

**ANADOLU SELÇUKLU SANATINDAKİ İNSAN
FIGÜRLERİNİN UYGURLARIN MAĞARA RESİMLERİ VE
GAZNELİLERİN DUVAR RESİMLERİYLE KONU VE
BİÇİM YÖNÜNDEN KARŞILAŞTIRILMASI**

*Tolga ERKAN**

ÖZET

Türk toplulukları ve devletlerinde insan figürü kullanımı sıkça görülmektedir. Farklı coğrafyalarda, farklı zaman dilimlerinde ve farklı dinleri benimsemiş olan Türklerde kullanılan insan figürleri konu ve biçim bakımından benzerlik göstermektedir. Bu çalışmada, Anadolu Selçukluların sanat eserlerinde bulunan insan figürlerinin kendilerinden önce var olmuş Türk toplulukları ve devletlerinin yaptığı sanat eserlerindeki insan figürleriyle olan ilişkiyi incelemektedir. Anadolu Selçuklu sanat eserlerinde görülen insan figürleriyle, önceki dönemlerde Orta Asya'da yaşamış olan Türklerin, Uygurların ve Gaznelilerin yaptığı insan figürlerinin bulunduğu sanat eserlerinde kompozisyonda kullanılan elemanlar, duruşlar, giysiler ve yüzler gibi konu ve biçimsel yönleriyle benzerlik görülmektedir. Türk sanatında, Uygurlar ve Gazneliler gibi eski Türk medeniyetlerinin kullandığı geleneksel insan figürü anlayışı Anadolu'da Anadolu Selçuklular yönetimi döneminde getirilmiş ve gelişmiştir.

Anahtar Kelimeler: Türk sanatında insan figürü, Türk sanatı, Anadolu Selçuklular, Uygurlar, Gazneliler.

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**HUMAN FIGURES IN THE ANATOLIAN SELJUQ ART: A
COMPARISON TO THE CAVE DRAWINGS OF UYGURS
AND THE MURALS OF GHAZNAVIDS FROM THE
ASPECTS OF THEME AND MORPHOLOGY**

ABSTRACT

Figurative depiction is widely circulated among Turkish communities and states. There is an alikeness of the aspects of theme and morphology in the figurative art among Turkish communities and states even though they adopted different religions and existed in different regions and periods. Turkish figural art tradition was transferred to Minor Asia by the Anatolian Seljuqs. Correspondingly, this study points up the human figures and their use in the art of the Anatolian Seljuqs as a link to documenting figurative depiction elements within previous Turkish communities and states. Hence the figurative depiction that appears in the Anatolian Seljuqs art parallel to the Uygurs and the Ghaznavids wall paintings in terms of theme, setting and scene, and clothes and the faces of the figures. These characteristics of the Anatolian Seljuqs figurative depictions bear similarity to the theme and the morphologic aspects of the ancient Turks in Central Asia, the Uygurs and the Ghaznavids. Therefore Turkish figurative depiction continued to exist and develop in Anatolia under the Anatolian Seljuqs patronage with the influence of ancient Turkish civilizations, including the Uygurs and the Ghaznavids.

Key Words: Turkish figurative depiction, Turkish art, Anatolian Seljuqs, Uygurs, Ghaznavids.

Introduction

The aim of this study is to develop a comprehensive framework for understanding figurative art in the Anatolian Seljuqs and the existence of the permanent Turkish cultural elements behind these human figures. After the Seljuqs settled in Anatolia, they had a reciprocal cultural and artistic exchange of ideas with the neighbouring lands and the civilizations in Anatolia. The dispersal areas of the settled or nomad Turkomans were larger than the sovereignty areas of the Seljuq dynasty. It is not possible to define the

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Seljuq culture without mentioning the paganism of the migrations, the Central-Asian roots of the cult, Pre-Islamic roots of the symbolic content and the Asian roots of the language. There is a uniformity of the aspects of theme and morphology in the figurative art among Turkish communities and states even though they adopted different religions and existed in different regions in the history. Additionally, the Turkish tradition of artworks with human figures continued in the time of Anatolian Seljuqs as well, after they had accepted the Islam. This research intends to explain the characteristics of the human figures in the Anatolian Seljuq art, representing figures in relation to the arts of the Uygurs and the Ghaznavids, from the Antique Age to the beginning of the fourteenth century in Anatolia.

The Human Figures in Turkish Art from Central Asia to Anatolian Seljuqs

With a very fine taste, Turkish artists have produced various wonderful figural artworks in different geographies. The most ancient Turkish sculptures and figurines are discovered in tombs and their history goes back to very ancient times. The sculptures found in ancient Turkish settlements in Orhon, Turfan and Hotan, have a Buddhist characteristic.¹ Besides, the migrating figures in the statues of steppe Turks, as called by the Russians Polovtsy, are similar to the figures of frescoes in the Anatolian Seljuqs art. The figures with long hair and moon shaped faces that are seen in Central Asian rock drawings, figurines and frescoes for centuries, are sitting cross legged in caftans, wearing Turcoman style hats, three pronged headdresses and overhanging belts. They form a new noble human figure by holding literary life symbols such as a goblet or a plant. This prototype is also repeated in early Turkish Islamic art. The steppe nomadic Turkish culture improves a figurative subject in various Islamic regions. There are certain subjects in Turkish art illustrating early Islamic art of ceramics, metalwork, ivory, glass, fabric and carpet; such as royal hunting parties, music, dance, polo and javelin games, drinking, sultan on his throne, standing soldiers, servants, subjects inspired by tales and stories as famous lovers, planets and star signs, royal members, hunters, warriors, celestial bodies like sphinxes, harpies, griffons and life trees.²

Human figures in Turkish painting are divided into two parts as the pre-Islamic period and the post-Islamic period.³ During the pre-

¹ Celâl Esad Arseven, *Türk Sanatı* (Cem Yayınevi: İstanbul, 1970), p. 42, 51.

² Doğan Kuban, *Selçuklu Çağında Anadolu Sanatı* (Yapı Kredi Yayınları: İstanbul, 2008), p. 30, 412.

³ Celâl Esad Arseven, *Türk Sanatı* (Cem Yayınevi: İstanbul, 1970), p. 42.

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Islamic period, Turks adopted three different belief systems, which are God of the Heavens, Buddhism and Manichaeism. At the present-day, Turkish traditions are originated from the God of the Heavens. According to its belief system, the Great Ulgen was the king of the gods.⁴ Mikhail P. Gryaznov bases the stone structures, which are also seen during the times of Proto Turks, the Hun and the Gokturk, on the Okunev culture that existed in Yenisei region in 2000 BC. It is proposed that the woman face-shaped sun figure with beams on an obelisk belonging to the Okunev culture in Tas-Khazaa, symbolizes a goddess (Fig. 1).⁵ A similar figure was also depicted on the coin of the Gıyaseddin Keyhusrev II.

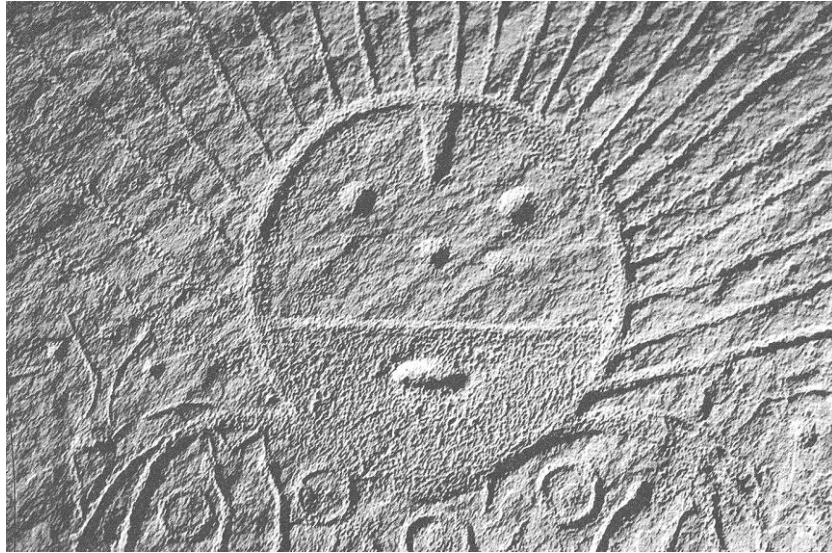


Fig. 1. The woman face-shaped sun figure with beams on an obelisk belonging to the Okunev culture. Yaşar Çoruhlu, *Erken Devir Türk Sanatı*, (Kabalıcı Yayınevi: İstanbul, 2007), p. 37, fig. 2.

Chou (BC 1050-BC 249) has been named to the ancient clan by Chinese. On the other hand, Wolfram Eberhard says this ancient clan was an ancient Turkish clan.⁶ However, this theory has not yet been proved by research.⁷ Turks and Chinese inherited many rich

⁴ Sadettin Gömeç, 'Şamanizm ve Eski Türk Dini', *Pamukkale Üniversitesi Eğitim Fakültesi Dergisi*, Volume:4, 1998, pp. 38-50.

⁵ Yaşar Çoruhlu, *Erken Devir Türk Sanatı* (Kabalıcı Yayınevi: İstanbul, 2007), pp. 35-37.

⁶ Emel Esin, *Orta Asya'dan Osmanlıya Türk Sanatında İkonografik Motifler* (Kabalıcı Yayınevi: İstanbul, 2004), pp. 12, 13, 16-18, 25, 26, 31.

⁷ Yaşar Çoruhlu, *Erken Devir Türk Sanatı* (Kabalıcı Yayınevi: İstanbul, 2007), p. 54.

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cultural elements of this ancient clan.⁸ Though the Great Hun Empire existed between 244 BC and 216 AD the art of the Hun reached far before that time, the Hun clothes, caftans, loose trousers, belts with adorned buckles, headdresses, boots and shoes have been taken out of the Hun tombs. During the reigns of Proto-Turks and the Great Hun Empire, there were statues made of metal or stone. Resembling statues are found in Southern Siberia, Altay, Mongolia and some other parts of Central Asia. These statues are alike in many ways and the figures are depicted standing, sitting cross-legged, holding a gun or a belt buckle in one hand and a goblet filled with kimiz or other liquids in the other hand. They are depicted wearing caftans, boots and belts. In addition, on the rock drawings, the mounted figures are usually depicted riding horses with knotted-tails.⁹

In ancient Turkish culture, faith in mountains proves that they were in contact with Tao religion between the sixth and the tenth centuries.¹⁰ After the first union of culture and art founded by the Hun, the Gokturk Empire (552-753) created a union of culture and art for the second time. The Gokturk Empire enabled the Turkish population to increase in the Middle Asia and the western parts of Middle Asia, as well as the Central Asia. As a result of the increasing Turkish population in these regions, more products that would be counted among the Turkish culture and art or be evaluated in a parallel framework were created. Tombs continued to exist during the era of the Gokturks as they had done during the Hun's time. The most important ones are Kul Tigin (732) (Fig. 2), Bilge Khan (735) and Tonyukuk (725) tomb temples near the Orhun River. The statues found in the tombs were depicted as sitting cross-legged or standing (Fig. 3). Some walled tombs similar to those found in Tonyukuk's tomb were also found in some other places. For instance, the Aschat Walled Tomb, found by N. Yadrntsev, has three male figures depicted on its eastern side (Fig. 4). These figures are depicted in accordance with the styles in Turkish iconographs and their headdresses look like the headdress on the bust of Kul Tigin. A bird of prey is depicted on the upper left side of the panel. Also, the figure in the middle is sitting cross-legged while the figures around are

⁸ Emel Esin, *Orta Asya'dan Osmanlıya Türk Sanatında İkonografik Motifler* (Kabalcı Yayınevi: İstanbul, 2004), pp. 12, 13, 16-8, 25, 26, 31.

⁹ Yaşar Çoruhlu, *Erken Devir Türk Sanatı* (Kabalcı Yayınevi: İstanbul, 2007), pp. 137-9, 144-6.

¹⁰ Emel Esin, *Orta Asya'dan Osmanlıya Türk Sanatında İkonografik Motifler* (Kabalcı Yayınevi: İstanbul, 2004), pp. 12, 13, 16-18, 25, 26, 31.

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standing.¹¹ There are some depictions of mountains in the graves with Turkish inscriptions in the same areas as Golden Lake Monuments or in the hunting scenes with birds of prey pictured on some metal objects found in anonymous places (Fig. 5). A silver bowl found in the Kyrgyz region of Syberia depicts a rider on a galloping horse, holding a bird of prey in the wilderness that seems like taiga. This silver bowl belongs to the time of the Gokturks. This silver bowl with embossed figures on a pointed background depicts mountains with one tree on each peak and a hunting scene with dogs. The Silver Bowl, which is thought to be made sometime between the sixth and the eighth centuries, was made according to the perception of Turkish nomadic art. In the figure with birds of prey and horses, the mounted figures are wearing loose trousers, and caftan, worn by all North Eurasian mounted nomads and by Turks as well. The figures seem like they tucked their caftans into the loose trouser. The depicted birds of prey look like falcon that lives in the land of Kyrgyz. In this piece of art, the tails of the horses are not tied, contrary to the usual depictions of Turkish horses because the tails of horses were cut for the funerals or when the horses were to be sacrificed for mountains. The Turks used to tie the cut horse tails at the top of a poll.¹²



¹¹ Yaşar Çoruhlu, *Erken Devir Türk Sanatı* (Kabalıcı Yayınevi: İstanbul, 2007), pp. 151, 159-162, 169, 170.

¹² Emel Esin, *Orta Asya'dan Osmanlıya Türk Sanatında İkonografik Motifler* (Kabalıcı Yayınevi: İstanbul, 2004), pp. 21, 22, 180, 181, 248, 249.

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Fig. 2. The head of Kul Tigin's sculpture, Nowgorodowa, 1980. Yaşar Çoruhlu, *Erken Devir Türk Sanatı*, (Kabalcı Yayınevi: İstanbul, 2007), p. 165, fig. 39. The head of Kul Tigin's sculpture, the eighth century, marble, 42x12x21.5 cm, National Mongol History Museum, Ulan Bator, Inv. T-005. Samih Rifat, *Cengiz Han ve Mirasçıları* (Sabancı University and Sakıp Sabancı Museum: İstanbul, 2006), p. 13, fig. 5; Özden Süslü, *Tasvirlerle Göre Anadolu Selçuklu Kıyafetleri* (Atatürk Kültür, Dil ve Tarih Yüksek Kurumu: Ankara, 2007), p. 372, fig. 257.



Fig. 3. A sculpture from the tomb of Bilge Khan, Nowgoroda, 1980. Yaşar Çoruhlu, *Erken Devir Türk Sanatı*, (Kabalcı Yayınevi: İstanbul, 2007), p. 167, fig. 42.

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Fig. 4. The relief of the east plate of the sarcophagus of Aschat, Radlov, 1995. Yaşar Çoruhlu, *Erken Devir Türk Sanatı*, (Kabalıcı Yayınevi: İstanbul, 2007), p. 70, fig. 45.

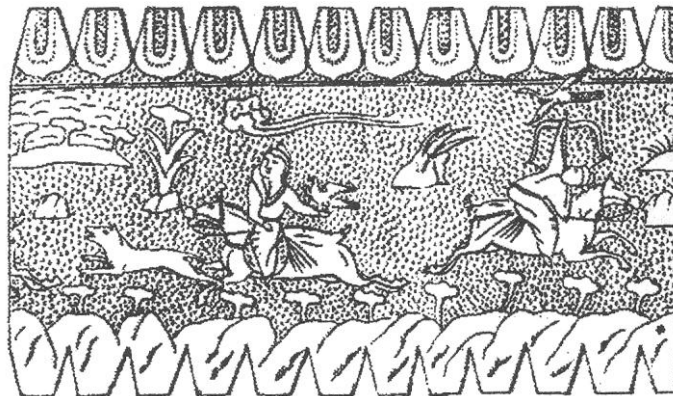


Fig 5. The Hunting Scene on the Silver Bowl. Emel Esin, *Orta Asya'dan Osmanlıya Türk Sanatında İkonografik Motifler* (Kabalıcı Yayınevi: İstanbul, 2004), fig. R5. the sixth and the eighth centuries Kyrgyz Turks

Secondly, the leftovers from the city of Akbesim, bordered in Kyrgyzstan today, remained from the Western Gokturk period date back to the fifth and the sixth centuries. The two Buddhist temples in this city are the typical Budha temples whose examples were also seen in the architecture of the Middle Asia and the Uygurs. In the first

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temple, there are wall paintings as in the other Buddhist temples.¹³ Qočo was an Uyğur city from the middle of the ninth century to the beginning of the 14th century. Le Coq says the birds of prey in a mural of a palace in Qočo, are hawks. Ancient Turks depicted falcons and hawks.¹⁴ In Qočo known as Gaochang in Chinese¹⁵, Buddhist figures of frescoes were found and possibly dated to the eighth and the ninth centuries. Buddha and the Uyğur Turk rulers were depicted in these frescoes.¹⁶ In a Turkish coin belonging to the sixth and the eighth centuries, in the pictures of Uyğur Khanates in Turfan and in the depictions of Seljuqs governors, there are same soft hoods on the hair tied as buns. Either the hood of Basaman or the hoods of the riders of the Hotans and Uyğurs are in coronas (Fig. 6). In the Uyğur scripts, hoods with coronas are the indications of heavenly brightness.¹⁷ This shows that the hoods with corona done in the Anatolian Seljuqs period are elements of Central Asia Turkish Art.



¹³ Yaşar Çoruhlu, *Erken Devir Türk Sanatı* (Kabalıcı Yayınevi: İstanbul, 2007), pp. 155, 156.

¹⁴ Emel Esin, *Orta Asya'dan Osmanlıya Türk Sanatında İkonografik Motifler* (Kabalıcı Yayınevi: İstanbul, 2004), pp. 28, 29, 181, 230, 247.

¹⁵ Lilla Russell-Smith, *Uygur Patronage in Dunhuang* (Brill: Leiden, 2005), p. 30.

¹⁶ Celâl Esad Arseven, *Türk Sanatı* (Cem Yayınevi: İstanbul, 1970), pp. 42, 43.

¹⁷ Emel Esin, *Orta Asya'dan Osmanlıya Türk Sanatında İkonografik Motifler* (Kabalıcı Yayınevi: İstanbul, 2004), pp. 181, 182.

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Fig. 6. The depictions from Hotan, date back to the eighth century. Emel Esin, *Orta Asya'dan Osmanlıya Türk Sanatında İkonografik Motifler* (Kabalıcı Yayınevi: İstanbul, 2004), figs. R270, R271.

Before Islam, the richest examples of Turkish art belonged to the Uygurs in their summer capital at Beşbaliq in Turfan area.¹⁸ The sources of this information are the manuscripts with miniature illustrations.¹⁹ Beşbaliq Cave 20 is well known and widely reproduced, and is regarded as a typical example of the mature phase of the Uygur art. The three royal figures of paintings from this cave have remained the best-known representatives of the Uygur art (Fig. 7). The latest catalogue quotes the traditionally accepted dates back to the eighth and the ninth centuries, but these dates have to be re-examined. High-ranking men kept their hair long and straight, thereby continuing the Turkic custom. There is a cartouche at the head of each prince. Their tall headdresses and the objects hanging from their belts are the most obvious signs of their nomadic heritage. Their faces look east Asian: moon shaped with high cheek bones; the nose in each case is drawn with an elegant straight line, the mouth almost disappears, but we can still see the small rosebud, the eyes are narrow and slanting, which is the exact opposite of the Chinese idea of the barbaric Uygurs. Alternatively and signifying a different rank a three pronged headdress was also worn. This is the way in which a highly sophisticated culture represents its ideal rulers.²⁰

¹⁸ Lilla Russell-Smith, *Uygur Patronage in Dunhuang* (Brill: Leiden, 2005), pp. 28, 29.

¹⁹ Özden Süslü, *Tasvirilere Göre Anadolu Selçuklu Kıyafetleri* (Atatürk Kültür, Dil ve Tarih Yüksek Kurumu: Ankara, 2007), p. 184.

²⁰ Lilla Russell-Smith, *Uygur Patronage in Dunhuang* (Brill: Leiden, 2005), pp. 23-6, 29.

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Fig. 7. Male donors from Bezeklik Cave 20 (MIK III 687a, b. Wall Painting, H: 59.5 cm, W: 52.4 cm) (© BPK, Museum für Indische Kunst, Berlin). Lilla Russell-Smith, *Uygur Patronage in Dunhuang* (Leiden: Brill: Leiden, 2005), plate 4.

Thirdly, Manichaeism is a new religion adopted by the Turks. It has a role in the development of the Turkish art.²¹ He had a great design and image capabilities with legendary reputation in the Sassanid era. Mani's book was copied and spreaded to Central Asia by Turkish artists. Figural depiction was very advanced among the Uygur Turks, who were either Buddhist or Mani believers. In Central Asia, many advanced murals and miniatures were found in Turkish cities as Turfan and Hotan.²²

The beginning of Central Asian and Turkish influence in Islamic arts can be traced back to the Abbasids in the ninth century. After, the Turks accepted Islam, Turkish artists emigrated to big Muslim cities.²³ The removal of the Caliphate capital to Baghdad began to give an opportunity to Central Asian and Turkish elements in Islamic Art. The Abbasids, by founding the city of Samarra for their

²¹ Michel Tardieu, *Manichaeism* (University of Illinois Press: Champaign, 2009), pp. 1, 2; Peter N. Stearns, William Leonard Langer, *The Encyclopedia of World History* (Houghton Mifflin: Boston, 2001), p. 100; Celâl Esad Arseven, *Türk Sanatı* (Cem Yayinevi: Istanbul, 1970), p. 42.

²² Celâl Esad Arseven, *Türk Sanatı* (Cem Yayinevi: Istanbul, 1970), p. 42.

²³ Clifford Edmund Bosworth, *Islamic Surveys 5 The Islamic Dynasties* (Edinburgh University Press: Edinburgh, 1967), p. 9; Celâl Esad Arseven, *Türk Sanatı* (Cem Yayinevi: Istanbul, 1970), p. 43.

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Turkish troops, contributed to this new art movement.²⁴ In this respect, Islamic art gained a new outlook.²⁵ The depictions of murals and ceramics of Samarra continued to be seen in the Fatimids and the Seljuqs.²⁶

Muslim Turkish slave dynaties, the Ghaznavid and alongside with the Qarakhanids ended the rule of the Samanids in Khurasan and Transoxiana in 999.²⁷ Meanwhile, Fatimid Cairo became one of the most important cities in Mediterranean region with its elegant palaces, mosques and massive city walls.²⁸ According to the notes of historian Al-Maqrîzî, the artists from Central Asia and Iraq were invited to Egypt to adorn interior walls of palaces with murals and illustrating manuscripts with miniatures.²⁹ Certainly, it proves that the imagemaking was in an advanced level among Central Asian Turks.

The Ghaznavids (997-1150) and the Qarakhanids (999-1220) are the first representatives of the Turkish Islamic civilization in south eastern and north western borders of Central Asia.³⁰ The Ghaznavids took the Turkish artistic heritage to Afghanistan.³¹ Notably the Ghaznavids formed a large state.³² The Ghaznavid palaces are the structural communions found as gorgeous sites, on the hillsides over the Hilmend River, like the Uygurs' city of Krarbalgasun near

²⁴ Gönül Öney, 'Reflection of Ghaznavid Palace Decoration on Anatolian Seljuk Palace Decoration', *Ege Üniversitesi Edebiyat Fakültesi Arkeoloji Sanat Tarihi Dergisi*, Volume: 3, 1984, p. 133-141. p. 133; Özden Süslü, *Tasvirlerle Göre Anadolu Selçuklu Kiyafetleri* (Atatürk Kültür, Dil ve Tarih Yüksek Kurumu: Ankara, 2007), p. 184; Doğan Kuban, *Selçuklu Çağında Anadolu Sanatı* (Yapı Kredi Yayınları: İstanbul, 2008), p. 411.

²⁵ Claus Peter Haase, 'The Development of Stucco Decoration in Northern Syria of the 8th and 9th Centuries and the Bevelled Style of Samarra', *Facts and Artefacts Art in the Islamic World*, Ed: Annette Hagedorn, Avinoam Shalem (Brill: Leiden, 2007), pp. 440, 441; Doğan Kuban, *Selçuklu Çağında Anadolu Sanatı* (Yapı Kredi Yayınları: İstanbul, 2008), p. 411.

²⁶ Özden Süslü, *Tasvirlerle Göre Anadolu Selçuklu Kiyafetleri* (Atatürk Kültür, Dil ve Tarih Yüksek Kurumu: Ankara, 2007), p. 184.

²⁷ Malise Ruthven, Azim Nanji, *Historical Atlas of Islam* (Harvard University Press: Cambridge, 2004), pp. 43, 44.

²⁸ Jonathan M. Bloom, *Cities in the Pre-Modern Islamic World: The Urban Impact of Religion, State and Society*, Ed: Amira K. Bennison, Alison L. Gascoigne, (New York: Routledge: New York, 2009), p. 96.

²⁹ Celâl Esad Arseven, *Türk Sanatı* (Cem Yayınevi: İstanbul, 1970), p. 43.

³⁰ Özden Süslü, *Tasvirlerle Göre Anadolu Selçuklu Kiyafetleri* (Atatürk Kültür, Dil ve Tarih Yüksek Kurumu: Ankara, 2007), pp. 184, 185.

³¹ Gönül Öney, 'Reflection of Ghaznavid Palace Decoration on Anatolian Seljuk Palace Decoration', *Ege Üniversitesi Edebiyat Fakültesi Arkeoloji Sanat Tarihi Dergisi*, Volume: 3, 1984, pp. 133-141.

³² Jr. Arthur Goldschmidt, Lawrence Davidson, *A Concise History Of The Middle East* (Westview Press: Boulder, 2006), p. 87.

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the Orhun River. Especially, the Lashkari Bazaar is like a city full of bazaars, villas, courtyards and saloons. The figural decoration style of the Ghaznavid palaces is as rich and effective as their structural planning.³³ For instance, Lashkari Bazar Palace in Afghanistan presents some indication of the architectural ornamentation of the period (Fig. 8).³⁴ The interior of the palace was richly decorated with stucco work, frescoes and carved marble panels.³⁵ In the throne hall of the Lashkari Bazar Palace, the depiction style of Sultan Guards had Turkish features in the frescos.³⁶ Additionally, they were portrayed in the typical clothes of steppe nomadic Turks.³⁷ There are partial series of forty four nearly life size painted courtly attendants found in the audience hall of Lashkari Bazar Palace.³⁸ In fact, there were seventy soldiers. Their heads are ruined, only the bodies remain. The soldiers are wearing rich and coloured caftans with overhanging articles from the belts. There are woven inscription armbands on their arms in the name and title of the ruler they served. The heavily damaged bird of prey to be seen amongst the soldiers indicates the presence of falconry. A fragment of frescoe on a pilaster depicts a man's head with a round face and almond shaped eyes traditionally associated with the Turkish figural depiction.³⁹ The type of dress described above is typical of the Turks of Central Asia. Similar figures are also found in Uygur frescoes of the eighth and ninth centuries. Standing in a row with their caftans and belts, they draw attention.⁴⁰ The Turkish soldier figures also recall the figural decoration of the throne hall in the

³³ Rüçhan Arık, *Kubad Abad* (İstanbul: Türkiye İş Bankası Kültür Yayınları: İstanbul, 2000), pp. 15, 16.

³⁴ Adnan Turani, *Dünya Sanat Tarihi* (İstanbul: Remzi Kitabevi: İstanbul, 2007), p. 270; Andrew Petersen, *Dictionary of Islamic Architecture*, New York: Routledge: New York, 2002), p. 161.

³⁵ Andrew Petersen, *Dictionary of Islamic Architecture*, New York: Routledge: New York, 2002), p. 161.

³⁶ Gönül Öney, 'Reflection of Ghaznavid Palace Decoration on Anatolian Seljuk Palace Decoration', *Ege Üniversitesi Edebiyat Fakültesi Arkeoloji Sanat Tarihi Dergisi*, Volume: 3, 1984, pp. 133-141.

³⁷ Özden Süslü, *Tasvirlerle Göre Anadolu Selçuklu Kıyafetleri* (Atatürk Kültür, Dil ve Tarih Yüksek Kurumu: Ankara, 2007), p. 184.

³⁸ Oya Pancaroglu, *A World Unto Himself: The Rise of a New Human Image in the Late Seljuk Period (1150 - 1250)* (Harvard University: Cambridge, 2000), p. 22.

³⁹ Daniel Schlumberger, 'Lashkari Bazar, Une résidence royale Ghaznévide et Ghqride', *Paris: I A. L'Architecture Mémoires de la délégation archéologique Française en Afghanistan*, Tome XVIII. 1978, p. 121-124.

⁴⁰ Gönül Öney, *Türk Çini Sanatı-Turkish Tile Art* (Yapı ve Kredi Bankası Yayınları: İstanbul, 1977), p. 135.

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Ja'fari Palace at Samarra.⁴¹ Their richly decorated caftans, trousers, armbands, belts reflect the similarity. This guard figure type is later much repeated in Islamic art, mostly in minor arts. In the frescoes of Lashkari Bazar Palace, the soldiers are drawn up facing the throne according to rank. The different ranks are shown by different styles of caftan and by jewelled, gold and silver belts. Some of the remaining figural reliefs present the same kind of Turkish soldiers standing in a row. On another broken panel, the caftaned human figure is surrounded with plant motifs.⁴² Therefore, it can be concluded that Turks took their traditional depictions of faces and dresses to the new lands they migrated; to Afghanistan and Iraq.



Fig. 8. Turkish features in the frescos in the throne hall of the Lashkari Bazar Palace of the Ghaznavids. Özden Süslü, *Tasvirlerle Göre Anadolu Selçuklu Kıyafetleri* (Atatürk Kültür, Dil ve Tarih Yüksek Kurumu: Ankara, 2007), p. 372, figs. 259-63

There was a great deal of scientific and cultural activity among the Turks during the Qarakhanids' time. Besides, the regions where the Qarakhanids reigned were within the ancient cultural sites.⁴³ There are some surprisingly mature technical and aesthetic remnants of the Qarakhanids within the lands of Kazakhstan, Kyrgyzstan and Uzbekistan today.⁴⁴ Unfortunately, not much is left to our day from the Qarakhanids' art of depiction. The remaining works are durable as

⁴¹ Oya Pancaroglu, *A World Unto Himself: The Rise of a New Human Image in the Late Seljuk Period (1150 - 1250)* (Harvard University: Cambridge, 2000), p. 22.

⁴² Gönül Öney, *Türk Çini Sanatı-Turkish Tile Art* (Yapı ve Kredi Bankası Yayınları: İstanbul, 1977), p. 135; Özden Süslü, *Tasvirlerle Göre Anadolu Selçuklu Kıyafetleri* (Atatürk Kültür, Dil ve Tarih Yüksek Kurumu: Ankara, 2007), p. 185.

⁴³ Erdoğan Merçil, *Müslüman-Türk Devletleri Tarihi*, (Türk Tarih Kurumu: Ankara, 2006), p. 29.

⁴⁴ Rüçhan Arık, *Kubad Abad* (Türkiye İş Bankası Kültür Yayınları: İstanbul, 2000), p. 15.

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they were of metalwork. An example of these works is a bronze mirror that functions as a sample of human figures. In the bronze mirror, left from the Qarakhanids, a mounted figure with a helmet, going hunting is portrayed (Fig. 9). In the depiction, the hunter is holding a falcon, the tail of his horse is tied, and there is a hound and a game theme. This scene is a typical of Turkish mounted hunter compositions.⁴⁵ In addition, the earliest and greatest samples of terra cotta covered panels found in Ayse Bibi Tomb in the eleventh century in Talas and the wooden panels in Taskent were among the famous works of the Qarakhanids and they were commonly used by the Turkish communities in Middle Asia. These compositions were used by the later civilizations rather than the Anatolian Seljuqs on the figured wall tiles. The tiles found in Kasan, Iran, date back to the late thirteenth and the fourteenth centuries. These tiles are in Tahrn National Museum today.⁴⁶



Fig. 9. A hunting mounted figure with a bird of prey on a bronze mirror of the Qarakhanids. Özden Süslü, *Tasvirilere Göre Anadolu Selçuklu Kıyafetleri* (Atatürk Kültür, Dil ve Tarih Yüksek Kurumu: Ankara, 2007), p. 372, fig. 253.

⁴⁵ Özden Süslü, *Tasvirilere Göre Anadolu Selçuklu Kıyafetleri* (Atatürk Kültür, Dil ve Tarih Yüksek Kurumu: Ankara, 2007), p. 163, 185, 186.

⁴⁶ Rüçhan Arık, *Kubad Abad* (Türkiye İş Bankası Kültür Yayınları: İstanbul, 2000), p. 75, 76.

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The Seljuqs Age is the period when Eurasian Turkish nomads dominated the Islamic world.⁴⁷ The Seljuqs human figures were influenced by Eurasian figure style, is traced back to the seventh century BC.⁴⁸ The Great Seljuqs developed the figure depiction for the architectural decoration of the Ghaznavids. A parallel figural style is followed mainly in their rich minor art.⁴⁹ Swiss orientalist Adam Mez designates these incoming Turkish dynasties as the Renaissance of Islam.⁵⁰ Turks made a noticable influence in many forms of Islamic art and gave the Islamic arts a new outlook.⁵¹ When the Turkish art is compared to the art of the Arabs, there is a significant difference in the amount of elegance and refinement. The Turkish art exists in its own national character and merits.⁵²

The first sample of human figures in the Great Seljuqs' art was found in Kubatscha, a town in Daghestan in the Eastern Caucous (Fig. 10). The reliefs with mounted figures found in this area are really elegant and they are the oldest samples of Seljuqs artwork.⁵³

⁴⁷ Doğan Kuban, 'The World of Seljuk Art', *Aladdin's Lamp: Sultan Alâeddin Keykubâd and the Art of the Anatolian Seljuks*, Ed: Ekrem Işın, (Yapı Kredi Kültür Sanat Yayıncılık: İstanbul, 2001), p. 24, 25; Clifford Edmund Bosworth, *Islamic Surveys 5 The Islamic Dynasties* (Edinburgh University Press: Edinburgh, 1967), p. 9, 117.

⁴⁸ Doğan Kuban, *Selçuklu Çağında Anadolu Sanatı* (Yapı Kredi Yayınları: İstanbul, 2008), p. 411.

⁴⁹ Gönül Öney, 'Reflection of Ghaznavid Palace Decoration on Anatolian Seljuk Palace Decoration', *Ege Üniversitesi Edebiyat Fakültesi Arkeoloji Sanat Tarihi Dergisi*, Volume: 3, 1984, p. 133-141. p. 133.

⁵⁰ Clifford Edmund Bosworth, *Islamic Surveys 5 The Islamic Dynasties* (Edinburgh University Press: Edinburgh, 1967), p. 10.

⁵¹ Gönül Öney, 'Reflection of Ghaznavid Palace Decoration on Anatolian Seljuk Palace Decoration', *Ege Üniversitesi Edebiyat Fakültesi Arkeoloji Sanat Tarihi Dergisi*, Volume: 3, 1984, pp. 133-141; Doğan Kuban, *Selçuklu Çağında Anadolu Sanatı* (Yapı Kredi Yayınları: İstanbul, 2008), p. 411.

⁵² Owen Jones, *The Grammar of Ornament* (Day and Son Limited: London, 1856), p. 61.

⁵³ Özden Süslü, *Tasvirlerle Göre Anadolu Selçuklu Kıyafetleri* (Atatürk Kültür, Dil ve Tarih Yüksek Kurumu: Ankara, 2007), p. 186.

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Fig. 10. A stone relief from Kubatscha in Daghestan.
Friedrich Sarre, *Konya Köşkü* (Atatürk Kültür, Dil ve Tarih Yüksek Kurumu Türk Tarih Kurumu Yayınları: Ankara, 1989), p. 24, fig. 36;
Özden Süslü, *Tasvirlerle Göre Anadolu Selçuklu Kıyafetleri* (Atatürk Kültür, Dil ve Tarih Yüksek Kurumu: Ankara, 2007), p. 378, fig. 257.

The Concept of Islam about Human Figure Depiction

Islam declared a war against to the idolatry.⁵⁴ In Islamic countries, image making was established as a long term tradition.⁵⁵ Islamic art vary according to region and time. Despite the changes in time and region, first of all, the unity of Islamic artworks is based on the rules of religion.⁵⁶ According to the general belief in Islam, the image making was forbidden.⁵⁷ The document of Abd al-Malik, dating back to 685, is mentioning a strong reaction against the Hellenist anthropomorphism of the Arab pagans. Muhammad had strictly

⁵⁴ Suut Kemal Yetkin, *İslam Sanat Tarihi* (Güven Basımevi: Ankara, 1954), p. 4.

Mazhar İpşiroğlu, *İslam'da Resim Yasağı ve Sonuçları* (Yapı Kredi Yayınları: İstanbul, 2005), p. 21.

⁵⁵ Köksal Çiftçi, *Tektanrılı Dinlerde resim ve Heykel Sorunu* (Bulut Yayınları: İstanbul, 2008), p. 162; Mazhar İpşiroğlu, *İslam'da Resim Yasağı ve Sonuçları* (Yapı Kredi Yayınları: İstanbul, 2005), p. 21.

⁵⁶ Suut Kemal Yetkin, *İslam Sanat Tarihi* (Güven Basımevi: Ankara, 1954), p. 4.

Oleg Grabar, *İslam Sanatının Oluşumu-The Formation of Islamic Art* (Pusulula Yayınları: İstanbul, 2004), p. 7.

⁵⁷ Ernst Hans Gombrich, *The Story of Art* (Phaidon Press Limited: London, 2006), p. 111.

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forbidden his followers to depict the human face or form.⁵⁸ In 750, the prohibition of picture and sculpture began by the Abbasids.⁵⁹ It cannot be denied that Sunnî Islamic doctrine proscribes representation of the human figure.⁶⁰ Although commonly held, there is no picture prohibition encountered in the Qur'an. The Qur'an prohibits only idols. These limitations were distorted by people. In the period of ignorance, Arab society regards pictures as idols. At that time, people used to believe that sculpture and painting possess a supernatural power in itself. Hence, Arabs used to worship of images and idols. Prohibition in the picture is explained by the Islamic hadith. According to hadith, figural depiction means seeing God himself at the same level.⁶¹ This ban relies on the dubious accurate hadiths.⁶²

Particularly, the existence of figural proliferation between the eighth and the thirteenth centuries proves the incorrect information about the image making prohibition in the Qur'an.⁶³ According to the Mecca historian al-Azraqî (858), Muhammed ordered to erase all images on the walls of Kaaba, except the image of Christ seated on the lap of Mary, when he entered Mecca in December 629. The Christ depiction on the wall of Kaaba existed until in 685, when Kaaba was on fire by the siege of the Umayyads.⁶⁴ Even, the Umayyad Caliphates were benefiting from figural depiction to be able to announce their fame.⁶⁵ The Umayyads employed many painted and sculptural figural

⁵⁸ Eva R. Hoffman, *Late Antique and Medieval Art of the Mediterranean World* (Blackwell Publishing: Madlen, 2007), p. 91.

⁵⁹ Köksal Çiftçi, *Tektanrılı Dinlerde resim ve Heykel Sorunu* (Bulut Yayınları: İstanbul, 2008), p. 161.

⁶⁰ Doğan Kuban, 'The World of Seljuk Art', *Aladdin's Lamp: Sultan Alâeddin Keykubâd and the Art of the Anatolian Seljuks*, Ed: Ekrem Işın. (Yapı Kredi Kültür Sanat Yayıncılık: İstanbul, 2001), p. 25.

⁶¹ Mazhar İpşiroğlu, *İslam'da Resim Yasağı ve Sonuçları* (Yapı Kredi Yayınları: İstanbul, 2005), p. 19-21; Suut Kemal Yetkin, *İslam Sanat Tarihi* (Güven Basımevi: Ankara, 1954), p. 6; Doğan Kuban, *Selçuklu Çağında Anadolu Sanatı* (Yapı Kredi Yayınları: İstanbul, 2008), p. 411; Köksal Çiftçi, *Tektanrılı Dinlerde resim ve Heykel Sorunu* (Bulut Yayınları: İstanbul, 2008), p. 162, 163.

⁶² Suut Kemal Yetkin, *İslam Sanat Tarihi* (Güven Basımevi: Ankara, 1954), p. 6.

⁶³ Doğan Kuban, *Selçuklu Çağında Anadolu Sanatı* (Yapı Kredi Yayınları: İstanbul, 2008), p. 411; Mazhar İpşiroğlu, *İslam'da Resim Yasağı ve Sonuçları* (Yapı Kredi Yayınları: İstanbul, 2005), p. 21.

⁶⁴ Suut Kemal Yetkin, *İslam Sanat Tarihi* (Güven Basımevi: Ankara, 1954), p. 6.

⁶⁵ Mazhar İpşiroğlu, *İslam'da Resim Yasağı ve Sonuçları* (Yapı Kredi Yayınları: İstanbul, 2005), p. 21.

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elementes of late antique derivation in their palaces and baths.⁶⁶ The most splendid Umayyad desert structure complex, Qasr'Amra's interior walls and ceilings are covered in relatively well preserved frescos depicting a various human figures of typical Umayyad decoration scenes.⁶⁷

Arabian historian Al Maqrizi (1364-1442) gave information about Khumarawayh (883-895) the ruler of the Tulunids in his book named *Khitat*. Khumarawayh got his wives, female singers and his sculptures done in real size and put them in a room of his palace in Egypt. Furthermore, Mevlana Jalal-ud-Din Rumi had his portraits done. These pictures were given out, after copying them.⁶⁸ Moreover, there is no sign of puritanical rejection to figure depiction among the Fatimid imams, although a strong objection to figural art is relatively common in the most conservative circles of Islam as in the Fatimids era.⁶⁹ In addition to representations of musicians and dancers, Fatimids luster ware was decorated with a greater variety of figural subjects.⁷⁰ In Samarra, the Central Asian clothing styles of the figures on the wall paintings and ceramics moved to Syria and Egypt and continued to exist in the Fatimids' art.⁷¹ Shiites adopt the depiction and hang Hazrat Ali's portraits without any argument. Moreover, the depiction of Sassanids' heritage has an advanced support to the portrayal figure painting in Iran.⁷²

⁶⁶ Oya Pancaroglu, *A World Unto Himself: The Rise of a New Human Image in the Late Seljuk Period (1150 - 1250)* (Harvard University: Cambridge, 2000), p. 15.

⁶⁷ Rami, G. Khouri, 'Qasr al-Hallabat', *Saudi Aramco World*, September/October 1990, p. 33; Mazhar İpşiroğlu, *İslam'da Resim Yasağı ve Sonuçları* (Yapı Kredi Yayınları: İstanbul, 2005), p. 21; Oleg Grabar, *İslam Sanatının Oluşumu-The Formation of Islamic Art* (Pusula Yayınları: İstanbul, 2004), p. 44; Oya Pancaroglu, *A World Unto Himself: The Rise of a New Human Image in the Late Seljuk Period (1150 - 1250)* (Harvard University: Cambridge, 2000), p. 15.

⁶⁸ Suut Kemal Yetkin, *İslam Sanat Tarihi* (Güven Basımevi: Ankara, 1954), p. 7.

⁶⁹ E. Paul Walker, *Exploring an Islamic Empire: Fatimid History and Its Sources* (I. B. Tauris: London, 2002), p. 110.

⁷⁰ Oya Pancaroglu, *A World Unto Himself: The Rise of a New Human Image in the Late Seljuk Period (1150 - 1250)* (Harvard University: Cambridge, 2000), p. 18.

⁷¹ Özden Süslü, *Tasvirlerle Göre Anadolu Selçuklu Kıyafetleri* (Atatürk Kültür, Dil ve Tarih Yüksek Kurumu: Ankara, 2007), p. 187.

⁷² Mazhar İpşiroğlu, *İslam'da Resim Yasağı ve Sonuçları* (Yapı Kredi Yayınları: İstanbul, 2005), p. 20.

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Islamic rules were applied strictly incorrect after the fourteenth and the fifteenth centuries, caused figures to vanish.⁷³ In later written texts, artists have been warned not to depict living beings in a realistic style. Nevertheless, Muslims abundantly used human figures at their homes and palaces. At any time, these figures were not interpreted in a realistic manner.⁷⁴

When we examine the variety of behaviours which are classified as Islamic, it is difficult to be confident that one such characterization of the faith will cover all interpretations of it.⁷⁵ Oleg Grabar focused as much in decoding the modes of figural proliferation as it did in the circumstances of patronage.⁷⁶ A correct observation insofar as the patrons, regardless of the artist, were Muslim, but deceptive with regard to content since it generalizes under the label of Islam a practice that was rejected by Islamic doctrine.⁷⁷ The Turks continued to produce artworks with human figures on after they had accepted the Islam. The traditional artworks of Turks with human figures continued in the time of Anatolian Seljuqs as well.

The Specifications of Art of Anatolian Seljuqs

The Seljuq Age has appeared to be one of the rarest and the most brilliant periods in Anatolia when everyday life was transformed into art.⁷⁸ Recently converted nomadic Turkish tribes often became

the greatest builders and patrons of Islamic high culture in art in Minor Asia.⁷⁹ Anatolian Seljuqs art always flourished on the roots of the Qarakhanid, the Ghaznavids and Great Seljuqs. The Seljuqs came

⁷³ Doğan Kuban, *Selçuklu Çağında Anadolu Sanatı* (Yapı Kredi Yayınları: İstanbul, 2008), p. 411.

⁷⁴ Germain Bazin, *A Concise History of Art* (Thames and Hudson: New York, 1964), pp. 223, 224; Köksal Çiftçi, *Tektanrılı Dinlerde resim ve Heykel Sorunu* (Bulut Yayınları: İstanbul, 2008), p. 161.

⁷⁵ Oliver Leaman, *Islamic Aesthetics* (Edinburgh University Press: Edinburgh, 2004), p. 7.

⁷⁶ Oya Pancaroglu, *A World Unto Himself: The Rise of a New Human Image in the Late Seljuk Period (1150 - 1250)* (Harvard University: Cambridge, 2000), p. 40.

⁷⁷ Doğan Kuban, 'The World of Seljuk Art', *Aladdin's Lamp: Sultan Alâeddin Keykubâd and the Art of the Anatolian Seljuks*, Ed: Ekrem Işın. (Yapı Kredi Kültür Sanat Yayıncılık: İstanbul, 2001), p. 25.

⁷⁸ M. Baha Tanman, Samih Rifat, 'The Seljuk Lifestyle in Anatolia: Houses, People and Objects', *Aladdin's Lamp: Sultan Alâeddin Keykubâd and the Art of the Anatolian Seljuks*, Ed: Ekrem Işın, (Yapı Kredi Kültür Sanat Yayıncılık: İstanbul, 2001), p. 78.

⁷⁹ Malise Ruthven, Azim Nanji, *Historical Atlas of Islam* (Harvard University Press: Cambridge, 2004), p. 44.

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to Anatolia with strong cultural values.⁸⁰ Anatolian Seljuqs (1077-1308) did not rule all the regions of Minor Asia though its borders kept changing constantly.⁸¹ Among the Turkoman clans, coming to Anatolia, the Danishmends settled around Sivas, the Saltuqids settled around Erzurum, the Mangujekids settled around Erzincan and the Artuqids settled around Diyarbakir.⁸² As far as the indications seen at the other regions of Anatolia, these clans were representatives of a general Seljuq culture.⁸³ For instance, the Turkish animal depiction style that had moved to Europe with the Hun and the Iskits, moved to Southern Asia with the Ghaznavids, to Mesopotamia and Samarra with the Abbasids and to Iran, Iraq and Anatolia with the Great Seljuqs after the Turks accepted the Islam.⁸⁴

At this period, the approach to the artistic production is really close the contemporary sensitivity. At that time, Anatolia was a multicultural environment that had to be open to masters of art from various regions.⁸⁵ For this reason, nomadic Turkish communities in the rural areas, supplied their needs for artists from the mostly Turkicized cities of Iran, Central Asia and Syria.⁸⁶ Besides, the Mongol's pressures in Transoxiana, Iran, Caucasus and Iraq helped the artists migrate to Anatolia.⁸⁷ Artists' migrations in the Middle Ages helped steppe nomadic culture to be carried to the new lands.⁸⁸ On occasion, most notably in research carried out by foreign scholars, claims are put forward that the majority of the craftsmen and

⁸⁰ Oktay Aslanapa, *Türk Sanatı* (Remzi Kitabevi: İstanbul, 2007), p. 101; Özden Süslü, *Tasvirlerle Göre Anadolu Selçuklu Kıyafetleri* (Atatürk Kültür, Dil ve Tarih Yüksek Kurumu: Ankara, 2007), p. 185.

⁸¹ Zeynep Rona, Müren Beykan, *Eczacıbaşı Sanat Ansiklopedisi*, vol. 1 (Yapı-Endüstri Merkezi Yayınları: İstanbul, 1997), p. 89; Doğan Kuban, *Selçuklu Çağında Anadolu Sanatı* (Yapı Kredi Yayınları: İstanbul, 2008), p. 1.

⁸² Özden Süslü, *Tasvirlerle Göre Anadolu Selçuklu Kıyafetleri* (Atatürk Kültür, Dil ve Tarih Yüksek Kurumu: Ankara, 2007), p. 184; Zeynep Rona, Müren Beykan, *Eczacıbaşı Sanat Ansiklopedisi*, vol. 1 (Yapı-Endüstri Merkezi Yayınları: İstanbul, 1997), p. 89.

⁸³ Doğan Kuban, *Selçuklu Çağında Anadolu Sanatı* (Yapı Kredi Yayınları: İstanbul, 2008), p. 2.

⁸⁴ Rüçhan Arık, *Kubad Abad* (Türkiye İş Bankası Kültür Yayınları: İstanbul, 2000), p. 76.

⁸⁵ Doğan Kuban, *Selçuklu Çağında Anadolu Sanatı* (Yapı Kredi Yayınları: İstanbul, 2008), p. 3.

⁸⁶ Celâl Esad Arseven, *Türk Sanatı* (Cem Yayınevi: İstanbul, 1970), p. 55; Sorguç Kandemir, 'Anadolu Selçuklularında Sanat Hayatı', *Antalya 2. Selçuklu Eserleri Semineri* (Antalya Valiliği Yayınları: Antalya, 1987), pp. 52-55

⁸⁷ Doğan Kuban, *Selçuklu Çağında Anadolu Sanatı* (Yapı Kredi Yayınları: İstanbul, 2008), p. 5.

⁸⁸ Özden Süslü, *Tasvirlerle Göre Anadolu Selçuklu Kıyafetleri* (Atatürk Kültür, Dil ve Tarih Yüksek Kurumu: Ankara, 2007), p. 189.

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merchants of Anatolia was non-Muslim. Yet, in contradistinction to what has heretofore been published, such facts indicate that the Turco Muslim community in Anatolia had, particularly in the thirteenth century, secured a position of dominance in the sphere of around 250 professions, according to Erdoğan Merçil's investigation. The examples of professions related to art are listed as tailor, hat maker, shoe maker, boot maker, maker of mirror, blacksmith, potter, architect, designer, engineer, painter, tile craftman, stone mason, singer, dancer, musician, hunter, coiner of money, falconer, sculptor, astrologer and almanac maker, coppersmith, goldsmith and teacher.⁸⁹

At that period, artists and intellectuals were settling down in some Anatolian cities that are powerful in terms of governmental, monetary and artistic issues. Among those cities were Konya, Kayseri, Erzurum, Sivas and Malatya.⁹⁰ There were always intellectuals and artists in the palaces of the Anatolian Seljuq Sultans. As well as the new ideas of the artists coming from the Turkicized lands, the local traditions of Anatolia also continued to exist. The local artist helped to improve the evolution of this new art movement, which is totally different from Byzantines' styles, by adding their own views to the new ideas. Yet, still, these artists were not as qualified as the artist before them who lived in the golden period of Byzantine art. As a result, the Muslim artists coming to the land with Seljuqs were certainly above those local artists.⁹¹ These Muslim artists were in need of founding a union so that they could have a word in the artistic environment which was dominated by non-Muslims mostly. The founder of this union is Ahi Evran. The reason why art gained popularity for public and rulers was that artists were highly loyal to the rules set. Muslim Turks still continued their traditions from Central Asia and Shaman religion. The human figures observed in the artworks were symbols of these traditions and beliefs of them. In addition, Turkish was the official language and valid everywhere in Anatolia.⁹² This situation supports the idea that Turks were the authority in art and the artworks were produced according to the Turkish view of art. Rather than looking for the art and culture of Anatolian Seljuqs in the ethnical roots of the artists producing them, it

⁸⁹ Erdoğan Merçil, *Türkiye Selçuklular'nda Meslekler* (Türk Tarih Kurumu: Ankara, 2000), pp. 15, 16, 26, 35, 37, 72, 77, 79, 81, 84, 86, 87, 89, 92, 95, 100, 128, 129, 135, 136, 144, 166, 178, 179, 181, 185, 186, 188-90, 194, 195, 208.

⁹⁰ Sörgüç Kandemir, 'Anadolu Selçuklularında Sanat Hayatı', *Antalya 2. Selçuklu Eserleri Semineri* (Antalya Valiliği Yayınları: Antalya, 1987), p. 53.

⁹¹ Celâl Esad Arseven, *Türk Sanatı* (Cem Yayınevi: İstanbul, 1970), p. 55, 57, 58.

⁹² Sörgüç Kandemir, 'Anadolu Selçuklularında Sanat Hayatı', *Antalya 2. Selçuklu Eserleri Semineri* (Antalya Valiliği Yayınları: Antalya, 1987), p. 53.

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is much better to evaluate them according to the new cultural area that the analysis of artworks directs us. The ethnical or religious roots of the artists are not important.⁹³

It is certain that Anatolian Seljuqs had a tolerant attitude for the foreign cultural works of Anatolia.⁹⁴ This shows that a point of view that could accept this foreign heritage, was governing (Fig. 11). Thanks to this attitude, many human figures were produced according to the Turkish art perception during the thirteenth century.⁹⁵



Fig. 11. Roman sacrophagus at the fountain of Eşrefoğlu Mosque in Beyşehir. Gönül Öney, 'Elements from Ancient Civilizations in Anatolian Seljuk Art', *Anatolia*, Vol. 12 (Ankara Üniversitesi Basımevi: Ankara, 1968) pp. 27-38, (Photo: Y. Önge).

However, there are some reasons why Anatolian Seljuqs artworks could not survive until today. When we consider the predominance of figural tiles in the Kubadabad Palace, it would be not at all contrary to the archaeological evidence to say that Sultan Alaeddin Keykubad dwelt in halls and chambers adorned with large scale scenes incorporating human figures. That the palaces of the

⁹³ Doğan Kuban, *Selçuklu Çağında Anadolu Sanatı* (Yapı Kredi Yayınları: İstanbul, 2008), p. 5, 6.

⁹⁴ Gönül Öney, 'Elements from Ancient Civilizations in Anatolian Seljuk Art', *Anatolia*, Vol. 12 (Ankara Üniversitesi Basımevi: Ankara, 1968) pp. 27-38.

⁹⁵ Doğan Kuban, *Selçuklu Çağında Anadolu Sanatı* (Yapı Kredi Yayınları: İstanbul, 2008), p. 4.

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Seljuqs age have been reduced to heaps of rubble while its caravanserais, tombs and madrasas have been better preserved is an indication that these now vanished structures were the victims not of the vicissitudes of time but rather of a later cultural fanaticism. The same way can be said of the painting activity, either on paper or in the form of great frescoes, which is mentioned in all the Mevlevi sources. That not a single one of these paintings has survived to the present is evidence that they were destroyed by the same mentality. Such fanaticism cannot be said to have existed in the earliest periods, not even in the first centuries of the Ottoman era. Otherwise the ninth century European travelers would never have been able to describe the rich array of figures on the city walls of Konya.⁹⁶ Even though, some parts of the Konya Fortress were destroyed by Baiju the Mongol Governor of Persia⁹⁷, the city walls were still standing that was similar to a sculpture museum until the mid of ninth century. Furthermore, there were a stage in the life of Achilles on a sarcophagus and large sculptures on the city walls (Fig. 12). Even, the former Iranian gods' figures of Ormuzd and Ahriman were on the gates of the city.⁹⁸ The gathering of ancient material dates back to the Greek and the Roman times.⁹⁹ Numerous examples of figures are found in the Konya Fortress (1221) where undressed human statues were retained. It is interesting to note that these pre-Seljuq elements were used in the Konya Fortress which is also very rich in original figural reliefs by the Seljuqs themselves. It is interesting to observe that borrowed material was used in Anatolia during the pre-Seljuq era as well.¹⁰⁰ The figures of Konya city walls that could be reached in the ninth century prove

⁹⁶ Doğan Kuban, 'The World of Seljuk Art', *Aladdin's Lamp: Sultan Alâeddin Keykubâd and the Art of the Anatolian Seljuks*, Ed: Ekrem Işın. (Yapı Kredi Kültür Sanat Yayıncılık: İstanbul, 2001), p. 25-27;

M. Baha Tanman, Samih Rifat, 'An Outward-looking State: Castles, Towers and City Walls', *Aladdin's Lamp: Sultan Alâeddin Keykubâd and the Art of the Anatolian Seljuks*, Ed: Ekrem Işın, (Yapı Kredi Kültür Sanat Yayıncılık: İstanbul, 2001), p. 50.

⁹⁷ John Joseph Saunders, *The history of the Mongol Conquests* (University of Pennsylvania Press: Philadelphia, 2001), p. 95.

⁹⁸ Doğan Kuban, *Selçuklu Çağında Anadolu Sanatı* (Yapı Kredi Yayınları: İstanbul, 2008), p. 4.

⁹⁹ Luigi Salerno (1963). *Encyclopedia of World Art, Vol. 10* (Prentice-Hall: Englewood Cliffs, 1963), p. 379;

Judith Grant, *The Pillage of Art* (London: Robert Hale: London, 1966), p. 25.

¹⁰⁰ Gönül Öney, 'Elements from Ancient Civilizations in Anatolian Seljuk Art', *Anatolia*, Vol. 12 (Ankara Üniversitesi Basımevi: Ankara, 1968) pp. 27-38;

Luigi Salerno (1963). *Encyclopedia of World Art, Vol. 10* (Prentice-Hall: Englewood Cliffs, 1963), p. 379.

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that figurative art of Seljuqs period was destroyed later.¹⁰¹ There are some reasons for that destruction. Firstly, the fact that these human figures have survived up to the present even in the most fanatical corners of Anatolia shows that Islamic hostility to the figure could not easily penetrate the Anatolian Turkish people's shield of toleration.¹⁰²

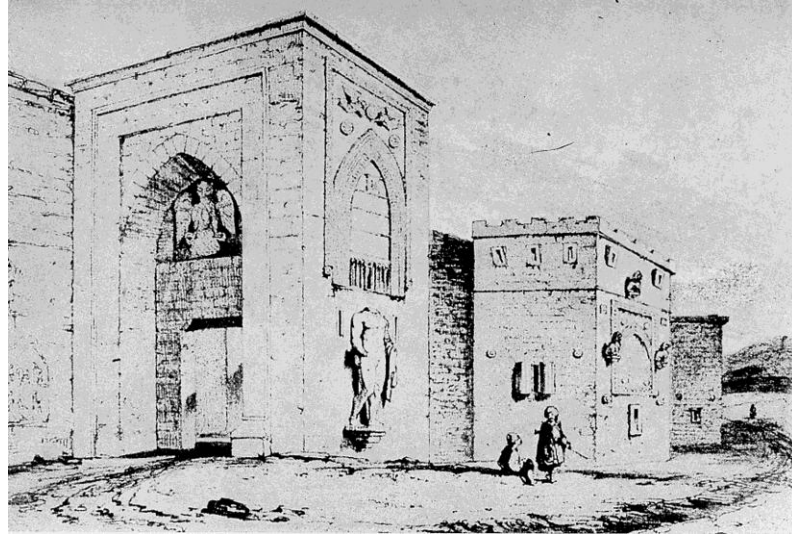


Fig. 12. Roman and Byzantine statues at Konya Fortress. Gönül Öney, 'Elements from Ancient Civilizations in Anatolian Seljuk Art', *Anatolia*, Vol. 12 (Ankara Üniversitesi Basımevi: Ankara, 1968) pp. 27-38, (Figure: F. Sarre). Konya Fortress Gate in 1825, Friedrich Sarre, *Konya Köşkü* (Atatürk Kültür, Dil ve Tarih Yüksek Kurumu Türk Tarih Kurumu Yayınları: Ankara, 1989), p. viii, fig. 2, (Figure: Léon de Laborde).

Secondly, the destruction of images is often the attempt to replace one culture with another, or to signal that there will be no return to the previous culture.¹⁰³ The architectural structures built for Anatolian Sultans were indications of power. Actually, the symbolic function of architecture is usually more important than its necessity for daily life. For this reason, in Anatolia, Seljuqs, Mongols and Ottomans destroyed or allowed destruction of the works of many

¹⁰¹ Doğan Kuban, *Selçuklu Çağında Anadolu Sanatı* (Yapı Kredi Yayınları: İstanbul, 2008), p. 6.

¹⁰² Doğan Kuban, 'The World of Seljuk Art', *Aladdin's Lamp: Sultan Alâeddin Keykubâd and the Art of the Anatolian Seljuks*, Ed: Ekrem Işın. (Yapı Kredi Kültür Sanat Yayıncılık: İstanbul, 2001), p. 25-27.

¹⁰³ Oliver Leaman, *Islamic Aesthetics* (Edinburgh University Press: Edinburgh, 2004), p. 17.

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powerful figures that had existed in the land before them. Thirdly, from the middle age period, the remaining structures of Seljuqs of Anatolian had the careless maintenance and restoration activities, after 1950. These restorations have been far away from archaeological researches and detailed analysis based on its structure characteristics. Unfortunately, many store of knowledge of this unique art disappeared.¹⁰⁴ Fourthly, at this point an important observation is possible regarding the social content of Seljuq art. It is a fact that in Seljuq society rulers felt no compunction about not conforming to religious rules. Equally flagrant of the rules are the palace festivals with quaffing of great quantities of wine, described at length in Ibn Bibi's Seljuqname. It is the first prejudice that has to be overcome in the writing of Seljuq art history.¹⁰⁵

Human Figures in the Art of Anatolian Seljuqs

It is a fact that the Turks have been dealing with human figures in art. In the examples of Attila's treasure, we learn this art has been brought by the Turks.¹⁰⁶ The proliferation of figural art in the late Seljuq period, which began in the latter part of the twelfth century and flourished during the first half of the thirteenth century, represents the most notable phase of figural expression in Islamic art. The significant increase of figural art constituted a vast corpus of imagery originating from an equally vast geographic area.¹⁰⁷ The era of Anatolian Seljuqs can be referred to as a time of artistic explosion. The rich figural artistic media are extensively represented in metal portable luxury goods such as mirrors and candlesticks, ceramic wares and tiles, figural painting, stone and stucco carvings.¹⁰⁸ The art of this late Seljuq period is distinguished particularly by extensive use of figural

¹⁰⁴ Doğan Kuban, *Selçuklu Çağında Anadolu Sanatı* (Yapı Kredi Yayınları: İstanbul, 2008), p. viii, ix, 4, 5.

¹⁰⁵ Doğan Kuban, 'The World of Seljuk Art', *Aladdin's Lamp: Sultan Alâeddin Keykubâd and the Art of the Anatolian Seljuqs*, Ed: Ekrem Işın. (Yapı Kredi Kültür Sanat Yayıncılık: İstanbul, 2001), p. 25-27.

¹⁰⁶ Friedrich Sarre, *Konya Köşkü* (Atatürk Kültür, Dil ve Tarih Yüksek Kurumu Türk Tarih Kurumu Yayınları: Ankara, 1989), p. 96.

¹⁰⁷ Oya Pancaroglu, *A World Unto Himself: The Rise of a New Human Image in the Late Seljuk Period (1150 - 1250)* (Harvard University: Cambridge, 2000), p. 1, 2.

¹⁰⁸ Richard Ettinghausen, 'The Flowering of Seljuq Art', *Metropolitan Museum Journal*, Vol. 3, 1970, p.113; Doğan Kuban, *Selçuklu Çağında Anadolu Sanatı* (Yapı Kredi Yayınları: İstanbul, 2008), p. 412; Oya Pancaroglu, *A World Unto Himself: The Rise of a New Human Image in the Late Seljuk Period (1150 - 1250)* (Harvard University: Cambridge, 2000), p. 19; Özden Süslü, *Tasvirilere Göre Anadolu Selçuklu Kıyafetleri* (Atatürk Kültür, Dil ve Tarih Yüksek Kurumu: Ankara, 2007), p. 468.

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expression.¹⁰⁹ The sculpture making has begun to disappear after the Turks accepted Islam.¹¹⁰ Besides, that the figures were also used in the architectural decorations is not only interesting but also it is different from the other Islamic arts. The figures are important decorative elements as well as they give symbolic messages. In addition, human faces in the form of masks in architecture are specific to the Seljuqs.¹¹¹ The Turks achieved a synthesis of the various artistic styles of the regions they inhabited moving west from Central Asia to Anatolia, which they incorporated into their own artistic traditions, to produce a unique heritage of ethnic costume. In addition, each type of costume, as hair form, headdress, caftan, loose trouser, footwear, armband, waistband and belt, is examined in various artistic media.¹¹²

In addition, astrology was of great importance in Central Asian Shaman culture. There used to be rosettes describing the moon, the sun and the planets on Shaman clothes and tents. This tradition was also used by the Anatolian Seljuqs on various materials in Anatolia. Symbolic astrological figures were used in architecture, miniatures, ceramics, coins and other metalwork by Anatolian Seljuqs (Fig. 13). This indicates the importance that Seljuqs gave to astrology.¹¹³ The copper coin of Giyaseddin Keyhusrev II¹¹⁴ was made in the name of Giyaseddin Keyhusrev II in Konya in 1240. At the front side of the coin, there is a figure of sun rising over a lion. As the symbol of sun, the face of Georgian Princess Tamar Khatun is depicted inside the disc of the sun.¹¹⁵ The Turks adopted the sun and

¹⁰⁹ Oya Pancaroglu, *A World Unto Himself: The Rise of a New Human Image in the Late Seljuk Period (1150 - 1250)* (Harvard University: Cambridge, 2000), pp. 14-16;

Celâl Esad Arseven, *Türk Sanatı* (Cem Yayınevi: İstanbul, 1970), p. 55.

¹¹⁰ Celâl Esad Arseven, *Türk Sanatı* (Cem Yayınevi: İstanbul, 1970), p. 51.

¹¹¹ Doğan Kuban, *Selçuklu Çağında Anadolu Sanatı* (Yapı Kredi Yayınları: İstanbul, 2008), pp. 412, 413, 418.

¹¹² Özden Süslü, *Tasvirler Göre Anadolu Selçuklu Kıyafetleri* (Atatürk Kültür, Dil ve Tarih Yüksek Kurumu: Ankara, 2007), pp. 468, 469.

¹¹³ Özden Süslü, *Tasvirler Göre Anadolu Selçuklu Kıyafetleri* (Atatürk Kültür, Dil ve Tarih Yüksek Kurumu: Ankara, 2007), pp. 171, 173, 174.

¹¹⁴ M. Baha Tanman, Samih Rifat, 'Symbol of State and Sultanate in Seljuk Anatolia: Lion, Sun and Double-Headed Eagle', *Aladdin's Lamp: Sultan Alâeddin Keykubâd and the Art of the Anatolian Seljuks*, Ed: Ekrem Işın, (Yapı Kredi Kültür Sanat Yayıncılık: İstanbul, 2001), p. 37.

¹¹⁵ Ahmet Çaycı, *Anadolu Selçuklu Sanatı'nda Gezegen ve Burç Tasvirleri* (Kültür Bakanlığı Yayınları: Ankara, 2002), p. 53; Özden Süslü, *Tasvirler Göre Anadolu Selçuklu Kıyafetleri* (Atatürk Kültür, Dil ve Tarih Yüksek Kurumu: Ankara, 2007), p. 172; Doğan Kuban, *Selçuklu Çağında Anadolu Sanatı* (Yapı Kredi Yayınları: İstanbul, 2008), p. 6; Gönül Öney, 'Sun and Moon Rosettes in the Shape of Human Heads in Anatolian Seljuk Architecture', *Anatolia*, Vol. 3 (Ankara Üniversitesi Basımevi: Ankara, 1969-1970) pp. 195-203, fig. 16.

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the moon as a part in their daily life and made them functional. The Turks considered the sun as female and the moon as male.¹¹⁶ The figure of lion represents Giyaseddin Keyhusrev II's power and ability.¹¹⁷ At the back side of the coin, his name, titles and the date of printing were written.¹¹⁸ In the minai technique belonging to Iranian Seljuqs, on a ceramic of the twelfth and thirteenth centuries, there is a symbol of sun in the middle of the planets and that looks similar with the copper coin of Giyaseddin Keyhusrev II.¹¹⁹



Fig. 13. Lion and sun figured coins, Giyaseddin Keyhusrev II. Yapı Kredi Collection. M. Baha Tanman, Samih Rifat, 'Symbol of State and Sultanate in Seljuk Anatolia: Lion, Sun and Double-Headed Eagle', *Aladdin's Lamp: Sultan Alâeddin Keykubâd and the Art of the Anatolian Seljuqs*, Ed: Ekrem Işın, (Yapı Kredi Kültür Sanat Yayıncılık: İstanbul, 2001), p. 37, (Photo: Aydın Çoşkun).

Another artwork left from the Anatolian Seljuqs is a mirror made of steel. The steel mirror, made in the thirteenth century, is 45.50 cm long including the handle and 21.00 cm. in diameter (Fig.

¹¹⁶ Ahmet Çaycı, *Anadolu Selçuklu Sanatı'nda Gezegen ve Burç Tasvirleri* (Kültür Bakanlığı Yayınları: Ankara, 2002), p. 53.

¹¹⁷ Özden Süslü, *Tasvirlere Göre Anadolu Selçuklu Kıyafetleri* (Atatürk Kültür, Dil ve Tarih Yüksek Kurumu: Ankara, 2007), p. 172; Doğan Kuban, *Selçuklu Çağında Anadolu Sanatı* (Yapı Kredi Yayınları: İstanbul, 2008), p. 6; Gönül Öney, 'Sun and Moon Rosettes in the Shape of Human Heads in Anatolian Seljuk Architecture',

Anatolia, Vol. 3 (Ankara Üniversitesi Basımevi: Ankara, 1969-1970) pp. 195-203, fig. 16.

¹¹⁸ Ahmet Çaycı, *Anadolu Selçuklu Sanatı'nda Gezegen ve Burç Tasvirleri* (Kültür Bakanlığı Yayınları: Ankara, 2002), p. 53.

¹¹⁹ Özden Süslü, *Tasvirlere Göre Anadolu Selçuklu Kıyafetleri* (Atatürk Kültür, Dil ve Tarih Yüksek Kurumu: Ankara, 2007), p. 172.

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14).¹²⁰ Although where the steel mirror was made is not certainly known, it can be inferred that the mirror was made in Konya by a craftsman coming from South Eastern Anatolia because its samples were also seen in the South Eastern region and the theme of the figure on it is similar to the plaster and tile plates in Konya.¹²¹ In the figure on the mirror, a symbolic hunting scene with a mounted figure holding a bird of prey.¹²² In the Anatolian Seljuq art, mounted figures in hunting scenes were not limited to metalwork, but they were also used on stone, plaster and tile.¹²³ At that time, it was a tradition among the Turks to tame birds of prey and go hunting with these birds.¹²⁴ Therefore, in the Seljuq depictions of mounted figures, the tradition of mounted emperor iconography was continued.¹²⁵ The figures of the mounted hunter, his hound and fox, flying wigeon and dragon were masterfully placed on the circular area.¹²⁶ The Seljuq Sultans, like the Oghuz Turks that are their ancestors, were really interested in hunting and birds of prey.¹²⁷ Therefore, David Strom Rice thinks that the

¹²⁰ Gönül Öney, 'İran Selçukluları ile Mukaseyeli Olarak Anadolu Selçuklularında Atlı Av Sahneleri', *Anatolia*, Vol. 11 (Ankara Üniversitesi Basımevi: Ankara, 1967) pp. 121-138; Özden Süslü, *Tasvirlerle Göre Anadolu Selçuklu Kıyafetleri* (Atatürk Kültür, Dil ve Tarih Yüksek Kurumu: Ankara, 2007), p. 121; Ülker Erginsoy, *İslam Maden Sanatının Gelişmesi* (Kültür Bakanlığı Yayınları: Ankara, 1978), p. 462;

Oktay Aslanapa, *Türk Sanatı* (Remzi Kitabevi: İstanbul, 2007), p. 339; Ahmet Çaycı, *Anadolu Selçuklu Sanatı'nda Gezegen ve Burç Tasvirleri* (Kültür Bakanlığı Yayınları:

Ankara, 2002), p. 67; Emel Esin, *Orta Asya'dan Osmanlıya Türk Sanatında İkonografik Motifler* (Kabalıcı Yayınevi: İstanbul, 2004), p. 192.

¹²¹ Ülker Erginsoy, *İslam Maden Sanatının Gelişmesi* (Kültür Bakanlığı Yayınları: Ankara, 1978), p. 462.

¹²² Gönül Öney, 'İran Selçukluları ile Mukaseyeli Olarak Anadolu Selçuklularında Atlı Av Sahneleri', *Anatolia*, Vol. 11 (Ankara Üniversitesi Basımevi: Ankara, 1967) pp. 121-138; Özden Süslü, *Tasvirlerle Göre Anadolu Selçuklu Kıyafetleri* (Atatürk Kültür, Dil ve Tarih Yüksek Kurumu: Ankara, 2007), p. 121; Oktay Aslanapa, *Türk Sanatı* (Remzi Kitabevi: İstanbul, 2007), p. 338.

¹²³ Ülker Erginsoy, *İslam Maden Sanatının Gelişmesi* (Kültür Bakanlığı Yayınları: Ankara, 1978), p. 458.

¹²⁴ Ahmet Çaycı, *Anadolu Selçuklu Sanatı'nda Gezegen ve Burç Tasvirleri* (Kültür Bakanlığı Yayınları: Ankara, 2002), p. 67.

¹²⁵ Emel Esin, *Orta Asya'dan Osmanlıya Türk Sanatında İkonografik Motifler* (Kabalıcı Yayınevi: İstanbul, 2004), p. 191.

¹²⁶ Gönül Öney, 'İran Selçukluları ile Mukaseyeli Olarak Anadolu Selçuklularında Atlı Av Sahneleri', *Anatolia*, Vol. 11 (Ankara Üniversitesi Basımevi: Ankara, 1967) pp. 121-138; Özden Süslü, *Tasvirlerle Göre Anadolu Selçuklu Kıyafetleri* (Atatürk Kültür, Dil ve Tarih Yüksek Kurumu: Ankara, 2007), p. 121; Oktay Aslanapa, *Türk Sanatı* (Remzi Kitabevi: İstanbul, 2007), p. 338.

¹²⁷ M. Baha Tanman, Samih Rifat, 'Mansions of Elegance and Splendor: Seljuk Palaces in Anatolia', *Aladdin's Lamp: Sultan Alâeddin Keykubâd and the Art of the Anatolian Seljuks*, Ed: Ekrem Işın, (Yapı Kredi Kültür Sanat Yayıncılık:

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mounted hunter figure at the back side of the steel mirror is a part of the Oghuz Turks' culture.¹²⁸ It is obvious that these Turkish traditions were also adopted by the Anatolian Seljuqs. The tied tail of the horse figure depicted also existed in Central Asian culture; so it is natural that this tradition continued to exist in the Seljuqs culture, too.¹²⁹ The facts that the figure is holding a bird of prey in his left hand and riding a horse whose tail is tied indicate that this figure is a Turk.¹³⁰ In addition, in the frescoes of Lashkari Bazar Palace, figures of bird tamer called Bazdar were depicted in Turkish style. The pioneering types of these hunter figures with birds of prey were seen in the Qarakhanids bronze mirrors. Two bronze mirrors remained from the Qarakhanids were decorated with embossed figures of mounted hunters and this proves that was an old and common style of depiction in Turkish art.¹³¹ Yet, in the hunting scenes of Anatolian Seljuqs' artwork, the influence of Central Asia is clearly seen. In those hunting scene depictions, the clothes of the human figures usually have military characteristics.¹³² As well as Lashkari Bazar Palace frescoes and the Qarakhanids bronze mirrors, hunter figures and bird of prey depictions were also seen in the tiles made in Minai technique applied in Konya Kilij Arslan Pavilion.¹³³ In Turkish paintings, the human figures have circular face, almond shaped slant eyes, bow shaped eyebrows, sharp, upturned nose and small mouth.¹³⁴ The mounted figure on the Steel Mirror is a typical of Turkish figures with his circular face, slanted eyes, upturned nose and long hair. He has long straight or braided hair reaching his waist. This hairstyle dates back to the Gokturk statues. The tradition of long braided or straight hair was continued by the Seljuqs in Anatolia. The figures were also depicted

Istanbul, 2001), p. 41; Özden Süslü, *Tasvirlerle Göre Anadolu Selçuklu Kıyafetleri* (Atatürk Kültür, Dil ve Tarih Yüksek Kurumu: Ankara, 2007), p. 189.

¹²⁸ Emel Esin, *Orta Asya'dan Osmanlıya Türk Sanatında İkonografik Motifler* (Kabalıcı Yayınevi: İstanbul, 2004), p. 192.

¹²⁹ Doğan Kuban, *Selçuklu Çağında Anadolu Sanatı* (Yapı Kredi Yayınları: İstanbul, 2008), p. 416; Emel Esin, *Orta Asya'dan Osmanlıya Türk Sanatında İkonografik Motifler* (Kabalıcı Yayınevi: İstanbul, 2004), p. 194.

¹³⁰ Özden Süslü, *Tasvirlerle Göre Anadolu Selçuklu Kıyafetleri* (Atatürk Kültür, Dil ve Tarih Yüksek Kurumu: Ankara, 2007), p. 121; Gönül Öney, 'İran Selçukluları ile Mukaseyeli Olarak Anadolu Selçuklularında Atlı Av Sahneleri', *Anatolia*, Vol. 11 (Ankara Üniversitesi Basımevi: Ankara, 1967) pp. 121-138.

¹³¹ Oktay Aslanapa, *Türk Sanatı* (Remzi Kitabevi: İstanbul, 2007), pp. 338, 339.

¹³² Özden Süslü, *Tasvirlerle Göre Anadolu Selçuklu Kıyafetleri* (Atatürk Kültür, Dil ve Tarih Yüksek Kurumu: Ankara, 2007), pp. 160, 161, 163, 164.

¹³³ Oktay Aslanapa, *Türk Sanatı* (Remzi Kitabevi: İstanbul, 2007), pp. 338, 339.

¹³⁴ Özden Süslü, *Tasvirlerle Göre Anadolu Selçuklu Kıyafetleri* (Atatürk Kültür, Dil ve Tarih Yüksek Kurumu: Ankara, 2007), p. 136.

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wearing a kind of headwear made of white felt. Headdresses existed in various sizes and shapes. For centuries, the types of hats remained from Central Asia to Middle Asia without changing. The embossed figures of Bilge Khan and Kultigin Khan, wearing headwears with eagle arming, were also seen on the coins made in Turkestan. Headdresses were also seen on the other depictions of emperors and khatuns. Moreover, the figure on the steel mirror was depicted wearing caftan, which is a kind of Turkish dressing. In the Gokturk statues and Uygur artwork, there are figures depicted in knee length or ankle length caftans with belts around the waist. The mounted figure on the steel mirror is wearing a pointed hat and v necked caftan.¹³⁵ The figure is also wearing pointed and long boots. It is known that Turks used to use boots a lot. Especially, the Gokturks wore boots made of felt or leather and those boots were used in the Islamic world later. Looking at these figures, it can be stated that the dressing styles of Gokturk statues served as a guide for Anatolian Seljuqs.¹³⁶ In addition, there is a corona around the figure's head.¹³⁷ Coronas around the heads of human figures were also seen in the Uygur depictions.¹³⁸ There are a couple of dragons between the horse's front legs and next to the medal.¹³⁹ It can be deduced that these dragons are there to bring good luck for the hunt.¹⁴⁰ Finally, on the borders around the figure, there are depictions of planets, stars and enchanted creatures together. In short, the clothes and the face of the mounted figure and the equipment of the horse are in Anatolian Seljuqs style.¹⁴¹ Today, this

¹³⁵ Özden Süslü, *Tasvirlerle Göre Anadolu Selçuklu Kıyafetleri* (Atatürk Kültür, Dil ve Tarih Yüksek Kurumu: Ankara, 2007), p. 121; Gönül Öney, 'İran Selçukluları ile Mukaseyeli Olarak Anadolu Selçuklularında Atlı Av Sahneleri', *Anatolia*, Vol. 11 (Ankara Üniversitesi Basımevi: Ankara, 1967) pp. 121-138.

¹³⁶ Özden Süslü, *Tasvirlerle Göre Anadolu Selçuklu Kıyafetleri* (Atatürk Kültür, Dil ve Tarih Yüksek Kurumu: Ankara, 2007), pp. 136, 139, 142, 144, 150.

¹³⁷ Ahmet Çaycı, *Anadolu Selçuklu Sanatı'nda Gezegen ve Burç Tasvirleri* (Kültür Bakanlığı Yayınları: Ankara, 2002), p. 67.

¹³⁸ Emel Esin, *Orta Asya'dan Osmanlıya Türk Sanatında İkonografik Motifler* (Kabalıcı Yayınevi: İstanbul, 2004), p. 182.

¹³⁹ Özden Süslü, *Tasvirlerle Göre Anadolu Selçuklu Kıyafetleri* (Atatürk Kültür, Dil ve Tarih Yüksek Kurumu: Ankara, 2007), p. 173; Ahmet Çaycı, *Anadolu Selçuklu Sanatı'nda Gezegen ve Burç Tasvirleri* (Kültür Bakanlığı Yayınları: Ankara, 2002), p. 67.

¹⁴⁰ Özden Süslü, *Tasvirlerle Göre Anadolu Selçuklu Kıyafetleri* (Atatürk Kültür, Dil ve Tarih Yüksek Kurumu: Ankara, 2007), p. 173.

¹⁴¹ Oktay Aslanapa, *Türk Sanatı* (Remzi Kitabevi: İstanbul, 2007), pp. 338, 339.

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steel mirror is in Topkapi Palace Museum with the 1792 inventory number.¹⁴²



Fig. 14. Steel mirror, XIII. Cent., diameter: 21.00 cm., from the southeast Anatolia, Topkapi Palace Museum, inv. no. 2/1792. Photo: Hadiye Cangökçe. M. Baha Tanman, Samih Rifat, 'The Seljuk Lifestyle in Anatolia: Houses, People and Objects', *Aladdin's Lamp: Sultan Alâeddin Keykubâd and the Art of the Anatolian Seljuks*, Ed: Ekrem Işın, (Yapı Kredi Kültür Sanat Yayıncılık: İstanbul, 2001), p. 87, (Photo: Aydın Çoşkun).

Besides human and animal figures, innumerable supernatural creatures deriving from mythology, fairy tales and popular legend also abound among the vast repertoire of images used in the Seljuqs art.¹⁴³ The depiction of angels is a rare figure in Islamic art (Fig. 16).¹⁴⁴ The innovative subject matter of this production consists of figural themes drawn from celestial imagery, particularly constellations, inherited

¹⁴² Ülker Erginsoy, *İslam Maden Sanatının Gelişmesi* (Kültür Bakanlığı Yayınları: Ankara, 1978), p. 462; Ahmet Çaycı, *Anadolu Selçuklu Sanatı'nda Gezegen ve Burç Tasvirleri* (Kültür Bakanlığı Yayınları: Ankara, 2002), p. 67.

¹⁴³ M. Baha Tanman, Samih Rifat, 'Once Upon A Time... Art Shaped in the Mirror of Legend', *Aladdin's Lamp: Sultan Alâeddin Keykubâd and the Art of the Anatolian Seljuks*, Ed: Ekrem Işın, (Yapı Kredi Kültür Sanat Yayıncılık: İstanbul, 2001), p. 114.

¹⁴⁴ Doğan Kuban, *Selçuklu Çağında Anadolu Sanatı* (Yapı Kredi Yayınları: İstanbul, 2008), p. 418.

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from Greco Roman culture.¹⁴⁵ In addition, the decoration with reliefs of the angels over the door arch is not only seen in the Romans, they are seen in the Sasanids' artworks as well.¹⁴⁶ The examples of angel figures in the Anatolian Seljuq art are seen on the city gates of the capital, Konya. In 1203, Kilij Arslan I built Konya fortress.¹⁴⁷ The Sultan Alaeddin Keykubad repaid the city walls of Konya in 1220.¹⁴⁸ The gates were welcoming a visitor before the city walls. The peculiar Seljuq winged angel figures found on the both sides of Larende Gate in Konya (Fig. 15). No other city walls resemble to the city walls of Konya with its unique decoration and iconography works.¹⁴⁹ The artist of the Anatolian Seljuq age views the reality of the day in a mirror surpassing richness, shaped in the light of the most ancient myths in figural depictions. Furthermore, similar angel figure was depicted on a minai technique made plate of Iranian Seljuqs.¹⁵⁰ The couple of stone made angels, as protective symbols were are believed to have been made on the same date as Konya fortress was built. The first figure of the two angels is 110 cm in width and 145 cm in height. The second is 110 cm in width and 114 cm in height. The angels are in Konya Ince Minareli Medrese Museum with inv. no. 883. The figures were depicted as if they were running. The bodies of Angels from the front, their legs from the side, the arms extended forward and the wings clearly were depicted. Angels have round shape faces, slanted eyes and braided hairs. They wear three pronged headdress, long sleeve

¹⁴⁵ Oya Pancaroglu, *A World Unto Himself: The Rise of a New Human Image in the Late Seljuk Period (1150 - 1250)* (Harvard University: Cambridge, 2000), p. 20;

M. Baha Tanman, Samih Rifat, 'Once Upon A Time... Art Shaped in the Mirror of Legend', *Aladdin's Lamp: Sultan Alaeddin Keykubad and the Art of the Anatolian Seljuks*, Ed: Ekrem Işın, (Yapı Kredi Kültür Sanat Yayıncılık: İstanbul, 2001), p. 114;

Doğan Kuban, *Selçuklu Çağında Anadolu Sanatı* (Yapı Kredi Yayınları: İstanbul, 2008), p. 418.

¹⁴⁶ Friedrich Sarre, *Konya Köşkü* (Atatürk Kültür, Dil ve Tarih Yüksek Kurumu Türk Tarih Kurumu Yayınları: Ankara, 1989), p. 35.

¹⁴⁷ Remzi Duran, *Selçuklu Devri Konya Yapı Kitâbeleri* (Türk Tarih Kurumu: Ankara, 2001), p. 33.

¹⁴⁸ Ibn Bîbî, *Selçuknâme* (Kitabevi: İstanbul, 2007), p. 81; Scott Redford, 'Thirteenth-Century Rum Seljuq Palaces and Palace Imagery', *Ars Orientalis*, Vol. 23, 1993, pp. 219-36; Remzi Duran, *Selçuklu Devri Konya Yapı Kitâbeleri* (Türk Tarih Kurumu: Ankara, 2001), p. 45.

¹⁴⁹ Scott Redford, 'Thirteenth-Century Rum Seljuq Palaces and Palace Imagery', *Ars Orientalis*, Vol. 23, 1993, pp. 219-36.

¹⁵⁰ Özden Süslü, *Tasvirilere Göre Anadolu Selçuklu Kıyafetleri* (Atatürk Kültür, Dil ve Tarih Yüksek Kurumu: Ankara, 2007), p. 173.

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caftans, trousers with loose trousers, belts and armbands.¹⁵¹ Objects in the hands of angels are not clear. Even, Texier could not explain what they are.¹⁵² Anatolian Seljuqs sometimes used new themes in spite of they are not from Turkish origin. Yet Anatolian Seljuqs completely remade them in Turkish art understanding. The fact that this foreign theme has been realised through three pronged headdress, caftans and long braided hair, which were rooted in Central Asia, indicates that Anatolian Seljuqs used various cultures as resources.¹⁵³ The type of angel figures depiction and their dresses described above is typical of the Turks of Central Asia. Similar figures are also found in the Uygur cave drawings and the frescoes of Lashkari Bazar Palace. Their caftans, trousers and belts reflect the similarity.

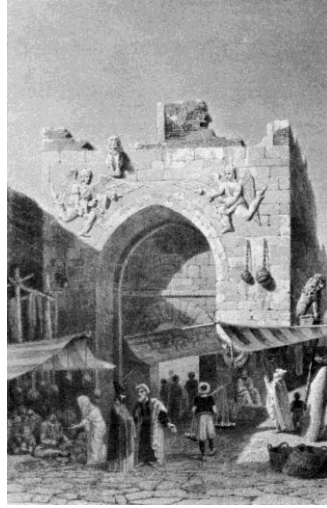


Fig. 15. Larende Gate with angels engraving from Charles Texier in Konya, 1828. Friedrich Sarre, *Konya Köşkü* (Atatürk Kültür, Dil ve Tarih Yüksek Kurumu Türk Tarih Kurumu Yayınları: Ankara, 1989), p. 2, fig. 3. cited in Description de l'Asie Mineure, Paris, 1862. Scott Redford, 'Thirteenth-Century Rum Seljuq Palaces and Palace Imagery', *Ars Orientalis*, Vol. 23, 1993, pp. 219-36, fig. 11.

¹⁵¹ Mehmet Önder, (1967). 'Konya Kalesi ve Figürlü Eserleri', *IV. Türk Tarih Kongresi Ankara*, October 1961, pp. 145-68; Friedrich Sarre, *Konya Köşkü* (Atatürk Kültür, Dil ve Tarih Yüksek Kurumu Türk Tarih Kurumu Yayınları: Ankara, 1989), p. 34; Özden Süslü, *Tasvirlerle Göre Anadolu Selçuklu Kıyafetleri* (Atatürk Kültür, Dil ve Tarih Yüksek Kurumu: Ankara, 2007), pp. 105, 106.

¹⁵² Friedrich Sarre, *Konya Köşkü* (Atatürk Kültür, Dil ve Tarih Yüksek Kurumu Türk Tarih Kurumu Yayınları: Ankara, 1989), p. 35.

¹⁵³ Doğan Kuban, *Selçuklu Çağında Anadolu Sanatı* (Yapı Kredi Yayınları: İstanbul, 2008), p. 418.

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Fig. 16. The stones panels decorated with angel figures, from Konya Fortress, 1220, Konya Ince Minareli Medrese Museum of Stone Works. M. Baha Tanman, Samih Rifat, 'An Outward-looking State: Castles, Towers and City Walls', *Aladdin's Lamp: Sultan Alâeddin Keykubâd and the Art of the Anatolian Seljuks*, Ed: Ekrem Işın, (Yapı Kredi Kültür Sanat Yayıncılık: İstanbul, 2001), pp. 52, 53, (Photo: Ara Güler); Özden Süslü, *Tasvirlerle Göre Anadolu Selçuklu Kıyafetleri* (Atatürk Kültür, Dil ve Tarih Yüksek Kurumu: Ankara, 2007), p. 341, figs. 179, 180.

An important factor in the conceptual development of late Seljuq figural art was the apparently sudden rise in the production of illustrated manuscripts at the turn of the thirteenth century.¹⁵⁴ Warqa and Gulshah is a love story written by the eleventh century poet Ayyuki, about an Arab poet who had lived in the seventh century. It was written in Persian language in the name of Ghaznavid Sultan Mahmut. There is a variety of events going on in Warqa and Gulshah. In the manuscript composed of 70 gold leaf sheets, there are 71 colorful miniatures settled between the texts. This work was made in the thirteenth century in Konya by Abdel-Muin, son of Mohammad, who settled in Kastamonu in Anatolia coming from Azerbaijan. The manuscript of Warqa and Gulshah is in Topkapı Museum, National Treasure Library today, under Inv. No. 841.¹⁵⁵ In a composition on which Warqa and Gulshah appear with a teacher, the figures are depicted on a gold coloured highlighted volume (Fig. 17). The teacher

¹⁵⁴ Oya Pancaroglu, *A World Unto Himself: The Rise of a New Human Image in the Late Seljuk Period (1150 - 1250)* (Harvard University: Cambridge, 2000), p. 28;

¹⁵⁵ Mazhar İpşiroğlu, *İslam'da Resim Yasağı ve Sonuçları* (Yapı Kredi Yayınları: İstanbul, 2005), p. 27; Özden Süslü, *Tasvirlerle Göre Anadolu Selçuklu Kıyafetleri* (Atatürk Kültür, Dil ve Tarih Yüksek Kurumu: Ankara, 2007), p. 12.

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figure is sitting cross legged in the middle, wearing a yellow caftan with an overhanging belt and golden armbands; his hair is loosened over his shoulders; he has almond shaped slant eyes, and a moon shaped face. Warqa, who is sitting on the right side of the teacher is shown passing a book to teacher. His braided hair is long till his waist, appearing under his high headdress. His lilac coloured, long sleeved caftan is equipped with a thin belt. He also is wearing gold coloured armbands. He is holding a handkerchief in his left hand. Gulshah, sitting on the left of the teacher, is reading a book. Her three braids are reaching her waist. The black hair of the figure standing on the right is loosened over his shoulders from his neck. His yellow caftan is close necked, and loose long sleeved with armbands. His boots are clearly visible beneath his white loose trousers. He also has long braided hair. The figure standing on the left has also long braided hair, he is wearing dark green, long sleeved, armbanded caftan with a belt around his waist. He is wearing pointed, flat boots. All the figures in this miniature have coronas around their heads.¹⁵⁶ This miniature, as well as the other miniatures of Warqa and Gulshah, has been made in accordance with the Turkish style although the subject is Arabic.



Fig. 17. Warqa and Gulshah with teacher at school. Mazhar İpşiroğlu, *İslam'da Resim Yasağı ve Sonuçları* (Yapı Kredi Yayınları: İstanbul, 2005), p. 95, fig. 16; Erdoğan Merçil, *Türkiye Selçuklular'nda Meslekler* (Türk Tarih Kurumu: Ankara, 2000), fig. 13.

The human figures in Anatolian Seljuqs art indicate similarities with the Ghaznavids and the Great Seljuqs. The typical Turkish palace mural style indicates some similarities although the palaces can be geographically away from each other or they can be

¹⁵⁶ Özden Süslü, *Tasvirilere Göre Anadolu Selçuklu Kıyafetleri* (Atatürk Kültür, Dil ve Tarih Yüksek Kurumu: Ankara, 2007), p. 14.

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built in different time periods. This similarity can be followed on a broader scale on other Anatolian Seljuqs palace materials and also on tile, figural stucco and stone decorations in Anatolian Seljuqs art. Also, the same figural style and the same symbols of Central Asian shamanistic beliefs are displayed through these figures. The rich figural world created in the Ghaznavids and the Seljuqs palaces represents a substantial and complex art, based on symbolism and shamanism, reaching far back to Central Asian tradition. The Iranian Seljuqs art constitutes a sort of transition forms a bridge between the Ghaznavids and Anatolian Seljuqs arts.¹⁵⁷

All Seljuqs palaces are now in ruins. The results of excavation, together with chance findings, indicate that these palaces had once been decorated with tiles and partly with stucco relief.¹⁵⁸ In 1236, the Sultan Alaeddin Keykubad I ordered the construction of a new palace on the shores of Lake Beyşehir.¹⁵⁹ What remains of this building today confirms that the Anatolian Seljuqs palace life in this period was permeated by more elegance and splendor than in the past. In particular the tiles that adorn the walls of these palaces' major reception areas a kind of audience hall were an essential decorative element in buildings of this type. The information about details of palace life on both the wall tiles and the ceramic plates recovered from excavations. We learn, for example, that hunting parties were organized, that the Anatolian Seljuqs played a game similar to polo which they brought from Central Asia, and that they held drinking parties with dancing and musicians who played lutes, tambourines and simple harps.¹⁶⁰ These ceramics are tile plates in the shape of eight cornered stars and the cross. The Anatolian Seljuqs tiles are rooted in

¹⁵⁷ Gönül Öney, *Türk Çini Sanatı-Turkish Tile Art* (Yapı ve Kredi Bankası Yayınları: İstanbul, 1977), pp. 140, 141.

¹⁵⁸ ÖNEY, Gönül. (1984). 'Reflection Of Ghaznavid Palace Decoration On Anatolian Seljuk Palace Decoration', *Ege Üniversitesi Edebiyat Fakültesi Arkeoloji Sanat Tarihi Dergisi*, Vol. 3, 1984, pp. 133-141.

¹⁵⁹ Ibn Bîbî, *Selçuknâme* (Kitabevi: İstanbul, 2007), p. 110; Zeynep Rona, Müren Beykan, *Eczacıbaşı Sanat Ansiklopedisi*, Vol. 1 (Yapı-Endüstri Merkezi Yayınları:

İstanbul, 1997), p. 93; M. Baha Tanman, Samih Rifat, 'Mansions of Elegance and Splendor: Seljuk Palaces in Anatolia', *Aladdin's Lamp: Sultan Alâeddin Keykubâd and the Art of the Anatolian Seljuks*, Ed: Ekrem Işın, (Yapı Kredi Kültür Sanat Yayıncılık: İstanbul, 2001), p. 40; Rüçhan Arık, *Kubad Abad* (Türkiye İş Bankası Kültür Yayınları: İstanbul, 2000), p. 43; M. Zeki Oral, 'Kubad Âbâd Çinileri', *Belleten*, Vol. 17, no. 66, April 1953, pp. 209-22.

¹⁶⁰ M. Baha Tanman, Samih Rifat, 'Mansions of Elegance and Splendor: Seljuk Palaces in Anatolia', *Aladdin's Lamp: Sultan Alâeddin Keykubâd and the Art of the Anatolian Seljuks*, Ed: Ekrem Işın, (Yapı Kredi Kültür Sanat Yayıncılık: İstanbul, 2001), p. 40.

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the Uygur traditions.¹⁶¹ Among the the Kubadabad Palace tile compositions, there are almost 40 different human faces.¹⁶² In these tiles, most of the human figures that are believed to depict the Sultan and his relatives as well as the women of the palace are shown sitting cross legged, as in the Turkish tradition. They are holding goblets, handkerchiefs, flowers, pomegrenates, branches or opiums.¹⁶³ The figures keep their other hands close to their chests, reach through their elbows or hold their belts.¹⁶⁴

A tile belonging to the Beysehir Kubadabad Palace, found in an excavation by Mehmet Önder in 1967¹⁶⁵, dates back to the year 1225 and exhibited in Konya Karatay Museum.¹⁶⁶ In the depiction on this eight cornered star shape tile¹⁶⁷, made with underglaze technique, a figure is standing.¹⁶⁸ This tile that functions as a document gives information about the clothes of the time.¹⁶⁹ It is believed that the standing figure is a servant or a non-royal person (Fig. 18). The pomegrenate he is holding represents fertility and eternity.¹⁷⁰ The figure is depicted in a three fourth of an angle from his face. His legs and feet are depicted from a side. He is holding a pomegrenate in his

¹⁶¹ Rüşhan Arık, *Kubad Abad* (Türkiye İş Bankası Kültür Yayınları: İstanbul, 2000), pp. 17, 75.

¹⁶² Meliha Yılmaz, *Anadolu Selçuklu Saray ve Köşklerinde Kullanılan Figürlü Çinilerin Resim Sanatı Açısından İncelenmesi* (Gazi Üniversitesi: Ankara, 1999), pp. 444, 445, 497.

¹⁶³ Meliha Yılmaz, *Anadolu Selçuklu Saray ve Köşklerinde Kullanılan Figürlü Çinilerin Resim Sanatı Açısından İncelenmesi* (Gazi Üniversitesi: Ankara, 1999), p. 441; Rüşhan Arık, 'Selçuklu Saraylarında Çini', *Anadolu'da Türk Devri Çini ve Seramik Sanatı*, Ed: Gönül Öney, Zehra Çobanlı, (T.C. Kültür ve Turizm Bakanlığı: Ankara, 2007), pp. 92, 93.

¹⁶⁴ Meliha Yılmaz, *Anadolu Selçuklu Saray ve Köşklerinde Kullanılan Figürlü Çinilerin Resim Sanatı Açısından İncelenmesi* (Gazi Üniversitesi: Ankara, 1999), pp. 441, 442.

¹⁶⁵ Rüşhan Arık, *Kubad Abad* (Türkiye İş Bankası Kültür Yayınları: İstanbul, 2000), p. 136.

¹⁶⁶ Özden Süslü, *Tasvirlerle Göre Anadolu Selçuklu Kıyafetleri* (Atatürk Kültür, Dil ve Tarih Yüksek Kurumu: Ankara, 2007), p. 72.

¹⁶⁷ Rüşhan Arık, *Kubad Abad* (Türkiye İş Bankası Kültür Yayınları: İstanbul, 2000), p. 136 ; Özden Süslü, *Tasvirlerle Göre Anadolu Selçuklu Kıyafetleri* (Atatürk Kültür, Dil ve Tarih Yüksek Kurumu: Ankara, 2007), p. 72 ; Zeynep Rona, Müren Beykan, *Ezracıbaşı Sanat Ansiklopedisi*, Vol. 1 (Yapı-Endüstri Merkezi Yayınları: İstanbul, 1997), p. 93.

¹⁶⁸ Rüşhan Arık, *Kubad Abad* (Türkiye İş Bankası Kültür Yayınları: İstanbul, 2000), p. 136; Özden Süslü, *Tasvirlerle Göre Anadolu Selçuklu Kıyafetleri* (Atatürk Kültür, Dil ve Tarih Yüksek Kurumu: Ankara, 2007), p. 72.

¹⁶⁹ Rüşhan Arık, *Kubad Abad* (Türkiye İş Bankası Kültür Yayınları: İstanbul, 2000), p. 136.

¹⁷⁰ Meliha Yılmaz, *Anadolu Selçuklu Saray ve Köşklerinde Kullanılan Figürlü Çinilerin Resim Sanatı Açısından İncelenmesi* (Gazi Üniversitesi: Ankara, 1999), p. 168.

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right hand. He has a circular face, bow shaped eyebrows, slanted eyes, a small mouth and long hair. On the point where his nose was depicted, the glaze is broken. He is wearing a caftan, a belt, a high headdress, armbands and boots.¹⁷¹ This tile, as well as the other tiles, was made in accordance with the style of the Uygurs and the Ghaznavids.



Fig. 18. The tile with a male figure holding a pomegranate, 26x26 cm., from the Kubadabad Palace, Konya Karatay Museum. M. Baha Tanman, Samih Rifat, 'Mansions of Elegance and Splendor: Seljuk Palaces in Anatolia', *Aladdin's Lamp: Sultan Alâeddin Keykubâd and the Art of the Anatolian Seljuks*, Ed: Ekrem Işın, (Yapı Kredi Kültür Sanat Yayıncılık: İstanbul, 2001), p. 43, (Photo: Aydın Çoskun); Meliha Yılmaz, *Anadolu Selçuklu Saray ve Köşklerinde Kullanılan Figürlü Çinilerin Resim Sanatı Açısından İncelenmesi* (Gazi Üniversitesi: Ankara, 1999), fig. 72.; Rüçhan Arık, *Kubad Abad* (Türkiye İş Bankası Kültür Yayınları: İstanbul, 2000), p. 139, figs. 191, 192; Rüçhan Arık, 'Selçuklu Saraylarında Çini', *Anadolu'da Türk Devri Çini ve Seramik Sanatı*, Ed: Gönül Öney, Zehra Çobanlı, (T.C. Kültür ve Turizm Bakanlığı: Ankara, 2007), p. 94, fig. 24.

¹⁷¹ Meliha Yılmaz, *Anadolu Selçuklu Saray ve Köşklerinde Kullanılan Figürlü Çinilerin Resim Sanatı Açısından İncelenmesi* (Gazi Üniversitesi: Ankara, 1999), p. 167; Özden Süslü, *Tasvirlerle Göre Anadolu Selçuklu Kıyafetleri* (Atatürk Kültür, Dil ve Tarih Yüksek Kurumu: Ankara, 2007), p. 72; Rüçhan Arık, *Kubad Abad* (Türkiye İş Bankası Kültür Yayınları: İstanbul, 2000), pp. 137, 138.

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Conclusion

Figurative depiction is widespread among Turkish states and communities. The examples of figurative depiction are witnessed in previous Turkish states' artworks. Figurative depiction ban in Islam varies according to the approach of the sultan, geography and period of time. Generally, the attitude of Anatolian Seljuqs, through figurative depiction was positive. Predictably, the number of produced figural works of Anatolian Seljuqs are more than survived artworks.

The purpose of this study is to explain an accurate framework for understanding figurative art in the Anatolian Seljuqs. Accordingly, this research emphasizes the popularization of the human figures and their use in the art of the Anatolian Seljuqs as a link to documenting cultural elements within previous Turkish states. This research proves the characteristics of the human figures in the Anatolian Seljuq art, representing figures in relation to the arts of the Uygurs and the Ghaznavids. The human figures that appear in the Anatolian Seljuqs art resemble to the Uygurs and the Ghaznavids wall paintings in terms of setting and scene, and clothes and the faces of the figures. When looked back in history, these aspects and the styles of these drawings bear resemblance to the theme and the morphologic aspects of the Ancient Turks in Central Asia. Therefore, this study concludes that the theme and the morphologic aspects of Turkish figural art tradition was transmitted to Minor Asia by the Anatolian Seljuqs and continued to exist and develop there. The artworks were made under the Anatolian Seljuqs patronage and its approach to human figure depicting based on Turkish painting. Therefore, the influence of many ancient Turkish civilizations, including the Uygurs and the Ghaznavids, is observed on the figural depictions in the Anatolian Seljuqs.

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