"A STUDY ON PORTAL COMPOSITION AND ITS CONTRIBUTION TO FAÇADE DESIGN IN ANATOLIAN SELJUK BUILDINGS"

723048

A THESIS SUBMITTED TO
THE GRADUATE SCHOOL OF SOCIAL SCIENCES OF
MIDDLE EAST TECHNICAL UNIVERSITY

123048

BY

ÇAĞLA CANER

T.C. YÜKSEKÖĞRETİM KURULU
DOKÜMANTASYON MERKEZİ

IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE
DEGREE OF MASTER OF HISTORY OF ARCHITECTURE
IN
THE DEPARTMENT OF ARCHITECTURE

JUNE 2002

Approval of the Graduate School of Social Sciences

Prof. Dr. Bahattin Akşit
Director

I certify that this thesis satisfies all the requirements as a thesis for the degree of Master of History of Architecture.

Assoc. Prof. Dr. Selahattin Önür
Head of Department

This is to certify that we have read this thesis and that in our opinion it is fully adequate, in scope and quality, as a thesis for the degree of Master of History of Architecture.

Prof. Dr. Ömür Bakırer
Supervisor

Examining Committee Members

Prof. Dr. Ömür Bakırer

Prof Dr. İnci Aslanoğlu

Asst. Prof. Dr. Ali Uzay Peker

ABSTRACT

A STUDY ON PORTAL COMPOSITION AND ITS CONTRIBUTION TO FAÇADE DESIGN IN ANATOLIAN SELJUK BUILDINGS

Caner, Çağla
M. A., Department of Architecture
Supervisor Prof. Dr. Ömür Bakırer

June 2002, 207 pages

The forms, articulation and compositions of the façades of the monumental buildings displayed a recognizable character during the era of the Anatolian Seljuks in Asia Minor. Even though no two façades appear to be the same with their constitutive elements and with the articulation in their compositions, they seem to attain remarkable similarities. Within the general formulation of the façade compositions, the gateways namely the portals (*taçkapı*) come forth to reflect the architectural façade concepts of the Anatolian Seljuks, not only with their individual elements but also as the major element of the façade; acting as the focal component.

Respectively, the study aims to propose an analytical research of the Seljuk portals within an architectural context. It will concentrate on the fundamental variations, and in relation to these, the possible sub-variations. It will evaluate the portals with respect to their location, their relation with the circulation and plan layout of the buildings they belong to, the spaces behind the portals and behind the façade they belong to and their

combination and integration with the façade composition. However, the study intends to come up not only with basic classifications of Anatolian Seljuk portals as the focal element within the façade composition, but also tries to bring the possible classifications concerning the displayed variations of the compositions through their components, such as the form and layering of the framework, recessed niche, side niches, arches, building inscriptions and other related details.

Keywords: Anatolian Seljuk Buildings, façade articulation, portal, portal composition, portal types.

ÖZ

ANADOLU SELÇUKLU BINALARINDA PORTAL KOMPOZISYONU VE CEPHE TASARIMINA KATKISI ÜZERINE BIR ÇALIŞMA

Caner, Çağla
Yüksek Lisans, Mimarlık Bölümü
Tez Yöneticisi: Prof. Dr. Ömür Bakırer

Haziran 2002, 207 sayfa

Anadolu'da, Anadolu Selçuklu döneminde inşa edilmiş olan anıtsal yapılarının cepheleri; biçimleri, artikülasyonları, kompozisyonlarıyla ayırt edilebilir özellikler gösterirler. Her ne kadar, hiçbir iki cephe kendisini oluşturan elemanlarıyla ve cephe kompozisyonundaki artikülasyonuyla aynı görünmese de, dikkat çekici derecede benzerlikler sergilerler. Cephe kompozisyonlarının genel formulasyonunda, girişler bir başka isimlendirmeyle portaller (taçkapı); yalnızca kendi elemanlarıyla değil, aynı zamanda üzerinde bulundukları cephenin birincil elemanı, vurgulayıcı bileşeni olarak da Anadolu Selçuklu cephe kavramını yansıtmaları bakımından ilgi çekicidirler.

Bu çalışma Anadolu Selçuklu cephelerini mimariyle ilişikilendirerek analitik bir araştırma önermeyi hedeflemektedir. Böylelikle hem temel çeşitlilikler hem de bununla ilişkili olası alt çeşitliliklere yoğunlaşacaktır. Bu bağlamda

portaller yerleşimlerine, ait oldukları yapıların dolaşım sistemi ve plan şemalarıyla ilişkilerine, kendilerinin ve üzerinde bulundukları cephenin ardındaki mekanlara ve cephe kompozisyonuyla bağdaşma ve birleşmelerine göre değerlendirileceklerdir. Bununla beraber bu çalışma, Anadolu Selçuklu portallerini yalnızca cephe kompozisyonunun vurgulayıcı elemanı alarak temel sınıflandırmalara koymayı değil, aynı zamanda portallerin kendi bileşenleriyle – malzemesi, çerçevenin formu ve kademelenmesi, kavsara, mihrabiyeler, kemerler, inşa kitabeleri ve diğer ilgili detaylar – sergilediği çeşitliliklerle olası sınıflandırmaları ortaya çıkarmayı ve portal kompozisyonlarındaki gelişmelerin cephe kompozisyonlarındaki gelişmelerle paralelliğini araştırmayı ve değerlendirmeyi hedeflemektedir.

Anahtar Kelimeler: Anadolu Selçuklu Binaları, cephe artikülasyonu, portal, portal kompozisyonu, portal tipleri.

To my family

T.C. YÜKSEKÖĞRETİM KURULU
DOKÜMANTASYON MERKEZİ

ACKNOWLEDGMENTS

I would like to express my sincere appreciation and gratitude to my thesis supervisor, Prof. Dr. Ömür Bakırer, for her guidance, thought stimulating suggestions and encouragement, which helped me in articulating my thesis research.

I offer sincere thanks to my family for their encouraging faith in me as well as their endless support, which helped me throughout my life.

I am grateful to Meltem Mimarsinanoğlu and Özgür Ürey for their generous support and vigorous help in preparing my drawings.

I am also thankful to my friends as they supported me with their sympathy, encouragement and criticisms while improving my work.

TABLE OF CONTENTS

ABSTRACT.....iii
ÖZ.....v
ACKNOWLEDGEMENTS.....viii
TABLE OF CONTENTS.....ix
LIST OF TABLES.....xiii
LIST OF FIGURES.....xiv
LIST OF PLATES.....xxiii
CHAPTER
1. INTRODUCTION.....1
1.1. The Aim.....4
1.2. The Methodology.....7
1.3. The Limits of the Study.....7
2. CULTURAL AND ARTISTIC MILIEU IN THE ANATOLIAN SELJUK CONTEXT.....11
2.1. Historical and Cultural Background.....11
2.2 Donors, Architects (Artists), Users.....15
3. THE ORIGIN OF THE PORTAL.....19
4. EVALUATION.....26
4.1. Portal as the Major Element of Façade Articulation.....26
4.1.1. Madrasa Buildings.....28
4.1.1.1 Façades with the Portal as the Only Component.....28

4.1.1.2. Façades with the Portal and the Horizontal Elements.....28
4.1.1.3 Façades with the Portal and the Vertical Elements 29
4.1.1.4 Façades with the Portal and both the Horizontal and the Vertical Elements.....30
4.1.2. Mosques.....33
4.2. Location and Direction of the Portal.....37
4.2.1. Madrasa Building.....38
4.2.2. Mosques.....43
4.3. Dimensions of the Portal.....47
4.4. Portal Composition.....55
4.4.1. Framework.....56
4.4.1.1. The Form of the Framework.....56
4.4.1.2. The Layering of the Framework.....60
4.4.2. Transition.....65
4.4.3. Recessed Niche: Upper Section.....66
4.4.3.1. Crowning Arch Resting on the Engaged Columns.....66
4.4.3.2. Half Dome Covering the Upper Section of the Recessed Niche.....68
4.4.4. Recessed Niche: Lower Section.....71
4.4.4.1. Side Niches.....71
4.4.4.2. The Arch Above the Entrance Door.....74
4.5. Decoration.....75
5. GENERAL CHARACTERISTICS OF THE SELECTED BUILDINGS.....82
5.1. Catalogue of the Selected Buildings..... 82
Cat. No. 1. Mesudiye Madrasa.....82
Cat. No. 2. Zinciriye Madrasa.....83

Cat. No. 3. Çifte Madrasa 85
Cat. No. 4. Çifte Hospital.....86
Cat. No. 5. Boyalıköy Madrasa.....87
Cat. No. 6. Ali Gav Madrasa.....89
Cat. No. 7. Karahisar Madrasa.....90
Cat. No. 8. Taş Madrasa.....91
Cat. No. 9. Keykavus Hospital.....93
Cat. No. 10. Alaeddin Mosque (Konya).....94
Cat. No. 11. Alaeddin Mosque (Niğde).....95
Cat. No. 12. Atabey Ertokuş Madrasa.....96
Cat. No. 13. Aslanhane Mosque.....97
Cat. No. 14. Divriği Great Mosque.....98
Cat. No. 15. Divriği Hospital.....100
Cat. No. 16. Huant Hatun Mosque.....102
Cat. No. 17. Huant Hatun Madrasa.....103
Cat. No. 18. Burmalı Minare Mosque.....104
Cat. No. 19. Sırçalı Madrasa.....105
Cat. No. 20. Hacı Kılıç Madrasa.....106
Cat. No. 21. Hacı Kılıç Mosque.....108
Cat. No. 22. Karatay Madrasa (Antalya).....109
Cat. No. 23. Karatay Madrasa (Konya).....110
Cat. No. 24. Sahip Ata Mosque.....112
Cat. No. 25. İnce Minareli Madrasa.....113
Cat. No. 26. Süleyman Pervane Madrasa.....115
Cat. No. 27. Gök Madrasa Mosque.....116
Cat. No. 28. Sahibiye Madrasa.....118
Cat. No. 29. Çifte Minareli Madrasa (Erzurum).....119
Cat. No. 30. Gök Madrasa (Sivas).....121
Cat. No. 31. Çifte Minareli Madrasa (Sivas).....123
Cat. No. 32. Buruciye Madrasa.....124
Cat. No. 33. Cacabey Madrasa.....125
Cat. No. 34. Gök Madrasa (Tokat).....126

T.C. YÜKSEKÖĞRETİM KURULU
DOKÜMANTASYON MERKEZİ

Cat. No. 35 Yusuf bin Yakup Madrasa.....127
Cat. No. 36 Yakutiye Madrasa.....128
6. CONCLUSION.....131
7. BIBLIOGRAPHY.....202

LIST OF TABLES

TABLE

1.1. General Characteristics of the Selected Buildings.....136

1.2. The Relationship of the Portal to the Building it Belongs to.....140

2.1. Portal, Plan Elements.....144

2.2. Portal, Elevation Elements.....148

LIST OF FIGURES

FIGURE

1. Plan, Ribat-ı Şerif in Nishapur (1114-15)
Source: Hutt, Antony., "Key Monuments of Islamic Architecture; Iran", Architecture of the Islamic World; Its History and Social Meaning, (ed. Michell G.), 1978, Thames and Hudson, (1984), p. 256.....152
2. Axonometric view, Mosque of al-Hakim in Cairo (1003)
Source: Bloom, Jonathan., "The Mosque of al-Hakim in Cairo", Muqarnas, an Annual on Islamic Art and Architecture, (ed. Grabar O.), New Haven, Yale University Press, 1983, p. 16, fig. 2 (after Creswell; Creswell, K. A. C., Muslim Architecture of Egypt, Oxford, 1952).....152
3. Plan, Mesudiye Madrasa in Diyarbakır (1193, 1223-24)
Source: Kuran, Aptullah., Anadolu Medreseleri, vol. 1, Ankara, Türk Tarih Kurumu Basımevi, 1969, p. 24, fig. 9.....154
4. Site Plan, Mesudiye Madrasa in Diyarbakır (1193, 1223-24)
Source: Kuran, Aptullah., Anadolu Medreseleri, vol. 1, Ankara, Türk Tarih Kurumu Basımevi, 1969, p. 27, fig. 10 (after Gabriel).....154
5. Plan, Zinciriye Madrasa in Diyarbakır (1198)
Source: Kuran, Aptullah., Anadolu Medreseleri, vol. 1, Ankara, Türk Tarih Kurumu Basımevi, 1969, p. 29, fig. 11.....155

6. Section, Zinciriye Madrasa in Diyarbakır (1198)
Source: Kuran, Aptullah., Anadolu Medreseleri, vol. 1, Ankara, Türk Tarih Kurumu Basımevi, 1969, p. 29, fig. 12.....155
7. Axonometric view and plan, Çifte Madrasa Complex in Kayseri (1205)
Source: Akok, Mahmut., "Kayseri'de Gevher Nesibe Hatun Darüşşifası ve Sahibiye Medresesi Röleve ve Mimarisi", Türk Arkeoloji Dergisi, 17/1, 1968, Ankara (1969), pp: 133-184, fig. 12.....155
8. Plan, Boyalıköy Madrasa in Afyon Sincanlı (1210)
Source: Kuran, Aptullah., Anadolu Medreseleri, vol. 1, Ankara, Türk Tarih Kurumu Basımevi, 1969, p. 45, fig. 18.....157
9. Section, Boyalıköy Madrasa in Afyon Sincanlı (1210)
Source: Kuran, Aptullah., Anadolu Medreseleri, vol. 1, Ankara, Türk Tarih Kurumu Basımevi, 1969, p. 45, fig. 19.....157
10 Plan, Ali Gav Madrasa in Konya (1st half of the 13th cent.)
Source: Kuran, Aptullah., Anadolu Medreseleri, vol. 1, Ankara, Türk Tarih Kurumu Basımevi, 1969, p. 50, fig. 22.....157
11. Plan, Karahisar Madrasa in Çorum, Alaca (1st half of the 13th cent.)
Source: Kuran, Aptullah., Anadolu Medreseleri, vol. 1, Ankara, Türk Tarih Kurumu Basımevi, 1969, p. 64, fig. 31.....157
12. Plan, Taş Madrasa in Akşehir (1210-50)
Source: Kuran, Aptullah., Anadolu Medreseleri, vol. 1, Ankara, Türk Tarih Kurumu Basımevi, 1969, p. 81, fig. 42.....158
13. Elevation, Taş Madrasa in Akşehir (1210-50)
Source: Kuran, Aptullah., Anadolu Medreseleri, vol. 1, Ankara, Türk Tarih Kurumu Basımevi, 1969, p. 81, fig. 43.....158
14. Plan, Keykavus Hospital in Sivas (1217-19)
Source: Aslanapa, Oktay., Türk Sanatı, 1972, İstanbul, Remzi Kitabevi, (1993), p. 145.....159

15. Portal profile, Keykavus Hospital in Sivas (1217-19)
Source: Ünal, H. Rahmi., Osmanlı Öncesi Anadolu – Türk Mimarisinde Taçkapılar, İzmir, Ege Üniversitesi, 1982, fig. 5.....159
16. Plan, Alaeddin Mosque in Konya (1220-21)
Source: Aslanapa, Oktay., Türk Sanatı, 1972, İstanbul, Remzi Kitabevi, (1993), p.119.....160
17. Plan, Alaeddin Mosque in Niğde (1223)
Source: Aslanapa, Oktay., Türk Sanatı, 1972, İstanbul, Remzi Kitabevi, (1993), p. 122.....161
18. Plan, Atabey Ertokuş Madrasa in Isparta (1224)
Source: Kuran, Aptullah., Anadolu Medreseleri, vol. 1, Ankara, Türk Tarih Kurumu Basımevi, 1969, p. 48, fig. 20.....161
19. Section, Atabey Ertokuş Madrasa in Isparta (1224)
Source: Kuran, Aptullah., Anadolu Medreseleri, vol. 1, Ankara, Türk Tarih Kurumu Basımevi, 1969, p. 48, fig. 20.....162
20. Plan (first floor), Aslanhane Mosque in Ankara
(1st half of the 13th cent., 1289-90)
Source: Öney, Gönül., Ankara'da Türk Devri Yapıları, Ankara, 1971, p. 330, plan 2.a.....162
21. Plan (second floor), Aslanhane Mosque in Ankara
(1st half of the 13th cent., 1289-90)
Source: Öney, Gönül., Ankara'da Türk Devri Yapıları, Ankara, 1971, p. 331, plan 2.b.....162
22. Plan, Divriği (Great Mosque and Hospital) Complex (1228)
Source: Aslanapa, Oktay., Türk Sanatı, 1972, İstanbul, Remzi Kitabevi, (1993), p. 114.....163
23. North elevation, Divriği Great Mosque (1228)
Source: Özdural, Alpay., METU, Faculty of Architecture, Photogrammetry Center.....165

24. West elevation, Divriği (Great Mosque and Hospital) Complex (1228)
Source: Özdural, Alpay., METU, Faculty of Architecture, Photogrammetry Center.....165
25. East elevation, Divriği (Great Mosque and Hospital) Complex (1228)
Source: Özdural, Alpay., METU, Faculty of Architecture, Photogrammetry Center.....165
26. Hospital portal profile, Divriği (Great Mosque and Hospital) Complex (1228)
Source: Ögel, Semra, Anadolu Selçuklularının Taş Tezyinatı, 1966, Türk Tarih Kurumu Basımevi, Ankara (1987), p. 26, fig. 14 (after Gabriel A., Monuments Turcs d'Anatolie, vol. 1, Paris, 1934, fig. 119).....168
27. Plan, Huant Hatun Complex in Kayseri (1237)
Source: Akok, Mahmut., "Kayseri Huant Hatun Külliyesi'nin Mimari Rölevesi", Türk Arkeoloji Dergisi, 16/1, 1967, Ankara (1968), pp: 5-44, fig. 3.....169
28 Axonometric view, Huant Hatun Complex in Kayseri (1237)
Source: Akok, Mahmut., "Kayseri Huant Hatun Külliyesi'nin Mimari Rölevesi", Türk Arkeoloji Dergisi, 16/1, 1967, Ankara (1968), pp: 5-44, fig. 1.....169
29. Portal profile, Huant Hatun Madrasa in Kayseri (1237)
Source: Ünal, H. Rahmi., Osmanlı Öncesi Anadolu – Türk Mimarisinde Taçkapılar, İzmir, Ege Üniversitesi, 1982, fig. 26.....171
30. Plan, Burmalı Minare Mosque in Amasya (1237)
Source: Altun, Ara., Ortaçağ Türk Mimarisinin Ana Hatları İçin Bir Özet, İstanbul, 1988, fig. 186.....172
31. Plan, Sırçalı Madrasa in Konya (1242)
Source: Kuran, Aptullah., Anadolu Medreseleri, vol. 1, Ankara, Türk Tarih Kurumu Basımevi, 1969, p. 74, fig. 37.....172

32. Plan, Hacı Kılıç Complex in Kayseri (1249-50)
Source: Aslanapa, Oktay., Türk Sanatı, 1972, İstanbul, Remzi Kitabevi, (1993), p. 127.....173
33. Portal profile, Hacı Kılıç Madrasa in Kayseri (1249-50)
Source: Ünal, H. Rahmi., Osmanlı Öncesi Anadolu – Türk Mimarisinde Taçkapılar, İzmir, Ege Üniversitesi, 1982, fig. 59.....174
34. Portal profile, Hacı Kılıç Mosque in Kayseri (1249-50)
Source: Ünal, H. Rahmi., Osmanlı Öncesi Anadolu – Türk Mimarisinde Taçkapılar, İzmir, Ege Üniversitesi, 1982, fig. 62.....174
35. Plan, Karatay Madrasa in Antalya (1250)
Source: Kuran, Aptullah., Anadolu Medreseleri, vol. 1, Ankara, Türk Tarih Kurumu Basımevi, 1969, p. 84, fig. 65. (restitution).....175
36. Plan, Karatay Madrasa in Konya (1251)
Source: Kuran, Aptullah., Anadolu Medreseleri, vol. 1, Ankara, Türk Tarih Kurumu Basımevi, 1969, p. 51, fig. 23.....175
37. Portal profile, Karatay Madrasa in Konya (1251)
Source: Ünal, H. Rahmi., Osmanlı Öncesi Anadolu – Türk Mimarisinde Taçkapılar, İzmir, Ege Üniversitesi, 1982, fig. 44.....175
38. Plan, Sahip Ata Mosque in Konya (1258-59)
Source: Karamağaralı, Haluk., "Sahip Ata Cami'nin Restitüsyonu Hakkında Bir Deneme", Röleve ve Restorasyon Dergisi Vol 3, Vakıflar Genel Müdürlüğü, 1982, pp: 49-77, fig. 1.....176
39. Elevation, Sahip Ata Mosque in Konya (1258-59)
Source: Karamağaralı, Haluk., "Sahip Ata Cami'nin Restitüsyonu Hakkında Bir Deneme", Röleve ve Restorasyon Dergisi Vol 3, Vakıflar Genel Müdürlüğü, 1982, pp: 49-77, fig. 7.....176

40. Axonometric view, Sahip Ata Mosque in Konya (1258-59)
Source: Karamağaralı, Haluk., "Sahip Ata Cami'nin Restitüsyonu Hakkında Bir Deneme", Röleve ve Restorasyon Dergisi Vol 3, Vakıflar Genel Müdürlüğü, 1982, pp: 49-77, fig. 8.....177
41. Plan, İnce Minareli Madrasa in Konya (1258-79)
Source: Kuran, Aptullah., Anadolu Medreseleri, vol. 1, Ankara, Türk Tarih Kurumu Basımevi, 1969, p. 54, fig. 24.....178
42. Portal profile, İnce Minareli Madrasa in Konya (1258-79)
Source: Ünal, H. Rahmi., Osmanlı Öncesi Anadolu – Türk Mimarisinde Taçkapılar, İzmir, Ege Üniversitesi, 1982, fig. 50.....178
43. Plan, Süleyman Pervane Madrasa in Sinop (1262-63)
Source: Kuran, Aptullah., Anadolu Medreseleri, vol. 1, Ankara, Türk Tarih Kurumu Basımevi, 1969, p. 86, fig. 47.....179
44. Elevation, Süleyman Pervane Madrasa in Sinop (1262-63)
Source: Aydın, Filiz., "Alaiye (Süleyman Pervane) Medresesi", Vakıflar Dergisi, Vol 10, Ankara, 1973, pp: 251-272, fig. 6.....179
45. Plan, Gök Madrasa Mosque in Amasya (1266)
Source: Altun, Ara., Ortaçağ Türk Mimarisinin Ana Hatları İçin Bir Özet, İstanbul, 1988, fig. 187.....180
46. Plan, Sahibiye Madrasa in Kayseri (1267-68)
Source: Sözen Metin., Anadolu Medreseleri, vol. 1, İstanbul, 1970, p. 30, fig. 6.....181
47. Elevation, Sahibiye Madrasa in Kayseri (1267-68)
Source: Özdural, Alpay., METU, Faculty of Architecture, Photogrammetry Center.....181
48. Portal profile, Sahibiye Madrasa in Kayseri (1267-68)
Source: Ünal, H. Rahmi., Osmanlı Öncesi Anadolu – Türk Mimarisinde Taçkapılar, İzmir, Ege Üniversitesi, 1982, fig. 52.....181

49. Plan (ground floor), Çifte Minareli Madrasa in Erzurum
(2^{nd} half of the 13th cent.)
Source: Kuran, Aptullah., Anadolu Medreseleri, vol. 2, Ankara, Türk Tarih Kurumu Basımevi, 1969, p. 118, fig. 64.....182
50. Plan (first floor), Çifte Minareli Madrasa in Erzurum
(2^{nd} half of the 13th cent.)
Source: Kuran, Aptullah., Anadolu Medreseleri, vol. 2, Ankara, Türk Tarih Kurumu Basımevi, 1969, p. 119, fig. 65.....182
51. Section, Çifte Minareli Madrasa in Erzurum
(2^{nd} half of the 13th cent.)
Source: Kuran, Aptullah., Anadolu Medreseleri, vol. 2, Ankara, Türk Tarih Kurumu Basımevi, 1969, p. 121, fig. 66.....183
52. Elevation, Çifte Minareli Madrasa in Erzurum
(2^{nd} half of the 13th cent.)
Source: Özdural, Alpay., METU, Faculty of Architecture, Photogrammetry Center.....183
53. Portal profile, Çifte Minareli Madrasa in Erzurum
(2^{nd} half of the 13th cent.)
Source: Ünal, H. Rahmi., Osmanlı Öncesi Anadolu – Türk Mimarisinde Taçkapılar, İzmir, Ege Üniversitesi, 1982, fig. 61.....184
54. Plan, Gök Madrasa in Sivas (1271)
Source: Kuran, Aptullah., Anadolu Medreseleri, vol. 1, Ankara, Türk Tarih Kurumu Basımevi, 1969, p. 92, fig. 51.....185
55. Section, Gök Madrasa in Sivas (1271)
Source: Kuran, Aptullah., Anadolu Medreseleri, vol. 1, Ankara, Türk Tarih Kurumu Basımevi, 1969, p. 93, fig. 52.....186
56. Elevation, Gök Madrasa in Sivas (1271)
Source: Özdural, Alpay., METU, Faculty of Architecture, Photogrammetry Center.....186

57. Portal profile, Gök Madrasa in Sivas (1271)
Source: Ünal, H. Rahmi., Osmanlı Öncesi Anadolu – Türk Mimarisinde Taçkapılar, İzmir, Ege Üniversitesi, 1982, fig. 54.....187
58. Plan, Çifte Minareli Madrasa in Sivas (1271)
Source: Kuran, Aptullah., Anadolu Medreseleri, vol. 2, Ankara, Türk Tarih Kurumu Basımevi, 1969, p. 116, fig. 63.....188
59. Elevation, Çifte Minareli Madrasa in Sivas (1271)
Source: Özdural, Alpay., METU, Faculty of Architecture, Photogrammetry Center.....188
60. Portal profile, Çifte Minareli Madrasa in Sivas (1271)
Source: Ünal, H. Rahmi., Osmanlı Öncesi Anadolu – Türk Mimarisinde Taçkapılar, İzmir, Ege Üniversitesi, 1982, fig. 55.....188
61. Plan, Buruciye Madrasa in Sivas (1271-72)
Source: Kuran, Aptullah., Anadolu Medreseleri, vol. 1, Ankara, Türk Tarih Kurumu Basımevi, 1969, p. 91, fig. 49.....190
62. Section, Buruciye Madrasa in Sivas (1271-72)
Source: Kuran, Aptullah., Anadolu Medreseleri, vol. 1, Ankara, Türk Tarih Kurumu Basımevi, 1969, p. 91, fig. 50.....191
63. Elevation, Buruciye Madrasa in Sivas (1271-72)
Source: Özdural, Alpay., METU, Faculty of Architecture, Photogrammetry Center.....191
64. Portal profile, Buruciye Madrasa in Sivas (1271-72)
Source: Ünal, H. Rahmi., Osmanlı Öncesi Anadolu – Türk Mimarisinde Taçkapılar, İzmir, Ege Üniversitesi, 1982, fig. 53.....191
65. Plan, Cacabey Madrasa in Kırşehir (1272)
Source: Kuran, Aptullah., Anadolu Medreseleri, vol. 1, Ankara, Türk Tarih Kurumu Basımevi, 1969, p. 56, fig. 25.....193

66. Section, Cacabey Madrasa in Kırşehir (1272)
Source: Kuran, Aptullah., Anadolu Medreseleri, vol. 1, Ankara, Türk Tarih Kurumu Basımevi, 1969, p. 56, fig. 26.....194
67. Plan (ground floor), Gök Madrasa in Tokat (1275)
Source: Kuran, Aptullah., Anadolu Medreseleri, vol. 1, Ankara, Türk Tarih Kurumu Basımevi, 1969, p. 98, fig. 53.....194
68. Plan (first floor), Gök Madrasa in Tokat (1275)
Source: Kuran, Aptullah., Anadolu Medreseleri, vol. 1, Ankara, Türk Tarih Kurumu Basımevi, 1969, p. 99, fig. 54.....194
69. Plan, Yusuf bin Yakup (Çay) Madrasa in Afyon, Çay (1278)
Source: Kuran, Aptullah., Anadolu Medreseleri, vol. 1, Ankara, Türk Tarih Kurumu Basımevi, 1969, p. 58, fig. 27.....196
70. Section, Yusuf bin Yakup (Çay) Madrasa in Afyon, Çay (1278)
Source: Kuran, Aptullah., Anadolu Medreseleri, vol. 1, Ankara, Türk Tarih Kurumu Basımevi, 1969, p. 58, fig. 28.....196
71. Plan, Yakutiye Madrasa in Erzurum (1310)
Source: Kuran, Aptullah., Anadolu Medreseleri, vol. 2, Ankara, Türk Tarih Kurumu Basımevi, 1969, p. 124, fig. 67.....196
72. Portal profile, Yakutiye Madrasa in Erzurum (1310)
Source: Ünal, H. Rahmi., Osmanlı Öncesi Anadolu – Türk Mimarisinde Taçkapılar, İzmir, Ege Üniversitesi, 1982, fig. 67.....197
73. Portal as the Major Component of the Façade Composition.....199
74. Location and Direction of the Portal.....200
75. Dimensions of the Portal.....201

T.C. YÜKSEKÖĞRETİM KURULU DOKÜMANTASYON MERKEZİ

LIST OF PLATES

PLATES

1. Ribat-ı Şerif in Nishapur (1114-15)
   Source: Hutt, Antony., "Key Monuments of Islamic Architecture; Iran", Architecture of the Islamic World; Its History and Social Meaning, (ed. Michell G.), 1978, Thames and Hudson, (1984), p. 256.....152
2. Ak Madrasa in Niğde (1409)
   Source: Aslanapa, Oktay., Türk Sanatı, 1972, İstanbul, Remzi Kitabevi, (1993), p. 205.....153
3. Portal, Sultan Hasan Madrasa in Cairo (1356-60)
   Source: Rogers, J. M., "Seljuk Influence on the Monuments of Cairo", Kunst des Orients, VII, Jahrgang 1970-71, Heft 1, Wiesbaden, p. 49, fig. 3.....153
4. Portal, Mesudiye Madrasa in Diyarbakır (1193, 1223-24)
   Source: Kuran, Aptullah., Anadolu Medreseleri, vol. 2, Ankara, Türk Tarih Kurumu Basımevi, 1969, pl. 34.....154
5. Çifte Madrasa Complex in Kayseri (1205).....156
6. Madrasa portal, Çifte Madrasa Complex in Kayseri (1205).....156
7. Hospital portal, Çifte Madrasa Complex in Kayseri (1205).....156
8. Hospital portal detail, Çifte Madrasa Complex in Kayseri (1205).....157
9. Portal, Taş Madrasa in Akşehir (1210-50).....158
10. Portal, Keykavus Hospital in Sivas (1217-19).....159

11. Portal detail, Alaeddin Mosque in Konya (1220-21).....160
12. Courtyard façade, Alaeddin Mosque in Konya (1220-21)
Source: Ürey, Özgür.,.....160
13. Alaeddin Mosque in Niğde (1223)
Source: Fırat, Sıtkı., Selçuklu Sanatı, Ankara, T. C. Kültür Bakanlığı, 1996.....161
14. Portal, Atabey Ertokuş Madrasa in Isparta (1224)
Source: Kuran, Aptullah., Anadolu Medreseleri, vol. 2, Ankara, Türk Tarih Kurumu Basımevi, 1969, pl. 92.....161
15. Aslanhane Mosque in Ankara (1st half of the 13th cent., 1289-90)
Source: Öney, Gönül., Ankara'da Türk Devri Yapıları, Ankara, 1971, p. 209, pl. 11.....163
16. Divriği (Great Mosque and Hospital) Complex (1228).....164
17. Divriği (Great Mosque and Hospital) Complex (1228).....164
18. North portal, Divriği Great Mosque (1228).....166
19. North portal detail, Divriği Great Mosque (1228).....166
20. West portal, Divriği Great Mosque (1228).....166
21. West portal detail, Divriği Great Mosque (1228).....166
22. West portal detail, Divriği Great Mosque (1228).....167
23. East portal , Divriği Great Mosque (1228).....167
24. Hospital portal, Divriği (Great Mosque and Hospital) Complex (1228).....167
25. Hospital portal detail, Divriği (Great Mosque and Hospital) Complex (1228).....168
26. West portal, Huant Hatun Mosque in Kayseri (1237).....168
27. West portal detail, Huant Hatun Mosque in Kayseri (1237).....170
28. East portal, Huant Hatun Mosque in Kayseri (1237).....170
29. Huant Hatun Madrasa in Kayseri (1237).....170
30. Portal detail, Huant Hatun Madrasa in Kayseri (1237).....171
31. Burmalı Minare Mosque in Amasya (1237).....171
32. Portal, Burmalı Minare Mosque in Amasya (1237).....172
33. Portal, Sırçalı Madrasa in Konya (1242).....172

34. Hacı Kılıç Complex in Kayseri (1249-50).....173
35. Portal, Hacı Kılıç Madrasa in Kayseri (1249-50).....174
36. Portal, Hacı Kılıç Mosque in Kayseri (1249-50).....174
37. Portal, Karatay Madrasa in Konya (1251).....175
38. Portal, Sahip Ata Mosque in Konya (1258-59).....177
39. İnce Minareli Madrasa in Konya (1258-79)
Source: Aslanapa, Oktay., Türk Sanatı, 1972, İstanbul, Remzi Kitabevi, (1993), p. 139.....178
40. Portal detail, İnce Minareli Madrasa in Konya (1258-79)
Source: Ürey, Özgür.,.....179
41. Portal, Süleyman Pervane Madrasa in Sinop (1262-63).....180
42. Portal, Gök Madrasa Mosque in Amasya (1266).....180
43. Portal, Sahibiye Madrasa in Kayseri (1267-68).....182
44. Portal detail, Sahibiye Madrasa in Kayseri (1267-68).....182
45. Portal, Çifte Minareli Madrasa in Erzurum
(2nd half of the 13th cent.).....184
46. Portal detail, Çifte Minareli Madrasa in Erzurum
(2nd half of the 13th cent.).....184
47. Portal detail, Çifte Minareli Madrasa in Erzurum
(2nd half of the 13th cent.).....185
48. Portal, Gök Madrasa in Sivas (1271).....185
49. Portal detail, Gök Madrasa in Sivas (1271).....187
50. Portal detail, Gök Madrasa in Sivas (1271) 187
51. Çifte Minareli Madrasa in Sivas (1271) 189
52. Portal detail, Çifte Minareli Madrasa in Sivas (1271) 189
53. Portal detail, Çifte Minareli Madrasa in Sivas (1271) 190
54. Portal, Buruciye Madrasa in Sivas (1271-72) 192
55. Portal detail, Buruciye Madrasa in Sivas (1271-72).....192
56. Cacabey Madrasa in Kırşehir (1272).....193
57. Portal, Gök Madrasa in Tokat (1275).....195
58. Portal detail, Gök Madrasa in Tokat (1275) 195

59. Yusuf bin Yakup (Çay) Madrasa in Afyon, Çay (1278)
Source: Kuran, Aptullah., Anadolu Medreseleri, vol. 2, Ankara, Türk Tarih Kurumu Basımevi, 1969, pl. 122.....196
60. Portal, Yakutiye Madrasa in Erzurum (1310) 197
61. Portal detail, Yakutiye Madrasa in Erzurum (1310) 198
62. Portal detail, Yakutiye Madrasa in Erzurum (1310) 198

CHAPTER 1

INTRODUCTION

The forms, articulation and compositions of the façades of the monumental buildings displayed a recognizable character during the era of the Anatolian Seljuks in Asia Minor. Even though no two façades appear to be the same with their constitutive elements and with the articulations in their compositions, they seem to attain remarkable similarities. Within the general formulation of the façade compositions, the gateways namely the portals *(taçkapı)* come forth to reflect the architectural façade concepts of the Anatolian Seljuks, not only with their individual elements but also as the major element of the façade; situated on a rather bare, solid background and acting as the focal component, that is the center of gravity.

Portals, the monumental entrance gateways, have been one of the mediums to represent the Seljuk architectural understanding and practice in Anatolia during the medieval era. Due to their monumental expression, the portals, which are emphasized, as the most prominent components within the façade composition in the Anatolian Seljuk architecture, constitute an important research area among the studies related to the period.

The first study, concerning the portals of some buildings in detail is by A. Gabriel and dates from 1934. In Monuments Turcs d'Anatolie, Gabriel gives

the profile articulation and composition of some of the Anatolian Seljuk portals together with the other architectural and artistic aspects of the buildings.[1] In the following, S. Ögel, in her study on stone ornamentation, basically focuses on the decorative aspects of the Anatolian Seljuk portals. On this subject, she has published an article; "Bir Selçuk Portalleri Grubu ve Karaman'daki Hatuniye Medresesi Portali " and a book; Anadolu Selçuklularının Taş Tezyinatı.[2] The other scholar, who has dealt with the decorative features of the Turkish-Islamic portals in Anatolia during the reign of the Seljuk State, is J. M. Rogers. In his articles, "The Çifte Minare Medrese at Erzurum and the Gök Medrese at Sivas", "The Date of the Çifte Minare Medrese at Erzurum" and "Seljuk Influence on the Monuments of Cairo", Rogers emphasizes the applied ornamentation on the portal composition.[3] He discusses the similar characteristics observed on the Çifte Minareli Madrasa in Erzurum and Gök Madrasa in Sivas. Moreover, he searches the Seljuk influences on the monuments of Cairo mainly refering to the decorative features of the Anatolian Seljuk portals.

B. Brend, on the other hand, not only argues on the applied ornamentation on the Anatolian Seljuk portals donated by the grand vizier Sahip Ata Fahreddin Ali, but also discusses the design of the portals, which is composed by its own constituents.[4] In her article, "The Patronage of Fahraddin Ali İbn al- Husain and the Work of Kaluk İbn Abdallah in the Development of the Decoration of Portals in Thirteenth Century Anatolia",

---

[1] Gabriel Albert, Monuments Turcs d'Anatolie, 1-2, Paris, 1934.

[2] Ögel Semra, "Bir Selçuk Portalleri Grubu ve Karaman'daki Hatuniye Medresesi Portali", Yıllık Araştırmalar Dergisi, Vol 2, 1957, Ankara, pp: 115-119, Ögel Semra, Anadolu Selçuklularının Taş Tezyinatı, 1966, Ankara, Türk Tarih Kurumu Basımevi, (1987)

[3] Rogers J. M., "The Çifte Minare Medrese at Erzurum and the Gök Medrese at Sivas", Anatolian Studies, Vol 15, 1965, pp: 63-85, Rogers J. M., "Seljuk Influence on the Monuments of Cairo", Kunst des Orients, VII, Jahrgang 1970-71, Heft 1, Wiesbaden, pp: 41-68, Rogers J. M., "The Date of the Çifte Minare Medrese at Erzurum", Kunst des Orients, VII, Jahrgang 1972, Heft ½, Wiesbaden, pp: 77-119.

[4] Brend Barbara, "The Patronage of Fahraddin Ali İbn al- Husain and the Work of Kaluk İbn Abdallah in the Development of the Decoration of Portals in Thirteenth Century Anatolia", Kunst des Orients, X, Heft ½, Jahrgang1975-76, Wiesbaden, pp: 160-186.

refering to portal compostion and applied ornamentation on them, she studies the artist – donor relationship in Seljuk Anatolia.

Focusing on the Divriği Complex, H. Arel has searched the composition of the north and west portals of the Divriği Great Mosque, in "Divriği Ulu Camii Kuzey Portalinin Mimari Kuruluşu" and "Divriği Ulu Cami'nin Tekstil Kapısı ve Diğerleri".[5] Since Divriği is a widely studied example among Anatolian Seljuk buildings, in the other related researches, scholars have included arguments on the portals of Divriği.[6]

O. C. Tuncer, on the other hand has studied the geometry of some of the Anatolian Seljuk portals.[7] His papers called; "Orantı ve Modül Üzerine Selçuklu Yapılarından Bazı Örnekler", "Birkaç Selçuklu Taçkapısında Geometrik Araştırmalar" and "Kayseri Yedi Selçuklu Taçkapısında Geometrik Düzen" basically focus on the possible modulation concerning the geometry of the portal compositions. However, since each building displays a modulation special to itself, regarding most of the examples, a general conclusive remark is not possible to attain.

Considering the studies dealing with portal composition and façade articulation in the Anatolian Seljuk period, R. H. Ünal and Z. Bayburtluoğlu have updated the earlier researches related to the subject, focusing on the Turkish-Islamic buildings in Anatolia, during the Middle Ages. Ünal has

---

[5] Arel Hilmi, "Divriği Ulu Camii Kuzey Portalinin Mimari Kuruluşu", Vakıflar Dergisi, Vol 5, Ankara, 1962, pp: 99-111, Arel Hilmi, "Divriği Ulu Cami'nin Tekstil Kapısı ve Diğerleri", Vakıflar Dergisi, Vol 5, Ankara, 1962, pp: 113-125

[6] The articles focusing on Divriği example are collected in a book, Ateş İbrahim, Bayram Sadi, Önge Yılmaz (eds)., Divriği Ulu Cami ve Darüşşifası, Ankara, Vakıflar Genel Müdürlüğü, 1978. Furthermore, in a recent publication by Kuban there are additional arguments on Divriği portals. Kuban Doğan, Divriği Mucizesi, Selçuklular Çağında İslam Bezeme Sanatı Üzerine Bir Deneme, İstanbul, Yapı Kredi Yayınları, 1999

[7] Tuncer C. Orhan, "Orantı ve Modül Üzerine Selçuklu Yapılarından Bazı Örnekler", Vakıflar Dergisi, Vol 13, Ankara, 1981, pp: 449-487, Tuncer C. Orhan, "Birkaç Selçuklu Taçkapısında Geometrik Araştırmalar", Vakıflar Dergisi, Vol 16, Ankara,1982, pp: 61-76, Tuncer C. Orhan, "Kayseri Yedi Selçuklu Taçkapısında Geometrik Düzen", Vakıflar Dergisi, Vol 26, Ankara, 1997, pp: 105-152.

studied the general formulation of the portal design including the applied ornamentation on the portal compositions, in Osmanlı Öncesi Anadolu – Türk Mimarisinde Taçkapılar.[8] Bayburtluoğlu, on the other hand, emphasizes the possible façade articulation and compositions of the Anatolian Seljuk buildings.[9]

Reviewing earlier researches related to the Anatolian Seljuk portals, this thesis will be helpful, since it studies the portal design and the façade articulation of the Seljuk buildings in Asia Minor, during the medieval era and in an architectural context. That is, the thesis includes the possible interactions with the architectural understanding and practice of the buildings in the formation of the façade composition and portal design.

Furthermore, concerning Anatolian Seljuk architecture, to study the concept of entrance, the entrance space and its relation to the building it belongs to, is as important as the study of the architecture of the period in general. Moreover, the study of the portals in general will be helpful to the discussions and evaluations related to the identity of the Anatolian Seljuk architecture.

1.1. The aim

This thesis aims to propose an analytical research for the Anatolian Seljuk portals. There are two main objectives of this study considering the architectural and artistic values. The first objective concerns the evaluation of the portals within the context of the buildings. That is their relation to the façades they are situated on and to the buildings they belong to. Secondly,

---

[8] Ünal H. Rahmi, Osmanlı Öncesi Anadolu – Türk Mimarisinde Taçkapılar, İzmir, Ege Üniversitesi, 1982.

[9] Bayburtluoğlu Zafer, "Anadolu Selçuklu Devri Büyük Programlı Yapılarında Önyüz Düzeni", Vakıflar Dergisi, Vol 11, Ankara, 1977, pp: 67-106.

the portals are evaluated as architectural elements with their own components, where the portal form and design is studied.

As a first step of the first objective, the thesis presents possible classifications of the façades, where the portals stand as the major components, from the points of development in the architectural form and in articulation of the façade composition. The classification of the selected Anatolian Seljuk buildings is done according to their possible variations and similarities of the façade designs. The contribution of their main element, which is basically the portal, is given emphasis in this evaluation. However, the manipulation of other probable components of the façade design is inherent. These are window openings with stalactite frames and fountains acting as the horizontal contributors as opposed to minaret bases, shafts and supporting towers acting as the vertical contributors. The composition of these elements with the portal within the whole façade design is pointed out, especially considering the second half of the 13^{th} century.

Moreover, orientation of the building and thus orientation of the portal within the building constitutes another sub group in the classification. There are two main factors, which are effective in determining the location of the entrance space to a building. The first of these is the construction site of the building, where approaches from the outside become an effective factor. The surrounding buildings and the roads, paths and primary approaches to the building determine its layout on the site, on which it is constructed. Secondly, the plan layout, the circulation scheme, space distribution and organization of the functions in the spaces inside the building, effect the location of the entrance.

In Anatolian Seljuk façade architecture, portals are the major components, as the most prestigious and monumental architectural elements, not only due to the articulation and composition of their components but also due to their dimensions and mass. As the predominant architectural elements of

T.C. YÜKSEKÖĞRETİM KURULU
DOKÜMANTASYON MERKEZİ

the façades, the dimension and mass of the portals are strongly related to the dimension and mass of the building to which they belong. The projection of the portal mass in plan and elevation, and the ratio of the portal to the ratio of the façade, on which it stands, is the main criteria to display the common points and varieties within the Anatolian Seljuk portals, depending on dimension and mass.

The second objective within the aim of the thesis deals with the classification of the portals alone, as architectural elements with their own constituents. Although there are examples of Anatolian Seljuk buildings, where there is little or no architectural decoration neither on their inner nor on the outer surfaces, portals constantly have a monumental integrity in their forms, compositions and decorative aspects.

Portals are projecting masses both in plan and in elevation, which establishes the basis for them to become architectural elements with their own components. Due to the projecting character of the portal, there is the application of a number of bands with mouldings, creating a framework. This results in layering and portals display depth in plan and set off a spatial character. Additionally, in elevation, the handling of the third dimension of the recessed niche, whether the depth is covered with a muqarnas hood or apointed vault leading to a tympanum *(pointed arched iwan),* determines the architectural space within the boundaries of the portals. Thus, it is possible to say that the portals have a general formulation in composition depending on their elements and façade articulation.[10]

Accordingly, an evaluation of the development of portal components, such as the form of the framework as well as the layering that is the profile articulation; the covering of the recessed niche whether by muqarnas hood orpointed vault leading to a tympanum; the arch forms both above the

---

[10] Ünal, op.cit., pp: 17-18, Ögel, op.cit., 1966 (1987), pp: 3-4.

covering of the recessed niche and above the entrance gate and side niche recessions *(mihrabiye)* are evaluated within the portal composition.

1.2. The methodology

The examples included in the thesis are determined as a result of the literature survey. For this purpose, a certain period of time and certain building types within Anatolian Seljuk architecture, are taken into consideration. At the second step, most of the selected buildings are studied on site and documented both in visual and in verbal descriptions. By this way, the portals are defined according to their architectural as well as artistic values depending on their visual properties and particular features.

According to the collection of the selected examples, a classification of the portals is made, under the possible titles, which are mentioned above. Following the presented results, an evaluation considering the possible classifications depending on variations and commonalities is proposed. Furthermore, a comparative analysis of not only the Anatolian examples of the Seljuk period among themselves but also with the contemporary nearby societies and with the later Anatolian examples is stated as conclusion remarks.

1.3. The limits of the study

In order to propose a concise framework, the thesis does not include a detailed study of the implied origins, meanings, and symbolisms inherent not only in the portal and in its elements but also in the façade architecture of the Anatolian Seljuk period.

All the same, this study is to go through an analytical research and is to establish fundamental classifications, concerning a group of portals during the era of the Anatolian Seljuks. In relation, a brief outlook to the Anatolian Seljuk background, to try to point out its character and identity, in the limits of the effective factors, seems necessary so as to propose the displayed variations and evaluate them.

Considering the Anatolian Seljuk history, a long lasting stability of the state is not possible to observe. This brings out the heterogeneous and multi-central character of the Anatolian Seljuk culture as an important determinant for the identity of their architecture. All the same, close relations and interactions with the nearby Islamic societies, the effects of the earlier antique and Christian culture that prevailed in Anatolia as well as of the Turkish culture dating back to the times before their arrival in the Middle East, contribute to the architectural and artistic outcomes of the Anatolian Seljuk era. Thus, Anatolian Seljuk architectural understanding and practice are shaped around these dynamics.

In procedure, the origin of the portals, in relation to earlier periods and other geographies than Anatolia, are presented. Then the arguments concerning the possible ways through which they are imported to Anatolia during the Seljuk era are discussed. All the same, even though not originated in Asia Minor, Anatolian portals displayed remarkable developments not only in their composition and formal characteristics but also with their applied decoration. Thus, Anatolian portals became unique, creating a style of their own in architecture. That is why; they had influences both in the neighbor societies and in Anatolia after the disappearance of the Anatolian Seljuk State from the scene of history.

In the following, in order to make up a manageable framework of the content, buildings dating from the 13th century Anatolian Turkish architecture are selected. Moreover, the concentration of the selection is on

religious building types as madrasas and mosques. However, three medical edifices are included in the thesis because they are important examples situated within the complexes or between the prominent buildings.[11] The selected madrasa, mosque or hospital buildings are chosen according to the preliminary literature survey. They are either prominent buildings, on which it is possible to trace relevant sources or partially demolished ones, on which it is probable to argue their features in relation to their portal design or its contribution to the architectural characteristics of the building, depending on the above mentioned subgroups of evaluation.[12] The presentation of the selected examples will be helpful to display what kind of similarities exist to indicate the identity of the Anatolian Seljuk architecture and what kind of variations are possible to trace within this general character, at the same time considering the function of the buildings as well as the historical development.

Thus, it is possible to sum up that, Anatolian Seljuk architecture and as a contributing element, its façade design displays an experiencing and exploration period, where there is consistency in the general character of the forms, programs and components and varieties and nuances in the details. Its varieties and dynamics within a not wholly unified synthesis, presents the Anatolian Seljuk identity, puts forward one of the most attentive characters in their architecture. In relation, this thesis focuses on both portal design and façade composition in the monumental buildings during the Anatolian Seljuk era. It aims to propose an analytical research

---

[11] Both Çifte Madrasa Complex in Kayseri (1205) and Divriği Complex include hospital sections. As for the Keykavus Hospital in Sivas (1217), it faces the Çifte Minareli Madrasa (1271) and takes place in the important construction site of the period, where Buruciye Madrasa (1271-72) is built nearby the two buildings.

[12] For instance, Çifte Minareli Madrasa in Erzurum (2nd half of the 13th cent.) and Gök Madrasa in Sivas (1271) are prominent examples of Turkish-Islamic architecture in Anatolia during the Seljuk period. There are a great number of studies done on these buildings and they have been subject to many articles. On the other hand, examples like Ali Gav in Konya (1st half of the 13th cent.) and Taş Madrasa in Akşehir (1216 / 1250) are chosen in order to comment on the buildings depending on the sub groups of evaluation. For instance, the location of the portal is discussed for Ali Gav, where the portal composition is mentioned for Taş Madrasa.

of the Seljuk portals and at the same time tries to establish the relations with the architectural and artistic qualities of the buildings.

As the literature survey related to the subject indicates, there are researches done either mainly dealing with portal composition or with façade articulation, yet not including the possible interactions with the architecture of the buildings. In that sense, it is hoped that, this thesis will contribute to the researches related to the subject. Moreover, the Anatolian Seljuk portals are important representatives of Anatolian Seljuk architectural understanding and concept. Thus, the thesis aims to take its place within the studies dealing with the identity of Anatolian Seljuk architecture.

CHAPTER 2

CULTURAL AND ARTISTIC MILIEU IN THE ANATOLIAN SELJUK CONTEXT[13]

2.1. Historical and Cultural Background

Asia Minor, which has been the homeland to various nations and societies during various periods in history, opened her gates to Turks, Seljuks, after the victory at the battle of Manzikert (1071). However, during the period from Manzikert to the end of the 12th century, Anatolian Seljuks could not put forward an established state and policy because of the ongoing wars and respectively political instability. The crusades, Byzantine Empire, Christian world in the west were not the only problems that the Seljuks had to fight against. There were other Turkish principalities in Anatolia, which were trying to declare their dominancy such as the Danishmendids, Saltukids, Menghuceids and Artukids. Although the rulers (*emirs, beys*) had kinship relations, there was a strong desire amongst them for the sake

[13] This part has been summarized from the following studies; Bayburtluoğlu op.cit., Cahen Claude, Pre Ottoman Turkey, New York, Toplinger Publishing Co. Inc., 1968, Kuban Doğan, Anadolu Türk Mimarisi'nin Kaynak ve Sorunları, İstanbul, 1965, Kuban Doğan, Türk ve İslam Sanatı Üzerine Denemeler, Arkeoloji ve Sanat Yayınları, 1995, Kuban op.cit., Kuran Abdullah, Anadolu Medreseleri, vol. 1, Ankara, Türk Tarih Kurumu Basımevi, 1969, Mayer L. A., Islamic Architects and Their Works, Geneve, 1956, Ögel, op.cit., 1966(1987), Ögel Semra, Anadolu Selçuklu Sanatı Üzerine Görüşler, İstanbul, 1986, Sönmez Zeki, Başlangıcından 16. Yüzyıla Kadar Anadolu Türk İslam Mimarisinde Sanatçılar, Ankara, Türk Tarih Kurumu Basımevi, 1995, Tuncer C. Orhan, Anadolu Selçuklu Mimarisi ve Moğollar, Ankara, 1986.

of political superiority.[14] All the same, these ongoing wars and political disturbances resulting in an instability in the economical field were also the reasons, why the Seljuks could not begin to display works of art and architecture, which reflect a Seljuk signature in Asia Minor, where only a few buildings survived from that period until now.[15]

During the reign of Gıyaseddin Keyhüsrev I (reigning between 1192-96 and 1205-1211), political stability began to emerge, so did works of architecture as the results of programmed planning in the socio-cultural field, such as the first educational building, Çifte Madrasa (Gevher Nesibe Sultan Madrasa) in Kayseri (1205). Keyhüsrev I's and his son İzzeddin Keykavus' (r.b. 1211-1219) achievements in the military field, like the conquest of Sinop and Antalya led to political successions and improvement in economy. During the rule of İzzeddin Keykavus, the trade routes between east and west began to be controlled generally by the Seljuks, if not totally. Respectively, the consistency of the state brought forth the stability of socio-cultural structure, providing a possibility for the development of an architectural and artistic milieu. Monumentality and a synthesized character in buildings, followed by the façade designs and portal compositions began to appear from the period of İzzeddin Keykavus.[16]

The Anatolian Seljuk State attained the most powerful, brilliant period during the reign of the following ruler Alaeddin Keykubad (1219-1237) not only with the consistency in the socio-political formation and economy, but also with the improvement in the field of art and architecture. After the total prevention of the trade routes from Syria to Europe, with the conquest of

---

[14] As an example Kuban states that The Seljuk Sultan Mesud the 1st was married to the daughter of Emir Gazi, a Danishmanid ruler, where the other daughter of Emir Gazi was married to the Menghuceid ruler of Erzincan. Pervane Muineddin Suleyman was the husband of the daughter of the Armenian King Leon. Kuban , op. cit., 1997, pp: 28-29

[15] Alay Khan, on the road of Aksaray-Konya, Kale Mosque in Divriği, etc. Ögel, op. cit., pp:4/7; Turan O., Selçuk Kervansarayları, TTK Belleten, 1946, p.476

[16] The Keykavus Hospital in Sivas stands as a successful representative of this procession.

Alaiyye, the sultan came up with the idea of the "sultan caravanserais" and had many khans constructed to respond to the needed building program.[17] However, the building activity was not limited with the construction of caravanserai. Keykubad initiated the construction of mosques in Niğde and Konya, which display a developing articulation and pointing out the characteristics of the Anatolian Seljuk architecture of the period.

Additionally, when the most powerful and successful period of the Anatolian Seljuk State is overviewed it can be said that the state policies and programs of the sultans, are realized in architectural outcomes. The roles of the sultans, as donors were strong in the construction of caravanserais and hospitals as an extension of their policies in economy. Unlike the grand viziers and wealthy governors, they were not such that active in the donation of the educational edifices, religious buildings. As well as improvements in the economical field, the relatively less number of sultans' prestigious buildings within the boundaries of the city is probably due to their desire to show their power in a wider framework, that is within the boundaries of the country. Also with building caravanserais, which have a rather worldly character considering their function, the sultans would have the chance to address to more crowded masses of people.[18]

All the same, the established Anatolian Seljuk State throughout Asia Minor, during the rule of Sultan Keykubad, was not to last long and to continue to develop in the period of the following sultan, his son Gıyaseddin Keyhüsrev II (r.b. 1237-1246). The state faced various disasters during Keyhüsrev's period, such as the Baba İshak Rebellion (1239), and more important than that, a great failure in the "Kösedağ War" (1243) against the Mongols. The sufferings of the defeat caused the state to continue survival dependant on the İlkhanid State, losing their political dominancy. Under these circumstances, the successful policies of the grand viziers, Sahip

[17] Kuban, op.cit., 1965, p.83
[18] Ögel, op.cit., 1986, pp:18-20

Ata Fahreddin Ali (on duty between 1261-73 and 1274-90) and Emir Celaleddin Karatay (o.d.b. 1249-1255), achieved to protect the society's stability, though not the state's. It is interesting and attentive that, in a position, where a political dependency was inherent, the building activity did not stop to develop. Where grand viziers and wealthy governors took the place of the sultans in building activity, a tendency to build educational edifices instead of sultan khans came forth. In spite of this shift in building programs, considering their functions, an ongoing development in architectural expression and articulation in façade composition as well as elaboration in portal design was observed.

Scholars have counter arguments concerning the shift in the building programs and the successful and progressive development in the architectural expression. While Bayburtluoğlu attributes these changes and improvements to the rivalries between the grand viziers and the wealthy governors, as a sign of declaring their power, Ögel emphasizes the successful policies of the grand vizier Sahip Ata, so as to establish a consistent unification and gathering of the society[19]. Ögel's statements sound more to the point, as one considers the aim of the madrasa buildings, which are the educational edifices that were constructed targeting the unification and organization of the community, as in the case of building activities during the Great Seljuk period, initiated by the grand vizier Nizam–ul Mulk.[20] Sahip Ata's policies may be similar in this respect that he tried to maintain and even improve the society's stability, where he initiated the construction of madrasas in the important centers like Konya and Sivas.

Even though the buildings constructed in the period were labeled as İlkhanid buildings, they displayed changes in the details, but not in the general form and main constitutives of façade design, which maintained

[19] Bayburtluoğlu, op. cit., pp: 68-70, Ögel, op. cit., 1966(1987), pp: 2-3
[20] Kuran , op. cit., pp: 5-9

their Seljuk character. Accordingly, Anatolian Seljuk buildings and in relation, the façade compositions and articulations display remarkable variations and improvements, when the two periods are compared, which are the first half of the 13th century and the second half, till the Seljuk's factual end in 1308.

When evaluating Anatolian Seljuk façade design, in addition to the historical development and the socio-political context, as their derivative, the cultural and artistic milieu in the 13th century Anatolia has to be pointed out in a more clear and wider manner. Thus, one can mention the general character, the identity of the Anatolian Seljuk architecture and what makes a façade an Anatolian Seljuk façade.

2.2. Donors, Architects (Artists) and Users

Historical development and the socio-political context of a certain nation are effective in determining the character of the active involvers of the cultural and artistic milieu of that nation, which are namely the donors, architects (artists) and in a lesser degree users. Focusing on architecture in other words, donors may be effective in the architectural design, about the identity of the architectural work, where they want to represent their own identity, as an indication of their wealth and power. Artists may be effective, in the sense that they are the creators, designers where the architectural outcome reflects their interpretation within certain limits. As for the users, there is a cycling relation between the producers and the users, considering works of architecture. The designers, producers have to respond the quests of the users, where at the same time they are effective in determining their quests.

As applying this approach to the 13th century Seljuk Anatolia, there is not much information about the users', the public's contribution to the

formation of works of prestigious architecture. They were perhaps more effective in handcrafts and displayed a stronger sense of locality. From the point of the donors, when one turns back to the socio-political formation and the historical development of the 13th century, it is evident that there is not long lasting political power of the Anatolian Seljuks, establishing a stable policy. Where there were other Turkish principalities in Anatolia, there was more than one important city-center. In addition to these, Mongol invasions caused shifts in the political dimensions. This brought forth the strengthening of the local impacts into the works of architecture. Though it is evident to distinguish Anatolian Seljuk architectural works, it seems somehow observable to point out rather distinctive differences in the details. These stand within the compositions of the architectural features considering the regional characteristics, such as in the building materials and the related compositions.

Thus Anatolian Seljuks were not to display a one-centered character politically, as their architecture was not to put forward a one-centered character, a totally unified one, displaying a synthesis –in the literal sense as was displayed in the Ottomans- but to bring forth a multi-centered architectural approach depending on various dynamics.[21] As one thinks that the donors were the wealthy governors and sultans representing a not long lasting political stability, this may be effective in their partially differentiating tendencies and preferences on the architectural works, which they donated. Additionally, this instability prevented them from a formation of a homogenous architecture, though they intended, and they came up with a rather heterogeneous one.[22]

At this point, the contribution of the artists may be even more effective, where they are the interpreters, the creators of the forms, that are not likely to be imagined by the donors, who are not as much into the design as the

[21] Kuban , op. cit., 1997 p.32
[22] Kuban , op. cit., 1995, pp: 44-47

artists. In the Anatolian Seljuk period, as a result of the multi-central character in the socio-political formation, there was a cosmopolite structure in the cultural field. Considering the works of art and artists there was a great deal of foreign artists traveling through Anatolia from Persia, Syria, Azerbaijan, etc., where many of them were involved in various architectural works, building activities, in various places.[23] Where it is true to mention a cosmopolite cultural structure, tolerance to foreign artists, it may not be true to mention effectiveness of the individual styles, in the buildings' general character and the architectural components. But there always existed the interpretation of the artist, where no two buildings, façades appear to be the same, where the varieties lied in the details. Even though strong individualistic styles are not inherent, but interpretations of the artists are, Kölük bin Abdullah stands as a representative of a creative and innovative architect and artist compared to all. The comparison of the two buildings from Konya, namely İnce Minareli Madrasa and Sahip Ata (Larende) Mosque, indicate not only his wide vision but also his courage as an artist. However, his contributions even in these buildings remain within the boundaries of portal and façade composition. Innovations in art and architecture are represented by the elaboration and articulation of the façade composition, decoration of the portal rather than the architectural program and spatial character of the buildings.[24]

As a summary, chronologically the history of the Anatolian Seljuk State can be divided into three important periods. The first -from Manzikert (1071) to Myriakefalon (1176)- indicates a period of ongoing wars, where a stability of the state in a socio-political context is not inherent. Thus, because of the few number of architectural works, the architectural character of that period

---

[23] Sönmez, op. cit., Mayer, op. cit.

[24] Tuncer states that Kölük bin Abdullah stand as the strongest figure among artists, where he argues that many of the architects and artists involved in the buildings of that and following of that period, were trained by him. Tuncer refers Kölük bin Abdullah be the innovative and creative one, where he addresses Kaluyan el-Konevi as his student and the successive in systematizing Kölük's innovations. Tuncer, op. cit., pp:44-45.

is difficult to mention. The second phase -from Myriakefalon (1176) to Kösedağ (1243)- represents the improvement of the political stability and the most powerful times of the state, where a great increase in building activity emerged. Furthermore, during this period, the forms, compositions and programs of the Anatolian Seljuk architecture was realized. Finally, the third phase -from Kösedağ (1243) to the Seljuk's factual end (1308)- points to the period after the Mongol invasion, where Seljuks became politically dependant on the Ilkhanid State. During this period, shift is observed in the building programs. However this shift was not much effective on the whole architectural form and composition, but rather observable in the details with the elaboration and articulation of the façade composition and portal design.

In conclusion, throughout the history of the Anatolian Seljuks, where it is not possible to observe a long lasting stability in state politics and administrations, the heterogeneity and multi-central character of culture may be an important determinant for the identity of Anatolian Seljuk architecture. However, as one considers, close relations and interactions with the nearby Islamic societies, the effects of the earlier antique and Christian culture of Anatolia and the contributions of the Turkish culture dating back to the times in the Middle East, before their arrival in Anatolia and under these circumstances, the architectural and artistic outcomes of the Anatolian Seljuk era, it is impossible to deny a synthesis and an Anatolian Seljuk identity. Anatolian Seljuk architecture and as a contributing element, its façade architecture displays an experiencing and exploration period, where there is a consistency in the general character of the forms, programs and components as opposed to varieties and nuances in details. Its varieties and dynamics within a not wholly unified synthesis, presents the Anatolian Seljuk identity, puts forward one of the most attentive characters, of what makes a building an Anatolian Seljuk building, where at the same time it establishes the basis for a one-centered architecture, a unified synthesis for their followers, namely the Ottomans.

CHAPTER 3

THE ORIGIN OF THE PORTAL

Portals, the monumental entrance gateways, have been one of the mediums to represent the Seljuk architectural understanding and practice in Anatolia during the medieval era. Although not originated in Asia Minor, Anatolian portals displayed a remarkable development not only in their composition and formal characteristics but also in their applied decoration. Thus, Anatolian Seljuk portals became unique, as a style of their own in architecture that had an influence both in the neighboring societies and in Anatolia, after the disappearance of the Seljuk state from the scene of history.

However, as stated before, the origin of the portals dates to earlier periods and other geographies than Anatolia. In this chapter, general arguments about the origin of the portals, where there are two basic approaches among the scholars, are stated. The first group argues that the mainland for the origin of the portals is in the Middle East and in Central Asia, while the second supports the statement that portals are an innovation of Fatimid architecture in Egypt. Below, whichever argument sounds more to the point, the possible ways through which they are imported to Asia Minor will be mentioned.

According to P. A. Andrews, portal in other words pishtaq is defined as; "Literally, -the arch in front-, hence the portal of an important building, the term being appropriate to the advancing of the structure, at least in its developed form, forward from the plane of the façade: it is formally typified by this projection, and the articulation of the receding planes to the entrance within."[25] However, even though the general form and composition is somehow dictated in the above definition, the need for the application of such a form as an architectural component, the concept inherent in the portal as well as the meaning it is trying to imply poses various discussions and subjective interpretations, without bringing forth further evidences. Mentioning the connections of the portal as a concept in Persian architecture with *dihliz*, which functions as the entrance vestibule to the palace buildings in Arab-Islamic architecture, Andrews points to the formal and visual origins to architecture of the pre-Islamic era in northern Mesopotamia and in the Middle East.[26] He indicates the influences of Sasanian architecture, which is the former culture in Islamic Iran and depending on P. Soucek, he mentions about Solomon's buildings.[27] Depending on L. Golombek and D. N. Wilber, he questions if any relationship may be established with the form of the portal and the concept of exaltation in Islam, which is reflected in the height of the portal. Hence they argue that, the higher the portal, the greater the status and prestige of the ruler.[28] Additionally, Andrews discusses the meaning of the portal from the possibility of its implication as an entrance to the world of prayers and ultimately to paradise.[29] Although Andrews and the scholars he refers to, draw different interpretations on the conceptions and meanings of the portal, as well as the symbols it implies, it is not possible for any one of

---

[25] Andrews P. A., "Pishtaq", The Encyclopedia of Islam, Leiden, E. J. Brill, 1995, (ed. C. E. Bosworth, E. Van Donzel, W. P. Heinrcihs and G. Lecomte), p. 313.
[26] Ibid,, p. 313.
[27] Andrews gives the Sasanian Taq-i Kisra at Ctesiphon (3rd cent. A.D.), al-Buhturi (3rd / 9th cent. A.D.) and depending on Soucek Solomon's buildings, with which Bab Djayrun becomes identified as examples. Ibid., p. 313.
[28] Ibid., p. 313.
[29] Ibid., p. 313.

these arguments to be correct in its full length without further evidences. All the same, O. Grabar indicates, "the ceremonial and formal origins of the portal" is not thoroughly distinguished and Y. Crowe adheres the portal as the architectural element, "emphatically stressing the importance of the building and its benefactor".[30] Moreover, all the above scholars as well as Ünal, claim that the portal originated in Central Asia or the Middle East.[31]

Considering the similarities and visual resemblances of Sasanian architecture of the pre-Islamic era and the portal's form appearing with some kind of an iwan composition to an extent, it seems reasonable to search the origin of the portal in the Middle East. Additionally, the examples like Samanoğlu İsmail Mausoleum in Bukhara (907), Ribat-ı Melik in Samarkand (1078) or Ribat-ı Şerif in Nishapur (1114-15) (Figure 1, Plate 1) direct the origins of the portal to Central Asia, where the former elements as mihrab and iwan display similar compositions like the portal. In the following ages, it is observed that Turkish-Islamic buildings in Anatolia exhibit the major components of the portal design with the Central-Asiatic tradition, probably due to the influences of Great Seljuk architectural understanding, yet creating a style of its own in composition as well as in ornamentation.

On the other hand, scholars like K. A. C. Creswell and J. Bloom argue that the portal is an innovation of Fatimid architecture in Egypt.[32] Creswell claims that, the first monumental portal appeared "on the mosque built by the Fatimids, at the foundation of Mahdiyya on the Gulf of Gabes (920-

---

[30] Ettinghausen Richard, Grabar Oleg, The Art and Architecture of Islam: 650-1250, 1987, London, Penguin Books, (1991), p. 271 and Crowe Yolanda, "Central Asia and Afghanistan", Architecture of the Islamic World; Its History and Social Meaning, (ed. G. Michell), 1978, London, Thames and Hudson, (1984), p. 259.

[31] The examples which Ünal give to display the forerunners of the Turkish-Islamic portals in Anatolia between the 12th / 14th century are mainly tombs from Central Asia and the Middle East. Ünal, op. cit., pp: 19-21.

[32] Creswell K. A. C., "Bab", The Encyclopedia of Islam, Leiden, E. J. Brill, 1995, (ed. C. E. Bosworth, E. Van Donzel, W. P. Heinrichs and G. Lecomte), pp: 830-832 and Bloom Jonathan M., "The Mosque of al-Hakim in Cairo", Muqarnas, Annual on Islamic Art and Architecture, (ed. O. Grabar), Vol 1, Leiden, E. J. Brill, 1995, pp: 15-36.

T.C. YÜKSEKÖĞRETİM KURULU
DOKÜMANTASYON MERKEZİ

21)".[33] The reason why Creswell states that the portal is a Fatimid innovation lies in the fact that he connects the formal characteristics and visual properties of the portal to the "Roman triumphal archways", which were widely observed throughout North Africa before the Islamic age.[34] According to both Creswell and Bloom, the mosques of al-Hakim (1003) (Figure 2) and al-Akmar (1125) in Cairo are examples of Fatimid architecture, displaying the application of first monumental portal compositions following Mosque of Mahdiyya.[35]

This approach on the origin of the portal, which puts forward connections to North Africa rather than to Central Asia or the Middle East sounds to some extent reasonable within the limits of the means of evidence. That is the compositional and visual characteristics of the Egyptian portals display similarities -in the sense of being influenced by the formal features- with the Roman triumphal arches. It seems probable for Muslim Egypt to adapt the local and already familiar forms for the realization of their Islamic understanding of architecture.[36] All the same, in Fatimid architecture, portals seem to be affected by the Roman triumphal arches and in this respect display compositional features. On the other hand, the examples from Central Asia, the Middle East and Iran present an understanding of their own, where they reflect similar compositions and articulations as well as ornamentation to those of the widely used iwans and mihrabs.

Furthermore, concerning the origin of the portal, what is rather more significant within the scope of this study, is the means by which it is imported to Anatolia, the developmental stages it has displayed here and

---

[33] Creswell, op. cit., p. 830.
[34] Ibid., p. 830.
[35] Ibid., p. 830, Bloom, op. cit., pp: 24-28.
[36] Andrews argument do not contradict for the originating and development of the first Fatimid portals. He supports the argument that the Fatimid portal shaped itself with being influenced by the Roman triumphal arches, and presented a somehow varying composition from the Central Asiatic and Middle Eastern ones. Andrews, op. cit., p. 314.

whether Anatolian portals have had influences to the nearby or later architecture of Islam.

Considering the close relations with the Middle East and Central Asia and the effects of Great Seljuk architecture, which displayed the major as well as mature examples in Iran and Central Asia, it is reasonable that Anatolia has imported to Central Asian and Middle Eastern portal components. However, in Anatolia both in composition and in ornament together with the manipulation and choice of the building material, a style of its own comes into existence. By the time in 13th century Anatolia, portal design has become rather volumetric and spatial, compared to earlier planer and two-dimensional examples in Central Asia and Iran. The ornamentation, in relation, was applied on planar surfaces by mosaic tiles giving way to the use of color to a greater extent and the use of brick replaced by stone ornamentation in Anatolia. Anatolian examples stand as rather articulated ones, where the ornamentation is applied with a concern of the effect of depth, displaying relief-like decoration to some extent compared to planar examples of the Great Seljuk architecture in Iran. As the framework of the portal as well as its applied ornamentation becomes more elaborate, so does the covering of recessed niche of the portal in Asia Minor. Muqarnas has been widely used, almost become an Anatolian architectural component with its finalized phase in Islamic architecture.[37]

Moreover, the integration of the double minaret form to the portal is also imported from Central Asia. Andrews adheres the first examples of the integrated double minaret portal form to date late 6th / 12th century in the Mosque of İmam Hasan in Ardistan.[38] Supporting Brend's arguments, it

---

[37] Ödekan Ayla, Osmanlı Öncesi Anadolu Türk Mimarisinde Mukarnaslı Portal Örtüleri, İstanbul, İTÜ Mimarlık Fakültesi, 1977, pp: 127-130.
[38] Andrews, op. cit., p. 314.

seems reasonable that, the double minaret form is imported to Anatolia from Central Asia, especially by the grand vizier Sahip Ata Fahreddin Ali.[39]

After the disappearance of the Anatolian Seljuk State from the scene of history, the influences of its architecture and the understanding and practice of portal design has continued to exist not only in Anatolia but also in the nearby regions. Where especially in the Karamanid architecture the continuation of the Seljuk architectural understanding is traced in the Ak Madrasa in Niğde (1409) (by Karamanids) (Plate 2) with its portal and façade articulation, stand as examples displaying the Seljuk effects. İsa Bey Mosque in Selçuk, İzmir (1374) (by Aydın Principality), with its unexpected height of the portal and the elaborately articulated façade composition is another example to indicate the varieties taking place during the period of Principalities. Moreover, Yeşil Mosque in İznik (1378-92) and Yeşil Mosque in Bursa (1414-24) display the Seljuk impacts on the early Ottoman façade understanding.

As for the Seljuk influences in the nearby Islamic societies, Madrasa of Sultan Hasan in Cairo (1356-60) (Plate 3) can be taken into consideration. With the application of the double minaret form and the characteristics of ornamentation, the building reminds the understanding of façade architecture of the Turkish-Islamic buildings in Anatolia belonging to the second half of the 13th century, like Gök Madrasa or Çifte Minareli Madrasa in Sivas.[40] (Cat. No. 30; Figure 56, 31; Figure 59)

The portal design was adopted in the architecture of the Principalities and carried to Ottoman architecture. However, in Ottoman architecture, where it succeeded to present an imperial image in the architectural means opposed to Anatolian Seljuk architecture, it is seen that, the solid and portal centered

---

[39] 4.1.1.1. Façades with the Portal and both the Horizontal and the Vertical Elements, Brend, op. cit, pp: 160-186, Rogers, op. cit., 1972, Vol. 8, pp: 77-119, Rogers, op. cit., 1972, Vol. 7, pp: 40-68.
[40] Ibid., pp: 40-68.

façade understanding of the 13th century Anatolia is replaced by a rather outward looking and less massive façade articulation with the decreasing effect of the portal and the application of the late comers' portico, the arcade in front of the entrance façade.

CHAPTER 4

EVALUATION

4.1. Portal as the Major Element of Façade Articulation

The façade design of the 13th century Anatolian portals displayed a recognizable character in the forms, articulation and compositions. Although no two façades appear to be the same with their constitutive elements and with their articulations in their compositions, they display remarkable similarities. Within the general formulation of the façade compositions, the gateways, namely the portals are the dominant elements, which reflect the architectural façade concepts of the Anatolian Seljuks, not only with their individual elements but also as the major component of the façade; acting as the focal component.

This part of the evaluation chapter will tend to classify the selected Anatolian Seljuk buildings according to their possible variations and similarities of both the façade designs and the contribution of their main element, which are basically the portals. Even though portals are the most prominent architectural elements of the façade compositions in Anatolian Seljuk buildings, the application of other probable components of the façade architecture is inherent. These can be basically, window openings with stalactite frames and/or fountains acting as the horizontal contributors opposed to minaret bases and supporting towers acting as the vertical

contributors. In addition, their relation to the portal within the whole of the façade design has to be pointed out, especially in the second half of the 13th century.

It seems necessary to approach the problem chronologically in the general sense and in consideration of the combination of the possible elements of the façade architecture in order to discuss the common points and differences in the articulation of the façades from the Anatolian Seljuk period, while indicating its character and trying to define its identity. Considering the function of the building there may be distinctions between the components of the façade design. Where the use of minarets is a must for the mosques, madrasas do not necessarily have minarets included in the architectural design of the building.[41] What is more, depending on the dimension of the buildings, mosques are likely to have more than one portal, which brings into the necessity of evaluation of not only the main façade having a portal, but also the secondary façades, those having portals in their compositions, too.[42] That is why, it will be helpful to go through the madrasa buildings first and then the mosques, and at the same time try to classify these examples according to the elements of their façade design and the combination and composition of these elements.

In the following, it will be tried to go into the examples as:

1. Façades with the portal, as the only component,
2. Façades with the portal and the horizontal elements,
3. Façades with the portal and the vertical elements,
4. Façades with the portal and both the horizontal and the vertical elements.

---

[41] Gök Madrasa Mosque in Amasya (1266) stands as a problematic case among other examples within the scope of this study. Although, whether it is a mosque or a madrasa, is still a point of discussion among scholars, it is preferred to be included within the mosque buildings in this study. Except the missing of minarets, the building is closer to mosque examples with its general characteristics, both in plan organization and with its mihrab niche.

[42] In order to see the arguments about the reasons of mosques having portals not only on the main façades, refer to 4.2. Location and Direction of Portal.

4.1.1. Madrasa Buildings:

4.1.1.1. Façades with the Portal, as the Only Component

Beginning from the early examples of madrasa buildings, it is observed that the portals are the most emphasized elements with their compositions, dimensions or mass, as they are situated on solid massive façades. In chronological order, Mesudiye Madrasa in Diyarbakır (begun, 1193, completed in 1223-24), Zinciriye in Diyarbakır (1198), Çifte Madrasa in Kayseri (1205), Keykavus Hospital in Sivas (1217-19), Atabey Ertokuş in Isparta (1224), Hacı Kılıç in Kayseri (1249-50) if only the façade of the madrasa section is considered, Karatay in Antalya (1250), Karatay in Konya (1251) are the examples having the portal as the only façade element. (Cat. No. 1, 2, 3, 4, 9, 12, 20, 22, 23)

Among these cases, the portal of Mesudiye Madrasa is remarkable regarding its massive projection in plan, the portals of Karatay in Konya and of Hacı Kılıç Madrasa strike attention with their richly decorated and elaborated portal compositions.

4.1.1.2. Façades with the Portal and the Horizontal Elements

Concerning the development phases of the façade articulation in the Anatolian Seljuk architecture, the introduction of the horizontal façade elements, which are namely the window openings and fountains, is observed from the beginning of the 13th century onwards.

Within the examples like Boyalıköy in Afyon, Sincanlı (1210) and Karahisar in Çorum, Alaca (1st half of the 13th cent.) the addition of one window

opening near the portal is noticed.[43] (Cat. No. 5, 7) However, the portal of Boyalıköy Madrasa is treated as rather simply and less articulated compared to later examples, like the window opening on the façade, which is simple and far from elaboration and articulation.

Considering the addition of openings on the façade composition there are also examples with more than one window opening. In chronological order these are Sırçalı Madrasa in Konya (1242), Süleyman Pervane in Sinop (1262-63), Gök Madrasa in Tokat (1275), Yusuf bin Yakup in Afyon, Çay (1278). (Cat. No. 19, 26, 34, 35) Even though these cases date later than the above-mentioned examples except Sırçalı Madrasa, focusing on their designs, the manipulation of the window openings does not differ from the earlier examples, where one cannot distinguish any elaboration in decoration and articulation in their compositions.

4.1.1.3. Façades with the Portal and the Vertical Elements

As for the classification of the examples of madrasa buildings according to façade composition, where the most attractive element is the portal, vertical elements such as the supporting towers or the minarets may have been used so as to increase the effect of verticality. For these cases, Huant Hatun Madrasa in Kayseri (1237), Sahibiye in Kayseri (1267-68), and Yakutiye in Erzurum (1310) may be mentioned.[44] (Cat. No. 16, 17, 28, 36) Even though, the dates of these buildings are rather different from each other, the common point they share lies on the building height, where they are all one storey high buildings. This fact somehow strengthens the statement that the use of the supporting towers as the vertical elements are

---

[43] Karahisar Madrasa has an opening on the façade as an addition to portal according to Kuran. Kuran, op. cit., p.64

[44] Yakutiye Madrasa as the latest example has a supporting tower on one corner and a minaret on the other situated on the main façade, where the other two have supporting buttresses on each corner.

for the sake of creating the effect of verticality and balancing the horizontality in order to increase the monumental image.

Taş Madrasa in Akşehir (1210-50) and İnce Minareli Madrasa in Konya (1258-79) are examples of one storey high buildings also, but they have separate spaces added to the sides, acting as masjids and they have minarets on these spaces as well as arcades next to them and openings behind those arcades.[45] (Cat. No. 8, 25) This fact shows that, the minarets coping with the portals contribute to the effect of both verticality and monumentality. At this point, one may wonder why Yusuf bin Yakup Madrasa does not have a minaret, although it displays a similarity in planning and height to the İnce Minareli Madrasa and it even dates later than the other. It may be due to the modesty of Yusuf bin Yakup, compared to its contemporaries. It is very professionally manipulated, considering the plan organization precision in geometry and application of the blue-glazed tile decoration inside the building. However, with the dimensions of the building as well as the projection of the portal mass in plan, it is a modest madrasa building. Thus it may be assumed that the donor or the artist did not seek for an impressive effect depending on mass and dimensions, just like he did not need to increase the effect of verticality and monumentality with the use of a vertical façade element.

4.1.1.4. Façades with the Portal and both the Horizontal and the Vertical Elements

Leading to the mostly elaborated and articulated Anatolian Seljuk façade architecture dating to the second half of the 13th century, the manipulation of both the horizontal and the vertical façade elements can be observed.

---

[45] Although the minaret of the İnce Minareli Madrasa still exists, the masjid space is demolished. However referring to Kuran, masjid section is to have an arcade in front and openings on the façade behind the arcade. Kuran A., op. cit., draw. 24, p. 54.

Considering the horizontal ones, which are namely the window openings and the fountains, elaboration in composition and articulation of the window openings are attentive, where the use of stalactite frame is noticeable within their design. Furthermore, the vertical elements, which are the supporting towers and the minarets, display a similar intention for the sake of elaboration with their decorative features. Çifte Minareli in Erzurum (2nd half of the 13th cent.), Gök Madrasa in Sivas (1271), Çifte Minareli in Sivas (1271), Buruciye in Sivas (1271-72), and Cacabey in Kırşehir (1272) stand as the examples, presenting the above-mentioned characteristics of façade architecture of the Anatolian Seljuk madrasa buildings. (Cat. No. 29, 30, 31, 32, 33) It is observed that, within these cases the combination of both the horizontal and the vertical elements is used in a more conspicuous way. A rather more articulated façade composition is attained due to the contribution of these elements to the main façade component, the portal, compared to other examples.

These madrasa buildings are in the search for a balance between the horizontality achieved by the openings and the vertical elements that increase the effect of verticality and dimensions for the sake of establishing a monumental image.

Beginning with Buruciye Madrasa, one faces a symmetrical façade composition, which displays precisely applied geometry with two openings with stalactite frames situated on the two sides of the portal and supporting towers added at the corners. (Cat. No. 32, Figure 63)

With Çifte Minareli and Gök Madrasa in Sivas and Çifte Minareli in Erzurum, even though the same precision in symmetry is not observed, what strikes attention lies on the use of not only the supporting towers as the vertical elements but also the double minarets integrated to the portal, which incredibly increases the effect of monumentality, both of the portal and the façade, due to the dimensions and the upright effect. (Cat. No. 29; Figure

52, 30; Figure 56) However, the use of the double minaret scheme is not common in Anatolia as opposed to Iran, though in Iran it is mostly observed in the later centuries. The origin of the double minaret form as well as how it is imported by the Anatolian Seljuks is a point of discussion among scholars.[46] As almost the whole of the scholars agree, the double minaret form firstly appears in Central Asia and according to Andrews, in Azerbaijan.[47] Brend, depending on the writings of İbn Bibi argues that, the grand vizier Sahip Ata Fahreddin Ali was acquainted with the double minaret form, during his visit to the İlkhanid State after the defeat of the Kösedağ War by the Mongols. Brend suggests this to be an opportunity for him to extend his journey through northern Iran and Central Asia, from where he probably returned with the idea of the double minaret portal in the 1250s, as the first application is observed in Sahip Ata (Larende) Mosque in Konya (1258).[48] This may be considered as a great innovation and development in portal design, as Brend agrees, owing to Sahip Ata as the donor and the talented artist of the building Kölük bin Abdullah. Concerning the time period of the successful grand vizier Sahip Ata, which is highly productive for the increasing number of building construction, especially the educational edifices and the effects of Kölük bin Abdullah as an artist to his followers, the continuation of the use of double minaret form in Sivas and Erzurum madrasa buildings is not surprising.

---

[46] Brend, op.cit., pp: 160-186, Rogers, op. cit., Vol. 7, 1972, pp:40-68, Rogers, op. cit., vol. 8, 1972, pp: 77-119.

[47] The format with double minarets, apparently adopted from Adharbaydjan area was to be characteristic of 8th/14th century Persia under the Mongols. In the Masjid-i Jami at Ashtardjan (715/1315) they are set back behind the plane of the pishtaq frame to rise on top of the structure." Andrews, op. cit., p. 315.

[48] However, Rogers is against this argument from the point that, he dates Çifte Minareli Madrasa in Erzurum earlier than Sahip Ata Mosque in Konya, stating that Sahip Ata imitated the portal design of Çifte Minareli in Erzurum. All the same Brend's arguments sound more convincing, as the dating of Çifte Minareli in Erzurum is concerned, as the architectural and decorative features of the building are considered, supporting the scenario of Brend. Brend, op. cit., p.170-171, Rogers, vol. 8, 1972, pp: 77-119.

T.C. YÜKSEKÖĞRETİM KURULU
DOKÜMANTASYON MERKEZİ

Turning back to the evaluation of the façade compositions of the afore-mentioned madrasa buildings with the double minarets integrated to the portal, the disturbance of perfect symmetry of the façade composition is due to the addition of the fountain in the Gök Madrasa case, the distribution of the smaller openings in Çifte Minareli Madrasa in Sivas and the differences in dimension and placement of the openings in the Çifte Minareli case in Erzurum. (Cat. No. 30; Figure 56, 31; Figure 59, 29; Figure 52)

Finally, in the last example, which is Cacabey in Kırşehir, the situation seems different. (Cat. No. 33, Plate 56) The façade architecture of Cacabey displays monumentality and strength in massive quality and in balance between the horizontal and the vertical, rather than a dominancy of one on the other. There is no search for symmetry in this case and there is the composition of the masses in the façade design. There is the conical domed mausoleum on one side that has an opening with stalactite frame in addition to the supporting towers on both sides. The portal is rather high in elevation, however close to square in geometry, just like in the design of the overall plan organization. Even though the minaret is not situated on the main façade but on the side, it contributes the visual perception of the visitors approaching the building, trying to establish a balance between horizontality and verticality with the conical dome of the mausoleum.

4.1.2. Mosques

The façade architecture and composition and the relation of portal to the other façade elements in cases of mosques will be examined depending on chronology, since in most of the cases in the examples included in this study, the contribution of both the horizontal and the vertical elements are observed.

Beginning with the earliest example, Alaeddin Mosque in Konya (1220-21), which is at the same time an exceptional case since the present entrance portal is situated on the east wall and not on the north, as it is the usual location for the mosques. On the other hand, the wall of the courtyard, that is the north wall, acts as the major façade with its articulation in the composition. The north portal, which is closed at the moment, is the primary one with its compositional and ornamental features. In addition to the portal, window openings that are not placed in a geometrical organization as well as supporting buttresses are observed. (Cat. No. 10; Plate 11) These façade elements remain highly simple and plain compared to the later examples. The minaret is integrated to the building of the mosque emphasizing the sense of verticality together with the maqsura dome for the visitors approaching.

As for the Alaeddin mosque in Niğde (1223), it is observed that, the accentuated height of the portal in elevation is tried to be balanced and at the same time emphasized with the integration of the minaret on the corner of the main façade. (Cat. No. 11; Plate 13) The other contributing element to the façadė articulation is the small window opening on the south side of the portal, which remains somehow negligible within the whole composition.

Divriği Great Mosque and Hospital (1228) is a unique example among both its contemporaries and later examples due to not only its planning and architectural design but also to its façade composition and articulation. (Cat. No. 14, 15) It has richly and elaborately decorated and designed portals, which display impressive monumentality, however it does not have much other contributing elements of the façade opposed to the other Anatolian Seljuk buildings. The minaret of the mosque is situated on the northwest corner adding to the upright effect of the north and west façades. The visitors approaching from the citadel have a view towards the north and west and together with the maqsura dome and dome of the mausoleum, the minaret and the major portals create an astonishing effect for

monumentality with the composition of their masses. (Cat. No. 14-15; Plate 16) The perspective presented from the town, which faces basically the western façade is somehow similar. The window openings are on the western façade serving for both the mosque and the hospital, which are not very artistically handled.

Burmalı Minare Mosque in Amasya (1237) from the first half of the 13th century is an interesting example, too. (Cat. No. 18) The façade houses the conical domed mausoleum on one side and the minaret on the other. In such a small-scaled example, the portal is not glorious in dimensions as well as in composition and articulation. However, neither the minaret nor the mausoleum accentuates the effect of the portal within the façade composition as opposed to other examples.

Huant Hatun in Kayseri (1237), Hacı Kılıç in Kayseri (1249-50) stand as the examples, where the minarets are attached to the portal, which increase the monumental effect of the portal and accentuate it.[49] (Cat. No. 16; Plate 26, 21, Plate 36) In addition to the minarets, there are the supporting towers emphasizing verticality and window openings serving in accordance to the functional organization of the buildings, acting as the elements of the façade design. For the major façade of the Huant Hatun Mosque, the vertical effect created by the dome of the mausoleum within the mosque is attentive from the point of the vision presented for the approaches from the west.

Considering the façade architecture, the remarkable example of Sahip Ata (Larende) Mosque in Konya (1258-59) display similarities with the later madrasa building examples like Gök Madrasa and Çifte Minareli in Sivas

[49] In the case of Huant Hatun, the minaret is integrated to the primary portal, which is located on the west. Within the eastern façade composition, only small openings and the contribution of the supporting towers are observed together with the portal, since both the east portal and the façade is secondary compared to the western one.

and Çifte Minareli in Erzurum.[50] (Cat. No. 24; Figure 39, 40) The portal, with the integration of the double minarets, projects as an impressive mass in plan. The window openings with stalactite frames and the small ones of the second storey balance the composition of the façade. All the same, both with the dimensions and with the articulation and composition, the double minaret portal emphasizes the monumentality.

Gök Madrasa Mosque in Amasya (1266) displays a rather different character. (Cat. No. 27) Not only with its dimensions but also with the successful application of the window openings with stalactite frames on the sides and supporting towers on the corners, together with the portal the façade presents its monumental character. However, the composition of the portal is handled as an iwan towards the inside, rather than a projection towards outside. Thus, even though the portal does not act as an articulated projecting mass, with its dimensions and possible composition attained, it emphasizes its majority as the element of the façade design.

Finally Aslanhane Mosque in Ankara (begun, 1st half of the 13th cent., completed in 1289-90), as the last example among the others has a modest façade design, considering its major façade, which is the north one. (Cat. No. 13, Plate 15) The vertical effect of the portal is accentuated with the attached minaret. Additionally, the considerable amount of the reused materials together with the two openings on the west of the portal contributes to the articulation of the façade composition. On the other hand, the design of the west and east façades remain more modest and away from a monumental expression in comparison.

---

[50] Even though only the portal without one minaret remains from the building, the façade architecture is evaluated, referring to the restitution drawings by Karamağaralı, during this study. Karamağaralı Haluk, "Sahip Ata Cami'nin Restitüsyonu Hakkında Bir Deneme", Röleve ve Restorasyon Dergisi Vol 3, Vakıflar Genel Müdürlüğü, 1982, pp: 49-77

In order to sum up, portals are the major components of Anatolian Seljuk façade architecture. Portals either act as the only component of the façade design or with the other composing elements whether it be horizontal or vertical. Concentrating on the earlier examples dating to the first half of the 13th century, in addition to the façade compositions only with the portal, façades with the portal and the horizontal elements and in a lesser degree with the vertical elements are observed.

On the other hand, during the second half of the century, not only the number of the façade elements but also the articulation in the façade composition is increased. The composition attained both with the portal and the horizontal and vertical elements, as well as with the introduction of the double minaret form, a rather integrated level in design was accomplished. Additionally, the composing elements of the second half of the century were greater in dimension and more elaborate in design and decorative features compared to the earlier examples, such as the window openings with stalactite frames, and the decorated supporting towers. All the same concluding the chapter focusing on the portal once more, as the first and the second half of the 13th century are compared, certain development and elaboration both in façade composition and articulation and in elements of façade design during the second half is obvious. Moreover, the articulation and elaboration in portal design was developing in parallel, as will be stated and evaluated in detail through the following sections of this chapter.

4.2. Location and Direction of the Portal

Considering their location and direction, portals, being the monumental entrance gateways in Islamic Architecture have both commonalities and varieties, in Anatolian Seljuk buildings. To begin, it seems necessary to mention the two main factors defining the location of the entrance to a building. The first of these is the construction site of the building, where approaches from outside become an effective factor. The surrounding

buildings and the roads, paths and primary approaches to the building determine the layout of the building on the site where it is constructed. Secondly, the plan layout, space distribution and relationship between the functions of the spaces inside the building effect the location of the entrance.

In this study, departing from this second determinant for the location of the portal of an Anatolian Seljuk building and concentrating on two major building types namely mosques and madrasa buildings, one has to have a general outlook at the space organizations, plan layouts and relationships between the spaces and the circulation schemes of these buildings.

4.2.1. Madrasa Buildings

As for the madrasa buildings, the buildings for educative purposes, they have rooms for student accommodation, classes for lectures, sometimes a space reserved specifically to its major education field, a space acting as the masjid, and sometimes including the mausoleum of the donor. The arrangement of these spaces takes place around a courtyard, either open or closed and it is enriched with the contributions of the spaces defined as iwans. In most of the cases examined throughout this study, there seems to be a tendency towards an axiality proceeding as the portal, entrance space (iwan in most cases), courtyard and main iwan. In chronological order the examples are listed as; Zinciriye in Diyarbakır (1198), Boyalıköy in Afyon, Sincanlı (1210), Taş in Akşehir (1210-50), Keykavus Hospital in Sivas (1217), Karahisar in Çorum, Alaca (1st half of the 13th cent.), Atabey Ertokuş in Isparta (1224), the Hospital in Divriği (1228), Huant Hatun in Kayseri (1237), Sırçalı in Konya (1242), Hacı Kılıç in Kayseri (1249-50), Karatay in Antalya (1250), Karatay in Konya (1251), Sahip Ata Mosque in Konya (1258-59), İnce Minareli in Konya (1258-79), Süleyman Pervane in Sinop (1262), Sahibiye in Kayseri (1267-68), Çifte Minareli in Erzurum (2nd half of the 13th cent.), Gök Madrasa in Sivas (1271), Buruciye in Sivas (1271-72),

Cacabey in Kırşehir, (1272), Gök Madrasa in Tokat (1275), Yusuf bin Yakup in Afyon, Çay (1278) and Yakutiye in Erzurum (1310).

Focusing on the madrasa buildings belonging to the first half of the 13th century, it is seen that, here axiality is achieved in a more awkward sense, compared to the ones belonging to the second half.[51] (Figure 74) With the word awkward, it is implied that the axiality does not display a perfect straightness. The portal and the first space it opens to do not form a straight line and the portal is slightly moved to the sides. All the same, such axiality in Anatolian Seljuk Madrasa buildings does not imply a search for perfection both in form and in the geometry in plan. The space organizations and plan layouts in most of the cases point to an imperfection of symmetry and geometry as well as the integrity of structural framework with the design. This is true especially for the first half of the 13th century, where developments in this respect are felt in a stronger sense in the second half than the first. Thus, the axiality meant here, has to be taken as a tendency to establish a relationship between entrance, main space and main iwan, in other words portal, entrance iwan, courtyard and main iwan. This means that this axiality has to do with the perception of space procession from the entrance rather than a search for formal perfection.

Furthermore, because of the axiality or as a result of it, there are some cases where the main iwan acts as the masjid of the madrasa, such as in Boyalıköy in Afyon, Sincanlı (1210), Karahisar in Çorum, Alaca (1st half of the 13th cent.), Atabey Ertokuş in Isparta (1224), Sırçalı in Konya (1242), Karatay in Antalya (1250), Çifte Minareli in Erzurum (2nd half of the 13th cent.), Cacabey in Kırşehir (1272), Gök Madrasa in Tokat (1275) and Yusuf bin Yakup in Afyon, Çay (1278). The majority of these examples present a perspective towards the mihrab niche as entered from the portal.[52] In

[51] Cacabey Madrasa in Kırşehir (1272) stands as an exception.
[52] Atabey Ertokuş in Isparta (1224), Sırçalı in Konya (1242), Karatay in Antalya (1250) stand as exceptions.

addition there are some cases where axiality is valid, but the main iwan is not acting as a masjid, such as Zinciriye, Taş, Keykavus Hospital, Divriği Hospital, İnce Minareli, Hacı Kılıç, Huant Hatun, Gök Madrasa (Sivas), Buruciye and Yakutiye. Some of these are built within complexes next to a mosque, and do not need a masjid inside.[53] On the other hand, the rest of the madrasa buildings have other spaces inside acting as masjid.[54] These results may lead to conclusions as:

- If the axiality of the madrasa building is arranged as proceeding from the portal towards the main iwan, where the main iwan has a function as the masjid and the portal provides a perspective directed to the mihrab niche, which is situated on the south wall, the portal stands on the north façade. Thus, in such a case the north façade is the main entrance, accentuating the major approach to the madrasa building. (Figure 74)

- If the axiality of the madrasa building is arranged as proceeding from the portal towards the main iwan, where the main iwan has a function as the masjid and the portal does not provide a perspective directed to the mihrab niche, which is situated on the south wall, the portal stands either on the west or the east façade, making that façade the main one. For these cases, it may be considered that, the setting of the site, like the surrounding buildings or necessary approach directions from the roads may stand as restrictions for being able to construct the building in the north-south axis, while at the same time maintaining the main iwan's function as a masjid. Or a perspective towards the mihrab niche may not be taken into consideration primarily but a perspective towards the main iwan, which is standing on the same axis with the portal, may be. (Figure 74)

---

[53] Divriği Hospital in Divriği (1228), Huant Hatun (1237) and Hacı Kılıç (1249-50) in Kayseri.
[54] Taş Madrasa in Akşehir (1210-50), Gök Madrasa (1271) and Buruciye (1271-72) in Sivas.

- If the axiality of the madrasa building is arranged as proceeding from the portal towards the main iwan, where the main iwan does not have a function as a masjid, it may be situated on the south, east or west façades. In this case there may or may not be a masjid as another space inside the building. But the portal again stands as a representative element of the main façade on which it is located. These examples support the second argument discussed above in relation to the second conclusion cases, where an axiality from the portal to the main iwan is inherent. The portal provides a perspective towards the main iwan, as one enters the building, where the main iwan is to have some other major function in comparison to other secondary spaces, such as the main classroom. (Figure 74)

These conclusions may lead to arguments for the location of the portal of Ali Gav Madrasa. When compared to other madrasa buildings those have the closed courtyard plan layouts, with the existing part of the building, it is probable that the portal is located on the north wall facing the main iwan, which has a mihrab niche on the south wall. However, whether Ali Gav madrasa can be classified in the first group according to the first conclusion is still a point of discussion as Önge states that the portal was located on the northeast corner.[55] The approaches to the construction site may support this statement, whether the entrance was located on the corner depending on the planning of the site on which the building stands. Thus, Ali Gav, although dated rather earlier than Karatay in Konya, which stands as a unique example among Anatolian Seljuk Madrasa buildings in design and entrance treatment, may display a similarity. Then, Ali Gav Madrasa is to be standing in the group of exceptions like not only Karatay in Konya, but also Mesudiye in Diyarbakır and Çifte Madrasa in Kayseri.

---

[55] Önge Y., "Bilinmeyen Bir Selçuklu Medresesi, Konya Ali Gav Zaviyesi ve Türbesi", Önasya, Ankara, 1967, iss 3, vol. 28, p 14.

Going over the exceptional cases, there is a bent-axis approach to the building rather than axiality proceeding from the portal towards the main iwan, which is seen as a somewhat general rule in most of the examples. For instance, Karatay in Konya (1251) has a domed entrance space on the southeast corner on which the portal stands, where the northeast corner is champhered and the walls do not form a right angle on this corner. (Cat. No. 36; Figure 36) This is probably due to the restrictions of the site, on which the building is constructed. The road coming from north continuing to east may be an effective factor. So the entrance may be intentionally moved towards the southern corner in order to create a more convenient space for the visitors to enter.

Similarly the planning of the site and the attached building complexes are the reasons, why Mesudiye Madrasa also displays a bent-axis approach. Going through the plan by Gabriel, because of both the arrangement of the attached buildings and spaces and the space organization inside, the portal stands on the north façade perpendicular to the axis of the main iwan. (Cat. No. 1, Figure 4)

However, Çifte Madrasa in Kayseri presents a different approach for the location of the portal. (Cat. No. 3-4; Figure 7) Here, an intention for a bent-axis approach rather than a search for axiality is valid, since there seems no restriction depending on the site. The intention of not having a view from the portal towards the main iwan is obvious, where the other examples of hospitals and education buildings of medicine stand on the contrary side. Thus rather than the function of the building in general, the inside space distributions according to function may be effective for the desire for a bent-axis approach as an exceptional case.

4.2.2. Mosques

In Anatolian Seljuk mosques, which have typically hypostyle plan, both the search for an axiality and a bent-axis approach is valid considering the location and direction of the portal. Axiality is presented as the portal faces the mihrab niche, which stands on the south façade and thus the portal is situated on the north wall, the entrance façade accentuating the major approach to the building.

As for the bent-axis approach, there are various arguments questioning the reason behind such an application within Anatolian Seljuk architecture. Ögel mentions the bent-axis approach, as she discusses about the Christian influences on the Anatolian Seljuk architectural understanding and practice.[56] According to Ögel, influences of Christian cultures on the Anatolian Seljuk architecture is not inherent -opposed to the arguments stating the import of the basillical plan type to the mosque- where she continues that neither the vaulting system nor the axiality depending on the entrance as in the Christian examples can be observed in the 13th century Anatolia.[57] Creswell, on the other hand, states that the first application of the bent-axis approach can be traced in Byzantine architecture.[58] Thus, it seems that, if Anatolian Seljuks adopted any architectural feature from the Christian culture in Anatolia, the bent-axis approach is included. If they did not, then it is not possible to argue that, the bent-axis approach was a means to indicate that. In sum, according to the researches done within this thesis, it is probable that bent-axis approach is due to practical reasons -as will be explained in Alaeddin Mosque in Niğde as an example in the proceeding paragraphs- rather than the above discussed arguments.

---

[56] Ögel, op. cit., 1986, pp: 50-54.
[57] Ibid., p. 52.
[58] Creswell, op. cit., p. 831.

Chronologically the Great Mosque in Divriği (1228), Burmalı Minare Mosque (1237) and Gök Madrasa Mosque in Amasya (1266) and according to the restitution projects by Karamağaralı, the Sahip Ata (Larende) Mosque in Konya (1258-59) and Aslanhane Mosque in Ankara (begun, 1st half of the 13th cent., completed in 1289-90) are the cases, those have an axial composition of the portal towards the mihrab niche.[59] (Cat. No.14; fig22, 18; Figure 30, 27; Figure 45, 24; Figure 38) The visitors entering these mosques have a perspective from the portal viewing the mihrab niche, which is actually acting as another type of entrance opening to the world of religion.

On the other hand, there exist cases of mosques like Alaeddin in Niğde (1223), Huant Hatun (1237) and Hacı Kılıç (1249-50) in Kayseri, where the bent-axis approach is determined. The reasons for the preferences on the location of the portal in these mosques probably lie on the fact that, the planning of the site on which these buildings are constructed prevented the designer from composing an axiality from the portal towards the mihrab niche. As observed in the plan of Niğde Alaeddin Mosque, the roads leading to the building determine the entrance façade. That is why here the portal is located on the east. (Cat. No. 11; Figure 17)

The same statement is true for Huant Hatun Complex in Kayseri (1237), where the mosque has two entrances, each of which are perpendicular to the mihrab axis. (Cat. No. 16; Figure 27) The portal with the more elaborated and decorated composition stands on the west façade, in parallel with the portal of the madrasa building, where at the same time closer to the mausoleum. On the contrary, the less articulated portal is located on the east, nearer to the maqsura dome. Considering the compositions and design of the portals, the western one can be pointed as

---

[59] Burmalı Minare Mosque in Amasya (1237) and Aslanhane Mosque in Ankara (begun, 1st half of the 13th cent., completed in 1289-90) does not display a perfect axiality, concerning the precision in geometrical aspects, in comparison with the other above stated examples.

the major one and the eastern as the secondary one. Accordingly, the west façade having the entrance of both the mosque and the madrasa building is obviously the main façade of the complex.

As for Hacı Kılıç in Kayseri (1249-50), the east façade is the main façade, where the entrance of not only the mosque, but also the madrasa building is located. (Cat. No. 21; Figure 32) The plan layout and design of Hacı Kılıç Complex differs from Huant Hatun, where one single building mass is observed from outside but consisting of two separate functions inside as madrasa and mosque. Thus in this case, both of the portals stand on the same wall and due to the approaching route to the complex, on the east façade, where the mosque portal is on the perpendicular axis to the mihrab niche.

Among these cases, Divriği Great Mosque (1228), which is a unique example with its elaboration and articulation in design contrary to its time, stands as the only example having portals not only on the mihrab axis, but also perpendicular to the mihrab axis. (Cat. No. 14; Figure 22) Divriği Great Mosque has three portals, where the northern one is to be the most prominent and attractive and thus the major one, both with its own composition and its directionality towards the mihrab niche. The secondary one is on the west, standing on the same wall with the portal of the hospital, which is less elaborated than the northern portal and more elaborated than the eastern one. The least attentive is the eastern one, which is on the row of the maqsura dome and attracts rather lesser approach and probably lesser amount of visitors compared to the others.

Although it has a similar hypostyle configuration, the most distinctive example among others is the Alaeddin Mosque in Konya (1220-21). (Cat. No. 10; Figure 16) The plan layout and the relationship between the portal and the mihrab niche are rather different, as the portal stands on the north

wall surrounding the courtyard. The portal opens to the courtyard and thus does not have any view towards the inside of the building.

In order to sum up, although there are some exceptional cases, in Anatolian Seljuk Madrasa buildings there is a tendency to establish an axiality through the portal proceeding as the entrance iwan, the courtyard and the main iwan. Thus, there is a tendency to present a procession through main spaces, displaying an organization that connects the main spaces hierarchically, both visually and functionally. The same is valid also for the Anatolian Seljuk mosques, where a processional axiality is searched for leading from the portal towards the mihrab niche. However there exist exceptional cases, too, where the planning of the site on which the buildings are constructed are effective for the restrictions of the portals' locations and directions, displaying bent-axis approaches.

As for the evaluation considering the chronology and the regional placements of Anatolian Seljuk mosques and madrasa buildings, about the location and the direction of the portal, one may lead to conclude that; rather than the regional characteristics, the historical development and chronological arrangement may contribute to the above proposed arguments. As the Anatolian Seljuk buildings belonging to the first half and to the second half of the 13th century are compared, the second half presents rather more perfect formal aspects, compositions, geometries, adaptations to the structural framework and workmanship. In parallel, this explains the awkwardness in the geometry of the axiality in the earlier examples among the cases in search for an axiality such as Atabey Ertokuş in Isparta (1224) for madrasa buildings and Burmalı Minare in Amasya (1237) for mosques. (Figure 74)

4.3. Dimensions of the Portal

Focusing on the façade architecture in Anatolian Seljuk buildings, portals are the major components, as the most prestigious architectural elements, not only due to the articulation and composition of their elements but also due to their dimension and mass. If the portals are to be evaluated according to their dimensions, the effective factors determining the dimension of the portals have to be considered. Although the portals are the predominant architectural elements of the façades, their dimension and mass are strongly related to the dimension and mass of the building to which they belong.

While pointing out the commonalities and varieties of the portals according to dimension and mass, it will be helpful to evaluate the portals of madrasa buildings and mosques separately and then end up with a general conclusion.[60]

Beginning with the madrasa buildings, it is seen that both the floor area and the height of the building, which determine the mass of the building are the effective factors. As the portals project in elevation from the façades on which they are situated, the madrasa buildings, which are two storey high, have higher portals than those one storey high. In chronological order, two storey high madrasa buildings are listed as; Mesudiye in Diyarbakır (begun, 1193, completed in 1223-24), Sırçalı in Konya (1242), Çifte Minareli in Erzurum (2nd half of the 13th cent.), Cacabey in Kayseri (1272), Gök

[60] It seems necessary to go through the cases separating them according to function as madrasa buildings and mosques, since these separate functions require different needs. While the entrance to a madrasa building is limited to one, in the cases of mosques depending on dimension of the building mass, there may be more than one entrance.

Madrasa in Tokat (1275).[61] In all of the above examples, the portal is higher than in the second group of buildings, those are one storey high.

One storey high madrasa buildings, which have lower portals are Zinciriye in Diyarbakır (1198), Çifte Madrasa in Kayseri (1205), Boyalıköy in Afyon, Sincanlı (1210), Taş Madrasa in Akşehir (1210-50), Keykavus Hospital in Sivas (1217-19), Atabey Ertokuş in Isparta (1224), Huant Hatun in Kayseri (1237), Hacı Kılıç in Kayseri (1249-50), Karatay in Antalya (1250), Karatay in Konya (1251), İnce Minareli in Konya (1258-79), Süleyman Pervane in Sinop (1262-63), Sahibiye in Kayseri (1267-68), Yusuf bin Yakup in Afyon, Çay (1278) and Yakutiye in Erzurum (1310).

When evaluating the portal masses and dimensions in consideration with the total floor area, it is observed that the portals of the madrasa buildings from the first half and the second half of the 13th century display varieties. (Figure 75) The examples as Zinciriye, Boyalıköy, Karahisar (although demolished), Taş Medrese, Atabey Ertokuş do not show considerably great projections in plan in comparison to the examples belonging to the second half of the century. (Table 1.2.) As the geometry in plan organization and formal qualities depending on both design and workmanship developed in the second half, the articulation and decoration in portal composition increased. Due to this elaboration in portal design, the dimension and mass of the portal is affected. The search for more elaboration and articulation for the sake of perfection in portal composition seems to result in an increase in portal mass as in the cases of İnce Minareli, Sahibiye, Buruciye, Cacabey and Yakutiye. (Figure 75) In addition to the above examples, the cases like Gök Medrese in Sivas, Çifte Minareli in Sivas and Erzurum seem to display the quest for an increase both in articulation and dimension of portal compositions in a rather progressive extent.[62]

---

[61] According to Sözen, Gök Madrasa , Çifte Minareli Madrasa and Buruciye Madrasa in Sivas are also two storey high buildings. Sözen, op. cit., pp: 40-63.

However, the exceptional cases like Keykavus Hospital, Sırçalı and Huant Hatun from the first half of the 13th century stand as the ones displaying the effect of the floor area of the building on the portal mass and projection in plan. (Cat. No. 9; Figure 14) Furthermore, in these examples considerable development in mass articulation, depending on formal and geometric aspects, is observed compared to their contemporaries. In addition to the ones mentioned above, there are exceptional cases belonging to the second half of the 13th century, like Süleyman Pervane, Gök Madrasa in Tokat and Yusuf bin Yakup. (Cat. No. 26, 34, 35) In Yusuf bin Yakup, a considerable portal projection in plan is not observed, since the effect of the floor area and building mass become more apparent. On the other hand, in Gök Madrasa in Tokat, although the dimensions of the building are to a considerable extent, the portal projection remains negligible. As for Süleyman Pervane in Sinop, it seems to have had later interventions.

The last exceptional examples within the madrasa buildings are Mesudiye in Diyarbakır, a rather earlier example, and İnce Minareli in Konya. (Cat. No. 1; Figure 3, 25; Figure 41) The common point among these two, lies on the perception of the entrance space contrary to the others. Both have portals integrated with separate entrance spaces, which project from the building mass. The explanation for the case of Mesudiye may lie on the general concept of planning of the complex of Mesudiye. (Cat. No. 1, Figure 4) However, for the case of İnce Minareli, the situation is different. The choice for the implementation of such an entrance space design perhaps depends on the preferences of the great revolutionary artist of the time, Kölük bin Abdullah.

[62] In order to have a rather detailed discussion on the application of double minarets integrated in the portal design, refer to "4.1.1.4. Façades with the Portal and both the Horizontal and the Vertical Elements".

There may be other ideas coming forth, while comparing the madrasa buildings dated to the first and the second half of the 13th century depending on the dimension and mass of the portals. During the second half of the century, there is a development in the perfection of the design implementation depending on formal and geometrical aspects, which contributes to the monumental expression of the buildings. However, there is also an increase in the building mass for the sake of accentuating the prestige of the building.

Focusing on the cases of mosques, the same arguments depending on the relation of the portal dimension and mass to the mass of the building to which it belongs are acceptable. Yet, there is the fact that, as the building mass gets larger, the number of the portals, thus the opportunities for entering the building increase. In Divriği Great Mosque and Huant Hatun Mosque, more than one entrance is observed. Accordingly, the importance of these entrances and thus the importance of the portals differ. The major portals are the most elaborated and articulated ones as well as the greatest ones in dimension and mass, while the secondary ones are simpler in comparison to the others.

As for the case of Divriği Great Mosque, the north portal is more articulated and elaborated as well as greater than the west portal and so is the west portal compared to the south. In the case of Huant Hatun Mosque, the same is valid also, when the dimension and articulation in composition of the west portal are compared to those of the east one. The case of Aslanhane Mosque in Ankara displays similar aspects. While the north portal is stronger in elaboration of design and dimension of mass, acting as the major one, the west and east portals are simpler in comparison, acting as the secondary entrances. Additionally, from the emphasis that the portals

provide, depending on their dimension and mass and the articulation in their composition, one can determine the primary, major ones. [63]

On the other hand, the use of minarets, adjacent to the portals is an effective factor contributing to the massive and monumental expression that the portals display. This characteristic can be observed in the north (major) portal of the Aslanhane Mosque, the portal of Hacı Kılıç Mosque and doubled in number and integrated to the design, in the portal of Sahip Ata Mosque. (Cat. No. 13, 21, 24) With the introduction of the mass of the minaret, the portal mass is expanded in plan and seems larger in size. This effect is rather more apparent and more strongly sensed in the portals, which are integrated with double minarets, as in Sahip Ata Mosque.[64]

There are also mosques having single portals, which do not have adjacent or integrated minarets. Considering the relationships depending on dimension and mass, the portal of Konya Alaeddin mosque display negligible projection and size within the dimensions of the façade and the building mass. On the other hand, a proportionate projection of portal mass in plan and an unexpectedly high projection in elevation are observed in Niğde Alaeddin Mosque. (Cat. No. 11)

Finally, the portal of the Burmalı Minare Mosque in Amasya shows similar dimensions compared to the mass and dimensions of the building, like the other contemporaries of the Seljuk buildings in Anatolia. (Cat. No. 18) However, the portal of Gök Madrasa Mosque in Amasya is treated in a rather different manner. (Cat. No. 27) Unlike the portals of the other Anatolian Seljuk mosque and madrasa buildings, the portal of Gök Madrasa

---

[63] Refer to "4.2. Location and Direction of Portal" in order to follow the arguments for the reasons.

[64] The implementation of the design of the portal of Sahip Ata Mosque is similar to the implementation of the design of the portals of madrasa buildings such as Gök Madrasa in Sivas (1271), Çifte Minareli Madrasa in Sivas (1271) and Çifte Minareli in Erzurum (2nd half of the 13th century), which display similar aspects of monumentality in dimension and mass.

Mosque is implemented as an iwan instead of a projected mass. Moreover, although the portal is a cavity rather than a solid mass, the dimensions of this cavity can be likened to the dimensions of the separately projecting entrance spaces of Mesudiye Madrasa in Diyarbakır and İnce Minareli Madrasa in Konya. While the first is like an iwan facing outdoor space, the others are projected in similar dimensions as a solid mass, in comparison with the building masses.

Within the scope of dimensional relations with the building mass, the portals can be evaluated, according to the length of their projection in plan and proportion and the ratio of their length to the length of the façade on which they are situated.

In the first half of the 13th century, it is observed that, the ratio of the portal length to the length of the façade on which it stands, in terms of percentage differs between 10% and 20%. In chronological order; the percentages are 13% for Boyalıköy in Afyon, Sincanlı, 12% for Alaeddin Mosque in Konya, 14% for the west portal of Divriği Great Mosque, 10% for the east portal and 14% for the west portal of Huant Hatun Mosque in Kayseri. Furthermore, the values between 15-20% are as follows: 18% for Zinciriye in Diyarbakır, 19% for the hospital portal and 15% for the madrasa portal of Çifte Madrasa in Kayseri, 17% for Taş Madrasa in Akşehir, 20% for the madrasa portal of Huant Hatun Complex and 16% for Yusuf bin Yakup in Afyon, Çay and 16% for the north portal of Aslanhane Mosque in Ankara, where the last two examples date to the second half of the century. The reason for the ratio in percentage in the case of Yusuf bin Yakup Madrasa may be due to the strong similarity of portal treatment within the façade composition of Taş Madrasa. They display similar percentages in ratio, as they present similar relationship between the portal mass and the building mass. Additionally, in the case of Aslanhane Mosque, there is a similarity in ratio with the examples from the first half. This fact may be due to the resemblance of the façade and portal treatment of the mosque to the earlier ones.

In the following, the percentages of the ratio of the portal length to the length of the façade on which it belongs, with the values around 25% are as; 24% for Mesudiye in Diyarbakır, 23% for Karahisar in Çorum, Alaca, 24% for Keykavus Hospital in Sivas, 24% for Alaeddin Mosque in Niğde, 26% for Karatay in Antalya, 23% for Süleyman Pervane in Sinop, 22% for Sahibiye in Kayseri and 25% for Buruciye in Sivas. Among these examples, in the case of Mesudiye Madrasa, the implementation of the portal differs from its contemporaries, where it is treated as a separate projected entrance space, which may be effective for the change in proportion of the main façade in plan.

Moreover, ratios in percentages as; 33% for Atabey Ertokuş in Isparta, 28% for Burmalı Minare Mosque in Amasya, 28% for Sırçalı in Konya, 28% for both the madrasa and the mosque portal of Hacı Kılıç Complex in Kayseri, 29% for Karatay in Konya, 31% for İnce Minareli in Konya, 31% for Sahip Ata Mosque in Konya, 28% for Cacabey in Kayseri, 28% for Gök Madrasa in Tokat and 29% for Yakutiye in Erzurum are observed. These ratios mainly gather around 28%. The examples differ in dates, probably due to the fact that, the earlier ones are situated on rather bare and less articulated façades. However the length of the façades dating to the second half of the 13th century is increased depending on the increase of the other façade elements. Thus, the dimension of the portal masses is greater in plan in those examples, dating to the second half of the century the ones dating to the first half of the century. However, in the above examples, with the extension of the façade length in the second half of the century, a similarity in ratio is observed.

The examples with the greatest percentage in the ratio value include mainly the cases, where the portals have integrated double minarets. The values are listed as; 39% for Gök Madrasa in Sivas, 34% for Çifte Minareli

Madrasa in Sivas and 39% for Çifte Minareli Madrasa in Erzurum.[65] As the exceptional cases having high values, the north portal of the Divriği Great Mosque with 35% and the portal of the hospital of the mosque with 44% can be determined. The last exceptional case is from Amasya, with 34%, Gök Madrasa Mosque, where the portal is treated as an entrance iwan facing outdoor space, in proportion with the dimension of the adjacent spaces.

In order to some up, although there exist a considerable number of exceptional cases, the examples dating to the beginning of the 13th century have comparatively lower value in percentage, in the ratio of the portal length to the length of the façade on which it is situated. (Table 1.2.) A gathering around 1/4, which is between 23-28% in other terms can be observed distributing forward and backward from the middle of the century. Because the ratio is balanced with the introduction of the other façade elements, where the portal length is expanded in parallel, in the later dates from 1250 onwards. Additionally, with the integration of double minarets to the portal, 1/3 ratio appears, which corresponds to 34%. Consequently, these results contribute to the studies of Bayburtluoğlu, where he argues about the ratio and proportion of the portal within the façade design. However the number of exceptions shows that, general statements stay as a point of discussion and somehow only hypothetical conclusions can be reached. As mentioned above, even these may be helpful and challenging.[66]

---

[65] Where Gök Madrasa in Sivas and Çifte Minareli Madrasa in Erzurum have approximately the same percentages, considering the ratio of the portal length to the length of the building, they seem to attain remarkable similarities concerning the façade articulation and composition. For further information refer to "4.1.1.4. Façades with the Portal and both the Horizontal and the Vertical Elements" and Brend, op. cit., pp: 160-186, Rogers, op. cit., Vol. 7, 1972, pp: 40-68, Rogers, op. cit., Vol. 8, 1972, pp: 77-119.

[66] Bayburtluoğlu states that, the ratio of the portal length to the length of the façade, on which the portal is situated, is approximately 1/5 from the beginning of the 13th century to the reign of Alaeddin Keykubad. Where during the rule of Keykubad the ratio is around 1/4, in the buildings which are initiated by the grand vizier Sahip Ata, the ratio becomes 1/5 and the buildings, which date to the Ilkhanid domination display a ratio of 1/3. Bayburtluoğlu, op. cit., pp: 82-83.

4.4. Portal Composition

Portals, which are the most prominent components of façade architecture in the Anatolian Seljuk Period, may even be considered as one of the most prominent elements representing the Anatolian Seljuk architectural concept taken as a whole. Although there are examples of Anatolian Seljuk architecture, where there is little or no architectural decoration neither on the inner nor on the outer surfaces of the buildings, portals constantly have a monumental integrity in their forms, compositions and decorative aspects. One of the fundamental characteristics of the portals is their being projecting masses both in plan and in elevation, which establishes the basis for them to become an architectural element with their own components. Portals are projecting masses, whose side faces are not necessarily articulated.[67] However, the projecting character gives way to the application of a number of bands with moulding inside the portal, which results in leveling and displaying depth in plan and setting off a spatial character. Additionally, in elevation, the handling of the third dimension of the recessed niche, whether the depth is covered with a muqarnas hood orpointed vault leading to a tympanum *(pointed arched iwan)* determines the architectural space within the boundaries of the portals. Accordingly, it is possible to say that the portals have a general formulation in composition depending on their elements and façade articulation.[68] These are basically:

---

[67] Where Ünal argues that the side faces of the projecting portal mass are not manipulated as decorative surfaces, but instead portals are designed to be perceived from the main façade, there are exceptional cases, where decoration and articulation on the side faces of the portal is inherent. Although Ünal's statements sound to be valid in general, since the main façade is perceived at first glance, which attracts most of the attention, the number of exceptional cases, those have rather articulated and elaborated portal compositions are to a considerable extent. The examples are listed as Divriği Great Mosque and Divriği Hospital (1228), Huant Hatun Madrasa in Kayseri (1237), Hacı Kılıç Mosque in Kayseri (1249-50), İnce Minareli Madrasa in Konya (1258-79), Sahibiye Madrasa in Kayseri (1267-68), Çifte Minareli Madrasa in Erzurum (2nd half of the 13th cent.), Çifte Minareli Madrasa in Sivas (1271) and Gök Madrasa in Sivas (1271). Ünal, op. cit., 1982, p. 17.

[68] Ibid., pp: 17-18, Ögel, op. cit., 1966 (1987), pp: 3-4.

1. Framework; which is composed of a number of moulding bands, presenting the depth in plan, giving way to a spatial formation. It will be evaluated in two sections,

   1.a. Form of the Framework, whether rectangular or other and the differentiations concerning the ratios of the rectangular frameworks.

   1.b. The Layering of the Framework, which is composed of a number of moulding bands, those determining the levels of layering and giving way to spaciousness.

2. Transition; which is either defined with complete or divided spandrels, those giving way to the surfaces of decorative elements.

3. Recessed Niche: Upper Section; which is mainly separated into two parts

   3.1. Crowning Arch Resting on the Engaged Columns; which is the arch indicating the structural limits of the framework

   3.2. Half Dome Covering the Upper Section of the Recessed Niche; which is manipulated either with the muqarnas hood or a pointed vault leading to a tympanum, articulating the elevation.

4. Recessed Niche: Lower Section; which takes place beneath the upper section, and basically separated into two parts,

   4.1. Side Niches, which is the niche recession located on the sides of portal niche and need not necessarily exist in each example of the portals.

   4.2. The Arch Above the Entrance Door

4.4.1. Framework

4.4.1.1. The Form of The Framework

While trying to distinguish the portal design, based on the framework, the form of the framework comes forth as the first criterion. In the general composition of the portal, the framework is defined with a rectangular form. However, considering the dimensions of the rectangular framework, there

are variations depending on the ratios of the two sides of the rectangle. While some examples display a square-like rectangular shape, in some others the ratios of the long sides to the short side are rather higher. All the same, there are also the examples, which display in between ratios. In Anatolia, exceptional cases of framework forms are also observable other than rectangular forms. (Table 2.2.)

Beginning with the Anatolian Seljuk madrasa buildings and mosques, which have square-like portal frames; the north portal of the Divriği Great Mosque in Divriği (1228), Karatay Madrasa in Konya (1251), Sahip Ata Mosque in Konya (1258-59), Çifte Minareli Madrasa in Erzurum (2nd half of the 13th century), Gök Madrasa in Sivas (1271), Cacabey Madrasa in Kırşehir (1272), Gök Madrasa in Tokat (1275) and Yakutiye in Erzurum (1310) stand as examples. All of the above examples are two storey high buildings except the Karatay in Konya and Yakutiye in Erzurum. The same portals have wide surfaces for decorative patterns and figures, created by mouldings. In other words, these examples have portals, which display monumental images depending both on the dimensions and on the amount of decoration on.[69]

In the second group of classification according to the form of the framework, Çifte Madrasa and Hospital in Kayseri (1205), Alaeddin Mosque in Niğde (1223), İnce Minareli Madrasa in Konya (1258-79) and Yusuf bin Yakup in Afyon, Çay (1278) are the examples, which have portals of rather thinner rectangular framework, considering the ratios of the rectangle. These examples are all one storey high buildings and the dimensions of the portal, projection in elevation for the sake of verticality and thus monumentality, may be effective in determining the ratios of the framework. As for the

[69] The portals of the Cacabey Madrasa in Kırşehir (1272) and Gök Madrasa in Tokat (1275) have similar dimensions among the others. However, decorative surfaces, as excessive as in the others are not observed. All the same, the use of color alteration takes place the use of decoration.

decorative surfaces, they may not be necessarily effective, since some of the examples do not have surfaces of the mouldings decorated, as the others in this group.[70]

All the same, the third group of form of portal frameworks may be defined as having rectangular framework, whose ratios of the sides are in between. The examples for this group are namely; Mesudiye in Diyarbakır (begun, 1193, completed in 1223-24), Zinciriye in Diyarbakır (1198), Keykavus Hospital in Sivas (1217-19), Alaeddin Mosque in Konya (1220-21), Atabey Ertokuş Madrasa in Isparta (1224), the east and west portal of Divriği Great Mosque in Divriği (1228), portals of Huant Hatun Madrasa and Mosque in Kayseri (1237), Burmalı Minare Mosque in Amasya (1237), Sırçalı Madrasa in Konya (1242), Hacı Kılıç Madrasa and Mosque in Kayseri (1249-50), Karatay in Antalya (1250), Süleyman Pervane Madrasa in Sinop (1262-63), Sahibiye in Kayseri (1267-68), Çifte Minareli Madrasa in Sivas (1271) Buruciye Madrasa in Sivas (1271-72) and Aslanhane Mosque in Ankara (begun, 1st half of the 13th cent., completed in 1289-90).[71] The above examples vary in height and in the articulation of the decorated surfaces of moulded bands on the framework. This brings about a conclusion as, the form of the framework of the portal cannot be reasoned neither due to the height of the building nor to the decorated surfaces of framework composition.

Portals, which have a rectangular shaped framework, are common observation and they are to great extent an acceptable formulation on portal composition. However, exceptional cases depending on the form of the

---

[70] The decorated surfaces of mouldings of Çifte Madrasa and Hospital in Kayseri (1205), Alaeddin Mosque in Niğde (1223) and even Yusuf bin Yakup Madrasa in Afyon, Çay (1278) remain negligible compared to İnce Minareli Madrasa in Konya (1258-79).

[71] Among these examples, although the portal of the Atabey Ertokuş Madrasa in Isparta (1224) and Süleyman Pervane Madrasa in Sinop (1262-63) are restored and have gable roof covers on the portal framework, the architectural feautures of these buildings support the statement that their portal frames were to be rectangular in form. In addition, even though the portal of Taş Madrasa in Akşehir (1210-50) is partly demolished, it is to have a rectangular framework form also.

framework still exists, such as Divriği Hospital (1228). In this case, the preference of curvilinear forms instead of rectangular forms is noticed.

In order to sum up, it can be stated that, in the general composition and formulation the portals, the framework is rectangular in shape. Moreover, the dimensions and ratios of the rectangular framework may vary from building to building independent of the building height, moulding configuration and the related decorative aspects. The façade articulation and composition is not a determinant in the general sense, either. While some of the portals with the integrated double minarets are square in framework form, some are rectangular having different ratios of the sides of the rectangle, than the others.[72] These arguments and results prevent one to end up with conclusions depending on chronology of the buildings and regional characteristics.

Accordingly, it will not be wrong to state that, where the general form of the portal framework in rectangular, its ratios and dimensions vary due to the factors specific to the buildings they belong. Therefore, while in some building the dimensions and mass of the portal may be an effective factor, in some others, the façade articulation and composition and still in some others, the decorative aspects or any other details may be the effective factor. As a very subjective observation, when a comparison is made between İnce Minareli and Karatay in Konya, where in the first the framework has a rather longer rectangular form and the latter has a square-like one. (Cat. No. 23, 25) It seems that, in both cases the framework forms are specific to the buildings' architectural and decorative sounds. As in İnce Minareli, the moulding bands are thinner, which carry compositions with calligraphic and floral ornamentation, there seems to be an intention for

---

[72] While Sahip Ata Mosque in Konya, Çifte Minareli Madrasa in Erzurum and Gök Madrasa in Sivas have square-like portal frameworks, the portal framework of Çifte Minareli Madrasa in Sivas has different ratios of the two sides.

obtaining a vertical effect. This verticality can be traced, from the application of the cross-vaulted entrance space behind the portal. Likewise, the treatment of the dome of the courtyard is in a similar manner handled with linear decoration adding to the verticality, which is sensed to dominate on the general perception of the building. On the other hand, as opposed to the spatial and decorative aspects of the İnce Minareli, Karatay has rather wider surfaces of geometrically ornamented moulding bands. Additionally, the entrance space behind the portal is covered with a dome, which has a more unifying character than the cross vault. Similarly, the dome of the courtyard of the madrasa building is decorated with geometric interlaces which have effects implying the unity of the space. Due to the spatial and decorative sounds of Karatay, it is not surprising to face with a square-like portal framework, where it is complementary to the architectural and decorative qualities obtained in the building design.

In the following, the common point considering many of the portal designs lies on the harmonious relation both of the portal composition within and portal composition with the building it belongs to. This is because of the fact that, the portals are the prominent architectural elements reflecting the architectural understanding of the building design in Anatolian Seljuk period.

4.4.1.2. The Layering of the Framework

Bands with moulded profiles are important components of the portal design, where the projecting character of the portal is manipulated with the layering of the portal framework making use of the moulded bands. They are the composers of the framework, which are effective in the formation of spaciousness inside the portal design. Moulding bands usually begin from the corner of the main façade of the portal and continue till the engaged corner columns, where the inner side faces in the portal composition begin. However, there are examples of portals, where the moulding bands begin from the side faces. In these cases, it is observed that, there are also

engaged columns at the corner of the side faces and front faces of the portals. (Table 2.1.) Thus, it is possible to classify the examples, depending on the variations and commonalities displayed with the application of the moulding bands within the framework of the portal composition. All the same, the type of classifications are restricted with the placement of the moulding bands, since the numbers, forms and dimensions of the moulding bands do not lead one to bring about any grouping. (Table 2.1.) It is also useless to search a general formulation depending on the forms of the bands, on what form follows the other. These are at the same time the reasons, why every portal composition is unique. The artists of the building and specifically of the portal, who are especially the stonemasons, create and design the portals most freely. Furthermore, evaluating the layering of the portal framework only within the aforementioned headings may give way to possible chronological or regional conclusions, whether inherent or not.

Beginning with the examples of the portal framework, where the layering starts on the main façade of the portal; Çifte Madrasa and Hospital in Kayseri (1205), Taş Madrasa in Akşehir (1210-50), Keykavus Hospital in Sivas (1217), Alaeddin Mosque in Konya (1220-21) and in Niğde (1223), Atabey Ertokuş Madrasa in Isparta (1224), east and west portal of the Divriği Great Mosque (1228), Huant Hatun Mosque in Kayseri (1237), Burmalı Minare Mosque in Amasya (1237), Sırçalı Madrasa in Konya (1242), Karatay Madrasa in Antalya (1250) and in Konya (1251), Süleyman Pervane Madrasa in Sinop (1262-63), Gök Madrasa Mosque in Amasya (1266), Yusuf bin Yakup Madrasa in Afyon, Çay (1278) and Aslanhane Mosque in Ankara (begun, 1st half of the 13th cent., completed in 1289-90) stand as the examples. Considering the arrangement and lining up of the moulding bands, though it is not possible to go into any classifications, there appears somehow a valid formulation. In all of these examples the group of the moulded bands begin with a straight moulding band. This will be followed by another straight band grooved in one end in most of the above

T.C. YÜKSEKÖĞRETİM KURULU
DOKÜMANTASYON MERKEZİ

cases.[73] (for ex. Cat. No.9; Figure 15) However, in the examples of Alaeddin Mosque in Niğde (1223), Karatay Madrasa in Antalya (1250) and in Konya (1251) and Yusuf bin Yakup Madrasa in Afyon, Çay (1278), a straight band chamfered in one end follows the starting straight band.[74]

Other madrasas like Hacı Kılıç in Kayseri (1249-50), Buruciye in Sivas (1271-72), Cacabey in Kırşehir (1272), Gök in Tokat (1275) and Yakutiye in Erzurum (1308) are the examples constituting the second group, where the layering of the framework begins with the corner column placed at the intersection of the side face and the front face of the portal framework. (for ex. Cat. No. 32; Figure 64, 36, Figure 72) Within these examples, only in Gök Madrasa in Tokat (1275) and Yakutiye in Erzurum (1308), the corner columns are defined with a group of bands with torus moulding. The others in the above group have corner columns, which are circular in plan. As in the first group, in most of the examples of the second group, the layering of the framework begins with a straight moulding band and followed by a straight band grooved in one end. However, in Hacı Kılıç and Yakutiye, a stalactite band follows the initial straight band.

The third group of examples has moulding bands on the side faces of the portal framework and most of them also have corner columns. This group includes the north portal of the Divriği Great Mosque and Divriği Hospital (1228), Huant Hatun Madrasa in Kayseri (1237), Hacı Kılıç Mosque in Kayseri (1249-50), İnce Minareli Madrasa in Konya (1258-79), Sahibiye Madrasa in Kayseri (1267-68), Çifte Minareli Madrasa in Erzurum (2nd half of the 13th cent.), Çifte Minareli Madrasa in Sivas (1271) and Gök Madrasa in Sivas (1271). Among these examples, two from Kayseri, which are namely, Huant Hatun Madrasa and Hacı Kılıç Mosque display strong

---

[73] These arguments support the statements of Ünal on the layering of the portal framework. Ünal, op. cit., 1982, pp: 30-31

[74] Alaeddin Mosque in Konya (1220-21) is an exception among the other examples of the group, where a straight moulding band comes after the first, starting straight band.

similarities. (Cat. No. 17; Figure 29, 21; Figure 34) Both have straight moulding bands on the side faces of the portals, followed by a corner column circular in plan and continues with the same arrangement of the moulding bands on the front face of the portal framework.[75] İnce Minareli Madrasa in Konya (1258-59) shows similar aspects, from the point that, it has a band of straight moulding on the side face of the portal. (Cat. No. 25, Figure 42) However, the corner column of it is composed of a group of torus moulding bands opposed to the above examples. As for the Sahibiye Madrasa in Kayseri (1267-68), the side face of the portal is treated with different form of moulding bands than the above. (Cat. No. 28; Figure 48) It has one grooved band followed by a torus band. In Sahibiye portal, the plan of the corner column is same with the other examples from Kayseri, which is circular in shape.

Two others of the above group, those display similar characteristics especially on the layering of the framework, are Çifte Minareli Madrasa in Erzurum (2nd half of the 13th cent.) and Gök Madrasa in Sivas (1271). (Cat. No. 29; Figure 53, 30; Figure 57) In both of these cases, there are similar forms of moulding bands both on the side face and the front face of the portal framework. The form of the corner columns is same for both, where a group of torus moulding bands is attached on two sides of the corner columns. Although the arrangement of the moulding bands is not the same, the use of a group of torus moulding bands is similar for each. Where the layering of the portal framework shows similarities, this fact is observed in

---

[75] The arrangement of the front face of the portal framework in both of the above follows as; straight band, straight band grooved in one end, straight band, chamfered band and straight band. Surprisingly the front face of the framework of the west portal of Huant Hatun Mosque is the same. Although the Hacı Kılıç Madrasa and the east portal of the Huant Hatun Mosque display obvious differences, the similarity of the layering of the framework of both of the building complexes cannot be denied. The artists of the neither of them are unknown. Thus, whether the artist is the same for both is a point of discussion. However, it is not common for an artist to repeat himself in other designs so closely. So, as a subjective opinion, most the stonemasons of the buildings may be same, since the place is Kayseri for both and local stonemasons may be at work during that period of time.

the decorative aspects also.[76] The similarities of the portal compositions of these two madrasa buildings support the arguments on the influences of the Çifte Minareli in Erzurum in the design of the Gök Madrasa in Sivas.[77]

The situation somehow differs in the contemporary example with the above two, from Sivas, which is Çifte Minareli Madrasa. (Cat. No. 31; Figure 60) The portal projection is not as much in length as in Çifte Minareli in Erzurum or Gök Madrasa in Sivas. Moreover, opposed to all of the examples above, the side face of the portal does not make 90 degrees with the front face of it. Instead, it is in the form of a great torus band or corner column quarter circular in plan, which follows the moulding bands those applied on the main building façade.

Concentrating on the portal examples from Divriği, it is observed that there are moulding bands on the side faces on the Hospital portal. (Cat. No. 15; Figure 26) However, no corner columns exist, at the intersection where the side and front faces of the portal comes together. As for the north portal of the Great Mosque in Divriği, there are corner columns, but no moulding bands on the side faces. The corner columns differ from the other examples, from the point that columns are attached to the corner, instead of being integrated. They act separately within the portal framework structure and thus are full circular in plan. Concerning the arrangement of the moulding bands, due to the figurative decoration applied on the surfaces, an exceptional lining up of the forms of bands opposed to the other Anatolian Seljuk examples appears.

---

[76] The similarities of the portal compositions of Çifte Minareli Madrasa in Erzurum (2nd half of the 13th cent.) and Gök Madrasa in Sivas, depending on decoration will be discussed in the following section of the evaluation chapter.

[77] Brend, op. cit., 1975-76, pp: 160-186, and Rogers, Vol.8, 1972, pp: 77-119.

4.4.2. Transition

Within the general composition of the portal design, each portal has a transition zone, which is defined with the last inner border of the portal framework and the recessed niche with the crowning arch resting on the engaged columns. This in between zone is named as spandrel, which gives way to the application of ornamental elements and decorative compositions. The number of the spandrel in pieces is determined due to the division of the transition zone as complete or divided (one or two in pieces).

Where the number of the spandrels is effective in the choice of the decorative elements and the related decorative composition, it is due to either the form or the placement of the crowning arch resting on the engaged columns. The crowning arch is the initiative element of the recessed niche composition or the handling of the recessed niche as in İnce Minareli Madrasa in Konya (1258-79). (Cat. No. 25; Plate 40)

Although throughout Anatolia, the application of undivided (one) spandrel is generally observed, in the examples like Alaeddin Mosque (1220-21) and Karatay Madrasa (1251) in Konya, the situation differs. The lobed arch (multifoil arch) in two colored stones, which is an arch form originating from Zengid architecture in Syria, leads to the division of the spandrel. (Cat. No. 10; Plate 11, 23; Plate 37) Similarly the manipulation of the recessed niche is effective in İnce Minareli Madrasa in Konya (1258-79), where the portal composition displays a divided transition zone, thus spandrel two in pieces and a related decoration on the surface.

However, at Keykavus Hospital in Sivas (1217-19), Alaeddin Mosque in Niğde (1223), the east portal of the Divriği Great Mosque (1228) and Sahip Ata Mosque in Konya (1258-59), the crowning arch resting on the engaged columns is pointed in shape and the spandrel is two in pieces. (for ex. Cat. No. 9; Plate 10) The division of spandrel is especially effective in the

number of rosettes, applied within the decoration of the transition zone. While in portal composition having a complete spandrel, the application of one rosette on the top of the crowning arch is traced, spandrel two in pieces does not give way to such decorative applications and the transition zone is composed accordingly.

On the other hand, what one faces in Buruciye Madrasa in Sivas (1271-72) is a spandrel in two pieces again, even though the crowning arch is missing in composition. (Cat. No. 32; Plate 54) Opposed to its contemporaries the transition zone of the Buruciye portal is divided into two, which is defined with the beginning of the muqarnas hood and the inscription panel below the framework.

Consequently, if reviewed in chronological order, it is seen that the preference of a divided spandrel and a related decorative composition on the transition zone of the portal dates to the first half and the midst of the 13th century in Anatolia. In this case, Buruciye stands as an exceptional example, where the portal design may be due to the preference of the artist of the building. This is not a surprising fact in Anatolia during the Seljuk period, where the influences of the artistic expression are mostly traced in the manipulation of the portal composition.

4.4.3. Recessed Niche: Upper Section

4.4.3.1. Crowning Arch Resting on the Engaged Column

Where the moulding bands composing the portal framework meet the engaged columns, ending the main façade composition of the portal design in plan, in elevation the crowning arch resting on the engaged columns determine the boundaries of the transition zone. Having no structural responsibility, it also indicates the beginning of the cover of the niche recession, which is accomplished either by a muqarnas hood or a pointed

vaulted iwan. The pointed vaulted iwan necessitates the crowning arches of the portal compositions in pointed arch type, depending on formal considerations. However, the muqarnas hood coverings of the niche recessions are also determined by the pointed arch concerning most of the examples. Among the cases, having pointed arches resting on the engaged columns, there are variations, as the number of the arches are concerned. There are examples with a single arch, double arches or even triple ones.[78]

Moreover, among the selected examples within the scope of this study, Çifte Madrasa in Kayseri (1205), Keykavus Hospital in Sivas (1217-19), Alaeddin Mosque in Niğde (1223), east portal of the Divriği Great Mosque (1228), Sırçalı Madrasa in Konya (1242) and Çifte Minareli Madrasa in Erzurum (2nd half of the 13th cent.) have pointed arches, which are closer to semicircular arches in geometry. (for ex. Cat. No. 29; Plate 45) As for the portals of the Alaeddin Mosque (1220-21) and Karatay Madrasa (1251) in Konya, both have pointed arches. All the same, the decoration between the framework and the crowning arch resting on the engaged columns, displays remarkable similarities, which reminds a specific style belonging to Syrian architecture.

Considering the other examples in chronological order that have crowning arches resting on the engaged columns, the first one is from Konya, İnce Minareli Madrasa (1258-79). (Cat. No. 25; Plate 40) Opposed to the other examples of Anatolian Seljuk buildings, the portal of the İnce Minareli Madrasa does not have a crowning arch, which has continuous shape. The crowning arch is low in form, which is divided into two sections and separated in the center, by the decorative band having calligraphic ornamentation.[79] Since the crowning arch resting on the engaged columns

---

[78] For the variations concerning the number of the pointed arch bands, Ünal , op. cit., 1982, pp: 40-45.

[79] The decorative features of the İnce Minareli portal will be mentioned in the following section of the evaluation chapter, "4.5. Decoration"

does not respond to structural necessities, the choice of such an integration of the recessed niche and the framework in the portal composition may be due to the preferences of the artist, Kölük bin Abdullah, who is known as the revolutionary and innovative artist of the time.

On the other hand, the portal of Süleyman Pervane Madrasa in Sinop (1262-63) does not have a crowning arch, but a rectangular frame of moulding band following the framework of the portal up to the recessed niche. (Cat. No. 26; Plate 41)

Buruciye Madrasa in Sivas (1271-72), Gök Madrasa in Tokat (1275), Yusuf bin Yakup Madrasa in Afyon, Çay (1278) and Aslanhane Mosque in Ankara (begun, 1st half of the 13th cent., completed in 1289-90) display similar characteristics in the sense that, they do not have crowning arches resting on the engaged columns. In these examples, the engaged columns are located on the initial plane, where the recessed niche begins with the muqarnas hood and in the width, where the muqarnas hood ends indicating the arrival to the lower section of the recessed niche.

4.4.3.2. Half Dome Covering the Upper Section of the Recessed Niche

In the general formulation of the portal composition, the upper section of the recessed niche, which follows the crowning arch resting on the engaged columns, is defined either with a muqarnas hood or with a pointed vault leading to the tympanum.

Going over the examples, it is observed that most of the Anatolian Seljuk buildings, which have a pointed vault as the covering of the recessed niche, date to the first half of the 13th century. These are namely; Çifte Madrasa in Kayseri (1205), Atabey Ertokuş Madrasa in Isparta (1224), Divriği Hospital (1228), Burmalı Minare Mosque in Amasya (1237), Sırçalı Madrasa in Konya (1242), and Gök Madrasa Mosque in Amasya (1266). (for. ex. Cat.

No. 19; Plate 33) Although these examples indicate an inherent chronological development considering the design of the recessed niche within the portal composition, any kind of regional conclusions are not to be detected.

As exceptional cases, where in Alaeddin Mosque in Konya (1220-21) and Süleyman Pervane Madrasa in Sinop (1262-63), only a tympanum is traced, due to the lack of considerable depth in plan obtained by the projection of the portal mass, in İnce Minareli Madrasa the covering of the recessed niche is manipulated by a squinch-like half dome.

The rest of the examples from the Anatolian Seljuk buildings, inherent in this study, have muqarnas hood as the covering element of the recessed niche.[80] (for. ex. Cat. No. 30; Plate 49) Some scholars indicate that, Alay Khan on Nevşehir-Aksaray road (1192) is the first Anatolian Seljuk building with the muqarnas hood covering the recessed niche.[81] Moreover, according to Ödekan, muqarnas hoods are most widely used between 1215-1275, in Anatolia under the rule of the Seljuk State.[82] Thus as opposed to the general belief on the dating of the pointed vault to the first half of the 13th century, it is not possible to date the muqarnas hood to only the first or the second half of the century. All the same, it is possible to mention a development in the design of the muqarnas hoods. Ödekan argues that, in the first half of the century, the production of the muqarnas hood was dependent on strict geometrical and mathematical formulation between the stone blocks forming the muqarnas, whereas when the stonemasons and artists become more experienced in the issue, the later examples do not display precise application and strict standardization as

---

[80] However, it has to be indicated that, the buildings having their portals demolished or partially demolished are not included.
[81] Ödekan Ayla., "Osmanlı Öncesi Anadolu Türk Mimarisinde Mukarnaslı Portal Örtüleri", İstanbul, İ.T.Ü. Mimarlık Fakültesi Baskı Atölyesi, 1977, p.94.
[82] Ibid., p.94

before.[83] Furthermore, Ödekan states the precision in geometry and workmanship is valid for Sahip Ata Mosque in Konya (1258-59), Çifte Minareli Madrasa in Erzurum (2nd half of the 13th cent.) and Gök Madrasa in Sivas (1271) opposed to their contemporaries belonging to the 2nd half of the century.[84] (for. ex., Cat. No. 30., Plate 49)

On the other hand, Ögel has counter viewpoints about the development of the muqarnas hood in Anatolia. She goes into a general distinction of the muqarnas hoods as "archaic" and "classical".[85] According to Ögel, "archaic" in the general sense refers to the earlier and "classical" to the later part of the century. The "archaic" types have rather larger stalactite pieces and have usually 7-9 rows of muqarnas and the "classical" type has rather steeperhoods, with smaller pieces and greater number of rows.[86] Moreover, supporting Ögel's arguments, the "archaic" type is not only found in the 1st half of the century.[87] As examples of Sahibiye in Kayseri (1267-68), Çifte Minareli in Sivas (1271), Gök Madrasa in Tokat (1275), Yusuf bin Yakup in Afyon, Çay (1278) and Yakutiye in Erzurum (1310) display, 7-9 rows of muqarnas may also be traced in the second half of the 13th century. (Table 2.2.) However, as pointed out, while discussing the layering of the framework of the portal, the portal composition has to be taken as a part of the total composition and within the other architectural features of the building. For instance, as Yusuf bin Yakup in Afyon, Çay (1278) does not display as articulated and elaborated façade design as its contemporaries, as well as portal composition and dimensions and mass, the preference of 6 rows in the muqarnas hood seems reasonable. All the same, an evaluation in the general sense parallel to Ögel's statements will not be wrong leading that, the later examples display smaller stalactite pieces and an increase in

---

[83] Ibid., pp: 112-113
[84] Ibid., p.113
[85] Ögel, op. cit., 1966 (1987), p.101
[86] Ibid., p.101
[87] Ibid., p.101

the number of rows within the formation of the muqarnas hood, covering the recessed niche of the portal. (Table 2.2.)

In addition to the chronological determinations depending on the development and design of the muqarnas hood, one wonders whether regional characteristics can be detected. Since there are many artists traveling through Anatolia in the Seljuk period, they may be composers of the portal designs of various buildings in various places of the state. Thus, the effect of the local impacts may remain negligible on the composition of the muqarnas hood as well as other components of the portal composition, which results in regional determinations.

4.4.4. Recessed Niche: Lower Section

4.4.4.1. Side Niches

Within the general formulation of the portal composition, among many of the examples in Anatolia, side niches *(mihrabiye)* on the sides of the portal niche are observed. Although side niches do not necessarily exist in every portal design, they are one of the important components of portal composition, due to their contribution to the effect of spaciousness of the portal. The origin and function of the inner niche recessions is a point of discussion among scholars mentioned below.

According to Ögel, since the first example of side niches is observed in Evdir Khan (1215-19), it seems likely that the application of side niches is imported from caravanserai architecture in Seljuk Anatolia.[88] Ögel continues that, their formation may be because of some practical reasons as a space, to sit on, to wait for the guards of the caravanserais or to put something

[88] Ibid., p. 4.

on.[89] Where Ögel herself is skeptical about her arguments, she and Ünal converge at a certain point that, the application of the side niches, contribute the spatial character of the portals.[90] The dimensions of the inner niche recessions add to contradictions about their function, where they do not provide enough spaces for someone to sit on. However, they have a three-dimensional character similar to portal design and are a component of portal design. The composition of the portal also has a its own spatial character. Thus it is probable to get use of side niches for some practical reason such as leaving some kind of goods on. All the same, these arguments still stand as assumptions. On the other hand, it is certain that spatial character of the portals is accentuated with the addition of the side niches, as Ögel and Ünal agree.

Among the examples of Anatolian Seljuk buildings included in this study, which do not have demolished portals, Çifte Hospital in Kayseri (1205), Alaeddin Mosque in Konya (1220-21), Divriği Great Mosque and Hospital (1228), Karatay Madrasa in Konya (1251), İnce Minareli Madrasa in Konya (1258), Süleyman Pervane Madrasa in Sinop (1262-63), Gök Madrasa Mosque in Amasya (1266) and Gök Madrasa in Tokat do not have side niches. Within these examples, the north portal of Divriği Great Mosque (1228), Karatay (1251) and İnce Minareli Madrasa (1258) in Konya and Gök Madrasa Mosque in Amasya display articulated and decorated surfaces of inner sides of the portal rather than an application of side niches. (for ex., Cat. No. 23; Figure 37, 25; Figure 42) Whether articulated or not, the lack of side niches on the inner side surfaces of the portal compositions is due to the amount of projection of the portal mass and the related depth in plan. Whenever there is a considerable depth in plan in the Anatolian Seljuk portal, it is likely to see side niches applied within the composition. (Table 2.1.)

---

[89] Ibid., p. 4.
[90] Ibid., p. 4, Ünal, op. cit., 1982, pp: 69-74.

Thus, it is not possible to go into distinctions depending on chronology for the existence of side niches. However, as the formal characteristics of the side niches are similar to the manipulation of the portal niche, side niche compositions may lead to some possible conclusions, concerning the effect of chronological development. In the plan of the side niches, the use of half polygonal, circular and star-like shapes are observed. Precision in the geometry of the application of these plans is rather more traced in the later examples dating to the second half of the century. This shows a parallel development with the precision in workmanship and architecture of the building and elaboration in portal composition as well as façade composition and articulation. For example, the workmanship and geometry in the plan of the side niches in Alaeddin Mosque in Niğde (1223) remains somehow awkward, when compared with the one in Çifte Minareli Madrasa in Sivas (1271). Moreover, the application of half star-like plans can be traced in the examples dating to the second half of the century, such as in Çifte Minareli Madrasa in Erzurum (2nd half of the 13th cent.), Gök Madrasa in Sivas (1271) and half flower-like plan as in Cacabey Madrasa in Kırşehir (1272).[91] (Cat. No. 29; Figure 53, 30; Figure 57)

Just like portal niches, side niches are in general covered with muqarnas hoods.[92] However, it is not possible to trace any conclusions depending on chronology on the number of muqarnas rows applied in these niches. Where there are 3-4 rows in earlier examples like Çifte Madrasa in Kayseri (1205), Taş Madrasa in Akşehir (1210-50) and Keykavus Hospital in Sivas (1217-19), other examples, whether earlier or later, have 5-6 rows of muqarnas.

---

[91] The use of half star-like or flower-like plans of the inner niche recessions stand as evidences to the arguments, contrary to the function of inner niche recessions as a apace to sit on, wait or rest on, since these shapes applied in plan do not provide convenient spaces for such purposes.

[92] In the west portal of Divriği Great Mosque and Hospital (1228), Huant Hatun Madrasa in Kayseri (1237) and Burmalı Minare Mosque in Amasya (1237), the side niche recessions are covered with squinch-like half domes.

Consequently, any development inherent in side niches, depending on chronology can be evaluated from the points of quality and precision in the workmanship and geometry as well as the articulation related to the components of the side niche and the elaboration in decoration.

4.4.4.2. The Arch Above the Entrance Door

The upper section of the recessed niche is defined with crowning arch resting on the engaged columns and followed by the covering either by a pointed vault or muqarnas hood within the general formulation of the portal composition. The lower section, on the other hand, addresses the crowning arch of the entrance gate, which is arrived after the passage of the portal space. However, there are examples of Anatolian Seljuk buildings that have lintels above the entrance gate instead of arches.

Thus, a basic grouping of the entrance gates within the portal compositions can be made, depending on whether they have an arched or straight lintel above the entrance gate. The ones having a lintel can be listed as; Mesudiye Madrasa in Diyarbakır (begun, 1193, completed in 1223-24), Alaeddin Mosque in Konya (1220-21), the portals of Divriği Great Mosque and Hospital (1228) and Karatay Madrasa in Konya (1251).[93] (for ex., Cat. No. 23; Plate 37)

On the other hand, the examples of portal compositions, which have crowning arch forms above the entrance gates, are more frequent in Anatolia, during the Seljuk period. Among these, where low arch is the most commonly used, semicircular and pointed arches are also observed. Keykavus Hospital in Sivas (1217-19) is the only example with the

---

[93] Among these examples, there may be variations considering the use of colored stone, the integration of the stones forming the lintel and decorative aspects applied on. Ünal., op. cit., 1982, pp: 49-50.

semicircular arch above the entrance gate. The ones having pointed arch above the entrance gate are also limited in number, which are namely İnce Minareli Madrasa in Konya (1258-79), Sahip Ata Mosque in Konya (1258-59) and Çifte Minareli Madrasa in Sivas (1271). The rest of the portal compositions within the scope of this study -if they are not demolished- witness the application of the low arch above the entrance gate.[94]

In conclusion, going over the possible variations depending on the covering of the entrance gates within the portal design, it is not possible to trace any chronological outcomes, concerning the type of the applied forms. Regional preferences are vaguely detectable in the same manner. All the same, as it comes to the part of decoration with covering of the entrance gates, some kind of chronological approach may be valid, where it will be mentioned in the following section.

4.5. Decoration

Among his studies concerning Islamic art, Grabar makes a distinction between the definitions of "ornament" and "decoration". According to Grabar: "ornament, as an initial definition, is differentiated from decoration in the sense that decoration is anything, even whole mosaic or sculpted programs, applied to an object or to a building, whereas ornament is that aspect of decoration which appears not to have another purpose but to enhance its carrier."[95] Where he refers to ornament as a kind of abundance, he emphasizes that the existence of ornament does not effect or change the meaning of the works, they are applied on but their nonexistence effect negatively from the point of perception of those works.[96] So depending on

---

[94] Where arch is made use of above the entrance gate, there are also variations within the subgroups, which are depressed, circular and pointed. These variations are due to the decorative and ornamental facts as in the case of portal designs with the lintels above the entrance gates. Ibid., pp: 46-48.
[95] Grabar O., "The Mediation of Ornament", Princeton University Press, 1989, p. 5, Grabar O., "İslam Sanatının Oluşumu", 1998, Yapı Kredi Yayınları, (1973), pp: 176-191.
[96] Ibid, p. 177.

Grabar's arguments, this study will try to evaluate the decorative aspects inherent in Seljuk architecture in Anatolia during the medieval era, referring the term "ornament".

Focusing on Anatolian Seljuk art, a great variety in the application of ornament is displayed. Turkish-Islamic approach to ornamentation within architecture can be traced on wooden minbars and doors, on the coverings of the inner surfaces of the buildings and the minarets with the blue-glazed tiles and on the stone and marble carvings whether inside or outside the building. Since the subject of this study is concentrated on portal composition and façade design, ornamentation in relation to portal and façade composition will be taken into consideration. Where the major ornamented surfaces of the portals and the façades are cut-stone and marble, the classification of the applied ornamentation according to its types can be regarded as a general grouping concerning ornament.

Anatolian Seljuk culture, similar to other Islamic cultures displays a preference of abstraction instead of iconography, which is mainly used in Christian art as a medium to represent their religious doctrine. Opposed to pictorial representations -although the use of figures are observed to some extent- use of geometrical and floral patterns are widespread so as to ornate the most prominent and attentive parts of the buildings in the Seljuk architecture in Anatolia during the medieval era.[97] Within this section of the evaluation chapter, in addition to the classification of the types of ornament, whether any kind of development of ornamentation in parallel with the façade articulation and portal composition is inherent will be analyzed.

---

[97] Surely, the geometrical or the floral patterns as well as the figures used within the ornamentation in the Anatolian Seljuk period referred some meanings and themes to the observers. However, due to their nature of abstraction and lack of sufficient evidence, it is still not certain what the shapes or the figures address. In order to have a general outlook and further information, Ardalan N., Bakhtiar L., The Sense of Unity, The Sufi Tradition in Persian Architecture, London, 1973 Öney Gönül, Anadolu Selçuklu Mimarisi'nde Süsleme ve El Sanatları, Ankara, Türkiye İş Bankası Kültür Yayınları, 1978, Grabar O., "The Mediation of Ornament", Princeton University Press, 1989, Peker A. U., "Ortaçağ Anadolu Mimarisinde Anlam", Arkeoloji ve Sanat, Vol. 85, 1998, pp: 29-38.

To begin with, the basic types of ornamentation are grouped into four as geometric, floral, calligraphic and figurative.

Beginning with the first type, Ögel mentions two main groups concerning geometric ornamentation patterns, upon what Ünal has later based his arguments on the classification of Turkish-Islamic ornamentation.[98] Ögel's classification basically depends on the potential of the patterns to grow either into two or four directions. Ögel determines the first group as interlaces –*(geçmeler)* as Ögel defines and *(kaytanlar)* as Ünal does- and the latter as closed and open geometric systems.[99] The examples of ornament applied on the crowning arches on the entrance gates in Kayseri buildings stand as examples of geometric interlaces.[100] (for. ex., Cat. No. 16; Plate 27) All the same, the examples of Alaeddin Mosque and Karatay Madrasa display similar characteristics of geometric interlaces applied on the crowning arches on the entrance gates, where Syrian influence on ornamentation can be traced. The lobed arch (multifoil arch) in two colored stones, which is an arch form originating from Zengid architecture in Syria, is preferred for decoration of the crowning arch resting on the engaged columns.[101] (for ex., Cat. No. 23; Plate 32)

On the other hand, open and closed systems, where the star-like patterns are the most widespread ones, can be traced almost on the whole of the Seljuk buildings, whether they date to the first or the second half of the 13th century. However, the patterns observed in the first half are rather distinguishable and simple as in the examples of Çifte Madrasa and Atabey Ertokuş. (for. ex., Cat. No. 4; Plate 4) Leading to the second half of the

---

[98] Ögel op. cit., 1966 (1987), pp: 75-103., Ünal, op. cit., 1982, pp: 83-109.
[99] For detailed information about the pattern formations, Ögel, op. cit., 1966 (1987), pp: 83-89. On the other hand, Ünal has developed the arguments of Ögel on the groups of geometric patterns due their formation. Ünal, op. cit., 1982, pp: 84-93.
[100] The portals of Sahibiye Madrasa, Huant Hatun and Hacı Kılıç Complex stand as examples.
[101] Ögel, op. cit., 1966 (1987), p.84.

century, it is seen that the geometric patterns get more complex, where they even display close to composite patterns, incorporated with floral patterns. A very good example of showing the integration of geometric and floral patterns is on the Buruciye portal, where the floral pattern has adapted into a geometric one, pointing out the basic principles of geometric systems by the medium of floral ones. (Cat. No. 32; Plate 55)

Floral patterns, on the other hand seem to dominate in the second half of the century. Where the basic motives of the floral forms are classified as palmette, lotus, half lotus *(rumi)* and acantus, as Ünal states that the development of the floral forms through the century is felt rather in a stronger manner compared to geometric ones.[102] An exceptional example from the first half of the 13th century is the Divriği Great Mosque and Hospital, where the dominating patterns are floral. Here, the floral forms are applied in a rather ornate fashion, almost indicating to the trends of the later periods. (Cat. No. 14; Figure 21, 15; Figure 25) Moreover, opposed to the examples in Kayseri, where geometric ornamentation seems to dominate, in Sivas buildings, which date to the second half of the century and which display the later developments concerning the façade architecture and portal composition, replacement of the geometric configuration by the floral patterns is observed.[103] (Cat. No. 4; Plate 8, 31; Plate 53)

The other type of ornamentation applied on façade architecture in Anatolia, during the medieval era is calligraphy. The most attentive example is observed on the portal of the İnce Minareli Madrasa, where some of the moulding bands of the portal composition are covered with calligraphic ornament in the form of thin strips, accentuating the intended effect of

---

[102] Ünal argues that floral patterns, which were in the form of thin and simple strips in the first half of the 13th century began to display inclination towards complexity in the second half. Ünal, op. cit., 1982, p. 94-95. He also adds that, especially the palmette form indicate such a development of complexity, where lotus forms are not much effective in that sense.

[103] A comparison made between the applied ornamentation on the portal compositions of Çifte Madrasa and Hospital and Huant Hatun Complex in Kayseri with Gök Madrasa, Çifte Minareli and Buruciye Madrasa in Sivas displays this fact.

verticality.[104] (Cat. No. 25; Plate 40) In addition to the calligraphic ornamentation applied in strip form on the İnce Minareli portal, Sahip Ata Mosque and Karatay Madrasa from Konya have calligraphic ornamentation applied within rectangular plates on their portal design.[105] As Ögel states and Ünal supports, towards the end of the century, *kufic* forms of calligraphy is turned into foliated and/or floriated *neshi* forms.[106]

As for the figurative ornamentation, among the 13th century Anatolian buildings, application of figurative forms on the portal composition is also observed. Beginning with Keykavus Hospital as an early example and continuing with Divriği Great Mosque and Hospital, which is also an earlier one, it displays later features in architectural and decorative aspects, figural ornamentation can be observed. In addition, "the double headed eagle" and "tree of life" motives are applied on the outer surfaces of the portal in Gök Madrasa in Sivas and Çifte Minareli Madrasa and Yakutiye Madrasa in Erzurum. (for. ex., Cat. No. 29; Plate 46, 47) In these examples, the figurative ornamentation is distributed rather in an effective manner to be perceived as an attentive and prominent feature integrated with the portal composition and enriched by the floral forms.

Besides these four main types of ornament applied in Turkish-Islamic buildings in Anatolia during the middle ages, there are other ornamental forms embellishing the portal design as a indication of Seljuk understanding of art and architecture. These forms can be grouped as rosettes *(rozetler* as Ögel calls and *gülbezekler* as Ünal does*),* half spheres *(küreler,* as Ögel calls and *kabaralar* as Ünal does) and discs *(levhalar* as Ögel calls and *diskler* as Ünal does).[107] Rosettes, spheres and discs are generally applied on the transitory surfaces of the portal composition, which are namely the

---

[104] 4.4.1.1 "The Form of the Framework".
[105] Ögel, op. cit., 1966 (1987), p. 89.
[106] Ibid., pp: 89-90, Ünal, op. cit., 1982, pp: 93-94.
[107] Ögel, op. cit., 1966 (1987), pp: 94-95, Ünal, op. cit., 1982, pp: 75-82.

spandrels. The division of the spandrels is effective in composition of ornamentation. It indicates the number of the rosettes applied, whether there will or not be one rosette applied at the summit of the crowning arch resting on the engaged columns.[108] (for ex., Cat. No. 31; Plate 52) Where rosettes are the most commonly applied within this group of ornamental forms, half spheres are observed throughout the century widely also, as in Alaeddin Mosque in Niğde, İnce Minareli Madrasa, Sahip Ata Mosque and Gök Madrasa in Sivas. (Cat. No. 30; Plate 49) On the other hand, the application of discs as ornamental features is restricted with two examples in Anatolia, in the 13th century, among the selected buildings within the scope of this study. Discs, which are manipulated in a manner to be perceived in three dimensions, can be observed in Divriği Great Mosque and Hospital and Buruciye Madrasa. (Cat. No. 15; Plate 25)

With the application of rosettes, spheres and discs, an intention to ornate the surfaces, which have non-ornamental character is traced. Ünal refers to this intention as "fear of emptiness" *(boşluk korkusu)* in Anatolian Seljuk architectural ornamentation.[109] Supporting Ünal's statements, similar to inclination to ornate the empty transitory surfaces with rosettes, spheres and discs, even the inner parts of the geometric patterns are filled with miniscule rosette-like figures. Where the patterns on the west portal of Huant Hatun Mosque and Karatay Madrasa in Konya have rosette-like figures applied in the centers of the geometric patterns, a more elaborate fashion in this kind of application can be observed on the Sırçalı Madrasa portal ornamentation, where not only the center but also the branches of the star patterns are filled with rosette-like shapes. (Cat. No. 19; Plate 33)

Consequently, it can be stated that, within the portal composition and façade architecture of the Turkish-Islamic culture in Anatolia during the

---

[108] 4.4.2. "Transition".

[109] Ünal states that this intention airing the Seljuk period in Anatolia can be observed in the application of ornamentation, in the handling of the geometric patterns. Ünal, op. cit., 1982, p.86.

medieval era, ornamentation is applied as an indication of their artistic as well as architectural understanding to emphasize the important features and components of architecture, at the same time representing their perception of the world view. There is a parallel development considering ornamentation, from the points of preferred patterns and leading to complexity in composition, to the façade architecture and portal composition, which displays an increase in elaboration and articulation of design, leading to the end of the century. Furthermore, considering the chronological development in concern with the proceeding precision of the workmanship and geometry, techniques of ornamentation show similar aspects. In the earlier examples of the century, the carved patterns are simpler in design as well as lesser in the level of the obtained depth. Leading to the end of the 13th century, the patterns get more complex in design and the depth obtained as the result of the carving increases.

As already stated in the previous sections of this chapter, the harmonious design of the Seljuk buildings in Anatolia, shows an understanding of integration and incorporation within the different components of portal composition and façade architecture. The common theme intended to be captured within an Anatolian Seljuk building repeats in the plan layout, façade articulation, distribution of the masses, portal composition and finally in the applied ornamentation, as presented when a comparison is made between Karatay and İnce Minareli in Konya.

CHAPTER 5

GENERAL CHARACTERISTICS OF THE SELECTED BUILDINGS

5.1. List of the Selected Buildings

Cat. No. 1 (Figure 3-4, Plate 4)

Name : Mesudiye Madrasa
Building Type: Madrasa
Place : Diyarbakır
Date : 1193 A.D. / 590 H. – 1223-24 A.D. / 620 H. according to inscription panel.
Donor : Artukid rulers; II. Ebu Muzaffer Sökmen, Rükneddin Mevlüd.
Artist : Mesud and Cafer bin Mahmud el-Halebi.
Building Material: Façade cut stone, portal cut stone.
Portal Location: North
Building Scheme: Two storey high, two iwan scheme, arcaded open courtyard.
Portal opens to; arcaded open courtyard.
Portal; axis perpendicular to the axis of the main iwan and to the axis of the building.
Portal on; the long side of the building.

Together with the great mosque and the shops Mesudiye Madrasa is situated within a complex of buildings, which are located around a rectangular courtyard. In the site plan drawn by Gabriel, it is seen that the buildings are elongated in the east-west direction considering the layout. Where there are three approaches towards the complex and the major gateway is situated in the east and a minor one is in the west, the secondary one is in the north, providing an axiality, which proceeds towards

the fountain in the middle and the mihrab section of the great mosque. Where the plan layout of the madrasa displays similarities concerning the composition of the complex as a whole, the approach to the building is manipulated in the same manner with the northern gateway to the complex. Portal provides a procession towards the most elaborate mihrab of the madrasa through the courtyard, located on the long side and displaying a perpendicular axis to the axis of the building.

Portal mass is manipulated in a rather different way compared to the other examples in Anatolia. It is composed as a separate space, projecting approximately 4.5 meters in plan.[110] The only façade element is the portal as a common feature of the early 13th and late 12th century Turkish-Islamic architecture. Moreover, this piece of Artukid architecture shows Syrian influences not only in the architecture of the complex but also in the ornamentation of the portal.

Bibliography:

ALTUN, Ara., Anadolu'da Artuklu Devri Türk Mimarisinin Gelişmesi, İstanbul, 1978, pp:130-143.
ASLANAPA, Oktay., Türk Sanatı, 1972, İstanbul, Remzi Kitabevi, (1993), pp: 142-143.
İLTER, Fügen., "Erken Devir Anadolu Türk Mimarisinde XII. ve XIII. Yüzyıl Artukoğulları Medreselerinin Yeri", Vakıflar Dergisi, Vol 8, Ankara, 1969, pp: 197-208
KURAN, Aptullah; Anadolu Medreseleri, vol. 1, Ankara, Türk Tarih Kurumu Basımevi, 1969, pp: 25-28.
MAYER, L.A., Islamic Architects and Their Works, Geneve, 1956, pp: 75-76.
SÖNMEZ, Zeki., Başlangıcından 16. Yüzyıla Kadar Anadolu Türk İslam Mimarisinde Sanatçılar, Ankara, Türk Tarih Kurumu Basımevi, 1995, pp: 140-141.
SÖZEN, Metin., Anadolu Medreseleri, vol. 1, İstanbul, 1970, pp: 90-93.

Cat. No. 2 (Figure 5-6)

Name : Zinciriye Madrasa
Building Type: Madrasa
Place : Diyarbakır

---

[110] Such treatment of an entrance space is only observed in İnce Minareli Madrasa within the scope of this study.

Date : 1198 A.D. / 595 H.
Donor : Kutbeddin Sökmen bin Nureddin Muhammed (Artukid Ruler)
Artist : İsa Ebu Dirhem
Building Material: Façade cut stone, portal cut stone.
Portal Location: North
Building Scheme: One storey high, two iwan scheme, arcaded open courtyard.
Portal opens to; cross-vaulted entrance iwan.
Portal; axis on the axis of the cross-vaulted entrance iwan, arcaded open courtyard, barrel-vaulted main iwan.
Portal on; the entrance façade, the measurements of the façades (sides) are almost equal due to the square-like plan.

In Zinciriye Madrasa, which has a square-like plan, the portal is located in the north, which opens to the cross-vaulted entrance iwan and followed by the courtyard and providing a perspective towards the main iwan. Unlike Mesudiye, whose portal is integrated with the projecting entrance space, in this case there is an entrance space inside the building acting like a vestibule.

Together with the portal, there is a fountain on the southwest corner, as a component of the façade design. However whether it is a later addition is a point of discussion. All the same, the façade composition displays the features of the early 13th century architecture in Anatolia with a rather simple and bare design.

Bibliography:
ALTUN, Ara., Anadolu'da Artuklu Devri Türk Mimarisinin Gelişmesi, İstanbul, 1978, pp:122-130.
ASLANAPA, Oktay., Türk Sanatı, 1972, İstanbul, Remzi Kitabevi, (1993), pp: 142.
GABRIEL, Albert., Voyages Archeologiques dans la Turquie Orientale, Sauvaget Jean, Incriptions Arabes, Paris, 1940, pp: 197-199.
İLTER, Fügen., "Erken Devir Anadolu Türk Mimarisinde XII. ve XIII. Yüzyıl Artukoğulları Medreselerinin Yeri", Vakıflar Dergisi, Vol 8, Ankara, 1969, pp: 197-208
KUBAN, Doğan., Anadolu Türk Mimarisini Kaynak ve Sorunları, İstanbul, 1965, pp: 141-142.
KURAN, Aptullah; Anadolu Medreseleri, vol. 1, Ankara, Türk Tarih Kurumu Basımevi, 1969, pp: 28-30.

SÖNMEZ, Zeki., Başlangıcından 16. Yüzyıla Kadar Anadolu Türk İslam Mimarisinde Sanatçılar, Ankara, Türk Tarih Kurumu Basımevi, 1995, p. 214.
SÖZEN, Metin., Anadolu Medreseleri, vol. 1, İstanbul, 1970, pp: 104-108.

Cat. No. 3 (Figure 7, Plate 5-6)

Name : Çifte Madrasa (Gevher Nesibe) Complex
Building Type: Madrasa
Place : Kayseri
Date : 1205 A.D. / 602 H. Although no inscription panel exists, the date of the building is probably contemporary with the hospital.
Donor : Gıyaseddin Keyhüsrev or Gevher Nesibe Hatun
Artist : Unknown
Building Material: Façade cut stone, portal cut stone.
Portal Location: South
Building Scheme: One storey high, four iwan scheme, arcaded open courtyard.
Portal opens to; western arcade.
Portal on; the axis of the western arcade, room next to the main iwan.
Portal on; the short side in principle, but as the complex is concerned as a single building on the long side.

Çifte Madrasa and Hospital in Kayseri are the first examples of the educational and medical edifices in Anatolia dating to the Seljuk period.[111] The dimensions of the complex present a monumental expression as the early Anatolian Seljuk buildings do. All the same, concerning the geometry in plan layout, precision in construction and the circulation scheme as well as the façade composition with the only elements, the portals the style of the complex points to the architectural features in the beginnings of the 13th century.

Çifte Madrasa case in Kayseri presents a different approach for the location of the portal. Here, an intention for a bent-axis approach rather than a search for an axiality is valid, since there seems to be nothing as a restrictive factor depending on the site. The intention of not having a view from the portal towards the main iwan is obvious, where the other examples

[111] Ögel, op.cit., 1966 (1987), p. 1.

of hospitals and education buildings of medicine stand on the contrary side. Thus rather than related to the function of the building in general, the space distributions according to function may be the result of a desire for the bent-axis approach, as an exceptional case.

As the façade of the complex is concerned, it is seen that the straight line of the main façade is broken where façade of the hospital projects forward and different functioning buildings can be distinguished easily from outside. Moreover, the portal of the madrasa is rather simpler and modest in design with less articulation and ornamentation compared to the portal of the hospital.

Bibliography:

AKOK, Mahmut., "Kayseri'de Gevher Nesibe Hatun Darüşşifası ve Sahibiye Medresesi Röleve ve Mimarisi", Türk Arkeoloji Dergisi, 17/1, 1968, Ankara (1969), pp: 133-184

ASLANAPA, Oktay., Türk Sanatı, 1972, İstanbul, Remzi Kitabevi, (1993), p.144.

GABRIEL, Albert., Monuments Turcs d'Anatolie, vol. 1, Paris, 1934, pp: 60-62.

KURAN, Aptullah; Anadolu Medreseleri, vol. 1, Ankara, Türk Tarih Kurumu Basımevi, 1969, pp: 65-67.

ÖGEL, Semra., Anadolu Selçuklularının Taş Tezyinatı, 1966, Ankara, Türk Tarih Kurumu Basımevi, (1987)

SÖZEN, Metin., Anadolu Medreseleri, vol. 1, İstanbul, 1970, pp: 80-84.

TUNCER, C. Orhan., "Kayseri Yedi Selçuklu Taçkapısında Geometrik Düzen", Vakıflar Dergisi, Vol 26, Ankara, 1997, pp: 105-152.

YETKİN, Şerare., "Anadolu'da Selçuklu Şifahaneleri", Türk Kültürü, Vol 10, 1963 pp: 23-31.

Cat. No. 4 (Figure 7, Plate 5, 7-8)

Name : Çifte Madrasa (Gevher Nesibe) Complex
Building Type: Hospital
Place : Kayseri
Date : 1205 A.D. / 602 H. according to the inscription panel on the portal.
Donor: Gevher Nesibe Hatun, daughter of II. Kılıçarslan, sister of I. Gıyaseddin Keyhüsrev.
Artist : Unknown
Building Material: Façade cut stone, portal cut stone.
Portal Location: South
Building Scheme: One storey high, four iwan scheme, arcaded open courtyard.
Portal opens to; the western arcade.

Portal on; the axis of the western arcade, room next to the main iwan.
Portal on; the short side in principle, but as the complex is concerned as a single building on the long side.

Similar to the madrasa of the complex, as the location of the portal and the proceeding spaces are considered, a bent-axis approach is observed. It has been argued that the bent-axis approach may be due to the plan organization of the complex for the madrasa case. The hospital is somehow in a position to support this argument. As plan of the complex drawn by Kuran is observed, it is seen that, the portal is on the axis of the western arcade, which provides direct passage to the treatment rooms of the hospital. Considering the corridor connecting the madrasa and hospital sections inside, hierarchical and reasonable functional distribution within the complex seems to have existed.

Bibliography:
AKOK, Mahmut., "Kayseri'de Gevher Nesibe Hatun Darüşşifası ve Sahibiye Medresesi Röleve ve Mimarisi", Türk Arkeoloji Dergisi, 17/1, 1968, Ankara (1969), pp: 133-184
ASLANAPA, Oktay., Türk Sanatı, 1972, İstanbul, Remzi Kitabevi, (1993), p.144.
GABRIEL, Albert., Monuments Turcs d'Anatolie, vol. 1, Paris, 1934, pp: 60-62.
KURAN, Aptullah; Anadolu Medreseleri, vol. 1, Ankara, Türk Tarih Kurumu Basımevi, 1969, pp: 65-67.
ÖGEL, Semra., Anadolu Selçuklularının Taş Tezyinatı, 1966, Ankara, Türk Tarih Kurumu Basımevi, (1987), pp: 8-9.
SÖZEN, Metin., Anadolu Medreseleri, vol. 1, İstanbul, 1970, pp: 80-84.
TUNCER, C. Orhan., "Kayseri Yedi Selçuklu Taçkapısında Geometrik Düzen", Vakıflar Dergisi, Vol 26, Ankara, 1997, pp: 105-152.
YETKİN, Şerare., "Anadolu'da Selçuklu Şifahaneleri", Türk Kültürü, Vol 10, 1963 pp: 23-31.

Cat. No. 5 (Figure 8-9)

Name : Boyalıköy Madrasa
Building Type: Madrasa
Place : Afyon, Sincanlı
Date : 1210 A.D. / 607 H., according to written documents of Afyon Museum, according to Kuran, 1st half of the 13th century.
Donor : Kureyş bin İlyas bin Oğuz
Artist : Unknown
Building Material: Façade cut stone facing on rubble stone, portal cut stone.

Portal Location: North
Building Scheme: Two storey high (entrance section), two iwan scheme, closed courtyard.
Portal opens to; narrow, low-vaulted entrance iwan.
Portal on; the axis of the narrow, low-vaulted entrance iwan, barrel-vaulted space corresponding to main iwan, closed courtyard, barrel-vaulted main iwan, off-centered 1m to west.
Portal on; the short side of the building.

Boyalıköy Madrasa, located within a complex of buildings, consisting of two mausolea and a bath, stands as a representative of the Anatolian Seljuk architecture in the first half of the 13th century. The portal of the madrasa, which is rather modest in dimension and composition compared to the later examples, indicates an axial procession as: entrance iwan, courtyard and the main iwan. Where the main iwan functions as the masjid of the madrasa, a perspective towards the mihrab niche from the portal is provided. However, the axis from the portal to the mihrab is not in perfectly straight and it is rather manipulated with an awkward precision, resulting in a lack of perfect symmetry in the façade composition, where the portal is off-centered 1m to the west. The reason for that may be due to the style of architecture in the beginnings of the 13th century, from the points of quality both in the geometry of plan, construction and in workmanship.

On the other hand, as the plan layout and the circulation scheme of the madrasa is examined, it is observed that the entrance iwan gives way to circulation not only towards the courtyard and thus the spaces behind, but also it is directly connected with the two rooms on the sides. The eastern room is greater in dimension and the doorway is next to the portal of the madrasa.

Moreover, only the eastern room has a window opening, which somehow accentuates its closer relationship with outside. Whether this fact is due to a different function than the rest is a point of discussion. It also effects the composition of the façade, where the façade design displays characteristics of early 13th century architecture in Anatolia with the composition of its

elements, but the general articulation of the façade points to later developments.

Bibliography:
KURAN, Aptullah; Anadolu Medreseleri, vol. 1, Ankara, Türk Tarih Kurumu Basımevi, 1969, pp: 44-46.

Cat. No. 6 (Figure 10)

Name : Ali Gav Madrasa
Building Type: Madrasa
Place : Konya
Date : 1st half of the 13th century according to scholars, after Boyalıköy before Karatay according to Kuran.
Donor : Unknown
Artist : Unknown
Building Material: Façade cut stone and rubble stone, portal demolished.
Portal Location: probably on the north façade, on the north-eastern corner according to Önge.
Building Scheme: One storey high, one iwan scheme, closed courtyard (according to Sözen).
Portal opens to; (demolished)
Portal on; (demolished)
Portal on; the short side of the building, probably.

These conclusions may lead to arguments for the location of the portal of Ali Gav Madrasa. When compared to other madrasa buildings with the closed courtyard plan layouts, with the existing part of the building, it is probable that the portal is located on the north wall facing the main iwan, which has a mihrab niche on the south wall. However, whether Ali Gav madrasa can be classified in the first group according to the first conclusion is still a point of discussion as Önge states that the portal was to stand on the northeast corner.[112] The approaches to the construction site may support this statement for, whether the entrance was located on the corner depending on the planning of the site on which the building stands. Thus, Ali Gav, although dated rather earlier than Karatay in Konya, which stands as a

[112] Önge Y., "Bilinmeyen Bir Selçuklu Medresesi, Konya Ali Gav Zaviyesi ve Türbesi", Önasya, Ankara, 1967, iss 3, vol. 28, p 14.

unique example among Anatolian Seljuk Madrasa buildings both in design and the treatment of the entrance, may display a similarity. Then, Ali Gav Madrasa is to be standing in the group of exceptions like not only Karatay in Konya, but also Mesudiye in Diyarbakır and Çifte Madrasa in Kayseri.

Bibliography:
KURAN, Aptullah; Anadolu Medreseleri, vol. 1, Ankara, Türk Tarih Kurumu Basımevi, 1969, pp: 93-94.
ÖNGE, Yılmaz., "Bilinmeyen Bir Selçuklu Medresesi, Konya Ali Gav Zaviyesi ve Türbesi", Önasya, Ankara, 1967, iss. 3, vol. 28, p. 14.
SÖZEN, Metin., Anadolu Medreseleri, vol. 2, İstanbul, 1970, pp:42-48.

Cat. No. 7 (Figure 11)

Name : Karahisar (Kalehisar) Madrasa
Building Type: Madrasa
Place : Çorum, Alaca
Date : 1st half of the 13th century or end of the 12th century according to Kuran, 13th century according to Erdmann.
Donor : Unknown
Artist : Unknown
Building Material: Façade rubble stone, portal demolished.
Portal Location: North
Building Scheme: One storey high, two iwan scheme, arcaded open courtyard.
Portal opens to; barrel-vaulted entrance iwan.
Portal on; the axis of the barrel-vaulted entrance iwan, arcaded open courtyard, barrel-vaulted main iwan.
Portal on; the short side.

Karahisar Madrasa in Çorum, Alaca displays similar architectural characteristics with Boyalıköy in Afyon, Sincanlı except from the fact that, the former is arranged around an open courtyard, where the latter is around a closed one. However with the quality of workmanship, precision in the geometry of the plan and the preferred building materials it is close to Boyalıköy. Moreover, the direct connections from the entrance iwan to the side rooms, where one is greater in dimension compared to the other and has an a window opening contributing the façade articulation reminds the

design of Boyalıköy madrasa.[113] Apart from the façade articulation, the location and direction of portal is similar, where axiality and thus, a vista from the portal through the courtyard and towards the mihrab niche of the main iwan acting as the masjid, are observed.

Bibliography:
ASLANAPA, Oktay., Türk Sanatı, 1972, İstanbul, Remzi Kitabevi, (1993), pp: 147-148.
ERDMANN, Kurt., "Vorosmanische Medresen und İmarets vom Medresentyp in Anatolien", Studies in Islamic Art and Architecture in Honor of Professor K.A.C. Creswell, London, 1965, pp: 49-62.
KURAN, Aptullah; Anadolu Medreseleri, vol. 1, Ankara, Türk Tarih Kurumu Basımevi, 1969, pp: 63-65.
SÖZEN, Metin., Anadolu Medreseleri, vol. 1, İstanbul, 1970, pp: 56-57.

Cat. No. 8 (Figure 12-13, Plate 9)

Name : Taş Madrasa
Building Type: Madrasa
Place : Akşehir
Date : 1216 A.D., during the rule of I. İzzeddin Keykavus according to Sarre, as quoted by Kuran and restorated in 1250 A.D. / 648 H., according to inscription panel.
Donor : Emirdad Hasan bin Ali and Sahip Ata Fahreddin Ali according to inscription panel.
Artist : Unknown
Building Material: Façade rubble stone, portal marble.
Portal Location: Southwest
Building Scheme: One storey high, four iwan scheme, arcaded open courtyard.
Portal opens to; barrel-vaulted entrance iwan.
Portal on; the axis of the barrel-vaulted entrance iwan, arcaded open courtyard, barrel-vaulted main iwan.
Portal on; the short side of the building in principle, but masjid and dar-ül-kurra sections are added.

Although Taş Madrasa is an early example, whose construction date is 1216, during the period of Sahip Ata Fahreddin Ali, the building has been subject to various interventions. Disregarding the masjid and dar-ül kurra

[113] Kuran's statements support these arguments, where he makes use of these to determine the approximate date of the building. Kuran, op. cit., pp: 64-65.

sections and the demolished marble portal, the architectural features of the madrasa display the characteristics of early 13th century architecture. The addition of the masjid on the north, with the arcade in front, that functions as the late comers portico and the attached minaret reminds the façade composition of İnce Minareli Madrasa in Konya, which was donated by Sahip Ata Fahreddin Ali also. The application of marble in the façade design as well as in the renovation of the portal indicate the style of Sahip Ata buildings. Depending on photographs taken by Sarre, Kuran argues that the articulation and composition of the demolished portal was to be designed in a rather elaborate fashion and to have considerable dimensions of mass similar to the examples, which date to the second half of the 13th century.[114] Although the arguments of Kuran and his proposed drawing of the madrasa showing the original plan and façade are to a greater extent persuasive, the space in the form of an iwan opening outside may be a point of discussion. Because concerning Turkish-Islamic architecture in Anatolia during the medieval era, the application of an iwan opening outside as a contributing façade element is not possible to trace.[115]

As for the location and direction of the portal, due to the addition of a separate space functioning as masjid, a perspective towards the mihrab niche from the entrance through the courtyard towards the main iwan, is not provided. Yet a proceeding axis from the portal to the main iwan is still inherent.

Bibliography:
ASLANAPA, Oktay., Türk Sanatı, 1972, İstanbul, Remzi Kitabevi, (1993), p.148.
KURAN, Aptullah; Anadolu Medreseleri, vol. 1, Ankara, Türk Tarih Kurumu Basımevi, 1969, pp: 79-82.
SÖZEN, Metin., Anadolu Medreseleri, vol. 1, İstanbul, 1970, pp: 22-28.

---

[114] Kuran, op. cit., 1969, p. 80.
[115] Gök Madrasa Mosque in Amasya is an exception in this manner. However, in this case the portal is treated like an iwan opening outside rather then a projecting mass. All the same, the façade composition of this building displays harmonious articulation in design with the addition of the vertical and horizontal façade elements.

ÜNSAL, Behçet., Turkish Islamic Architecture; in Seljuk and Ottoman times 1071-1923, London, Portland Press Ltd, 1959, p. 34.

Cat. No. 9 (Figure 14-15, Plate 10)

Name : Keykavus Hospital
Building Type: Hospital
Place : Sivas
Date : 1217 A.D. / 614 H. (hospital)
1219 A.D. / 617 H. (mausoleum) according to inscription panel.
Donor : I. İzzeddin Keykavus
Artist : Ahmed bin Bizli el-Marendi
Building Material: Façade cut stone, portal cut stone.
Portal Location: West
Building Scheme: One storey high, three iwan scheme, arcaded open courtyard.
Portal opens to; cross-vaulted entrance vestibule.
Portal; axis on the axis of the cross-vaulted entrance vestibule, paneled-vaulted entrance vestibule, arcaded open courtyard, barrel vaulted main iwan.
Portal on; the short side of the building.

Among medical buildings, Keykavus Hospital in Sivas is a later example than the Çifte Hospital in Kayseri. Depending on the researches by Çetintaş as well as the application of a complex in Kayseri, which is the Çifte Madrasa Complex Sözen argues that, a medical school was constructed next to the hospital. However, Tuncer's recent studies are more convincing and he argues that it was constructed as a single building unlike Çifte Hospital. Compared to Çifte Hospital, it is observed that Keykavus Hospital has a more precise geometry in plan with the rectangular frame and the articulated spaces inside. In the façade also a rather symmetrical approach in comparison with the dimensional features is maintained. In this case, the axiality is accentuated with the application of two different vaulting systems covering the entrance vestibule and proceeding as the courtyard to the main iwan.

Considering the façade composition and the portal design, it is seen that, the façade architecture displays the characteristics of the first half of the 13th century with avoidance of elaboration and articulation.

Bibliography:
ASLANAPA, Oktay., Türk Sanatı, 1972, İstanbul, Remzi Kitabevi, (1993), pp:144-147.
ÖGEL, Semra., Anadolu Selçuklularının Taş Tezyinatı, 1966, Ankara, Türk Tarih Kurumu Basımevi, (1987), pp: 10-12.
SÖNMEZ, Zeki., Başlangıcından 16. Yüzyıla Kadar Anadolu Türk İslam Mimarisinde Sanatçılar, Ankara, Türk Tarih Kurumu Basımevi, 1995, p. 214.
SÖZEN, Metin., Anadolu Medreseleri, vol. 1, İstanbul, 1970, pp: 90-93.
TUNCER, C. Orhan., "Sivas I. İzzeddin Keykavus Şifahanesi Üzerine Üç Not", Sanat Tarihi Yıllığı, vol. 11, İstanbul, 1982, pp: 165-167.

Cat. No. 10 (Figure 16, Plate 11-12)

Name : Alaeddin Mosque
Building Type: Mosque
Place : Konya
Date : 1116-1156 A.D. during the rule of II. Rükneddin Mesud
1156-1192 A.D. during the rule of II. Kılıçarslan
1210-1219 A.D. during the rule of I. İzzeddin Keykavus
1219-1236 A.D. during the rule of I. Alaeddin Keykubad
portal completed 1220-21 A.D. / 617 H. according to inscription panel.
Donor : Alaeddin Keykubad
Artist : Muhammed bin Havlan el-Dımişki
Building Material: Façade cut stone and reused stone, portal marble.
Portal Location: North
Building Scheme: One storey high, hypostyle, composed of two sections.
Portal opens to; courtyard in front of the harem section.
Portal on; the façade of the courtyard.

Where an entrance attached to the mosque is supposed to have existed earlier and the building has witnessed to various interventions through its history, the portal, situated on the north wall, wall of the courtyard, is worth examining. The portal opens to the courtyard. It displays a unique composition, which shows impacts from Syrian architecture. The portal of Karatay Madrasa in Konya has resemblance to this one.

Bibliography:
ASLANAPA, Oktay., Türk Sanatı, 1972, İstanbul, Remzi Kitabevi, (1993), pp: 120-122.
GABRIEL, Albert., Monuments Turcs d'Anatolie, vol. 2, Paris, 1934.

ORAL, Zeki., "Konya'da Alaeddin Cami ve Türbeleri", Yıllık Araştırmalar Dergisi, Vol 1, 1956, Ankara, pp: 45-75
ÖGEL, Semra., Anadolu Selçuklularının Taş Tezyinatı, 1966, Ankara, Türk Tarih Kurumu Basımevi, (1987), pp: 12-14.
SÖNMEZ, Zeki., Başlangıcından 16. Yüzyıla Kadar Anadolu Türk İslam Mimarisinde Sanatçılar, Ankara, Türk Tarih Kurumu Basımevi, 1995, p. 220.

Cat. No. 11 (Figure 17, Plate 13)

Name : Alaeddin Mosque
Building Type: Mosque
Place : Niğde
Date : 1223 A.D. / 620 H. according to inscription panel.
Donor : Beşare bin Abdullah (İmrahor Zeyneddin Beşarebey)
Artist : Üstat Sıddık bin Mahmud
Building Material: Façade cut stone, portal cut stone.
Portal Location: East
Building Scheme: One storey high, hypostyle, 3*5 (three aisles on the east-west and five on the north-south axis).
Portal opens to; central aisle, perpendicular to the axis of the mihrab.
Portal axis; perpendicular to the axis of the mihrab.
Portal on; the long side of the building.

The façade stands as a representative of Anatolian Seljuk architecture during the rule of Alaeddin Keykubad. The most attentive elements of the façade are the portal and the minaret. The portal is placed at the center of the east wall and the minaret stands on the northeast of the façade composition. The contribution of other elements such as, the small rectangular window and the supporting buttresses remain somehow negligible in comparison to these two. The unexpected height of the portal, maybe for the sake of establishing a balance with the minaret, together with the minaret, accentuate the effect of monumentality,[116]

There is no axial procession leading from the portal towards the mihrab niche. On the contrary, the entrance is taken to the east façade displaying a perpendicular axis to the axis of the mihrab. The lack of such an axiality may be due to practical reasons such as the placement of the building on

[116] Aslanapa op. cit., 1971 (1993), pp:122-123, Ögel, op.cit., pp: 14-16

the site and the ascending topography. Because of the slope of the site, the entrance was taken to the side with the road giving way to a probable level of entrance to the building.

Bibliography:
ASLANAPA, Oktay., Türk Sanatı, 1972, İstanbul, Remzi Kitabevi, (1993), pp: 122-123.
ÖGEL, Semra., Anadolu Selçuklularının Taş Tezyinatı, 1966, Ankara, Türk Tarih Kurumu Basımevi, (1987), pp: 14-16.
SÖNMEZ, Zeki., Başlangıcından 16. Yüzyıla Kadar Anadolu Türk İslam Mimarisinde Sanatçılar, Ankara, Türk Tarih Kurumu Basımevi, 1995, pp: 38-39.

Cat. No. 12 (Figure 18-19, Plate 14)

Name : Atabey Ertokuş Madrasa
Building Type: Madrasa
Place : Isparta
Date : 1224 A.D. / 621 H., according to inscription panel.
Donor : Mübarizeddin Ertokuş bin Abdullah
Artist : Unknown
Building Material: Façade rubble stone faced with cut stone, portal cut stone.
Portal Location: East
Building Scheme: One storey high, one iwan scheme, closed courtyard.
Portal opens to; barrel-vaulted entrance vestibule.
Portal on; the axis of the barrel-vaulted entrance vestibule, closed courtyard, barrel-vaulted main iwan, mausoleum (later addition) off-centered 0.5 m to south.
Portal on; the short side of the building.

With the precision in the geometry in plan and the circulation scheme, the madrasa presents the indications of belonging to the first half of the 13th century. Both the façade composition and the portal design of Atabey Ertokuş as well as the awkwardness in the axiality support this fact. With the portal as the only façade element in composition, the façade presents a simple and plain design emphasizing the rather less articulate but elegant portal as the focal component. This simplicity is supported by the negligible projection of the portal in plan. Due to restoration applied, it is not possible to observe the original framework of the portal in elevation. However, it was

probably in long rectangular form, accentuating the effect of verticality with the simple and elegant design.

In this building, too, an axial procession from the entrance vestibule towards the main iwan is displayed. However, although the main iwan acts as the masjid of the madrasa, there is not a vista towards the mihrab from the portal. Where the mihrab niche is situated on the south wall, the portal is located in the east. The placement of the building in the site, elongated in the east-west direction may be dependant on the planning of the environment of the madrasa and the necessary approaches to the building. Thus, in Atabey Ertokuş, even though there is an axiality and the main iwan functions as the masjid, the portal is situated on the east façade.

Bibliography:
ASLANAPA, Oktay., Türk Sanatı, 1972, İstanbul, Remzi Kitabevi, (1993), pp: 136-137.
DEMİRİZ, Yıldız., "Atabey Ertokuş Medresesi'nde Bizans Devrine Ait Devşirme Malzeme", Sanat Tarihi Yıllığı, İstanbul, 1971, vol. 4, pp: 87-100.
KURAN, Aptullah; Anadolu Medreseleri, vol. 1, Ankara, Türk Tarih Kurumu Basımevi, 1969, pp: 46-49.
ÖNEY, Gönül., "Anadolu Selçuklu Mimarisinde Antik Devir Malzemesi", Anadolu / Anatolie, Ankara, 1970, vol. 12, p. 25.
SÖZEN, Metin., Anadolu Medreseleri, vol. 2, İstanbul, 1970, pp:42-48.
TURAN, Osman., "Mübarizüddin Ertokuş ve Vakfiyesi", Belleten, iss. 9, vol. 43, 1947, pp: 415-429.

Cat. No. 13 (Figure 20-21, Plate 15)

Name : Aslanhane (Ahi Şerafettin) Mosque
Building Type: Mosque
Place : Ankara
Date : 1st half of the 13th century / 1289-90 A.D.
Donor : Emir Seyfeddin Çeşnigir, Ahi Hüsameddin and Hasaneddin
Artist : Unknown
Building Material: Façade cut stone and reused stone, portal (north) marble, (west and east) cut stone.
Portal Location: North, west, east
Building Scheme: Two storey high, hypostyle, 5*7 (five aisles on the north-south and seven on the east-west axis.
Portal opens to; (north) the axis of the mihrab.
(west) 6th aisle perpendicular to the axis of the mihrab.

(east) 5th aisle perpendicular to the axis of the mihrab.
Portal axis; (north) on the axis of the mihrab
(west) perpendicular to the axis of the mihrab
(east) perpendicular to the axis of the mihrab.
Portal on; (north) the short side and (west and east) the long sides of the building.

Aslanhane Mosque has three entrances, where the major portal is situated on the north façade. The increasing topography towards the north and construction site as well as the approaching roads around, somehow determine the location of the major portal. Additionally, the elongation of the building in the north-south direction gives way for the location of portal on the north, so that a perspective from the entrance towards the mihrab niche is provided. As the north portal is the major one, its material, marble, its composition and elaborate design as well as the attached minaret accentuate its format. The west and east portals as the secondary ones are rather modest in design and ornamentation. Considering the façade articulation, the same inclination is observed for the north façade. The minaret and the portal function as the most prominent components and the addition of the window openings to the west of the portal is seen.

Bibliography:
ASLANAPA, Oktay., Türk Sanatı, 1972, İstanbul, Remzi Kitabevi, (1993), p. 133.
ÖNEY, Gönül., Ankara'da Türk Devri Yapıları, Ankara, 1971, pp: 20-24.

Cat. No. 14 (fig 22-25, Plate 16-17, 18-23)

Name : Divriği (Great Mosque and Hospital) Complex
Building Type: Mosque
Place : Divriği
Date : 1228-29 A.D. / 626 H. according to the inscription panel.
Donor : Ahmet Şah, son of Süleyman Şah (Menghuceid Ruler).
Artist : Amel-i Horşah-i Hilati (Amel-i Hor Şah Ahmet Çelebi)
Building Material: Façade cut stone, portal cut stone.
Portal Location: North, west, east
Building Scheme: Two storey high, hypostyle, 5*5 (five aisles on the north-south and five on the east-west axis).
Portal opens to; (north) the axis of the mihrab.
(west) the axis of the dome of the central section, perpendicular to the axis of the mihrab.

(east) the axis of the maqsura dome, perpendicular to the axis of the mihrab.

Portal axis; (north) the axis of the mihrab.
(west) the axis of the dome of the central section, perpendicular to the axis of the mihrab.
(east) the axis of the maqsura dome, perpendicular to the axis of the mihrab.

Portal on; (north) the short side of and (west and east) the long sides of the building.

Divriği Great Mosque is one of the most monumental examples of Turkish-Islamic architecture in Anatolia in the 13th century, not only due to its dimensions and massive quality but also due to its surprisingly elaborate and articulated design, if compared to its contemporaries. The vaulting system covering the mosque, as well as the overwhelmingly decorated portals is ahead of their age.

As the dimensions of the building and the approaches from the site are considered, the application of three entrance gateways, namely portals are observed. The north portal is the major one with its location, mass and articulated design. Concerning the complex, it faces the citadel and as the interior planning and composition of the mosque concerned, it provides a perspective towards the mihrab niche.

The secondary portal of the mosque is the one on the west, where the west façade may be considered as the most prominent façade of the complex, in front of which a courtyard viewing the settlement is established. Additionally, the entrance of the hospital is on the west façade. It is seen that, the composition of the west portal of the mosque is designed accordingly, with less elaboration and mass compared to the north but more compared to the east portal of the building.

Somehow, the east portal may be regarded as an entrance provided for the sultan. Due to an increase in topography towards the east, it provides direct

connection to the first aisle parallel to the mihrab niche, and the minbar, where sultans usually stand closer during prayer times.

As the façade articulation with the contribution of other elements are considered, as an important component, the minaret is situated on the northwest corner of the mosque. This location is meaningful from the points that, both the north and the west façades function as the major ones having a visual connection and relation with the surrounding, similar to what these portals indicate. In addition to the minaret and the portal, there is the application of the window openings on the west façade. Where it may be considered as a common architectural practice in the first half of the 13th century, the modest design of these openings may be considered as surprising, since the building displays a highly prestigious and elaborate design in general compared to its contemporaries.

Bibliography:
BAYBURTLUOĞLU, Zafer., "Anadolu Selçuklu Devri Büyük Programlı Yapılarında Önyüz Düzeni", Vakıflar Dergisi, Vol 11, Ankara, 1977, pp: 102.
ATEŞ, İbrahim, BAYRAM, Sadi, ÖNGE, Yılmaz (eds)., Divriği Ulu Cami ve Darüşşifası, Ankara, Vakıflar Genel Müdürlüğü, 1978
KUBAN, Doğan., Divriği Mucizesi, Selçuklular Çağında İslam Bezeme Sanatı Üzerine Bir Deneme, İstanbul, Yapı Kredi Yayınları, 1999
MAYER, L.A., Islamic Architects and Their Works, Geneve, 1956, pp:82-83.
ÖGEL, Semra., Anadolu Selçuklularının Taş Tezyinatı, 1966, Ankara, Türk Tarih Kurumu Basımevi, (1987), pp: 21-27.
SÖNMEZ, Zeki., Başlangıcından 16. Yüzyıla Kadar Anadolu Türk İslam Mimarisinde Sanatçılar, Ankara, Türk Tarih Kurumu Basımevi, 1995, p. 164.
SÖZEN, Metin., Anadolu Medreseleri, vol. 1, İstanbul, 1970, pp: 8-14.

Cat. No. 15 (Figure 22, 24, 26, Plate 24-25)

Name : Divriği (Great Mosque and Hospital) Complex
Building Type: Hospital
Place : Divriği
Date : 1228-29 A.D. / 626 H. according to the inscription panel.
Donor : Adil Melike Turhan, wife of the Menghuceid Ruler
Artist : Amel-i Horşah-i Hilati (Amel-i Hor Şah Ahmet Çelebi)
Building Material: Façade cut stone, portal cut stone.
Portal Location: West

Building Scheme: Two storey high, three iwan scheme, arcaded closed courtyard.
Portal opens to; star-vaulted entrance vestibule.
Portal on; the axis of the star-vaulted entrance vestibule, arcaded closed courtyard, star-vaulted main iwan.
Portal on; the short side in principle, but as the complex is concerned as a single building on the long side.

The building scheme points to general architectural styles of madrasa and hospitals during the 13th century with the application of a courtyard and three iwans and an entrance vestibule surrounding it. However the precision in the geometry in plan and construction as well as the extension of the courtyard in dimension with the addition of four columns in the center reminds the similar application in Yakutiye Madrasa in Erzurum, which is a rather later example with the closed courtyard. The star vaults, which are made use of to cover the iwans and the entrance vestibule support the unexpected developments in the architecture of the hospital during that period.

All the same, the portal of the hospital is designed with a different understanding of composition and ornamentation of its time similar to the portals of the north and west portals of the mosque. In addition, the application of window openings on both sides reminds the architectural understanding of the façade articulation of the mosque, too.

Bibliography:
BAYBURTLUOĞLU, Zafer., "Anadolu Selçuklu Devri Büyük Programlı Yapılarında Önyüz Düzeni", Vakıflar Dergisi, Vol 11, Ankara, 1977, pp: 102.
ATEŞ, İbrahim, BAYRAM, Sadi, ÖNGE, Yılmaz (eds)., Divriği Ulu Cami ve Darüşşifası, Ankara, Vakıflar Genel Müdürlüğü, 1978
KUBAN, Doğan., Divriği Mucizesi, Selçuklular Çağında İslam Bezeme Sanatı Üzerine Bir Deneme, İstanbul, Yapı Kredi Yayınları, 1999
MAYER, L.A., Islamic Architects and Their Works, Geneve, 1956, pp:82-83.
ÖGEL, Semra., Anadolu Selçuklularının Taş Tezyinatı, 1966, Ankara, Türk Tarih Kurumu Basımevi, (1987), pp: 21-27.
SÖNMEZ, Zeki., Başlangıcından 16. Yüzyıla Kadar Anadolu Türk İslam Mimarisinde Sanatçılar, Ankara, Türk Tarih Kurumu Basımevi, 1995, pp:164-169.
SÖZEN, Metin., Anadolu Medreseleri, vol. 2, İstanbul, 1970, pp: 8-14.

Cat. No. 16 (Figure 27-28, Plate 26-28)

Name : Huant Hatun Complex
Building Type: Mosque
Place : Kayseri
Date : 1237 A.D. / 635 H. according to inscription panel.
Donor : Mahperi Huant Hatun, wife of I. Alaeddin Keykubad
Artist : Unknown
Building Material: Façade cut stone, portal cut stone.
Portal Location: West, east
Building Scheme: One storey high, hypostyle, 8*10 (eight aisles on the north-south and ten on the east-west axis.
Portal opens to; (west) 8th aisle perpendicular to the axis of the mihrab.
(east) 4th aisle perpendicular to the axis of the mihrab.
Portal axis; (west) perpendicular to the axis of the mihrab
(east) perpendicular to the axis of the mihrab.
Portal on; (west and east) the long sides of the building.

Huant Hatun Mosque with its dimensions is among the Anatolian Seljuk mosques, which necessitate more than one entrance. In addition, due to the composition of the complex within the site and the approaches to the buildings, the major portal is located on the west wall. The main approach to the complex is from the west where a bath building is supposed to exist across the mosque and madrasa. Thus, it is not possible to provide a perspective from the portal towards the mihrab niche.

Additionally, it is reasonable that, the west portal is situated close to the mausoleum inside the mosque, which is connected to the madrasa also. The primacy of the west portal is accentuated with the attached minaret on the south of it. Considering the façade composition, the effect of verticality emphasized with the addition of the minaret is accentuated with the application of the supporting towers, acting as the vertical façade components.

In this respect, it can be argued that the east façade, where the minority of the approach is gathered, is rather modest and balanced in composition. The distribution of the supporting towers and the window openings,

contributing the portal as the major façade element provide rather balanced composition, compared to the monumental expression of the west façade. All the same the west portal is more articulated in composition and elaborated in ornamentation compared to the east one.

Bibliography:
AKOK, Mahmut., "Kayseri Huant Hatun Külliyesi'nin Mimari Rölevesi", Türk Arkeoloji Dergisi, 16/1, 1967, Ankara (1968), pp: 5-44
ASLANAPA, Oktay., Türk Sanatı, 1972, İstanbul, Remzi Kitabevi, (1993), pp: 126-127.
GABRIEL, Albert., Monuments Turcs d'Anatolie, vol. 1, Paris, 1934, pp: 46-51.
KURAN, Aptullah; Anadolu Medreseleri, vol. 1, Ankara, Türk Tarih Kurumu Basımevi, 1969, pp: 70-73.
ÖGEL, Semra., Anadolu Selçuklularının Taş Tezyinatı, 1966, Ankara, Türk Tarih Kurumu Basımevi, (1987), pp: 33-37.
SÖZEN, Metin., Anadolu Medreseleri, vol. 1, İstanbul, 1970, pp: 8-14.
TUNCER, C. Orhan., "Kayseri Yedi Selçuklu Taçkapısında Geometrik Düzen", Vakıflar Dergisi, Vol 26, Ankara, 1997, pp: 105-152.

Cat. No. 17 (Figure 27-29, Plate 29-30)

Name : Huant Hatun Complex
Building Type: Madrasa
Place : Kayseri
Date : Before 1240 A.D. after 1237 A.D. according to Kuran
Donor : Mahperi Huant Hatun, wife of I. Alaeddin Keykubad
Artist : Unknown
Building Material: Façade cut stone, portal cut stone.
Portal Location: West
Building Scheme: One storey high, two iwan scheme, arcaded open courtyard.
Portal opens to; barrel-vaulted entrance iwan.
Portal on; the axis of the barrel-vaulted entrance iwan, arcaded open courtyard, barrel-vaulted main iwan.
Portal on; the short side of the building.

Considering the composition of the buildings and their elongation in different axes, the planning of the Huant Hatun Complex displays a different approach among other Anatolian Seljuk complexes within the scope of this study. In the mosque, the entrances from the portals provide perpendicular directionalities to the axis of the building. However, there is an axiality provided from the portal towards the main iwan, in parallel with the building

axis for the madrasa. All the same, due to the placement of the masjid section in the south room next to the entrance vestibule, no perspective towards the mihrab niche is provided in madrasa, either.

As for the façade articulation and composition, rather symmetrical approach is observed in comparison with the entrance façades of the mosque. The two supporting towers on the corners, which contribute to the portal in the center, display a harmonious as well as a balanced composition, trying to increase the effect of verticality of the one storey high building.

Bibliography:
AKOK, Mahmut., "Kayseri Huant Hatun Külliyesi'nin Mimari Rölevesi", Türk Arkeoloji Dergisi, 16/1, 1967, Ankara (1968), pp: 5-44
ASLANAPA, Oktay., İstanbul, Türk Sanatı, 1972, Remzi Kitabevi, (1993), pp: 126-127.
GABRIEL, Albert., Monuments Turcs d'Anatolie, vol. 1, Paris, 1934, pp: 46-51.
KURAN, Aptullah; Anadolu Medreseleri, vol. 1, Ankara, Türk Tarih Kurumu Basımevi, 1969, pp: 70-73.
ÖGEL, Semra., Anadolu Selçuklularının Taş Tezyinatı, 1966, Ankara, Türk Tarih Kurumu Basımevi, (1987), pp: 33-37.
SÖZEN, Metin., Anadolu Medreseleri, vol. 1, İstanbul, 1970, pp: 8-14.
TUNCER, C. Orhan., "Kayseri Yedi Selçuklu Taçkapısında Geometrik Düzen", Vakıflar Dergisi, Vol 26, Ankara, 1997, pp: 105-152.

Cat. No. 18 (Figure 30, Plate 31-32)

Name : Burmalı Minare Mosque
Building Type: Mosque
Place : Amasya
Date : 1237-47 A.D. / 634-44 H.
Donor : Vizier Ferruh and his brother Haznedar Yusuf
Artist : Mehmed bin Mahmud el-Aksaravi
Building Material: Façade cut stone, portal cut stone.
Portal Location: North
Building Scheme: One storey high, hypostyle, 3*4 (three aisle on the north-south and four on the east-west axis).
Portal opens to; the axis of the mihrab.
Portal on; the axis of the mihrab.
Portal on; the short side of the building.

T.C. YÜKSEKÖĞRETİM KURULU
DOKÜMANTASYON MERKEZİ

Burmalı Minare Mosque belonging to the first half of the century is a smaller mosque in dimensions compared to other examples within the scope of this study. Due to the dimensions of the building and the articulation of the other additional masses, which are the mausoleum and the minaret, the portal situated on the main façade of the mosque does not display a glorious effect of monumentality. Neither the minaret nor the mausoleum accentuates the effect of the portal within the façade composition as opposed to other examples. Instead, they attract more attention with their massive qualities situated on such a small-scaled building.

In this mosque, because of the possibilities offered by the site plan and the surrounding roads, there is an axial approach, where a perspective from the portal towards the mihrab niche is provided.

Bibliography:
ALTUN, Ara., Ortaçağ Türk Mimarisinin Ana Hatları İçin Bir Özet, İstanbul, 1988, p. 51.
ASLANAPA, Oktay., Türk Sanatı, 1972, İstanbul, Remzi Kitabevi, (1993), pp: 127-128.
GABRIEL, Albert., Monuments Turcs d'Anatolie, vol. 2, Paris, 1934, p. 25.

Cat. No. 19 (Figure 31, Plate 33)

Name : Sırçalı (Muslihiye) Madrasa
Building Type: Madrasa
Place : Konya
Date : 1242 A.D. / 640 H., according to inscription panel.
Donor : Bedreddin Muslih
Artist : Muhammed bin Muhammed bin Osman el-Tusi
Building Material: Façade cut stone and rubble stone, portal cut stone.
Portal Location: East
Building Scheme: Two storey high, two iwan scheme, arcaded open courtyard.
Portal opens to; barrel-vaulted entrance iwan.
Portal on; the axis of the barrel-vaulted entrance iwan, arcaded open courtyard, barrel-vaulted main iwan.
Portal on; the short side of the building.

Where Sırçalı Madrasa in Konya reflects the early architectural practices in the first half of the 13th century with its circulation scheme, the precision in the geometry in plan, the quality of workmanship, the articulation and composition in the façade design points out the developments towards the middle of the century. With the addition of the window openings, enrichment in the façade composition, compared to the earlier examples, is observed. The composition and more important than that decoration of the portal design contribute to the development in the façade architecture.

In parallel with the progressions in the geometry and the quality of workmanship, there is rather straight and symmetrical axiality from the portal towards the main iwan. However, similar to Atabey Ertokuş, a perspective towards the mihrab niche is not provided, although the main iwan acts as the masjid. That is why the portal is situated on the east façade. Like in Atabey Ertokuş, this may be due to the restrictions of the site on which the madrasa is built and the roads around.

Bibliography:
ASLANAPA, Oktay., Türk Sanatı, 1972, İstanbul, Remzi Kitabevi, (1993), p.147.
KURAN, Aptullah; Anadolu Medreseleri, vol. 1, Ankara, Türk Tarih Kurumu Basımevi, 1969, pp: 74-75.
ORAL, Zeki., "Konya'da Sırçalı Medrese", Belleten, Anakara, 1961, iss.25, vol. 99, pp: 335-396.
ÖGEL, Semra., Anadolu Selçuklularının Taş Tezyinatı, 1966, Ankara, Türk Tarih Kurumu Basımevi, (1987), p. 42.
SÖNMEZ, Zeki., Başlangıcından 16. Yüzyıla Kadar Anadolu Türk İslam Mimarisinde Sanatçılar, Ankara, Türk Tarih Kurumu Basımevi, 1995, pp: 257-262.
SÖZEN, Metin., Anadolu Medreseleri, vol. 1, İstanbul, 1970, pp: 160-165.

Cat. No. 20 (Figure 32-33, Plate 34-35)

Name : Hacı Kılıç Complex
Building Type: Madrasa
Place : Kayseri
Date : 1249-50 A.D. / 647 H. according to the inscription panel.
Donor : Abu'l Kasım İbn Ali el-Tusi.
Artist : Unknown
Building Material: Façade cut stone, portal cut stone.
Portal Location: East

Building Scheme: One storey high, two iwan scheme, arcaded open courtyard.
Portal opens to; arcaded open courtyard.
Portal on; the axis of the arcaded open courtyard, barrel-vaulted main iwan.
Portal on; the short side in principle, but as the complex is concerned as a single building on the long side.

Considering the relation of the two buildings forming the complex, Hacı Kılıç Complex displays similarities in plan organization with the Çifte Madrasa Çifte Complex in Kayseri. However, it differs in one point that, in plan, the madrasa and mosque sections are composed in a single rectangular frame. Thus, from the outside a single building mass is observed but inside, it consists of two separate functions, as madrasa and mosque. Depending on the plan of the madrasa, it can be argued that the general madrasa plan of Anatolian Seljuk architecture is somehow interrupted, where it seems as though some part of the madrasa is manipulated as the mosque section. In other words, instead of a similar space organization like the northern section of the madrasa, the south is replaced with the addition of the mosque. Thus the approach is from the corner of the madrasa. Yet the axial procession following as portal and main iwan can be discussed, as to whether it can be accepted as a bent-axis approach, as one considers the complex as a single building.

All the same, as the façade articulation of the complex is concerned, it can be detected that, to some extent the façade acts as a single one. Where both the mosque and the madrasa portal are situated, the east façade is designed as a straight, continuing wall. What is attentive is presented with the construction of the portal on the corner of the madrasa section, probably due to constructional problems and maybe in a sense so as to indicate the separating functions within the complex, trying to determine the border from outside also.

Bibliography:
ASLANAPA, Oktay., Türk Sanatı, 1972, İstanbul, Remzi Kitabevi, (1993), p.127.
BAYBURTLUOĞLU, Zafer., "Anadolu Selçuklu Devri Büyük Programlı Yapılarında Önyüz Düzeni", Vakıflar Dergisi, Vol 11, Ankara, 1977, pp: 101.
GABRIEL, Albert., Monuments Turcs d'Anatolie, vol. 1, Paris, 1934, pp: 52.
KURAN, Aptullah; Anadolu Medreseleri, vol. 1, Ankara, Türk Tarih Kurumu Basımevi, 1969, pp: 75-77.
ÖGEL, Semra., Anadolu Selçuklularının Taş Tezyinatı, 1966, Ankara, Türk Tarih Kurumu Basımevi, (1987), p. 69.
ÖNEY, Gönül., "Kayseri Hacı Kılıç Cami ve Külliyesi", Belleten, Ankara, 1966, iss.30, vol. 119, pp: 377-390.
SÖZEN, Metin., Anadolu Medreseleri, vol. 1, İstanbul, 1970, pp: 118-122.
TUNCER, C. Orhan., "Kayseri Yedi Selçuklu Taçkapısında Geometrik Düzen", Vakıflar Dergisi, Vol 26, Ankara, 1997, pp: 105-152.

Cat. No. 21 (Figure 32-34, Plate 34-36)

Name : Hacı Kılıç Complex
Building Type: Mosque
Place : Kayseri
Date : 1249-50 A.D. / 647 H. according to the inscription panel.
Donor : Abu'l Kasım İbn Ali el-Tusi.
Artist : Unknown
Building Material: Façade cut stone, portal cut stone.
Portal Location: East
Building Scheme: One storey high, hypostyle, 5*4 (five aisles on the north-south and four on the east-west axis).
Portal opens to; second aisle perpendicular to the axis of the mihrab.
Portal axis; perpendicular to the axis of the mihrab.
Portal on; the short side in principle, but as the complex is concerned as a single building on the long side.

Depending on the discussion made about the madrasa section (Cat. No. 20) in this study, for the mosque, the same criteria can be mentioned for the location and direction of the portal and additional arguments can be made for the façade articulation. The portal of the mosque presents a perpendicular axis to the axis of the mihrab niche, probably due to the restrictions caused by the site and the circulation roads around. Thus, the east façade becomes the main façade not only for the mosque and madrasa but also for the complex when the buildings are considered as a whole. In relation, going over further discussions on façade composition and articulation, it can be mentioned that, where the portal of the madrasa

draws the borders of the madrasa section, the façade belonging to the mosque section seems more elaborate and articulated. As there is a supporting tower added on the southeastern corner of the mosque, the attached minaret on the portal presents a harmony with it, accentuating the effect of verticality. Moreover, the window opening on the axis of the maqsura dome may have been applied due to an intention to emphasize its importance.

Bibliography:
ASLANAPA, Oktay., Türk Sanatı, 1972, İstanbul, Remzi Kitabevi, (1993), p.127.
GABRIEL, Albert., Monuments Turcs d'Anatolie, vol. 1, Paris, 1934, pp: 52.
ÖGEL, Semra., Anadolu Selçuklularının Taş Tezyinatı, 1966, Ankara, Türk Tarih Kurumu Basımevi, (1987), p. 69.
ÖNEY, Gönül., "Kayseri Hacı Kılıç Cami ve Külliyesi", Belleten, Ankara, 1966, iss.30, vol. 119, pp: 377-390.
SÖZEN, Metin., Anadolu Medreseleri, vol. 1, İstanbul, 1970, pp: 118-122.
TUNCER, C. Orhan., "Kayseri Yedi Selçuklu Taçkapısında Geometrik Düzen", Vakıflar Dergisi, Vol 26, Ankara, 1997, pp: 105-152.

Cat. No. 22 (Figure 35)

Name : Karatay Madrasa
Building Type: Madrasa
Place : Antalya
Date : 1250 A.D. / 648 H., according to foundation charter of Celaleddin Karatay (1253 A.D. / 651 H.).
Donor : Celaleddin Karatay
Artist : Unknown
Building Material: Façade rubble stone, portal marble.
Portal Location: West
Building Scheme: One storey high, two iwan scheme, open courtyard.
Portal opens to; barrel-vaulted entrance iwan.
Portal on; the axis of the barrel-vaulted entrance iwan, arcaded open courtyard, barrel-vaulted main iwan.
Portal on; the short side of the building.

Karatay Madrasa in Antalya is partially demolished today. According to the original plan drawn by Kuran, the madrasa is one of the typical examples displaying the architectural characteristics of its time only with a few exceptional features. Where the building is elongated in the east-west direction and there is an axiality proceeding from the portal towards the

main iwan, the placement of the elongation of the courtyard in the north-south direction attract attention, as differentiating from other examples in 13th century, Anatolia.[117] Moreover, the vaulting system covering the side rooms on the corners differs also.[118]

However, depending on Kuran's restitution drawing, it can be stated that, the madrasa presents the general architectural façade understanding of its time, with the portal as the only façade component. On the other hand, the composition of the portal itself is in harmony with the simplicity of the façade the form of its framework is, when the horizontality emphasized with the manipulation of the courtyard is considered.

Bibliography:
KURAN, Aptullah; Anadolu Medreseleri, vol. 1, Ankara, Türk Tarih Kurumu Basımevi, 1969, pp: 82-85.
ÖGEL, Semra., Anadolu Selçuklularının Taş Tezyinatı, 1966, Ankara, Türk Tarih Kurumu Basımevi, (1987), p. 45.
SÖZEN, Metin., Anadolu Medreseleri, vol. 2, İstanbul, 1970, pp: 137-141.

Cat. No. 23 (Figure 36-37, Plate 37)

Name : Karatay Madrasa
Building Type: Madrasa
Place : Konya
Date : 1251-52 A.D. / 649 H., according to inscription panel.
Donor : Celaleddin Karatay
Artist : Unknown according to Kuran, Muhammed bin Havlan el-Dımişki according to Sönmez.
Building Material: Façade cut stone, portal marble.
Portal Location: East
Building Scheme: One storey high, one iwan scheme, closed courtyard.
Portal opens to; domed entrance vestibule on the southeast corner.
Portal on; the southeast corner, where an axial procession is not achieved.
Portal on; the short side of the building.

Karatay Madrasa in Konya is one of the exceptional examples with its foregoing individual characteristics among Anatolian Seljuk architecture.

[117] Kuran, op. cit., 1969, p. 85.
[118] Ibid., 1969, p. 85.

Where some parts of the madrasa are demolished today, the remaining is sufficient to study the general architectural features of the building. Contrary to other examples in Anatolia during the middle ages, the portal of Karatay is situated on the southeastern corner. What's more, the entrance vestibule is treated like a single defined space, opening outside with the portal and connecting to inside through a doorway, like a room rather than a vestibule. Thus, in this case no axial procession is observed, where one enters the courtyard from the corner and has a vista towards the main iwan diagonally rather than directing straightforward. The reason for the placement of the portal may be due to the site planning around the madrasa and the approaching routes. Because of the road continuing from north to east, the entrance of the building might be taken away in order not to disturb the traffic and easy the entrance to the building. This practical solution concerning the circulation scheme is reflected inside the building.

On the other hand, the harmony captured within the architecture of Karatay displays itself in the façade composition and the portal design, too. As a subjective interpretation, in Karatay there seems to be an intention for a wide unified space, which is reflected with the ratios obtained both in plan and section. Moreover, the entrance space behind the portal is covered with a dome, which has a more unifying character than the cross vault, as in the case of İnce Minareli. Similarly, the dome of the courtyard of the madrasa building is decorated with geometric interlaces which have effects implying the unity of the space. Due to the spatial and decorative sounds of Karatay, it is not surprising to face with a square-like portal framework, where it is complementary to the architectural and decorative qualities obtained in the building design. The portal composition, considering the form of its framework is in parallel with this argument.

Bibliography:
ARSEVEN, Celal Esat., Türk Sanatı Tarihi, İstanbul, 1926 pp: 122-127.
ASLANAPA, Oktay., Türk Sanatı, 1972, İstanbul, Remzi Kitabevi, (1993), pp: 137-138.

KURAN, Aptullah; Anadolu Medreseleri, vol. 1, Ankara, Türk Tarih Kurumu Basımevi, 1969, pp: 51-53.
ÖGEL, Semra., Anadolu Selçuklularının Taş Tezyinatı, 1966, Ankara, Türk Tarih Kurumu Basımevi, (1987), p. 46.
SÖNMEZ, Zeki., Başlangıcından 16. Yüzyıla Kadar Anadolu Türk İslam Mimarisinde Sanatçılar, Ankara, Türk Tarih Kurumu Basımevi, 1995, p. 221.
SÖZEN, Metin., Anadolu Medreseleri, vol. 1, İstanbul, 1970, pp: 63-68.

Cat. No. 24 (Figure 38-40, Plate 38)

Name : Sahip Ata (Larende) Mosque
Building Type: Mosque
Place : Konya
Date : 1258-59 A.D. / 656 H. according to inscription panel.
Donor : Sahip Ata Fahreddin Ali
Artist : Kölük bin Abdullah
Building Material: Façade demolished but probably cut stone, portal cut stone.
Portal Location: North
Building Scheme: One storey high, hypostyle, 7*7 (seven aisles on the north-south and seven aisles on the east-west axis) according to Karamağaralı.
Portal opens to; central aisle, on the axis of the mihrab.
Portal on; the axis of the mihrab.
Portal on; the short side of the building.

The present mosque is a later addition, the original one was burnt down and only the portal and one of the minarets exist from the original building. From what remains, one may state that, there is the tendency of symmetry in the façade composition. All the same, comments related to the main façade design may be wrong leading because, the number of the minarets, are a point of discussion among scholars. However, as many of them agree, the mosque had double minarets one and these minarets were integrated to the portal scheme. As for the composition of the portal, it is symmetrical. On the lower section of both sides there are two fountains and at top among the geometrical decoration, small pointed arched openings. Considering the double minaret façade designs, one may consider that, the side walls of the main façade of the mosque probably have other architectural elements. Depending on the restitution project by Karamağaralı, Sahip Ata Mosque had an articulated façade composition

similar to the façade designs of the other buildings in Sivas with the integrated double minaret scheme, such as Gök Madrasa. [119] Moreover, the restitution drawing of Karamağaralı points to an axiality from the portal towards the mihrab niche.

Bibliography:
ASLANAPA, Oktay., Türk Sanatı, 1972, İstanbul, Remzi Kitabevi, (1993), pp: 134-135.
BAYBURTLUOĞLU, Zafer., "Anadolu Selçuklu Devri Büyük Programlı Yapılarında Önyüz Düzeni", Vakıflar Dergisi, Vol 11, Ankara, 1977, p. 96
KARAMAĞARALI, Haluk., "Sahip Ata Cami'nin Restitüsyonu Hakkında Bir Deneme", Röleve ve Restorasyon Dergisi Vol 3, Vakıflar Genel Müdürlüğü, 1982, pp: 49-77
MAYER, L.A., Islamic Architects and Their Works, Geneve, 1956, p. 77.
ÖGEL, Semra., Anadolu Selçuklularının Taş Tezyinatı, 1966, Ankara, Türk Tarih Kurumu Basımevi, (1987), pp: 53-56.
SÖNMEZ, Zeki., Başlangıcından 16. Yüzyıla Kadar Anadolu Türk İslam Mimarisinde Sanatçılar, Ankara, Türk Tarih Kurumu Basımevi, 1995, pp: 270-275.
TUNCER, C. Orhan., "Orantı ve Modül Üzerine Selçuklu Yapılarından Bazı Örnekler", Vakıflar Dergisi, Vol 13, Ankara, 1981, pp: 449-487
TUNCER, C. Orhan., "Birkaç Selçuklu Taçkapısında Geometrik Araştırmalar", Vakıflar Dergisi, Vol 16, Ankara,1982, pp: 61-76
TUNCER, C. Orhan., "Mimar Kölük ve Kaluyan", Vakıflar Dergisi, Vol 19, pp:109-118, Ankara, 1985

Cat. No. 25 (Figure41-42, Plate 39-40)

Name : İnce Minareli (Dar-ül Hadis) Madrasa
Building Type: Madrasa
Place : Konya
Date : 1258-79 A.D. as Kuran states according to foundation charter (1280 A.D. / 679 H.) and 1260-65 A.D. as Sözen and Aslanapa states.
Donor : Sahip Ata Fahreddin Ali
Artist : Kölük bin Abdullah
Building Material: Façade cut stone, portal cut stone.
Portal Location: East
Building Scheme: One storey high, one iwan scheme, closed courtyard.
Portal opens to; cross-vaulted entrance vestibule.
Portal on; the axis of cross-vaulted entrance vestibule, closed courtyard, barrel-vaulted main iwan.
Portal on; the short side in principle, but masjid added to the north side.

---

[119] Karamağaralı, op. cit., pp: 49-77, Tuncer, op. cit.,1981, pp: 449-487, Tuncer, op. cit., 1985, pp: 109-118, Bayburtluoğlu, op. cit., p. 96, Ögel, op. cit., pp: 53-56

İnce Minareli Madrasa in Konya is one of the unique examples of Seljuk architecture in Anatolia, not only due to its architectural but also to ornamental characteristics. Taken as a whole, the building displays a harmony with an inclination to accentuate the effect of axial and vertical image. To begin with, disregarding the masjid section, the building displays a perfect axiality, both in symmetry and straightness, proceeding from the portal and following with the entrance space, courtyard and main iwan. The intention for verticality is observed in the rather thin framework and the supporting decorative composition of the portal, the minaret, the arcade in front of the masjid section, cross-vault cover of the entrance space and the applied linear patterns of ornamentation on the dome of the courtyard, inside the building.

With the projecting entrance space, the madrasa reminds Mesudiye in Diyarbakır and the addition of the masjid section with an arcade in front reminds Taş Madrasa in Akşehir. While trying to find relationships with Mesudiye can be argued, due to the patronage of Sahip Ata Fahreddin Ali, the resemblance with Taş madrasa seems to be sound. The successful architecture of the building has been subject to discussions so as to unfold if any inspirations it has provided in the architecture of the later examples in Anatolia. The success and uniqueness of this example is probably dependant on the innovative taste of Sahip Ata and the artistic creativity of Kölük bin Abdullah, one of the most famous architect and artist of the time.

Bibliography:

ARSEVEN, Celal Esat., Türk Sanatı Tarihi, İstanbul, 1926, pp: 127-128.
ASLANAPA, Oktay., Türk Sanatı, 1972, İstanbul, Remzi Kitabevi, (1993), p.139-140.
BAYBURTLUOĞLU, Zafer., "Anadolu Selçuklu Devri Büyük Programlı Yapılarında Önyüz Düzeni", Vakıflar Dergisi, Vol 11, Ankara, 1977, p. 100.
BREND, Barbara., "The Patronage of Fahraddin Ali İbn al- Husain and the Work of Kaluk İbn Abdullah in the Development of the Decoration of Portals in Thirteenth Century Anatolia", Kunst des Orients, X, Heft ½, Jahrgang1975-76, Wiesbaden, pp: 160-186.

KURAN, Aptullah; Anadolu Medreseleri, vol. 1, Ankara, Türk Tarih Kurumu Basımevi, 1969, pp: 54-55.
MAYER, L.A., Islamic Architects and Their Works, Geneve, 1956, p. 78.
ÖGEL, Semra., Anadolu Selçuklularının Taş Tezyinatı, 1966, Ankara, Türk Tarih Kurumu Basımevi, (1987), pp: 52-53.
ROGERS, J. M., "The Date of theÇifte Minare Medrese at Erzurum", Kunst des Orients, VII, Jahrgang 1972, Heft ½, Wiesbaden, pp: 77-119.
SÖNMEZ, Zeki., Başlangıcından 16. Yüzyıla Kadar Anadolu Türk İslam Mimarisinde Sanatçılar, Ankara, Türk Tarih Kurumu Basımevi, 1995, pp: 271-273.
SÖZEN, Metin., Anadolu Medreseleri, vol. 2, İstanbul, 1970, pp: 69-74.
TUNCER, C. Orhan., "Mimar Kölük ve Kaluyan", Vakıflar Dergisi, Vol 19, pp:109-118, Ankara, 1985
YETKİN, S. Kemal., İslam Mimarisi, 1959, Ankara, (1965), pp:197-200.

Cat. No. 26 (Figure 43-44, Plate 41)

Name : Süleyman Pervane (Alaeddin) Madrasa
Building Type: Madrasa
Place : Sinop
Date : 1262-63 A.D. / 661 H. according to inscription panel.
Donor : Muinüddin Süleyman Pervane
Artist : Unknown
Building Material: Façade rubble stone, portal marble.
Portal Location: South
Building Scheme: One storey high, two iwan scheme, arcaded open courtyard.
Portal opens to; barrel-vaulted entrance iwan.
Portal on; the axis of the barrel-vaulted entrance vestibule, arcaded open courtyard, barrel-vaulted main iwan.
Portal on; the short side of the building.

Süleyman Pervane Madrasa, dating to the second half of the 13th century displays the architectural characteristics of its time, as the quality of workmanship, precision of geometry and space organization in the plan layout are considered. However, direct entrances to the side rooms from the entrance iwan and the preference of rubble stone as the building material remind the architectural practice in the early examples of the century. All the same, an axiality is inherent from the portal towards the main iwan, which acts as the most prominent space in the madrasa with the function of the main classroom.

As for the façade composition and portal design, the building presents a rather modest formation compared to its contemporaries. Even though the articulation of the façade composition is elaborated with addition of the window openings on both sides, these openings are rather simple and they do not have stalactite frames. Portal mass of the building displays negligible projection in plan. All the same, the portal projection in elevation remains negligible also and it may be due to later restoration interventions. The considerably less projection pointing to modesty also reflects itself in portal composition and ornamentation. Instead of a muqarnas or pointed-vaulted portal niche, a three-lobbed arch, which covers not a considerable depth in plan, is preferred. Moreover, the marble portal of the madrasa does not display remarkable ornamentation on the moldings of the framework.

Bibliography:
AYDIN, Filiz., "Alaiye (Süleyman Pervane) Medresesi", Vakıflar Dergisi, Vol 10, Ankara, 1973, pp: 251-272
KURAN, Aptullah; Anadolu Medreseleri, vol. 1, Ankara, Türk Tarih Kurumu Basımevi, 1969, pp: 86-87.
SÖZEN, Metin., Anadolu Medreseleri, vol. 1, İstanbul, 1970, pp: 123-126.

Cat. No. 27 (Figure 45, Plate 42)

Name : Gök Madrasa Mosque
Building Type: Mosque
Place : Amasya
Date : 1266-67 A.D. / 665 H.
Donor : Turumtay, Seljuk governor
Artist : Unknown
Building Material: Façade cut stone, portal cut stone.
Portal Location: North
Building Scheme: One storey high, hypostyle, 3*6 (three aisles on the north-south and six on the east-west axis.
Portal opens to; central aisle, the axis of the mihrab.
Portal on; the axis of the mihrab.
Portal on; the short side of the building.

Where the plan layout points to a mosque scheme, the absence of a minaret causes discussions for the function of the building that, it is not certain whether it is a mosque or a madrasa. Within the scope of this study,

it is preferred to evaluate this building among mosques due to its plan layout.

However, the façade articulation of the building as well as the portal design displays a different approach if compared to the other Seljuk buildings in Anatolia during the middle ages. Where a perspective from the portal towards the mihrab niche is seen, the composition of the portal, as an iwan opening outside is attentive. In other cases and in the general layout of the portal within the buildings, it is observed that, the portal projects both in plan and elevation. However, in Gök Madrasa Mosque rather than a projecting solid mass, the portal is manipulated as a void, like an iwan. Opposite to the examples like Mesudiye Madrasa in Diyarbakır and İnce Minareli in Konya, where the portals are integrated with the considerably projecting, separate space like entrances, Gök Madrasa Mosque portal presents considerable dimensions of a void acting like an iwan. Furthermore, the dimensions of this void correspond to the dimensions of the inner iwans next to the entrance iwan.

All the same, this proportional relation displayed in plan reflects itself in the façade articulation, too. There is the addition of the supporting towers on the corners as the vertical contributors and the huge window openings with stalactite frames on both sides as the horizontal ones, where the portal is located in the center. Thus, the façade composition presents a rather balanced and symmetrical design, providing a monumental impression.

Bibliography:
ALTUN, Ara., Ortaçağ Türk Mimarisinin Ana Hatları İçin Bir Özet, İstanbul, 1988, p. 51.
ASLANAPA, Oktay., Türk Sanatı, 1972, İstanbul, Remzi Kitabevi, (1993), p. 129.
GABRIEL, Albert., Monuments Turcs d'Anatolie, vol. 2, Paris, 1934, p. 25.
ÖGEL, Semra., Anadolu Selçuklularının Taş Tezyinatı, 1966, Ankara, Türk Tarih Kurumu Basımevi, (1987), p. 44.

Cat. No. 28 (Figure 46-48, Plate 43-44)

Name : Sahibiye Madrasa
Building Type: Madrasa
Place : Kayseri
Date : 1267-68 A.D. / 666 H. according to inscription panel.
Donor : Sahip Ata Fahreddin Ali
Artist : Unknown
Building Material: Façade cut stone, portal cut stone.
Portal Location: South
Building Scheme: One storey high, four iwan scheme, arcaded open courtyard.
Portal opens to; barrel-vaulted entrance iwan.
Portal on; the axis of the barrel-vaulted entrance iwan, arcaded open courtyard, barrel-vaulted main iwan.
Portal on; the short side of the building.

Sahibiye Madrasa in Kayseri is amongst the examples of Anatolian Seljuk architecture constructed under the patronage of Sahip Ata Fahreddin Ali. According to Sözen, like the other Sahip Ata constructions, there were other buildings constructed around the madrasa.[120] Whereas today the three sides of the building are defined with roads, especially the one in front of the main façade probably existed at that time, providing the approach to the building. In this example from Kayseri, an axial procession from the entrance towards the main iwan can be observed. Compared to earlier examples, in this one clearity in plan layout can be traced in addition to the developments in the space organization. The façade articulation somehow supports this statement that, with the application of supporting towers on the corners and with the portal at the center, the façade of the madrasa presents a balanced and symmetrical composition. The ornamented bands running around the borders of the façade results in a unifying effect concerning the design of the façade architecture.

---

[120] Sözen, op.cit., p. 28.

The portal mass, projecting both in elevation and in plan with a considerable mass point to the later developments in portal design during the second of 13th century in Anatolia.

Bibliography:
AKOK, Mahmut., "Kayseri'de Gevher Nesibe Hatun Darüşşifası ve Sahibiye Medresesi Röleve ve Mimarisi", Türk Arkeoloji Dergisi, 17/1, 1968, Ankara (1969), pp: 133-184
BREND, Barbara., "The Patronage of Fahraddin Ali İbn al- Husain and the Work of Kaluk İbn Abdallah in the Development of the Decoration of Portals in Thirteenth Century Anatolia", Kunst des Orients, X, Heft ½, Jahrgang1975-76, Wiesbaden, pp: 160-186.
KURAN, Aptullah; Anadolu Medreseleri, vol. 1, Türk Tarih Kurumu Basımevi, Ankara, 1969, pp: 88-90.
ÖGEL, Semra., Anadolu Selçuklularının Taş Tezyinatı, 1966, Türk Tarih Kurumu Basımevi, Ankara (1987), p. 56.
SÖZEN, Metin., Anadolu Medreseleri, vol. 1, İstanbul, 1970, pp: 29-33.
TUNCER, C. Orhan., "Birkaç Selçuklu Taçkapısında Geometrik Araştırmalar", Vakıflar Dergisi, Vol 16, Ankara,1982, pp: 61-76
TUNCER, C. Orhan., "Kayseri Yedi Selçuklu Taçkapısında Geometrik Düzen", Vakıflar Dergisi, Vol 26, Ankara, 1997, pp: 105-152.

Cat. No. 29 (Figure 49-53, Plate 45-47)

Name : Çifte Minareli Madrasa
Building Type: Madrasa
Place : Erzurum
Date : 2nd half of the 13th century.
Donor : probably Hüdavend Padişah Hatun
Artist : Unknown
Building Material: Façade cut stone, portal cut stone.
Portal Location: North
Building Scheme: Two storey high, four iwan scheme, arcaded open courtyard.
Portal opens to; barrel-vaulted entrance iwan.
Portal on; the axis of barrel-vaulted entrance iwan, arcaded open courtyard, barrel-vaulted main iwan.
Portal on; the short side of the building.

The date of Çifte Minareli Madrasa has been a subject of discussion among scholars. Brend's arguments sound more to the point as she dates Çifte

Minareli before Gök Madrasa and after Sahip Ata Mosque in Konya.[121] It is also probable that the design of Gök Madrasa is effected by Çifte Minareli. The variations considering the planning scheme are the addition of the mausoleum behind the main iwan and the huge buttress attached to the east wall of Çifte Minareli, where it leads to conclusions as, Çifte Minareli was a part of a military complex.[122] The dimensions of the building mass is in a position to support the above argument and as for the relation of the portal mass, it is seen that the vertical and massive character of the portal is accentuated with the integrated double minarets, moreover the elaborated design and ornamentation of the portal are also effective for the monumental expression.

Considering the façade composition and comparison with Gök Madrasa in Sivas, which displays similar architectural characteristics, it is observed that, the façade of Çifte Minareli is articulated rather more symmetrically, concerning the window openings with stalactite frameworks on both sides as well as the supporting towers, which are not placed on the corners but on the sides.

The axial procession from the entrance towards the main iwan is accentuated with the addition of the mausoleum behind the main iwan, similar to the example of Atabey Ertokuş Madrasa in Isparta.

Bibliography:
ASLANAPA, Oktay., Türk Sanatı, 1972, İstanbul, Remzi Kitabevi, (1993), pp: 151-152.

---

[121] However, Rogers is against this argument from the point that, he dates Çifte Minareli Madrasa in Erzurum earlier than Sahip Ata Mosque in Konya, stating that Sahip Ata imitated the portal design of Çifte Minareli in Erzurum. All the same Brend's arguments sound more convincing, as the dating of Çifte Minareli in Erzurum is concerned, as the architectural and decorative features of the building are considered, supporting the scenario of Brend. Brend, op. cit., p.170-171, Rogers, op.cit., 1972, vol. 8, pp: 77-119.

[122] Sözen, op.cit., pp: 64-74.

BAYBURTLUOĞLU, Zafer., "Anadolu Selçuklu Devri Büyük Programlı Yapılarında Önyüz Düzeni", Vakıflar Dergisi, Vol 11, Ankara, 1977, p. 98.
BREND, Barbara., "The Patronage of Fahraddin Ali İbn al- Husain and the Work of Kaluk İbn Abdallah in the Development of the Decoration of Portals in Thirteenth Century Anatolia", Kunst des Orients, X, Heft ½, Jahrgang1975-76, Wiesbaden, pp: 160-186.
KURAN, Aptullah; Anadolu Medreseleri, vol. 2, Ankara, Türk Tarih Kurumu Basımevi, 1969, pp: 116-124.
ÖGEL, Semra., "Bir Selçuk Portalleri Grubu ve Karaman'daki Hatuniye Medresesi Portali", Yıllık Araştırmalar Dergisi, Vol 2, 1957, pp: 115-119.
ÖGEL, Semra., Anadolu Selçuklularının Taş Tezyinatı, 1966, Ankara, Türk Tarih Kurumu Basımevi (1987), pp: 47-52.
ROGERS, J. M., "The Çifte Minare Medrese at Erzurum and the Gökmedrese at Sivas", Anatolian Studies, Vol 15, 1965, pp: 63-85
ROGERS, J. M., "The Date of theÇifte Minare Medrese at Erzurum", Kunst des Orients, VII, Jahrgang 1972, Heft ½, Wiesbaden, pp: 77-119.
ROGERS, J. M., "Seljuk Influence on the Monuments of Cairo", Kunst des Orients, VII, Jahrgang 1970-71, Heft 1, Wiesbaden, pp: 41-68.
SÖZEN, Metin., Anadolu Medreseleri, vol. 2, İstanbul, 1970, pp: 64-74.
ÜNAL, H. Rahmi., Les Monuments Islamiques Anciens de la Ville d'Erzurum et sa Région, Paris, 1968, pp: 58-101.
YETKİN, S. Kemal., İslam Mimarisi, 1959, Ankara, (1965), pp: 178-186.
YÖRÜKOĞLU, Ömer., "Çifte Minareli Medrese (Hatuniye) Hafriyatı", Vakıflar Dergisi, Vol 12, Ankara, 1978, pp: 235-246

Cat. No. 30 (Figure 54-57, Plate 48-50)

Name : Gök Madrasa
Building Type: Madrasa
Place : Sivas
Date : 1271 A.D. / 670 H. according to inscription panel.
Donor : Sahip Ata Fahreddin Ali
Artist : Kaluyan el Konevi
Building Material: Façade cut stone, portal marble.
Portal Location: West
Building Scheme: Present one storey high (argued whether it had a second storey, four iwan scheme, arcaded open courtyard.
Portal opens to; star-vaulted entrance iwan.
Portal on; the axis of the star-vaulted entrance iwan, arcaded open courtyard, barrel-vaulted main iwan.
Portal on; the short side.

As an indication of the period, the façade becomes more articulate. The façade composition becomes elaborate with the introduction of marble and windows with stalactite frame, on both sides of the main elevation, one

belonging to the masjid and the other to the dar-ül kurra, together with the three-lobbed arched fountain, breaking up symmetry. The supporting towers on the side maintain the balance of the composition where the integrated minarets emphasize verticality and increase the impression of monumentality, at the same time establishing a harmony with the supporting towers. The complexity and elaboration in the façade articulation is also traced in the portal design both in composition and in ornament.

Where the plan layout the ratios in arcade, and the quality of workmanship seem quite mature, the geometry in plan where there is the lack of a rectangular framework is interesting. With its dimensions and the massive characteristics the madrasa is among the greater buildings and its portal mass is in harmony with the building mass, as the integrated double minarets contribute to both the effect of verticality and to mass.

Due to the needs of the site plan and the roads around it is seen that the madrasa is elongated in the east-west direction. The axis proceeding from the portal towards the main iwan accentuates the axis of the building, where both are parallel.

Bibliography:

ARSEVEN, Celal Esat., Türk Sanatı Tarihi, İstanbul, 1926, pp:130-132.
ASLANAPA, Oktay., Türk Sanatı, 1972, İstanbul, Remzi Kitabevi, (1993), pp: 148-150.
BAYBURTLUOĞLU, Zafer., "Anadolu Selçuklu Devri Büyük Programlı Yapılarında Önyüz Düzeni", Vakıflar Dergisi, Vol 11, Ankara, 1977, pp: 99-100.
BREND, Barbara., "The Patronage of Fahraddin Ali İbn al- Husain and the Work of Kaluk İbn Abdallah in the Development of the Decoration of Portals in Thirteenth Century Anatolia", Kunst des Orients, X, Heft ½, Jahrgang1975-76, Wiesbaden, pp: 160-186.
GABRIEL, Albert., Monuments Turcs d'Anatolie, vol. 2, Paris, 1934, pp:155-161.
KURAN, Aptullah; Anadolu Medreseleri, vol. 1, Ankara, Türk Tarih Kurumu Basımevi, 1969, pp: 92-96.
MAYER, L.A., Islamic Architects and Their Works, Geneve, 1956,
ÖGEL, Semra., Anadolu Selçuklularının Taş Tezyinatı, 1966, Ankara, Türk Tarih Kurumu Basımevi, (1987), pp: 57-61.
RICE, T.T., The Seljuks, London, 1961, pp: 113-115.

ROGERS, J. M., "The Çifte Minare Medrese at Erzurum and the Gökmedrese at Sivas", Anatolian Studies, Vol 15, 1965, pp: 63-85
ROGERS, J. M., "The Date of theÇifte Minare Medrese at Erzurum", Kunst des Orients, VII, Jahrgang 1972, Heft ½, Wiesbaden, pp: 77-119.
ROGERS, J. M., "Seljuk Influence on the Monuments of Cairo", Kunst des Orients, VII, Jahrgang 1970-71, Heft 1, Wiesbaden, pp: 41-68.
SÖNMEZ, Zeki., Başlangıcından 16. Yüzyıla Kadar Anadolu Türk İslam Mimarisinde Sanatçılar, Ankara, Türk Tarih Kurumu Basımevi, 1995, p. 283.
SÖZEN, Metin., Anadolu Medreseleri, vol. 2, İstanbul, 1970, pp: 40-49.
TUNCER, C. Orhan., "Orantı ve Modül Üzerine Selçuklu Yapılarından Bazı Örnekler", Vakıflar Dergisi, Vol 13, Ankara, 1981, pp: 449-487.
TUNCER, C. Orhan., "Birkaç Selçuklu Taçkapısında Geometrik Araştırmalar", Vakıflar Dergisi, Vol 16, Ankara,1982, pp: 61-76.
TUNCER, C. Orhan., "Mimar Kölük ve Kaluyan", Vakıflar Dergisi, Vol 19, pp:109-118, Ankara, 1985
YETKİN, S. Kemal., İslam Mimarisi, 1959, Ankara, (1965), pp: 190-194.

Cat. No. 31 (Figure 58-60, Plate 51-53)

Name : Çifte Minareli Madrasa
Building Type: Madrasa
Place : Sivas
Date : 1271 A.D. / 670 H. according to inscription panel.
Donor : Sahip Şemseddin Cüveyni (Ilkhanid Vizier)
Artist : Unknown
Building Material: Façade cut stone, portal cut stone.
Portal Location: East
Building Scheme: demolished, only façade and foundation in situ, two storey high according to Sözen.
Portal opens to; demolished
Portal on; depending on foundation it can be determined that the portal is on the axis of the main iwan.
Portal on; depending on foundation it can be determined that the portal is on the short side of the building.

Most of the building is demolished but the main façade of the madrasa remains today. The main façade, on which the portal stands, presents the understanding of façade architecture during the second of the 13th century. The highly elaborated and ornamented portal, where double minarets are integrated and the window openings with stalactite framework as the horizontal and the supporting towers on the corners as the vertical elements indicate a façade articulation of the second half of the century, similar to the

examples of Gök Madrasa and Buruciye in Sivas and Çifte Minareli in Erzurum.

Bibliography:
ASLANAPA, Oktay., Türk Sanatı, 1972, İstanbul, Remzi Kitabevi, (1993), pp: 149-150.
BAYBURTLUOĞLU, Zafer., "Anadolu Selçuklu Devri Büyük Programlı Yapılarında Önyüz Düzeni", Vakıflar Dergisi, Vol 11, Ankara, 1977, pp: 98-99.
BREND, Barbara., "The Patronage of Fahraddin Ali İbn al- Husain and the Work of Kaluk İbn Abdallah in the Development of the Decoration of Portals in Thirteenth Century Anatolia", Kunst des Orients, X, Heft ½, Jahrgang1975-76, Wiesbaden, pp: 160-186.
GABRIEL, Albert., Monuments Turcs d'Anatolie, vol. 2, Paris, 1934, pp: 150-152.
KURAN, Aptullah; Anadolu Medreseleri, vol. 2, Ankara, Türk Tarih Kurumu Basımevi, 1969, pp: 114-116.
ÖGEL, Semra., Anadolu Selçuklularının Taş Tezyinatı, 1966, Ankara, Türk Tarih Kurumu Basımevi, (1987), pp: 61-67.
ROGERS, J. M., "The Çifte Minare Medrese at Erzurum and the Gökmedrese at Sivas", Anatolian Studies, Vol 15, 1965, pp: 63-85
ROGERS, J. M., "The Date of the Çifte Minare Medrese at Erzurum", Kunst des Orients, VII, Jahrgang 1972, Heft ½, Wiesbaden, pp: 77-119.
ROGERS, J. M., "Seljuk Influence on the Monuments of Cairo", Kunst des Orients, VII, Jahrgang 1970-71, Heft 1, Wiesbaden, pp: 41-68.
SÖZEN, Metin., Anadolu Medreseleri, vol. 2, İstanbul, 1970, pp: 58-63.
YETKİN, S. Kemal., İslam Mimarisi, 1959, Ankara, (1965), pp: 187-190.

Cat. No. 32 (Figure 61-64, Plate 54-55)

Name : Buruciye Madrasa
Building Type: Madrasa
Place : Sivas
Date : 1271-72 A.D. / 670 H. according to inscription panel.
Donor : Muzaffer Barucirdi
Artist : Unknown
Building Material: Façade cut stone, portal cut stone.
Portal Location: West
Building Scheme: Two storey high according to Sözen, four iwan scheme, arcaded open courtyard.
Portal opens to; domed entrance iwan.
Portal on; the axis of the domed entrance iwan, arcaded open courtyard, barrel-vaulted main iwan.
Portal on; the short side.

Buruciye Madrasa with all of its architectural and ornamental features presents the general architectural understanding and practice in the second

half of the 13th century. The plan organization and the circulation scheme as well as the façade articulation and portal composition indicate the developments towards the end of the century. The symmetrical composition attained with the use of supporting towers on the corners as the vertical elements and the window openings with stalactite frameworks on the sides and the centrally placed elaborate portal points to the prestigious and monumental effect intended to be achieved.

Where an axiality towards the main iwan is inherent, perspective directed to the mihrab niche is not observed. Because, the domed southern side room next to the entrance vestibule functions as the masjid of the building.

As the portal is sound for its dimensions both in plan and elevation, not only the formative but also the ornamental features of the portal design displays the inclinations in Anatolian Turkish art and architecture in the second half of the 13th century.

Bibliography:

AKOK, Mahmut., "Sivas'ta Buruciye Medresesi'nin Rölevesi", Türk Arkeoloji Dergisi, 15/2, Ankara, 1967, pp: 5-38.
ARSEVEN, Celal Esat., Türk Sanatı Tarihi, İstanbul, 1926 pp:128-129.
ASLANAPA, Oktay., Türk Sanatı, 1972, İstanbul, Remzi Kitabevi, (1993), p.150.
BAYBURTLUOĞLU, Zafer., "Anadolu Selçuklu Devri Büyük Programlı Yapılarında Önyüz Düzeni", Vakıflar Dergisi, Vol 11, Ankara, 1977, pp: 67-106
GABRIEL, Albert., Monuments Turcs d'Anatolie, vol. 2, Paris, 1934, pp:152-155.
KURAN, Aptullah; Anadolu Medreseleri, vol. 1, Ankara, Türk Tarih Kurumu Basımevi, 1969, pp: 90-92.
ÖGEL, Semra., Anadolu Selçuklularının Taş Tezyinatı, 1966, Ankara, Türk Tarih Kurumu Basımevi, (1987), pp: 67-69.
SÖZEN, Metin., Anadolu Medreseleri, vol. 2, İstanbul, 1970, pp: 48-57.

Cat. No. 33 (Figure65-66, Plate56)

Name : Cacabey Madrasa
Building Type: Madrasa
Place : Kırşehir
Date : 1272-73 A.D. / 671 H. according to inscription panel.
Donor : Nureddin Cibril bin Cacabey
Artist : Unknown

Building Material: Façade cut stone, portal cut stone.
Portal Location: North
Building Scheme: Two storey high, four iwan scheme, closed courtyard.
Portal opens to; barrel-vaulted entrance vestibule.
Portal on; the axis of the barrel-vaulted entrance vestibule, closed courtyard, barrel-vaulted main iwan, off-centered 1.5 m to west.
Portal on; either short or long side due to square-like plan.
Dating to the second half of the 13th century, Cacabey Madrasa shows similarities both with the early and the late examples of the period. As the complexity in the plan organization points to a later period, the precision in the geometry of the plan layout reminds the earlier examples of the century. The façade articulation is elaborated with the introduction of both the vertical with the supporting towers and the horizontal elements with the window opening, which contributes to the effect maintained by the portal. Both the façade composition and the portal design itself with its ornamental features also point to the general compositions of the second half of the century. However, when the axiality from the portal towards the main iwan is considered, it is seen that some kind of awkwardness in straightness is still present even in the late examples.

Bibliography:
ASLANAPA, Oktay., Türk Sanatı, 1972, İstanbul, Remzi Kitabevi, (1993), pp:140-141.
KURAN, Aptullah; Anadolu Medreseleri, vol. 1, Ankara, Türk Tarih Kurumu Basımevi, 1969, pp: 55-57.
ÖGEL, Semra., Anadolu Selçuklularının Taş Tezyinatı, 1966, Ankara, Türk Tarih Kurumu Basımevi, (1987), p. 71.
SÖZEN, Metin., Anadolu Medreseleri, vol. 2, İstanbul, 1970, pp: 15-20.
ÜLGEN, A. Saim., "Kırşehir'de Türk Eserleri", Vakıflar Dergisi, Vol 2, Ankara, 1942, pp: 253-262

Cat. No. 34 (Figure 67-68, Plate 57-58)

Name : Gök Madrasa
Building Type: Madrasa
Place : Tokat
Date : 1275 A.D. / 674 H. according to Gabriel.
Donor : probably Muinüddin Süleyman Pervane
Artist : Unknown
Building Material: Façade rubble stone, portal cut stone in two colors.
Portal Location: North

Building Scheme: Two storey high, two iwan scheme, arcaded open courtyard.
Portal opens to; barrel-vaulted entrance iwan.
Portal on; the axis of barrel-vaulted entrance iwan, arcaded open courtyard, barrel-vaulted main iwan.
Portal on; the short side of the building.

Similar to most of its contemporaries, Gök Madrasa in Tokat stands as one of the highly monumental Seljuk madrasas in Anatolia. The plan organization, quality of workmanship and space distribution points to the architectural style in the second half of the 13th century. Additionally an axial procession from the portal towards the main iwan is seen in this building, too.

The façade composition with the beautifully decorated portal, making use of red stone in alternate courses is enriched by the window openings, but it does not maintain the original design. The frames and forms of the openings point to later restorations. Where today the projection of the portal mass in plan and elevation does not seem strongly accentuated, it probably was when the building was constructed.

Bibliography:
ARSEVEN, Celal Esad., Türk Sanatı Tarihi, İstanbul, 1926, pp: 129-130.
ASLANAPA, Oktay., Türk Sanatı, 1972, İstanbul, Remzi Kitabevi, (1993), p.151.
GABRIEL, Albert., Monuments Turcs d'Anatolie, vol. 2, Paris, 1934, pp:96-100.
KURAN, Aptullah; Anadolu Medreseleri, vol. 1, Ankara, Türk Tarih Kurumu Basımevi, 1969, pp: 96-99.
SÖZEN, Metin., Anadolu Medreseleri, vol. 1, İstanbul, 1970, pp: 213-221.

Cat. No. 35 (Figure 69-70, Plate 59)

Name : Yusuf bin Yakup (Çay) Madrasa
Building Type: Madrasa
Place : Afyon, Çay
Date : 1278 A.D. / 677 H. according to inscription panel.
Donor : Yusuf bin Yakup
Artist : Amel-i Oğul Bey bin Mehmed
Building Material: Façade cut stone, portal cut stone.
Portal Location: North
Building Scheme: One storey high, two iwan scheme, closed courtyard.

Portal opens to; barrel-vaulted entrance vestibule.
Portal on; the axis of the barrel-vaulted entrance vestibule, closed courtyard, barrel-vaulted main iwan.
Portal on; either short or long side due to square-like plan.

Although Yusuf bin Yakup madrasa dates to the second half of the 13th century, the building is sound for its elegance due to modesty in dimension and simplicity in composition. The precision in geometry and clearity in space organization as well as quality of workmanship point to the developments and increase in the experiences in the second half of the century. Even the side space attached next to the building contributes the massive and formal characteristics of the madrasa. Depending its construction date and architectural features, Kuran defines Yusuf bin Yakup madrasa as a "synthesis of Karatay and İnce Minareli in Konya".[123]

As the location of portal is considered, axial procession is observed, where a perspective from the portal towards the mihrab niche is displayed. Additionally, the dimensions of the portal are in harmony with the modesty in the mass of the building and with the general effect of simplicity.

Bibliography:
ASLANAPA, Oktay., Türk Sanatı, 1972, İstanbul, Remzi Kitabevi, (1993), p.140.
ERDMANN, Kurt., "Vorosmanische Medresen und İmarets vom Medresentyp in Anatolien", Studies in Islamic Art and Architecture in Honor of Professor K.A.C. Creswell, London, 1965, p. 59.
KURAN, Aptullah; Anadolu Medreseleri, vol. 1, Ankara, Türk Tarih Kurumu Basımevi, 1969, pp: 57-59.
MAYER, L.A., Islamic Architects and Their Works, Geneve, 1956, s.127
SÖNMEZ, Zeki., Başlangıcından 16. Yüzyıla Kadar Anadolu Türk İslam Mimarisinde Sanatçılar, Ankara, Türk Tarih Kurumu Basımevi, 1995, p. 303.
SÖZEN, Metin., Anadolu Medreseleri, vol. 2, İstanbul, 1970, pp: 75-79.

Cat. No. 36 (Figure 71-72, Plate 60-61)

Name : Yakutiye Madrasa
Building Type: Madrasa

[123] Kuran, op. cit., p. 58.

Place : Erzurum
Date : 1310-11 A.D. / 710 H. according to inscription panel.
Donor : Hoca Cemalettin Yakut
Artist : Unknown
Building Material: Façade cut stone, portal cut stone.
Portal Location: West
Building Scheme: One storey high, three iwan scheme, arcaded closed courtyard.
Portal opens to; barrel-vaulted entrance vestibule.
Portal on; the axis of the barrel-vaulted entrance vestibule, arcaded closed courtyard, barrel-vaulted main iwan, mausoleum.
Portal on; the short side of the building.

Yakutiye Madrasa is the latest building among the examples included within the scope of this study. It presents not only the architectural style of its time but also reflects some regional characteristics in the details. The plan layout of the madrasa displays the developments in plan organization, where the closed courtyard is extended with application of an arcade surrounding. Compared to the examples like Boyalıköy and Cacabey, the geometrical solution applied for the extension of the courtyard seems rather mature and developed. The symmetrical and geometrical composition of the building and the façade articulation is accentuated with the axial progression from the portal towards the main iwan. However depending on the site plan drawn by Ünal, it is seen that the building is constructed in the east-west direction and the masjid of the madrasa is situated in the south iwan. Thus, there is no perspective provided from the portal towards the main iwan, even though an axial layout is inherent.

The minaret on the south and the supporting tower on the north corner contribute to the symmetrical composition, at the same time emphasizing an effect of verticality.[124] Sözen discusses whether the supporting tower was designed as a minaret also, however his arguments are only assumptions without further evidences. Both the portal and the minarets are greater in

[124] Sözen, op. cit., p. 3.

dimension of mass in relation to the building mass, compared to the earlier examples. The ornamentation applied on the minarets, with decorative patterns presents the characteristics of the region.

Bibliography:
AKÇAY, İ., "Yakutiye Medresesi", Vakıflar Dergisi, vol. 6, Ankara, 1966, pp: 146-152.
KURAN, Aptullah; Anadolu Medreseleri, vol. 2, Ankara, Türk Tarih Kurumu Basımevi, 1969, pp: 124-127.
SÖZEN, Metin., Anadolu Medreseleri, vol. 2, İstanbul, 1970, pp: 1-7.
ÜNAL, H. Rahmi., Les Monuments Islamiques Anciens de la Ville d'Erzurum et sa Région, Paris, 1968, pp: 32-51.

CHAPTER 6

CONCLUSION

In terms of conclusive remarks, this thesis claims that, portals, the monumental entrance gateways *(taçkapı)*, stand as a representative medium in discussing the architectural understanding and practice in 13th century Anatolia. Regarding their monumental expression, where they are given the emphasis as the most prominent components within the façade composition of the Anatolian Seljuk buildings, the study of the portals constitute an important research area among others related to the period.

Reviewing the literature survey, it is seen that, earlier studies discussing the Anatolian Seljuk portals, mainly concentrate either on the portal composition together with the applied ornamentation on them or on the façade articulation in general. All the same, these studies do not include the possible relationships of the portal with the buildings, on which they stand. Therefore, this thesis aimed to propose an analytical survey of the 13th century Anatolian portals within an architectural context. It especially focused on the probable interactions of the portal design and façade articulation with the architectural features of the selected examples from the 13th century Anatolia. Thus, since the thesis studied the entrance space and its relation to the building it belongs to, it is hoped that, this study will add

something new, thus contribute to earlier studies related to the identity of the Anatolian Seljuk architecture.

In this respect, in the evaluation chapter of the thesis, portals are discussed in an architectural context and placed into possible classifications according to their similarities and varieties, under the mentioned subgroups. The consequences point to a parallel development of the architectural form and portal design of the selected examples, leading from the first half to the second half of the century. As the builders became more experienced by time, both in the design and formal aspects as well as in the quality of construction and workmanship, the buildings dating to the second half of the century display development in the space organization, precision in the geometry of the plan layout and quality in construction. These developments, regarding the architectural understanding and practice of the period are reflected on the portal composition and the façade articulation as well.

For instance, concerning the location of the portals, it is observed that, i. if an axial procession following as; portal, entrance iwan, courtyard and main iwan, is intended in the madrasas or ii. a direct approach is provided from the portal towards the mihrab niche as in mosques, the perfection in the application of the geometry and straightness of the axiality can be felt in a stronger sense in the examples dating to the second half of the century.

Moreover, the development and complication of the space organizations and plan layouts as well as the articulation of the architectural form indicate an elaboration in the articulation of the façade composition with the introduction of the other façade elements besides the portal. The elaboration in the façade articulation is effective in portal composition also. The early portals, which were the only façade elements, become the most prominent component of a comparatively articulated façade composition in later years. It is observed that, during the second half of the century, the

portal composition and articulation become more elaborate, parallel with the façade design. This is perhaps to accentuate the monumental expression of the portals and increase the emphasis given to them. The applied ornamentation on the portal composition indicates similar intentions. Moving to the second half of the century, a complexity in the patterns and a shift from geometrical to floral patterns is observed. However, calligraphic ornamentation is usually preferred both during the early and the later period.

Furthermore, the development in the architectural form and the façade articulation points to an increase in the dimensions and mass of the portals. During the second half of the 13th century, especially in the examples with the integrated double minarets, there is not only an elaboration in portal composition but also an increase in the dimensions and mass of the portal.

However, although a chronological development is displayed within the Seljuk portals of the 13th century Anatolia, it is not possible to put them into classification, regarding the regional characteristics and geographical boundaries. The influence of the regional aspects is only felt in the details and the use of the building materials. All the same these are to a small amount, due to the traveling artists through Anatolia, since they are effective in the differences displayed concerning the details within the whole architecture of the building and the portal design.

Thus it can be summarized that;

-During the first half of the 13th century, horizontality in the façade composition is accentuated. Axial approach from the portal, proceeding as entrance iwan, courtyard and main iwan may display an imperfection in straightness and geometry an dtheportal may be moved slightly to the sides.

-During the second half of the 13th century, the façade compostion is more balanced concerning the horizontality and verticality. Not only

the number of the façade elements but also articulation in the façade composition is increased. There is a development concerning the precision in workmanship and elaboration in portal design.

As mentioned in the introduction, portal design and façade articulation of the 13th century Anatolian buildings reflect the architectural understanding and practice of the Anatolian Seljuk State, which displays its character depending on various dynamics. Since politically, a long lasting stability of the state is not possible to observe, the heterogeneity and multi-central character of culture may be an important determinant for the identity of Anatolian Seljuk architecture. Close relations and interactions with the nearby Islamic societies, the influences of the earlier antique and Christian culture of Anatolia and the contributions of the Turkish culture before their arrival in Anatolia has been effective for the Anatolian Seljuks to synthesize an architectural style specific to them. Where the relationship between the donors and artists of the buildings also played important roles for characterizing the architectural outcomes, it has to be pointed that, the influences of the foreign traveling artists is only felt in the details within the whole architecture of the buildings.

Opposed to the classical architectural style attained in the Ottoman Empire, Anatolian Seljuk architecture maintains rather more variations in itself due to its comparatively shorter history and political instability. Thus, even though a consistency in the architectural understanding and practice considering the general character of the forms programs and components is inherent in the Anatolian Seljuk architecture, there are considerable variations regarding the details. In relation, the heterogeneity in the Anatolian Seljuk architecture is reflected in the façade articulation and most freely in the portal composition.

Consequently, it has to be stated that, the architectural understanding and practice of the 13th century Anatolia is to a great extent represented in the

portal designs. Although the origin of the portals date to earlier cultures and different geographies than Anatolia, Anatolia Seljuk portals display creative development in their composition, adhering them a unique style of their own. As a result, Anatolian Seljuk façade articulation and portal design become influential for the architecture of the later Turkish-Islamic societies in Asia Minor as well as nearby Islamic societies.

One can argue the Seljuk influences carried to the 14th century such as in İsa Bey Mosque in Selçuk (1374) (by Aydın Principality), where the continuation of the Seljuk architectural understanding is traced. With the unexpected height of the portal and the elaborately articulated façade composition and Ak Madrasa in Niğde (1409) (by Karamanids) with its portal and façade articulation almost reminding Gothic influences, stand as examples displaying the Seljuk impacts.

As for the Seljuk influences in the nearby Islamic societies, Madrasa of Sultan Hasan in Cairo (1356-60) can be taken into consideration. With the application of the double minaret form and the characteristics of ornamentation, the building reminds the understanding of façade architecture of the Turkish-Islamic buildings in Anatolia belonging to the second half of the 13th century, like Gök Madrasa or Çifte Minareli Madrasa in Sivas.[125]

However, in Ottoman architecture, where it succeeded to present an imperial image in the architectural means opposed to the Anatolian Seljuk architecture, it is seen that, the portal centered solid façade understanding of the 13th century Anatolia is replaced by a rather outward looking and less massive, pierced façade articulation with the decreasing effect of the portal and the application of the late comers' portico, the arcade in front of the entrance façade.

---

[125] Rogers, op. cit., Vol. 7, pp: 40-68.

TABLE 1.1. GENERAL CHARACTERISTICS OF THE SELECTED BUILDINGS

Cat. No	Name of the Building	Building Type	Place	Date	Donor of the Building	Artist of the Building	Location of the Portal	Building Material	Material of the Portal	Building Scheme
1	Mesudiye Madrasa	Madrasa	Diyarbakır	1193 / 1223-24	Ebu Muzaffer Sökmen II, Rükneddin Mevlud	Mesud & Cafer bin Mahmud el-Halebi	North	Cut stone	Cut stone	Two storey high, two iwans, arcaded open courtyard
2	Zinciriye Madrasa	Madrasa	Diyarbakır	1198	Kutbettin Sökmen bin Nureddin Muhammed	İsa Ebu Dirhem	North	Cut stone	Cut stone	One storey high, one iwan, arcaded open courtyard
3	Çifte Complex	Madrasa	Kayseri	1204-10	Gevher Nesibe Hatun / Gıyaseddin Keyhüsrev I	Unknown	South	Cut stone	Cut stone	One storey high, four iwans, arcaded open courtyard
4	Çifte Complex	Hospital	Kayseri	1205	Gevher Nesibe Hatun	Unknown	South	Cut stone	Cut stone	One storey high, four iwans, arcaded open courtyard
5	Boyalıköy Madrasa	Madrasa	Afyon, Sincanlı	1210	Kureyş bin İlyas bin Oğuz (tescil defterleri)	Unknown	North	Outside; cut sone Inside; rubble stone	Cut stone	Two storey high, two iwans, closed courtyard
6	Ali Gav Madrasa	Madrasa	Konya	1st half of the 13th cent.	Unknown	Unknown	probably North	Cut stone,Rubble stone, Brick	demolished	One storey high, one iwan, closed courtyard
7	Karahisar (Kalehisar) Madrasa	Madrasa	Çorum, Alaca	end of 12th or beginning of 13th cent.	Unknown	Unknown	North	Rubble stone	Unknown	One storey high, one iwan, arcaded open courtyard
8	Taş Madrasa	Madrasa	Akşehir	1210-50	Emirdad Hasan bin Ali, Sahip Ata Fahreddin Ali	Unknown	South-west	Rubble stone, Brick (minaret, arcade)	Red & White Marble	One storey high, three iwans, arcaded open courtyard
9	Keykavus Hospital	Hospital	Sivas	1217-19	İzzeddin Keykavus I	Ahmed bin Bizl ül- Marendi	West	Cut stone	Cut stone	One storey high, four iwans, arcaded open courtyard

10	Alaeddin Mosque	Mosque	Konya	1220-21	Rüknaddin Mesud, Alaeddin Keykubat	Muhammed bin Havlan el-Dımişki	North	Cut stone	Marble	One storey high, hypostyle (2 sections)
11	Alaeddin Mosque	Mosque	Niğde	1223	Beşare bin Abdullah	Üstat Sıddık bin Mahmud and his brother Gazi	East	Cut stone	Cut stone	One storey high, hypostyle; 3*5
12	Atabey Ertokuş Madrasai	Madrasa	Isparta, Atabey	1224	Mübarizeddin Ertokuş bin Abdullah	Unknown	East	Cut stone,Rubble stone, Brick	Cut stone	One storey high, one iwan, closed courtyard
13	Aslanhane (AhiŞerafettin) Mosque	Mosque	Ankara	1st half of the 13th cent./1289-90	Seyfeddin Çeşnigir, Ahi Hüsameddin, Hasaneddin	Unknown	North	Cut stone	Marble	Two storey high, hypostyle; 5*7
13	Aslanhane (AhiŞerafettin) Mosque	Mosque	Ankara	1st half of the 13th cent./1289-90	Seyfeddin Çeşnigir, Ahi Hüsameddin, Hasaneddin	Unknown	West	Cut stone	Cut stone	Two storey high, hypostyle; 5*7
13	Aslanhane (AhiŞerafettin) Mosque	Mosque	Ankara	1st half of the 13th cent./1289-90	Seyfeddin Çeşnigir, Ahi Hüsameddin, Hasaneddin	Unknown	East	Cut stone	Cut stone	Two storey high, hypostyle; 5*7
14	Divriği Complex	Mosque	Divriği	1228-29	Süleyman Şah bin Ahmed Şah	Hürremşah bin Magıs el-Hılati	North	Cut stone	Cut stone	Two storey high, hypostyle; 5*5
14	Divriği Complex	Mosque	Divriği	1228-29	Süleyman Şah bin Ahmed Şah	Hürremşah bin Magıs el-Hılati	West	Cut stone	Cut stone	Two storey high, hypostyle; 5*5
14	Divriği Complex	Mosque	Divriği	1228-29	Süleyman Şah bin Ahmed Şah	Hürremşah bin Magıs el-Hılati	East	Cut stone	Cut stone	Two storey high, hypostyle; 5*5
15	Divriği Complex	Hospital	Divriği	1228-29	Adil Melike Turhan (Mangucuk)	Amel-i Har Şah Ahmed Çelebi	West	Cut stone	Cut stone	Two storey high, three iwans, arcaded closed courtyard
16	Huant Hatun Complex	Mosque	Kayseri	1237	Mahperi Huant Hatun	Unknown	West	Cut stone	Cut stone	One storey high, hypostyle; 8*10, integrated mausoleum

16	Huant Hatun Complex	Mosque	Kayseri	1237	Mahperi Huant Hatun	Unknown	East	Cut stone	Cut stone	One storey high, hypostyle; 8*10, integrated mausoleum
17	Huant Hatun Complex	Madrasa	Kayseri	1237	Mahperi Huant Hatun	Unknown	West	Cut stone	Cut stone	One storey high, one iwan, arcaded open courtyard
18	Burmalı Minare Mosque	Mosque	Amasya	1237-47	Ferruh, his brother Haznedar Yusuf	Mehmed bin Mahmud el-Aksaravi	North	Cut stone	Cut stone	One storey high, hypostyle; 3*4
19	Sırçalı (Muslihiye) Madrasa	Madrasa	Konya	1242	Bedreddin Muslih	Muhammed bin Osman el-Tusi	East	Cut stone, Rubble stone	Cut stone	Two storey high, one iwan, arcaded open courtyard
20	Hacı Kılıç Complex	Madrasa	Kayseri	1249-50	Abu'l Kasım bin Ali el-Tusi	Unknown	East	Cutstone	Cut stone	One storey high, one iwan, arcaded open courtyard
21	Hacı Kılıç Complex	Mosque	Kayseri	1249-50	Abu'l Kasım bin Ali el-Tusi	Unknown	East	Cut stone	Cut stone	One storey high, hypostyle, 5*4
22	Karatay Madrasa	Madrasa	Antalya	1250	Celaleddin Karatay bin Abdullah	Unknown	West	Rubble stone, Brick	Cut stone	One storey high, one iwan open courtyard
23	Karatay Madrasa	Madrasa	Konya	1251	Celaleddin Karatay bin Abdullah	Muhammed bin Havlan el-Dımişki	East	Cut stone, Brick	Marble	One storey high, one iwan, closed courtyard
24	Sahip Ata (Larende) Mosque	Mosque	Konya	1258-59	Sahip Ata Fahreddin Ali	Kölük bin Abdullah	North	Cut stone	Cut stone	One storey high, hypostyle; 7*7
25	İnce Minareli Madrasa	Madrasa	Konya	1258-79	Sahip Ata Fahreddin Ali	Kölük bin Abdullah	East	Cut stone,Rubble stone, Brick	Cut stone	One storey high, one iwan, closed courtyard
26	Süleyman Pervane Madrasa	Madrasa	Sinop	1262-63	Muinidddün Süleyman Pervane	Unknown	South	Rubble stone	Marble	One storey high, two iwans, arcaded open courtyard

27	Gök Madrasa Mosque	Mosque	Amasya	1266-67	Turumtay	Unknown	North	Cut stone	Cut stone	Two storey high, hypostyle; 3*6
28	Sahibiye Madrasa	Madrasa	Kayseri	1267-68	Sahip Ata Fahreddin Ali	Unknown	South	Cut stone	Cutstone	One storey high, four iwans, arcaded open courtyard
29	Çifte Minareli Madrasa	Madrasa	Erzurum	2nd half of the 13th century	Hüdavend Padişah Hatun	Unknown	North	Cut stone	Cut stone	Two storey high, four iwans, arcaded open courtyard
30	Gök Madrasa	Madrasa	Sivas	1271	Sahip Ata Fahreddin Ali	Kaluyan el-Konevi	West	Cut stone, marble	Marble	Two storey high, four iwans, arcaded open courtyard
31	Çifte Minareli Madrasa	Madrasa	Sivas	1271	Şemseddin Cüveyni	Unknown	East	Cut stone	Cut stone	demolished
32	Buruciye Madrasa	Madrasa	Sivas	1271-72	Muzaffer Barucurdi	Muzaffer bin Habitullah	West	Cut stone	Cut stone	Two storey high, four iwans arcaded open courtyard
33	Cacabey Madrasa	Madrasa	Kırşehir	1272	Nureddin Cibril bin Cacabey	Unknown	North	Cut stone, Brick	Cut stone	Two storey high, three iwans, arcaded closed courtyard
34	Gök Madrasa	Madrasa	Tokat	1275	Muinidddün Süleyman Pervane	Unknown	North	Rubble stone	Cut stone	Two storey high, two iwans, arcaded open courtyard
35	Yusuf bin Yakup (Çay) Madrasa	Madrasa	Afyon, Çay	1278	Yusuf bin Yakup	Amel-i Oğul Bey bin Mehmed	North	Cut sone, Rubble stone	Cut stone	One storey high, two iwans, closed courtyard
36	Yakutiye Madrasa	Madrasa	Erzurum	1310	Hoca Cemaleddin Yakut	Unknown	West	Cut stone	Cut stone	One storey high, three iwans, arcaded closed courtyard

TABLE 1.2. THE RELATIONSHIP OF THE PORTAL TO THE BUILDING IT BELONGS TO

Cat. No	Name of the Building	Building Type	Place	Portal Opens to;	Portal; axis	Portal; on	Portal Projection (in plan)	Portal Projection (in elev.)	Lportal / Lfaçade (in plan)	Lportal / Lfaçade (in elev.)
1	Mesudiye Madrasa	Madrasa	Diyarbakır	Arcaded open courtyard	perpendicular to the main iwan axis	Long side	as a seperate space -4.35m	lack of information	24%	lack of information
2	Zinciriye Madrasa	Madrasa	Diyarbakır	Entrance iwan	Cross-vaulted entrance iwan, open courtyard, main iwan	Approximately square plan	_80cm	lack of information	18%	120%
3	Çifte Complex	Madrasa	Kayseri	Western arcade	Western arcade, barrel-vaulted room on the left of main iwan	Short side, (long side of complex)	_20cm	no projection	15%	no projection
4	Çifte Complex	Hospital	Kayseri	Western arcade	Western arcade, barrel-vaulted room on the left of main iwan	Short side, (long side of complex)	_40cm	_1,65m	15%	120%
5	Boyalıköy Madrasa	Madrasa	Afyon, Sincanlı	Entrance iwan	Low-vaulted entrance iwan, close courtyard, main iwan	Short side	_35cm	demolished	13%	demolished
6	Ali Gav Madrasa	Madrasa	Konya	demolished	demolished	demolished	demolished	demolished	demolished	demolished
7	Karahisar (Kalehisar) Madrasa	Madrasa	Çorum, Alaca	Entrance iwan	Barrel-vaulted entrance iwan, arcaded open courtyard, barrel-vaulted main iwan	Short side	Kuran, _35cm, demolished	demolished	23%	demolished
8	Taş Madrasa	Madrasa	Akşehir	Entrance iwan	Barrel-vaulted entrance iwan, arcaded open courtyard, main iwan	short side, excluding Dar-ül Kurra&Masjid	not remarkable	demolished	17%	demolished
9	Keykavus Hospital	Hospital	Sivas	Entrance iwan	Cross-vaulted entrance iwan, arcaded open courtyard, barrel-vaulted main iwan	Short side	_2,80m	_1,90m	24%	112%

10	Alaeddin Mosque	Mosque	Konya	Courtyard	Different	Different	_1,80m	no projection	not applicable	no projection
11	Alaeddin Mosque	Mosque	Niğde	Side aisle	Bent-axis approach	Long side	_0, 70m	_6,00m	24%	148%
12	Atabey Ertokuş Medresesi	Madrasa	Isparta, Atabey	Entrance iwan	Barrel-vaulted entrance iwan, closed courtyard, main iwan, mausoleum	Short side	not remarkable 5 cm	restored	33%	restored
13	Aslanhane (AhiŞerafettin)Mosque	Mosque (N)	Ankara	Central aisle	On the mihrab axis	Short side	_1,60m	_1,70m	32%	130%
13	Aslanhane (AhiŞerafettin)Mosque	Mosque (W)	Ankara	Side aisle	Bent-axis approach	Long side	no projection	no projection	12%	no projection
13	Aslanhane (AhiŞerafettin)Mosque	Mosque (E)	Ankara	Side aisle	Bent-axis approach	Long side	no projection	no projection	7%	no projection
14	Divriği Complex	Mosque (N)	Divriği	Central aisle	On the mihrab axis	Short side	_0,10m	_4,00m	34%	140%
14	Divriği Complex	Mosque (W)	Divriği	Side aisle	Bent-axis approach	Long side (long side of complex)	_0,10m	no projection	14%	no projection
14	Divriği Complex	Mosque (E)	Divriği	Side aisle	Bent-axis approach	Long side (long side of complex)	no projection	_2,00m	12%	132%
15	Divriği Complex	Hospital	Divriği	Entrance iwan	Star-vaulted entrance iwan, arcaded closed courtyard, star-vaulted main iwan	Short side, (long side of complex)	_0,20cm	no projection	45%	no projection
16	Huant Hatun Complex	Mosque (W)	Kayseri	Side aisle	Bent-axis approach	Long side	_1,80m	_3,30m	14%	125%

16	Huant Hatun Complex	Mosque (E)	Kayseri	Side aisle	Bent-axis approach	Long side	_0,80m	_0,95m	10%	111%
17	Huant Hatun Complex	Madrasa	Kayseri	Entrance iwan	Barrel-vaulted entrance iwan, arcaded open courtyard, barrel-vaulted main iwan	Short side	_0,70m	_1,60m	20%	125%
18	Burmalı Minare Mosque	Mosque	Amasya	Central aisle	On the mihrab axis	Short side	_0,20m	no projection	28%	no projection
19	Sırçalı (Muslihiye) Madrasa	Madrasa	Konya	Entrance iwan	Barrel-vaulted entrance iwan, arcaded open courtyard, barrel-vaulted main iwan	Short side	_1,35m	lack of information	28%	112%
20	Hacı Kılıç Complex	Madrasa	Kayseri	Entrance iwan	Barrel-vaulted entrance iwan, arcaded open courtyard, barrel-vaulted main iwan	Short side, (long side of complex)	_1,50m	_0,65m	28%	108%
21	Hacı Kılıç Complex	Mosque	Kayseri	Side aisle	Bent-axis approach	Short side, (long side of complex)	_1,50m excluding the minaret	_0,65m	28%	108%
22	Karatay Madrasa	Madrasa	Antalya	Entrance iwan	Barrel-vaulted entrance iwan, open courtyard, barrel-vaulted main iwan	Short side	_0,80m	lack of information	26%	lack of information
23	Karatay Madrasa	Madrasa	Konya	Domed entrance vestibule	Domed entrance vestibule, closed courtyard, main iwan	Short side	_0,65m	_4,50	29%	185%
24	Sahip Ata (Larende) Mosque	Mosque	Konya	Central aisle	On the mihrab axis	Short side	_7,00m	_0,90m	31%	110%
25	İnce Minareli Madrasa	Madrasa	Konya	Cross-vaulted entrance vestibule	Cross-vaulted entrance vestibule, closed courtyard, barrel-vaulted main iwan	Short side excluding added masjid	as a seperate space -5,5m	_1,25m	31%	108%
26	Süleyman Pervane Mad.	Madrasa	Sinop	Entrance iwan	Barrel-vaulted entrance iwan, arcaded open courtyard, barrel-vaulted main iwan	Short side	not remarkable	restored	23%	restored

27	Gök Madrasa Mosque	Mosque	Amasya	Central aisle	On the mihrab axis	Short side	no projection	no projection	31%	no projection
28	Sahibiye Madrasa	Madrasa	Kayseri	Entrance iwan	Barrel-vaulted entrance iwan, arcaded open courtyard, barrel-vaulted main iwan	Short side	_2,50m	_3,20m	22%	158%
29	Çifte Minareli Madrasa	Madrasa	Erzurum	Entrance iwan	Barrel- vaulted entrance iwan, arcaded open courtyard, barrel - vaulted main iwan	Short side	_1,76m	_1,54m	39%	114%
30	Gök Madrasa	Madrasa	Sivas	Entrance iwan	Star- vaulted entrance iwan, arcaded open courtyard, barrel - vaulted main iwan	Short side	_2,00m	_1,25m	39%	113%
31	Çifte Minareli Madrasa	Madrasa	Sivas	demolished	demolished	Short side	_0,80m	_3,60m	demolished	127%
32	Buruciye Madrasa	Madrasa	Sivas	Entrance iwan	Domed entrance iwan, arcaded open courtyard, barrel vaulted main iwan	Short side	_2,00m	_1,00m	25%	110%
33	Cacabey Madrasa	Madrasa	Kırşehir	Entrance iwan	Barrel-vaulted entrance iwan, arcaded closed courtyard, barrel-vaulted main iwan	Approximately square plan	_1.30m	_0,67m	28%	134%
34	Gök Madrasa	Madrasa	Tokat	Entrance vestibule	Barrel-vaulted entrance vestibule, arcaded open courtyard, barrel -vaulted main iwan,	Short side	_0,60m	no projection	28%	no projection
35	Yusuf bin Yakup Madrasa	Madrasa	Afyon, Çay	Entrance iwan	Barrel-vaulted entrance iwan, closed courtyard, barrel-vaulted main iwan	Short side excluding mausoleum added	_0,30m	_1,67m	16%	125%
36	Yakutiye Madrasa	Madrasa	Erzurum	Entrance vestibule	Barrel- vaulted entrance vestibule, closed courtyard, barrel -vaulted main iwan, mausoleum	Short side	_2,56m	_1,20m	29%	139%

TABLE 2.1. PORTAL, PLAN ELEMENTS

Catalogue No	Name of the Building	Date	Place	Layering of the Framework: No, Type of Moulding	Plan of the Engaged Column				Plan of the Column Capital			Layering of Side Niche	Plan of Side Niche		
					rectangle	circular	polygonal	other	quadratural prism	circular prism	other		polygonal	circular	other
1	Mesudiye Madrasa	1193/ 1223 24	D.bakır	lack of information	lack of information				lack of information			lack of information	lack of information		
2	Zinciriye Madrasa	1198	D.bakır	lack of information	lack of information				lack of information			lack of information	lack of information		
3	Çifte Madrasa	1205	Kayseri	1.st., 2.grooved. st., 3. group tor., 4.st., 5.st., 6.st.	X				X			1.st., niche, 3.st.	X		
4	Çifte Hospital	1205	Kayseri	1.grooved., 2.grooved., 3.tor., 4.grooved., 5.grooved., 6.st., 7.st., 8.tor.	X				X			not exist	not exist		
5	Boyalıköy Madrasa	1210	Afyon, Sincanlı.	demolished	demolished				demolished			demolished	demolished		
6	Ali Gav Madrasa	1st half of the 13th cent.	Konya	demolished	demolished				demolished			demolished	demolished		
7	Karahisar Madrasa	1st half of the 13th cent.	Çorum, Alaca	demolished	demolished				demolished			demolished	demolished		
8	Taş Madrasa	1210-50	Akşehir	1.st., 2.grooved. st., 3.st., 4.ch., 5.tor., 6.st.		X			demolished			1.st., 2.grooved. st., 3.st.,4.tor.,niche,5.tor., 6.st.,7.st.grooved.,8.st	X		
9	Keykavus Hospital	1217-19	Sivas	1.st., 2.grooved. st., 3.st., 4.st., 5.tor.			X		lack of information			1.st., 2.tor., niche, 3.tor., 4.st.	X		

10	Alaeddin Mosque	1220-21	Konya	1.st., 2.tor., 3.st.		X			X			1.st., 2.tor.,3.grooved., 4.st.,5.st.,6.ch.,7.grooved .st.,8.st.,9.grooved.,10.tor	not exist			
11	Alaeddin Mosque	1223	Niğde	1.st., 2.chst., 3.grooved. st., 4.st., 5.grooved. st., 6.tor.	X				X			1.st., niche, 2.ch.,	X			
12	Atabey Ertokuş Madrasa	1224	Isparta	1.st., 2.grooved. st., 3.st., 4.st., 5.tor.		X				X		1.st., niche, 2.st.	X			
13	Aslanhane Mosque	1st half / 1289-90	Ankara	lack of information		X				X		lack of information	lack of information			
14	Divriği Great Mosque (N)	1228	Divriği	1.tor., 2.st., 3.st., 4.tor., 5.st.				X			X	1.tor., 2.st., 3.tor., 4.st.	not exist			
14	Divriği Great Mosque (w)	1228	Divriği	1.ch., 2.st., 3.st., 4.grooved. st., 5.st., 6.st., 7.grooved., 8.tor.		X				X		not exist	not exist			
14	Divriği Great Mosque (E)	1228	Divriği	1.st., 2.st., 3.st., 4.st.				X	X			not exist	not exist			
15	Divriği Hospital	1228	Divriği	1.grooved., 2.tor., 3.grooved., 4.tor., 5.st., 6.group of tor., star plan column, star plan column				X			X	not exist	not exist			
16	Huant Hatun Mosque (W)	1237	Kayseri	1.st., 2.grooved. st., 3.st., 4.ch., 5.st.		X			X			1.st., 2.ch., niche, 3.st., 4.ch.		X		
16	Huant Hatun Mosque (E)	1237	Kayseri	1.st., 2.grooved. st., 3.st., 4.tor., 5.st.		X			X			1.st., niche, 2.st.	X			
17	Huant Hatun Madrasa	1237	Kayseri	1.st.,2.st.,corner column., 4.st., 5.grooved. st., 6.st., 7.ch., 8.st.		X			X			1.grooved, 2.tor., 3.tor., niche, 4.tor., 5.tor., 6.grooved.				X
18	Burmalı Minare Mosque	1237	Amasya	1.st., 2.grooved. st., 3.ch. st., 4.ch., 5.st.		X			X			1.st., 2.grooved. st., niche, 3. st., 4.grooved. st.	X			

19	Sırçalı Madrasa	1242	Konya	1.st., 2.grooved. st., 3.ch. st., 4.ch., 5.st.		X				X		1.st., 2.tor., niche, 3.tor., 4.st.			X
20	Hacı Kılıç Madrasa	1249-50	Kayseri	1.st., corner column, 2.st., 3.muqarnas., 4.st., 5.ch., 8.st.		X			X			1.st., niche, 2.st.	X		
21	Hacı Kılıç Mosque	1249-50	Kayseri	1.st., 2.st., 3.st., corner column, 5.st., 6.grooved. st., 7.st., 8.ch., 9.st.		X			X			1.st., 2.ch., 3.ch., niche, 4.ch., 5.ch., 6.st.	X		
22	Karatay Madrasa	1250	Antalya	1.st., 2.ch. st., 3.grooved. st., 4.st., 5.ch., 6.st.		X				X		1.st., 2.ch. st., 3.tor., niche, 4.tor., 5.st. ch., 6.st.	X		
23	Karatay Madrasa	1251	Konya	1.st., 2.ch. st., 3.grooved., 4.st.		X				X		1.st., 2.tor.,3.grooved., 4.st., 5.st., 6.grooved. st., 7.grooved., 8.tor.	not exist		
24	Sahip Ata Mosque	1258-59	Konya	1.ch., 2.st., 3.grooved. st., 4.st., 5.tor., 6.ch., 7.st.		X				X		1.st., 2.tor., niche, 3.tor., 4.st., 5.ch.			X
25	İnce Minareli Madrasa	1258-79	Konya	1.st., 2.st., corner column, 3.st., 4.st., 5.grooved. st., 6.tor., 7.tor., 8.st., 9.st.		X				X		1.st., 2.st., 3.st.			X
26	Süleyman Pervane Madrasa	1262-63	Sinop	1.st., 2.st., 3.ch., 4.st., 5.tor.	X				X			not exist	not exist		
27	Gök Madrasa Mosque	1266	Amasya	1.grooved. st., 2.ch., 3.st.				X	not applicable			1.st., 2.grooved. st., 3.st., 4.tor., 5.st., 6.st., 7.ch., 8.st.	not exist		
28	Sahibiye Madrasa	1267-68	Kayseri	1.st., 2.grooved., 3.tor., 4.st., corner column, 5.tor., 6.grooved. st., 7.st., 8.ch.		X			X			1.st., 2.st., 3.st., niche, 4.st., 5.st. grooved., 6.st.		X	
29	Çifte Minareli Madrasa	2nd half of the 13th cent.	Erzurum	1.group tor., 2.st., corner column, 3.st., 4.ch. st., 5.group tor., 6.st., 7.grooved. st., 8.tor., 9.st., 10.tor., 11.tor.		X				X		1.tor., 2.st., 3.tor., niche, 4.tor., 5.st., 6.tor.			X
30	Çifte Minareli Madrasa	1271	Sivas	1.st.,2.group tor., 3.st.,4.st.,5.st.,corner column,6.st.,7.st.,8.grouptor.,9.st.,10.st.,11. grooved. st., 12.tor., 13.st., 14.tor.		X				X		1.st., 2.tor., niche, 3.tor., 4.st.			X

31	Çifte Minareli Madrasa	1271	Sivas	1.st., corner column, 2.tor., 3.st., 4.st., 5.muqarnas., 6.st., 7.tor., 8.ch., 9.st., 10.st., 11.ch., 12.st.		X				X		1.st., 2.st., 3.st.,4.tor., niche, 5.tor., 7.st.	X		
32	Buruciye Madrasa	1271-72	Sivas	1.st., corner column, 2.st., 3.grooved. st., 4.st., 5.st., 6.ch., 7.st., 8.tor., 9.st.		X				X		1.st., 2.st., 3.tor., niche, 4.tor., 5.st., 6.st.	X		
33	Cacabey Madrasa	1272	Kırşehir	1.st., corner column, 2.st., 3.grooved. st., 4.st., 5.ch., 6.st., 7.grooved. st., 8.st.				X			X	1.st., 2.tor., niche, 3.tor., 4.st.			X
34	Gök Madrasa	1275	Tokat	1.st., corner column, 2.st., 3.grooved. st., 4.st., 6.grooved. st., 7.tor., 8.ch., 9.st., 10.grooved.		X				X		not exist	not exist		
35	Yusuf bin Yakup Madrasa	1278	Afyon, Çay	1.st., 2.ch. st., 3.group tor., 4.st., 5.ch. st.		X			lack of information			1.st., niche, 2.st.	X		
36	Yakutiye Madrasa	1310	Erzurum	1.st., corner column, 2.grooved. st., 3.muqarnas.. 4.grooved. st., 5.st., 6.st.		X				X		1.st., 2.st., 3.tor., niche, 4.tor., 5.st.	X		

Type: st. Straight moulding
ch. Chamfered moulding
tor. Torus moulding
grooved. Grooved moulding
grooved. st. Straight moulding grooved in left end
st. grooved. Straight moulding grooved in right end

ch.st. Straight moulding chamfered in left end
st. ch. Straight moulding chamfered in right end
group tor. Group of torus mouldings

(1-10) number and sequence of mouldings

TABLE 2.2. PORTAL, ELEVATION ELEMENTS

Catalogue No	Name of the Building	Place	Form of the Framework			Spandrel		No of Rosettes		Type of CrowningArch			Type of Half Dome			Cover of Side Niche		Type of Arch Above Entrance				Place of Building Inscription			
			rectangle	square	other	divided	complete	above the arch	below the arch	pointed	circular	other	muqarnas	tympanum	other	muqarnas	other	low	linear	pointed	circular	below ent. arch	above ent. arch	below cr. arch	above cr. arch
1	Mesudiye Madrasa	Diyarbakır	lack of info.				X	lack of info	none			X			X	lack of info			X			X			
2	Zinciriye Madrasa	Diyarbakır	X			lack of info		lack of info	lack of info	lack of information			lack of info			lack of info		lack of information				lack of information			
3	Çifte Madrasa	Kayseri	X				X	6	10	X			7 row			3 row		X							X
4	Çifte Hospital	Kayseri	X				X	none	none	X				X		none		X				none			
5	Boyalıköy Madrasa	Afyon, Sincanlı.	X			demolished		demolished		demolished			demolished			demolished		demolished				demolished			
6	Ali Gav Madrasa	Konya	demolished			demolished		demolished		demolished			demolished			demolished		demolished				demolished			
7	Karahisar Madrasa	Çorum, Alaca	demolished			demolished		demolished		demolished			demolished			demolished		demolished				demolished			
8	Taş Madrasa	Akşehir	X			demolished		demolished		demolished			demolished			4 row		X					X		
9	Keykavus Hospital	Sivas	X			X		2	2	X	X		7 row			4 row					X	none			

10	Alaeddin Mosque	Konya	X			X		none	none			X		X		none			X				X		
11	Alaeddin Mosque	Niğde	X			X		2	4	X	X		9 row			lack of info		X						X	
12	Atabey Ertokuş Madrasa	Isparta	X				X	none	1	X				X		lack of info		X						X	
13	Aslanhane Mosque	Ankara	X				X	2	none	not exist			9 row			lack of info		X				none			
14	Divriği Great Mosque (N)	Divriği	X				X	4	none	X					X	none			X			none			
14	Divriği Great Mosque (w)	Divriği	X				X	none	10		X				X		X					none			
14	Divriği Great Mosque (E)	Divriği	X			X		none	none			X	11 row			none			X			none			
15	Divriği Hospital	Divriği			X		X	none	2	X				X		none			X			none			
16	Huant Hatun Mosque (W)	Kayseri	X				X	2	none	X			11 row			5 row		X							X
16	Huant Hatun Mosque (E)	Kayseri	X				X	2	none	X			7 row			3 row		X							X
17	Huant Hatun Madrasa	Kayseri	X	X			X	2	none	X			7 row				X	X				on façade			
18	Burmalı Minare Mosque	Amasya	X				X	1	none	X	X			X			X	X					X		

19	Sırçalı Madrasa	Konya	X				X	6	none	X	X			X		5 row		X				none								
20	Hacı Kılıç Madrasa	Kayseri	X				X	2	none	X			7 row			5 row		X							X					
21	Hacı Kılıç Mosque	Kayseri	X				X	2	none	X			9 row			5 row		X							X					
22	Karatay Madrasa	Antalya		X		lack of info		none	none	X				X		lack of info		X				X								
23	Karatay Madrasa	Konya		X			X	3	none			X	7 row			none			X			none								
24	Sahip Ata Mosque	Konya	X			X		none	2	X			14 row			5 row				X					X					
25	İnce Minareli Madrasa	Konya	X			X		2	2			X			X	none				X					X					
26	Süleyman Pervane Madrasa	Sinop	X				X	2	2			X		X		none		X									X			
27	Gök Madrasa Mosque	Amasya	X				X	none	none	X				X		none		X				none								
28	Sahibiye Madrasa	Kayseri	X				X	2	none	X			7 row			5 row		X							X					
29	Çifte Minareli Madrasa	Erzurum	X				X	none	none	X	X		14 row			5 row		X				none								
30	Gök Madrasa	Sivas	X				X	2	2	X			14 row			6 row		X					X							

31	Çifte Minareli Madrasa	Sivas	X				X	none	none	X			9 row			5 row				X			X		
32	Buruciye Madrasa	Sivas	X			X		4	none			X	11 row			6 row		X							X
33	Cacabey Madrasa	Kırşehir		X			X	2	none	X			10 row			5 row		X					X		
34	Gök Madrasa	Tokat	X				X	none	none			X	7 row			none				X		none			
35	Yusuf bin Yakup Madrasa	Afyon, Çay	X				X	3	none			X	6 row			lack of info		X					X		
36	Yakutiye Madrasa	Erzurum	X				X	none	none	X			9 row			5 row		X					X		

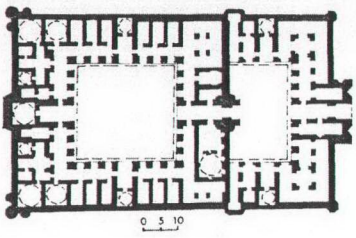


Figure 1. Plan, Ribat-ı Şerif in Nishapur (1114-15) (Hutt)

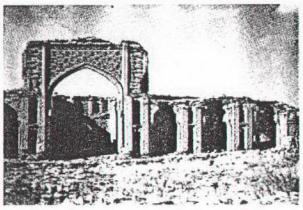


Plate 1. Ribat-ı Şerif in Nİshapur (1114-15) (Hutt)

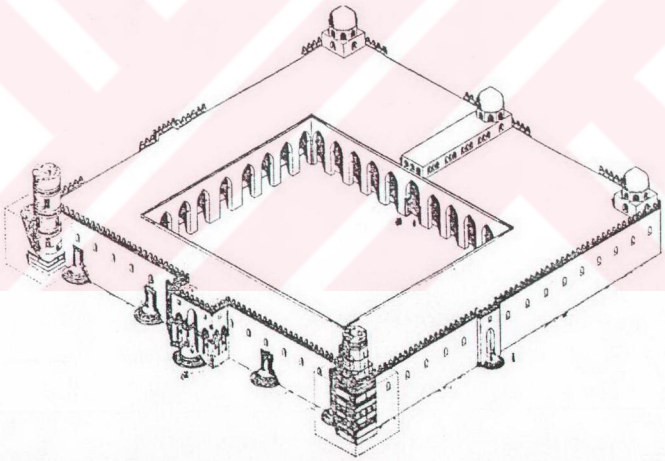


Figure 2. Axonometric view, Mosque of al-Hakim in Cairo (1003) (Bloom)

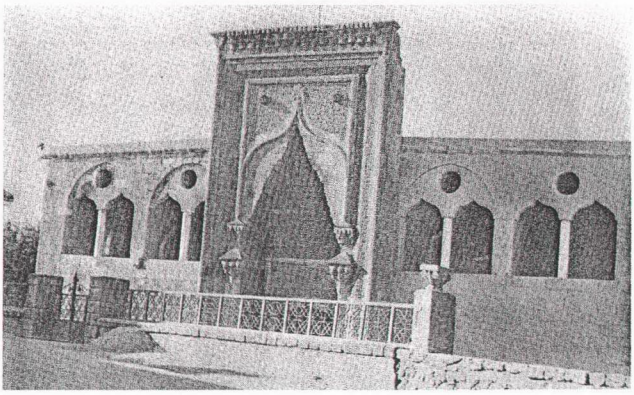


Plate 2. Ak Madrasa in Niğde (1409) (Aslanapa)

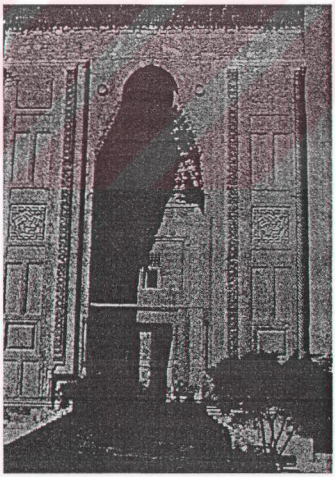


Plate 1. Portal, Sultan Hasan Madrasa in Cairo
(1356-60) (Rogers)

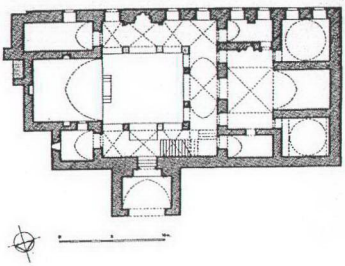


Figure 3. Plan, Mesudiye Madrasain Diyarbakır (1193, 1223-24) (Kuran)



Plate 4. Portal, Mesudiye Madrasa in Diyarbakır (1193, 1223-24) (Kuran)

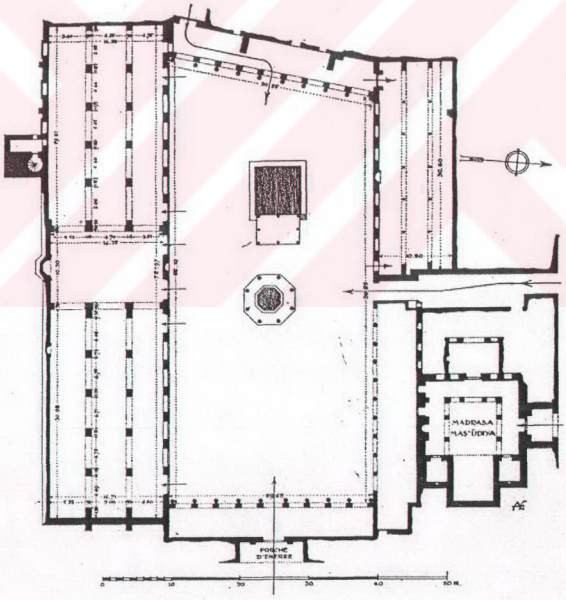


Figure 4. Site plan, Mesudiye Madrasa in Diyarbakır (1193, 1223-24) (Kuran)

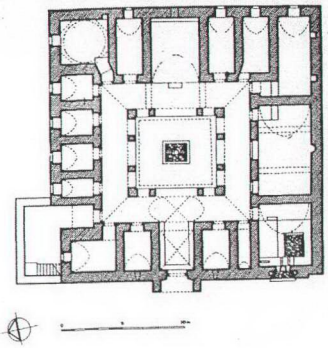


Figure 5. Plan, Zinciriye Madrasa in Diyarbakır (1198) (Kuran)

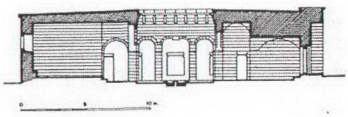


Figure 6. Section, Zinciriye Madrasa in Diyarbakır (1198) (Kuran)

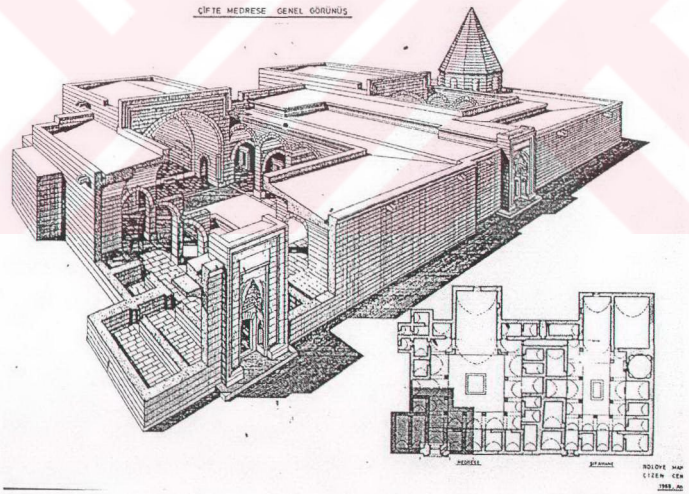


Figure 7. Axonometric view and plan, Çifte Madrasa Complex in Kayseri (1205) (Akok)



Plate 5. Çifte Madrasa Complex in Kayseri (1205)

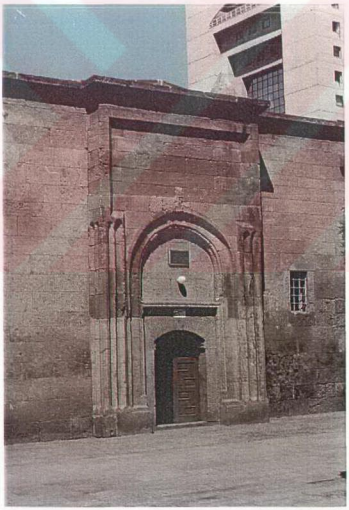


Plate 6. Madrasa portal, Çifte Madrasa Complex in Kayseri (1205)

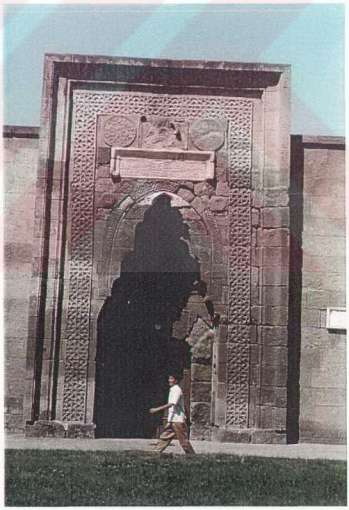


Plate 7. Hospital portal, Çifte Madrasa Complex in Kayseri (1205)

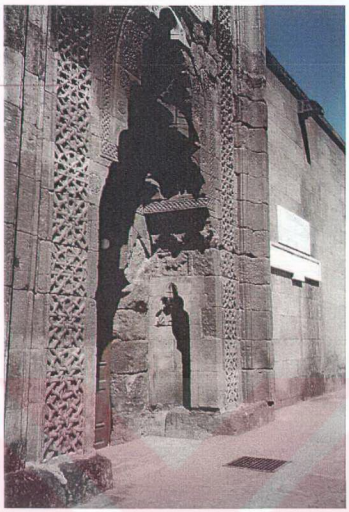


Plate 8. Hospital portal detail, Çifte Madrasa Complex in Kayseri (1205)

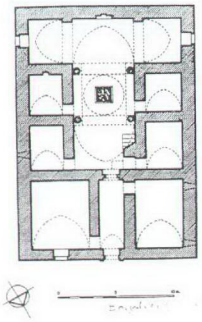


Figure 8. Plan, Boyalıköy Madrasa in Afyon, Sincanlı (1210) (Kuran)



Figure 9. Section, Boyalıköy Madrasa in Afyon, Sincanlı (1210) (Kuran)

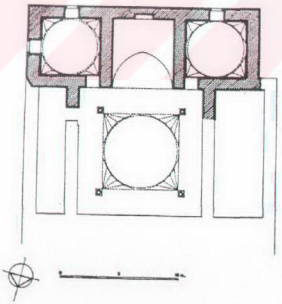


Figure 10. Plan, Ali Gav Madrasa in Konya (1st half of the 13th cent.) (Kuran)

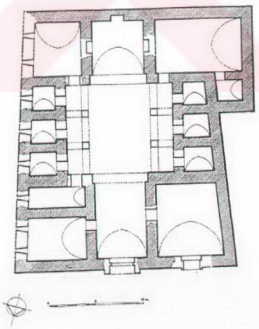


Figure 11. Plan, Karahisar Madrasa in Çorum, Alaca (1st half of the 13th cent.) (Kuran)

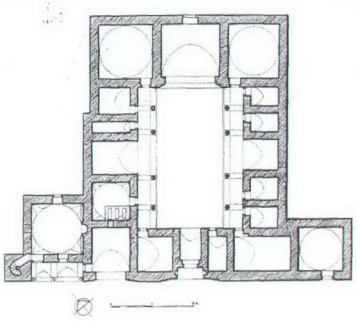


Figure 12. Plan, Taş Madrasa in Akşehir (1210-50) (Kuran)



Figure 13. Elevation, Taş Madrasa in Akşehir (1210-50) (Kuran)

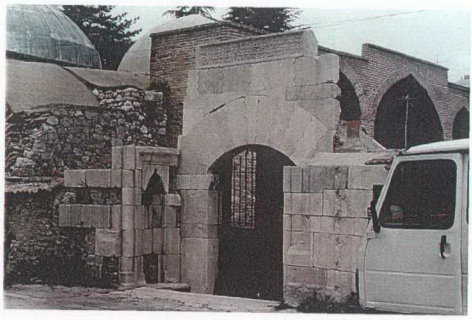


Plate 9. Portal, Taş Madrasa in Akşehir (1210-50)

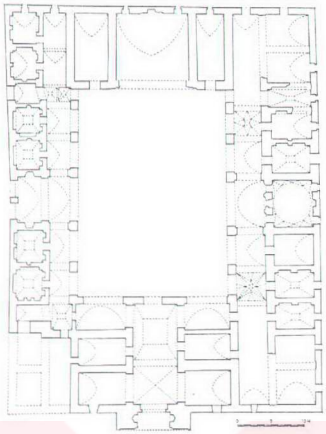


Figure 14. Plan, Keykavus Hospital in Sivas (1217-19) (Aslanapa)

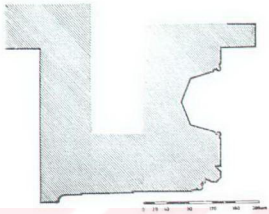


Figure 15. Portal profile, Keykavus Hospital in Sivas (1217-19) (Ünal)



Plate 10. Portal, Keykavus Hospital in Sivas (1217-19)

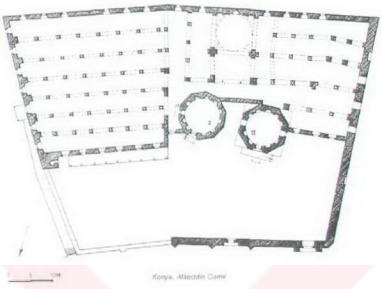


Figure 16. Alaeddin Mosque in Konya (1220-21) (Aslanapa)



Plate 11. Portal detail, Alaeddin Mosque in Konya (1220-21)



Plate 12. Courtyard façade, Alaeddin Mosque in Konya (1220-21) (Ürey Özgür)

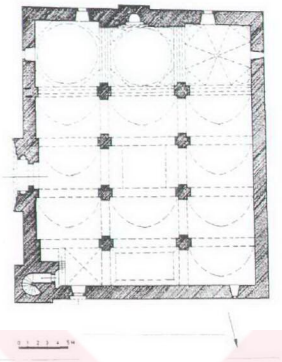


Figure 17. Plan, Alaeddin Mosque in Niğde (1223) (Aslanapa)

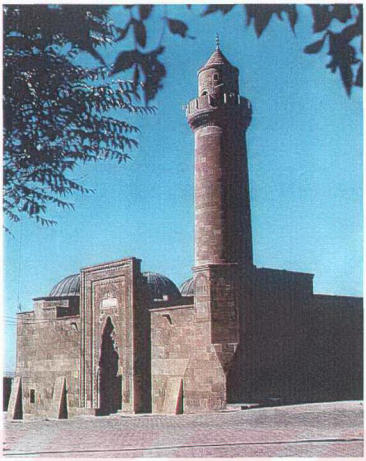


Plate 13. Alaeddin Mosque in Niğde (1223) (Fırat)

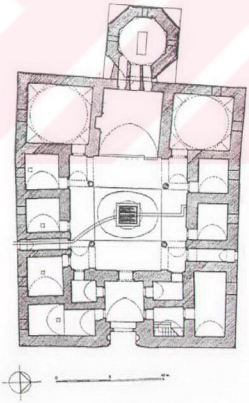


Figure 18. Plan, Atabey Ertokuş Madrasa in Isparta (1224) (Kuran)



Plate 14. Portal, Atabey Ertokuş Madrasa in Isparta (1224) (Kuran)

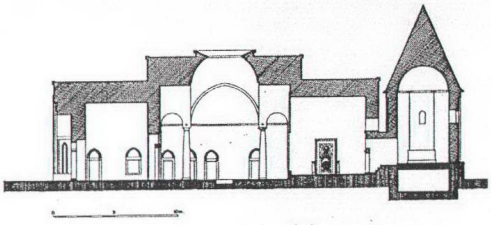


Figure 19. Section, Atabey Ertokuş Madrasa in Isparta (1224) (Kuran)

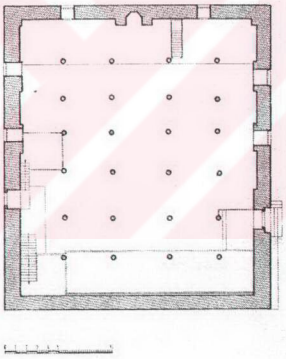


Figure 20. Plan (first floor), Aslanhane Mosque in Ankara,
(1st half of the 13th cent., 1289-90) (Öney)

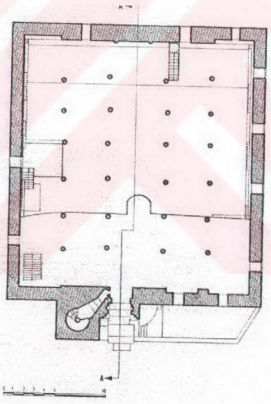


Figure 21. Plan, (second floor) Aslanhane Mosque in Ankara,
(1st half of the 13th cent., 1289-90) (Öney)

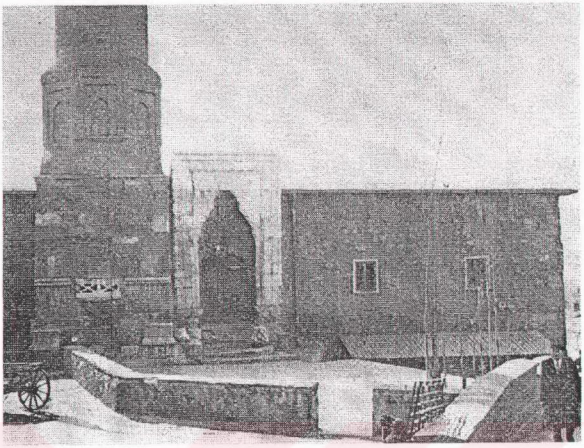


Plate 15. Aslanhane Mosque in Ankara (1st half of the 13th cent., 1289-90) (Öney)

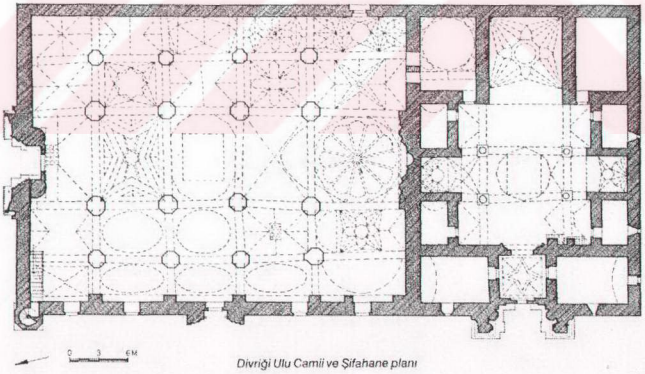


Figure 22. Plan, Divriği (Great Mosque and Hospita) Complex (1228) (Aslanapa)

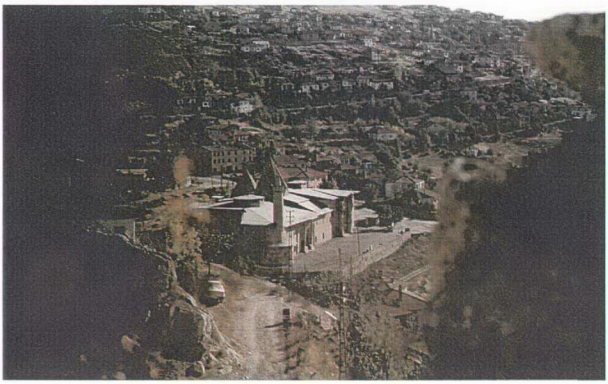


Plate 16. Divriği (Great Mosque and Hospital) Complex (1228)



Plate 27. Divriği (Great Mosque and Hospital) Complex (1228)

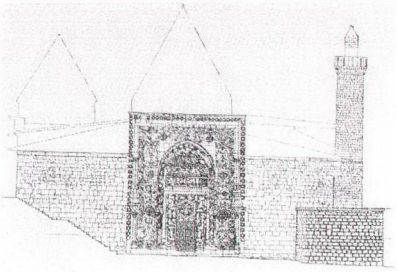


Figure 23. North elevation, Divriği Great Mosque (1228) (Özdural)

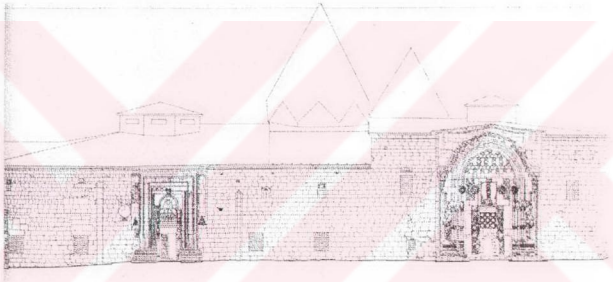


Figure 24. West elevation, Divriği (Great Mosque and Hospital) Complex (1228) (Özdural)

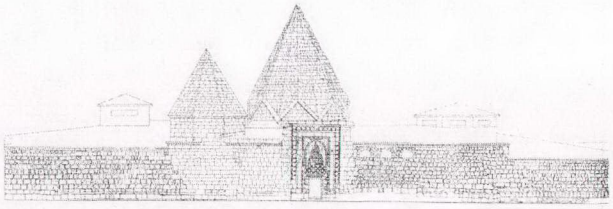


Figure 25. East elevation, Divriği (Great Mosque and Hospital) Complex (1228) (Özdural)



Plate 18. North portal, Divriği Great Mosque (1228)



Plate 19. North portal detail, Divriği Great Mosque (1228)

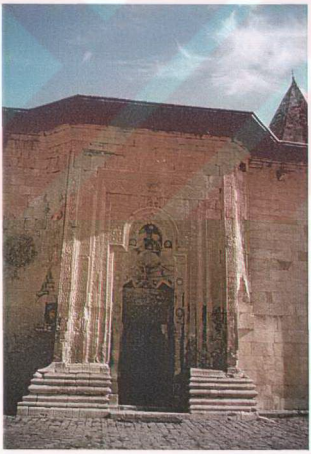


Plate 20. West portal, Divriği Great Mosque (1228)



Plate 21. West portal detail, Divriği Great Mosque (1228)

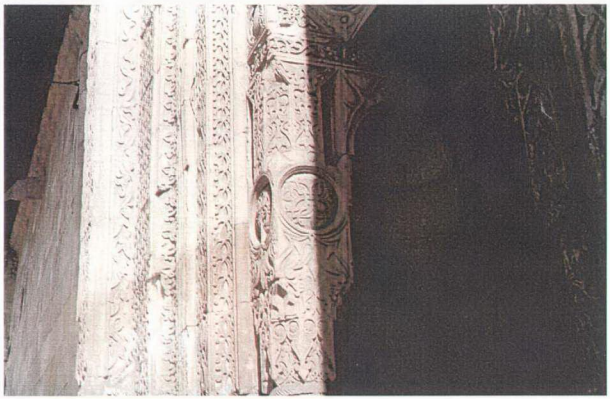


Plate 22. West portal detail, Divriği Great Mosque (1228)



Plate 23. East portal, Divriği Great Mosque (1228)

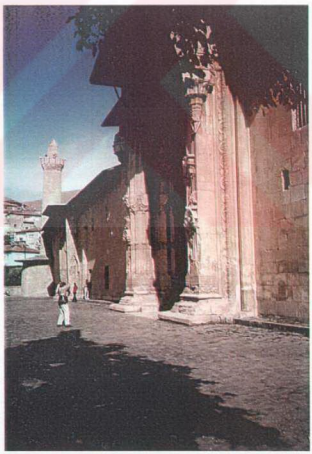


Plate 24. Hospital portal, Divriği (Great Mosque and Hospital) Complex (1228)



Plate 25. Hospital portal detail, Divriği Mosque (Great Mosque and Hospital) Complex (1228)

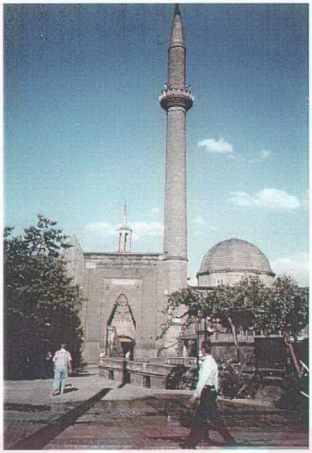


Plate 26. West portal, Huant Hatun in Kayseri (1237)



Figure 26. Hospital portal profile, Divriği (Great Mosque and Hospital) Complex (1228) (Ögel)

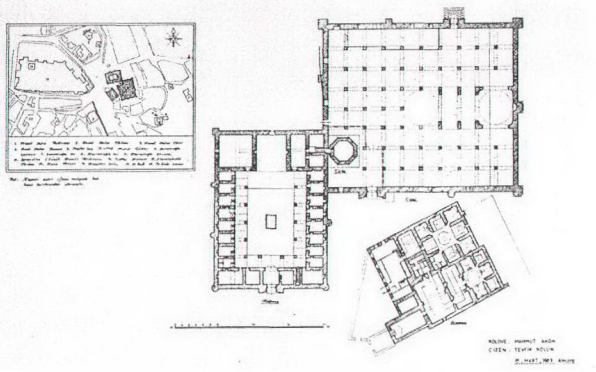


Figure 27. Plan, Huant Hatun Complex (1237) (Akok)

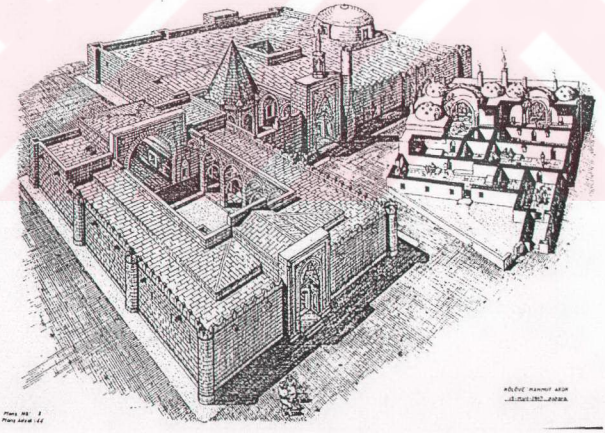


Figure 28. Axonometric view, Huant Hatun Complex (1237) (Akok)

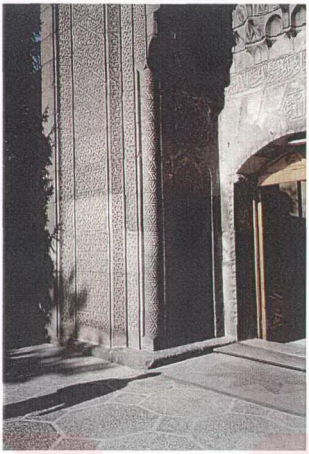


Plate 27. West portal detail, Huant Hatun Mosque in Kayseri (1237)

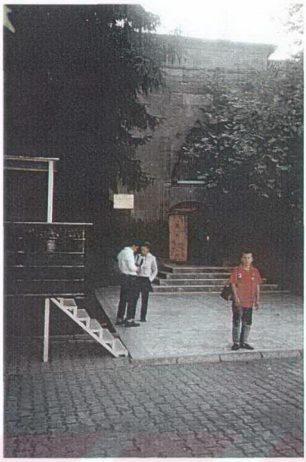


Plate 28. East portal, Huant Hatun Mosque in Kayseri (1237)

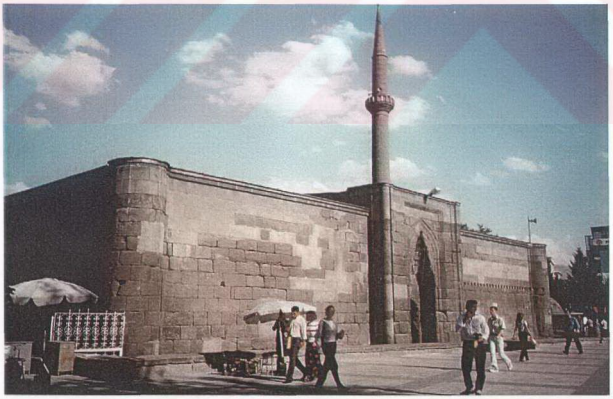


Plate 29. Huant Hatun Madrasa in Kayseri (1237)

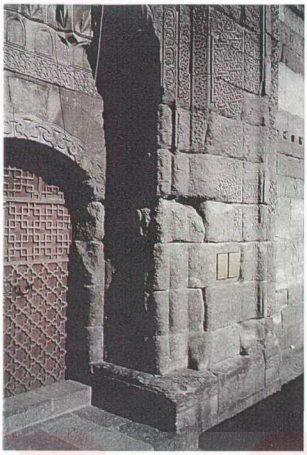


Plate 30. Portal detail, Huant Hatun Madrasa in Kayseri (1237)

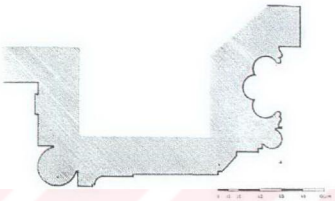


Figure 29. Portal profile, Huant Hatun Madrasa in Kayseri (1237) (Ünal)

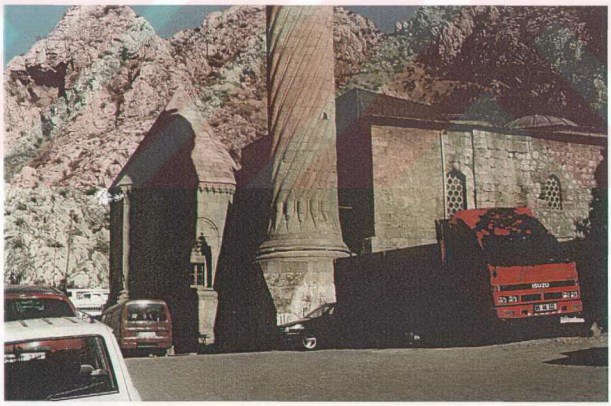


Plate 31. Burmalı Minare Mosque in Amasya (1237)

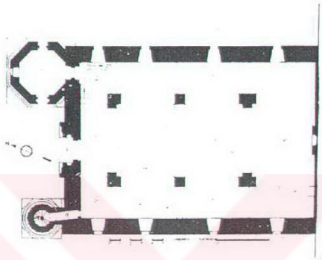


Figure 30. Plan, Burmalı Minare Mosque in Amasya (1237) (Altun)

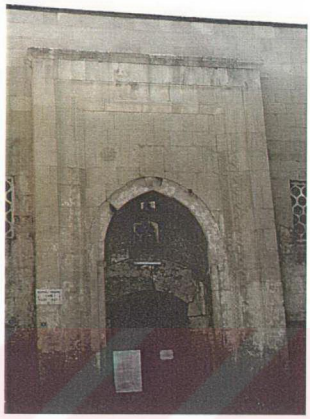


Plate 32. Portal, Burmalı Minare Mosque in Amasya (1237)

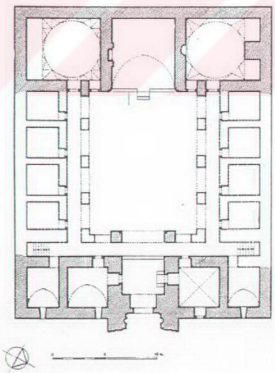


Figure 31. Plan, Sırçalı Madrasa in Konya (1242) (Kuran)



Plate 33. Portal, Sırçalı Madrasa in Konya (1242)

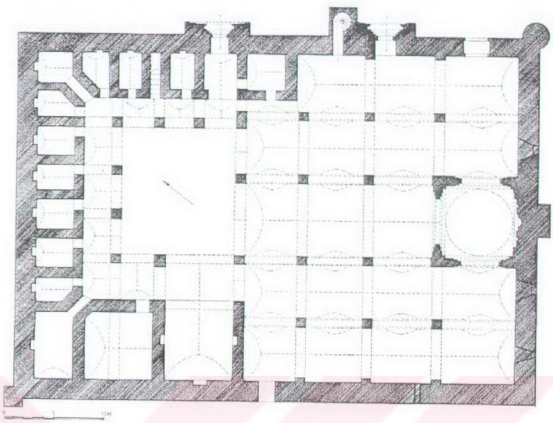


Figure 32. Plan, Hacı Kılıç Complex in Kayseri (1249-50) (Aslanapa)



Plate 34. Hacı Kılıç Complex in Kayseri (1249-50)

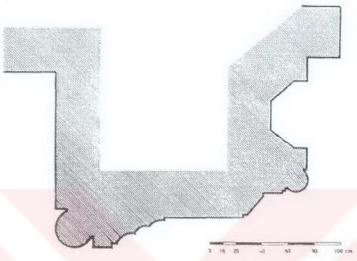


Figure 33. Portal profile, Hacı Kılıç Madrasa in Kayseri (1249-50) (Ünal)

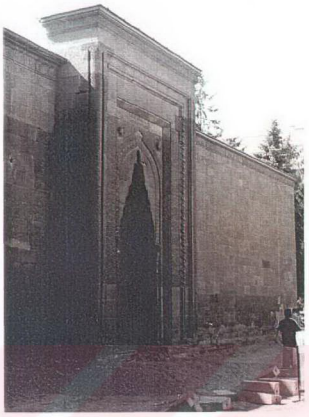


Plate 35. Portal, Hacı Kılıç Madrasa in Kayseri (1249-50)

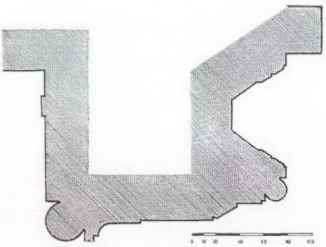


Figure 34. Portal profile, Hacı Kılıç Mosque in Kayseri (1249-50) (Ünal)



Plate 36. Portal, Hacı Kılıç Mosque in Kayseri (1249-50)

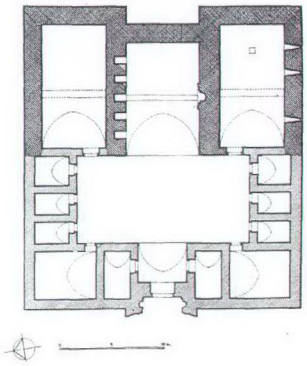


Figure 35. Plan, Karatay Madrasa in Antalya (1250) (Kuran)

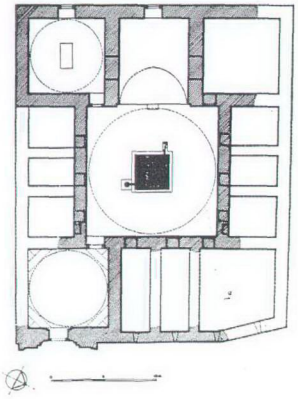


Figure 36. Plan, Karatay Madrasa in Konya (1251) (Kuran)

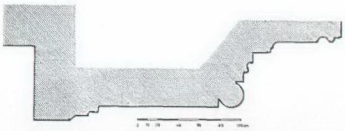


Figure 37. Portal profile, Karatay Madrasa in Konya (1251) (Ünal)

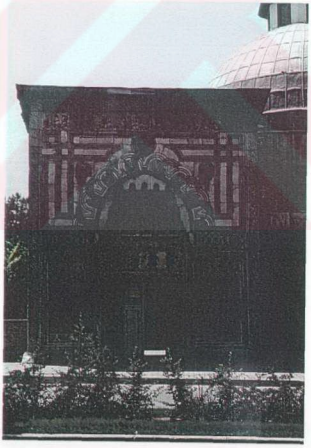


Plate 37. Portal, Karatay Madrasa in Konya (1251)

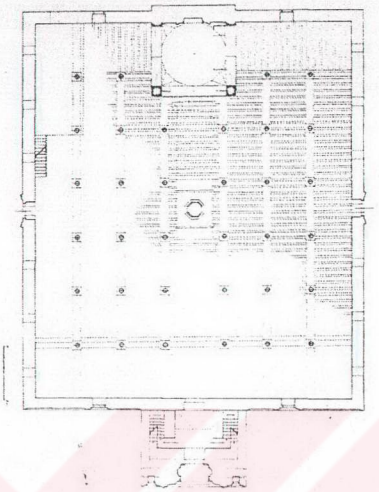


Figure 38. Plan, Sahip Ata Mosque in Konya (1258-59) (Karamağaralı)



Figure 39. Elevation, Sahip Ata Mosque in Konya (1258-59) (Karamağaralı)

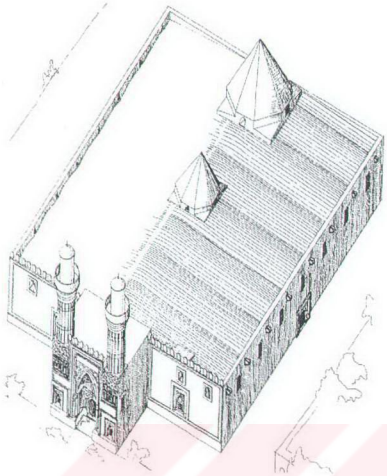


Figure 40. Axonometric view, Sahip Ata Mosque in Konya (1258-59) (Karamağaralı)

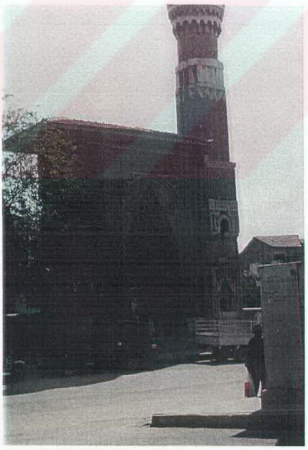


Plate 38. Portal, Sahip Ata Mosque in Konya (1258-59)

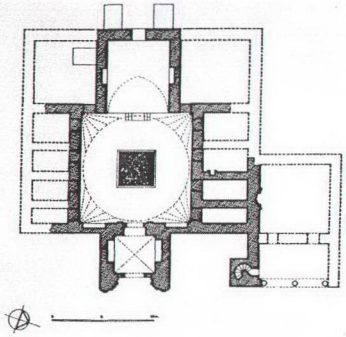


Figure 41. Plan, İnce Minareli Madrasa in Konya (1258-79) (Kuran)

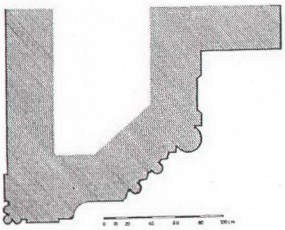


Figure 42. Portal profile, İnce Minareli Madrasa in Konya (1258-79) (Ünal)

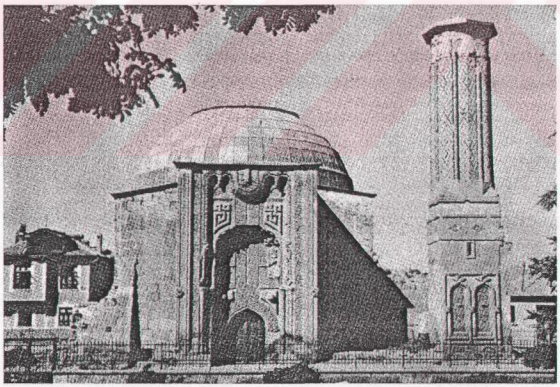


Plate 39. İnce Minareli Madrasa in Konya (1258-79) (Aslanapa)



Plate 40. Portal detail, İnce Minareli Madrasa in Konya (1258-79) (Ürey Özgür)

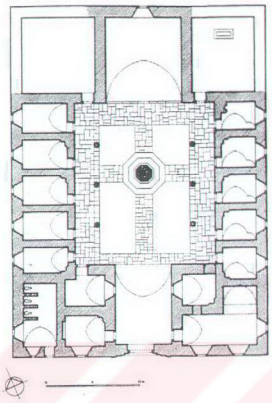


Figure 43. Plan, Süleyman Pervane Madrasa in Sinop (1262-63) (Kuran)

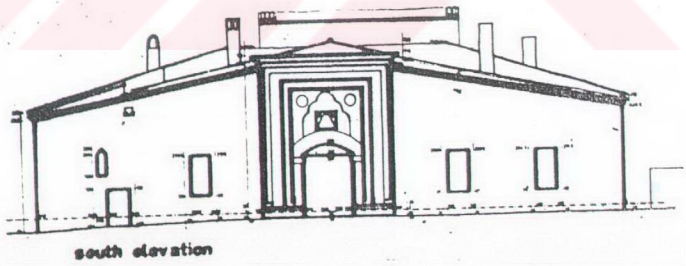


Figure 44. Elevation, Süleyman Pervane Madrasa in Sinop (1262-63) (Aydın)

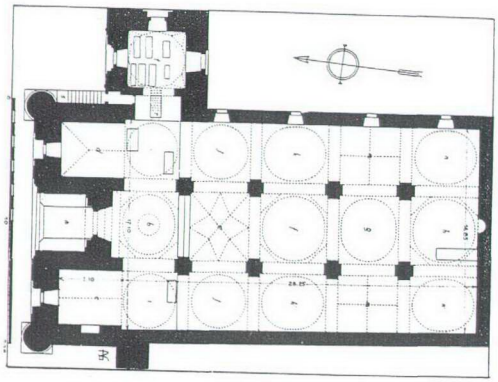


Figure 45. Plan, Gök Madrasa Mosque in Amasya (1266) (Altun)



Plate 41. Portal, Süleyman Pervane Madrasa in Sinop (1262-63)

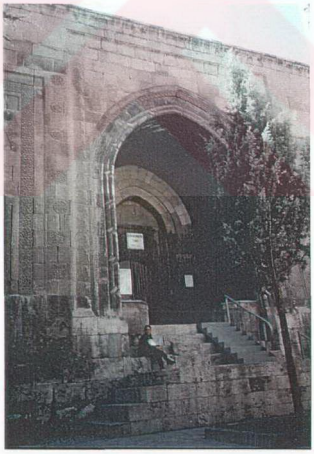


Plate 42. Portal, Gök Madrasa Mosque in Amasya (1266)

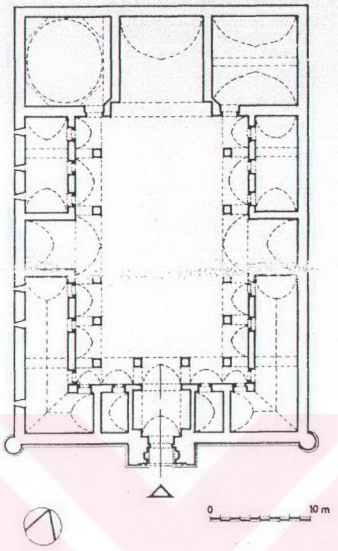


Figure 46. Plan, Sahibiye Madrasa in Kayseri (1267-68) (Sözen)

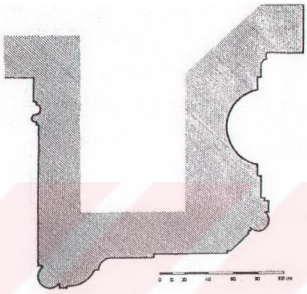


Figure 48. Portal profile, Sahibiye Madrasa in Kayseri (1267-68) (Ünal)

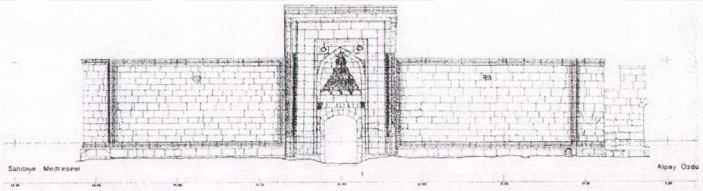


Figure 47. Elevation, Sahibiye Madrasa in Kayseri (1267-68) (Özdural)



Plate 43. Portal, Sahibiye Madrasa in Kayseri (1267-68)

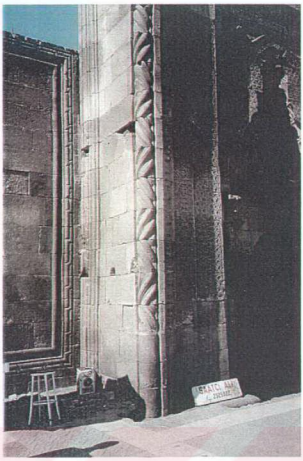


Plate 44. Portal detail, Sahibiye Madrasa in Kayseri (1267-68)

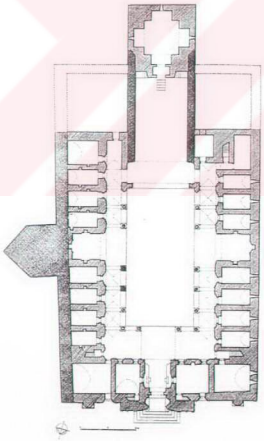


Figure 49. Plan (ground floor), Çifte Minareli Madrasa in Erzurum (2nd half of the 13th cent.) (Kuran)

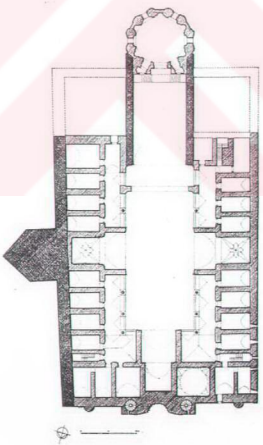


Figure 50. Plan (first floor), Çifte Minareli Madrasa in Erzurum (2nd half of the 13th cent.) (Kuran)

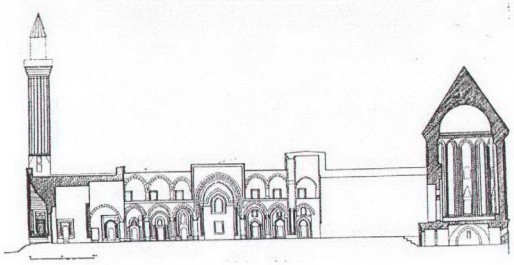


Figure 51. Section, Çifte Mİnareli Madrasa in Erzurum (2nd half of the 13th cent.) (Kuran)

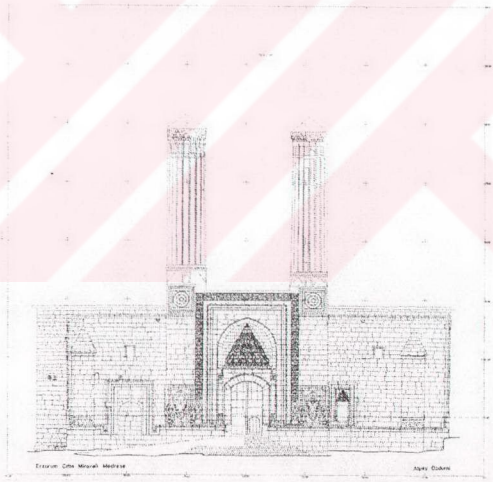


Figure 52. Elevation, Çifte Mİnareli Madrasa in Erzurum (2nd half of the 13th cent.) (Özdural)



Plate 45. Portal, Çifte Minareli Madrasa in Erzurum (2nd half of the 13th cent.)

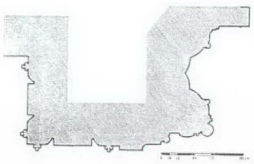


Figure 53. Portal profile, Çifte Mİnareli Madrasa in Erzurum (2nd half of the 13th cent.) (Ünal)

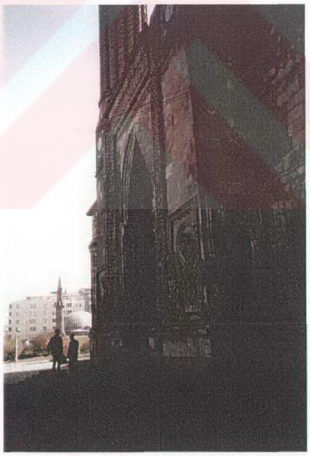


Plate 46. Portal detail, Çifte Mİnareli Madrasa in Erzurum (2nd half of the 13th cent.)



Plate 47. Portal detail, Çifte Minareli Madrasa in Erzurum (2nd half of the 13th cent.)

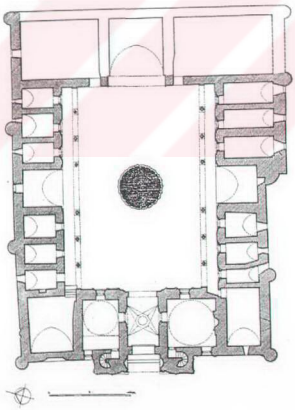


Figure 54. Plan, Gök Madrasa in Sivas (1271) (Kuran)

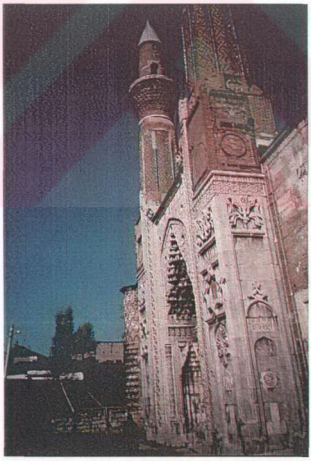


Plate 48. Portal, Gök Madrasa in Sivas (1271)

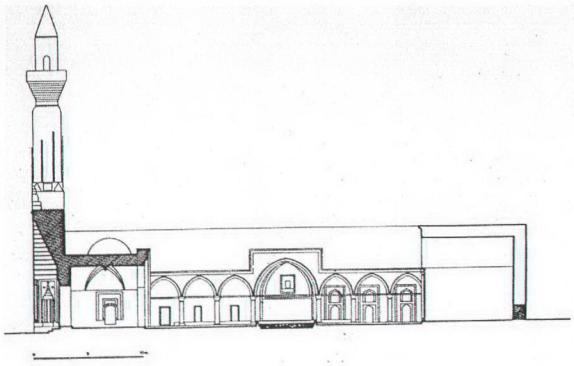


Figure 55. Section, Gök Madrasa in Sivas (1271) (Kuran)



Figure 56. Elevation, Gök Madrasa in Sivas (1271) (Özdural)

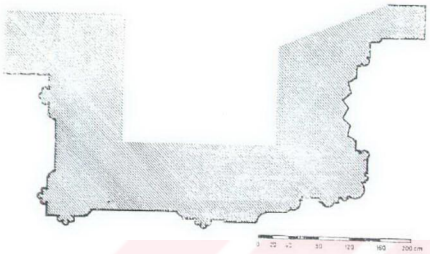


Figure 57. Portal profile, Gök Madrasa in Sivas (1271) (Ünal)

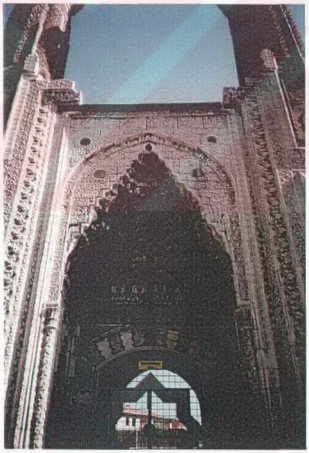


Plate 49. Portal detail, Gök Madrasa in Sivas (1271)

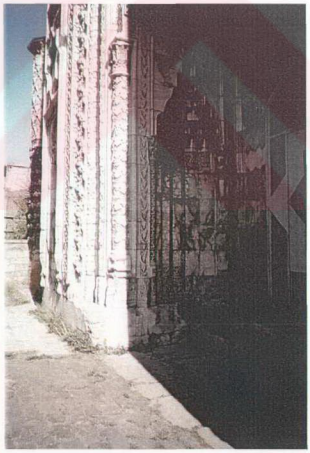


Plate 50. Portal detail, Gök Madrasa in Sivas (1271)

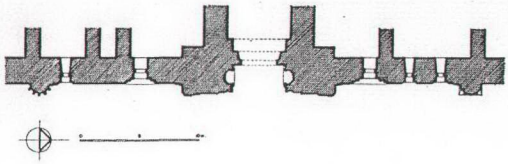


Figure 58. Plan, Çifte Minareli Madrasa in Sivas (1271) (Kuran)

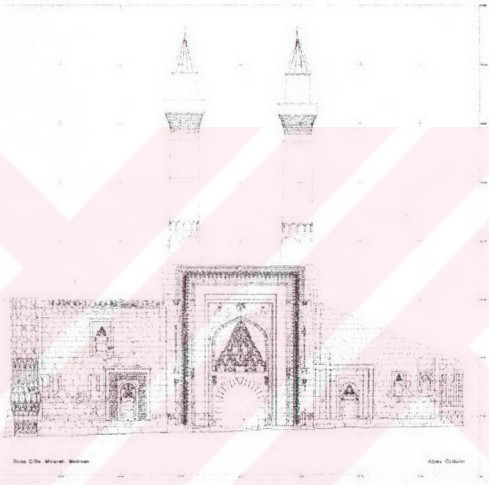


Figure 59. Elevation, Çifte Minareli Madrasa in Sivas (1271) (Özdural)

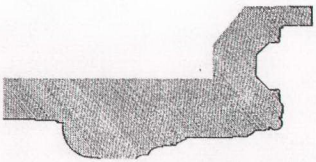


Figure 60. Portal profile, Çifte Minareli Madrasa in Sivas (1271) (Ünal)

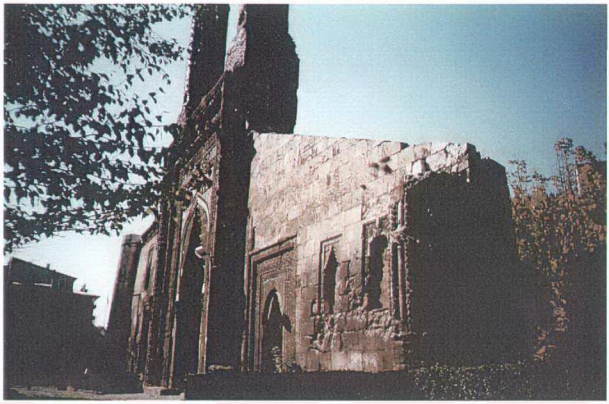


Plate 51. Çifte Minareli Madrasa in Sivas (1271)

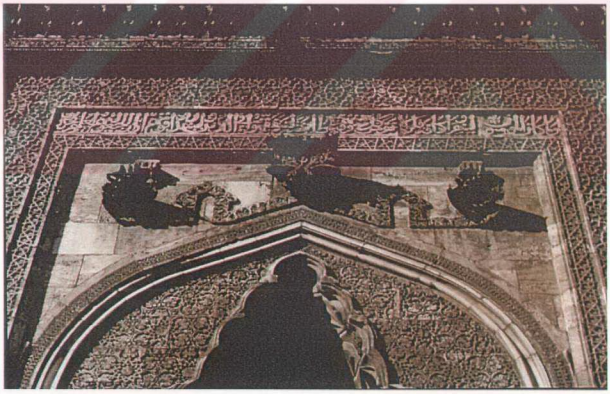


Plate 52. Portal detail, Çifte Minareli Madrasa in Sivas (1271)

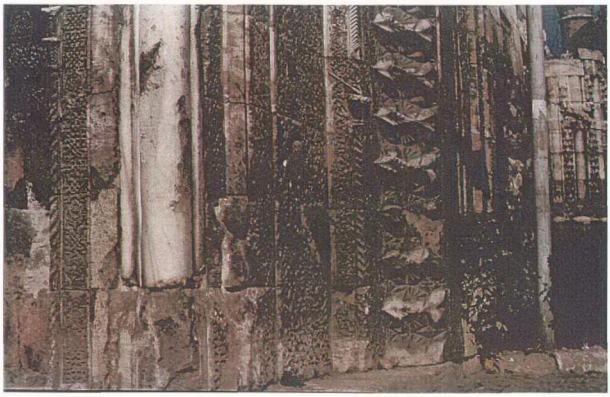


Plate 53. Portal detail, Çifte Minareli Madrasa in Sivas (1271)

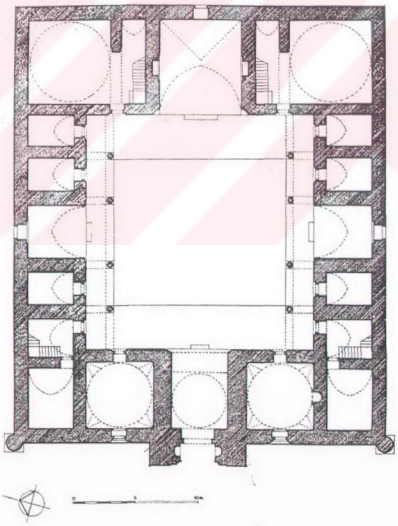


Figure 61. Plan, Buruciye Madrasa in Sivas (1271-72)
(Kuran)

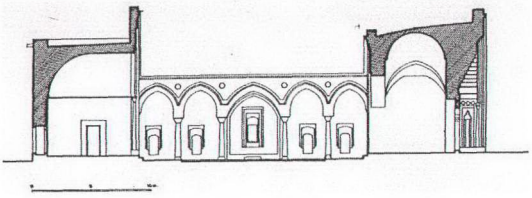


Figure 62. Section, Buruciye Madrasa in Sivas (1271-72) (Kuran)

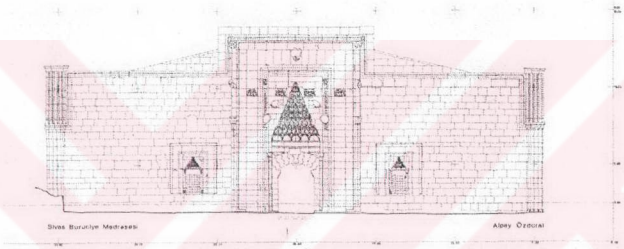


Figure 63. Elevation, Buruciye Madrasa in Sivas (1271-72) (Özdural)



Figure 64. Portal profile, Buruciye Madrasa in Sivas (1271-72) (Ünal)

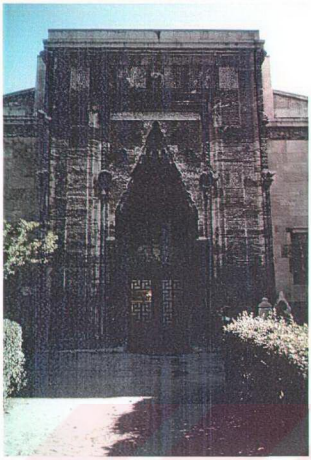


Plate 54. Portal, Buruciye Madrasa in Sivas (1271-72)

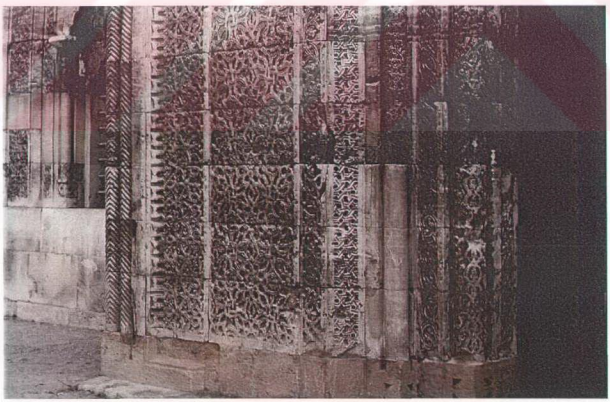


Plate 55. Portal detail, Buruciye Madrasa in Sivas (1271-72)

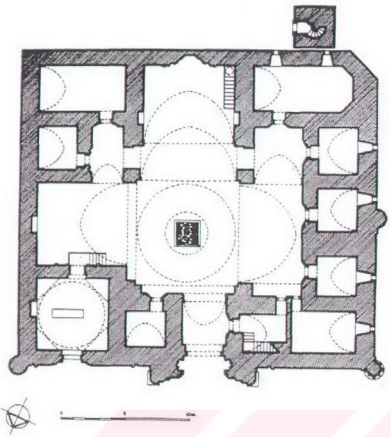


Figure 65. Plan, Cacabey Madrasa in Kırşehir (1272) (Kuran)



Plate 56. Cacabey Madrasa in Kırşehir (1272)

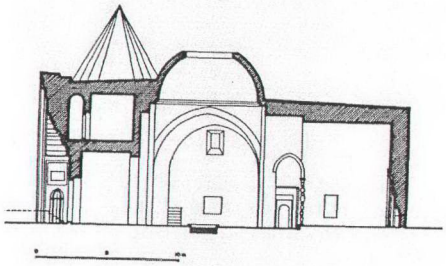


Figure 66. Section, Cacabey Madrasa in Kırşehir (1272) (Kuran)

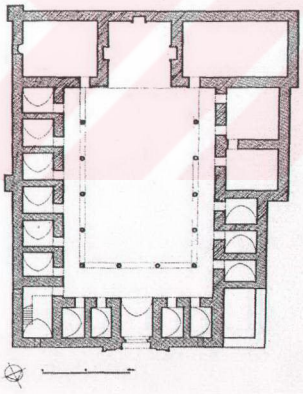


Figure 67. Plan (ground floor), Gök Madrasa in Tokat (1275) (Kuran)

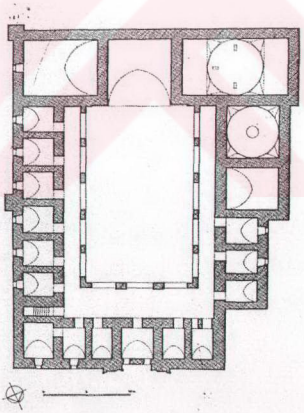


Figure 68. Plan (first floor), Gök Madrasa in Tokat (1275) (Kuran)

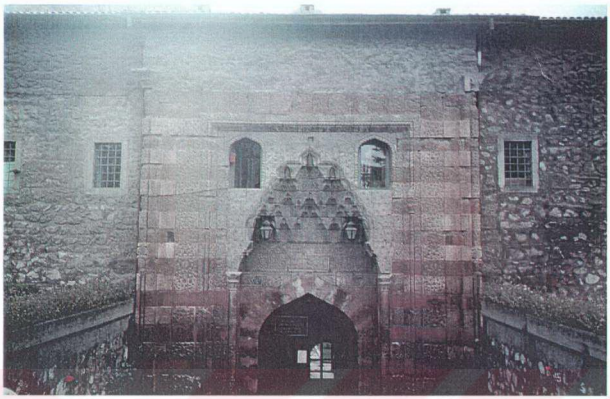


Plate 57. Portal, Gök Madrasa in Tokat (1275)

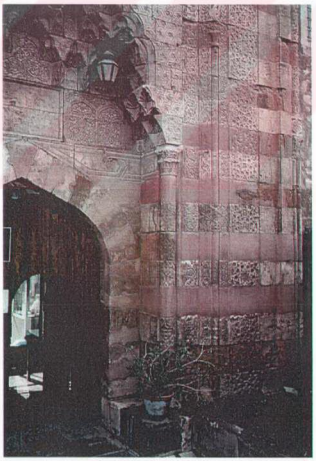


Plate 58. Portal detail, Gök Madrasa in Tokat (1275)

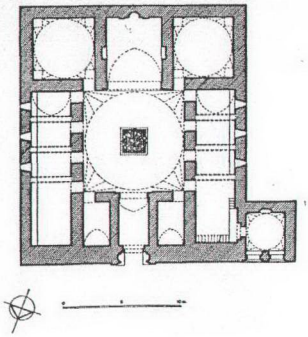


Figure 69. Plan, Yusuf bin Yakup (Çay) Madrasa in Afyon, Çay (1278) (Kuran)

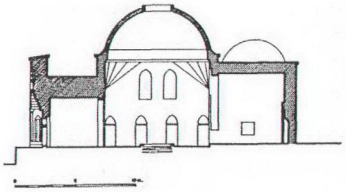


Figure 70. Section, Yusuf bin Yakup (Çay) Madrasa in Afyon, Çay (1278)

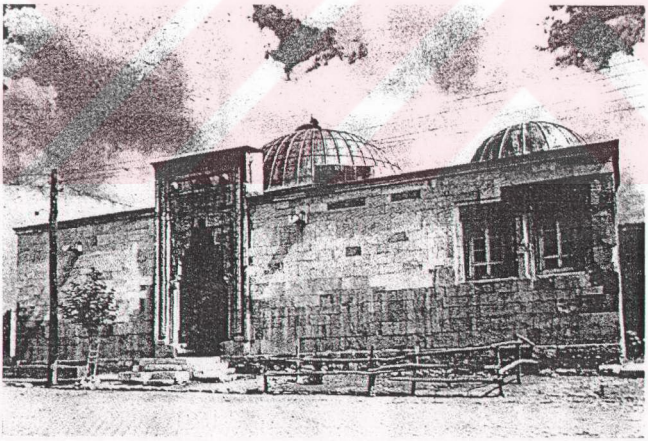


Plate 59. Yusuf bin Yakup (Çay) Madrasa in Afyon, Çay (1278) (Kuran)

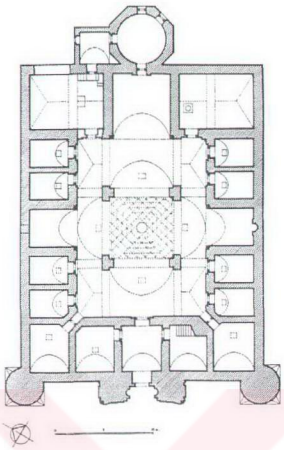


Figure 71. Plan, Yakutiye Madrasa in Erzurum (1310) (Kuran)

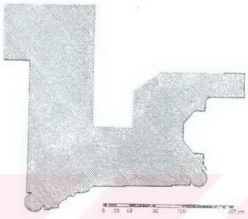


Figure 72. Portal profile, Yakutiye Madrasa in Erzurum (1310) (Ünal)



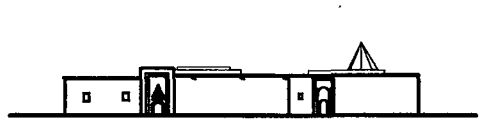
Plate 60. Portal, Yakutiye Madrasa in Erzurum (1310)



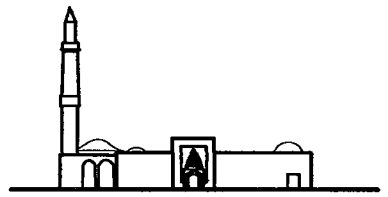
Plate 61. Portal detail, Yakutiye Madrasa in Erzurum (1310)



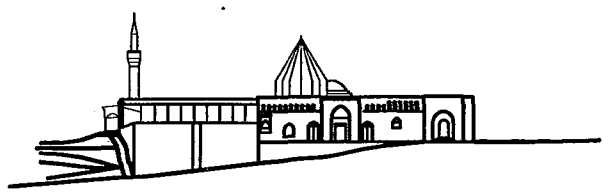
Plate 62. Portal detail, Yakutiye Madrasa in Erzurum (1310)



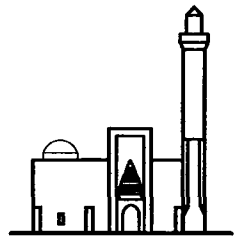
Cifte Madrasa Complex
in Kayseri (1205)



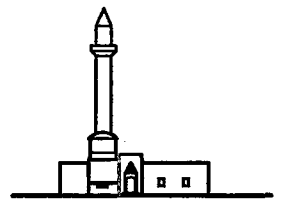
Tas Madrasa in Aksehir
(1210-50) (Kuran)



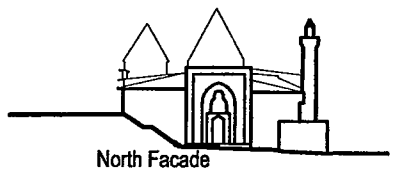
Alaeddin Mosque
in Konya (1220-21)



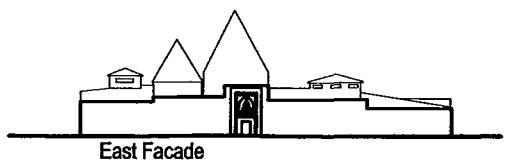
Alaeddin Mosque
in Nigde (1223)



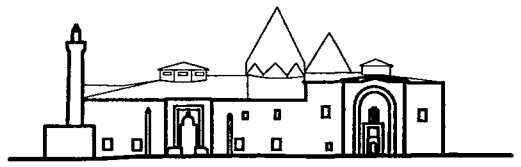
Aslanhane Mosque in Ankara
(1st half of the 13th cent.,
1289-90)



North Facade



East Facade

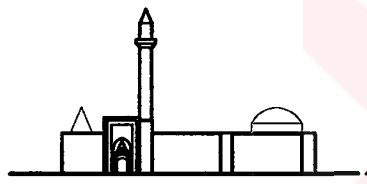


West Facade

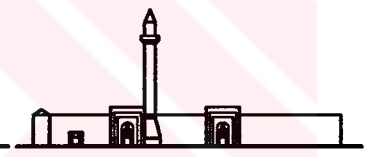
Divrigi Great Mosque and Hospital (1228)
(Ozdural)



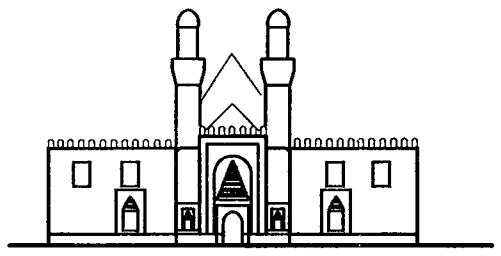
Huant Hatun Madrasa in Kayseri
(1237) (Akok)



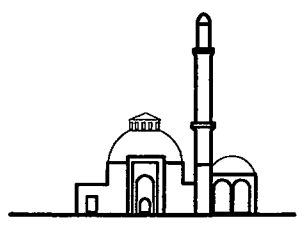
Huant Hatun Mosque in Kayseri
(1237)



Haci Kilic Complex in Kayseri
(1249-50)



Sahip Ata Mosque in Konya (1258-59)
(Karamagarali)



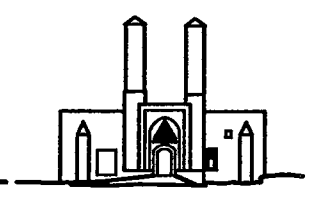
Ince Minareli Madrasa
in Konya (1258-79)
(Tuncer)



Süleyman Pervane Madrasa
in Sinop (1262-63) (Aydin)



Sahibiye Madrasa
in Kayseri
(1267-68) (Ozdural)



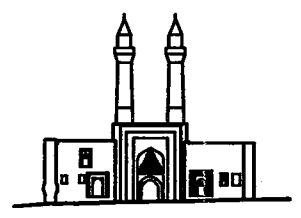
Çifte Minareli Madrasa in
Erzurum (2nd half of the
13th cent.) (Ozdural)



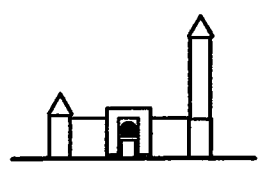
Gök Madrasa in Sivas (1271)
(Ozdural)



Buruciye Madrasa
in Sivas (1271-72)
(Ozdural)



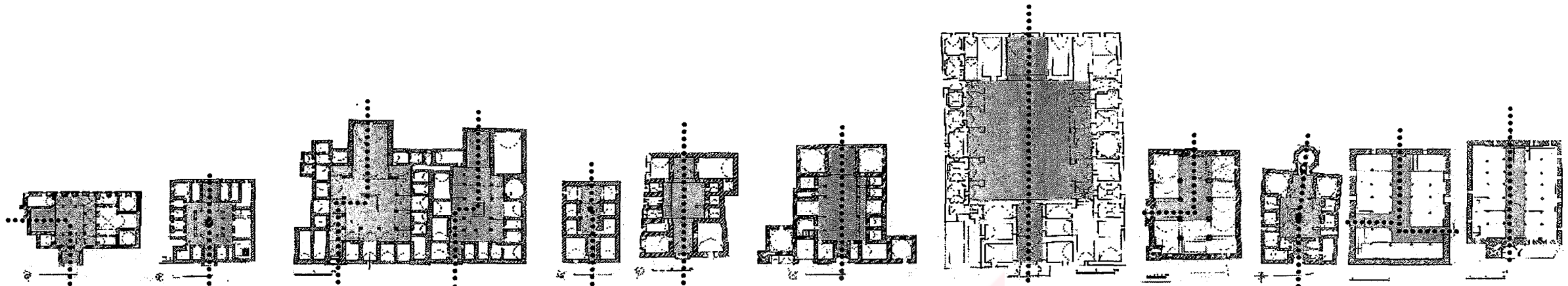
Cifte Minareli Madrasa
in Sivas (1271)
(Ozdural)



Yakutiye Madrasa in
Erzurum (1310)
(Tuncer)

Figure 73. Portal as the Major Component of the Facade Composition

T.C. YÜKSEKÖĞRETİM KURULU
DOKÜMANTASYON MERKEZİ


Mesudiye Madrasa in Diyarbakir (1193, 1223-24)

Zinciriye Madrasa in Diyarbakir (1198)

Çifte Madrasa Complex in Kayseri (1205)

Boyalikôy Madrasa in Afyon Sincanli (1210)

Karahisar Madrasa in Çorum Alaca (1st half of the 13th cent.)

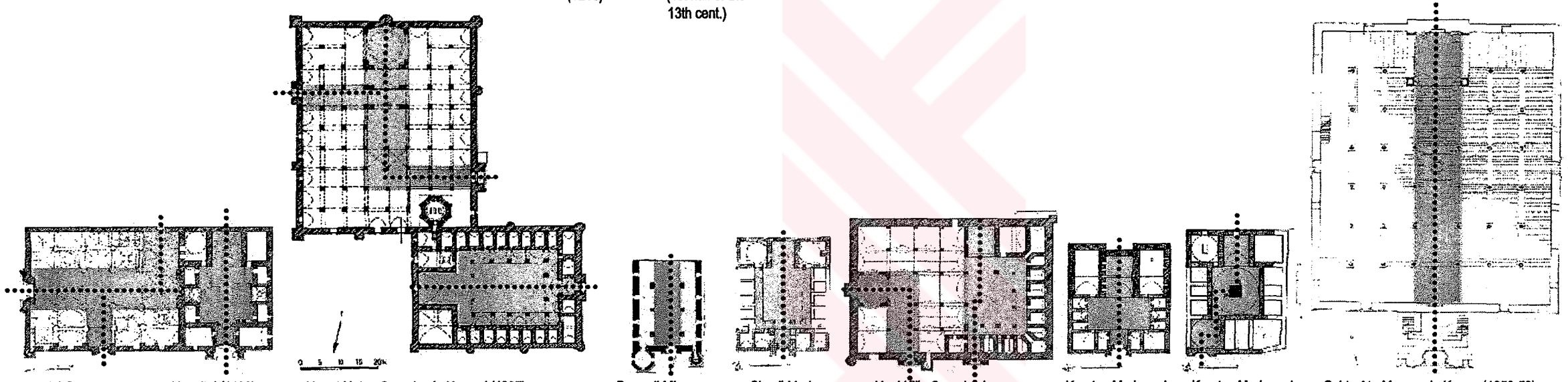
Tas Madrasa in Aksehir (1210-50)

Keykavus Hospital in Sivas (1217-19)

Alaeddin Mosque in Nigde (1223)

Atabey Ertokus Madrasa in Isparta (1224)

1st Floor 2nd Floor
Aslanhane Mosque in Ankara (1st half of the 13th cent., 1289-90)


Divrigi Great Mosque and Hospital (1228)

Huant Hatun Complex in Kayseri (1237)

Burmali Minare Mosque in Amasya (1237)

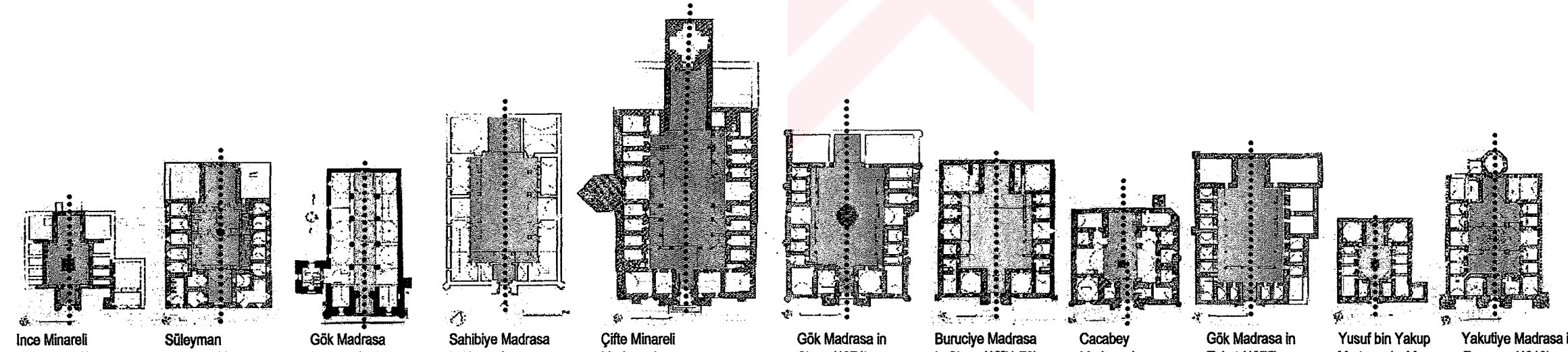
Sirçali Madrasa in Konya (1242)

Haci Kiliç Complex in Kayseri (1249-50)

Karatay Madrasa in Antalya (1250)

Karatay Madrasa in Konya (1251)

Sahip Ata Mosque in Konya (1258-59)


Ince Minareli Madrasa in Konya (1258-79)

Süleyman Pervane Madrasa in Sinop (1262-63)

Gök Madrasa Mosque in Amasya (1266)

Sahibiye Madrasa in Kayseri (1267-68)

Çifte Minareli Madrasa in Erzurum (2nd half of the 13th cent.)

Gök Madrasa in Sivas (1271)

Buruciye Madrasa in Sivas (1271-72)

Cacabey Madrasa in Kirsehir (1272)

Gök Madrasa in Tokat (1275)

Yusuf bin Yakup Madrasa in Afyon Çay (1278)

Yakutiye Madrasa in Erzurum (1310)

Figure 74. Location and Direction of the Portal

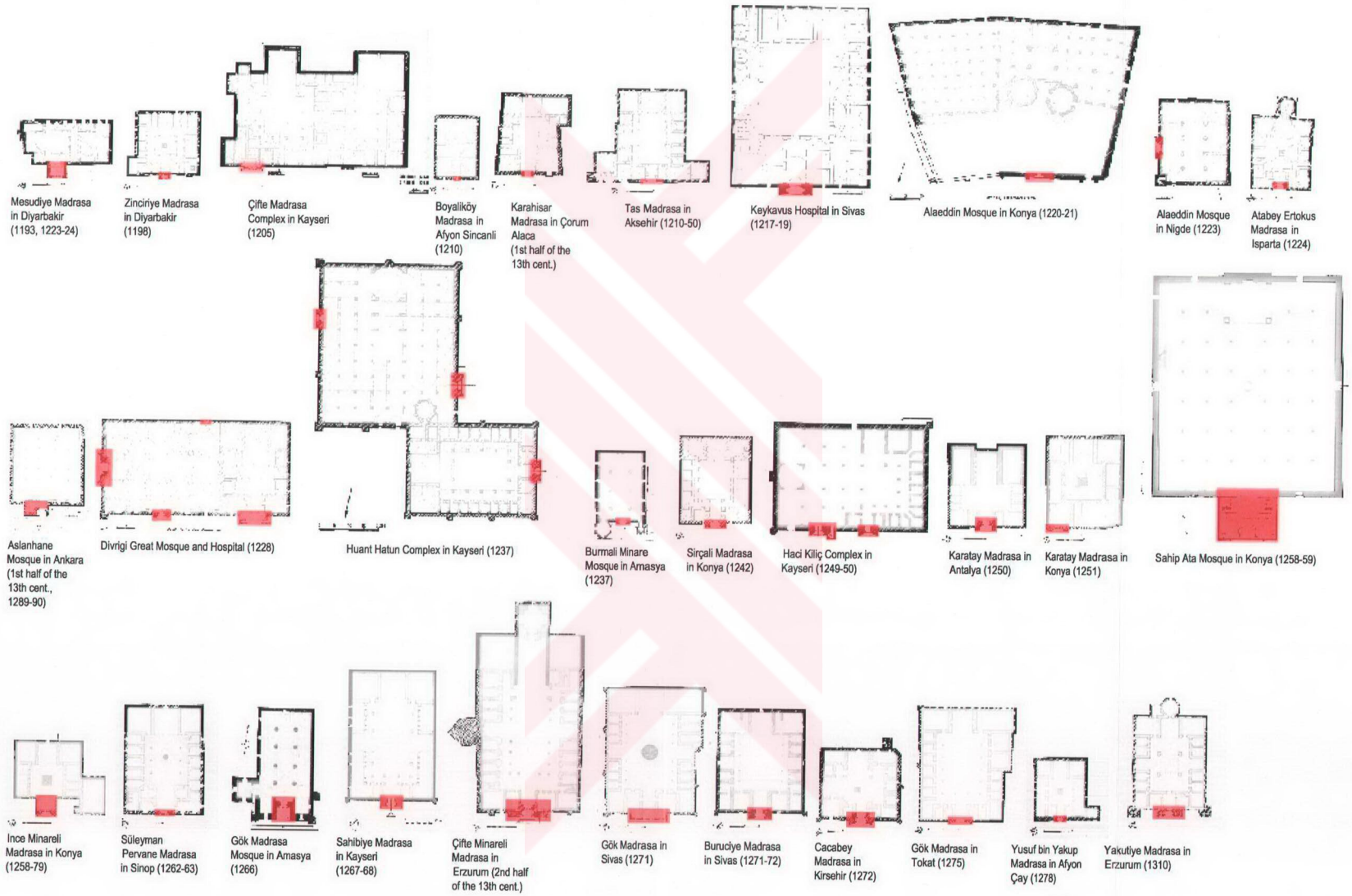


Figure 75. Dimensions of the Portal

BIBLIOGRAPHY

AKÇAY, İ., "Yakutiye Medresesi", Vakıflar Dergisi, vol. 6, Ankara, 1966, pp: 146-152.

AKOK, Mahmut., "Kayseri'de Gevher Nesibe Hatun Darüşşifası ve Sahibiye Medresesi Röleve ve Mimarisi", Türk Arkeoloji Dergisi, 17/1, 1968, Ankara (1969), pp: 133-184.

AKOK, Mahmut., "Kayseri Huant Hatun Külliyesi'nin Mimari Rölevesi", Türk Arkeoloji Dergisi, 16/1, 1967, Ankara (1968), pp: 5-44.

AKOK, Mahmut., "Sivas'ta Buruciye Medresesi'nin Rölevesi", Türk Arkeoloji Dergisi, 15/2, Ankara, 1967, pp: 5-38.

AKOK, Mahmut., "Konya'da Sırçalı Medrese'nin Röleve ve Mimarisi", Türk Arkeoloji Dergisi, 18/1, Ankara, 1969, pp: 5-35.

AKOK, Mahmut., "Konya'da Karatay Medresesi Röleve ve Mimarisi", Türk Arkeoloji Dergisi, 18/2, Ankara, 1969, pp: 5-28.

ALTUN, Ara., Anadolu'da Artuklu Devri Türk Mimarisinin Gelişmesi, İstanbul, 1978.

ALTUN, Ara., Ortaçağ Türk Mimarisinin Ana Hatları İçin Bir Özet, İstanbul, 1988.

ANDREWS, P. A., "Pishtaq", The Encyclopedia of Islam, Leiden, E. J. Brill, 1995, (ed. C. E. Bosworth, E. Van Donzel, W. P. Heinrichs and G. Lecomte), pp: 313-316.

ARDALAN, N. and BAKHTIAR L., The Sense of Unity, The Sufi Tradition in Persian Architecture, London, 1973.

AREL, Hilmi., "Divriği Ulu Camii Kuzey Portalinin Mimari Kuruluşu", Vakıflar Dergisi, Vol 5, Ankara, 1962, pp: 99-111.

AREL, Hilmi., "Divriği Ulu Cami'nin Tekstil Kapısı ve Diğerleri", Vakıflar Dergisi, Vol 5, Ankara, 1962, pp: 113-125.

ARSEVEN, Celal Esat., Türk Sanatı Tarihi, İstanbul, 1926.

ASLANAPA, Oktay., Türk Sanatı,1-2, İstanbul, 1972.

ATEŞ, İbrahim, BAYRAM, Sadi, ÖNGE, Yılmaz (eds)., Divriği Ulu Cami ve Darüşşifası, Ankara, Vakıflar Genel Müdürlüğü, 1978.

AYDIN, Filiz., "Alaiye (Süleyman Pervane) Medresesi", Vakıflar Dergisi, Vol 10, Ankara, 1973, pp: 251-272.

BAYBURTLUOĞLU, Zafer., "Anadolu Selçuklu Devri Büyük Programlı Yapılarında Önyüz Düzeni", Vakıflar Dergisi, Vol 11, Ankara, 1977, pp: 67-106.

BLOOM, Jonathan., "The Mosque of al-Hakim in Cairo", Muqarnas, an Annual on Islamic Art and Architecture, (ed. Grabar O.), New Haven, Yale University Press, 1983, pp: 15-38.

BREND, Barbara., "The Patronage of Fahraddin Ali İbn al- Husain and the Work of Kaluk İbn Abdallah in the Development of the Decoration of Portals in Thirteenth Century Anatolia", Kunst des Orients, X, Heft ½, Jahrgang1975-76, Wiesbaden, pp: 160-186.

CAHEN, Claude., Pre Ottoman Turkey, New York, Toplinger Publishing Co. Inc., 1968.

CRESWELL, K. A.C., "Bab", The Encyclopedia of Islam, Leiden, E. J. Brill, 1995, (ed. C. E. Bosworth, E. Van Donzel, W. P. Heinrichs and G. Lecomte), pp: 830-832.

ÇETİNTAŞ, Sedat., Sivas Darüşşifası, İstanbul, 1953.

DEMİRİZ, Yıldız., "Atabey Ertokuş Medresesi'nde Bizans Devrine Ait Devşirme Malzeme", Sanat Tarihi Yıllığı, İstanbul, 1971, vol. 4, pp: 87-100.

ERDMANN, Kurt., "Vorosmanische Medresen und İmarets vom Medresentyp in Anatolien", Studies in Islamic Art and Architecture in Honor of Professor K.A.C. Creswell, London, 1965.

ETTINGHAUSEN, Richard. and GRABAR, Oleg., The Art and Architecture of Islam: 650-1250, 1987, London, Penguin Books, (1991).

EYİCE, Semavi., Divriği'de Ulu Cami, Divriği Ulu Cami ve Darüşşifası, Ankara, Vakıflar Genel Müdürlüğü, 1978.

GABRIEL, Albert., Monuments Turcs d'Anatolie, 1-2, Paris, 1934.

GABRIEL, Albert., Voyages Archeologiques dans la Turquie Orientale, Sauvaget Jean, Incriptions Arabes, Paris, 1940.

GRABAR, Oleg., The Formation of Islamic Art, 1973, New Haven and London, Yale University, (1987).

GRABAR, Oleg., The Mediation of Ornament, Princeton University Press, 1989.

GRABAR, Oleg; İslam Sanatının Oluşumu, İstanbul, Yapı Kredi Kültür Sanat Yayıncılık, 1998.

GRABAR, Oleg, Hill Derek., Islamic Architecture and its Decoration A.D. 800-1500, London, Faber and Faber, 1967.

GRUBE, J. Ernest., The World of Islam, Landmarks of the World's Art, London, Paul Hamlyn Ltd., 1966, pp:77-97.

HILLENBRAND, Robert., Islamic Architecture; Form, Fuction and Meaning, New York, Columbia University Press, 1994.

İLTER, Fügen., "Erken Devir Anadolu Türk Mimarisinde XII. ve XIII. Yüzyıl Artukoğulları Medreselerinin Yeri", Vakıflar Dergisi, Vol 8, Ankara, 1969, pp: 197-208.

KARAMAĞARALI, Haluk., "Sahip Ata Cami'nin Restitüsyonu Hakkında Bir Deneme", Röleve ve Restorasyon Dergisi Vol 3, Vakıflar Genel Müdürlüğü, 1982, pp: 49-77.

KONYALI, İ. Hakkı., Abideleri ve Kitabeleri ile Konya, Konya, Yeni Kitap Basımevi, 1964.

KUBAN, Doğan., Anadolu Türk Mimarisini Kaynak ve Sorunları, İstanbul, 1965.

KUBAN, Doğan., "Divriği Ulu Cami ve Şifahanesi ve Restorasyon Uygulamaları Üzerine Gözlemler", Röleve ve Restorasyon Dergisi Vol 4, Vakıflar Genel Müdürlüğü, 1982, pp: 23-27.

KUBAN, Doğan., Türk ve İslam Sanatı Üzerine Denemeler, Arkeoloji ve Sanat Yayınları, 1995.

KUBAN, Doğan., Divriği Mucizesi, Selçuklular Çağında İslam Bezeme Sanatı Üzerine Bir Deneme, İstanbul, Yapı Kredi Yayınları, 1999.

KURAN, Aptullah., "Tokat ve Niksar'da Yağıbasan Medreseleri", Vakıflar Dergisi, Vol 7, Ankara, 1968, pp: 39-43.

KURAN, Aptullah., "Karamanlı Medreseleri", Vakıflar Dergisi, Vol 8, Ankara, 1969, pp: 209-223.

KURAN, Aptullah; Anadolu Medreseleri, 1-2, Ankara, Türk Tarih Kurumu Basımevi, 1969.

MAYER, L.A., Islamic Architects and Their Works, Geneve, 1956.

MICHELL, George., (eds.), Architecture of the Islamic World; Its History and Social Meaning, 1978, Thames and Hudson (1984).

MÜLAYİM, Selçuk., Anadolu Türk Mimarisinde Geometrik Süslemeler, Selçuklu Çağı, Ankara, Kültür ve Turizm Bakanlığı Yayınları:503, Sanat Eserleri Dizisi:1, 1982.

ORAL, Zeki., "Konya'da Sırçalı Medrese", Belleten, Anakara, 1961, iss.25, vol. 99, pp: 335-396.

ORAL, Zeki., "Konya'da Alaeddin Cami ve Türbeleri", Yıllık Araştırmalar Dergisi, Vol 1, 1956, Ankara, pp: 45-75.

ÖDEKAN, Ayla., Osmanlı Öncesi Anadolu Türk Mimarisinde Mukarnaslı Portal Örtüleri, İstanbul, İTÜ Mimarlık Fakültesi, 1977.

ÖGEL, Semra., "Bir Selçuk Portalleri Grubu ve Karaman'daki Hatuniye Medresesi Portali", Yıllık Araştırmalar Dergisi, Vol 2, 1957, Ankara, pp: 115-119.

ÖGEL, Semra., Anadolu Selçuklularının Taş Tezyinatı, 1966, Ankara, Türk Tarih Kurumu Basımevi, (1987).

ÖGEL, Semra., Anadolu Selçuklu Sanatı Üzerine Görüşler, İstanbul, 1986.

ÖNEY, Gönül., "Kayseri Hacı Kılıç Cami ve Külliyesi", Belleten, Ankara, 1966, iss.30, vol. 119, pp: 377-390.

ÖNEY, Gönül., "Anadolu Selçuklu Mimarisinde Antik Devir Malzemesi", Anadolu / Anatolie, Ankara, 1970, vol. 12, p. 25.

ÖNEY, Gönül., Ankara'da Türk Devri Yapıları, Ankara, 1971.

ÖNEY, Gönül., Anadolu Selçuklu Mimarisi'nde Süsleme ve El Sanatları, Ankara, Türkiye İş Bankası Kültür Yayınları, 1978.

ÖNGE, Yılmaz., "Bilinmeyen Bir Selçuklu Medresesi, Konya Ali-Gav Zaviyesi ve Türbesi", Önasya, Iss. 3, Vol. 28, Ankara, 1967.

PEKER, Ali Uzay., "Ortaçağ Anadolu Mimarisinde Anlam", Arkeoloji ve Sanat, Vol. 85, 1998, pp: 29-38.

POPE, Arthur U., Persian Architecture, the Triumph of Form and Color, George Baziller, Inc., 1965.

REDFORD, Scott., "The Seljuqs of Rum and the Antique", Muqarnas, Annual on Islamic Art and Architecture, ed. by Gülru Necipoğlu, Vol 10, Leiden, E. J. Brill, 1993, pp: 148-156.

ROGERS, J. Michael., "The Çifte Minare Medrese at Erzurum and the Gök Medrese at Sivas", Anatolian Studies, Vol 15, 1965, pp: 63-85..

ROGERS, J. Michael., "The Date of the Çifte Minare Medrese at Erzurum", Kunst des Orients, VII, Jahrgang 1972, Heft ½, Wiesbaden, pp: 77-119.

ROGERS, J. Michael., "Seljuk Influence on the Monuments of Cairo", Kunst des Orients, VII, Jahrgang 1970-71, Heft 1, Wiesbaden, pp: 41-68.

SÖNMEZ, Zeki., Başlangıcından 16. Yüzyıla Kadar Anadolu Türk İslam Mimarisinde Sanatçılar, Ankara, Türk Tarih Kurumu Basımevi, 1995.

SÖZEN, Metin., Anadolu Medreseleri, 1-2, İstanbul, 1970.

TUNCER, C. Orhan., "Anadolu'nun İlk Dört Selçuklu Kumandanı ve Yaptırdığı Yapıların Özellikleri", Vakıflar Dergisi, Vol 12, Ankara, 1978, pp: 137-162.

TUNCER, C. Orhan., "Orantı ve Modül Üzerine Selçuklu Yapılarından Bazı Örnekler", Vakıflar Dergisi, Vol 13, Ankara, 1981, pp: 449-487.

TUNCER, C. Orhan., "Birkaç Selçuklu Taçkapısında Geometrik Araştırmalar", Vakıflar Dergisi, Vol 16, Ankara,1982, pp: 61-76.

TUNCER, C. Orhan., "Sivas I. İzzeddin Keykavus Şifahanesi Üzerine Üç Not", Sanat Tarihi Yıllığı, Vol. 11, İstanbul, 1982, pp: 165-167.

TUNCER, C. Orhan., "Mimar Kölük ve Kaluyan", Vakıflar Dergisi, Vol 19, Ankara, 1985, pp:109-118.

TUNCER, C. Orhan., Anadolu Selçuklu Mimarisi ve Moğollar, Ankara, 1986.

TUNCER, C. Orhan., "Kayseri Yedi Selçuklu Taçkapısında Geometrik Düzen", Vakıflar Dergisi, Vol 26, Ankara, 1997, pp: 105-152.

TURAN, Osman., "Mübarizüddin Ertokuş ve Vakfiyesi", Belleten, Iss. 9, Vol. 43, 1947, pp: 415-429.

TURAN Osman., Selçuklular Tarihi ve Türk İslam Medeniyeti, İstanbul, 1966.

ÜLGEN, A. Saim., "Kırşehir'de Türk Eserleri", Vakıflar Dergisi, Vol 2, Ankara, 1942, pp: 253-262.

ÜLGEN, A. Saim., "Divriği Ulu Cami ve Darüşşifası", Vakıflar Dergisi, Vol 5, Ankara, 1962, pp: 93-98.

ÜNAL, H. Rahmi., Les Monuments Islamiques Anciens de la Ville d'Erzurum et sa Région, Paris, 1968.

ÜNAL, H. Rahmi., Osmanlı Öncesi Anadolu – Türk Mimarisinde Taçkapılar, İzmir, Ege Üniversitesi, 1982.

ÜNSAL, Behçet., Turkish Islamic Architecture; in Seljuk and Ottoman times 1071-1923, London, Portland Press Ltd, 1959.

YETKİN, S. Kemal., İslam Mimarisi, 1959 Ankara, (1965).

YETKİN, Şerare., "Anadolu'da Selçuklu Şifahaneleri", Türk Kültürü, Vol 10, 1963 pp: 23-31.

YÖRÜKOĞLU, Ömer., "Çifte Minareli Medrese (Hatuniye) Hafriyatı", Vakıflar Dergisi, Vol 12, Ankara, 1978, pp: 235-246.