Islam*, Taf. p. 138.

<sup>31</sup> Pope, A. U., *op. cit.* (Minai Plate, Rayy, 13th Century) Pl. 656 A.

<sup>32</sup> Turan, O., *Oniki hayvanlı Türk Takvimi*, İstanbul 1941, p. 101.

<sup>33</sup> In ancient Turkish tradition, the horse of the ruler was associated with the celestial system and accepted as a symbol of time. The spotted (ala) horses dominate time. See Esin, E. *op. cit.* pp. 172, 179.

logy and there he corrected his work. In new edition of his Bazname, Kushtimur tells about the importance of astrology in hawk training<sup>34</sup>.

#### *The game :*

In the art of the Iranian Seljuks, there are many examples of descriptions where the hunter does not appear but where the rabbits, gazelles, goats, deer, etc. are represented running one after the other in frolic. Mostly, these figures, symbolizing Nature, are placed among branches or stylized ivy descriptions in a bordure form<sup>35</sup>. (Fig. 15). In some instances, magical and mythical animals are also represented. It is interesting to note that the game is seldom represented with the hunter.

### HUNTING SCENES IN ANATOLIAN SELJUKS

The hunting scenes which are seen on handcrafts in Iran are carried to civilian architecture like palaces, castles and tombstones in Anatolia. It is a remarkable fact that the examples of such scenes are especially abundant in tombstones. Anatolian hunting scenes are worked in a much more simple composition as compared with the Iranian scenes. Let us group the Anatolian hunting scenes and study them in the same order.

#### *The lone hunter :*

The lone hunters are depicted mostly on tombstones. The hunter and his horse are highly stylized in these scenes which are worked in low relief on stone. As in the Iranian examples, the hunters, riding on a small horse, hold a large hunting bird in their left hands which are extended backwards<sup>36</sup>. They wear kaftans. Below the waist, they

<sup>34</sup> Möller, D. op. cit. pp. 92, 93. The text is in Köprülü Library, Istanbul, Catalogue no. 978. It was written by Ibn Kushtimur in Iraq and corrected in 1267 (H. 666).

<sup>35</sup> Pope, A. U. op. cit. Pl. 636 B, 637 A, 738. Also see Wilson, R. P. Islamic Art, Pl. 21. For hunting animal figures shown in arabesque background with griffon and sphinx, see Grube, E., The World of Islam, New-York - Toronto 1967, p. 32 Pl. 20 (Kashan 1215) underglaze painted ewer.

<sup>36</sup> In training a falcon, the most important step is to carry the bird for long hours, day and night on the left hand : The falconer must carry the falcon in such

are represented in full profile while the trunk and the head are turned to the front. A cap or a turban covers the head. The details of the face are blurred in these scenes worked on tombstones. There is harness equipment on the horses which are shown in a running position. Like the examples from the Iranian Seljuks, the hunters do not carry weapons. In many examples, stylized arabesque and branches symbolize Nature. It is very probable that the hunter descriptions placed on tombstones mean that the deceased was a good hunter<sup>37</sup>. The horse may be a means of carrying the spirit of the dead to the other world. As we know, in the old Turks in Central Asia, the horse was considered to be a celestial being which was instrumental in rising to Heaven<sup>38</sup>.

a) Tombstone of Kırşehir :

This tombstone is placed on the outer side of the garden wall surrounding the Alaeddin Mosque in Kırşehir. It measures 0.35 by 0.70 by 0.17 m. (Fig. 16). On this tombstone from the 13th century, a hunter is described hunting with a hawk. The relief is somewhat damaged by erosion. The stone which is slightly tapering on the top forms a protruding profile on the sides. The cufic writing on the back side is so worn off that it cannot be deciphered.

b) Akşehir Tombstone :

This tombstone from the 13th century is made of marble and it measures 0.74 by 0.38 m. (Inv. no. 464) It was brought to the Museum

a way that the head of the bird is at the level of the falconer's ear. It is very important that the arm should not be slanted. The bird should not be forced to climb up. See Möller, D., op. cit. p.147.

<sup>37</sup> Otto-Dorn, K. *Türkische Grabsteine mit Figurenreliefs aus Kleinasien*, *Ars Orientalis* III, 1959, pp. 63 - 76.

<sup>38</sup> Esin, E., *The Horse in Turkic Art*, p. 194. For the ascent of head person's soul to Heaven, see Öney, G., *Niğde Hüdavent Hatun Türbesi Figürlü Kabartmaları*, *Belleten*, Vol. XXXI, 122. Ankara 1967. Also see Öney, G., *Artuklu Devrinden bir Mezar Taşı Hakkında*, *Vakıflar VIII*, 1967, Istanbul and Öney, G., *Anadolu Selçuklularında Hayat Ağacı*, *Belleten XXXII*, 125, 1968.

In Shamanism, the old religion of the Turks, horse occupies a prominent place. The highest spirit who is the helper of the Shaman is represented by a white horse. Most of the time, a horse symbol bearing the head of a horse accompanies the Shaman in his travels up in the Heavens or down under the Earth. Findeisen, H. *Das Schamanentum*, Stuttgart 1967, pp. 57, 72.

of Taş Medrese from the cemetery of Nasreddin Hodja. A hunting scene in low relief is carved on this stone (Figure 17). The top of the stone is broken. The relief which is also much impaired by erosion is placed inside a round rosette. On the corners of the rosette, half palmets are seen. Apart from the hunting bird which the hunter holds in his hand, we see a bird underneath the horse, and another one in front of the horse.

This stone differs in style and in workmanship from the other tombstones found in Akşehir. We take it to be an earlier example<sup>39</sup>.

#### c) Tombstone from Konya :

There is a marble tombstone in the Museum of Ince Minareli Medrese at Konya (Inv. no. 1272). On this marble stone, a hunter figure is shown in low relief holding a hawk in his gloved hand which is stretched backwards and turned to the left side. (Figures 18a, b). It measures  $0.27 \times 0.25 \times 0.07$  m. The bottom and the right side of the stone are broken. Only the upper part of the hunter and the horse can be seen<sup>40</sup>. The turban on the hunter's head and the curved sword on his waist are especially noticed. A bird flies in front of the hunter. The leaves of the ivy which frame the composition and symbolize Nature have a rather accurate and realistic appearance. We thereby conclude that the stone belongs to the early 14th century. The epitaph on the back side of the stone, inscribed in neshî script reads :

#### 1. Vefat-ı merhum es-said es şehid

وفات مرحوم السعيد الشهيد

(which means "The deceased who died an honourable death, and upon whom the blessing of the Lord falls).

#### d) Amasya Tombstone :

A hunter description appears on the footstone of a sarcophagus which is brought to the Ankara Ethnographic Museum (Inv. no. 15)

<sup>39</sup> Eyice, S. Kırşehir'de 1310 tarihli bir Mezar Taşı, Anadolu'da Tasvirli Mezar Taşları Hakkında bir Araştırma, R. R. Arat için, Ankara 1966, pp. 208 - 223, Figs. 1 - 6.

<sup>40</sup> Öney, G., Anadolu Selçuklularında Kuş Figürü (Ph. D thesis, unpublished) Ankara 1961. See also Eyice, S., op. cit. Figs 21, 22, pp. 218, 219.

from Gömenek near Amasya. The footstone measures 0.54 by 0.30 by 0.08 m. (Figure 19). The rider has turned to the left and the contours of the figure are incised to depict the rider in profile. The hunter and the horse are very stylized. The head of the rider and of the horse are rather damaged. The rider appears wearing a kaftan and boots. The harness equipment is described in full detail. The tail is in knots. There are no figures representing Nature nor any hunting birds appear in the composition.

There is an epitaph in Sülüs script in the niche carved behind the hunter, which reads<sup>41</sup>.

1. Tuvuffiya'L-marhum
2. Bâli (?) Çelebi bin Yakup Ağa
3. Fi şahr zi'l-ka' da sana samāna va sabina va samāna-mi'a

توفى المرحوم  
بالی (؟) جلیسی بن یعقوب آغا  
فی شهر ذی القعدة  
سنه ثمانه و سبعین و ثمانمائه

This stone is produced in 1474 (H. 878) by a master named Amali Bali. It is a late example made under the influence of Seljuk traditions.

e) Stone from Nusaybin :

A stone brought from Nusaybin to the Ankara Ethnographic Museum depicts in relief a hunter or a warrior holding a spear (Figure 20). This stone from 13th century measures 0.16 × 0.44 m. The rider mounted on a horse which is smaller in scale, wears a kaftan and boots, and has a sword at his waist<sup>42</sup>. The stone is broken and it is possible that the composition is continued on the broken part.

f) The hunters of the Alaeddin Palace in Konya :

The most beautiful examples of the lone hunter are found on the faience tiles of the Alaeddin Palace in Konya<sup>43</sup> (Figures 21, 22)

<sup>41</sup> Eyice, S., op. cit., p. 216, Figs. 15, 16.

<sup>42</sup> Sarre, F., Ankara Arkeoloji Müzesinde 13. asra ait bir Selçuk Kabartması, T. T. ve Arkeoloji Dergisi, Sayı II, İstanbul 1936, p. 129, Fig. I.

<sup>43</sup> Sarre, F., Der Kiosk von Konia, Berlin 1936. Taf. 5.

They belong to the period of Kılıçarslan the second, 1156-1193<sup>44</sup>. On these tiles which are worked with the minai technique, hunters are depicted as hunting in octagones or in stars. These faience tiles are in two pieces, and now are in the Museum of Turkish Islamic Works in Istanbul (Figure 21). The hunter is mounted on a white horse and holds a large hawk on his gloved hand. With his kaftan, his cap and the tiraz lining he is an image of the riders described on the Iranian ceramics, with the exception that he is depicted on a tile<sup>45</sup>. On the other example, the hawk may be on the front piece which is broken. (Konya Karatay Museum) (Figure 22).

*Hunters hunting in a group:*

In Anatolia, there are fewer examples of group hunting than in Iran.

Contrary to the Iranian examples, the game is also depicted together with the hunters. We can cite these examples in this order :

a) Tombstone from Afyon :

Such hunting scenes are noticed on a group of tombstones which are brought to the Afyon Museum from the Boyalı Village of Afyon<sup>46</sup> (13th century) (Figures 23 a, b) (Inv. no. 27) The measurements are  $1.55 \times 0.66 \times 0.29$  m. A group of hunters are worked in low relief. The reliefs are surrounded by a slightly protruding zigzag frame. The workmanship is very rough and highly stylized. In front, a figure in kaftan is seen holding the bridle of the horse. The hunter mounted on a horse holds a large hawk in one hand while with the other he strikes the game with his spear and raises it up. There is another animal figure in front of the horse which is shown in a vertical position. The second hunter carries some instruments like drums,

<sup>44</sup> Yetkin, Ş., Türk Çini Sanatından Bazı Önemli Örnekler ve Teknikleri, San'at Tarihi Yıllığı I, İstanbul, 1964 - 65, p. 62.

<sup>45</sup> It is surprising to note that —unlike the Alaeddin Palace of Konya— no hunter figure has been found up to now among the faience wall tiles of Kubadabad Palace which are otherwise rich in descriptions of all types of hunting animals. See Otto-Dorn, K. and Önder, M., Bericht Über Die Grabung in Kobadabad. 1965, Archeologischer Anzeiger, Heft 2, Berlin 1966.

<sup>46</sup> Otto-Dorn, K., Türkische Grabsteine, p. 64, Abb. 20-22.

mallets, or the like which are used to make noise so that the birds are frightened into flying<sup>47</sup>. The horse at the back has no rider and the second horseman takes it by the bridle. Although the figures on the other sides of the stone are quite destroyed, we can discern two riders. There is a hawkman on foot in front of them. He holds the bridle of the horse in one hand while with the other he carries a hawk.

We figure that the scene on one side of the stone describes going hunting and the scene on the other captures a moment from the hunt.

b) Another Tombstone from Afyon :

In the Museum of Turkish Islamic Art in Istanbul, there is a tombstone from the 13th century which was brought from Kümbet in Afyon<sup>48</sup>. (Figure 24). Inv. no. 2501. On this tombstone there are hunters hunting with a hawk. The headstone of this piece is broken. Measurements are 0.70 × 1.95 × 0.39 m. The back of the stone is worked like the back of a sheep, similar to Akkoyunlu tombstones. Two horsemen turned to right can be perceived on the reliefs which are much destroyed. They hold a large hawk in their hands, which are extended backwards. On the other side of the stone there are three horses heading right which are also much destroyed. As on the tombstones of Konya, Kırşehir and Akşehir, these hunting scenes imply that the deceased was a good hunter.

c) Plasters of Konya Alaeddin Palace :

We see a different hunting scene from the Seljuk examples on a plaster relief which is brought from Konya Alaeddin Palace to Museum of Turkish Islamic Art in Istanbul (Inv. no. 2902) (Figure 25)<sup>49</sup>. It

<sup>47</sup> Drums and noise-making instruments are used in hunting with falcons. See Möller, D., *op. cit.*, pp. 144, 150.

<sup>48</sup> Erdmann, K., *Die beiden türkischen Grabsteine im Türk - İslâm Eserleri Müzesi in Istanbul*, *Beitraege zur Kunst Geschichte Asiens*, Istanbul 1963, pp. 121-130, Abb. 2, 5.

<sup>49</sup> We tend to date the Konya Palace stuccos to the Alaeddin Period (1220 - 1237) because of similar stuccos found during the Kubadabad Excavations of 1965. The Konya stuccos were earlier dated to the Period of Kılıçarslan IV. by Sarre. See Sarre, F., *Der Kiosk von Konya*, p. 52, Taf II. For dating see Öney, G., *The Fish Motif in Anatolian Seljuk Art*, *Sanat Tarihi Yıllığı II*, Istanbul 1968.



measures  $0.29 \times 0.58 \times 0.04$  m. (1220-1237). On an arabesque background there are two figures on horseback. The one on the left strikes a dragon with his sword and the other on the right kills a lion in the same way. The movement of the horses and their harness equipment are described more or less realistically. The rider on the right has turned round towards the lion that has attacked from the back and stabbed it at the mouth with his sword which he has gripped in both of his hands. The tip of the sword has come up through the head of the lion. The rider on the left thrusts his long sword into the mouth of the dragon which has attacked from the front. The dragon has a long and snake-like body and it has pointed ears. An especially interesting fact about this scene is that the hunters carry weapons and there are no hawks.

*Hunting and throne scenes:*

In Anatolia, only on the reliefs inside the Diyarbakır Castle, from the period of Melikshah (1089-90), we come across hunting and throne scenes displayed together<sup>50</sup>. (Fig. 26 a, b, c, d). At the top of an inscription on the walls of this castle, written in flowered Kûfi are the horses in full high relief, running towards each other. Harness equipment on the horses attracts attention but there is no cavalry on them. Among the horses, in the hollow niche a highly worn relief is vaguely noticed. We think it is a man's figure sitting with his legs crossed in the old Turkish style. According to Gabriel's sketching (Fig. 26)<sup>51</sup> the man's arms are open and he holds the horses by their bits. It is very likely that the ruined relief on top of the niche is that of an eagle from the front. On the same tower we notice figures of two symmetric lions, face to face, framing the top line of the inscription; two rabbits facing each other in the middle of the bottom line (Fig. 26, b); two symmetric figures, each holding a falcon in his hand raised in the air, edging the bottom line from two sides. (Fig. 26 d). On

<sup>50</sup> According to Gabriel, these reliefs are found on the XL. tower (the first tower south of the "Seven Brothers" Tower. See Gabriel, A., *Voyages Archéologiques dans la Turquie Orientale*. Vol. I, Paris 1940, pp. 166, 167, Fig. 135, Inscription No. 58, Vol. II, Pl. LXVII. Also see Van Berchem-Strzygowski, I. *Amida*, Heidelberg 1910, pp. 40, 345, Figs. 20, 21.

<sup>51</sup> *Idem*.

the two sloping sides of the tower the figures of a rabbit lying on the ground face-down with a big hunting bird pecking its neck attracts attention. It is very likely that it is connected with the same theme. (Fig. 27). It is obvious that the figures are related with each other. As we have seen in many examples in the works of Iranian Seljuks, here also hunting and throne scenes are displayed together in an original manner. The sultan sits on his throne holding the horses by their bits; the eagle at the top (coat-of-arms, totem or protective element) and the lions at the bottom symbolizing power, strength and protection, complete the theme<sup>52</sup>

*Hunter and magical creatures :*

As in the Iranian Seljuks, the hunting scenes in Anatolia show magical descriptions which bring good luck. (refer to figure 10) Examples of this group are few.

a) Plaster of the Kubadabad Palace.

We see a very interesting hunting scene in the Kubadabad Palace of Alaeddin Keykubad near Beyşehir Lake<sup>53</sup> (Fig. 28) (1236). On a plaster found in the big Palace during the excavation of 1966 a hunter and his dog are depicted. The hunter is in typical Seljuk style. The horse gallops as if it were flying, reminiscent of the horses of the Sasanid Period<sup>54</sup>. However at the back of the hunter there is a small angel figure instead of the falcon<sup>55</sup>. Like in Sasanid Art, the angel presents to the hunter a wreath of victory<sup>56</sup>. This angel might be used as a luck bringing symbol for the hunt. Lion heads,

<sup>52</sup> Pair of lions guarding the throne has been used extensively as a symbol in various regions and periods. We see abundant examples in Seljuks of Iran. See Pope, A. V., op. cit., Pl. 603.

<sup>53</sup> This hunter will be published in detail by K. Otto-Dorn. See Otto-Dorn, K. *Deutscher Archeologischer Anzeiger*. 1969. I thank her for permitting me to use it.

<sup>54</sup> Sarre, F., *Die Kunst des alten Persien*, Berlin 1922, Pl. 107, 118.

Godard, A., *Die Kunst des Iran*, Berlin 1964, Figs. 114, 117.

<sup>55</sup> On a minai plate by the Seljuks of Iran From Kashan a small angel is seen behind the hunter, bearing close similarity. (12 - 13th century) Pope, A. V., op. cit. Pl. 673 B.

<sup>56</sup> Godard, A., op. cit. Figs. 98, 100, 105, 112, 113. Similar angel descriptions are widely found in Roman reliefs. Typical examples are the borrowed stones bearing angel reliefs used in Susuz Han of Burdur. See Erdmann, K., *Das Anatolische Kervansaray des 13. Jahrhunderts*, Teil I, Berlin 1961, p. 113, Abb. 202, No. 30,

protecting symbols in the Seljuk style<sup>57</sup>, are placed at the top of the zigzagging columns. On the right arch a wing motif is seen. Other fragments of the same niche indicate that these wings belong to the crown on a masquelike face<sup>58</sup>. The crown is in the shape of an angel sitting on a masque<sup>59</sup> (Figure 29). Peacocks which symbolize eternal life and heaven<sup>60</sup> as well as the above mentioned masque and the angel designs found on the niches of the same wall indicate that symbols of protection and good luck have been used in the hunting scenes of Kubadabad.

#### b) Plasters of Alaeddin Palace in Konya :

We come across the fragments of hunters among the plasters of the Alaeddin Palace in Konya which are related with the Alaeddin period (1220 - 1237) because of their great resemblance to Kubadabad plasters (Figures 30, 31). There is not much to be said on the details of these hunter designs which are in a highly worn state today and which are displayed on an arabesque background. Various hunting animals, peacocks, siren and griffon designs<sup>61</sup> which were believed to have protective and talismanic influence, seen at the same palace, make us think that the hunting scenes depicted not only game, but also figures that were thought to act as a charm to avert evil and bring good fortune just like some of the Iranian Seljuk examples.

#### *Scenes of hunting and constellation :*

##### A Seljuk Mirror:

A very interesting example of this group can be seen among the handcrafts. The hunting scene which we come across in the Topkapı Serail Museum, is on a steel mirror, from the 13th century,

<sup>57</sup> Öney, G., Anadolu Selçuk'larında Heykel ve Figürlü Kabartma ve 14 - 15. Asırlarda Devamı, Ankara 1966, Volumes I, II and III, Unpublished habilitation thesis.

<sup>58</sup> In Anatolian Seljuk Art, we encounter many examples in the form of masques, talismans and charms. See Öney, G., Niğde Hüdavent Hatun Türbesi Figürlü Karbartmaları, pp. 143 - 167, Figs. 1 - 4.

<sup>59</sup> Godard, A., op. cit., Figs. 112, 116 - 119.

<sup>60</sup> See Öney, G., Anadolu Selçuklarında Hayat Ağacı...

<sup>61</sup> Sarre, F., Der Kiosk von Konia.... Taf. 10 - 14.

inlaid with gold<sup>62</sup> (Figure 32) (Inv. no. 2/17892). Measures are 45,5 cm. including handle and its diameter is 21 cm. There is a medallion in the middle of the mirror describing a hunter on a horse. He is holding a falcon on his gloved left hand. The hunter wearing a kaftan has long hair. He wears a cap and there is a halo over his head. Under the horse is a hunting dog tied to the saddle by its collar. There is also another dog behind the horse springing freely. A bird flies in front of the hunter. In line with the horse's front feet, a dragon which is typical of the Seljuk Period with its fork-like tongue, coiled chin and nodose body is seen<sup>63</sup>. On the bordure around the medallion, standing symmetrically from top downwards, are seen double dragons, a deer, a centaur stretching his bow to shoot its arrow, a bear and griffons.

We can explain these descriptions as follows: the double dragons represent the Planet Cauzehar; deer and bear, hunting animals; and centaur, the Sagittarius Constellation, whereas the griffons at the rear are supposed to be the legendary creatures which were believed to be protective and luck bringing (such as sphinx and siren) in hunting. Usually centaur, namely the Sagittarius Constellation and Cauzehar which is the 8th planet are depicted together. The reason for this is that this constellation was believed to be under the influence of Cauzehar. Likewise, on the constellation-planet reliefs of the Cizre Bridge (1164 A.D.) Cauzehar in the form of dragon and centaur (Sagittarius) getting ready to shoot its arrow into the dragon's mouth were displayed together<sup>64</sup>. (Figure 33). Hunting scenes, planet-constellation and legendary creatures were displayed all together on this very interesting mirror as it was customary with the Iranian Seljuks. As it is known, mirrors were used in Islamic Art in casting spell<sup>65</sup>. It is very likely that this mirror had been used to bring luck in hunting, under the influence of Cauzehar.

<sup>62</sup> Rice, D. S., *Bir Selçuk Aynası, Milletlerarası Birinci Türk San'atları Kongresi - Ankara 1959, Ankara 1962*, pp. 330 - 332, Figs. 5, 6.

<sup>63</sup> For Seljuk dragons, see Öney, G. *The Fish Motif in Anatolian Seljuk Art. Istanbul Sanat Tarihi Yıllığı II. 1968*. See also, Öney, G. *The Dragon Figure in Anatolian Seljuk Art. Belleten . . . 1969, Ankara*. (in print)

<sup>64</sup> Hartner, W. *The Pseudoplanetary Nodes of the Moon's Orbit in Hindu and Islamic Iconographies. Ars Islamica V, 2. 1938. p. 113.*

<sup>65</sup> Rice, D. S. *op. cit.*, p. 330.

*The game :*

In Anatolia, there are numerous examples in which only hunting animals are depicted, as it is seen in the remains of the Iranian Seljuks. The best examples of these are the tiles of the Kubadabad Palace in Beyşehir displaying the shape of rabbit, fox, wolf, wild ass and goat, bear, lion, antelope, gazelle, panther, all kinds of land and water birds, hunting dogs, hunter birds<sup>66</sup>. (Figures 34 - 36). These designs which have been used in the handicrafts in Iran, occupy the walls of palaces in the Anatolian architecture. Seljuk palace tiles found by chance in Akşehir (today in Taş Medrese Museum) and Antalya<sup>67</sup> (Yivli Minare Museum) indicate that similar themes have been used at these palaces.

If a systematic excavation is carried out at the Konya Alaeddin Palace we believe that tiles depicting hunting animals will be found there too. Plaster remainings belonging to the same palace (Istanbul, Turkish-Islamic Art Museum and Konya İnce Minareli Museum) indicate that figures of hunting animals were frequently used in plaster<sup>68</sup> (Figure 37).

*Conclusions :*

Hunting scenes in Iran, frequently used during the Seljuk period, constituted one of the main decorative themes used in ceramic and metallic articles, whereas the hunting scenes belonging to the period of Anatolian Seljuks are, except for one example, limited to architecture only. These hunting scenes are the continuation of the Iranian examples in a more concise and different manner. Traditions and beliefs, which were the theme of the Anatolian hunting scenes, are similar to that of Iran. In their style, examples from both sources show the Central Asiatic nomadic influence partly combined with Sasanid influence. The most original aspect of the hunting scenes of the Anatolian Seljuks is that they are related with grave symbols

<sup>66</sup> Otto-Dorn. K. - Önder, M., op. cit.

<sup>67</sup> Yetkin, Ş. op. cit., Figs. 7 - 9. For Antalya see Aslanapa, O. Die Seldschukische Fliesen in Museum von Antalya, Cultura Turcica, Vol. II, 2. Ankara 1965, pp.153 - 166, Figs. 1 - 11.

<sup>68</sup> Sarre, F. Der Kiosk von Konia, Taf. 10, 13, 14.

