

Eyvan Türbesi in Anatolia during the Seljuk and beyliks period**Dr. Hala Mohammed Ahmed Ahmed****Lecturer- Archaeology department- Faculty of Arts- Helwan University****Cairo- Egypt**hala_ahmed@arts.helwan.edu.eg**- 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, Khanqa and a lot of other buildings, Iwan was also used as Funeral 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

- ملخص البحث:

عُرف الإيوان في العمارة الإسلامية واستخدم في الجوامع، والمدارس، والخانات، والخانقوات، والزوايا وغيرها من المنشآت، وانتشر كوحدة معمارية مكونة للضريح في العصر السلجوقي وعصر الإمارات التركمانية وصار يعرف بمسمى التربة الإيوان، وعلى الرغم من انتشاره الكبير ببلاد الأناضول فإن نماجه قليلة للغاية - إن لم تكن نادرة - بالمعنى الإسلامي خارج الأناضول، وتكمن أهمية الدراسة في لقاء الضوء على هذا النمط من الأضرحة المستقلة ومحاولة تحليل العناصر والوحدات المعمارية والزخرفية التي حظي بها والسماح التي اتسم بها هذا الطراز وميزته عن سائر الطرز والأنماط، بالإضافة لمقارنة النماذج الموجودة بالأناضول مع مثيلتها في مصر والتي ترجع لنفس الفترة، والدراسة معنية بشكل مباشر بالترب الإيوان المستقلة أي تلك التي كان الغرض من بنائها الدفن؛ ذلك أنه توجد عدة أمثلة بالأناضول ومصر وبلاد الشام لإيوانات تشكل جزءاً من منشآت ضخمة استغل فيها الإيوان ليكون مدفن، وتخطيط التربة الإيوان عبارة عن مساحة مستطيلة تُشكل إيواناً مغلقاً من الثلاث جهات ومفتوح غالباً من الجهة الشمالية بعقد ضخم، يطلق على هذه المساحة حجرة الزيارة أو حجرة الضريح، يقع أسفل منها حجرة الدفن المعروفة بين الأتراك بحجرة الموميالق، ويتم الدخول إليها من فتحة باب بسيطة أسفل السلم المزدوج المؤدي إلى الإيوان، وعلى الرغم من بساطة تخطيط هذا

النوع من الأضرحة إلا أنه يعتبر من أشهر تخطيطات العمارة الجنازوية، وتتضمن الدراسة ستة نماذج من التراب الإيوان بالأناضول بالإضافة إلى القاء الضوء والإشارة إلى عدة نماذج أخرى وعمل حصر بالتراب الإيوان الموجودة بمدن الأناضول المختلفة في العصر السلجوقي وفترة حكم الإمارات التركمانية، كما يتضمن البحث دراسة للعناصر المعمارية والزخرفية التي وجدت بالأمثلة موضع الدراسة، ملحقاً بالبحث جدول بالتراب الإيوان التي لازالت قائمة بالأناضول وخرطتين توضيحتين ومجموعة من التخطيطات واللوحات والأشكال.

الكلمات المفتاحية:

ضريح - تربة - إيوان - سلاجقة - بكوات

- 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 mummyalık katı, 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 Nıksar, 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), Sarı Lala türbesi in Sivrihisar, as well as another group of shrines in Amasya, where Sultan Mesut türbesi ⁽⁴⁾ and Kadılar 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' khana, 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 is the visit chamber. It is an iwan with a pointed vault that completely opens towards madrasa 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 Uğur and Zaki Ural managed to read the rest of that inscriptions in three different readings, as follows ⁽¹⁶⁾:

- 1- هذا قبر الأمير الإسفهلار ⁽¹⁷⁾ الأجل الأوحد ظهير الدين بدر الإسلام جمال الدولة والدين فخر الأمراء ألغ قطلع يوش كُّل أمير المجلس...
- 2- هذا قبر أمير الإسفهلار الأجل الأمد الأوحد الأخص شمس الدين زين الإسلام جمال الدولة (.....مقرب السلاطين فخر الأمراء الـ قطلع يواش بك أمير المجلس
- 3- هذا قبر الأمير الإسفهلار الأجل الأوحد الأخص المحترم شمس الدين بدر الإسلام جمال الدولة السلاطين فخر الأمراء ألب اينانج قطلع يوتاش بك أمير المجلس....

The text words upon which all three scholars agreed show that both “İspahsālār” 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 Beş parmak 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 Boyalı Köy türbesi, which is located at Boyalı in Sinan Pasha (figure 6), Herdene baba or Herdene bahar baba türbesi at Osman Village in on the road of Afyon - Kütahya, Saya baba türbesi at İhsaniye in Ak viran – gazlıgöl, and Sarı Lala türbesi in Sivrihisar. All of them date back to the 7th century AH / the 13th century CE ⁽²⁰⁾. Although Sarı 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, Niksar 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. Niksar was characterized with a diversity of shrines, including the traditional style of shrines, such as the Türbesi of Melik Danishmend Ahmed Gazi, and the Kumbat style of shrines, such as Kırkkızlar Türbesi and Emir Arslan Taghmash Bani Türbesi ⁽²³⁾, and the shrines named ‘Eyvan Türbesi’ being studied, including one of its models, such as Doğan Şah Alp Türbesi, Sayed Nur ad-Din Alp Arslan Türbesi, and Alaa el-Din Bin Sawgi Türbesi.

– Doğan şah Alp Türbesi (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 Doğançık Türbesi. Ancient resources said that Doğan Şah is one of the famous Niksar beys who ruled the city between 720 - 747 AH / 1320 - 1346 CE. In his book ‘Masālik Al-abşār Fī Mamālik Al-amşār’, 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 this grave) (plate 13). Also, on one of its sides, a foundational text was written in two lines (plate 14):

<p>The first line</p>	<p>_____ (بیر) هذا قبر الأمير الإسفهلار الأجل الك hadha qabr al'amir al'iisfhislar al'ajal alk (byr) _____</p>
<p>The second line</p>	<p>المجاهد المرابط سراج الدين طغشاه الب بن ساوجي رحمه الله almujahid almurabit sarraj aldiyn taghshah alb bin sawijy rahimah allah</p>

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 الإسفهلار الأجل الكبير الملك المظفر المجاهد المرابط (تاج الدين) ⁽²⁸⁾ دوغان شاه بن الب ابن ساوجي رحمه الله _____ واربعين وسبعمايه"

"hdha qabr al'amir al'iisfhslar al'ajal alkabir almalik almuzafar almujahid almarabit (Taj El Din) Doğan Şah bin Savcı _____rahimah allah 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 trubas 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 turbah 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 turbahs are located a few meters away from Doğan Şah türbesi, and both turbahs 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 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):**

<p>The front tombstone:</p>	<p>“ هذا مرقد المرحوم الأمير العالم الفاضل شمس الدولة والدين محمد بن محمود القاضي ————— ” غُفِرَ لَهُ أَبُو الْمَنْصُورِ ”. hadha marqad almarhum al'amir alealam alfadil , muhamad bin mahmud alqadi ghufr lah 'abu almansur " .</p>
<p>The rear tombstone:</p>	<p>" قد توفي المرحوم المغفور في سلخ صفر لسنة ست وسبعين وسبعماية " "qd tuufiy almarhum almaghfur fi salkh sifr limudat sta wasabein wasabeimayiha" .</p>

– Tombstone (2):

The Front Tombstone:	"هذا قبر أمير — نظام الدين بن محمد بن عماد بن محمد بن القاضي توفى المرحوم في الثاني". "hdha qabr 'amir nizam aldiyn bin muhamad bin eimad bin muhamad bin alqadi twfaa almarhum fi alththani".
The rear tombstone:	"والعشرين من ربيع الأول لسنة احدى وثمانين وسبعمايه". "waleishrin min rbye al'awal lisanat ahda wathamanin wasabieimayh".

– Tombstone (3):

The front tombstone:	"هذا مرقد المرحوم الحاج محمود بن القاضي قد ارتحل في شهر رجب سنة ثمان " وثمانمائه". "hdha marqad almarhum alhaji mahmud bin alqadi qad airtahal fi shahr rajab sanat thaman wathamaanamayih".
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– Tombstone (4):

The front tombstone:	"هذا مرقد محمد بن الحاج محمود القاضي في ربيع الأول لسنة سبع عشر وثمانمائه". "hdha murqad muhamad bin alhaja mahmud alqadi fi rbye al'awal lisanat sbe eshr wathamanamayih".
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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⁾:

1	هذه تربة الأمير المرحوم المغفور السعيد الشهيد المقتول hadhih turbat al'amir almarhum almaghfur alsaeid alshahid almaqtul
2	زين الدين الحاج شاد كلدي باشا zayn aldiyn alhaja shad kldy basha
3	سنة ثلاث وثمانين وسبعمايه sunat thlath wathamanin wasabeamayih

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: ...بي لا بغيري تربة محفورة (bi la bughayri turbat mahfura ...) لك في ثراها رمة وعظام (lak fi tharaha ramat wa'eizam). 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'alibah 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 Ispahsälär...'. 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'iisfhislar 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'alibah 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'alibah 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, Hacı 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 Ümmühan Hatun Türbesi (602 – 608 AH / 1205 – 1211 CE) at Eskişehir in Seyitgazi, then Al-Sadat Al-Tha'alibah 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 Ümmühan 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 Sarı 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'alibah Turbah, and do not have mummyalık 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 türbesi in Eskişehir, Yavtaş türbesi in Akşehir, Beş parmak türbesi in Kayseri. In addition, Eyvan Türbesi differed from similar türbesi 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 türbesi 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 mummyalık katı⁽⁵²⁾, as in Ümmühan Hatun türbesi in Eskişehir and Beş parmak türbesi in Kayseri. Some shrines were found to have their foundations with stones, while the vault was made with baked bricks, such as Gömeç Hatun türbesi and Yavtaş türbesi 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 türbesi 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 türbesi 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 noticed 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 Kadılar 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). Decorations 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 *rā'* 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:

The first line	اللهم allahuma
The second line	اغفر لصاحب aghfir lisahib
The third line	هذا القبر hadha alqabr

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

The first line	_____ (ببر) هذا قبر الأمير الإسفهلار الأجل الك hadha qabr al'amir al'iisfhislar al'ajal alk (byr) _____
The second line	المجاهد المرابط سراج الدين طغشاه الب بن ساوجي رحمه الله almujahid almurabit sarraj aldiyn taghshah alb bin sawijy rahimah allah

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. If the similar letters are compared in both texts, such as the letters hā' or rā', 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 / 1276 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, Hacı 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

Monument name Türbesi	City	Date
Bedreddin Gevhertaş türbesi	Konya	The 7 th century AH / the 13 th century CE
Yavtaş türbesi	Akşehir	7 th century AH / 13 th century CE
Şekerfüruş türbesi	Konya	The half of the 7 th century AH / the 13 th century CE
Cemel Ali Dede türbesi	Konya	The second half of the 7 th century AH / the 13 th century CE
Tavus Baba türbesi	Konya	The end of the 7 th century AH / the 13 th century CE

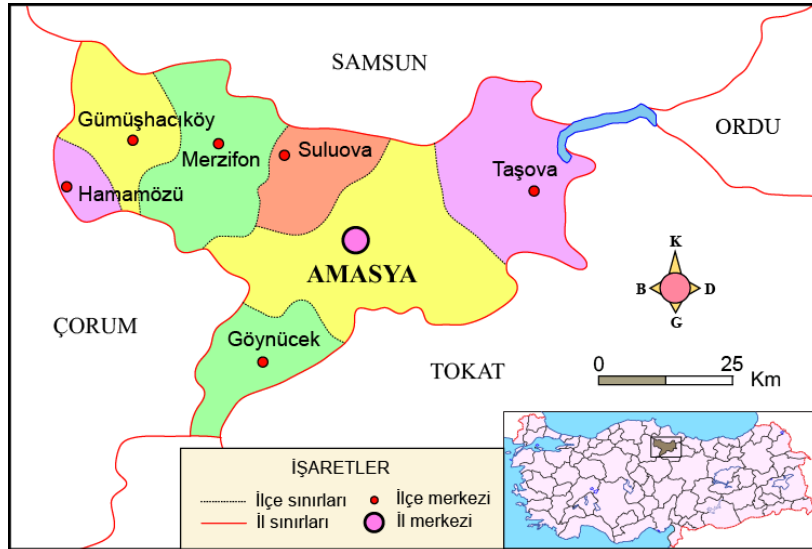
Gömeç Hatun türbesi	Konya	The end of the 7 th century AH / the 13 th century CE
Doğan Şah türbesi	Tokat	—————
Boyalı Köy türbesi	Afyon	The second half of the 7 th century AH / the 13 th century CE
Saya baba türbesi	Afyon	The half of the 7 th century AH / the 13 th century CE
Sarı Lala türbesi	Afyon	—————
Beş parmak türbesi	Kayseri	The 7 th century AH / the 13 th century CE
Âşıklı Sultan türbesi	Kastamunu	The end of the 7 th century AH / the 13 th century CE
Ümmühan Hatun Türbesi	Seyitgazi	602 - 608 AH / 1205 - 1211 CE
Beylerbeyi Türbesi	Niğde	725 AH / 1325 CE
Emir Ali Türbesi	Ahlat	The 8 th century AH / the 14 th century CE
Ahi Bayram Türbesi	Aydın	The 8 th century AH / the 14 th century CE
Sultan Mesut Türbesi	Amasya	The half of the 8 th century AH / the 14 th century CE
Kadılar Türbesi	Amasya	The half of the 8 th century AH / the 14 th century CE
Şadgeldi Paşa Türbesi	Amasya	The 8 th century AH / the 14 th century CE

– Second: Maps



Map (1): Municipalities of Konya

Gültekin Özmen, İlknur, Amasya Merkezdeki Türk İslam Dönemi Yapılarında Devşirme Malzeme Kullanımı, International Journal of intercultural Art, Volume: 3, Issue: 3, November - December / 2017.



Map (2): Municipalities of Amasya

Gültekin Özmen, İlknur, Amasya Merkezdeki Türk İslam Dönemi Yapılarında Devşirme Malzeme Kullanımı, International Journal of intercultural Art, Volume: 3, Issue: 3, November - December / 2017.

– Third: Figures:

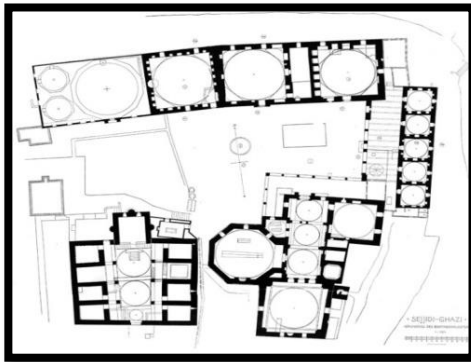


Figure (1): A compilation of Seyitgazi in Eskişehir: Sağın, Neslihan, Seyit Gazi İl Çesindeki Ortaçağ Yapilari, Yüksek lisans Tezi, Selçuk Üniversitesi, Sosyal Bilimler Enstitüsü Arkeoloji Ana Bilimdali Ortaçağ Arkeolojisi Bilimdali, Konya, 2011.

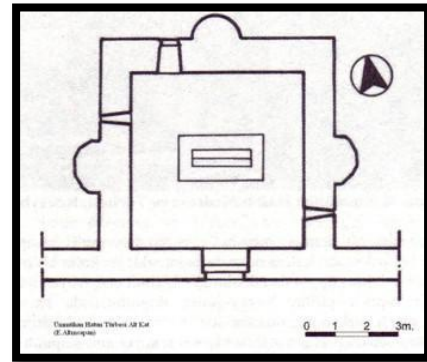


Figure (2): The burial chamber at Ümmühan Hatun Türbesi: Sağın, Neslihan, Seyit Gazi İl Çesindeki Ortaçağ Yapilari.

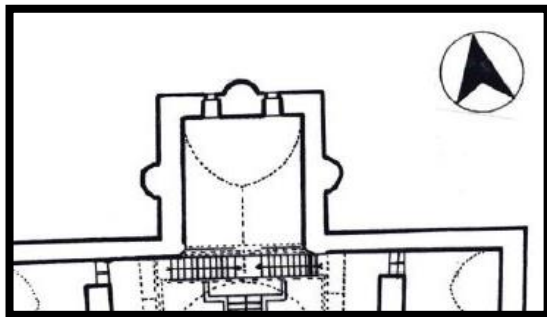


Figure (3): The visit chamber at Ümmühan Hatun Türbesi in Eskişehir: Sağın, Neslihan, Seyit Gazi İl Çesindeki Ortaçağ Yapilari.

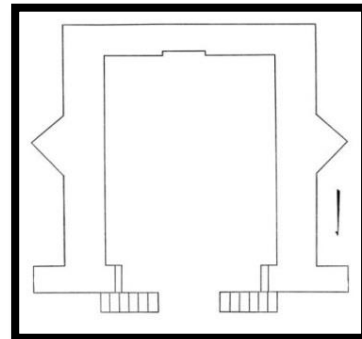


Figure (4): Gömeç Hatun türbesi in Konya: Grube, Ernest and others, Architecture of the Islamic world, Thames and Hudson, London, 1978.

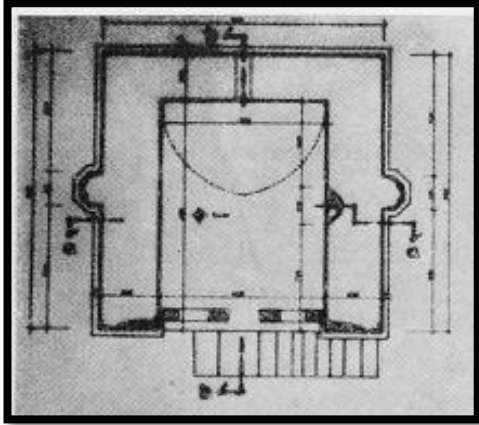


Figure (5): Beş parmak türbesi in Kayseri:
M.Oluş Arık, TürbeForms in Early Anatolian
Turkish Architecture, Ankara Üniversitesi
Dergiler, Sayi.11, 1967

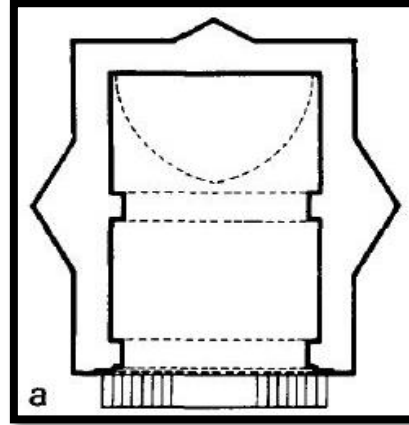


Figure (6): Boyalı Köy türbesi in Afyon:
Kuran, Aptullah, Anatolian-Seljuk
Architecture, The Art and Architecture of
Turkey, Oxford University Press, 1980, p.88.

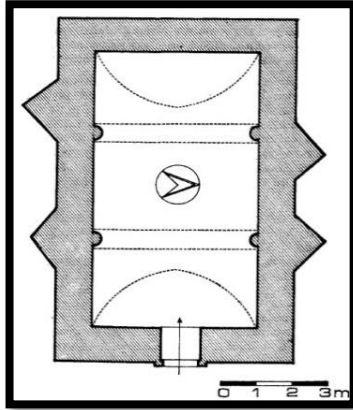


Figure (7): Sarı Lala türbesi in Afyon:
Ünal, Rahmi Hüseyin, Eber Künbeti Ve Sari
Lala Türbesi (Afyon),
[http://dergipark.gov.tr/download/article-
file/152228](http://dergipark.gov.tr/download/article-file/152228)

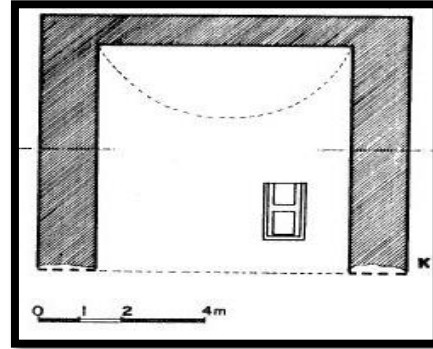


Figure (8): Doğan Şah türbesi in Niksar:
Çal, Halit, Niksar da Türk Eserleri, Kültür
Bakanlığı Yayınları 1054, Ankara, 1989.

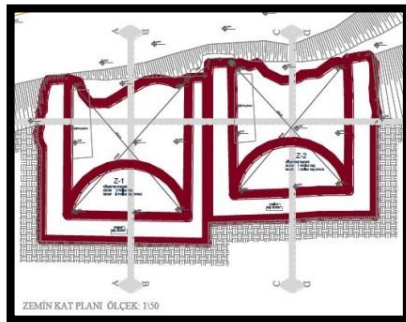


Figure (9): Both Nur ad-Din Arslan türbesi and
Refa'a Zada türbesi:
Çal, Halit, Niksar da Türk Eserleri, Kültür
Bakanlığı Yayınları 1054, Ankara, 1989.

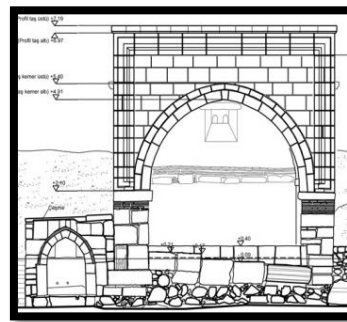


Figure (10): Kadılar Türbesi (Islamic Judges)
in Amasya:
<http://saruhanmimarlik.com>

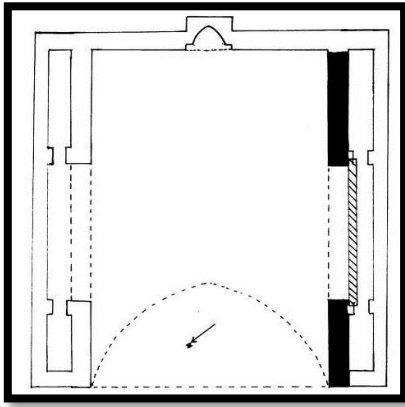


Figure (13): A virtual drawing of Ibn Sanjan turbah in Egypt:

Uthman, Muhammad Abd al-Sattar, “alturabat al'iiwan min 'anmat almabani fawq alqubur fi misr”, Magallat al-Usour, 7th Edition, Part 2, 1992.

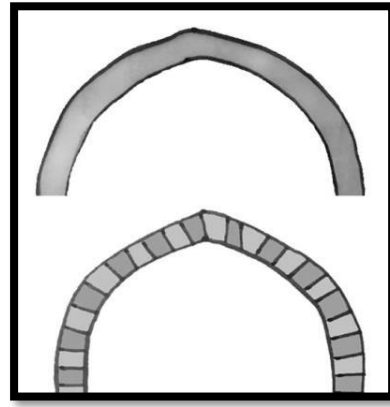


Figure (14): Samples of arches from Eyvan Türbesi, by the researcher.

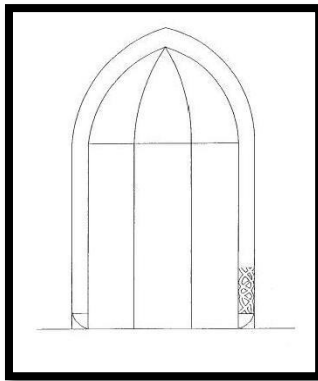


Figure (15): The mihrab of Beş parmak türbesi in Kayseri:

<http://www.anadoluselcuklumimarisi.com>
picture 232_17_1

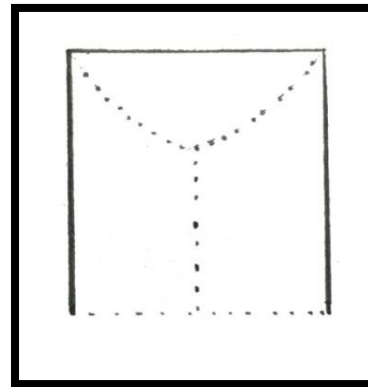


Figure (16): The design of Aşık li türbesi in Kastamonu, by the researcher.

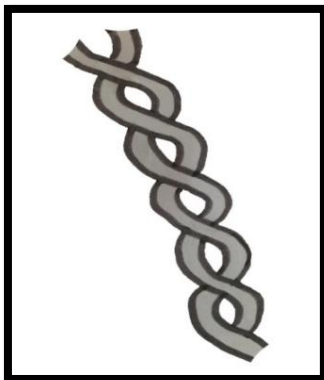


Figure (17): A tabular decoration of Aşık li türbesi in Kastamonu, by the researcher.

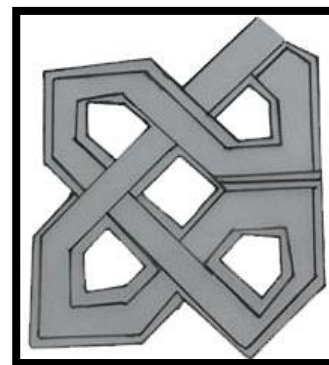


Figure (18): Mafruka decorations at the entrance of Akhund Hatun madrasa in Kayseri: Ahmed, Hala Mohammed, ‘eamayir madinat qayasriin 'ibban easr salajiqat alruwm’, an unpublished PhD dissertation, Faculty of Arts, Helwan University, 2015.

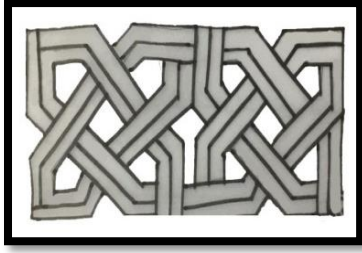


Figure (19): Mafruka decorations at the façade of Emir Ali Türbesi in Ahlat, by the researcher.

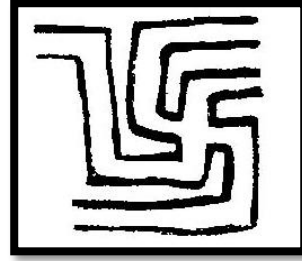


Figure (20): Swastika decorations at the façade of Kadılar türbesi, by the researcher.



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 (2): Ümmühan Hatun Türbesi in Eskişehir, Sağın, Neslihan, *Seyit Gazi İl Çesindeki Ortaçağ Yapilari*, Yüksek lisans Tezi, Selçuk Üniversitesi, Sosyal Bilimler Enstitüsü Arkeoloji Ana Bilimdali Ortaçağ Arkeolojisi Bilimdali, Konya, 2011.



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



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:
 Özbek, Yıldırım, Arslan, Celil, *Kayseri Taşınmaz Kültür Varlıkları Envanteri*,
 Kayseri, 2008.



Plate (11): Beş parmak türbesi in Kayseri:
 Özbek, Yıldırım, Arslan, Celil, *Kayseri Taşınmaz Kültür Varlıkları Envanteri*.



Plate (12): Doğan Şah türbesi in Niksar:
<http://turkleronline.net>



Plate (13): The composition of Doğan Şah türbesi in Niksar:
<https://www.facebook.com/Beylikler-ve-Eserleri-Anadolunun-Beyleri-459957280842078/>



Plate (14): Writings at the composition of Doğan Şah türbesi in Niksar:
ÇAL, Halit, *Niksar Doğan Şah Alp Türbesi – Eyvan Türbeler*, Ankara, 2009.



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



Plate (16): Çeşme of Kadılar Türbesi in Amasya:
Gültekin Özmen, İlknur, *Amasya Merkezdeki Türk İslam Dönemi Yapılarında Devşirme Malzeme Kullanımı*, International Journal of intercultural Art, Volume: 3, Issue: 3, November - December / 2017



Plate (17): Çeşme, sabil of Şadgeldi 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.

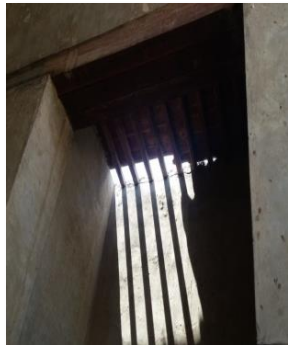


Plate (20): The southwestern entrance of Al-Sadat Al-Tha'alibah Turbah (613 AH / 1216 CE) in El-Imam El-Shafei, Cairo, photographed by the researcher.



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:

- ¹ - Yildirim, Semra Palaz, *Kütahya Hidirlik Mescidi*, Turkish Studies, Volume 12/13, Ankara, Turkey, p.451.
- ² - Grube, Ernest and others, *Architecture of the Islamic world*, Thames and Hudson, London, 1978, P.46.
- ³ - There are two models of Eyvan Türbesi. First, Al-Sadat Al-Tha'alibah Turbah (613 AH / 1276 CE) at Imam Al-Shafi'i 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 Bahrite 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 parts 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.
- عثمان، محمد عبد الستار، التربة الإيوان من أنماط المباني فوق القبور في مصر، مجلة العصور، المجلد السابع، ج2، 1992م، ص ص 284، 289.
- Uthman, Muhammad Abd al-Sattar, "alturabat al'iwan min 'anmat almabani fawq alqubur fi misr", Magallat al-Usour, 7th Edition, Part 2, 1992, pages 284, 289.
- 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 Kadılar 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 the entrance of Sultan Murad türbesi in Bursa (1451 CE).
- Cantay, Tanju, *Amasya Sultan Mesud Türbesi'nin İnşa Yılı*, Vakıflar Dergisi, 25, 1995, P.P. 35-36.
- ⁵ - Yildirim, Semra Palaz, *Kütahya Hidirlik Mescidi*, p.p.451-452.
- ⁶ - 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, P.20.
- ⁷ - أحمد محمد عيسى، استانبول، 1987م، ص120: اصلا نأبا، أوقطاي، فنون الترك و عمائرهم، ترجمة
- Aslanapa, Oktay. *Funūn al-turk wa-'amā'iruhum*, Translated by Ahmad Muhammad Eissa, Istanbul, 1987 CE, Page 120.
- ⁸ - Sağın, Neslihan, *Seyit Gazi İl Çesindeki Ortaçağ Yapıları*, P.22.
- ⁹ - Sağın, Neslihan, *Seyit Gazi İl Çesindeki Ortaçağ Yapıları*, P.20.
- ¹⁰ - Grube, Ernest and others, *Architecture of the Islamic world*, P.46.
- ¹¹ - Rukn ad-Dīn Qilij Arslān 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.
- Cahen, Claude, *The formation of Turkey (The Seljukid Sultanate Of Rum Eleventh To Fourteenth Century*, Translated and Edited by P.M.Holt, Pearson Education, 2001, P.175.
- ¹² - Yetkin, S.kemal, *The Turbeh of Gumaç Hatun, a Seljūk Monument*, Ars Orientalis, V.4, 1961, P.357.
- ¹³ - Yetkin, S.kemal, *The Turbeh of Gumaç Hatun*, P.357.
- ¹⁴ - اصلا نأبا، أوقطاي، فنون الترك و عمائرهم، ص120
- Aslanapa, Oktay. *Funūn al-turk wa-'amā'iruhum*, page 120.
- ¹⁵ - It is 30 km away from the southeast of Akşehir in Konya, and it is called Yavtaş or Yavaşgel Türbesi. Kültür Bakanlığı anıtlar ve müzeler genel müdürlüğü, cilt 2, *Araştırma sonuçları toplantısı*, Ankara, 1999, P.66.
- ¹⁶ - Yetkin, S.kemal, *The Turbeh of Gumaç Hatun*, P.359.
- ¹⁷ - It is a title with two morphemes; "İspah" in Persian, which means "a commander", and "sālār" in Turkish, which means "army", so the title means "army commander".
- الباشا، حسن، الألقاب الإسلامية في التاريخ والوثائق والآثار، الدار الفنية للنشر والتوزيع، القاهرة، 1989م، ص156.
- El Pasha, Hassan, *Al-Alqab Al-Islamia Fi el-Tarikh wal Wathaeq wal Athar*, Al-Dar Al-Fanya lel Nashr wal Taqzea', Cairo, 1989, Page 156.
- ¹⁸ - Yetkin, S.kemal, *The Turbeh of Gumaç Hatun*, P.360.
- ¹⁹ - Özbek, Yıldırım, Arslan, Celil, *Kayseri Taşınmaz Kültür Varlıkları Envanteri*, cilt 1, Kayseri, 2008, p.418.
- ²⁰ - Türkiye Diyanet Vakfı, İslam Araştırmaları Merkezi, *İslam Ansiklopedisine bir soyfadandan ulaştınız*, Cilt 36, p.396.
- ²¹ - Ünal, Rahmi Hüseyin, *Eber Künbeti Ve Sari Lala Türbesi (Afyon)*, P.P. 196 – 203. <http://dergipark.gov.tr/download/article-file/152228>
- ²² - Niksar location is close to the southern coast of the Black Sea, and it is located in the northeast of Tokat Province, the southwest of Trabzon, the southeast of Samsun. It was ruled by Naser al-Din Barkyaruq, the son

- of Sultan Kilij II. Gamal Safwat, Hassan, Al Amaa'ir El Dineya Fi Gharb Al Anadoul Iban 'ahd Al Emarat, Unpublished PhD dissertation, Faculty of Archaeology, Cairo University, 1430 AH / 2009 CE, Page 216.
- ²³ - Arslan Doğmuş Türbesi 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 أرسلان تغمش رحمه الله".
- "alhajib al'ajal 'asad aldiyn 'arslan taghmish rahimah allha".
- Çal, Halit, *Niksar'da Türk Eserleri*, Kültür Bakanlığı Yayınları 1054, Ankara, 1989, P.33.
- ²⁴ - It was mentioned by Al-Amry Bassem Toghhan, see: Ibn al-'Umarī, Shihāb al-Dīn Aḥmad ibn Yehia ibn Faḍl Allāh al-'Umarī al-Demāshqī, *Masālik al-abṣār fī mamālik al-amṣār*, part 3, investigated by: Kamel Salman Al-Jubouri, DKI, Lebanon. Also,
- ÇAL, Halit, *Niksar Doğan Şah Alp Türbesi – Eyvan Türbeler*, X.Ortaçağ-Türk Dönemi Kazı Sonuçları ve Sanat Tarihi Araştırmaları Sempozyumu Bildirileri (03-06 Mayıs 2006), Gazi üniversitesi Fen- Edebiyat Fakültesi Sanat Tarihi, Ankara, 2009, P.185.
- ²⁵ - Kofoglu, sait, *Taceddinoğullari, A post – seljukian Era border Country in Northeast Anatolia*, Karadeniz Incelemeleri Derigisi, V.11, , P.14.
- ²⁶ - ÇAL, Halit, *Niksar Doğan Şah Alp Türbesi – Eyvan Türbeler*, P.183.
- ²⁷ - ÇAL, Halit, *Niksar Doğan Şah Alp Türbesi – Eyvan Türbeler*, P.184.
- ²⁸ - As mentioned in the reading of Hussein Bey Hussam El Din. Also, it seems there is an overlap between the name of Serag El Din Toğşah and his son's name Taj El Din.
- ÇAL, Halit, *Niksar Doğan Şah Alp Türbesi – Eyvan Türbeler*, P.184.
- ²⁹ - Kofoglu, sait, *Taceddinoğullari*, P.14.
- ³⁰ - ÇAL, Halit, *Niksar Doğan Şah Alp Türbesi – Eyvan Türbeler*, P. P.186-189.
- ³¹ 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 Ilkhanate, 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 Beys. After that, Şehzade Bayezid Yıldırım 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.
- Gültekin Özmen, İlknur, *Amasya Merkezdeki Türk İslam Dönemi Yapılarında Devşirme Malzeme Kullanımı*, International Journal of intercultural Art, Volume: 3, Issue: 3, November - December / 2017, p.p. 63-64.
- ³² - Köken, Taylan, *Amasya Ziyaretgahlari, Türbeler- Yatirlar- Ziyaret Yerleri*, PUBLISHED ON MAY 2014, www.sosyodenemeler.blogspot.com.
- ³³ - Gültekin Özmen, İlknur, *Amasya Merkezdeki Türk İslam Dönemi*, P. 77.
- ³⁴ - Olcay, Osman Fevzi, *Amasya Meşhurlari, Eski Türk ve Islam*, Bacdat Üniversitesi, Arap dili ve Edebiyatı Facültesi Mzunu, Amasya, P.152.
- ³⁵ - Olcay, Osman Fevzi, *Amasya Meşhurlari, Eski Türk ve Islam*, P.152.
- ³⁶ - Olcay, Osman Fevzi, *Amasya Meşhurlari*, P.121.
- ³⁷ - Köken, Taylan, *Amasya Ziyaretgahlari*, p.25
- ³⁸277. - عثمان، محمد عبد الستار، التربة الإيوان من أنماط المباني فوق القبور في مصر، ص
- Muhammad 'Abd al-Sattar 'Uthman, al-Turbah al-Iwan men Anmat al-Mabany Faq al-Qoboor Fi Masr, Page 277.
- ³⁹ " - بسم الله الرحمن الرحيم تبارك الذي إن شاء جعل لك جنات تجري من تحتها الأنهار ويجعل لك قصورا أمر بإنشاء هذه التربة المباركة لنفسه الشريف السيد الأمير الحسين النسب فخر الدين أمير الحاج والحرمين ذو الفخرين نسيب أمير المؤمنين أبو المنصور اسماعيل بن الشريف الأجل حصن الدين ثعلب ابن مسلم بن أبي جميل الجعفري الزينبي وكان الفراغ منها في رجب سنة ثلث عشر وستمايه رحمه الله"
- "bism allah alruhmin alrahim tabarak aladhi 'iin sha' jaeal lak janaat tajri min tahtiha al'anhar wayajeal lak qusurana 'amr bi'insha' hadhah alturbat almubarakat linafsih alsharif alsyd al'amir alhusayb alnasib fakhara aldiyn 'amir alhaja walharamayn dhu alfakhrayn nusib 'amir almuminin 'abu almnsr 'iismael bin alsharif al'ajal hisn aldiyn thaelib abn muslim bin 'abi jamil aljaefarii alziynbii wakan alfaragh minha fi rajab sanat thlth eshr wasatamayih rahimah allah"
- ⁴⁰ - عثمان، محمد عبد الستار، التربة الإيوان من أنماط المباني فوق القبور في مصر، ص 282
- Muhammad 'Abd al-Sattar 'Uthman, al-Turbah al-Iwan men Anmat al-Mabany Faq al-Qoboor Fi Masr, Page 282.
- ⁴¹ - It is a reading of the first line only of the text. As for the whole text. It was written in four lines as follows:
- "بسم الله الرحمن الرحيم والذين جاهدوا فينا لنهدينهم سبيلنا وإن الله لمع المحسنين هذه التربة المباركة فيها ضريح مولانا السلطان الملك الصالح / السند العالم العادل المجاهد المرابط المئاغر نجم الدنيا والدين سلطان الاسلام والمسلمين سيد ملوك المجاهدين وارث الملك عن أبائه الأكرمين إبي الفتح /أيوب بن السلطان الملك الكامل ناصر الدين أبي المعالي محمد بن أبي بكر بن أيوب توفي رحمه الله تعالى وهو بمنزلة المنصورة تجاه

الفرنج المخذولين _____ / _____ املا ثواب الله بمرابطته واجتهاده عاملاً بقوله تعالى وجاهدوا في الله حق جهاده أفده الله الجنة العالية وأورده أنهارها الجارية وذلك في ليلة النصف من شعبان من سنة سبع وأربعين وستمائه."

"bsim allah alruhmun alrahim waladhin jahaduu fina lanahdianahum sabilana wa'iina allah lamae almuhsinin hadhih altarbat almubarakat fiha darih mawlana alsultan almalik alsalh/ alsund alealam aleadil almujahid almurabit almthaghir najam aldunya waldiyyn sultan alaslam walmuslimin syd muluk almujahidin warith almalik ean abayih al'akramin 'iibia alfth/ 'ayuwb bin alsultan almalik alkamil nasir aldiyn 'abi almaeali muhamad bin 'abi bikr bin 'ayuwb tuufiy rahimah allah taealaa wahu bimanzilal almansurat tujah alfiranj almakhdhulin / 'amalaan thawab allah bimurabatatih wajjtihadih eamlaan biqawlih taealaa wajahiduu fi allah haqa jihadih 'awfadah allah aljanat alealiat wa'awradah 'anharuha aljariat wdhlk fi laylat alnisf min shaeban min sanat sbe wa'arbaein wasatamayiha".

⁴² Hamza, Hany Muhammad Rida, 'alturabu almamlukiya bimadinat alqahira' (648 - 923 AH / 1250 - 1517 CE), a PhD dissertation, Faculty of Archeology, Cairo University, 2004, page 59.

⁴³ - إبراهيم، فهم فتحي، نصوص الإنشاء بالعمائر الدينية السلجوقية في الأناضول (الترب والمقابر والمشاهد)، مجلة الإتحاد العام للآثاريين العرب، العدد 11، القاهرة، 1431هـ / 2010م، ص 218

Ibrahim, Fahim Fathi, nusus al'iinsha' bialeamayir aldiyniat alsaljuqiat fi al'anadul (alitarabu walmuqabir walmushahid), The Arab Archeologists League magazine, Edition 11, Cairo, 1431 AH / 2010 AD, page 218.
⁴⁴ - بدر، منى محمد، أثر الحضارة السلجوقية في دول شرق العالم الإسلامي على الحضارتين الأيوبية والمملوكية بمصر، الجزء الثاني (العمارة)، زهراء الشرق، القاهرة، 2002م، ص 14.

Badr, Mona Muhammad, 'athara alhadarat alsaljuqiat fi dual shrq alealam al'iislamii ealaa alhadaratayn al'ayubiat walmamlukiya bimisir', part 2 (Architecture), Zuhara' al-Sharq, 2002, page 14.

⁴⁵ - الشعيان، طلال بن محمد، نماذج من المدافن السلجوقية في إيران وآسيا الصغرى، 15م، مجلة جامعة الملك سعود، 1423هـ / 2003م، ص 203.
Al-Sha'baan, Talal bin Muhammad, 'namadhij min almadafin alsaljuqiat fi 'iiran wasia alsughraa', vol. 15, King Saud University magazine, 1423 AH/ 2003 AD, page 203.

⁴⁶ - عثمان، محمد عبد الستار، التربة الإيوان من أنماط المباني فوق القبور في مصر، ص 291
Muhammad 'Abd al-Sattar 'Uthman, al-Turbah al-Iwan men Anmat al-Mabany Faoq al-Qoboor Fi Masr, page 291.

⁴⁷ - The Danishmend emirate is considered one of the Turkish-Islamic emirates that shined inside Anatolia since the Danishmend ruled for about a century. Gümüştegin Ahmet bin Ali, commonly known as Danishmend, is the founder of that emirate. A researcher thinks that the Danishmend title was originally related to his father, Danishmend al-Bukhari, one of the well-known Bukhara's religious scholars. He was also called Danishmend or Dānīshmand Aḥmad Ghāzī and the name 'Ghāzī' was added to Emir Aḥmad Dānīshmand in recognition of his Islamic conquests inside Anatolia. He was nicknamed 'Abi Ghāzī' since the name of his eldest children is Ghāzī and succeeded him in ruling Sivas. However, the story differed over when Danishmendids firstly appeared, what is their origin, and if they had extended their influence on some lands of Anatolia by the Great Seljuk Empire after the latter's cooperation in the Battle of Manzikert. Also, it is noteworthy to say that there was a kin relationship between the Danishmend and the Seljuks. It also acquired many countries by conquest after a conflict with the Seljuk Sultanate of Rum that also hoped to acquire Anatolia by conquest. Anyway, we can say that the Danishmend managed to establish a strong, independent emirate that included Sivas, Kayseri, Amasya, Niksar, among others.

أحمد، هالة محمد، عمائر مدينة قيصري إبان عصر سلاجقة الروم، رسالة دكتوراة غير منشورة، كلية الآداب، جامعة حلوان، 2015م، ص 8.

Ahmed, Hala Mohammed, 'eamayir madinat qayasiin 'ibban easr salajiqat alruwm', an unpublished PhD dissertation, Faculty of Arts, Helwan University, 2015, page 8.

⁴⁸ - It is the Mumyalik Kati, a bottom chamber where the deceased is buried. It is often raised to the height of the shrine's base. This chamber could have a small entrance door, which is usually located beneath the entrance of the shrine's chamber or at another side of the shrine's. Yet, the burial chamber could have no entrance doors at all. The chamber is a rectangular or square projected area that is covered with a pointed vault.

أحمد، هالة محمد، عمائر مدينة قيصري إبان عصر سلاجقة الروم، ص 296.

Ahmed, Hala Mohammed, 'eamayir madinat qayasiin 'ibban easr salajiqat alruwm', page 296.

⁴⁹ - 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.

عثمان، محمد عبد الستار، التربة الإيوان من أنماط المباني فوق القبور في مصر، ص 288

Muhammad 'Abd al-Sattar 'Uthman, al-Turbah al-Iwan men Anmat al-Mabany Faoq al-Qoboor Fi Masr, page 288.

⁵⁰ - حسن، جمال صفوت، العمائر الدينية في غرب الأناضول إبان عهد الإمارات، ص 282

Gamal Safwat, Hassan, Al Amaa'ir El Dineya Fi Gharb Al Anadoul Iban 'ahd Al Emarat, page 282.

⁵¹ - Kuran, Aptullah, *Turkish Architecture, Past and Present*, The Aga Khan Award For Architecture, Proceedings Of Seminar Two In The series Architectural Transformations in The Islamic World, 1980, p.82.

⁵² - أحمد، هالة محمد، عمائر مدينة قيصري إبان عصر سلاجقة الروم، ص 332

- Ahmed, Hala Mohammed, 'eamayir madinat qayasriin 'ibban easr salajiqat alruwm', page 332.
- 53- حسن، جمال صفوت، العمائر الدينية في غرب الأناضول إبان عهد الإمارات، ص284
- Gamal Safwat, Hassan, Al Amaa'ir El Dineya Fi Gharb Al Anadoul Iban 'ahd Al Emarat, page 284.
- 54 - Rice, Tamara, *The seljuks in Asia minor*, Thames and Hudson, London, 1961, p.139.
- 55 - اصلان آبا، أوقطاي، فنون الترك وعمائرهم، ص120
- Aslanapa, Oktay. *Funūn al-turk wa-'amā'iruhum*, page 120.
- 56 - 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.
- إبراهيم، فهيم فتحي، خانات الطرق في عهد سلاجقة الأناضول (دراسة معمارية أثرية)، رسالة دكتوراة، كلية الآداب، جامعة سوهاج، 1428هـ/ 2007م، ص618
- 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.
- 57- 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, *Türbe Forms in Early Anatolian Turkish Architecture*, Ankara Üniversitesi Dergiler, Sayı.11, 1967, P.111.
- 58 - أحمد، هالة محمد، عمائر مدينة قيصري إبان عصر سلاجقة الروم، ص332
- Ahmed, Hala Mohammed, 'eamayir madinat qayasriin 'ibban easr salajiqat alruwm', page 332.
- 59- أحمد، هالة محمد، عمائر مدينة قيصري إبان عصر سلاجقة الروم، ص389
- Ahmed, Hala Mohammed, 'eamayir madinat qayasriin 'ibban easr salajiqat alruwm', page 389.
- 60 -، ص201346، 46 م عبد العال، علاء الدين، شواهد القبور الأيوبية والمملوكية في مصر، مكتبة الإسكندرية، الطبعة الأولى.
- Abdel-Al, Aladdin, "shawahid alqubur al'ayubiat walmamlukiati fi misr", Library of Alexandria, First Edition, 2013, page 46.
- 61 -مرسى، محمد محمد، الكتابات الأثرية بعمائر مدينة طرابلس الشام في العصر المملوكي، مخطوط رسالة دكتوراة غير منشورة، كلية الآداب، جامعة حلوان، 2013، ص272.
- Morsi, Muhammad Muhammad, "alkitabat al'athariat bieamayir madinat tarabulus alshshami fi aleasr almamlukii" (688 - 922 AH / 1289 - 1516 CE), Unpublished PhD dissertation, Faculty of Arts, Helwan University. 2013, page 272.
- 62 -فرج، حسين فرج، النقوش الكتابية المملوكية على العمائر بسوريا، مخطوط رسالة دكتوراة غير منشورة، كلية الآداب، جامعة سوهاج، 2008، ص47.
- Faraj, Hussein Faraj, "alnuqush alkitabiati almamlukiati ealaa aleamayir bswrya" (658 - 922 AH / 1260 - 1516 CE), Unpublished PhD dissertation, Faculty of Arts, Sohag University, 2008, page 47.