

KONYA MEVLÂNÂNA DERVİSH CONVENT, DHIKR SQUARE (SEMAHÂNE) PAINTED DECORATION AND ANALYSIS KONYA MEVLÂNÂNA DERGÂHI, SEMÂHÂNE KALEM İŞİ TEZYÎNÂTI VE ÇÖZÜMLEMELERİ

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Abstract

When Baha al-Din Walad and his family came to Konya (1228) in the area where the Mevlâna convent existed, and after this date, some architectural structures began to form around the structure. After the death of Mevlâna Jalâl al-Dîn al-Rumî in this area and the tomb was built on this area, this place has gained an asitane identity. One of the structures added over time is the structure of the sema, which is the place where the sema ritual is performed. Although there are different opinions about when the existing structure was built, the structure is thought to have existed within the 15th century. The fact that the scripts and decorations in the domes and pendant surfaces of the dhikr square (semahâne) have characteristics of this period strengthens our idea. Existing decorations are the most important examples in terms of dating the period of the structure. We do not have any information about the naqqash (muralist) who performs the decoration. The ornaments that carry the traces of the style we call Bursa school are similar to the painted decorations of Edirne Üç Şerefeli Mosque (1447). This similarity shows that the people who design and apply the decorations of the structures have adopted the same style and show that there is a style unity between the two structures. This is an important detail.

Key Words: Mevlâna, Kubbe-i Hadrâ, Painted Decoration, Dhikr Square, Bursa Style, Architect Ala ad-Din.

Öz

Mevlâna'nın vefatının 750. yılı vesilesiyle hazırlanan bu çalışmada, dergâhın önemli bir birimi olan semâhâne bölümünün duvar, kubbe ve pandantif yüzeylerinde yer alan kalem işleri dönem ve teknik açıdan ele alınmış ve desen motif analizi yapılarak devrin tezyinat anlayışı ortaya konmaya çalışılmıştır. Mevlâna Dergâhının bulunduğu alan Bahâeddîn Veled ve ailesinin Konya'ya geldiklerinde (1228) kendilerine tahsis edilmiş ve bu tarih itibarıyla çevresinde bazı mimari yapılar teşekkül etmeye başlamıştır. Hz. Mevlâna'nın vefatının ardından bu alana defnedilmesi ve üzerine türbe yapılması ile birlikte bir asitane hüviyetine kavuşmuştur. Zaman içerisinde ilave edilen yapılardan bir tanesi de Mevlevilikte sema ayininin icra edildiği mekân olan semâhânedir. Mevcut yapının ne zaman bina edildiği konusunda çeşitli görüşler bulunsa da yapının 15. yüzyıl içerisinde var olduğu düşünülmektedir. Semâhânenin kubbe ve pandantiflerindeki yazı ve nakışlar bu dönemin özelliklerini taşımaktadır.

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Bursa mektebi olarak adlandırılan üslubun izlerini taşıyan nakışlar, Edirne Üç Şerefeli Camiinin kalem işleri ile benzerlik göstermektedir. Bu benzerlik yapıların nakışlarını tasarlayan ve uygulayan kişilerin aynı üslubu benimsemiş nakkaşlar topluluğundan olması aynı zamanda her iki yapı arasında üslup birliğinin var olduğunu göstermektedir. Mevlâna'nın kabrinin üzerine inşa edilen Kubbe-i Hadrâ kalemleri aynı döneme ait olsa da, türbe olmasına binaen daha detaylı nakış ve tekniğe sahiptir. Burada alçı kabartmalar ve varak altınlar kullanılmıştır. Semâhâne ise bu teknikler kullanılmadan sade ve ayrıntılı bir tasarım uygulanmıştır. Kompozisyon içerisinde çarkıfelek tasarımının uygulanması semâhâne için özel bir tasarım yapıldığını göstermektedir. Kalem işlerindeki yanlış ve özensiz onarımların bazen telafisi mümkün olmayan zararlar bıraktığı da bir vakiadır. Bahse konu bu özensiz onarımlardan bir tanesi de dergâh bünyesinde 1986 yılında gerçekleşen onarımdır.

Anahtar Kelimeler: Mevlâna, Kubbe-i Hadrâ, Kalem işi, Semâhâne, Bursa Üslubu, Mimar Alâeddîn.

Introduction

Konya Mevlâna Dervish Convent is located in Karatay District, Aziziye neighborhood Müze street No. 1. It is known that it was built as a verse with elements such as Dervish Convent, Dhikr Square, Masjid, Recitation Room, Tomb, Dervish Cells, and Kitchen. Today's status was registered by the decision of the Konya Cultural and Natural Heritage Preservation Board with the decision of 20.08.1998 and no 284 (Aygör, 2010, 12).

During the Mevlâna Jalâl al-Dîn al-Rûmî's family was in Konya, the region, known as the Rose Garden (Gülîstan) of the Seljuk Palace Courtier, was presented to them by the Seljuk Sultan Ala ad-Din Kayqubad and the Mevlâna's family settled here (1228). When Mevlâna Jalâl al-Dîn al-Rûmî 's father Sultan al- Ulama Baha al-Din Walad passed away in 1231, he was buried here, and then when Jalâl al-Dîn al-Rûmî passed away in 1273, he was buried next to his father's grave (Bakırcı, 2007, 193; Özönder, 1979, 25). It is rumored (Yıldız-Duyar vd., 2002, 71 ; Uzluk, 1946, 36) that Sultan Ala' al-Din had built a tomb on the grave of Baha al-Din Walad (Sultan Walad), and for Mevlâna, it is known that a tomb was built (Karamağaralı, 1966, 38; Uzluk, 1943, 145; Sönmez, 1995, 457) by Architect Badr al-Din from Tabriz with the contributions of Pervâne Mu'in el-Din Suleiman, his wife Gurju Khatun, and Alam-al-Din Qaysar We do not have any clear information about the shape and feature of the Tombs, and it is said (Küçükdağ, 1996, 182) that the Green Dome was made by Ala' al-Din Ali of Karamanoglu (1357-1398). Over time, many units have been built (Uzluk, 1946, 45) by expanding the surroundings of the tomb. Today, the social complex, known as the Mevlâna Convent, was established for the first time in this way. The reconstruction and construction works that started during the Seljuk period continued, respectively, during the Period of The Principalities, and then continued during the Ottoman period (Oğuzoğlu & Mülayim, 1984, 115) and even in the Republican period.

Karamanids is the name that attracts attention in the construction activities on the social complex. As we mentioned previously the present structure of the tomb belongs to the Karamanid. The section on the right side of the included section of the Dâhil-i Uşşâk, known as the Kibâbü'l-Aktâb and a dome section on the east side of the Kubbe-i Hadrâ and the Post Dome (post kubbesi)² with an oculus in the middle is said (Karpuz, 2004, 448-452) to be structures of the Karamanid period. As a result, it is seen that the Karamanids have made many efforts to form a social complex. However, there are different opinions on the semâhâne section, which is the subject of this

1 Is known as the higher places on which the postnişin sits.

study.

It is suggested that the second part of the dervish convent was built during the time of Selim I (1512-1520). H. Karpuz believes that it would be more accurate to accept that these two sites were built during the Kanunî Sultan Suleiman period (Karpuz, 2004, 448-452). However, according to Ş. Uzluk; the inscription on the wall surface of the Kubbe-i Hadrâ mentions that an important repair was made (Öztürk, 2007, 303) during Bayezid II period (1481 - 1512), and according to Lokman Dede's depictions, he mentions that the structures such as dhikr square and masjîd were present in this period. Y. Küçükdağ says that the structures such as masjîd, dhikr square, kitchen and dervish cells, which are currently in dervish convent, belong to the Ottoman period and that the first builder of the dhikr square was Gedik Ahmed Pasha (d. 1482). When it's looked at the historical process, the statements of Uzluk and Küçükdağ support each other. Therefore, although the presence of dhikr square and masjîd sections is not clear, it can be said that the dhikr square and masjîd sections existed in the 15th century.

1. Dhikr Square (Semâhâne)

Dhikr Squares, which has a special position in mawlawi-khane (mevlevîhane), are the places where the muqabla-ı şerif (mukabele-i şerîf) (Çıpan, 2007, 152) is known as the name of sema.

Dhikr Squares typically have a mawlawi musician (mutriphâne), masnevi-hân's lectern, mihrab, men's and women's mahfils, and visiting sections enclosed by railings. The semâhânes are constructed in a circular shape to reflect the universe (Çıpan, 2007, 152; Aksöz, 2018, 97).

The dhikr square of the Mevlâna Convent is located in the north of the Kubbe-i Hadrâ. It has a square plan of 17.50 x 17.50 m. and covered (Bakırçı, 2007, 193) with a dome roofing on four pillars. Today, the dhikr square, which functions as a place of exhibition, there are different dates about when it was built as mentioned before. In addition to the knowledge that it was built during the Karamanids (Uzluk, 1946, 85-95) period (1256-1474), Sultan Mehmed II, (Uzluk, 1943, 146) period (1444-1446, 1451-1481), Bayezid II, (Uzluk, 1943, 146) period (1481-1512), Selim I, (Bakırçı, 2007, 98; Erol, 2004, 143) period (1512-1520) and Kanuni (Akyurt, 1930, 22) period (1520-1566), the name of Gedik Ahmed Pasha (d.1482) (Ferid & Bahri vd., 1339, 55), of the Sultan Mehmed II, period is also mentioned. It is not clear whether the periods in this information, which contains different narrates, show the first construction date or repair date of the dhikr square.

However, first of all, it should be stated that we cannot ignore the necessity of a dhikr square in order to make (Bayru, 2007, 137) the sema ritual, which is one of the basic rituals of mawlawiyah within the convent that systemizes and grows as a place with the time. Therefore, it is absolute that there is dhikr square in this convent since the past and first of all, this dhikr square space must be built (Uzluk, 1946, 52). For it is reported that Mevlâna performed the sema in the Seljuk palace or in the surrounding towns where he was invited, and directed the tradational dhikr majlis (Bayru, 2007, 140).

While Mevlâna Jalâl al-Dîn al-Rumî is alive, it is noted (Aksöz, 2018, 97) that the basis of mawlawi-khane (mevlevihane) was the foundation of a few cells for dervishes and after the death of Mevlâna, the structures were developed and the dhikr square and Chalabi's Room (Çelebi Dairesi) were added. In fact, Husam al-Din Chalabi (Hüsameddin Çelebi), who was seated on the position, began the masnavi readings following Mevlâna Jalâl al-Dîn al-Rumî's death, and revealed the Masnavi-an (mesnevi-hân) rank. It is known (Önder, 2002, 131-158; Tarhan-Gürbüz, 2021, 63)

that one of his Khalifa (caliph/successor) Sultan Walad, systematized the Mawlawi order, that he included Masnawian in an order, arranged the days and times to read the Masnawî, the time of the sema assemblages, and tied the sema and mawlawi musician order to the rules. Considering that in the first mawlawi-khane, there was a social complex (Aksöz, 2018, 97) in Konya, where Mevlâna's Tomb is located and which is known by names such as "the head of the Konya Central Convent (asitâne-i aliyye), huzur-ı pir", it can be thought that a dhikr square existed in these periods.

Therefore, dhikr square mentioned in Uzluk's statements; it seems to me that the most accurate information is that it existed (Uzluç, 1946, 103) before the Selim I (b.1470 - d.1520) and Kanuni Sultan Suleiman (b.1494 - d.1566) periods, and even before the Bayezid II (b.1447- d.1512) period. In addition, Uzluç cites Matrakçı Nasuh's miniature as an example to prove that he was not in the Kanuni period and to explain this issue (Uzluç, 1946, 107-109-112). Probably during the Selim I and Kanuni periods, the dhikr square was not completely built, but the interiors of the building must have been repaired.

Today, when we look at the Arabic inscriptions and embroideries on the dhikr square dome and pendentives, it can be said (Bağcı, 1995, 33-40) that these practices show the 15th century ornamentation understanding that includes the Karamanids, Gedik Ahmed Pasha or Bayezid II periods. When we consider the service (Konyalı, 1964, 645; Karpuz, 2004, 450) rendered to the Dervish Convent by the Karamanids, the major repairs made by Bayezid II in the 15th century, and the repair (Reindl-Kiel, 1996, 543-544; İrteş-Baysal, 2023, 59; Baysal-Ertunç, 2021, 39) of the Mawlawi Convent (Mevlevi Dergâhı) by Gedik Ahmed Pasha in Konya, we can say that the dhikr square was decorated during this period, although we cannot reach a definite conclusion about this structure. In addition, it's said (Uzluç, 1946, 158; Bakırcı, 2007, 197; Karpuz, 2004, 450) that the Mawlawi musician (mutrib), women's prayer space (kadınlar mahfeli) and men's prayer space (erkekler mahfeli) the dhikr square were added in 1877 during the reign of Abdulhamid II.

The content of our study is to analyze the decoration on the building rather than determining the period of the building. However, it is evaluated the construction issue in this way, since both issues are related to each other.

2. Painted Decoration (Kalem işi)³

Painted decoration (naqsh) adorning our architectural structures was also used on the wall and dome surfaces of this place. There are naqshs from various periods on the pendentives and wall surfaces, especially on the dome of the dhikr square. The interesting thing about the situation is that the naqsh belonging to both the early Ottoman period (15th century) and the late Ottoman period (19th century) are seen together in the aforementioned building. The inscriptions and naqsh adorning the dome and pendentive surface are examples of 15th century decoration, and the adornments on the wall surfaces are examples of 19th century decorations.

The original painted decorations representing the decoration understanding of the 15th century on the dome of the dhikr square, drum and the transition element to the dome, were unearthed under plaster during the restoration carried out in 1985 and were renovated (Önge, 1990, 322) by Mustafa Baytal and his team. Although the muralist of the original decoration on the dome of the dhikr square is unknown; pattern design, motifs and inscriptions point to the 15th century's understanding of ornamentation. Similar examples of these are seen in Edirne Üç Şerefeli Mosque and Bursa Muradiye Tombs (Cem Sultan) (Figure 1). The fact that there is a significant similarity with the Üç Şerefeli Mosque painted decorations suggests the possibility that the same

2 Is known as ornaments which are used and painted on architectural buildings such as walls, domes.

team worked in both buildings. Because Uzluk says that there is no information about which architect worked in the repair in 1095, but that one of the apprentices of Hajji Ala ad-Din from Konya, who is an architectural character in the building, may have participated. Considering the information in the sources that the architect of the Edirne Üç Şerefeli Mosque was Hajji Ala ad-Din from Konya (Konyalı Hacı Alâeddin), it shows that our claim may be correct. The style of Hajji Ala ad-Din from Konya, which Beşir Çelebi refers to as “go home (Çelebi, 1946, 6) “ and Rifat Osman defines as “a person from (Osman, 1994, 46) Konya with paralyzed hands and feet and diabetes “, is the common ground (Uzluk, 1941, 33; Baysal, 2013, 245) in both structures. In addition to the similarity of the patterns applied on the painted decorations; the similarity of the fonts and compositions used in the designs with the examples in the aforementioned structures draws attention (Önge, 1990, 320). To give an example; the writing style on the pendentives of the dhikr square dome of the Mevlâna Convent is also seen on the dome above the eastern entrance of the courtyard of the Edirne Üç Şerefeli Mosque. In addition to these, it is obvious that there is a unity of style among the colors, motifs and designs used in the decoration.

On the other hand, we learn from the signature of “resmehu Muhammed Mahbub 1306” on the north wall of the dhikr square that the painted decoration ornaments found in the medallions on the wall surfaces representing the mentality of the 19th century were made by the Calligrapher and Painter Mahbub Efendi from Konya in 1888. There are traces of Naqqash Mahbub Efendi in the Serafeddin Mosque and Shams Tabrizi Mosques, as well as in the Mevlâna Convent.

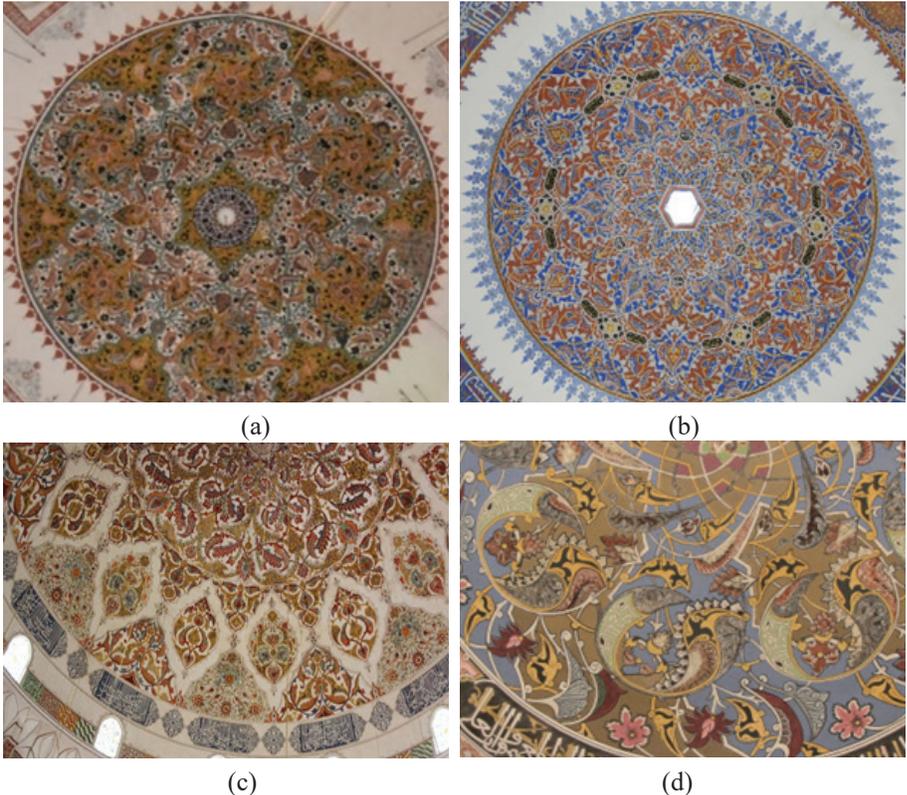


Figure 1: Dhikr Square Dome (a), Cem Sultan Tomb Dome (b) and Üç Şerefeli Mosque Dome (c,d)

2.1. Dome

There is a circular painted decoration in the area from the center of the dhikr square dome to the top of the windows. This design, which was created from twelve slices, contains the features of the 15th century. The dome naqshs, which were uncovered by scraping (Önge, 1990, 320-322) during the repair between 1983-84, are quite detailed as well as the motifs used in the composition. This design, which is regarded as a remembrance of its era, is evidently the result of a very meticulous investigation when it is carefully examined.

Although the pattern gave us a symmetrical image with twelve slices, it is not actually symmetrical in itself. This feature is one of the most obvious features of the period. It is understood from such practices that the naqqash (nakkaş) of the period had a very rich design power. However, it must be expressed with regret that it is a fact that the necessary care is not taken in the repair of such beautiful patterns and that they are colored with an unconscious application. When it's examined that decorative paintings the dome, it is seen that there are serious deteriorations in the motif anatomy and coloring that shape the pattern. This carelessness in the restorations unfortunately destroys many values and features of the past. When we examine the painted decorations of the dhikr square dome, it can be analyzed the design under three main headings. The first of these is the writing stacks in the center of the dome and in between, the second is the rotational symmetry form (çarkıfelek form)⁴, and the last is the rûmî and hatâî motifs used in the design. The dome decoration also has a circular design that starts with the circular inscription band in the center and extends towards the drum of the dome. A six-pointed star form formed on the outside of the lettering belt and a green stripe extending from the ends of the star form constitute the main framing of the pattern. Colorings and closed forms were drawn made within the framework of this line.

Islamic script, which is the most important element of religious architectural decoration, was used in a circular form in the center of the dome and in a drop shape in the pattern. As a characteristic of the period, jeli thuluth (celi sülüs) and kufic script were designed together in two lines. In the center of the dome, there is a white jeli thuluth script and six "the one who knows my situation best" inscriptions. In jeli thuluth design; while the letter alif was designed to form a circle in the middle and used as a line of kufic writing, the letters alif and lam were lengthened and the composition was completed with a geometric appearance. The red kufic script on the upper part of this jeli thuluth script lost its readability because it was changed during the repair. However, as seen in similar examples, there is a possibility of the inscription "aleyke ittikali" as a continuation of the thuluth script text. A similar design in the center of the dome is seen in the courtyard dome of Edirne Üç Şerefeli Mosque (Figure 2).

⁴ Is a kind of symbol that, means the whirling of the universe.



Figure 2: Dhikr Square Dome (a.b.c) and Edirne Üç Şerefeli Mosque (d) Dome Inscriptions Details

There are texts created with square kufic script writing in the drop forms on the ends of the six-pointed star-shaped decoration in the dome design. The texts in these pear-shaped forms are “mubarak bâd” writings.

On the other hand, in the continuation of the drop shapes, the form shaped with rûmî motifs the most striking point of the design. This pattern, arranged in the style of rotational symmetry form, has an image that breaks the symmetry of the main composition, and a different version of it is located on the dome above the exit door of the Üç Şerefeli Mosque in the north direction of the courtyard. The artist has created a special fiction here. He created an original design by using rûmî motifs and using the strip motifs of the period (Figure 3), (Drawing 1).



Figure 3: Dhikr Square Dome Design Rotational Symmetry Form Drawing 1. Rotational Symmetry Form

The motifs used in the pattern are rûmî, hatâî and stripe motifs. In the original, such negative practice should be in style. However, these hatâî motifs were deformed so much during the repair that they almost lost their motif feature. In addition to the negative style hatayis, the curved hatâîs in the Baba Nakkaş (whose real name is Muhammed Şeyh Bayezid and was born between the years of 1430-1435), (Küpeli, 2022,1640; Çağman,1991,369; Ünver,1954, 169.; Perçem, 2021,79), style of the period were also used in the design. Hatâî motifs are dispersed in small and large plots. There are six different types of rûmî in the pattern. Although the rûmî motifs were not deformed as much as the hatâî motifs, they were somewhat affected by the wrong applications. The rûmîs, which are leaves, (münhani)⁵ and some parts of which are painted in red color, remind the characteristics of the era. Rûmî motifs forming the rotational symmetry form; in the extensions of the form, it formed a five-slice central hatâî shape by making strip-like folds. While the strip motifs colored in yellow appeared as a feature of the period, the green stripe motif created forms within the composition by making curved line patterns (dendan)⁶. Knot motifs, one of the preferred motifs of the period, also took their place in the general pattern. A red and black separation line is drawn adjacent to each other at the end point of the pattern on the dome. After the black color, a line (tığ)⁷ is made consisting of the outer lines of the three points joined to each other. The insides of the line motifs are orange in color and they are ensuring contour (tahir)⁸ with a black line. (Figure 4).



Figure 4: Dhikr Square Dome Detail

There are two kinds of decorations on the windows for lighting on the foot of the dome. The patterns of these window borders and window tops, which were probably left unfinished, are quite distorted. In some of the windows, the background of the borders is colored brown and the rûmî motif pattern is colored white. However, on the other part of the windows, there is no brown background color, only a rûmî motif

5 Is known as one of the most commonly used motifs during the period Seljuk Times.

6 Is known as the slices by the side of motifs and is also known as a tooth in Arabic.

7 Is known as the fine lines complete the design of ornaments.

8 Is known as the fine lines are turned motifs.

pattern with black contour. There are problems in the orientation of the motifs seen in these patterns.

The floor of the triangle shaped sheet above the windows is orange in some windows and colorless in others. While the background of four opposite window decorations is orange, the background of the other four is white. These patterns, which are an application other than the general composition, must have been copied from the window borders of the Sultan Selim Mosque (16th century), next to the Dervish Convent, during the repair process. But the practice is pretty bad (Figure 5).



(a) (b) (c)
Figure 5: Dhikr Square (a,b) and Window Surround Decoration of Sultan Selim Mosque (c)

There is the inscriptions on the drum of the dome that completely surrounds the dome. From the Divan-ı Kebîr, also known as Divan-e Shams, there is a border of rûmî in the form of a tepelik motif, positioned upside-down on both sides of the belt script with Arabic Islamic inscriptions. Except for the white rûmî with orange drop shapes inside, the black color was applied on the ground. Orange contour lines are drawn on both sides of the black background.

The inscriptions on the brown background and white kufic design are difficult to read as they are sloppy and deformed during repair. In the belt script with rûmî motifs in the text and on the ends of the letters.

هذا كفانى لا تظلمونا	(نحو المعانى) عشقى حصانى
انا لا اقسم الا برجال صدقونا	العشقى حال ملك و مال
فصبوا م صبينا فاتوا م اتينا	انا لا اعشق الا بملاح عشقونا
ففتحنا حدقات و غمنا صدقات	لهم الفضل علينا لم مما سبقونا
فظفرنا بقلوب و علمنا بغيوب	و سرقتنا سرقات فاذا هم سرقتونا
لحق الفضل و الا لهتكنا و هلكتنا	فسقى الله و سقى لعيون رمقونا
انا لولاي احاذر سخط الله لقلت	ففررتنا و نفرنا فاذا هم لحقونا
فتعرض لشموس مكنت تحت نفوس	رمى العين لزاما خلقونا خلقونا
ادرتم علينا صفيه المدام	الا حريم ليلي، عليكم سلامى
و نعمة احاطت جميعه الانام	فذا ربيع وصل و نوبة التلاقى
كذا يكون خفا و ليمه الكرام	تداولوا كوسا واسكروا رسا
و نزلكم مزيد كلوا بلا غرام	فوصلكم مديد صلوا بلا انقطاع
	فلا يهيم قلبى بظلمة اللبالي

texts can be read. A similar example is found in the dome of the Edirne Eski Mosque (Baysal, 2014), (Figure 6).



Figure 6: Drum of Dhikr Square and Arch Inscriptions of Edirne Eski Mosque
2.2. Pendentive

The names “names of Allah (lafza-ı Celâl), names of Prophet (ism-i Nebî), names of Sahabâhs (cihâr-ı yâr-ı güzîn)” with symmetrical design are applied in triangular compositions on orange background on the huge pillars carrying the dome, on the four pendentive surfaces that provide the transition to the dome. Letters are used in unusual forms in the design.

In the upper corners of the triangular composition, the “ayn – ع” letters of the name “Omer” are symmetrically facing each other, unlike the upper sides of the letter called the ayn kaşı. The space is completed by using the name “Muhammad” symmetrically in the middle part. In some places, ornamental signs were used, and the writing was applied in white on an orange background. The closed areas inside the letters are black. On the background of the text, there are light orange rûmî with green gradients. This area is surrounded by adjacent white, green, and orange contour lines. A similar design is found in the courtyard of Edirne Üç Şerefeli Mosque, on the pendentives of the east entrance dome. As the designs of both buildings were similar, the repair styles were also similar and lost their original form with a bad repair (Figure 7).

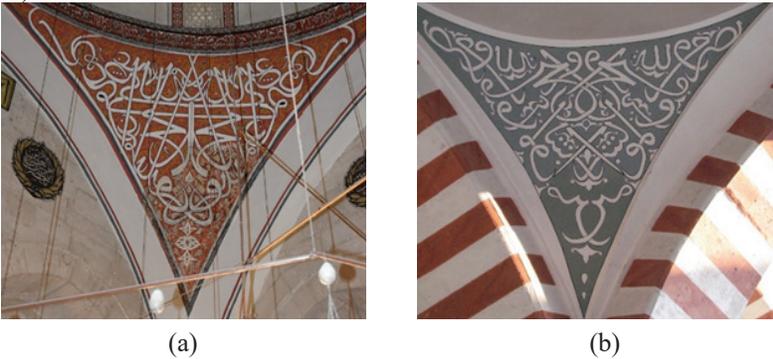


Figure 7: Jeli Thuluth Inscriptions on the Pendentive Surfaces of Dhikr Square (a) and Edirne Üç Şerefeli Mosque Dome (b).

9 This term is used for the first four caliphs of the Islamic community, known in Muslim history after the Prophet Muhammad (P.U.H).

2.3. Wall Surfaces

There are writings and pictures in the abutments of the arch in the four directions of the dhikr square. In this triangular area in the abutments of the arch; there is a painting depicting the Mawlawi crown and throne and three circular wreath decorations around it. All of them contain a designed script. Among the depicted felt hat motifs, four Mawlawi elders, the names of Shams al-Din Tabrizi, Jalâl al-Dîn al-Rûmî, Husam al-Din Chalabi, and Sultan Walad, and the names of twelve imams are included in the three circular wreath forms.

Two separate curtains in red umber, white and green, yellow, blue and red colors are made on the long sides of the four-legged tall felt hat motifs. There is a tassel of the curtain from the middle point of the white and red umber curtain on both sides. A part of the yellow turban is visible at the bottom of the text, and a part of the green headgear is visible on the four columns. On the upper part of the script, there is a white and red umber, and on the upper part of the curtain, there is a dome with a light blue background and a red color end ornament.

On the eastern arch surface: “ya hadrat Sheikh Shamseddin Tabrizi kuddise sirruhul aziz”, or hadrat Imam Musa Kazim radiyallahu anh, or hadrat Imam Muhammad Tâkî radiyallahu anh, or hadrat Imam Musa er-Rıza radiyallahu anh, On the north arch surface: “ya hadrat Jalal al-Din al-Rûmî bin Sultan al-Ulema kud-disa sirruhul aziz” resmehu Muhammed Mahbûb 1306”, “ya hadrat Imam Ali Naki radiyallahu anh”, “ya hadrat Imam Hasan Askari radiyallahu anh”, “ya hadrat Imam Muhammad Mahdi radiyallahu anh”.

On the western arch surface; “ya hadrat Sheikh Husam al-Din kuddise sirruhul aziz- Ul Gaffar”, “ya hadrat Imam Husayn radiyallahu anh”, “ya hadrat Imam Ali kerremallahu veche radiyallahu anh”, “ya hadrat Imam Hasan radiyallahu anh”. On the south arch surface; “ya hadrat Sultan Walad bin Mevlâna kuddise sirruh”, On the surface with inscribed tall felt hat motifs, “ya hadrat Imam Muhammad al-Bakr radiyallahu anh”, “ya hadrat Imam Zeynelabidin radiyallahu anh”, “ya hadrat Imam Caferi Sadiq radiyallahu anh”, at the top are the inscriptions, the name is Allah and his name is Prophet.

The writing and armchair painting on the arch triangles area is a 19th century work and does not comply with the main composition of the dhikr square section. In fact, here is the signature of Naqqash Calligrapher Mahbub Efendi dated 1888 (Figure 8).



Figure 8: Calligraphy and Paintings on the Wall Surface in Dhikr Square

3. Naqqashes

It is narrated (Küçükdağ, 1996, 184; Oğuzoğlu & Mülâyim, 1984, 115) that a systematic repair was made during the Bayezid II period, the iwan of the tomb was covered with tiles (Karamağaralı, 1966, 40; Sarre, 1949, 20; Önge, 1986, 401-

408) and colored with painted decoration were made during repair instead of the tiles in the iwan. We can learn from the name of Abd al-Rahman from Aleppo (Halepli Abdurrahman), which is included in the inscription that the painted decorations applied in the said period have survived to the present day. However, beyond the decoration here, it is unknown where Naqqash Abd al-Rahman decorated.

Although there is not much information about the naqqashs adorning the wall surfaces and domes of the Convent, it is learned from the statements (Baysal & Sayın, 2019, 39-64) of Lokman Dede that the Kubbe-i Hadrâ was decorated during the Bayezid II period, while the dhikr square and Maşjid places exist. Therefore, there is a possibility of applying the naqqash of the dhikr square of Naqqash Abd al-Rahman, who made the decoration of Kubbe-i Hadrâ. Although there are various opinions about the period in which the dhikr square was built, the result we draw from the decorations existing here is that the decorations on the structure belong to the 15th century. These decorations can be made with the support of Karamanids or during the repair process of Gedik Ahmed Pasha. However, the most important issue here is that the decorations in the dhikr square show one to one similarity with the style in the Edirne Üç Şerefeli Mosque. It is probable that the naqqash or teams of naqqashs who decorated the Edirne Üç Şerefeli Mosque, which Evliya Çelebi described as “The painters of the world who saw the decorations on the colorful domes were astonished and could not find anything missing”, worked here.

Apart from this, the emergence of the signature of the Mawlawi Dervish Osman dated 1758 in the rib vault of the Kubbe-i Hadrâ when we look at the repair history of the convent shows that there was a renovation on this date. On the other hand, in 1835, it was stated that three naqqash from Kayseri with Naqqash Ali Usta from Istanbul were brought (Küçükdağ, 1996, 190) to Konya. However, it is not known that these naqqashs do not have signatures in the dome and in which unit they have worked for. A prominent name about the decorations of the Convent is Mahbub Efendi, who has signed in different units of the structure. Apart from the Mevlâna Dervish Convent, the signature date of Mahbub Efendi, known to decorate the Konya Serafettin Mosque, shows the year 1888, the period of Abdulhamid II. Serafettin Mosque was repaired by Mahbub Efendi in 1881, the repair inscription (Baş-Ürekli, 1999, 199-253) of the mosque.

However, it is thought that the decorations made during this period were in baroque style and Mahbub Efendi made baroque -style seats or baroque decorations in other parts of the outbuilding. In addition, Mahbub Efendi’s painted decorations in the classical style may be repaired in the 15th century painted decorations in the dome of the dhikr square. One of the remarkable names in the recent repair of the Convent is Mustafa Baytal, who embraced the restoration of 1982-1986. It is known that M. Baytal and his team have studies such as plaster and decoration in different units of convent. Therefore, this team has repaired the painted decorations found in the dhikr square dome and wall surfaces.

4. Motifs

Almost all of the motifs used in the art of Turkish decorations were used in many different styles in the painted decorations of the dhikr square on dome and pendentive surfaces. There is intensity and confusion in the understanding of the decoration of the period. A lot of details have been applied in the motifs. While the main motifs of the designs are creating rûmî motifs, many different details were used on these motifs. The hatâî motifs reflecting the Baba Nakkaş style are also applied in the same way that small and large leaves are very much. Passing and knot motifs are

used expertly. While the munhani motifs are preferred especially within the structure of rûmî motifs, it is possible to see the applications of the strip motifs specific to this period in different designs. As mentioned above, there is a design that we do not come across and cannot see in all of the dome decoration, before the Seljuk decoration and then in the classical Ottoman decoration (Figure 9).



Figure 9: Detail From The Rûmî, Hatâh and Knot Motifs in The Dhikr Square Evaluation

Today, the social complex, known as the Mevlâna Convent Dervish, shaped around the tomb of Mevlâna. Especially with the institutionalization of Husam al-Din Chalabi and Sultan Walad's Mawlawi principles, the necessary structures for the dervish convent called asitane began to form. Convent, it has been respected for centuries, and at every stage of history, the state administrators and the prominent ones of the period, maintenance, repair and additions were made. Dhikr square, which is the place where the sema ritual, which is an important ritual of Mawlawi, is performed, is one of these structures. Although there are different opinions about when the convent was made, it is certain that it exists since the first formation process. Although the names of Selim II and Kanuni Sultan Suleiman were mentioned as the period, the view that Uzluk existed during the repair of the Bayezid II period; considering the statement that Küçükdağ was Gedik Ahmed Pasha, it should be more accurate to belong to the 15th century early Ottoman period.

The Mevlâna Dervish Convent, which carries the important traces of histo-

ry, in addition to the inscription, which is transferred (Özönder, 1987, 18) from the comprehensive repair of Bayezid II and the names of Bayezid II and Abd al-Rahman from Aleppo, the painted decoration compositions adorning the interior of the tomb and dhikr square places reflect the characteristics of the period in terms of the characteristics it contains. Therefore, these compositions are an important document about the dating of place.

In order to express that the painted decorations in the dome of the dhikr square were shaped in the decoration style of the 15th century, we can show the painted decorations of Edirne Üç Şerefeli Mosque and the Tomb of Cem Sultan in Bursa (İrteş, 2008, 155-157). In particular, the fact that there are very close similarities with the Edirne Üç Şerefeli Mosque constitutes the suspicion that there is a common point between the two structures. The issue that attracts attention here; the architect of the structure is the subject that the Uzluk structure says that one of the apprentices of Hajji Ala ad-Din from Konya may participated in the study. Considering that Hajji Ala ad-Din from Konya was the architect of Edirne Üç Şerefeli Mosque opened in 1447, it is seen that both structures are in the style of architecture and painted decoration. Therefore, it is very likely that the naqqash or naqqashes, who painted the decoration of the Edirne Üç Şerefeli Mosque, have also adorned the dhikr square.

The painted decorations in the dhikr square belong to the 15th century ornamentation and are rare examples that have survived to the present day. However, when the current state of the painted decorations and script is observed, it is seen that they lost their original characteristics as a result of the careless restoration works applied in the past.

While it is noteworthy that the anatomy of the motifs used in the composition, especially the hatâî motifs, has been seriously lost, the borders on the windowsill and the painted decorations of the arch on the window have no artistic value. It is also regrettable to state that the script in the center of the dome of the dhikr square, on the dome drum and on the pendentives, lost its feature during the repairs and the texts were made difficult to read. It is inevitable that the dhikr square dome should be repaired sensitively in order to contribute to the transfer of these rare ornaments unique to the 15th century ornamentation understanding to future generations.

The motifs of the patterns used in architectural building elements such as dome, wall and pendentives of the dhikr square, even the Arabic script designs, has reached a very different way from the motifs and script designs used in the Anatolian Seljuk painted decoration. It can be said that the moving structure of the period was reflected in the painted decorations. The motifs used in the formation of patterns are rûmî, hatâî, passing and strip motifs of our traditional motifs. The designs are quite intense and the motifs have been applied in detail. The artist forced his imagination on the motifs, added movement to motifs and produced motifs in the motif. The composition in the dome design and organized in the rotational symmetry form is a good example in this context. We understand that naqqash creates a special fiction here. On the other hand, the traces of Baba Nakkaş style are clearly felt in designs.

Designed in two lines in the center of the dome, the jeli thuluth and kufic reflects the period of script. The closed areas in the form of drops in the form of square kufic script, which are placed between the ornaments in the dome and contain square kufic script appear as a feature of the period. Again, we see that twenty-five couplets selected from Divan-ı Shams are applied in the writing in the form of as a belt, which has survived to the present day as a memory of the period, arranged with the kufic script on the dome drum.

On the surfaces of the pendentives, there are names of symmetrically names

of Allah, names of Prophet, names of Sahabâhs” designed in the triangular compositions in the ½ symmetries with orange ground. A similar composition placed in this triangular area is found in the portico of Edirne Üç Şerefeli Mosque courtyard. Shams Tabrizi, Mevlâna Jalâl al-Dîn al-Rumî and Husam al-Din Chalabi are written in the arch abutments of the dhikr square, and the names of the twelve imams are remarkable as well as the names of Sultan Walad. However, these calligraphs do not reflect the style of the period. Jeli thuluth scripts and paintings on these surfaces belong to Mahbub Efendi. This information on the surface of the northern belt “Ya Hazrat Jalâl al-Dîn al-Rumî bin Sultan al- Ulama kuddise sirruhul aziz” under the signature of rasemehu Muhammad Mahbub 1306.

Conclusion

In conclusion; the subject of the painted decorations of the dhikr square has never been mentioned in the sources and has not been evaluated in detail.

The painted decoration in the dhikr square is one of the original and rare examples of 15th century painted decoration in our country. The design created with this study has been presented to the art world. There is no information in the sources about the Arabic texts on the dome drum.

Arabic texts have partially lost their readability as a result of poor repairs. As a result of long efforts, the texts in question were analysed. They were found one by one among thousands of couplets in Divan-ı Kebir, also known as Divan-ı Shams. The doubts as to whether the dhikr square is a structure of Kanuni Sultan Suleiman period (1520-1566) or a Karamanids period (1256-1474) structure have been eliminated. Comparative pattern/motif analyses among similar examples revealed that the building is a 15th century work.

Examples of motifs in the painted decoration design of the dhikr square have been included in the literature.

Imperfection in the patterns and writings carried out in the past painted decorations repairs of the dhikr square were identified. This information will be helpful if the building undergoes restoration in the future.

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