Eyun Türbesi in Anatolia during the Seljuk and beyliks period

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Abstract:
Iwan or Eyvan is an architectural unit with three sides closed and one side entirely open with a huge Arch, Islamic Architecture used Iwan In Mosques, madrasas, khans, Bimarstans, Zawaiya, Khańa and a lot of other buildings, Iwan was also used as Funerary unit which was known as Eyvan turbe, it consists of two chambers: Iwan chamber and Mummies chamber, Such iwans have a rectangular space and are often opened from outside with a huge pointed or semicircular arch. They could also have a small and simple mihrab and some square-shaped or embrasure windows, Despite Eyvan turbe was common in turkey and has spread throughout Anatolia in Konya, Kayseri, Amasia, Afyon, tokkat, but were very rare outside Anatolia, Despite the simplicity of planning this type of shrines, it is considered one of the most famous layouts of funerary architecture. The Rum Seljuks dynasty was the golden era of the spread of the Eyvan Türbesi style, particularly in the seventh century AH, the thirteenth century CE, followed by the Beys Dynasty (the Turkmen Beyliks) but it was not preferred by the Ottomans. The importance of the research in shedding light on that unique type of mausoleums which were common in Anatolia and did not spread anywhere else except in Egypt; where there are two examples: Sadat al-Tha'alba (613 H / 1276 AD) and Alsnjan turbe, However, such a style was not popular in Sham and the Arab Maghreb, and try to identify the most important features and the Architectural Elements of this type of Shrines.

Keywords:
Iwan - Mausoleum - Anatolia - Seljuk - Beyliks

Introduction:
In the 7th century AH, the 13th century CE in Anatolia, a new type of shrines, completely different from the common shrines, appeared then. Such a type is called Iwan shrine or Eyvan Türbesi. The layout is a rectangular hall or space that is walled on three sides, and usually topped with a huge vault. Such a space is called the Iwan chamber or the visiting chamber. Beneath that chamber is the burial chamber, commonly known among the Turks as mumyalık katt, which is accessed from a small door opening below the double ladder that leads to Iwan, which was frequently used as a place of prayer, Iwan was very common as an architectural unit of the shrine at the Seljuk and the Anatolian Beyliks era. It was also known before in mosques, Madrassas, and khans (1). Some scholars said that the Eyvan Türbesi is the most convenient to design shrines. Although its models are a few, compared to the patters of other shrines that were common in the Islamic architecture (2), limited – or even rare – in Islamic cities out of Anatolia (3). However, its existing and widespread models in Anatolia conveys a clear picture of such a unique kind of shrines.
Cities of Anatolia house many shrines whose designs follow the style of Eyvan Türbesi. For example, Konya had at least six shrines that follow the Eyvan Türbesi style, as follows:
Bedreddin Gevhertaş türbesi (the 7th century AH / the 13th century CE), Şekerfüruş türbesi (the mid of the 7th century AH / the 13th century CE), Cemel Ali Dede türbesi (the second half of the 7th century AH / the 13th century CE), Tavus Baba türbesi (the end of the 7th century AH / the 13th century CE), and Gömeç Hatun türbesi (the end of the 7th century AH / the 13th century CE), which is considered one of the most important and beautiful shrines, as well as Yavtaş türbesi at Akşehir in Konya (The 7th century AH / the 13th century CE). In Tokat city, particularly in Niksar, there are several shrines, including but not limited to, Doğan Şah Alp türbesi and Alaa el-Din Bin Sawji türbesi. In Afyon, there are also several featured shrines, such as Boyalı Köy türbesi (the second half of the 7th century AH / the 13th century CE), and Saya Baba türbesi (the mid of the 7th century AH / the 13th century CE), Sari Lala türbesi in Sivrihisar, as well as another group of shrines in Amasya, where Sultan Mesut türbesi (4) and Kadilar türbesi are among the most famous ones dating back to the 8th century AH / the 14th century CE). Emir Ali türbesi in Ahlat is one of the shrines that are listed under the designing of Eyvan Türbesi. Based on its ornaments and building structure, it was probably built in the 8th century AH / the 14th century CE). Also, Beylerbeyi türbesi exists in Niğde, dating back to 725 AH / 1325 CE, as well as other Eyvan Türbesi distributed throughout Anatolia (Table 1) (5), which most of them date back to the Seljuk and the Anatolian Beyliks era.

– Ümmühan Hatun Türbesi (602 – 608 AH / 1205 – 1211 AH) in Eskişehir:
Ümmühan Hatun Türbesi (602 – 608 AH / 1205 – 1211 CE) in Eskişehir in Seyyid Ghazi is considered the oldest example of the Seljuk Eyvan Türbesi in Anatolia. Ümmühan Hatun is the wife of Sultan Ghiyath al-Din Keyhusrev and the mother of Sultan Alâeddin Keykûbad. She died in Konya and her body was carried and buried in that turbah in Eskişehir (6). The turbah is located within one of the most significant architectural complex in Anatolia. Such complex included a mosque, a madrasa, a Tekkeyeh, Cuisine, Sema’ khanâ, and a group of shrines that were successively built after Ümmühan Hatun Türbesi (figure 1). This means that the origin of construction was Eyvan Türbesi. Aslanapa said that Eyvan Türbesi was first constructed, then a patio (madrasa) and a tekkeyeh before it (7). His speech confirms that there is a difference between the wall thickness between a turbah and madrasa, and the coverage of Eyvan Türbesi vault with a bigger vault for madrasa. Ans it seems that both vaults are not consistent in thickness and dimensions (8) (Plate 1).

The turbah occupies a rectangular area with a dimension of 6.65 m × 7.12 m from outside, and 4.50 m × 4.25 m from inside (9). It consists of two chambers; the Mumyalık Katı, which is a relatively-squared area with three windows in the northern, eastern and western directions – one window in each direction – and the biggest window is the rectangle one in the north. As for the other two windows in the eastern and western directions, they have a simple embrasure shape (figure 2). The entrance opening is located in the south side and it is a rectangular door opening with an arched vault. In the middle of the Mumyalık Katı, there is a serrated stone structure on a high marble base, and the chamber is covered in a half-barrel-shaped vault (plate 2). Above the Mumyalık Katı, there is the visit chamber. It is an iwan with a pointed vault that completely opens towards madrassa from the southern side. In the northern side, while there are two windows (figure 3). As for the outside part of the turbah, it has three interfaces and each one of them has a huge half-round pillar. The ornaments of the outside interfaces also have a vegetal frame of some scrolls and plant leaves (plate 3).
Gömeç Hatun türbesi (the 7th century AH / the 13th century CE) Konya:

Gömeç Hatun türbesi is located in Musalla, Konya (map 1) and it is one of the turbas with uniquely designed iwan (10). This turbah was constructed by Princess Gömeç Hatun, the wife of Sultan Rukn ad-Dīn Qilij Arslān IV, probably at the end of the 7th century AH / the 13th century CE (11). The turbah has two chambers. The first is the Mumyalık Katı, where it is accessed by a rectangular door opening in the north, and the chamber has a rectangular space with a cross vault, and has no openings or windows except for the aforementioned door opening and a simple embrasure opening in the south. Above the burial chamber is the visit chamber. Such a model of shrines could be named “iwan” as well, where it was climbed with a double staircase with six steps – the original demolished – and was used as a mosque or a small oratory (12). The chamber has a rectangular layout (9.50 × 7.50 m), and it is opened by a huge pointed vault – from the north – and its thickness is approximately one meter (figure 4). Such huge thickness played an important architectural and decorative role since the walls thickness maintained the building’s strength, bonding, and survival. At the same time, it provided an ample space in the vault interior, which was utilized by those who are interested in decoration with black and turquoise ceramic tiles to the Rumi ornaments (13) (plates 4 – 6). Aslanapa noted that Gömeç Hatun türbesi is one of the most important shrines that follow the layout of Eyvan Türbesi, and its raised facade – decorated with ceramic tiles – made it more splendid (14).

Yavtaş türbesi (the 7th century AH / the 13th century CE) at Akşehir Konya:

Yavtaş türbesi at Akşehir in Konya (15) follows the style of Eyvan Türbesi (plate 7), and it is similar to Gömeç Hatun türbesi. That türbesi is an iwan with a rectangular space, covered with a pointed vault, and its walls are supported with two pillars in the form of triangular towers, one in the east and the other in the west (plate 8). Similar to most Anatolia shrines, the türbesi foundations were constructed with stones approximately to one-third of its height, that were probably brought from ancient buildings, due to some Greek inscriptions on it, while the rest of the walls were built with baked bricks (plate 9). The inside iwan has a simple construction, and was framed from its three sides by a written text, and İbrahim Hakkı, Farid Ugur and Zaki Ural managed to read the rest of that inscriptions in three different readings, as follows (16):

1. هذا قبر الأمير الإسفهسلار (الأجل الأول) الأوحد ظهير الدين بدر الإسلام جمال الدولة والدين فخر الأمراء ....لغ قطلغ يوش كالأمير المجلس...

2. هذا قبر الأمير الإسفهسلار (الأجل الأول) الأوحد الأخص شمس الدين زين الإسلام جمال الدولة ....مقرب السلاطين الأمراء فخر ...

3. هذا قبر الأمير الإسفهسلار (الأجل الأول) الأوحد الأخص المحترم شمس الدين بدر الإسلام جمال الدولة ....السلاطين الأمراء ألب اينانج قطلغ يوتاش بك أمير المجلس ...

The text words upon which all three scholars agreed show that both “Ispahsālār” and “the Emir of the Majlis” refer to the prestigious status of the shrine owner. Although the text date is unknown and does provide us with nothing but Qatlagh Yavtaş. Yet, referring back to the Seljuk documents, records and historical resources, it is clear that there was a person called Shams Al-Din Yawak Bey who managed to graduate to positions until the rank of “Prince of princes”. Resources said that he played a crucial role in the political arena after the Battle of Köse Dağ (641 AH / 1243 CE). Turkish archaeologists think that he is the owner of the shrine, and that shrine was approximately built in the half of the 7th century AH / the 13th century CE (18). Konya is not only one of the most important cities of Central Anatolia, which included a large
number of shrines dating back to the Seljuk and the Beyliks era, but the city of Kayseri, and it is an important center for the spread of distinctive shrines with various styles, including the Eyvan Türbesi. Konya also has a great example of the Eyvan Türbesi style, which is Beşparmak Türbesi. Its design has a rectangular burial chamber with a linear vault, an iwan on top opening to the outside and has a huge pointed arch, and the inner side of the iwan ribs has hollow bends with pointed arches. We also notice that the outer iwan is supported by towers or pillars with a triangular shape (plates 10–11). The shrine does not have any foundational inscriptions or writings indicating the date of its creation, but when its design and architectural style are compared to other shrines at that time, Turkish archeologists suggest the shrine dates back to the end of the 7th century AH / the 13th century CE (19) (figure 5). In Afyon, there are also a huge number of shrines that were built according to the style of Eyvan Türbesi, such as Boyali Köy türbesi, which is located at Boyali in Sinan Pasha (figure 6), Herdene baba or Herdene baha türbesi at Osman Village in on the road of Afyon-Kütahya, Saya baba türbesi at İhsaniye in Ak viran – gazlıgöl, and Sari Lala türbesi in Sivrihisar. All of them date back to the 7th century AH / the 13th century CE (20). Although Sari Lala türbesi is relatively different from the style of Eyvan Türbesi, its general shape, layout and architectural features look like such a kind of shrines since it does not open completely to the outside but it has a small opening in the middle of the east side, and it is supported with four serrated pillars – two pillars are in the north and the others in the south – unlike the rest of Eyvan Türbesi that are characterized with one pillar from each side (21) (figure 7). Eyvan Türbesi were very common in the northern cities of Anatolia. In addition, Nizhniy in Tokat Province (22) and Amasya are among the most important cities that are replete with many distinctive architectural monuments, including mosques, madrassa and shrines. Nizhniy was characterized with a diversity of shrines, including the traditional style of shrines, such as the Tübesi of Melik Danışmand Ahmed Gazi, and the Kumbat style of shrines, such as Kırkkızlar Tübesi and Emir Arslan Taghmash Bani Tübesi (23), and the shrines named ‘Eyvan Tübesi’ being studied, including one of its models, such as Doğan Şah Alp Tübesi, Sayed Nur ad-Din Alp Arslan Tübesi, and Alaa el-Din Bin Sawgi Tübesi.

– Doğan Şah Alp Tübesi (the 8th century / the 14th century CE) Tokat:

The turbah is located at Melik Gazi cemeteries at the eastern end of the city (plate 12), and it is called Emir Toğşah türbesi, Doğan Şah Alp türbesi or Emir Doğancık Tübesi. Ancient resources said that Doğan Şah is one of the famous Nizhniy beys who ruled the city between 720 - 747 AH / 1320 - 1346 CE. In his book ‘Masālik Al-abbāṣ Fī Mamālik Al-āmāṣ’, Shihab al-Umari said that Doğan Şah is one of the well-known Turkish emirs who are men of actions and characterized with wisdom and good reputation (24). His influence and the borders of his kingdom extended from the west of Emirate of Trabzon to the southeast borders of the Emirate of Kastamonu. He then was succeeded by his son emir Tajuddin, who played a crucial role during that period (25).

The turbah has a rectangular space and forms a huge iwan which is opened from the northwest with a semi-circular arch (Figure 8) (26). It has neither windows not openings, except for a composition with some inscriptions in the Seljuk calligraphy. On its front tombstone, the following was written: “Allahum aghfir lisahib hdha alqabr” or (Oh God, forgive the owner of
Although writings denote that the buried is Toğşah (Doğan Şah) – the ruler of Niksar between 720 - 747 AH / 1320 - 1346 CE, the disappearance of the text bottom prevented us from know his death date. Yet, some Turkish references say that the historian Hussein Bey Hossam El Din had managed to read the text before its disappearance, and included what he read in his book ‘Tareekh Amasya’ (History of Amasya), as follows (27):

هذا قبر الأمير الإسفهسلار الأجل الكبير الملك المظفر المجاهد المرابط (تاج الدين)
Doğan Şah bin Savcı ـ rahimahallah wa’arbaein wasabemayha

Hossam El Din suggests that the missing part of history is whether the seven year or the nine year. Therefore, the date of Doğan Şah death is whether 747 AH / 1347 CE or 749 AH / 1349 CE (29). Also, there are two turbas next to Doğan Şah Türbesi, which are similar to it with regard to the style planning and construction, and the used raw materials (figure 9). The eastern turba is attributed to Seyyid Nureddin, and the western truba to Alaaddin bin Savcı. And it is likely that the latter is the father of Doğan Şah and the former is his grandfather (30). Both turbas are located a few meters away from Doğan Şah türbesi, and both turbas are rectangular iwan opened from the north with a huge semi-circular arch. They have neither structures nor tombstones (plate 15).

There is no doubt that Amasya (31) is one of the north cities in Anatolia that is famous for its diverse cultural heritage and its huge architectural legacy which date back to different historical periods. It has about 278 shrines dating back to the Seljuk and Beyliks periods, the Ottoman era until the modern period, and distributed to the municipalities of Amasya (map 2). The city center has about 39 shrines, three of them have the style of Eyvan Türbesi. The villages of the city center have approximately 90 shrines, Göynücek has 8 shrines, Gümüş hacı köy has 26 shrines, Hamamözü has about 3 shrines, Merzifon has nearly 78 shrines – most of them date back to the end of the nineteenth century – and Suluova has about 16 shrines. As for Taşova, it has approximately 18 shrines, most of them date back to late periods (32). If it is possible to classify them in accordance with the historic and architectural importance, the shrines of the city center and the neighboring villages are the most important shrines with their ornaments and beautiful designs.

- Kadılar Türbesi (Islamic Judges) (the 8th century AH / the 14th century CE) Amasya:

Amasya has two adjoining shrines which follow the style of Eyvan Türbesi: Kadılar Türbesi and Şadgeldi Paşa Türbesi. Kadılar Türbesi (Islamic Judges) derived its name from the judges of Amasya who are buried there. The türbesi dates back to the 8th century AH / the 14th century

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<th>The first line</th>
<th>hadha qabr al'amir al'iisfihlar al'ajal alk (byr)</th>
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<td>The second line</td>
<td>المجاهد المرابط سراج الدين طغشاه الب بن ساوجي رحمه الله</td>
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<td>almujahid almarabit sarraj aldiyn taghshah alb bin sawijy rahimah allah</td>
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| ( Nir) (plate 13). Also, on one of its sides, a foundational text was written in two lines (plate 14): |

<table>
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<tr>
<th>plate 13</th>
<th>hadha qabr al'amir al'iisfihlar al'ajal alk (byr)</th>
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<td>plate 14</td>
<td>المجاهد المرابط سراج الدين طغشاه الب بن ساوجي رحمه الله</td>
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<td>almujahid almarabit sarraj aldiyn taghshah alb bin sawijy rahimah allah</td>
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CE (33), and it follows the same design and building style of Eyvan Türbesi (figure 10). Yet, it is characterized with a small Çeşme, sabil, connected to it from the east side. That Çeşme is a simple entrance with a pointed arch with a basin underneath it (plate 16). In his book ‘The Celebrities of Amasya’, Osman Fawzi Olgay added a figure about the tombstones that existed in the shrine (34) (figure 11). Those tombstones were transferred from the shrine to Sultan Bayezid’s Madrasa in Amasya as well. After that, they were moved to the Amasya’s history and monuments museum, which was established in 1925 CE. They had the following inscriptions (35):

**Tombstone (1):**

| The front tombstone: | هذا مرقد المرحوم الأمير العالم الفاضل شمس الدولة والدين محمد بن محمود القاضي “ةلَـَـَـَعَّـَّـَـَرَّـَـَّـَـَّـَـَّنَوْـَّـَـَّـَـَّـَـَّـَـَّـَـَّـَـَّـَـَّـَـَّـَـَّـَـَّـَـَّـَـَّـَـَّـَـَّـَـَّـَـَّـَـَّـَـَّـَـَّـَـَّـَـَّـَـَّـَـَّـَـَّـَـَّـَـَّـَـَّـَـَّـَـَّـَـَّـَـَّـَـَّـَـَّـَـَّـَـَّـَـَّـَـَّـَـَّـَـَّـَـَّـَـَّـَـَّـَـَّـَـَّـَـَّـَـَّـَـَّـَـَّـَـَّـَـَّـَـَّـَـَّـَـَّـَـَّـَـَّـَـَّـَـَّـَـَّـَـَّـَـَّـَـَّـَـَّـَـَّـَـَّـَـَّـَـَّـَـَّـَـَّـَـَّـَـَّ~
| hadha marqad almarhum al'amir alealam alfadil , muhamad bin mahmud alqadi ghifr lah 'abu almansur ~. |
| The rear tombstone: | قد توفي المرحوم المغفور في سالخ صفر لنسب لهادي ومائتين وسبعين وسبعمايه "qd tuufiy almarhum almaghfur fi salkh sifr limudat sta wasabein wasabeimayiya". |

**Tombstone (2):**

| The Front Tombstone: | هذا قبر أمير نظام الدين بن محمد بن عماد بن محمد بن القاضي توفى المرحوم "|
| "hdha qabr 'amir nizam aldiyn bin muhamad bin eimad bin muhamad bin alqadi twfaa almarhum fi alththani". |
| The rear tombstone: | والعشرين من ربيع الأول لنسبة أخرى وثمانين وسبعين وسبعايه "waleishrin min rbye al'awal lisanat ahda wathamanin wasabeimayih". |

**Tombstone (3):**

| The front tombstone: | هذا مرقد المرحوم الحاج محمود بن القاضي قد ارتحل في شهر رجب سنة ثمان " |
| "hdha marqad almarhum alhaji mahmud bin alqadi qad airtahal fi shahr rajab sanat thaman wathamaanamayih". |

**Tombstone (4):**

| The front tombstone: | هذا مرقد محمد بن الحاج محمود القاضي في ربيع الأول لنسبة سبع عشر وثمانين " |
| "hdha margvad muhamad bin alhaja mahmud alqadi fi rbye al'awal lisanat sbe eshr wathamanimayih". |

It is noticed through these written texts that the judges who are buried at the shrine are from one family, and they passed away in the end of the seventh century and the beginning of the eighth century AH. Two of those judges are awarded the title of Emir: Shams al-Din Muhammad ibn Mahmoud al-Qadi and Nizam al-Din ibn Mahmoud ibn ‘Emad ibn Muhammad ibn al-Qadi.
Şadgeldi Paşa Türbesi (the 8th century AH / the 14th century CE) Amasya:
As for Şadgeldi Paşa Türbesi, it is attributed to Haj Şadgeldi, the ruler of Amasya and he was one of its well-known emirs. He had several facilities in Amasya and perhaps the most important of these is a large architectural group that was built in 773 AH / 1372 CE. That architectural group contained a mosque, a madrasa and imaret. It also had a Çeşme, sabil dating back to 776 AH / 1374 CE in Amasya. Mostly, according to the recorded history and the martyr's word that was mentioned in the foundational inscriptions of the türbesi, Şadgeldi was killed in 783 AH by Kadi Burhan al-Din, the ruler of Sivas. Ojai added a reading of the writings that appeared on the tombstone of his türbesi, as follows (36):

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<th>هذه تربة الأمير المرحوم المغفور السعيد الشهيد المقتول</th>
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<tr>
<td>hadhih turbat al'amir almarhum almaghfur alsaed alshahid almaqtul</td>
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<th>زين الدين الحاج شاد كليدي باشا</th>
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<td>zayn aldinya alhaja shad kldy basha</td>
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<th>سنة ثلاث وثمانين وسعمائه</th>
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<tr>
<td>sunat thlath wathamanin wasabeamayih</td>
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The türbesi follows the style of Eyvan Türbesi and the iwan has a square area 7.40 m × 7.40 m, with a pointed vault (37) (plate 17).

– The analytical study of the Eyvan Türbesi Style:
The türbesi word means the grave engraved in the frontiers of the earth. The poet Buhturi apparently depicted such an indication and said: (bi la bughayri turbat mahfura ... (lak fi tharaha ramat wa’ejam). The semantic meanings of the term expanded to include the grave, what is above and attached to it, including religious, educational and charity entities, among others (38). The term ‘turbah’ has been used in Egypt since the Ayyubid dynasty. The iwan of Al-Sadat Al-Tha'ilibah in 613 AH is its first example and the word ‘turbah’ was mentioned on its foundational text above the entrance (39), while the ‘shrine’ term was used on a wooden sarcophagus, three out of four sides are kept in Museum of Islamic Art Cairo, and the fourth side in the Victoria and Albert Museum in London (40) (plate 18). Also, the terms ‘turbah’ and ‘shrine’ were mentioned together on the foundational text above the entrance of Mausoleum of Al-Saleh Nagm Al-Din Ayyub in Cairo (648 AH) “In the Name of Allah, the Most Beneficent, the Most Merciful...And those who strive for Us - We will surely guide them to Our ways. And indeed, Allah is with the doers of good.” “This blessed turbah has the shrine of our Mawla Sultan Al-Malik as-Salih (41).” Both texts showcase that the term ‘turbah’ is more inclusive, while the term ‘shrine’ was restricted to the burial part only.

For the Levant, particularly in Damascus and Aleppo, according to the foundational texts of the Ayyubid facilities, the term ‘turbah’ was used more widely than in Cairo. Also, it was historically precedent and most funerary buildings in Anatolia, that date back to whether the Seljuk dynasty or the Turkmen Beyliks period, have the term ‘turbah’ or tombstone (42). In fact, the term ‘qabr’ (i.e. grave in English) spread more as well (43). If we calculate the samples under the study, we will find that the Eyvan Türbesi does not have a foundational inscriptions. However, through the samples that have texts, we can say that both ‘turbah’ and ‘qabr’ (i.e. grave), were the most common terms in the writings of such a pattern of shrines. In the foundational inscriptions of Yavtaş türbesi (the 7th century AH / the 14th century CE) in
Akşehir, the term ‘grave’ was mentioned as ‘hadha qabr al emir al Ispahsālār....’. Also, the word ‘turbah’ was mentioned on the tombstone of Şadgeldi Paşa Türbesi (the 8th century AH / the 14th century CE) in Amasya as ‘hadhih turbah al'amir almarhum almaghfur’. As for the word ‘qabr’, it was mentioned in the writings of tombstones at Kadılar Türbesi (the 8th century AH / the 14th century CE) in Amasya as ‘hdha qabr ‘amir nizam aldiyn bin muhamad bin eimad bin muhamad bin alqadi....’. Also, it was mentioned in Doğan Şah Türbesi (the 8th century AH / the 14th century CE) in Tokat as ‘hdha qabr al'amir al'isfhislar al'ajal alk (byr) ....’.

A - Planning:
The Seljuks tended to use the iwan or Eyvan as a primary architectural unit in planning many buildings, such as mosques, madrasas (i.e. schools), bimaristans (i.e. Hospitals), and others, and they were creative in building and decorating them, as well as in distributing the architectural units around. In addition, they built iwans and chambers that are topped with a vaulted Saqifah, and directly opened towards the sahn (i.e. a courtyard in Islamic architecture) (44). If the use of iwan in such buildings was compared to its use as an independent and primary architectural unit to shrines, it will be found that the spread of the last type was very limited. For example, the iwan was common in mosques, the Seljuk madrasas in Iran, while it was not used as a model of the Seljuk shrines there. The only model that used the iwan dates back to the Ilkhanate period in beri bekran mausolem (703 - 713 AH / 1303 - 1313 CE) in Lenjan near Isfahan (45).

Egypt became familiar with the style of Eyvan Türbesi since the Ayyubid dynasty in Al-Sadat Al-Tha'ali'ah Turbah, which is dated back to 613 AH / 1276 CE (figure 12), followed by Senjan Turbah (it is probably dated back to Bahriyya Mamluks, particularly in the second half of the 7th century AH / the 13th century CE) (figure 13). That turbah is similar – to a great extent – to Al-Sadat Al-Tha'ali'ah Turbah, and it could, therefore, be considered another model of Eyvan Türbesi (46). Although Eyvan Türbesi appeared in Anatolia more than any other turbahs in any other country, Haci Çikrik Türbesi, based on the dated examples in 578 AH / 1182 CE (i.e. During the Danishmend dynasty (47), the oldest model of Eyvan Türbesi in Anatolia, followed by Ümmuhan Hatun Türbesi (602 – 608 AH / 1205 – 1211 CE) at Eskişehir in Seyitgazi, then Al-Sadat Al-Tha'ali'ah Turbah in Egypt (613 AH / 1216 CE). After that, such turbahs heavily expanded in Anatolia, and we can say that the 7th century AH / the 13th century CE is the golden era of the expansion of those turbahs. And if we compare the design of Eyvan Türbesi in Anatolia to their designs in Egypt according to the two aforementioned models, we will find major differences, perhaps the most important one is the fact that most Eyvan Türbesi in Anatolia consist of a burial chamber (48) directly under the iwan. That chamber has a simple door under the double stairs, that leads to the iwan, as in Ümmuhan Hatun türbesi in Eskişehir (602 – 608 AH / 1205 – 1211 CE) (picture 2), Gömeç Hatun türbesi in Konya (the end of the 7th century / the 13th century) (figure 4), Emir Yavtaş türbesi in Akşehir in Konya (the 7th century AH / the 13th century CE), Beş parmak türbesi in Kayseri (the 7th century AH / the 13th century CE) (figure 5) (plate 10), Boyalı Köy türbesi (figure 6), and Sari Lala türbesi in Afyon (the 7th century AH / the 13th century CE). However, there are other turbahs that are similar to Al-Sadat Al-Tha'ali'ah Turbah, and do not have mumyalık katı, but the turbah has only an iwan that is directly connected to the ground with an inside fixture, such as Doğan Şah türbesi in Niksar (plate 12), Şadgeldi Paşa türbesi in Amasya (plate 17), both Nur ad-Din Arslan türbesi and Refa’a Zada türbesi in Niksar (plate 15). It is noticeable that Eyvan Türbesi in Egypt was
characterized with two side entrances at the southwest and northeastern ribs, one entrance in each side. Those entrances led to small rectangular spaces (49) (plate 20) and did not exist in Eyvan Türbesi in Anatolia. Yet, they were replaced with two outside pillars (towers), as in Ümmühan Hatun türbèsii in Eskişehir, Yavtaş türbèsi in Akşehir, Beş parmak türbèsii in Kayseri. In addition, Eyvan Türbesi differed from similar türbèsii in Egypt, particularly the architectural elements such as windows. The latter housed a set of several large windows which are often raised on the mihrab, as in Al-Sadat Al-Tha'alibah Turbah, while Eyvan Türbesi in Anatolia have just simple embrasure openings. Ümmühan Hatun Türbesi in Anatolia is one of the few examples that housed two large windows in the southeastern side. Although the Eyvan Türbesi in Anatolia is different from the Eyvan Türbesi in Egypt in some general features and characteristics, they have some commonalities. For example, the iwan space in both of them are similar to a great extent. Also, the niche of the arch relatively takes the same shape since the huge pointed arch was common at that time. The iwans of both türbèsii open towards the north side (in most examples). As for the presence of mihrab and if the mihrab of the Al-Sadat Al-Tha'alibah iwan was compared to that of the Eyvan Türbesi in Anatolia, we can say that the mihrab of the Eyvan Türbesi in Egypt is more prestigious than the samples in Anatolia which roughly date back to the same period.

B - The raw materials used:
During the 7th century AH / the 13th century CE, the style of construction and stone decoration dominated the Anatolian buildings. Some cities were famous for being the center of the carved stones industry, which appeared clearly in building mosques, madrasas, khans, shrines, and others (50). Unlike the Great Seljuks in Iran, who built their constructions with baked bricks. The Seljuk Sultanate of Rum used stones of all kinds because of its strong resistance to climatic factors and its high availability in the environment (51). Architecture was able to diversify in the use of various raw materials, whether polished or unpolished. The polished stone, for example, was used in facades, entrances and architectural parts that oversee a sahn or a courtyard, while the crushed rocks were used with the interior parts that are not often visible to everyone. They covered that parts with a layer of mortar or another to hide its irregular forms. As for the shrines, the polished stones were used with external – and internal – facades, even in the bottom mumyalık katı (52), as in Ümmühan Hatun türbèsii in Eskişehir and Beş parmak türbèsii in Kayseri. Some shrines were found to have their foundations with stones, while the vault was made with baked bricks, such as Gömeç Hatun türbèsii and Yavtaş türbèsii in Konya, where stones were used in both of them approximately to the height of one-third of the facade, then that facade is completed with baked bricks. In fact, building with stones and baked bricks was common in the building of the Seljuk Sultanate of Rum. It was used during the Turkmen Beyliks period, especially in the 8th century AH / the 14th century CE (53). There is no doubt that building with baked bricks was one of the most important impacts from the Iranian Seljuks on the Anatolian buildings (54). The use of ceramic tiles was rare with Eyvan Türbesi. Yet, the Gömeç Hatun türbèsii in Konya is a unique sample where the interior side of its iwan arch has a group of ceramic tiles that represent the Rumi’s motifs. In addition, Aslanapa said that such a türbi is one of the greatest shrines, thanks to its facade that is decorated with balconies and adorned with ceramic tiles (55).
C - Architectural and decorative elements and units:

1- Architectural elements and units:

Most of the Eyvan Türbesi in Anatolia are classified as independent buildings that are not connected to any other constructions. Also, architecture considered the facades of such buildings to be in parallel to the road and without any refraction and/or deviations, in a regular line so as not to violate the road lane. The Eyvan Türbesi has three sides without motifs. Such a type of shrines does not have an entrance since the iwan opens completely towards outside Therefore, the Eyvan Türbesi lost two of the most essential units that were primary resources to make motifs; facades and entrances.

Arches are among the most significant elements that were often used with the Seljuks and the Turkmen Beyliks’ buildings. There was a variety in shapes and styles, including pointed arches, lobed arches, horseshoe arches, segmental arches and others. If we calculate the arches related to Eyvan Türbesi (under the study), we will find that the pointed arch is the most used, followed by the semicircular arch (figure 14). The use of arches in Eyvan Türbesi were limited to the Eyvan Türbesi themselves. As for columns, they were not common with the Eyvan Türbesi since there were no architectural need for them, even they were not decoratively used. However, tower columns prevailed, and they often appeared in both the eastern and western sides of the iwan. Such tower columns took the pointed shape in most Eyvan Türbesi in Afyon, such as Saya baba türbesi, Herdene baba türbesi, and Boyalı Köy türbesi, and took the hemisphere projection, as in Ümmühan Hatun türbesi. As for the Beş parmak türbesi in Kayseri, the tower columns took the polygon shape with a conical top, relatively similar to the Kambad shrines. In a unique example, the facades of Sarı Lala Türbesi in Afyon had two pillars in each side (figure 7). Although mihrabs, in turn, are among the common architectural elements in different Anatolian shrines dating back to the Seljuk and the Turkmen beyliks periods, the use of Eyvan Türbesi was very limited. The mihrab of Beş parmak türbesi in Kayseri is one of the important models. Such a mihrab has a pointed arch whose decorations were relatively lost (figure 15). The mihrab of the Gömeç Hatun türbesi is a solid rectangular entrance without any decorations. Regarding the cover style(s) that Eyvan Türbesi follow, vaults were used, and it was the ideal cover of iwan. Most vaults were pointed, and sometimes semicircular. In a unique and wonderful model, it is noticed that Emir Ali Türbesi in Ahlat is covered by a dome, and most Turkish archaeologists categorize it under the Kambad model, which dates back to the 8th century AH / the 14th century CE. In fact, this could be considered a different pattern that combine the models of both Eyvan Türbesi and Kumbat. The shrine is a rectangular space that opens towards a small area, and it is preceded by a huge pointed arch (plate 23). That shrine is covered with a hierarchical shape, like the Kumbat shrines, and it is constructed on an octagon based on a transmission area that has corner arches. It is notices that the external part takes the shape of a beveled triangle (plate 24).

2- Decorative elements:

Although decorative shapes mostly prevailed on the buildings of the Rum Seljuks and the Turkmen Beyliks, which were very developed and illustrious, the use of them on shrines, especially the Eyvan Türbesi, was limited and on a small scale. And if we calculate the decorations that appear on the examples under study, we will find that geometric motifs are predominant. It is also doubtless that they are very important, and it is rare not to find them in
the buildings of the Rum Seljuks and the Turkmen Beyliks. Geometric shapes are crucial for most decorations, and they are the complement to any other decoration, whether such decorations are floral or written or even drawings of living and fairy creatures. The Seljuk artist was able to utilize most geometric elements, including lines, circles, as well as square and star shapes with different floral decorations, such as plant branches and leaves, roses, fan-leaved palms, acanthus leaves and tree drawings.

– Tubular shapes:
They are called tubular or braided shapes, which are geometric decorations result from wavy lines overlapping each other. Tubular shapes prevailed on the buildings of the Rum Seljuks (56), especially on khans and shrines. Also, many shapes were found on several buildings of the Turkmen Beyliks. And it was found that they framed the Eyvan Türbesi in Aşık Li türbesi (57) in Kastamonu (figure 17), as well as with a decorative filling in the facade of emir Ali türbesi in Ahlat (the 8th century AH / the 14th century CE).

– Mafruka shapes:
A mafruka decoration is a geometric pattern. It is a square shape, and each angle of this square shape has a straight line to make four arms around the square. These arms could be executed with a vertical straight line, and the shape will be called a ‘straight mafruka’. The arm could be drawn diagonally, and the shape will be called a ‘diagonal mafruka’. Such decoration prevailed in the arts of the Rum Seljuks, particularly wooden minbars (i.e. pulpits). Architecture used such decorations on buildings, and among its most important models are those decorations that surrounds the arch of the madrasa’s darkah of Hunat Hatun in Kayseri (figure 18). It was also found that architecture adorned parts of the Turkish triangles that carried the dome covering the sahn of Karatay madrasa in Konya (58). Decorations were found in the Emir Ali Türbesi in Ahlat in a decorative strip that surrounds the octagon carrying the pyramid peak from outside (figure 19).

– Cross shapes:
Decorating with crosses was not exclusive to the Christian facilities, but it spread across Islamic buildings. And it is unquestionable that its prevalence was arguable among researchers. Some of them said it is the Byzantine effect – among other effects – that influenced the Islamic architecture. Others suggested that crosses refer to the religion of the architect or the artist who executed them. However, other researchers tended to say that such decorations are nothing but geometric, and resulted from the intersection and overlapping of lines, to make something like crosses. In fact, all these viewpoints are believable and have supporting evidence. Swastika was one of the most figures that prevailed across the building of the Seljuks and the Turkmen beyliks. For instance, they were found on the columns of the Hunat Hatun mosque in Kayseri and on the marble slabs that adorn the entrance of Karatay madrasa in Konya. They were also engraved on stones at the Ak han entrance in Denizli, the entrance of Sultan han in Aksaray, and Sultan han in Kayseri (59). As for the shrines under study, a swastika appeared at the facade of Kadilär Türbesi (figure 20), and in a decorative filling on the left and right of the iwan vault of Emir Ali Türbesi in Ahlat. Floral shapes were very limitedly used in the Eyvan Türbesi, and the shape of vegetable stems and lush branches was most common. Also, the remains of decorations from twisted and overlapping vegetable stems, from which a shape similar to the triple rose in the interior side of the iwan's arch of Gömeç Hatun türbesi (figure 21).
of some floral branches that meet to form a involucre shape (figure 22) were found at the eastern facade of Ümmühan Hatun Türbesi.

3- Inscriptions:
Thuluth has enjoyed great popularity as an Arabic script all over the Islamic world. It is one of the most difficult scripts to write; however, it is the most beautiful and diverse. It is also characterized with elasticity, durability, versatility of word composition, and good distribution of linear ornaments \(^{60}\). In the past, Thuluth was drawn in two calligraphic scripts: Muhaqqaq and Mutlaq. As for Muhaqqaq, it means exact, accurate, i.e. having its individual letters executed in a perfect manner and became straight on the line, avoiding the crowd of letters. As a result, drawing letters such as rāʾ and wāw, and the like, is done smoothly. For Mutlaq, it means unrestrained with proportions and rules, such as the length of letter ‘alif or the thickness of some parts of the letters. Therefore, both Muhaqqaq and Mutlaq became descriptions of the script shapes of Thuluth, not the names of its types \(^{61}\).

Despite the fact that the origin of such a script was in Iraq and the Levant, where its system and rules were established, its oldest versions date back to the east of the Islamic worlds. It was found very early on a dirham introduced by Ahmad bin Muhammad in Balkh (292 AH / 904 - 905 CE). Also, it appeared in Iran in the reign of Adud al-Dawla (338 - 372 AH / 949 - 983 CE) \(^{62}\). After that, the Thuluth script was transferred by the Great Seljuks to Anatolia to adorn the different Seljuk buildings, including architectural groups, mosques, madrasas, Çeşme, and khans. Shrines are considered among the most important buildings where the Thuluth script was mostly used. The Rum Seljuks and emirs of the Beys Dynasty were more concerned with recording the foundational writings on most of their shrines, particularly the Seljuk Kumbat shrines. Two important texts of the Eyvan Türbesi style reached us from the Beyliks period at emir Doğan Şah Türbesi in Tokat. Those texts were written with the Seljuk Thuluth script, which continued during the Turkmen Beyliks period.

The first text exists on the main tombstone that is mounted on the composition:

<table>
<thead>
<tr>
<th>The first line</th>
<th>اللهم allahuma</th>
</tr>
</thead>
<tbody>
<tr>
<td>The second line</td>
<td>اغفر لصاحب aghfir lisahib</td>
</tr>
<tr>
<td>The third line</td>
<td>هذا القبر hadha alqabr</td>
</tr>
</tbody>
</table>

As for the second text, it is recorded on both sides of the composition, and it is written in two lines:

<table>
<thead>
<tr>
<th>The first line</th>
<th>(هذا قبر الأمير الإسفحسلا الأجل الك) hadha qabr al'amir al'iisfhislar al'ajal alk (byr)</th>
</tr>
</thead>
<tbody>
<tr>
<td>The second line</td>
<td>المجاهد المرابط سراج الدين طغشاه أل ببن ساوجي رحمه الله almujahid almurabit sarraj aldiyn taghshah alb bin sawijy rahimah allah</td>
</tr>
</tbody>
</table>

Such writings were executed on stones and it seems that engraving next to the composition was not made by a clever calligrapher, or it might be made quickly. However, engraving that appears on the front tombstone was more perfect and considered the shape and values of the Thuluth script...
script. If the similar letters are compared in both texts, such as the letters hāʾ or rāʾ, we will conclude that the writer of the front engraving is not the one who made the engraving next to the composition.

The text included seven titles (emir - Ispahsalar - Agal - Kabir - Mujahid - Murabit - Serageddin), which show how far the Turkmen Beyliks rulers were concerned with keeping such titles and using them on their facilities. Keeping a title is part of the honor in the sultanate and the emirate. Such titles and their implications have been numerous, and they were classified into titles related to sultans and emirs, titles related to ministers and senior statesmen, titles related to religious people and scholars, and others related to the state’s employees. Some titles were honorific or optative and other titles suggest power, influence and position, while others denoted courage. Through texts on buildings, money coined by sultans, correspondence and treaties, endowments and documents, it is found that the Rum Seljuks and the Turkmen Beyliks rulers were more concerned with preserving titles, and giving them to senior statesmen, employees, religious men and scholars in the empire.

– Conclusions:
– The architecture of Eyvan Türbesi is different from the patterns and styles of other shrines, whether in the architectural composition or the decorative formations. Despite the fact that they were characterized with simplicity and less decorations, Eyvan Türbesi was considered among the most significant styles of shrines that were more common in Anatolia than other countries and territories, except for Egypt. In Egypt, there were two unique samples of Eyvan Türbesi; Al-Sadat Al-Tha'alibah turbah (613 AH / 1216 CE) and Ibn Sanjan turbah (the 7th century AH / the 13th century CE). However, such a style was not popular in Sham and the Arab Maghreb.
– Eyvan Türbesi spread in the Central Anatolia Region in Konya, Kayseri, Afyon and Niğde, and in the North Anatolia in Tokat, Amasya and Kastamonu. Konya and Amasya are the most cities that had such a style, while it was not much popular in the West Anatolia, only a few examples such as Ahi bayram türbesi in Aydın.
– The Rum Seljuks dynasty was the golden era of the spread of the Eyvan Türbesi style, particularly in the seventh century AH, the thirteenth century CE, followed by the Beys Dynasty (the Turkmen Beyliks). However, this style did not spread after that period, and it was not preferred by the Ottomans, who preferred the traditionally laid-out shrine (i.e. the shrine with a square space and covered with a dome).
– Based on the dated examples, Haci Çikrik Türbesi in Tokat (578 AH / 1182 CE) is the oldest example of Eyvan Türbesi in Anatolia, followed by Ümmühan Hatun Türbesi (602 – 608 AH / 1205 – 1211 CE) in Eskişehir in Seyyid Ghazi, and Al-Sadat Al-Tha'alibah Turbah in Egypt (613 AH / 1216 CE).
– Most Eyvan Türbesi in Anatolia are similar regarding the architectural composition, which consists of a burial chamber topped with an iwan. Such iwans have a rectangular space and are often opened from outside with a huge pointed arch. They could also have a small and simple mihrab and some square-shaped or embrasure windows.
– Generally speaking, the Eyvan Türbesi were characterized with the lack of decorative elements that have often spread on the Seljuk and Beys’ buildings. Perhaps the simplicity of such kind of buildings, their nature as funerary buildings, and the lack of facades and entrances, were the main reasons for that.
No written inscriptions on the Eyvan Türbesi were found, except for a unique sample in Doğan Şah türbesi (the 8th century AH / the 14th century CE). They were two written texts on the stone composition. One of them was on the front tombstone, and the other next to the composition. After comparing their similar letters and the method of writing, it became clear that every engraving has a different engraver.

– First: Tables:

Table (1): Eyvan Türbesi in different Anatolia cities

<table>
<thead>
<tr>
<th>Monument name Tübesi</th>
<th>City</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bedreddin Gevhertaş türbesi</td>
<td>Konya</td>
<td>The 7th century AH / the 13th century CE</td>
</tr>
<tr>
<td>Yavtaş türbesi</td>
<td>Akşehir</td>
<td>7th century AH / 13th century CE</td>
</tr>
<tr>
<td>Şekerfüruş türbesi</td>
<td>Konya</td>
<td>The half of the 7th century AH / the 13th century CE</td>
</tr>
<tr>
<td>Cemel Ali Dede türbesi</td>
<td>Konya</td>
<td>The second half of the 7th century AH / the 13th century CE</td>
</tr>
<tr>
<td>Tavus Baba türbesi</td>
<td>Konya</td>
<td>The end of the 7th century AH / the 13th century CE</td>
</tr>
<tr>
<td>Gömeç Hatun türbesi</td>
<td>Konya</td>
<td>The end of the 7th century AH / the 13th century CE</td>
</tr>
<tr>
<td>Doğan Şah türbesi</td>
<td>Tokat</td>
<td></td>
</tr>
<tr>
<td>Boyalı Köy türbesi</td>
<td>Afyon</td>
<td>The second half of the 7th century AH / the 13th century CE</td>
</tr>
<tr>
<td>Saya Baba türbesi</td>
<td>Afyon</td>
<td>The half of the 7th century AH / the 13th century CE</td>
</tr>
<tr>
<td>Sarı Lala türbesi</td>
<td>Afyon</td>
<td></td>
</tr>
<tr>
<td>Beş parmak türbesi</td>
<td>Kayseri</td>
<td>The 7th century AH / the 13th century CE</td>
</tr>
<tr>
<td>Âşık Sultan türbesi</td>
<td>Kastamo nu</td>
<td>The end of the 7th century AH / the 13th century CE</td>
</tr>
<tr>
<td>Ümmühan Hatun Tübesi</td>
<td>Seyitgazi</td>
<td>602 - 608 AH / 1205 - 1211 CE</td>
</tr>
<tr>
<td>Beylerbeyi Tübesi</td>
<td>Niğde</td>
<td>725 AH / 1325 CE</td>
</tr>
<tr>
<td>Emir Ali Tübesi</td>
<td>Ahlat</td>
<td>The 8th century AH / the 14th century CE</td>
</tr>
<tr>
<td>Ahi Bayram Tübesi</td>
<td>Aydın</td>
<td>The 8th century AH / the 14th century CE</td>
</tr>
<tr>
<td>Sultan Mesut Tübesi</td>
<td>Amasya</td>
<td>The half of the 8th century AH / the 14th century CE</td>
</tr>
<tr>
<td>Kadılar Tübesi</td>
<td>Amasya</td>
<td>The half of the 8th century AH / the 14th century CE</td>
</tr>
<tr>
<td>Şadgeldi Paşa Tübesi</td>
<td>Amasya</td>
<td>The 8th century AH / the 14th century CE</td>
</tr>
</tbody>
</table>
Second: Maps

Map (1): Municipalities of Konya

Map (2): Municipalities of Amasya
Third: Figures:

Figure (1): A compilation of Seyitgazi in Eskişehir: Sağın, Neslihan, Seyit Gazi İl Çesindeki Ortaçağ Yapıları, Yüksek lisans Tezi, Selçuk Üniversitesi, Sosyal Bilimler Enstitüsü Arkeoloji Ana Bilim dalı Ortaçağ Arkeolojisi Bilim dalı, Konya, 2011.

Figure (2): The burial chamber at Ümmühan Hatun Türbesi: Sağın, Neslihan, Seyit Gazi İl Çesindeki Ortaçağ Yapıları.

Figure (3): The visit chamber at Ümmühan Hatun Türbesi in Eskişehir: Sağın, Neslihan, Seyit Gazi İl Çesindeki Ortaçağ Yapıları.


Figure (5): Beş parmak türbesi in Kayseri: M. Oluş Arik, Türbe Forms in Early Anatolian Turkish Architecture, Ankara Üniversitesi Dergiler, Sayı.11, 1967

Figure (7): Sarı Lala türbesi in Afyon:
Ünal, Rahmi Hüseyin, Eber Kümbeti Ve Sarı Lala Türbesi (Afyon),
http://dergipark.gov.tr/download/article-file/152228

Figure (8): Doğan Şah türbesi in Niksar:

Figure (9): Both Nur ad-Din Arslan türbesi and Refa'a Zada türbesi:

Figure (10): Kadılar Türbesi (Islamic Judges) in Amasya:
http://saruhanmimarlik.com

Figure (11): A tombstone at Kadılar Türbesi (Islamic Judges):
Olcay, Osman Fevzi, Amasya Meşhurları, Eski Türk ve İslam, Bacdat Üniversitesi, Arap dili ve Edebiyatı Facültesi Mzunu, Amasya

Figure (12): Al-Sadat Al-Tha'alibah Turbah in Egypt:
Figure (13): A virtual drawing of Ibn Sanjan turbah in Egypt:

Figure (14): Samples of arches from Eyvan Türbesi, by the researcher.

Figure (15): The mihrab of Beş parmak türbesi in Kayseri:
http://www.anadoluselcuklumimarisi.com picture 232_17_1

Figure (16): The design of Aşık li türbesi in Kastamonu, by the researcher.

Figure (17): A tabular decoration of Aşık li türbesi in Kastamonu, by the researcher.

Figure (18): Mafruka decorations at the entrance of Akhund Hatun madrasa in Kayseri:
Figure (19): Mafruka decorations at the façade of Emir Ali Türbesi in Ahat, by the researcher.

Figure (20): Swastika decorations at the façade of Kadılar türbesi, by the researcher.

Figure (21): Residues of foral decorations at the inside arch of Gömeç Hatun türbesi in Konya, by the researcher.

Figure (22): Residues of the decorations at the façades of Ümmühan Hatun Türbesi in Eskişehir, by the researcher.

Fourth: Plates:

Plate (1): Ümmühan Hatun Türbesi in Eskişehir: www.mustafacambaz.com


Plate (3): Ümmühan Hatun Türbesi from outside: Sağın, Neslihan, Seyit Gazi İl Çesindeki Ortaçağ Yapıları.

Plate (4): Gömeç Hatun türbesi in Konya: https://twitter.com/tarihikonya
Plate (5): A part of the remaining ceramic tiles at Gömeç Hatun türbesi:
https://twitter.com/tarihikonya

Plate (6): A part of the remaining ceramic tiles at Gömeç Hatun türbesi, about:
https://twitter.com/tarihikonya

Plate (7): Gömeç Hatun türbesi in Akşehir, about:
http://www.anadoluselcuklumimarisi.com/asyep

Plate (8): Greek writings on a stone at Yavtaş türbesi:
http://www.anadoluselcuklumimarisi.com/asyep

Plate (9): Yavtaş türbesi, about:
http://www.anadoluselcuklumimarisi.com/asyep

Plate (10): Beş parmak türbesi in Kayseri:

Plate (11): Beş parmak türbesi in Kayseri:
Özbek, Yıldırar, Arslan, Celil, Kayseri Taşınmaz Kültür Varlıkları Envanteri.
Plate (12): Doğan Şah türbesi in Niksar: http://turkleronline.net


Plate (15): Both Nur ad-Din Arslan türbesi and Refa'a Zada türbesi in Niksar: http://turkleronline.net

Plate (17): Çeşme, sabil of Sadgeldi Paşa in Amasya: http://sosyodenemeler.blogspot.com

Plate (18): Three wooden planks from the coffin of Al-Sadat Al-Tha'alibah, preserved at the Museum of Islamic Art in Cairo, photographed by the researcher.

Plate (19): The foundational text at the dome of Al-Saleh Nagm Al-Din Ayyub (648 AH / 1250 CE) in Al-Muizz li-Din Allah al-Fatimi Street, photographed by the researcher.

Plate (20): The southwestern entrance of Al-Sadat Al-Tha'alibah Turbah (613 AH / 1216 CE) in El-Imam El-Shafei, Cairo, photographed by the researcher.

Plate (21): The mihrab of Al-Sadat Al-Tha'alibah Turbah (613 AH / 1216 CE) in El-Imam El-Shafei, Cairo, photographed by the researcher.

Plate (22): Sultan Mesut Türbesi (613 AH / 1216 CE) in Amasya: https://archnet.org/sites/17972/media_contents/127826

Plate (23): Emir Ali Türbesi in Ahlat (the 8th century AH / the 14th century CE): https://www.flickr.com/photos/sinandogan
- References:

3. There are two models of Eyyun Türbesi. First, Al-Sadat Al-Tha'alibah Turbah (613 AH / 1276 CE) at Imam Al-Shaфи Necropolis, with the entrance and iwan only. According to Creswell, its iwan is the oldest model of iwans in Egypt. It is about 6.30 meters wide and 9.89 meters deep, and the iwan is built with baked bricks. Creswell, K.A.C., The Muslim Architecture of Egypt, Ayyubids and Early Bahriite Mamluks, Oxford, 1962, P.78, Second, Senjan Turbah, which is 140 meters away from the north of Al-Sadat Al-Tha'alibah Turbah. Its residues show that it was similar to Al-Sadat Al-Tha'alibah Turbah and nothing survived from its iwan but the Western Wall, which is 7.15 meters long and carried with the Eastern Wall – the iwan vault. Some decorative handwriting remained. Its designs revealed that they were written in Mamluk Thuluth script on a groundcover and they were put inside fields that are separated by decorative pictures.

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4. Sultan Mesut türbesi probably dates back to a period before the 8th century AH / the 14th century CE, compared to the nearby shrines, such as Kadilar türbesi and Shagildi türbesi, and the Iwan is the oldest and Prince Bayezit had introduced the decorated entrance block. The entrance ornaments and its artistic characteristics are relatively similar to the ornaments of the Green Mosque of Iznik (1378 – 1392 CE). Besides, the twelve-pointed star dish, which exists inside the doorstep, has a similar one in teh entrance of Sultan Murad türbesi in Bursa (1451 CE).


11. Rukn ad-Din Qilij Arslân is the second son of sultan Ghiyath al-Din Keyhusrev from his Roman wife. He was nine years old when his father passed away, and he shared power with his brother during 644 - 664 AH / 1246 - 1265 CE, then he ruled alone at the end of that period and was succeeded by his son Ghiyath al-Din Keyhusrev III.


Aslanapa, Oktay, Funûn al-turk wa-'amâ'iruhum, page 120.


15. It is 30 km away from the southeast of Akşehir in Konya, and it is called Yavtaş or Yavasgel Türbesi.


17. It is a title with two morphemes; “Ispah” in Persian, which means “a commander”, and “sâllâr” in Turkish, which means “army”, so the title means “army commander”.


22. - Nıksar location is close to the southern coast of the Black Sea, and it is located in the northeast of Tokat Province, the southeast of Trabzon, the southeast of Samsun. It was ruled by Naser al-Din Bâkûrayruq, the son
of Sultan Kılıç İi, Gamal Safwat, Hassan, Al Amaa’ir El Dineya Fi Gharb Al Anadolu Iban ‘ahd Al Emarat,
Unpublished PhD dissertation, Faculty of Archaeology, Cairo University, 1430 AH / 2009 CE, Page 216.

- Arslan Doğmuş Türbeleri is considered one of the most important Kambad octagon shrines in Niksar.
Unfortunately, the construction date is unknown and it seems the date was fallen from the foundational text
written in a Kufic script. "الحاجب الأجل أسد الدين أحمد أرسلان تغمش رحمه الله".

- "الحاجب الأجل أسد الدين أحمد أرسلان تغمش رحمه الله".

- It was mentioned by Al-Amry Bassem Toghan, see: Ibn al-'Umarî, Şihâb al-Dîn Āhmed ibn Yehia ibn Faḍl Allâh al-'Umarî al-Demâşgî, Masâlik al-abràb fî mâmâlîk al-āmsâr, part 3, investigated by: Kamel Salman Al-
Jubouri, DKI. Beirut. Also, ÇAL, Halit, Niksar Doğan Şah Alp Türbesi – Evyan Türbeler, X.Ortaçağ-Türk Dönemi Kazi Sonuçları ve
Sanat Tarihi Araştırmaları Sempozyumu Bildirileri (03-06 Mayıs 2006), Gazı üniversitesi Fen- Edebiyat

- Kofoğlu, sait, Taceddinoğulları, A post – seljukian Era border Country in Northeast Anatolia, Karadeniz
Incelemeleri Deriğisi, V.11, P.14.


- As mentioned in the reading of Hussein Bey Hussam El Din. Also, it seems there is an overlap between
the name of Serağ El Din Toğşah and his son's name Taj El Din.

- Kofoğlu, sait, Taceddinoğulları, P.186-189.

- Amasya is one of the important Anatolia cities that is ruled by many empires, starting from the Danishmendids,
led by Emir Ahmad Gazi, who managed to eliminate the Byzantine empire He established a Danishmend
emirate until the Seljuks sultan Masud I (Dynasty: 510 - 551 AH / 1116 - 1156 CE) in 583 AH / 1143 CE was
able to end the Danishmend dynasty, announced a Seljuk empire, and made Amasya as a city center. After that,
the Mughal Ikhanate, whose empire continued until 742 AH / 1341 CE, ruled Amasya. For forty five years,
the Artinians were the only ones to rule the city. That period – in the history of Anatolia – was known as the
Turkmen beyliks period, or the period of Bays. After that, Şehzade Bayezid Yildırım managed to add Amasia
to the lands of the Ottoman empire. Also, sultans of the Ottoman empire and their governors gave special
importance to Amasya and it was an important Iqta’ to Şehzade, as it was then known as the city of governors,
or the city of Şehzade.

Gültük Özmen, İlknur, Amasya Merkezdeki Türk İslam Dönemi Yapılarında Deşşirme Malzeme Kullanımı,

- Köken, Taylan, Amasya Ziyaretgahlari, Tüberler- Yatılar- Ziyaret Yerleri, Published on May 2014,

- Gültekin Özmen, İlknur, Amasya Merkezdeki Türk İslam Dönemi Yapılarında Deşşirme Malzeme Kullanımı,

- Koken, Taylan, Amasya Ziyaretgahlari, Tüberler- Yatılar- Ziyaret Yerleri, P.121.

- Köken, Taylan, Amasya Ziyaretgahlari, p.25.


- ‘Umarî al-‘amṣār, part 3, investigated by: Kamel Salman Al-

- Olçay, Osman Fevzi, Amasya Meşhurlari, Eski Türk ve İslam, Bacdât Üniversitesi, Arap dîli ve Edebiyati
Facültesi Mzunu, Amasya, P.152.

- Olçay, Osman Fevzi, Amasya Meşhurlari, Eski Türk ve Islam, P.152.

- Olçay, Osman Fevzi, Amasya Meşhurlari, P.121.

- Köken, Taylan, Amasya Ziyaretgahlari, p.25.


- ‘Umarî al-‘amṣār, part 3, investigated by: Kamel Salman Al-

- Olçay, Osman Fevzi, Amasya Meşhurlari, Eski Türk ve İslam, Bacdât Üniversitesi, Arap dîli ve Edebiyati
Facültesi Mzunu, Amasya, P.152.

- Olçay, Osman Fevzi, Amasya Meşhurlari, Eski Türk ve İslam, P.152.

- Olçay, Osman Fevzi, Amasya Meşhurlari, P.121.

- Köken, Taylan, Amasya Ziyaretgahlari, p.25.

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- Olçay, Osman Fevzi, Amasya Meşhurlari, Eski Türk ve İslam, Bacdât Üniversitesi, Arap dîli ve Edebiyati
Facültesi Mzunu, Amasya, P.152.

- Olçay, Osman Fevzi, Amasya Meşhurlari, Eski Türk ve İslam, P.152.

- Olçay, Osman Fevzi, Amasya Meşhurlari, P.121.

- Köken, Taylan, Amasya Ziyaretgahlari, p.25.
and now have claimed many countries by conquest. 

It is the Mumyalık Katı, a bottom chamber where the deceased is buried. It is often raised to the height of the building such chambers were traditionally used by visitors in facilities of the Qarafa (i.e. the City of the Dead), such as making ceremonies and reciting the Qur'an. The purpose of building such chambers could be the fact that they were traditionally used by visitors in facilities of the Qarafa (i.e. the City of the Dead), such as making ceremonies and reciting the Qur'an.
- Braided shapes prevailed in most Seljuk facilities. They were found to decorate the bimaristan entrance of princess Gevher Nesibe in Kayseri, and at the entrance of Alâeddin Mosque in Niğde (620 AH / 1223 CE). They prevailed among different shapes on the Seljuks khans. For example, they adorned the entrance of the covered section in both Alay han and Sari han, the decorative ribbon around the spandrels of the entrance arch that covers Sultan han in Kayseri (plate 353), and the facades of the Köşk Masjid at its courtyard, represented as decorative ribbons.

Ibrahim, Fahim Fathi, “khanat alturuq fa eahid salajiqat al'anadul” (an archaeological architectural study), a PhD dissertation, Faculty of Arts, Sohag University, 1428 AH / 2007 AD, page 618.

- Aşik li türbesi is located in Kastamonu, the north city of Anatolia. It follows the Eyvan Türbesi style, and it is similar to the samples under study (figure 16). The türbesi does not have any foundational texts, and its construction history is unknown. Yet, after comparing its architectural elements and features, it is likely to date back to the 7th century AH / the 13th century CE.

M.Oluş Arik, Türe Forms in Early Anatolian Turkish Architecture, Ankara Üniversitesi Dergiler, Sayi.11, 1967, P.111.