

AN INTERESTING DESCRIPTION OF THE LION-BULL FIGHT SCENES: UŞAK ASLANLI ÇEŞME



ASLAN-BOĞA MÜCADELE SAHNELERINDEN İLGINÇ BİR BETİMLEME: UŞAK ASLANLI ÇEŞME

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ABSTRACT

There are two hundred and thirteen fountains belonging to the Ottoman period in Uşak. Floral, geometric, figurative, architectural depictions and motifs containing various objects were generally preferred as decoration elements in Uşak fountains. It has been determined that figural decoration, which is used less than other ornament types in Islamic art, is rarely used in Uşak fountains. The decorations are given in bas relief or scraping technique. The animal figures used in the fountains in the city are animal figures that we can see in nature such as lions, deer, snakes, fish and birds. Apart from these figures, humans are also depicted in only one fountain. Aslanlı Çeşme from the Ottoman period in Hacım Village is the only example among the fountains of Uşak where the lion-bull fight is used in the decoration program. The aim of the study is to compare this depiction with similar examples in Anatolia, despite the limited numbers. The fact that the widespread belief that the water flowing in the lion's mouth is healing and that the drinker will find healing and strength, which has been seen since ancient times, comes to life in Aslanlı Çeşme, and the meaning attributed to the lion in different cultures and geographies is seen in this village of Anatolia, shows the parallels of an intercultural belief system.

Keywords: *Uşak, Hacım Sultan, Lion, Bull, Fountain.*

ÖZ

Uşak'ta Osmanlı dönemine ait yüz on üç çeşme bulunmaktadır. Uşak çeşmelerinde bezeme unsuru olarak genellikle bitkisel, geometrik, figürlü, mimari tasvirli ve çeşitli nesnelere içeren motifler tercih edilmiştir. İslam sanatında diğer süsleme türlerine göre daha az kullanılan figürlü süslemenin, Uşak çeşmelerinde nadiren de olsa kullanıldığı tespit edilmiştir. Süslemeler, alçak kabartma ya da kazıma tekniğindedir. Kentteki çeşmelerde kullanılan hayvan figürleri, aslan, geyik, yılan, balık ve kuş gibi doğada görebileceğimiz hayvan figürleridir. Bu figürler dışında sadece bir çeşmede insan da tasvir edilmiştir. Hacım Köyü'ndeki Osmanlı dönemine ait Aslanlı Çeşme, Uşak çeşmeleri içerisinde süsleme programında aslan-boğa mücadelesini konu alan tek örnektir. Çalışmada, bu tasvirin sınırlı sayıda da olsa Anadolu'daki benzer örnekleri ile karşılaştırılması hedeflenmiştir.

İslamiyet öncesi Orta ve İç Asya'da gelişen ve doğada görebileceğimiz hayvanlar ile mitolojik hayvanların bazen tek başlarına bazen birbirleri ile mücadele eder şekilde işlendiği

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sanat, “hayvan üslubu” ya da “bozkır üslubu” şeklinde tanımlanmaktadır. Üslup, göçebe şekilde yaşayan Orta Asya toplulukları ile Avrupa’nın ve Asya’nın doğusuna kadar ulaşan geniş bir coğrafyanın sanat eserlerinde görülmektedir. Eski Türklerin hayvanları birer tabu, totem olarak kabilelerde birer arma olarak da kullandıkları bilinmekle birlikte, bu tarzın ikonografik kaynağı kesin olarak aydınlanmamıştır. Hun, Göktürk, Uygur ve diğer Türk topluluklarının süsleme programlarında yer alan hayvan tasvirleri, Şamanizm, Budizm gibi inanç sistemleri ile simgesel anlamlara bürünmüştür. Doğada görülebilen hayvanlar dışında, birkaç hayvanın uzuvlarının birleştirilmesi ile oluşturulan hayali/fantastik hayvan figürleri, halı, kilim, çadır, keçe gibi dokuma ve tekstil ürünlerinde, kupa, kılıç, mızrak, bıçak, asa, at koşum takımı gibi farklı işlevde pek çok nesne üzerinde kullanılmıştır. Hun sanatında sıklıkla uygulanan yırtıcı ya da fantastik hayvanlarla doğada görülebilen geyik, keçi, koyun gibi hayvanlarla mücadele sahneleri en çok tekrar eden sahnelerdir.

Orta Asya’daki Türk toplulukları dışında, bölgedeki Bizans, Ermeni sanatında da hayvan üslubu örneklerine rastlanmaktadır. Örneğin, Bizans dönemine, 506 yılına tarihlenen fildişi Areobindus yüzeyinde yer alan aslan boğa mücadelesinde, aslan ön pençelerini ve ağızını boğanın sırtına geçirmiştir. Vaspurakan Prensligi döneminde, 915-921 yıllarında, inşa edilen Van’daki Ahtamar kilisesinde yer alan aslan-boğa mücadelesi içeren sahnede aslan ön pençeleri ile boğanın boynunu kavramış, dişlerini de boynuna geçirmiştir. Erken İslam yapılarından biri olan ve 8. yüzyıla tarihlenen Hırbet el Mefcer Sarayı’nın taban mozaiklerindeki sahnede de aslan pençelerini ve dişlerini ceylanın sırtına geçirmiştir. Diyarbakır Ulu Cami’nin avlu doğu girişinde (1177-1186) yer alan aslan-boğa mücadelesinde de darbeyi gerçekleştiren aslan figürü üstte, darbeyi alan boğa figürü alttadır. Ön ve sağ arka pençelerini boğanın sırtına geçirmiş olan aslan, sol arka pençesi ile de boğanın kuyruğunu tutmaktadır. Sınırlı sayıda verebildiğimiz örneklerde de görüldüğü üzere sahnelerde hep aslan darbeyi yapan olarak üstte pençeleri ya da dişleri ile avını kavramaktadır.

Aslanlı Çeşme’de yer alan aslan figürü, Anadolu’daki Selçuklu örnekleri gibi ayakta duruş şekli (gövde profilden, baş cepheden), gözlerinin iri ve badem şeklinde olması, kuyruğunun sırtının üzerinde kıvrılarak verilmesi gibi detaylarla benzerlik göstermektedir. Aslanlarla ilgili yapılan çalışmalarda değinilen tipolojik özelliklerinin Uşak’taki örnekte de görülmesi stil benzeşmelerinin Anadolu’nun farklı yörelerinde de devam ettirildiğini göstermektedir. Anadolu’da tasvir edilmiş heykel ya da rölyeflerde de genellikle aslan figürleri ya arka ayakları üzerinde oturur ya da Aslanlı Çeşme’de de olduğu şekilde yürür pozisyonda hareket halinde betimlenmektedir. Aslanlı Çeşme’de aslanın yüzü cepheden, gövdesi ise profilden verilmiştir. İçteki ön ayak öne doğru uzatılmış ve pençesi ile bir boğa başını tutar şekildedir. Ön pençesindeki boğa başı dışında figürün duruş şekli ve pozisyonu, Anadolu’daki rölyef örnekleri ile benzerlik göstermektedir. Mermer üzerine kabartma tekniğinde işlenen figür gerçekçi üsluptadır. Aslan-boğa mücadele sahnelerinde aslan genellikle güçlü olan ve darbeyi yapandır. Aslanlı Çeşme’deki aslan ve boğa figure içeren kompozisyon, sayılan örneklerdeki betimlemelerden biraz farklılaşmış, aslanın galibiyeti pençelerinden biriyle tuttuğu boğa başı ile verilmiştir. Antik dönemden itibaren görülen, aslanın ağzında akan suyun şifalı olduğuna ve içenin şifa ve güç bulacağına dair yaygın inancın, Aslanlı Çeşme’de hayat bulması, farklı kültür ve coğrafyalardaki aslana yüklenen anlamın Uşak’ta da görülmesi, bir son dönem Osmanlı yapısı olmasına rağmen figürlü süsleme içermesi, kültürler arası bir inanç sisteminin paralellliğini ve Anadolu’daki İslami kabul eden topluluklarda güçlü sanat geleneklerinin devam ettiğini göstermektedir.

Anahtar Kelimeler: Uşak, Hacım Sultan, Aslan, Boğa, Çeşme.

Introduction

Aslanlı Çeşme is in Hacım Village. Hacım Village is approximately 18 km west of Sivashı, one of the districts of Uşak. Samatlar and Salmanlar villages are located to the east of the village, Susuzören¹ and Yoncalı villages are located to the west in Uşak centre, Koyunbeyli Village is located to the north and Kökez Village is located to the south in Uşak centre. The real name of Hacım Sultan, who gave the village its name, is Receb. Hacım Sultan is connected to the Ali lineage. A zawia was built by Germiyanoglu Yakub Bey in Susuzviran Village in the name of Hacım Sultan. The name of the village is also mentioned in the Uşak Temettuat Registers and the Hüdavendigar Province Annual dated 1892-93.² Today, there is also a tomb of Hacım Sultan (1321) in the village.³

In the study, the scene of animal struggle in Aslanlı Çeşme located in Hacım Village, was discussed. Although there are few examples of snake, bird, fish, deer and human depictions in the fountains in Uşak, the lion figure on the mirror stone of the Aslanlı Çeşme and the composition consisting of a bull head held by this figure in one of its claws were applied in the decoration program of the fountains in Uşak is the only example.

According to Öney, in Central Asia, depictions of humans and animals were shaped by the cult of Shaman for symbolic purposes. The effects of the Shaman cult continued in the new religion among the Oghuz who accepted Islam from the 10th century and later on the Turks who settled in Anatolia. Öney states that figurative art continued until the 15th century in some works in Anatolia.⁴ The use of an animal figure in Aslanlı Çeşme, dated H.1295/AD 1878, which is the subject of this study, is a proof that this tradition has also come to life in a village located in the province of Uşak. In the first part

1 The village is seen as a hamlet of Saraycık village of Uşak county named “Susuzören” in the censuses of 1520. Hacım Sultan came to the plateau of Akkoyunlu nomads and a zawia was built here by Germiyanoglu Yakub Bey in his name. Özdeğer, 2001, 168, 169, 367. The settlement began to be mentioned as a village in the avarız register of 1676. Çakır, 2010, 42. The settlement, which was mentioned as Susuzören in the records of 1953, was renamed “Susuzören” in 1968. See Köylerimiz: 1 Mart 1968 durumu, 487. <https://acikerisim.tbmm.gov.tr/xmlui/handle/11543/1011>, Access 27.04.2023.

2 For studies on Uşak, see also Ahmet Yaşar Ocak, (1996). Hacım Sultan. *DİA*, 14, İstanbul: Türkiye Diyanet Vakfı, 505-506; Said Öztürk, (2001). Uşak’ın Sosyal ve Ekonomik Tarihinin Mühim Bir Kaynağı Uşak Temettuat Defterleri. *21. Yüzyılın Eşiğinde Uşak Sempozyumu (25-27 Ekim 2001)*, İstanbul: Uşaklılar Eğitim ve Kültür Vakfı Yayınları, 183; Deniz Doğru, (2001). XIX. Yüzyılda Uşak’ın İdari Taksimatı. *21. Yüzyılın Eşiğinde Uşak Sempozyumu (25-27 Ekim 2001)*, İstanbul: Uşaklılar Eğitim ve Kültür Vakfı Yayınları, 228-230; Tufan Gündüz, (2010). Hacı Bektaş Veli’nin Yol Arkadaşı Kolu Açık Hacım Sultan ve Velâyetnamesi. *Türk Kültürü ve Hacı Bektaş Veli Araştırma Dergisi* (55), 72-73; Salih Gülerer, (2014). *Hacı Bektaş-ı Veli’nin Halîfelerinden Hacım Sultan ve Menâkıbnâmesi*. Uşak: Gülmat Matbaacılık, 17-31; Çakır, 2010, 38.

3 Uşak Kültürel Değerler Yapı Envanteri, 2007, 220.

4 Öney, 1970a, 190.

of the study, the fight scene in Aslanlı Çeşme is introduced, and in the next section, the symbolic meaning of the fight scene is dwelled on with similar examples.



Map 1. Uşak Province Map (Uşak Municipality).

1. The Plan and Architectural Features of Aslanlı Çeşme

Aslanlı Çeşme in Hacım Village is also called “Mosque Fountain/Cami Çeşmesi” among the people and in the sources. The fountain is adjacent to the courtyard wall of the Hacım Sultan Mosque in the village square.⁵

Aslanlı Çeşme, which is in the type of fountains attached to a wall, has a single facade design.⁶ The round-shaped arch that shapes the facade rests on rectangular plasters on both sides. While the plasters have undecorated capitals ending in volutes, they do not have bases. While the authentic spout on the ornamental slab of the fountain was non-functional a new fountain was installed just above it. This system, which is connected

⁵ Uşak Kültürel Değerler Yapı Envanteri, 197.

⁶ In Anatolian fountain architecture, fountains are designed in connection with the wall of a building such as a mosque, inn, madrasah, residence or a wall such as a courtyard wall, burial wall, retaining wall and named as dependent fountains, corner fountains, square fountains, fountains designed together with public fountains. For the fountain typology, see also Ayla Ödekan, (1992). *Kent İçi Çeşme Tasarımında Tipolojik Çözümleme. Semavi Eyice'ye Armağan, İstanbul Yazıları*, İstanbul: Türkiye Turing ve Otomobil Kurumu Yayınları, 281–286; Yılmaz Önge, (1997). *Türk Mimarisinde Selçuklu ve Osmanlı Dönemlerinde Su Yapıları*, Ankara: Türk Tarih Kurumu Basımevi, 11-18. For the fountain typology in Uşak see Acar, 2018a, 607-640. For fountains in Sivasslı district and its villages, see Acar, 2018b, 27-54.

with the mains water, shows that the cement-containing plaster structure at the bottom of the marble ornamental slab of the fountain is undergoing repair. The fountain, of which the front facade is marble was built with pitch-faced stone, ends with a plat band marble eaves.



Photo 1-2. Hacım Village, Aslanlı Çeşme (Photographs and drawings belong to the author).



Photo 3-4. Hacım Village, Aslanlı Çeşme. Tombstone on the back wall of the fountain.

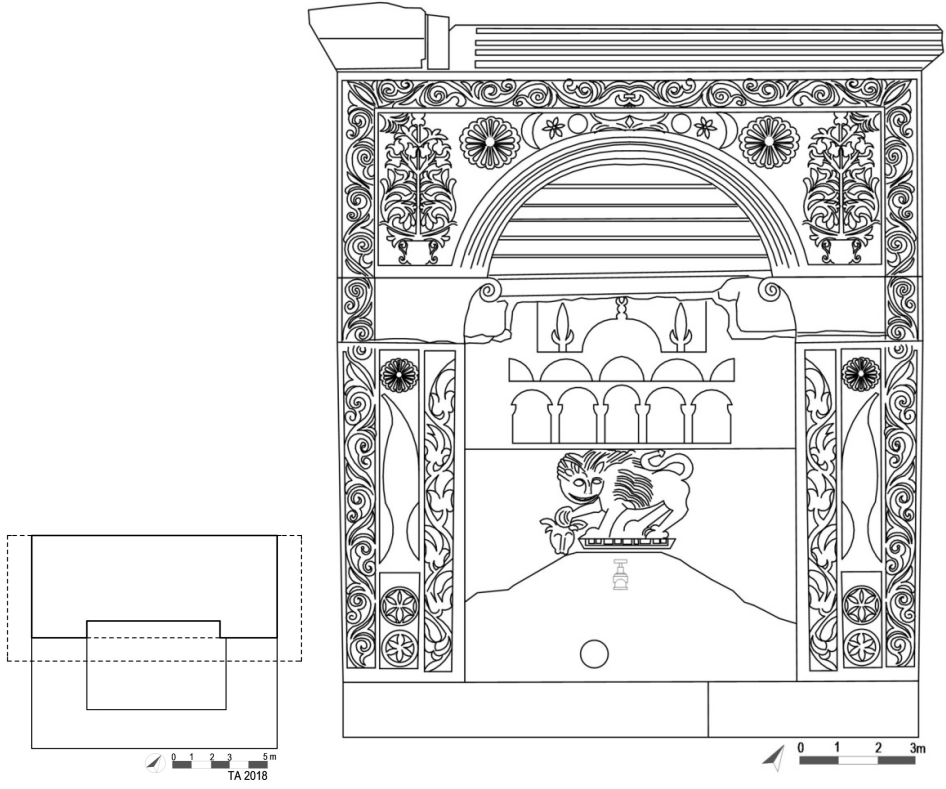
Aslanlı Çeşme has a lively facade design with herbal, geometric, object and figural decorations. An animal fight scene is depicted on the ornamental slob of the fountain, and a mosque with two minarets is depicted on this scene. In the animal fight scene, the lion figure, whose body is turned to the left, stands on a pedestal. The head of the lion figure with its mouth open is turned from the front and slightly to the left. His teeth are visible from his open mouth, emphasizing his fierce nature. Its tail, which ends in the shape of an arrowhead, is curved in an “S” shape on its back. The lion has a bull’s head on its right paw. A curved branch border surrounds the outer frame of the fountain with plasters. The arch corners of the fountain, on the other hand, are decorated with the crescent-star placed in a mirror style, a hobnail and tulips and twigs coming out of the vase. The arch of the fountain is stepped with flat mouldings as in the eaves. As mentioned above, the undecorated capitals and with one each volute. The decorations in the fountain are in bas relief technique. The fountain was built in H.1295/M.1878 according to its inscription⁷. The fountain, the function of which continues, was registered with the date and decision of 04.10.1995/5145 by İzmir II Number Cultural and Natural Heritage Preservation Board.

A similar scene of animal fight is found in the Byzantine period spolia plastic on the retaining wall where the fountain is located opposite the mosque in Karakuyu Village, one of the central villages of Uşak. A lion and a bull’s fighting scene is depicted on one of the decorated block stones on this wall. In the scene, the bull is under, and the lion figure is on top of him, with all four claws on his back.

7 In the inscription which is consisting of seven lines, the letters are painted over. Some destroyed letters became one with the surface. In this context, the text of the inscription could not be read except for the date of construction.

A broken tombstone is included in the masonry on the back wall of the fountain (Photo 3-4). The tombstone is dated 1854-55 and belongs to Halil Ağa. The reading of the tombstone:

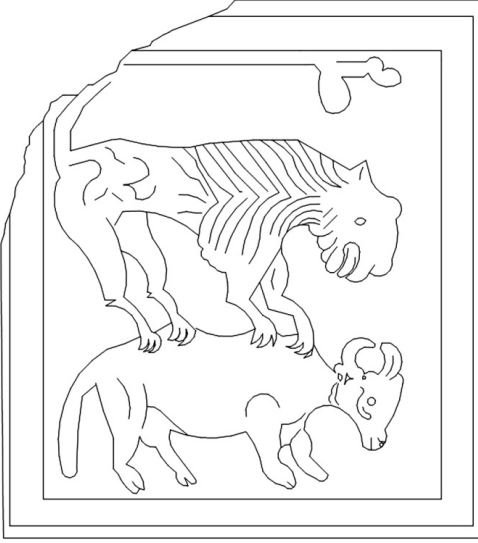
هوالباقى Hûve’l-Bâki
سنی ۱۲۲۱ Sene 1271 (1854-55)
علی کوس مرحوم Merhûm Köse Ali
اغا حاليل او غلی Oğlu Halil Ağa
روحنه فاتحه Rûhuna Fâtiha



Drawing 1-2. Aslanlı Çeşme. Plan and Facade.



Photo 5-6. Byzantine period spolia plastic on the retaining wall where the fountain is located opposite the mosque in Karakuyu Village.



Drawing 3. Byzantine period spolia plastic on the retaining wall where the fountain is located opposite the mosque in Karakuyu Village.

2. Evaluation and Conclusion

Mostly, stone types such as face stone, pitch-faced stone, slate, rubble and marble were used in Uşak fountains, which mostly have a single facade design. When the decoration program of the fountains in the city is evaluated, it is seen that the facade features that are far from ostentatious and plain are preferred. Floral, geometric and, albeit a little, figurative ornaments are included in the ornament programs.⁸

Today, only seventy-two of the two hundred and thirteen fountains in Uşak have an inscription. When we make an assessment on the dating of Uşak fountains; Among the seventy-two fountains with inscriptions, the structure with the earliest inscription is the Karahallı Fountain in Ulubey District, İnay Village, dated 1761-62. On the other hand, fountains without inscriptions are dated to the first half of the 19th century and the first quarter of the 20th century, with their architectural form and details.⁹

In this study, as stated above, the lion figure, which is one of the figured decorations seen in Uşak fountains, is discussed. It has been observed that figurative decoration, which is used less than other ornament types in Islamic art, is not preferred in Uşak fountains. The animal-style figures used in the fountains in the city are the animal

⁸ Acar, 2018a, 608-624, Table 1-6, Photo 9-13.

⁹ Acar, 2018a, 625-626.

figures that we can see in nature such as lion, deer,¹⁰ snake,¹¹ fish¹² and bird.¹³ Apart from these animal figures, only one human was depicted in the fountain.¹⁴

The style, which is defined as “animal style” or “steppe style” by researchers such as *Esin* and *Çoruhlu*, is an art style that developed in the pre-Islamic Central and Inner Asia and where animals and mythological animals that we can see in nature are sometimes alone and sometimes are fighting with each other. The style is seen in the works of art of the Central Asian communities, living in a nomadic way, and a wide geography reaching to the east of Europe and Asia.¹⁵ Although it is known that the ancient Turks used animals as taboos, totems and as a coat of arms in tribes, the iconographic source of this style has not been fully clarified.¹⁶ Animal depictions in the ornament programs of Hun, Göktürk, Uyghur and other Turkish communities have taken on symbolic meanings with belief systems such as Shamanism and Buddhism.¹⁷ Apart from animals that can be seen in nature, imaginary/fantastic animal figures created by combining the limbs of several animals are used on many objects with different functions such as woven and textile products; such as carpets, rugs, tents, felt as well as cups, swords, spears, knives, staffs and horse harness. Fighting scenes with predatory or fantastic animals, which are frequently used in Hun art, and animals such as deer, goats and sheep, which can be seen in nature, are the most repetitive scenes.¹⁸

10 Among the fountains of Uşak, the figure of a deer is the fountain called “Çeşme 2”, one of the four fountains located in the square of the Karabol District of Kayaagıl Village, one of the central villages. The village is located in the southwest of Uşak city center, 15 km from the city center. For the fountain, see Acar, 2018c, 165, Table 1.

11 The snake figure is only on the mirror stone of the Ulucak Village Darboğaz Fountain, one of the central villages of Uşak. For the fountain, see Acar, 2018c, 170, Photo 9.

12 The fish figure is only on the upper part of the inscription panel of the Ulucak Village Darboğaz Fountain, one of the central villages of Uşak. For the fountain, see Acar, 2018c, 170, Photo 9.

13 The bird figure is located on the mirror stone, on both sides of the nozzle, in the Hasköy Daldırıcı Fountain in Ulubey district. Ulubey district, located in the south of Uşak, is approximately 30 km from the city center. Hasköy Village is located southeast of Ulubey, approximately 22 km from the town centre is at a distance. Daldırıcı Fountain, which was registered by the Kütahya Cultural Heritage Preservation Regional Board with the date and decision of 25.09.2014-1988, is on the Hasköy Asar road. For the fountain, see Acar, 2017, 144, Photo 18-20, Drawings 15-16.

14 The other fountain where the bird figure is seen is Koca Çeşme in Karbasan Village of Karahallı district. Karahallı district is approximately 64 km southeast of the city centre, and Karbasan Village is approximately 6 km south of the Karahallı district centre. The fountain in Fevzi Çakmak neighbourhood has a single facade. On the mirror stone, on both sides of the pipe, the bird figures in low relief are accompanied by a cypress, bowl, gun and sword. According to the fountain inscription, it is dated 1298/1880-81. For the fountain, see. Acar, 2019, 425-427, Photo 14-19, Drawings 15-16.

15 *Esin*, 1972, 5; *Çoruhlu*, 1992, 357.

16 *Mülayim*, 1999, 110.

17 *Esin*, 1972, 117-136; *Çoruhlu*, 1992, 359.

18 *Diyarbakirli*, 1972, 23-124.

In the animal style, animals are sometimes depicted individually and sometimes together. Sometimes, the animals are intertwined or stacked on top of each other to create compositions.¹⁹

In the Aslanlı Çeşme, the lion figure, who is strong in the animal fight scene, is holding the bull's head in its claws with its mouth open and its teeth visible. The lion figure in the scene seen in the spolia architectural plastic in Karakuyu Fountain is similar to the figure in Aslanlı Çeşme. The weak double-hoofed animal is depicted in under, and the strong one on the top side with its claws on its back. The figures are connected to each other flowingly and a unity is provided. In the scenes of animal fight, as seen in the examples in Uşak, an attack, victory and defeat, that is, an event that is the result of an action, are depicted. In the scenes of animal fight, as seen in the examples in Uşak, an attack, victory and defeat, that is, an event that is the result of an action, are depicted. In two power elements, strong and weak; animals that we can see in nature such as eagle, falcon, hawk, lion, tiger, leopard and fantastic creatures such as sphinx, griffin, dragon symbolize strength, while on the weak side, animals such as deer, mountain goat, bull, ram and sheep are defeated by taking the blow during the fight.²⁰

The lion figure in Aslanlı Çeşme is similar to its Anatolian counterparts,²¹ with details such as its standing position (body in profile, head from front), its large and almond-shaped eyes, and its tail being curved over its back. The typological features of G. Öney did about lions are also seen in the example in Aslanlı Çeşme, which shows that the similarity of styles continues in different regions of Anatolia. In sculptures and reliefs depicted in Anatolia, lion figures are usually depicted either sitting on their hind legs as in Aslanlı Çeşme, or on the move, in walking position. Facial features are detailed in sculptures. As in the fountain in Uşak, the eyes are usually almond-shaped and slanted. The eyebrows meet with the flat nose lines. The mouth is large and slightly ajar. Cheeks are puffy. Teeth cannot be seen in the sculptures.²²

Although the lion relief in Aslanlı Çeşme shows a great similarity with the Seljuk statues²³ with its general facial features such as eyes, nose, ears, eyebrows, the teeth are prominent in this example, unlike the sculptures.²⁴ The manes are indicated with linear lines, as in the examples under the influence of ancient lion depictions, which are not seen in Seljuk examples. Ears are small. Another situation similar to the sculpture examples

19 Mülâyim, 1999, 113.

20 Mülâyim, 1999, 112.

21 For examples of lions from the Hittite, Urartu, Phrygian and Greek periods before the Turkish period in Anatolia, see. Öney, 1971, 1, footnote 1.

22 Öney, 1971, 2, 11.

23 For lion statues and reliefs in Anatolia, see Öney, 1971, 1-64, Photo 1-84.

24 In Öney's study, while giving the general outlines of the lion statues, it is stated that teeth are not depicted in the mouth, but it is stated that teeth are seen in the statue registered in inventory 154 in Konya İnce Minareli Madrasa Museum, which is one of the examples under the influence of ancient lion depictions. Öney, 1971, 5, Photo 13.

in Anatolia is the shape of the tail. In Aslanlı Çeşme, the tail is also stylized on the dorsal region. The tail ends in the shape of an arrowhead. Unlike the figures seen in Seljuk sculptures are depicted sitting on their hind legs,²⁵ example in Uşak is depicted standing, similar to many reliefs in Anatolia. The face is shown from the front and the body is from the profile. The inside forefoot is stretched forth and holds the head of a bull with its claw. Except for the bull's head on its front claw, the figure's posture and position are similar to the relief samples in Anatolia.²⁶ The figure carved in relief technique on marble is in realistic style.

From past to present, various features of animals have been used as signs or symbols in Turkish communities, Far East culture, European and American civilizations, in many geographies and cultures such as Egypt, Iran, Mesopotamia throughout history. With the iconographic meanings attributed to the general characteristics of animals, the animals that we can see in nature have been turned into symbols. The lion figure, which is also discussed in this study, has been applied in works of art in almost every period of the history of civilization, especially in the paleolithic period cave paintings²⁷ and Göbeklitepe with its 12000-year history.²⁸ The motif symbolized power, strength, magnificence, bravery, courage, nobility and dominance in Turkish culture, as in previous civilizations. The lion motif has come to life with these symbolic meanings on architectural works, monarch thrones and coins.²⁹

The lion figure can be found in both architecture and handicrafts of societies in the Christian faith, which is one of the monotheistic religions. For example, the lion's body is depicted in profile and its head is depicted from the front in the lion-bull fight on the ivory Areobindus surface, which is dated 506 of the Byzantine periods. In this scene its tail curved above. It sinks its front claws and teeth on the bull's back.³⁰ On the mosaic panel of Palazzo dei Normanni (Palace of the Normans), dated 9-11th century,

25 Öney, 1971, 1-6, 11.

26 Öney, 1971, 11-17, Photo 31-46.

27 There are animal depictions in the cave, which contains many prehistoric data such as the Altamira, Lascaux and Chauvet Caves. See Germain Bazin, (1998). *Sanat Tarihi*, İstanbul: Sosyal Yayınlar, 15-26; Adnan Turani, (2010). *Dünya Sanat Tarihi*, İstanbul: Remzi Kitabevi, 11-37; Mustafa Cevat Atalay and Esen Süle, (2019). Paleolitik Dönem ve Chauvet Mağarası'nın Son Odasındaki Aslan Panelinin Estetik Yapısına Dair Bir İnceleme. *Ulakbilge*, (41), 737-743.

28 The depiction in the lion figure in Göbeklitepe is completely stylized in profile. The tail is curved on its back, as in Aslanlı Fountain but not dorsal, the mouth is open as in the example in Uşak, and the teeth are also visible. See Mehmed Özdoğan, (2007). Neolitik Dönem: Günümüz Uygarlığının Temel Taşları. *12000 Yıl Önce "Uygarlığın Anadolu'dan Avrupa'ya Yolculuğunun Başlangıcı" Neolitik Dönem*, (Nezih Başgelen ed.), İstanbul: Yapı Kredi Yayınları, 21-35; Joris Peters and Klaus Schmidt, (2004). Animals in the Symbolic World of Pre-Pottery Neolithic Göbekli Tepe, South-eastern Turkey: a preliminary assessment. *Anthropozoologica*, 39 (1), 184-185, 210-212; Tuncer, 2012, 12-14, Photo 1, Drawing 1.

29 Öztürk, 2019, 18.

30 Anonim, 2010, 253.

in Palermo, Sicily, dating back to the 16th century, the bodies of lion figures, located symmetrically on both sides of a palm, are depicted in profile and their faces are depicted from the front. The depictions of the tails on the figures reflecting the Seljuk, mane and body details and the Hellenistic tradition are interesting. The tails pass between the hind legs and curves from the front to the upper part of the back.³¹ The lion's body is depicted in profile and its face is depicted from the front, in the scene of the lion-bull fight in the Ahtamar church in Van, which was built in 915-921 during the Vaspurakan Principality period. The tip of its tail, which is curved between its legs, ends in a tassel. He grasps the neck of the bull with his front claws and sinks his teeth on the bull.³²

The lion figure is also used in Islamic art. Hırbet el Mefcer Palace, one of the early Islamic structures, is dated to the Umayyad period, 8th century. In one of the floor mosaics of the palace, there is a composition of a lion attacking a gazelle around a tree. The lion is depicted with its claws and teeth on the back of the gazelle. Here the lion's tail is on the back, not on the above its back as in other examples. The lion and gazelle are depicted in detail in realistic style.³³ The fight between the lion and the bull, located at the eastern entrance of the courtyard (1177-1186) of the Great Mosque of Diyarbakır, is in bas relief. The lion figure that performs the strike is at the top, and the figure of the bull that takes the strike is underneath it. Although the body of the lion figure is depicted in profile, and its head is depicted from the front, both the body and head of the bull are depicted in profile. With its front and right hind claws on the back of the bull, the lion holds the bull's tail with its left hind claw. The lion's own tail is curved behind. Its ears are small; on the other hand, its eyes and nose are big. Its mouth is closed.³⁴ The composition is similar to the composition on the retaining wall where the fountain is located in Karakuyu Village. In the example at Karakuyu, the lion has four claws on the back of the bull, and is depicted here with its mouth open. As can be seen in the examples we have given in a limited number, the lion-bull fights in different geographies and cultures resemble a similar composition with minor differences in detail.

In water architecture, lion figures can be found in fountain details, spouts or architectural plastic. One of the most famous examples of lion-figure examples used with water architecture is the Court of the Lions in the Alhambra Palace (12th century). Facial features and manes are depicted in detail in the lion sculptures, which are depicted as carrying a fountain pool on their backs. The tail is not depicted as the rest of the ridges remain at underneath of the pool. A nozzle is placed in the middle of the sharp teeth in their large mouths.³⁵ A spout from the Fatimid period (10th-12th centuries), exhibited in the Louvre Museum, is in the form of a lion.³⁶ Apart from architecture, the figure of a lion

31 Tuncer, 2012, 65-66, Photo 39.

32 İpşiroğlu, 2003, 99, 102, Photo 52, 55.

33 Yetkin, 1984, 110, 180.

34 Akok, 1969, Photo 10.

35 Yetkin, 1984, 113.

36 Tuncer, 2012, 105-106, Photo 69.

is also found on other items related to water. A sitting lion is depicted on the neck of the Iranian brass jug (12-13th century) exhibited in the Louvre Museum. The tail of the lion figure, whose body is in profile and its head is turned backwards, is on the ground.³⁷ Lion in the form of a statue in the Aslanlı Fountain (1554) in the Hacı Bektaş Veli Complex and the Aslanlı Çeşme in Diyarbakır İçkale (19th century); fountain fragment in the form of a lion statue exhibited in Konya İnce Minareli Madrasa Museum,³⁸ Tokat Niksar Narlı Çeşme (Municipal Fountain/Çarşı Çeşmesi) (repairs, early 19th-20th century)) in the bas-relief technique, the lion, peacock, fish and single leaf motifs are placed one after the other, from top to bottom, respectively, between the erased border surrounding the ornamental slab of the fountain.³⁹

From the sources, it is known that, in the fountain located near the Beçin Ahmet Gazi Madrasa (last quarter of the 14th century) the two lion figures opposite each other were made in the bas relief technique. Body and head are in profile. The manes are outlined, while the tail is curved over the back.⁴⁰ The fountain and figures are not in place today. The use of lion figures in structures and objects related to water is based on the folk belief that the water flowing from the lion's mouth is healing.⁴¹ The widespread belief that the water flowing in the lion's mouth is healing and that the drinker will find healing and strength, which has been seen since the ancient period, was shaped by the Roman period, 2nd century AD, with the lion-shaped fountain gargoyle.⁴² It is seen that this tradition continues with the examples mentioned above.

In shamanism, which was common in most of the pre-Islamic Turkish communities, the lion was symbolized as a helping spirit in the sky and underground. Lion motifs on Anatolian tombs, madrasahs, inns, castle walls and tombstones are typical examples of this symbolism.⁴³ Civilizations and Turks who accepted Islam identified the lion figure with more than one person. Hz. Ali and Hz. Hamza's heroism and courage are identified with the adjectives of "lion of God". The lion figure is frequently seen in the Alawi -Bektashi tradition this is because Hz. The acceptance of Ali as "Şîr-i Yezdan" (Lion of Allah) and expresses his spiritual power.⁴⁴ *Ferideddin-i Attar* in his *Mantik al Tayr*; He praises Ali with the phrases: "*The nation of religion, the true imam, the mountain of hilim, the sea of knowledge, the pole of religion, the cupbearer of Kevser, the guiding imam, the son of Mustafa's uncle, the Lion of Allah (Asadullah)*".⁴⁵

37 Çaycı, 2002, 234.

38 Tuncer, 2012, 209-212, Photo 136-138; Sözen, 1971: Photo. 63-63a.

39 Kaşıkeman, 2005, 259-260, 264, Photo 125; Tuncer, 2012, 205-206, Photo 134.

40 Arel, 1968, 72.

41 Aksel, 2010, 71-72.

42 Tuncer, 2012, 596, Photo 377.

43 For the lion figures seen in tombs, madrasahs, inns, castles and tombstones, see Öney, 1971, 37-38, Photo 17-79; Baş, 2013: 428-432.

44 Aksel, 2010, 72-77, Photo 40-44

45 Attâr, 2020, 30.

There is also information about lions in the legends of Hacı Bektaş Veli. In the Vilayetname, while the meeting of Hacı Bektaş Veli with Seyyid Mahmud Hayrânî is described, it is stated that Hayrânî came to the meeting on the back of a lion. In the same work, to express the spiritual power of Hacı Bektaş Veli, “*Hünkar Hacı Bektaş Veli was going to Hajj in the desert, where two lions attacked the sultan, when they came to the public, the sultan patted them both from their heads to tails and it was said that they were both turned to stones then the other lions started to lick their faces on the ground*”.⁴⁶

Apart from Islam, in Buddhism, Judaism and Christianity, the lion figure has various symbolic meanings such as sun, God, ruler, intelligence, leadership, power, strength, nobility, pride, resurrection.⁴⁷

The lion motif is not only as architectural plastic in structures such as sculpture, console, gargoyle, fountains, madrasas, bridges, inns, residences, but also as stone, wood, tile, ceramic, plaster, metal, wall painting, textile products, calligraphy, miniature, under glass, canvas, tombstone, coin. It has also been used on different materials and surfaces.⁴⁸ The motif has also found a place in Turkish literature and mythology. In addition, Göktürk, Uygur, Karahanlı and Seljuk rulers and state dignitaries used the name lion as a title, name and adjective.⁴⁹

As lions are depicted alone in works of art, sometimes various animals such as Şir û Hurşid (lion-sun), dragon-lion, bull-lion, deer/deer-lion are depicted together with mythological creatures or the sun. The figure, which is frequently used in astrology, has been the symbol of the Sun God Mitra, especially in Iran since the Persians and Sassanids. The cult of Mitra made its impact felt in Mesopotamia, Ancient Egypt, Ancient Greek and Roman civilizations outside of Iran.⁵⁰

In the lion and bull scenes, which are mostly played in a fight, the lion is chasing or doing the strike, and the bull is the one who takes the strike. Horned animals such as bulls, rams, deer, rabbits, etc. animals often symbolize the moon. The symbol of light and the Sun is the Lion. In this case, the moon and the sun fight and usually the moon is defeated against the sun. In these scenes, the fight of opposing elements such as the superiority of good over evil, darkness over light, and the superiority of the native over

46 Aksel, 2010, 73.

47 Ferguson, 1959, 8. See also Walter Ruben, (1945). *Buddhizm Tarihi*. (Ankara: Ankara Üniversitesi, Dil Tarih Coğrafya Fakültesi, Hindoloji Eserleri Yayını, 50-68; Simge Özer Pınarbaşı, (2004). *Çağlar Boyu Tahtın Simgesel Anlamları Işığında Türk Tahtları*, Ankara: T. C. Kültür ve Turizm Bakanlığı Yayınları, 51-52; Ufuk Çetin, (2018). Eski ve Yeni Ahit'te Aslan İkonografileri. *Meriç Uluslararası Sosyal ve Stratejik Araştırmalar Dergisi*, 2(5), 1-22; Öztürk, 2019, 20-36.

48 For examples of lion compositions seen on different materials and surfaces, see Öney, 1971, 1-64, Photo 1-84; Tuncer, 2012, 536-622.

49 Tuncer, 2012, V, 145; Cengiz, 2016, 47-56; Öztürk, 2019, 31-36.

50 Öney, 1971, 1-64.

the enemy is symbolized.⁵¹ The lion (Leo) and the bull (Taurus) have astrologically symbolized the beginning of the agricultural year and spring, since Persepolis in 4000 BC.⁵² Similar symbolism is seen in Islamic art. It is thought that the lion-bull fight in Diyarbakır Castle symbolizes the victory of Nisanogullari (lion) against Inalogullari (bull), the lion's throne, political and military power and dominance over the bull.⁵³ The lion figure, whose symbolic meaning changes instead of functioning, symbolizes courage, state, throne, power, dynasty when depicted on objects such as thrones and flags. Giving it in a fight with another animal is a symbolism of power, courage, heroism, and power.

As mentioned in the limited number of examples we gave in the evaluation and comparison section, in the lion-bull fight scenes, the lion always grasps its prey with its claws or teeth, as the one who strikes. In the Aslanlı Çeşme, on the other hand, the battle scene differs slightly from the scenes in the examples listed, and the lion's victory is given with the head of a bull, which it holds with one of its claws. As mentioned above, figural decoration in Islamic art decreased almost to zero during the Ottoman period. Aslanlı Çeşme, built in 1878 during the last period of the Ottoman Empire, is one of the unique examples with figural decoration in Turkish art. Hacım Village is one of the Alevi villages in Uşak. As mentioned above, the lion figure belongs to Hz. Ali, who has an important place in Alevi culture. The identification with Hz. Ali and the use of the lion figure in water architecture and objects as a source of healing show that, despite the figure ban, strong artistic traditions continue in the communities that accepted Islam in Anatolia, albeit with isolated examples.

51 Öney, 1970b, 92.

52 Hartner and Ettinghausen, 1964, 162-163; Sathe, 2012, 75.

53 Öney, 1970b, 92.

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Hakem Değerlendirmesi: Çift “kör” hakem incelemesi.
Çıkar Çatışması: Yazar çıkar çatışması bildirmemiştir.
Finansal Destek: Yazar bu çalışma için finansal destek aldığını beyan etmemiştir.

Peer-review: Double-blind peer-reviewed.
Conflict of Interest: The author has no conflict of interest to declare.
Grant Support: The author declared that this study has received no financial support.

Ege Üniversitesi, Edebiyat Fakültesi | *Ege University, Faculty of Letters*
Sanat Tarihi Dergisi | *Journal of Art History*
ISSN 1300-5707 | e-ISSN 2636-8064
Cilt: 32, Sayı: 2, Ekim 2023 | *Volume: 32, Issue: 2, October 2023*

Sahibi (Owner): Ege Üniv. Edebiyat Fak. adına Dekan (On behalf of Ege Univ. Faculty of Letters, Dean): Prof. Dr. Yusuf AYÖNÜ ♦ Editörler (Editors): Dr. Ender ÖZBAY, Prof. Dr. İnci KUYULU ERSOY ♦ Yayın Kurulu (Editorial Board): Prof. Dr. Semra DAŞCI, Doç. Dr. Lale DOĞER, Doç. Dr. Sevinç GÖK İPEKÇİOĞLU ♦ İngilizce Editörü (English Language Editor): Dr. Öğr. Üyesi Elvan KARAMAN MEZ ♦ Yazı İşleri Müdürü (Managing Director): Doç. Dr. Hasan UÇAR ♦ Sekreteryaya - Grafik Tasarım/Mizampaj - Teknik İşler - Strateji - Süreç Yönetimi (Secretariat - Graphic Design/page layout - Technical works - Strategy - process management): Ender ÖZBAY

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Journal of Art History is a peer-reviewed, scholarly, periodical journal published biannually, in April and October.

