



S U M M A R Y  
LION FIGURES IN ANATOLIAN SELJUK  
ARCHITECTURE

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Lion is a protective animal which has been represented as symbol of sovereignty and strength in various styles and forms in old Eastern Art and in Egyptian art, as well as, among the Hittite, Urartian, Phrygian, Lydian, Greek, Roman, Byzantine and Armenian Arts of Anatolia<sup>1</sup>. Our interest, here, is the salient characteristics of lions encountered in Anatolian Seljuk Architecture. Lion appears with the most abundant specimens and forms in the rich figural design world of Anatolian Seljuk Architecture. Lion, alone, has been engraved as statue among these various figures, even though reliefs still constitute the majority of lion designs. As the remaining original specimens indicate, lion engravings were generally double and symmetrical in many han, castle and bridge constructions. We will examine closely these lion figures, made of stone, in Anatolian Seljuk Architecture under the following basic groups : statues, gutters, corbels and reliefs.

I. LION STATUES :

Within the world of Moslem Art we are not in recognition of earlier examples similar to lion statues in Anatolian Seljuk Architecture. Lion statues are found in civilian architectural works, such as : hans, palaces, fortresses etc. We will examine these specimens in two distinctive groups showing differences of style.

<sup>1</sup> The lion gate in Boğazköy (B. C. 1450-1200), the lion reliefs in Yazılıkaya and Alacahöyük (B. C. 1400-1200) are some examples from the Hittite period. In the late Hittite period there are many lion statues and reliefs in centers like Malatya, Karkamış, Zincirli, Sakçagözü, Güllüdağ (B. C. 1200-700). In Urartian period in Toprakkale and Erzincan (B. C. 700), in Phrygian period in Afyon (B. C. 600) and Midas city (B. C. 800-700), in Greek period in Sardis and Didim (B. C. 600) we see some examples of the very rich early lion motifs.

a) *Lion Statues in the Seljuk Style:*

These highly stylized statues are closely incorporated in architectural elements and have normal measures and are not monumental in character. Most of these figures are massive chunks made of stone and are roughly carved. Generally, they are made to sit on hind legs. Heads are bigger in comparison with the body. Body carving is more rough. More importance is given to face details than the body. Heads are engraved by slanted cut technique, -quite common in Seljuk animal figural art and originating from Eurasian animal style<sup>2</sup>. They show cubic character due to crossing of slanting surfaces. Big almond eyes, great flat nose, large, wide-open mouth, eyebrows meeting the nose line and swollen cheeks are noticeable. Teeth are invisible. They remind us of lion caricatures rather than ferocious and imposing lions. Legs are roughly engraved in comparatively small bodies. Mane and muscles are not clearly carved. Tails are not seen on some of them because their backs unite with the wall. In the case of examples with tails, these go through hind legs and extend along the back. Hairs are seen only in one example in the form of stylized curves, i.e. on the lion statue brought from Konya to Istanbul Museum of Turkish Moslem Arts. Original examples are either double or symmetrical statues. These are as presented below :

Double lion at Kayseri fortress<sup>3</sup>, (Fig. 1), 1224. Measurements : 0.75 × 0.50 × 1.00 m.

Double lion at Denizli Çardak han<sup>4</sup>, (Figs. 2, a, b). 1230 Measurements : 0.75 × 0.36 × 0.40 m.

Double lion at Aleppo inner fortress, (Figs. 3, 4). 1209. These lions are from Ayyubid Saladdin's son al-Zahir's period. Being highly similar examples to Çardakhan lions, they are included in the list. Measurements : 0.36 × 0.50 × 0.52 m.

Double lion at Divriği fortress<sup>5</sup>, (Figs. 5, 6 a, b). 1180 or 1236-1242. Measurements : 0.40 × 1.30 × 1.10 m. and 0.80 × 1.10 × 0.45 m.

<sup>2</sup> Rice, T. T. *The Scythians*. London 1957. Figs. 2, 9, 17, 56.

<sup>3</sup> Gabriel, A. *Monuments Turcs d'Anatolie*. I. Paris 1931. p. 24. Fig. 11.

<sup>4</sup> Erdmann, K. *Das Anatolische Karavansaray des 13. Jahrhunderts*. Berlin 1962. I. no. 15. Fig. 76.

<sup>5</sup> Gabriel, A. *Monuments...* Vol. 2. Paris 1934. Pl. LXIII, I.

Lion in Tokat Gök Medrese Muscum, (Fig. 7). 13. century.  
Measurements :  $0.76 \times 0.75 \times 0.30$  m.

Lion in Sivas Gök Medrese Muscum, (Fig. 8). 13. century. Inv. 153. Measurements :  $0.84 \times 0.85 \times 0.35$  m.

Lion in Sivas Gök Medrese Muscum, (Fig. 9). 13. century. Inv. 154. Measurements :  $0.94 \times 0.84 \times 0.50$  m.

Lion in Konya Archeological Museum, (Fig. 10). 13. century. Inv. 311 Measurements :  $0.76 \times 0.80 \times 0.33$  m.

Lion from Konya in Istanbul Türk İslam Eserleri Museum, (Figs. 11 a, b). 13. century. Inv. 2551. Measurements :  $0.90 \times 0.60 \times 0.25$  m.

*b) Lion Statues Influenced by Antic Lion Designs :*

We notice a more realistic style in lion statues among the group found in the vicinity of Konya. These lions are also sitting on hind legs in typical Seljuk fashion. Heads are bigger than the body. These lions have more imposing and fearful appearance and are engraved bigger than their normal sizes. Heads are carved with bigger eyes, flat nose and open mouth. A sulky appearance is given by extending nose to the forehead. Cheeks are not swollen and hanging-down type as experienced in the first group of lion statues. On the other hand, large manes are carved roughly with curly lines in contrast to their absence in the first group. Body and heads have more realistic appearance. Muscles, as before, are not distinctly engraved. The statue is better proportioned as a whole. Engraving is usually made on marble. Specimens of this group include :

Lions from Konya fortress, 1221. Konya İnce Minareli Medrese museum :

1. (Fig. 12). Inv. 155. Measurements :  $0.60 \times 0.22 \times 0.36$  m.

2. (Fig. 13). Inv. 154. Measurements :  $0.73 \times 0.30 \times 0.45$  m.

3. (Fig. 14). Inv. . . . Measurements :  $0.80 \times 0.43 \times 0.30$  m.

4. (Fig. 15). Inv. 986. Measurements :  $0.34 \times 0.19 \times 0.24$  m.

Double lion from Alacddin Kiosk in Konya<sup>6</sup>, (Fig. 16). Today, only this one is in Istanbul Türk İslam Eserleri museum. Inv. 2500. Measurements :  $1.20 \times 1.65 \times 0.50$  m.

<sup>6</sup> Sarre, F. Der Kiosk von Konia, Berlin 1936. Abb. 6. p. 12.

c) *Lion Statues No Longer In Existence :*

There are other lion statues presented in various publications besides those we have included in the above specified groups. However, it proves impossible to locate some of these examples now. One of these, already found broken in Sultan Han, Aksaray, give us the impression of antic and most probably borrowed material<sup>7</sup>. In addition, one each was available in Sarı Han and Dokuzunderbent Han and two at Çeşnigirköprü Han<sup>8</sup>.

## II. CORBELS AND GUTTERS IN THE FORM OF LION HEAD :

Lions have been designed in the form of corbels and gutters in Anatolian Seljuk Architecture rather than statues. They are usually seen in every building at least once or in greater numbers. Contrary to statues, specimens from this group are found among religious constructions, such as mosques and medreses. Besides, they were extensively used at hans.

Much of these highly stylized engravings of lion corbels and gutters have been connected to the building at their necks; however, front legs are also engraved in a line with neck on some specimens. Mane is not visible. Heads characterize a massive earthenware jar. It is difficult to say they are lion heads at first look as a result of stylization due to slanted cut technique. Hanging-down, swollen cheeks, big eyes, flat nose and ears hidden within the head-block call attention.

Eyebrows join with the nose line. In case of gutters, mouths are opened in a big hole suitable to their functions. In the case of corbels, mouths are generally closed and smaller. Marble and ordinary stone have been used on the head engravings of this lion group.

Besides lion heads in the form of corbels and gutters, small lion heads fitted into column capitals are seen in the portal of Sahibiye Medresesi, Kayseri -See Fig. 17- (on one of the capitals two lion

<sup>7</sup> Öney, G. Elements from Ancient Civilisations in Anatolian Seljuk Art. Anadolu XII. 1970.

<sup>8</sup> Erdmann, K. Das Anatolische Karavansaray... no. 35, p. 130, no. 4, p. 36, no. 65, p. 293.

heads and on the other two monkey heads are visible)<sup>9</sup> and in the column capital at the portal of Eğridir Taş Medrese<sup>10</sup>.

Lion head corbels and gutters are presented below :

Lion's head on cantilevered arm at Ulu Cami of Diyarbakır<sup>11</sup>, (Fig. 18). 1156-1178, Measurements : 0.20 × 0.20 m.

Double gutter from Niğde Alaeddin mosque<sup>12</sup>, (Fig. 19). 1223. Measurements : 0.30 × 0.30 × 0.35 m.

Double lion head on both sides of the inscription and 62 lion head candle brackets at Alanya Alara Han<sup>13</sup>. (Figs. 20, 21) 1229-1232. Measurements : 0.20 × 0.22 × 0.19 m.

Four lion heads at Alanya Kızılkule<sup>14</sup>. First half of the 13. century.

Five gutters at Kayseri Tuzhisar Sultan han<sup>15</sup>. (Fig. 22). 1232-36. Measurements : 0.40 × 0.50 × 0.70 m.

Gutter at Kayseri Huand Hatun Medrese<sup>16</sup>. (Fig. 29). 1237-38. Measurements : 0.35 × 0.45 × 0.30 m.

Double gutter at Kayseri Karatay Han<sup>17</sup>. (Figs 24 a, b). 1240. Measurements : 0.50 × 0.50 × 0.45 m.

Double lion head at Denizli Ak Han<sup>18</sup>. (Fig. 25). 1253-54. Measurements : 0.40 × 0.35 × 0.25 m.

Gutter in Akşehir Taş Medrese Museum. (Figs. 26 a, b). 13. century. Measurements : 0.95 × 0.30 × 0.35 m.

Lion head from Aksaray. (Fig. 27). 13. century. Measurements : 0.30 × 0.35 × 0.40 m.

<sup>9</sup> For the Medrese see Kuran, A. Anadolu Medreseleri I. Ankara 1969. pp. 88-100.

<sup>10</sup> Ögel, S. Anadolu Selçuklularının Taş Tezyinatı. Ankara 1966, p. 45. fig. 24.

<sup>11</sup> Öney, G. Bull Reliefs in Anatolian Seljuk Architecture, Belleten XXXIV, 133. Ankara 1970. pp. 89, 90. Fig. 13.

<sup>12</sup> Gabriel, A. Monuments Turcs... I. p. 121. Fig. 74.

<sup>13</sup> Erdmann, K. op. cit. no. 58. p. 186, Fig. 348. See also. Tükel, A. Documentation and Comparative Study of Alara Han. Belleten. XXXIII, 132. Ankara 1969. Figs. 6, 32, p. 450.

<sup>14</sup> Lloyd, S. - Rice, D. S. Alanya (Ala'iyya). Ankara 1964. p. 22.

<sup>15</sup> Erdmann, K. op. cit. no. 26. p. 95.

<sup>16</sup> Gabriel, A. Monuments... I. pp. 65, 66. II. Pl. XVI, 2.

<sup>17</sup> Erdmann, K. op. cit. no. 32. p. 122. Figs. 223, 266.

<sup>18</sup> Erdmann, K. op. cit. no. 19. Figs. 96, 97.

Gutter from Sivrihisar. (Figs. 28 a, b). 13. century. Measurements :  $0.30 \times 0.35 \times 0.40$  m.

Double gutter at Kayseri Sahibiye Medrese<sup>19</sup>. (Figs. 29 a, b). 1267-68. Measurements :  $0.35 \times 0.35 \times 0.50$  m.

Double gutter at Damsaköy Taşkın Paşa Mosque. (Fig. 30). 14. century. Measurements :  $0.35 \times 0.50$  m.

### III. LION RELIEFS :

Reliefs constitute the most crowded group of lion figure designs. Generally, these lions which have been carved as high reliefs can be analysed according to their positions in the engraving. Lion reliefs are used with identical dimensions or sizes in religious and civilian constructions. Most of these are double and symmetrical.

Still, some of these highly stylized lions have, as we further will examine in accordance with their symbolical use, are combined with a dragon-head at tail end, wings on the back, and sometimes with a sun rosette. Lions which are engraved with other Zodiac animal designs and those engraved under the life tree are also considered within the relief group. Fight scene engravings in which lion conquers a bull are also rendered as reliefs. We can group lion reliefs according to their positions :

#### a) *Lions With Heads in Frontal Position, Shown Walking :*

Heads of this most frequently seen group of lions are proportionally bigger than their bodies. Inner legs are stepped forward in walking position while the front outer leg is usually stretched loose in the air. In these highly stylized examples, the face resembles typical Seljuk lions found as statues, corbels and gutters. They are usually carved with big almond eyes, great flat nose, and hanging-down, swollen checks. Eyebrows join with the nose line too. Ears are more or less smaller. Usually, no sign of mane is visible. Muscles and other details of the body are not clearly designed. Paws are big and engraved roughly. Tail curls and extends along the back. In some specimens, tail is finished off or completed just by passing it through legs. Materials used are either stone or marble.

Explanation for this group of lion reliefs is summarized below :

## LIONS ON DIYARBAKIR FORTRESS:

1 — Double lion - double bull - man - eagle - double antelope? and double falcon relief at the outer fortress<sup>20</sup>. (Fig. 31). 1088. Measurements of the lions : 0.40 × 0.30 m. A throne scene is represented together with a hunting scene<sup>21</sup>.

2 — Double lion-double horse-man-eagle-double man with falcons relief on the outer fortress<sup>22</sup>, (Fig. 32). 1088. Measurements of the lions : 0.60 × 0.45 m. A throne scene is combined with a hunting scene.

3 — Double lion - double headed eagle - double sphinx reliefs on the outer fortress, Ulubadan tower<sup>23</sup>. 1208-9. Measurements of the lions : 0.60 × 0.70 m.

Double lion on Silvan fortress<sup>24</sup>. (Fig. 33). 1065-66. Measurements : 0.70 × 1.40 m.

Double lion - double man - double headed eagle reliefs at Urfa Harran gate<sup>25</sup>. (Fig. 34). 13. century. Measurements : 0.70 × 1.40 m.

Lion in Adana Museum, from Cerablus. (Fig. 35) 13. century. Inv. 1332. Measurements 1.22 × 0.77 × 0.16 m.

Lion in Adana Museum, from Birecik. (Fig. 36) 13. century. Inv. 1473. Measurements : 0.70 × 0.69 × 0.31 m.

Lion in Ankara Ethnographical Museum. (Fig. 37). 13. century. Inv. 38. Measurements : 0.70 × 0.68 × 0.42 m.

Lion in Ankara Ethnographical Museum. (Fig. 38) 13. century. Inv. 32. Measurements : 0.49 × 0.70 × 0.17 m.

Lion in Gaziantep Museum. (Fig. 39). 13. century. Measurements : 0.85 × 0.40 × 0.20 m.

<sup>19</sup> Gabriel, A. *Monuments...* I. pp. 65, 66. II. Pl. XVI, 2.

<sup>20</sup> Gabriel, A. *Voyages Archeologiques dans la Turquie Orientale*. Vol. I, II. Paris 1940. pp. 164, 165. Fig. 134. Pl. LXVII, LXVIII.

<sup>21</sup> Öney, G. *Bull Reliefs...* Fig. 1. pp. 83, 84, 101, 102. See also Öney, G. *Mounted Hunting Scenes in Anatolian Seljuks in Comparison with Iranian Seljuks*, Anadolu XI. Ankara 1969. pp. 127, 154, 155.

<sup>22</sup> Gabriel, A. *Voyages...* pp. 166, 167. Figs. 135 b, c. Pl. LXVII. See also Öney, G. *Hunting Scenes...* pp. 127, 154, 155. Fig. 26 a-d.

<sup>23</sup> Gabriel, A. *Voyages...* Fig. 35. Pl. XVIII. pp. 90, 91.

<sup>24</sup> Gabriel, A. *Voyages...* p. 215. Fig. 162. Pl. CIX.

<sup>25</sup> Gabriel, A. *Voyages...* pp. 279, 354.



Double lion at Kesikköprü han, Kırşehir<sup>26</sup>. (Fig. 40). 1268. Measurements : 0.70 × 0.50 m.

Lion at Kayseri Gevher Nesibe hospital<sup>27</sup>. (Fig. 41) 1205. Measurements : 0.40 × 0.20 m.

Double lion (one is completely damaged) at Sivas Keykâvus hospital<sup>28</sup>. 1217. Measurements : 0.50 × 0.30 m.

Lion from Mardin fortress in Mardin museum. (Fig. 42). (Gabriel is mentioning two lions at the fortress<sup>29</sup>). Inv. 2. Measurements : 0.55 × 0.35 × 0.25 m.

Double lion at Urfa fortress. (Figs. 43 a, b). 13. century. Measurements : 1.50 × 1.00 m.

Double lion at the portal of Kayseri Döner Kümbet<sup>30</sup>. (Fig. 44). 1276-77. Measurements : 0.60 × 0.40 m.

Double lions at Niğde Hüdavent Hatun Türbe<sup>31</sup>. (Figs. 45, 46) 1312. Measurements of the lions in the south-west : 0.25 × 0.50 m. Measurements of the lions at west side : 0.25 × 0.15 m.

*b) Lions in Full Profile, Shown Walking :*

Among a group of Seljuk lion engravings in full profile, carving is usually made on or in between an arabesque background and, in some cases, the lion figure is decorated with rosettes around it. In this group, bodies are longer and thinner and generally more graceful. Lions of Denizli Akhan and Kayseri Karatay Han which are presented in connection with Turco-Chinese animal calendar group as well as lions of Erzurum Yakutiye medrese seen under the life tree are all carved in full profile. Civilian and religious designs are also seen among specimens engraved in profile. Following is the description for these reliefs, which are much fewer in number than others :

Lion at Ani fortress<sup>32</sup>. (Fig. 47). 1072-1110. Measurements : 2.30 × 1.00 m.

<sup>26</sup> Erdmann, K. op. cit. no. 21. pp. 75-77. Fig. 102.

<sup>27</sup> Yetkin, Ş. Anadolu'da Selçuklu Şifahaneleri. Türk Kültürü. 30. p. 24. Fig. 2.

<sup>28</sup> Gabriel, A. Monuments... II. Pl. XXXV, I. p. 149.

<sup>29</sup> Gabriel, A. Voyages... I. p. 14. Fig. 6.

<sup>30</sup> Gabriel, A. Monuments... I, II. p. 78, Pl. XXI, 2.

<sup>31</sup> Öney, G. Die Figurenreliefs an der Hudavent Hatun Türbe in Niğde. Belleten XXXI, 122, Ankara 1967. pp. 145, 146, 157, 158. Figs. 5, 6. See also Gabriel, A. Monuments... I. p. 146. Pl. L, 1.

<sup>32</sup> Kırzioğlu, M. F. Kars Tarihi. I. İstanbul 1953. p. 361.

Stucco lion reliefs from Konya Alaeddin Kiosk (Istanbul Türk İslam Eserleri Muscum) (Fig. 48) 1220-1237. There are numerous examples under Inv. 2340<sup>33</sup>. The dragon head on the arabesque background is notable<sup>34</sup>.

Two lions on Karatay Han capitals<sup>35</sup>. (Fig. 49). 1240. Measurements : 0.25 × 0.25 m.

Double lion on Kırşehir tombstone (today not existing)<sup>36</sup>. (Fig. 50). 13.-14. century. The arabesque background can be a stylized life tree<sup>37</sup>.

Lion on Kırşehir Aşıkpaşa tombstone<sup>38</sup>.

Double lion on Tokat tombstone in Gök Medrese Museum<sup>39</sup>. (Fig. 51) 14. century. Inv. 73/3. Measurements : 0.65 × 0.36 × 0.08 m. Between the lions, a life tree is seen<sup>40</sup>.

Double lion-life tree-rosette reliefs on Tokat tombstone<sup>41</sup>. (Fig. 52) 1415. Inv. 72/4. Measurements of the lions : 0.16 × 0.10 m.

Lion on tombstone in Ankara Ethnographical Museum<sup>42</sup>. (Fig. 53). 15. century. Measurements : 0.50 × 0.30 × 0.05 m.

### *c) Lions Sitting On Hind Legs :*

One group of Seljuk lions rendered in high relief are shown sitting on hind legs, bodies positioned sideways and heads positioned frontally. There are only a few specimens from this group. Examples

<sup>33</sup> van Berchem, M. - Strzygowski, J. *Amida*, Heidelberg 1910. p. 355. Fig. 307. See also Ogan, A. - Kühnel, E. *Istanbul Arkoloji Müzelerinde Şaheserler*, Berlin-Leipzig. 1938. p. 17. Fig. 10.

<sup>34</sup> Öney, G. *Dragon Figures in Anatolian Seljuk Art*. *Belleten*. XXXIII, 130. Ankara 1969. pp. 173-216. Figs. 1-42.

<sup>35</sup> Erdmann, K. *op. cit.* no. 32. p. 122. Figs. 223, 251, 266.

<sup>36</sup> Tarım, C. H. *Tarihte Kırşehir-Gülşehir*. İstanbul 1948. Fig. 6.

<sup>37</sup> Öney, G. *Tombstones in the Seljuk Tradition with Bird, Double-headed Eagle, Falcon and Lion Figures in Anatolia*. *Vakıflar VIII*. Ankara 1969. pp. 287, 296. See also Öney, G. *Das Lebensbaum Motiv in der Seldschukischen Kunst in Anatolien*. *Belleten* XXXII, 125. Ankara 1968. pp. 30, 31, 43, 44.

<sup>38</sup> Eyice, S. *Eine Studie Türkische Bildergrabsteine in Anatolien*. R. R. Arat için. Ankara 1966. pp. 215, 216, 226. Fig. 14.

<sup>39</sup> Öney, G. *Tombstones...* see also Öney, G. *Das Lebensbaum...* foot note 36.

<sup>40</sup> See foot note 39.

<sup>41</sup> *Ibid.*

<sup>42</sup> Öney, G. *Tombstones...* pp. 288, 297, 298.

found in Alayhan and Silvan are engraved with double body and single head. The faces resemble other Seljuk lions. Tails usually pass through legs and extend to the back forming a dragon-head at the end. Big front paws often showing large claws are interesting. They are found among civilian buildings in general, but they also appear at the Türbe of Patnos. All specimens that are known so far are double figures and most of them belong to late periods.

Specimens for this period are as follows :

Double lion from Cizre in Diyarbakır Museum. (Fig. 54) 12. century. Inv. 64, 65. Measurements :  $0.65 \times 0.55 \times 0.22$  m.

Double lion at Patnos Türbe<sup>43</sup>. (Fig. 55) (15. century. Measurements :  $0.70 \times 0.45$  m. Under the lions double birds are seen<sup>44</sup>.

Double lion at Sivas Behram Paşa han. (Fig. 56) 16. century. Measurements :  $0.60 \times 0.40$  m.

Lion with double body and one head at Silvan fortress<sup>45</sup>. (Fig. 57). 1156-66. Measurements :  $0.70 \times 1.20$  m.

Lion with double body and one head at the Alayhan portal<sup>46</sup>. (Fig. 46) (Fig. 58) 13. century. Measurements :  $0.45 \times 0.25$  m.

*d) Lions with Bodies in Profile and Heads Turned Back :*

We know only three specimens from this group, one of which falls into the late period. Heads are turned back in the body shown in profile. Figures on these highly stylized reliefs resemble a panther. During Kubadabad Palace excavations faience tiles were found with engravings, presumably of hunting dogs, highly similar to these specimens. They are designed in walking positions and front legs are pulled towards the chest<sup>47</sup>. Paws are big. Decorative curls are noticed on the body. Tails extend towards the head along the

<sup>43</sup> Aslanapa, O. Doğu Anadolu'da Karakoyunlu Türbeleri. Yıllık Araştırmalar Dergisi. Ankara 1956. p. 106. Fig. 7.

<sup>44</sup> Öney, G. Tombstones.... pp. 288, 289, 300.

<sup>45</sup> Gabriel, A. Voyages.... I. pp. 213-219. Fig. 163.

<sup>46</sup> Ögel, S. Selçuk sanatında çift gövdeli arslan figürü. Belleten 103. Cilt XXVI. Ankara 1962.

<sup>47</sup> Otto-Dorn, K. - Önder, M. Erster Bericht über die Grabung in Kubadabad (Oktober 1965). Archäologischer Anzeiger 2. 1966. Berlin. See also Bericht über die Grabung in Kobadabad 1966. Archäologischer Anzeiger 1970 pp. 438-504. Figs. 14, 18.

back of the body ending in a half palmette. Characteristics of the Eurasian animal style are quite pronounced in this group.

Specimens can be listed as follows :

Lion at the portal of Çay Medrese<sup>48</sup>. (Fig. 59) 1278-79<sup>49</sup>. Measurements : 0.30 × 0.20 m.

Lion at the inner portal of Çay han<sup>50</sup>. (Fig. 60) 1278-79. Measurements : 0.40 × 0.40 m.

Lion on tombstone in Ankara Ethnographical museum<sup>51</sup>. (Fig. 61) 14. century. Measurements : 0.54 × 0.34 × 0.08 m.

#### IV. RELIEFS OF LIONS WITH WINGS :

In certain lion reliefs similar in style and form to Seljuk reliefs, a wing coming out of the outer hip is noticed. Specimens that we know are found in civilian architecture only. Examples from this group, with the exception of the Diyarbakır Fortress, are engraved in full profile. Heads are, like in other cases, made bigger than the body. The inner front leg is pulled towards the chest in the walking positioned reliefs. Body and head details are not clear. Sharp-pointed teeth are seen in open mouths. Mane is engraved in rough lines in some cases. The most striking part is the decorative volutes of wings. This characteristic indicates the effect of Eurasian animal style. Tails on the Diyarbakır Ulubadan Tower relief are terminated with dragon-heads and on some reliefs tails end only with a twist on the back of body. Lions with wings are generally engraved double.

Examples of this group are as follows :

Double winged lion-man-double bird and life tree reliefs on Nusaybin stone in Istanbul Türk İslam Eserleri Museum<sup>52</sup>. (Fig. 62). 12. century. Inv. 2465. Measurements : 0.55 × 0.96 × 0.07 m.

Double winged lion-double bird reliefs on Diyarbakır stone in Istanbul Türk İslam Eserleri Museum<sup>53</sup>. (Fig. 63). 12. century. Inv. 2514. Measurements : 0.80 × 0.45 × 0.07 m.

<sup>48</sup> Stylized animals with back-turned heads are also seen in Scythian animal style. Rice, T. T. *The Scythians*. Figs. 2, 9, 28, 53, 59.

<sup>49</sup> Kuran, A. *Anadolu Medreseleri*. p. 59.

<sup>50</sup> Erdmann, K. *op. cit.* no. 39, p. 148. Fig. 283.

<sup>51</sup> Öney, G. *Tombstones...* pp. 288, 298. Fig. 19.

<sup>52</sup> Öney, G. *Über Eine Ortukidische Lebensbaum Darstellung. Vakıflar VII.* Istanbul 1968. pp. 117-125.

<sup>53</sup> Ogan, A. - Kühnel, E. *op. cit.* p. 16. Fig. 7.

Double winged lion and double headed eagle reliefs at outer fortress, Yedikardeş Tower, Diyarbakır<sup>54</sup>. (Figs. 64 a, b) 1208-9. Measurements : 0.60 × 0.70 m.

Double winged lion-double sphinx and double headed eagle reliefs at outer fortress, Ulubadan Tower, Diyarbakır<sup>54</sup>. (Fig. 65) 1208-9. Measurements : 0.60 × 0.70 m.

Winged lion from Silvan in Diyarbakır Museum. (Fig. 66) 13. century. Inv. 631. Measurements : 0.80 × 0.60 × 0.15 m.

Winged lion from Konya in Istanbul Türk İslam Eserleri Mü-  
seum<sup>56</sup>. (Fig. 67) 13. century. Inv. 2541. Measurements : 1.00 ×  
0.85 × 0.08 m.

#### V. DRAGON-TAILED LIONS :

As seen among the former group of lion reliefs, many engravings have dragon heads at tail ends. Some examples are : Kcsikköprü Han (Fig. 40), Niğde Hüdavent Hatun (Fig. 46), Konya Alaceddin Palace (Fig. 48), stones found at Cizre and shipped to Diyarbakır Museum (Fig. 54), Türbe of Patnos (Fig. 55), Behram Paşa Han of Sivas (Fig. 56), Diyarbakır Fortress reliefs (Fig. 64).

#### VI. LION AND DOUBLE-HEADED EAGLE :

Designs of double-headed eagle and double birds have in some cases been combined with lions and winged lions, indicating the governing position of eagle or birds.

Double-headed eagle engravings are found among many lion reliefs in various specimens, such as: Diyarbakır Outer Fortress, Ulubadan and Yedikardeş Towers, Urfa Harran Gate, the slab in the Istanbul Turkish-Moslem Arts Museum (Figures 63, 62 and 64), türbes of Niğde Hüdavent Hatun<sup>57</sup> and Patnos, Medrese of Erzurum Yakutiye (including the life tree as well) (Figures 21 and 75).

<sup>54</sup> Gabriel, A. Voyages... I. p. 121. II. Pl. LXVIII, 6, 8. LX.

<sup>55</sup> Gabriel, A. Voyages... I. pp. 118, 119. II. LVIII.

<sup>56</sup> Ogan, A. - Kühnel, E. op. cit. pp. 35, 36. Fig. 6.

<sup>57</sup> Öney, G. Niğde Hudavent Hatun... Fig. 12. a, b. pp. 148, 149, 152-166.

## VII. LION AND THRONE, HUNTING SCENES :

Two lion relief engravings, as mentioned above, belonging to the Outer Fortress of Diyarbakır, are combined with throne carving (showing eagle and ruler together) and hunting scenes (indicated with animals and falcon)<sup>58</sup>. These designs gain quite importance, especially, because of being the only example in Anatolian Seljuk Architecture in contrast to the many examples found in the minor arts of Iranian Seljuks.

## VIII. RELIEFS OF LION AND SUN :

In Anatolian Seljuk Art, we notice, rarely, sun designs shown in the back or front of lion reliefs. In this manner, combination of Zodiac-planet has been given<sup>59</sup>.

Following are the specimens :

Lion-Sun reliefs at Cizre Bridge<sup>60</sup>. (Fig. 68). 1164. Measurements : 1.20 × 1.00 m.

Lion-Sun reliefs at İncir han<sup>61</sup>. (Fig. 69) 1238-39<sup>62</sup>. The reliefs are double and symmetrical at the portal. Measurements : 0.75 × 0.45 m.

Double lion and Sun reliefs at Silvan fortress<sup>63</sup>. (Fig. 70). 1203. Measurements : 1.20 × 0.60 m.

## IX. RELIEFS OF LION AND LIFE TREE :

Pair of lion engravings are seen as guardian animals under designs of Seljuk life tree which extends way back to very old traditions. Stylized engravings in profile can be presented in the following way :

<sup>58</sup> Öney, G. Hunting Scenes.... see also Öney, G. Bull Reliefs... foot note 21.

<sup>59</sup> Öney, G. Sun and Moon Rosettes in the Shape of Human Heads in Anatolian Seljuk Architecture. *Anatolica* III. 1970. pp. 12, 13.

<sup>60</sup> Ibid. Figs. 13, 14. See also. Hartner, W. The Pseudoplanetary Nodes of the Moon's Orbit in Hindu and Islamic Iconographies. *Ars Islamica* V, 2. 1938. p. 113. and Öney, G. The Fish Motif in Anatolian Seljuk Art. *Sanat Tarihi Yıllığı* II. Istanbul 1968. pp. 152, 154, 164, 166. and Öney, G. Dragon Figures.... pp. 179, 180, 202, 203. and Öney, G. Bull Reliefs... pp. 84, 102.

<sup>61</sup> Öney, G. Sun and Moon Rosettes... pp. 12, 13.

<sup>62</sup> Erdmann, K. op. cit. no. 29. p. 109. Figs. 190, 194.

<sup>63</sup> Gabriel, A. *Voyages*... I. p. 215. Fig. 162. Vol. II. Pl. CIX.

Winged lion and life tree at Nusaybin stone (Fig. 62, mentioned before).

Double lion - life tree - double headed eagle (heads are damaged) reliefs at Kayseri Döner Kümbet<sup>64</sup>. (Fig. 71) 1271. Measurements of the ensemble : 120 × 1.00 m.

Double lion-life tree-double headed eagle reliefs at Erzurum Yakutiye medrese.( Fig. 72) 1310. The reliefs are placed symmetrically at both sides of the portal<sup>65</sup>. Measurements of the ensemble : 2.50 × 1.60 m.

#### X. LION AND TURCO-CHINESE ANIMAL CALENDAR :

Reliefs related to the Turco-Chinese Animal Calendar indicate lion replacing leopard, representing the third year, as already practiced in Seljuk figural art<sup>66</sup> It is difficult to differentiate these highly stylized animals shown in profile or among vine-like arabesque designs. Generally speaking, calendar animals are not given in full number. It is quite interesting to observe that these designs which appear abundantly in Iranian Seljuk minor arts appear as reliefs in Anatolian Seljuk architecture. These reliefs mostly fall in the period after the Mongol invasion, which doubtless helped to rekindle Central Asian traditions. It is known that the Mongols have used the same calendar, as well<sup>67</sup>. Specimens that are known to us are as follows:

Calendar animals at Karatay Han. (Fig. 73). 1240. Under the calendar animals lion is also to be seen<sup>68</sup>.

Calendar animals at Ak Han<sup>69</sup>. (Figs. 74 a, b). 1253-54. Under the calendar animals lion is repeated. Measurements : 0.12 × 0.12 m.

<sup>64</sup> Gabriel, A. *Monuments...* p. 78. Vol. II. Pl. XX, 1, 2. See also Öney, G. *Das Lebensbaum...* pp. 33, 46.

<sup>65</sup> Öney, G. *Das Lebensbaum...* pp. 32, 45.

<sup>66</sup> Turan, O. *On iki hayvanlı Türk takvimi*. Istanbul 1941. p. 104.

<sup>67</sup> Sümer, F. *Anadolu'da Moğollar*. Selçuklu Araştırmaları Dergisi I. Ankara 1970. pp. 72, 73, 146.

<sup>68</sup> Otto-Dorn, K. *Darstellungen des Turco-Chinesischen Tierzyklus in der Islamischen Kunst*. Festschrift E. Diez. Istanbul 1963. pp. 143, 144. Figs. 13 a, b, 14, 15.

<sup>69</sup> *Ibid.*

Calendar animals at Sivas Gök Medrese<sup>70</sup>. (Fig. 75) 1271-72. The reliefs are symmetrically placed at the portal. Under several animals also lion head is to be identified. Measurements of the panel : 0.45 × 0.40 m.

Calendar animals at Niğde Sungurbey mosque. (Fig. 76). 1335. At the eastern portal, animal heads are combined with arabesque. Lion head is also to be seen<sup>71</sup>.

Calendar animals at Bünyan Salihbey mosque. (Fig. 77) around 1276. The lion head combined with arabesque is repeated<sup>72</sup>.

#### XI. RELIEFS OF LION AND BULL FIGHT SCENES :

The writer has published earlier a study related to Seljuk lion-bull fight scenes which were quite common in various regions and p riods even before Seljuks<sup>73</sup>. The present study will not cover such fight scenes, since they have already been presented. Examples can be summarized in the following manner : existing reliefs at Diyarbakır Ulucami (1178-1180) (Fig. 78), on a stone slab carving from Cizre, presently at Diyarbakır Museum (Fig. 79), at Inner Fort, Harput, at Inner Fort, Diyarbakır, (1207/8). In these reliefs, lion is shown as the ruling, victorious animal on or over bull, which has stumbled on the ground. Body of the lion is engraved in profile and the head is shown in frontal position.

Various animal struggling scenes encountered in Eurasian Animal Figural Art show their effects on the Seljuk examples from the style point of view<sup>74</sup>.

On a second group of lion-bull fight scenes, lion is in chasing position<sup>75</sup>. These examples are : A stone engraving from Nusaybin

<sup>70</sup> Diez, E. The Zodiac Reliefs at the Portal of the Gök Medrese Sivas. *Artibus Asiaticae*. Vol. 12, 1949. p. 100. See also Otto-Dorn, K. op. cit. pp. 145, 146. Figs. 16, 17.

<sup>71</sup> Otto-Dorn, K. op. cit. p. 148. Figs. 18, 19, 20.

<sup>72</sup> Dilaver, S. Bünyan Ulu Camii, Erbaa-Akçaköy (Fidi) Silâhdar Ömer Paşa Camii. *Sanat Tarihi Yıllığı II*. İstanbul 1968. pp. 187, 189.

<sup>73</sup> Öney, G. Bull Reliefs. . . pp. 86-92. Figs. 6-12. See also Hartner, W - Ettinghausen, R. The Conquering Lion, Life Cycle of a Symbol. *Ars Islamica V*, 2. 1938. See also Baer, E. A Group of Seljuq Figural Bas reliefs. *Oriens* 20. Leiden 1967. Pl. III, 1, V. 2. VI.

<sup>74</sup> Rice, T. T. The Scythians. Figs. 5, 22-28, 59, 61.

<sup>75</sup> Öney, G. Bull Reliefs. . . pp. 89, 108.



now available in the National Museum of Damascus and another slab from Konya Fortress, presently at İnce Minareli Medrese Museum of Konya.

## XII. COMPARISONS RELATED TO THE ORIGIN OF SELJUK LION FIGURES :

As we have indicated before, the lion figure seen at various periods and regions since ancient times reappears with many examples in the Seljuk Period with a style and with the slanted cut technique, indicating a close relationship to the Central Asian specimens, i.e. Eurasian and Scythian animal style<sup>76</sup>. Very many examples of stylized animals in geometrical form engraved by slanted cut technique are seen quite commonly among the nomadic tribal arts of Central Asia, especially in wood-work and steel-work articles. In these Central Asian examples, either an animal is jointly engraved with another one or combined with parts belonging to others, just like the case of lions with dragon heads at the end of their tails<sup>77</sup>.

There are numerous examples in Scythian Art where the lion's tail terminates in a palmette leaf or where the animal figure is combined with the arabesque background<sup>78</sup>.

In Eurasian animal style, it is quite common to see curves with a helical volute at the end framing the hip muscles of the animal just like the winged lions from the Seljuk period as well as examples with their heads turned back just like the Çay Han and Medrese lions<sup>79</sup>. The various lion figures found at Zaviye treasure, at various kurgans from the Huns and Avars all show similarities of style to our examples<sup>80</sup>.

<sup>76</sup> Diyarbakırlı, N. *Türk Sanatının Kaynaklarına Doğru. Türk Sanatı Tarihi Araştırma ve İncelemeleri*. İstanbul 1969. pp. 113-204. See also Öney, G. *Anadolu Selçuklularında Heykel, Figürlü Kabartma ve Kaynakları Hakkında Notlar, Selçuklu Araştırmaları Dergisi I*. Ankara 1970. pp. 187-191.

<sup>77</sup> Rice, T. T. *op. cit.* Figs. 9, 24, 61, p. 167.

<sup>78</sup> *Ibid.* Fig. 32.

<sup>79</sup> *Ibid.* Figs. 2, 53, 61.

<sup>80</sup> Phillips, E. D. *The Royal Hordes, Peoples of the Steppes*. London. 1965. p. 59. Figs. 40, 41. See also Ögel, B. *İslamiyetten önce Türk Kültür Tarihi*. Ankara 1962. pp. 93, 124.

The oldest known Turkish lion statue was found in the graves of Gültekin and Bilge Khan in Central Asia (7th-8th Centuries)<sup>81</sup>. According to excavations conducted at Pliska, the Tuna Bulgarians have used lion statues at castle gates or entrances (9th Century)<sup>82</sup>. Lion statues found in Northern Altay also prove the existence of this tradition among old Turkish tribes<sup>83</sup>.

Moslem arts, before the Anatolian Seljuks, also give numerous specimens, especially in the field of minor arts, with Eurasian animal style effects. The subject of lion figures on handicrafts can be followed from the earliest examples until Anatolian Seljuks. Below the most interesting examples are discussed.

Lion statue found on frescos at the women's quarters (harem) Cevsak-ül Hakani Palace in Samarra from the Abbasid period (9th Century) reminds us quite closely of the application technique on felt in Scythian art, having a high degree of stylization and decorative spots on the body<sup>84</sup>. The lion with wings on luster ceramic plate belonging to the Abbasids (10th Century), shows resemblance to the Scythian application of animal style with its geometrical form in silhouette<sup>85</sup>.

In Moslem Art, the earliest examples of lion reliefs in Scythian style are found at Diyarbakır Fortress (10th Century - Abbasid Period) and at Ghazne Palace (11th - 12th Centuries) (Fig. 80). Lion reliefs in profile, with and without wings, on arabesque background are seen on two panels showing Turco-Chinese calendar animals<sup>86</sup>. Designs with arabesque background are encountered in Koçkar treasure from the Göktürk Period in Central Asia<sup>87</sup>.

<sup>81</sup> Jisl, L. Kültekin Anıtında 1958 de Yapılan Arkoloji Araştırmalarının Sonuçları. Belleten 107. 1963. p. 403. Fig. 1. See also Ögel, B. op. cit. p. 135.

<sup>82</sup> Ögel, B. op. cit. pp. 270, 272, 280. Pl. 28.

<sup>83</sup> Appélgren-Kivalo, H. Alt Ältäische Kunstdenkmäler. Helsingfors 1961. p. 69. Abb. 338, 339.

<sup>84</sup> Herzfeld, E. Die Ausgrabungen von Samarra III. Die Malereien von Samarra. Taf. IV-VI, L. p. 15. Fig. 2.

<sup>85</sup> Lane, A. Early Islamic Pottery. London 1947. Pl. 126.

<sup>86</sup> For the reliefs in Diyarbakır fortress, see Gabriel, A. Voyages... Pl. LXVIII, 7, 8. pp. 162, 163. For Ghazne Saray, see Bombaci, A. Introduction of the Excavations at Ghazni. Rome 1959. East and West Vol. 10, 1-2. p. 12. Figs. 10A-12. pp. 13, 14.

<sup>87</sup> Strzygowski, J. Altai Iran und Völkerwanderung. Leipzig. 1917. p. 214, Abb. 180.

We find figures almost identical to Seljuk lions in Fatimid minor arts. On an ivory hunting horn and box found in Sicily (11th Century) there are lion figures with animal heads at the tip of their tails. These lion figures have the characteristics of typical Seljuk lions with the look of their faces and high stylization<sup>88</sup>. At Capella Palatina, (Palermo, 1140) on the ceiling frescos, there are single, double and even single-headed, double-bodied lions sitting on their hind legs, reminiscent of Alayhan and Silvan Fortress examples<sup>89</sup>.

We are of course concerned more with the lion figures of Seljuk style bearing marks of Scythian art rather than the abundance of single-headed, double-bodied lion specimens already known among the old Eastern, Greek, Mycaen, Cretcan, Etruscan and Roman arts. Among the Scythian designs, one of the earliest examples (7th Century B.C.) is a double-bodied lion figure on a golden plaque from the Zaviye group<sup>90</sup>. Two examples closest to Seljuk ones in style and technique, providing a link to original Eurasian animal style are presently in Louvre Museum : Single-headed, double-bodied lions on an Iranian relief (11th - 12th Century) and on a stucco relief from Karahanlı Palace found to the east of the town of Tirmiz in Turkistan<sup>91</sup>.

In Iranian Seljuk Art, there are lots of lion figures and designs in the style of Anatolian Seljuk lion reliefs in stucco, ceramic and metal. Most of these are seen under throne reliefs<sup>92</sup>. Same type of lions also appear on the coins of Ilhanids and Seljuks. Generally, lion is engraved with sun on these coins, as seen at portal of İncirhan<sup>93</sup>. Lion heads similar to those in Anatolian Seljuk art are used by the Iranian Seljuks in handicrafts of bronze and ceramics as decoration for handles, ornaments and stands<sup>94</sup>.

<sup>88</sup> Kühnel, E. *Islamische Kleinkunst*. Braunschweig 1963. Figs. 190, 191.

<sup>89</sup> Monnered de Villard, U. *Le Pittura Musulmane al Saffito Della Capella Palatina*. Palermo-Roma. 1950. Pl. 147-152, 167, 169, 171, 173.

<sup>90</sup> Barnett, R. D. *The Treasure of Ziwiye*. Iraq. XVIII, 2. 1956. Pl. XXI, 2. See also Ögel, S. *op. cit.* Fig. 2.

<sup>91</sup> Ögel, S. *Ibid.*

<sup>92</sup> Pope, A. U. *A Survey of Persian Art*. V. London-New York. 1938. Pl. 599 B, 767. and Kühnel, E. *Islamische Kleinkunst*. Abb. 137, 206.

<sup>93</sup> *Meskükat-i-kadime-i islâmiyye katalogu, kısım-ı salis*. pp. 38, 79, 138, 141, 149.

<sup>94</sup> Pope, A. U. *op. cit.* Vol V. Pl. 683, 657, 765 B. Vol VI. Pl. 1313 B.

In various unglazed ceramic vessels from Ayyubid and Orthokid Periods, found in Mesopotamia and presently in the Museums of Bagdad, Damascus and Mardin and at the Turkish-Moslem Arts Museum of Istanbul, lion heads in the form of masques are seen next to human figures<sup>95</sup>.

Most of these Seljuk style lion reliefs were used in works of Mameluk Sultan Baybars in Palestine, Syria and Egypt during the second half of 13th Century<sup>96</sup>. These lions figures are obviously adopted from Seljuk sources, since their body designs shown in profile and heads shown in front view have the same appearance. They are generally used as frames to inscriptions of medreses, fortresses and bridges. It is accepted that panther (or lion) is used as an emblem of Sultan Baybars in relation to his name.

Among the Armenian designs in Eastern Turkey, lion reliefs are generally more rough in cut and more stylized compared to Seljuk designs. As stated before, they show a resemblance with the Abbasid period reliefs of Diyarbakır Fortress. For instance, lion relief at the Hahoul Church ruins from the second half of the 10th Century (Fig. 82) is a specimen proving this<sup>97</sup>. Stylized lion heads on the capital of Sanahin Church (1048-65) are completely reminiscent of the Seljuk gutters<sup>98</sup>. We consider Armenian lions parallel examples influenced by Central Asian designs, through the Abbasids<sup>99</sup>.

Evidently, Byzantine period figures were partially under the influence of the same style. The Seljuk style lions noticed on Byzantine fabrics during the 11th and 12th Centuries can only be explained in this manner<sup>100</sup>.

<sup>95</sup> Reitlingen, G. Unglazed Relief Pottery from Northern Mesopotamia. *Ars Islamica* XV-XVI. 1951. Figs. 11, 12, 15, 16, 19, 22.

<sup>96</sup> Creswell, K. A. C. *The Muslim Architecture of Egypt II*. Oxford. 1959. pp. 150, 151. Figs. 79-85. Pl. 46 b, c. 47 a.

<sup>97</sup> Baltrusaitis, J. *Études sur l'art médiéval en Géorgie et en Arménie*. Paris 1929. Pl. LIV, 83. For other examples, see LXV, 103, LXV, 86.

<sup>98</sup> *Ibid.* Pl. LVI, 86.

<sup>99</sup> For Abbasid and Scythian influence in Armenian figural art, see Otto-Dorn, K. *Türkisch-Islamisches Bildgut in den Figurenreliefs von Achtamar*. Anatolia VI. Ankara 1961.

<sup>100</sup> von Falke, O. *Kunstgeschichte der Seidenweberei*, Tübingen. Abb. 193-199, 203-206

The Turco-Chinese animal calendar, in which lion figures are used, is connected to Central Asian sources. The wide usage of this calendar both by Chinese and the Central Asian Turks impresses us. It is known that the Göktürks, Uygurs, Avars, Bulgarians in the 7th or 8th Centruics, Ghaznavids and Mongols had utilized this calendar with 12 animals<sup>101</sup>. The Mongol invasion of Anatolia had doubtless a profound effect on the Anatolian Seljuk animal calendar reliefs as most of the examples belong to post-Mongol period.

As in the case of the animal calendar designs, a connection can be made with Central Asia in life tree designs. There is effect of the Shaman cult with its symbolic beliefs<sup>102</sup>.

Numerous life tree designs on the Shaman drums and designs of eagle and guardian animals are evidence to these. It is self-explanatory that most of these designs seen in Anatolian Seljuks after the Mongol invasion were a direct result of resurrection of Central Asian beliefs by the Mongols who were strictly bound to Shamanism<sup>103</sup>. Since this subject has already been discussed in earlier works by the writer, we are not going into any further details here.

From the standpoint of style, lion-bull fight scenes are also examples where influence of the Scythian animal style is dominant. In Scythian art, fight scenes between lion-mountain goat or between lion-reindeer are abundant<sup>104</sup>. These animals which replace bulls, have been used with the same symbolic purpose<sup>105</sup>. In our former detailed study, we had noticed parallels as lion-bull fight scenes in the Moslem arts of various periods<sup>106</sup>.

As already indicated in previous paragraphs, lion figures which are seen before the time of the Seljuks in various styles and techniques have —as we later shall study under the section on symbols— especially been influenced by Eurasian animal (Scythian) style and by Central Asian nomadic arts.

In Seljuk Art, we see the lion figure in the minor arts alongside statues and reliefs. However, these are quite few in number. Materials

<sup>101</sup> Turan, O. op. cit. p. 58. and Otto-Dorn, K. *Darstellungen des Turco-Chinesischen...* pp. 132-139.

<sup>102</sup> Öney, G. *Das Lebensbaum...* pp. 34-36, 47-50.

<sup>103</sup> Sümer, F. *Anadolu'da Moğollar...* pp. 72, 73, 146.

<sup>104</sup> Rice, T. T. *The Scythians. Figs. 3-5, 9, 40, 47, 50, 51, 53.*

used in this field are wood, fabric and ceramic. The symmetrical lion relief design on the wooden door of the Hoca Hasan Mosque in Ankara is a rare example (Fig. 83). Lions are shown in profile with their heads in front view on arabesque background. This door, which is from the 13th Century, is now in the Ethnographical Museum in Ankara. The life tree painting on wood with double-headed eagle-lion design on a *rahle* (Koran shelf) at the Mevlana Museum of Konya, is yet another interesting example of Seljuk minor arts<sup>108</sup>. Double lions in a medallion on silk fabric, from the time of Alaeddin Keykubad (1219), presently at Lyon Museum are considered quite valuable examples<sup>109</sup>. A very rare specimen of the lion figure was found during Kubadabad Great Palace Excavation near Beyşehir in 1966. This lion figure appears on an underglazed faience tile (Fig. 84)<sup>110</sup>.

Lion figure designs have continued to be seen both in architecture and in minor arts after the Seljuk era; however, in a much limited manner. Designs or figures in architecture become very roughly engraved thus gaining a degenerated character. On the other hand, Seljuk style is perpetuated in minor arts.

Lion-bull fight scenes found on various İznik plates (16th and 17th Centuries) are interesting examples. We are not going to introduce these late era examples here, as they are outside the scope of this study. The Fortress of Van Hoşap (17th Century) Tokat Paşa Han (1752) and Doğu Beyazıt İshak Paşa Complex are some examples of late period works.

### XIII. SYMBOLIC UTILIZATION OF LION FIGURES :

Lion had been utilized in every period and region as symbol of power and strength. As we have indicated under the section of comparisons, most of the lion figures under the king's throne symbolize his power and strength. At the same time, it is believed that they

<sup>105</sup> Hartner, W. - Ettinghausen, R. *The Conquering Lion...* pp. 161-164.

<sup>106</sup> Öney, G. *Bull Reliefs...* *ibid*

<sup>107</sup> Ogan, A. - Kühnel, E. *op. cit.* Fig. 1, p. 37.

<sup>108</sup> Öney, G. *Das Lebensbaum...* pp. 31, 44. Fig. 27.

<sup>109</sup> Rice, T. T. *Seljuks.* p. 270. Fig. 77.

<sup>110</sup> Otto-Dorn, K. *Bericht über die Grabung in Kobadabad 1966.* Abb. 21.

protect the throne and the king against any evil and are accepted as a spell, talisman as well. It is certain that, the lions on fortress, palace, han and bridge constructions are designed with the same purpose. If we study old beliefs and traditions, we can see the same factors that have influenced the Seljuk figure world.

According to Shaman cult beliefs, lion and tiger are spirits which assist the Shaman in his travels in the sky and under ground<sup>111</sup>. If we study the reliefs on tombs and graves, we can easily observe that these lions are there to symbolize the assistance to be given to the spirit of the deceased in his sky journey. Examples at Niğde Hüdavent Hatun Türbe, Kayseri Döner Kümbet, Tokat and Kırşehir tombstones with lions, rosettes and life tree (some of these are in arabesque form) are evidences to this conception. When Shaman makes a trip with the protective spirit (lions) by the help of life tree, he reaches the sky, moon and sun<sup>112</sup>. Moon and sun and the planets have been designed as round rosettes on the Shaman drums and clothings<sup>113</sup>. Lions designed at Kayseri Döner Kümbet, Erzurum Yakutiye Medresesi, and on tombstones together with the life tree were believed to guard the magic tree which was considered to be the symbol of eternal life and axis of the world<sup>114</sup>. The fact that some of the lions have wings and the presence of double or single-headed eagles on top of life trees (in some cases double birds) complete the picture<sup>115</sup>. No further details will be given on the life tree and related animals, as this subject has already been dealt with in another article by the writer.

As indicated in the above paragraphs, lions have most probably been utilized as an emblem or totem due to their protective function. Zeki Velidi Togan says, "Turks believed that they were created as a ruling nation and made their neighbours believe in this also. They used to accept that they were descendants of wolves or lions."<sup>116</sup> In

<sup>111</sup> Eliade, M. *Schamanismus und Archaische Ekstasetechnik*. Zürich 1957. p. 82.

<sup>112</sup> Öney, G. *Das Lebensbaum...* pp. 34-36, 47-50. and Öney, G. *Hüdavent Hatun...* pp. 162-167. and Öney, G. *Tombstones...* pp. 288, 291, 299-301.

<sup>113</sup> Eliade, M. *op. cit.* pp. 152, 170, 171.

<sup>114</sup> *Ibid.* p. 261.

<sup>115</sup> Öney, G. foot note 112.

<sup>116</sup> Togan, Z, V. *Umumî Türk Tarihine Giriş*. Istanbul 1946. p. 102 and İnan, A. *op. cit.* p. 65.



Res. 1 — Kayseri Kalesi arslan heykeli.  
Fig. 1 — Lion Statue at Kayseri Fortress.

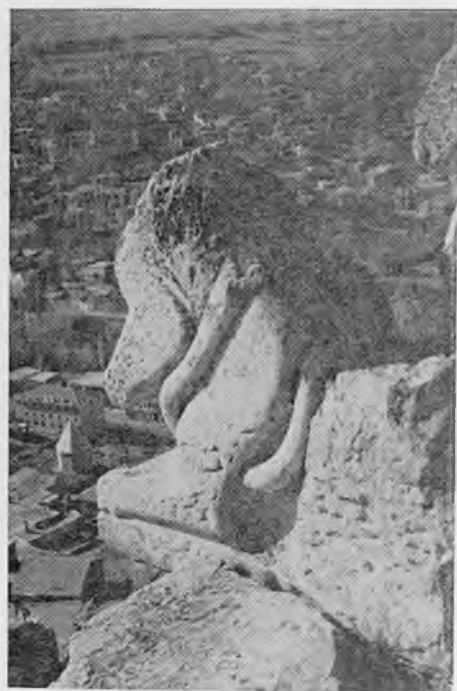




Res. 2a, b. — Çardak Han arslan heykelleri.  
Figs. 2a, b. — Lion Statues at Çardak Han.



Res. 3, 4. — Halep Kalesi arslan heykeli.  
Figs. 3, 4 — Lion Statuette at Aleppo Fortress.



Res. 5, 6a, b — Divriği Kalesi arslan heykelleri.  
Figs. 5, 6a, b — Lion Statues at Divriği Fortress.



Res. 7 — Tokat Gök Medrese müzesinde arslan,  
Fig. 7 — Lion at Gök Medrese Museum, Tokat.



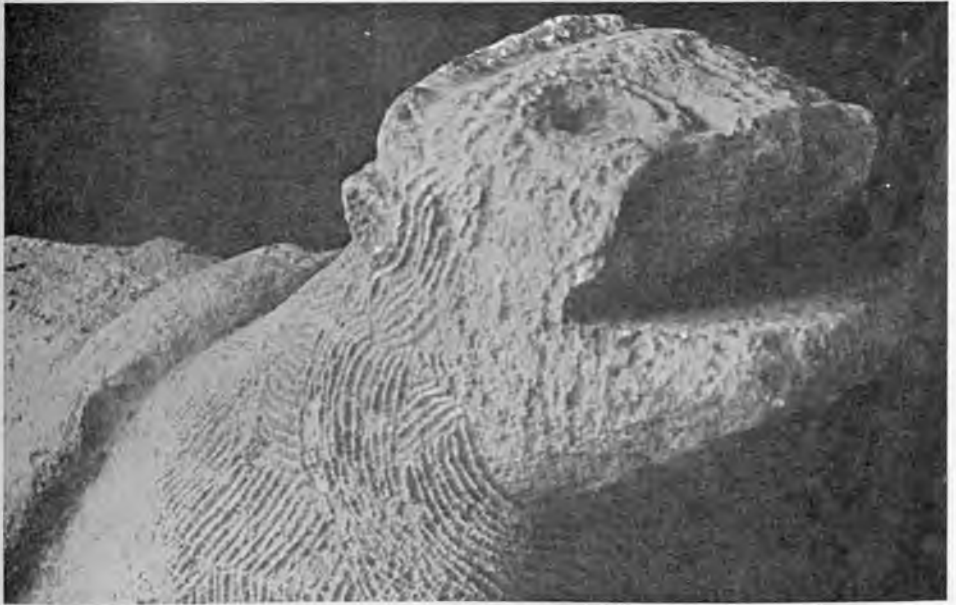
Res. 8 — Sivas Gök Medrese müzesinde arslan.  
Fig. 8 — Lion at Gök Medrese Museum, Sivas.



Res. 9 — Sivas Gök Medrese Müzesinde arslan.  
Fig. 9 — Lion at Gök Medrese Museum, Sivas.



Res. 10 — Konya Arkeoloji  
Müzesinde arslan.  
Fig. 10 — Lion at the Archeological  
Museum, Konya.



Res. 11a, b — İstanbul Türk İslâm Eserleri Müzesinde Konya'dan arslan.  
Fig. 11a, b — Lion from Konya at the Türk İslâm Eserleri Museum, İstanbul.



Res. 12 — Konya Kalesi'nden arslan (İnce Minareli Medrese Müzesi).  
Fig. 12 — Lion from Konya Fortress (İnce Minareli Medrese Museum, Konya).



Res. 13 — Konya Kalesi'nden arslan (İnce Minareli Medresesi).  
Fig. 13 — Lion from Konya Fortress (İnce Minareli Medrese Museum)

Gönül Öney



Res. 14 — Konya Kalesi'nden arslan (İnce Minareli Medrese Müzesi).  
Fig. 14 — Lion from Konya Fortress (İnce Minareli Medrese Museum)



Res. 15 — Konya Kalesi'nden arslan (İnce Minareli Medrese Müzesi).  
Fig. 15 — Lion from Konya Fortress (İnce Minareli Medrese Museum)

Gönül Öney





Res. 16 — Konya Alâeddin Kışkısı arslanı (İstanbul Türk İslâm Es. Müzesi).  
Fig. 16 — Lion from Alâeddin Palace, Konya (Türk İslâm Eserleri Museum, İstanbul).





Res. 17 — Kayseri Sahip Ata Medresesi sütun başlığında arslan.  
Fig. 17 — Lion at column capital at Sahip Ata Medrese, Kayseri.



Res. 18 — Diyarbakır Ulu Cami'de arslanbaşı konsol.  
Fig. 18 — Cantilever with lion's head at Ulu Cami, Diyarbakır.

Res. 19 — Niğde Alâeddin Camii arslanbaşı çörtlen.  
 Fig. 19 — Gutter in the shape of lion's head, Alâeddin Mosque, Niğde.



Res. 20 — Alara Han arslanbaşı konsollar.  
 Fig. 20 — Cantilevers in the shape of lion's head, Alara Han.

Res. 21 — Alara Han arslanbaşı konsol (kandillik).  
 Fig. 21 — Lion's Head Cantilever, Alara Han.





Res. 22 — Kayseri Sultan Han çörteni.  
Fig. 22 — Gutter at Sultan Han, Kayseri.



Res. 23 — Kayseri Huand Hatun çörteni.  
Fig. 23 — Gutter at Huand Hatun, Kayseri.



Res. 24a, b — Kayseri Karatay Han çörteni.  
Figs. 24a, b — Gutter at Karatay Han, Kayseri.



Res. 25 — Denizli Akhan  
arсланbaşı konsol.

Fig. 25 — Lion's Head cantile-  
ver at Ak han, Denizli.



Res. 26a, b — Akşehir  
Taş Medrese Müzesi'nde  
çörtten.

Fig. 26a, b — Gutter at  
Taş Medrese Museum,  
Akşehir.

Res. 27 — Niğde-Aksaray'da konsol.  
Fig. 27 — Cantilever Support at Aksaray, Niğde.



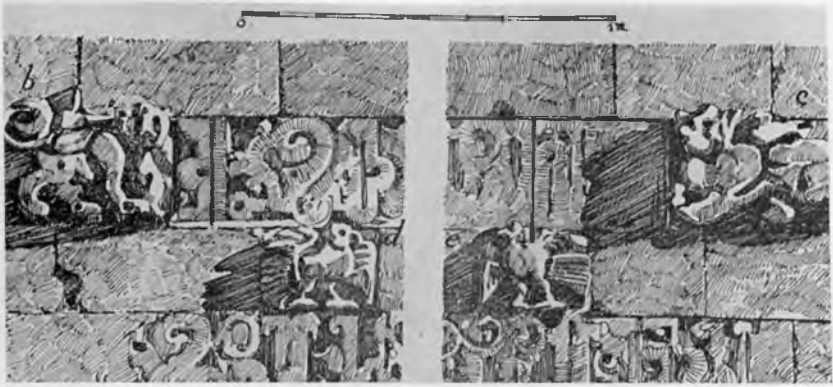
Res. 28a, b — Sivrihisar'dan arslanbaşı çörtten.  
Figs. 28a, b — Lion's Head Gutter from Sivrihisar.



Res. 29a, b — Kayseri Sahip ata Medresesi çörtenci.  
Figs. 29a, b — Gutters at Sahip Ata Mcdrese, Kayseri.

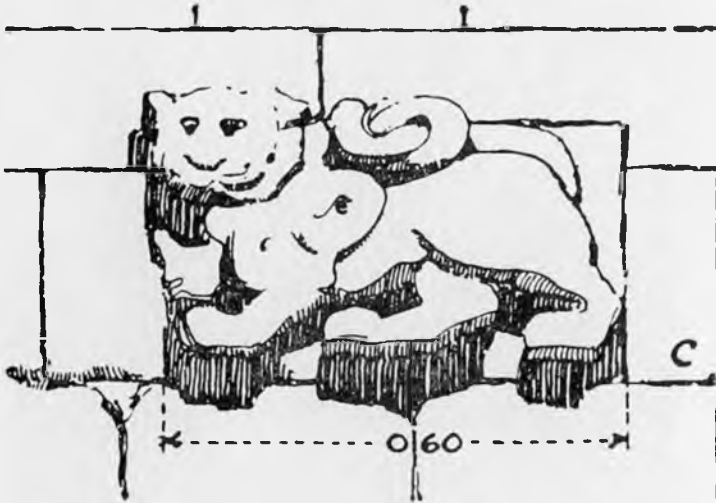


Res. 30 — Damsaköy Taşkın Paşa Cami çörtenci.  
Fig. 30 — Gutter at Taşkınpaşa Mosque, Damsaköy.



Res. 31 — Diyarbakır Kalesi arslanları (Gabriel'den).

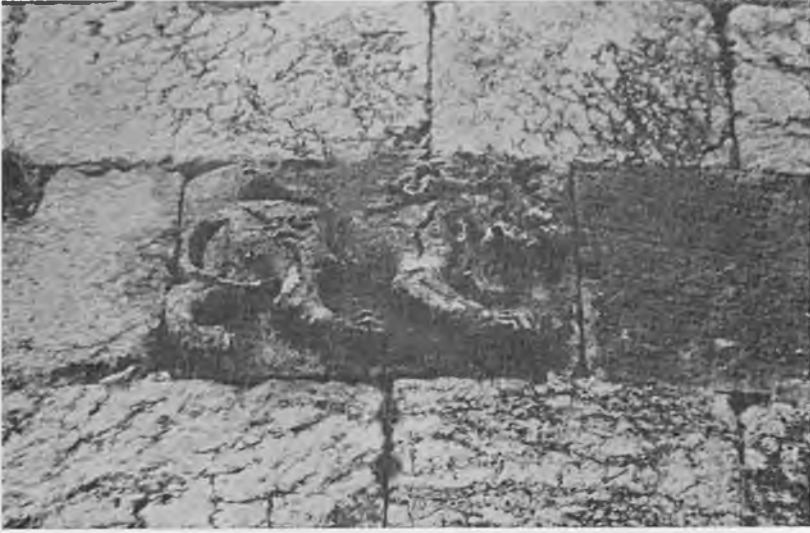
Fig. 31 — Lions at Diyarbakır Fortress (After Gabriel A.)



Res. 32 — Diyarbakır Yedikardeş burcunda arslan (Gabriel'den)

Fig. 32 — Lion at Yedi Kardeş tower, Diyarbakır (Gabriel, A.)





Resim 33 — Silvan Kalesi arslanı.  
Fig. 33 — Lion at Silvan Fortress.



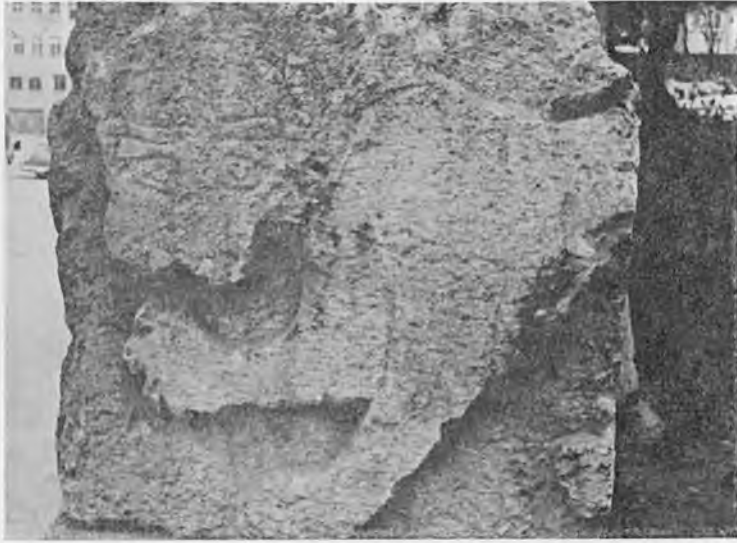
Res. 34 — Urfa Harran kapıda arslan ve insan.  
Fig. 34 — Lion and Man at Harran Gate, Urfa.



Res. 35 — Adana Müzesi'nde arslan (Cerablus'tan).  
 Fig. 35 — Lion at Adana Museum (from Cerablus)



Res. 36 — Adana müzesinde arslan (Birecik).  
 Fig. 36 — Lion at Adana Museum (from Birecik).



Res. 37 — Ankara Etnografya Müzesi'nde arslan.  
Fig. 37 — Lion at Ethnographical Museum, Ankara.



Res. 38 — Ankara Etnografya Müzesi'nde arslan.  
Fig. 38 — Lion at Ethnographical Museum, Ankara.

Res. 39 — Gaziantep Müze-  
si'nde arslan.

Fig. 39 — Lion at Gaziantep  
Museum.



Res. 40 — Kırşehir Kesikköp-  
rühan'da arslan.

Fig. 40 — Lion at Kesikköprü  
Han, Kırşehir.



Res. 41 — Kayseri Gevher Nesibe Şifahanesi arslanı,  
Fig. 41 — Lion at Gevher Nesibe Şifahane, Kayseri.



Res. 42 — Mardin kalesi arslanı.  
Fig. 42 — Lion from Mardin  
Fortress.



Res. 43a, b — Urfa Kalesi arslanları.  
Fig. 43a, b — Lions at Urfa Fortress

Res. 44 — Kayseri Döner  
Kümbet arslanları.  
Fig. 44 — Lions at Döner  
Kümbet, Kayseri.





Rcs. 45a, b, 46 — Niğde Hüdavent Hatun türbesi arslanları.  
Fig. 45a, b, 46 — Lions at Hüdavent Hatun Türbe, Niğde.



Resim 47 — Ani Kalesi arslanı.  
Fig. 47 — Lion at Ani Fortress.



Res. 48 — Konya Alâeddin Köşkü arslan kabartması.  
Fig. 48 — Lion Relief, Alâeddin Palace, Konya.



Res. 49 — Karatayhan Arslan kabartması.  
 Fig. 49 — Lion Relief at Karatay Han, Konya.



Fig. 50 — Lions on Tombstone from Kırşehir.  
 Res. 50 — Kırşehir Mezartaşında arslanlar.





Res. 51 — Tokat Mezar Taşında arslanlar.

Fig. 51 — Lions on Tokat Tombstone.



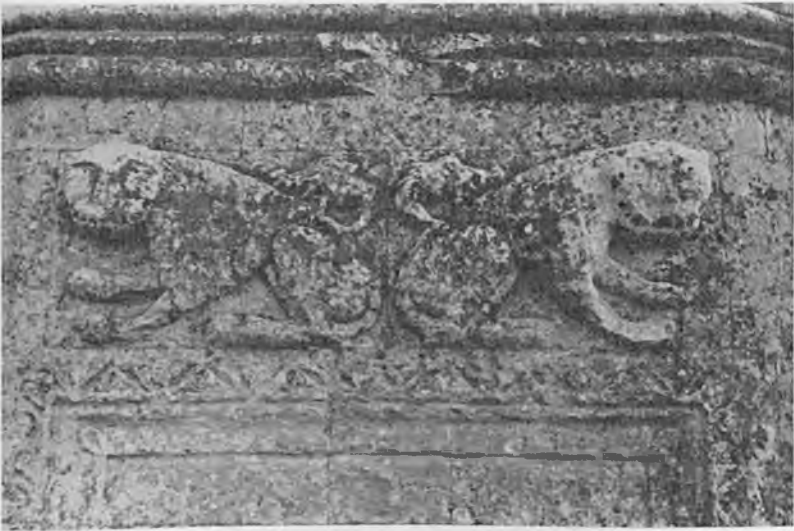
Res. 52 — Tokat mezar taşında arslan.  
Fig. 52 — Lion on Tokat Tombstone.



Res. 53 — Ankara Etnografya Müzesi Tokat mezar taşında arslan.  
Fig. 53 — Lion on Tokat Tombstone, Ethnographical Museum, Ankara.



Res. 54 — Cizre'den Diyarbakır Müzesi'nde arslan.  
Fig. 54 — Lion at Diyarbakır Museum (from Cizre).



Res. 55 — Patnos kümbetinde arslanlar.  
Fig. 55 — Lions on Patnos Kümbet.

Res. 56 — Sivas Behram Paşa  
Hanı arslanı.

Fig. 56 — Lion at Behram  
Paşa Han, Sivas.



Res. 57 — Silvan Kalesi  
tek baş, çift gövdeli arslan.  
Fig. 57 — Double lion with  
single head at Silvan Fortress.



Res. 58 — Alayhan tek baş çift gövdeli arslan.  
Fig. 58 — Double Lion with single head, Alay Han.



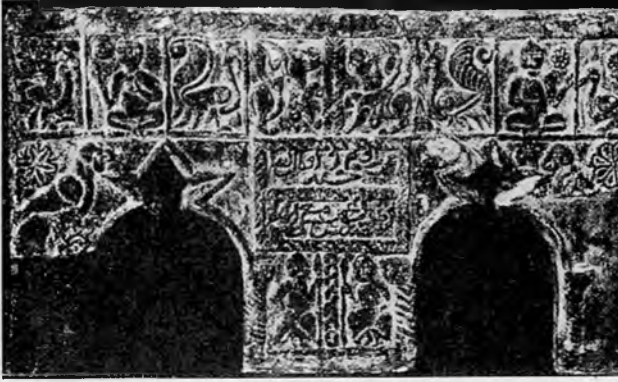
Res. 59 — Çay Taş Medrese arslanı.  
Fig. 59 — Lion at Taş Medrese, Çay.



Res. 60 — Çay Taş Han arslanı.  
Fig. 60 — Lion from Taş Han, Çay.



Res. 61 — Ankara Etnografya Müzesi mezar taşında arslan.  
Fig. 61 — Lion on Tombstone, Ethnographical Museum of Ankara.



Res. 62 — Nusaybin taşında kanatlı arslan, tavus, insan, hayat ağacı kabartmaları.  
Fig. 62 — Winged lion, peacock, man, life tree reliefs on stone from Nusaybin.

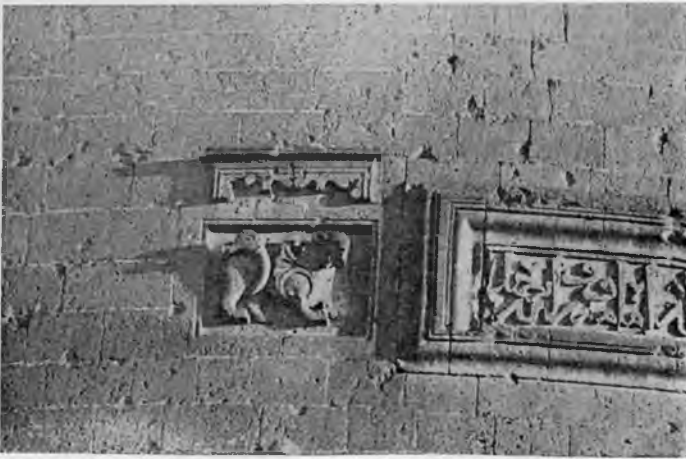


Res. 63 — Diyarbakır taşında çift kuş ve kanatlı arslan.  
Fig. 63 — Double bird and winged lion on Diyarbakır stone.



Res. 64a, b : Diyarbakır Kalesi Yedikardeş burcu kanatlı arslan ve çift başlı kartal kabartmaları.

Fig. 64a, b : Winged lion and double-headed eagle relief at Yedikardeş Tower, Diyarbakır.



Res. 65 — Diyarbakır Kalesi Ulubadan burcu kanatlı arslan kabartması.

Fig. 65 — Winged lion relief at Ulubadan Tower, Diyarbakır Fortress.



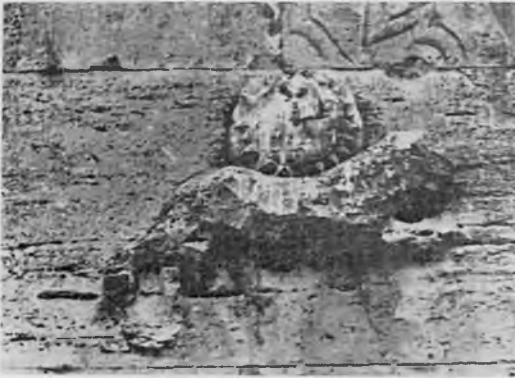


Res. 66 — Silvan'dan kanatlı arslan (Diyarbakır Müzesi).  
Fig. 66 — Winged lion from Silvan (Diyarbakır Museum).



Res. 67 — Konya'dan kanatlı  
arslan (İstanbul T. İ. E.  
Müzesi).  
Fig. 67 — Winged lion from  
Konya (Türk İslâm Eserleri  
Museum, İstanbul).

Res. 68 — Cizre köprüsünde  
arşlan ve güneş.  
Fig. 68 — Lion and Sun at  
Cizre Bridge.



Res. 69 — İncirhan'da güneş  
ve arşlan.  
Fig. 69 — Lion and Sun at  
İncir Han.



Res. 70 — Silvan Kalesi'nde güneş ve arşlan.  
Fig. 70 — Lion and Sun at Silvan Fortress.



Res. 71 — Kayseri Döner Kumbet hayat ağacı arslan kabartmaları.

Fig. 71 — Life tree-lion reliefs at Döner Kumbet, Kayseri.



Res. 72 — Erzurum Yakutiye medresesi hayat ağacı-arslan kabartmaları.

Fig. 72 — Life tree-lion reliefs at Yakutiye Medrese, Erzurum.



Res. 73 — Karatayhanda Türk-Çin takviminden arslan ve diğer hayvanlar.  
 Fig. 73 — Lion and other animals from Turkish-Chinese Calendar at  
 Karatay Han.



Res. 74a, b — Denizli Akhan takvim hayvanlarından arslan (Solda üstte).  
 Figs. 74a, b — Lion as calendar animal at Ak Han, Denizli (top left).



Res. 75 — Sivas Gökmedrese'de takvim hayvanları.  
Fig. 75 — Calendar animals at Gök Medrese, Sivas.



Res. 76 — Niğde Sungurbey Camiinde  
takvim hayvanları.

Fig. 76 — Calendar animals at  
Sungurbey Mosque, Niğde.



Res. 77 — Bünyan Salihbey  
Camii arslan başları.

Fig. 77 — Lion heads at  
Salihbey Mosque, Bünyan.



Res. 78 — Diyarbakır Ulu Camii arslan-boğa mücadelesi.  
Fig. 78 — Lion-bull fight scene at Ulu Cami, Diyarbakır.



Res. 79 — Cizre'den arslan-boğa mücadelesi (Diyarbakır Müzesi).  
Fig. 79 — Lion-bull fight scene from Cizre (Diyarbakır Museum).



Res. 80 — Gazne sarayında arslan (A. Bombaci'den)  
Fig. 80 — Lion from Ghazne Palace (after A. Bombaci).

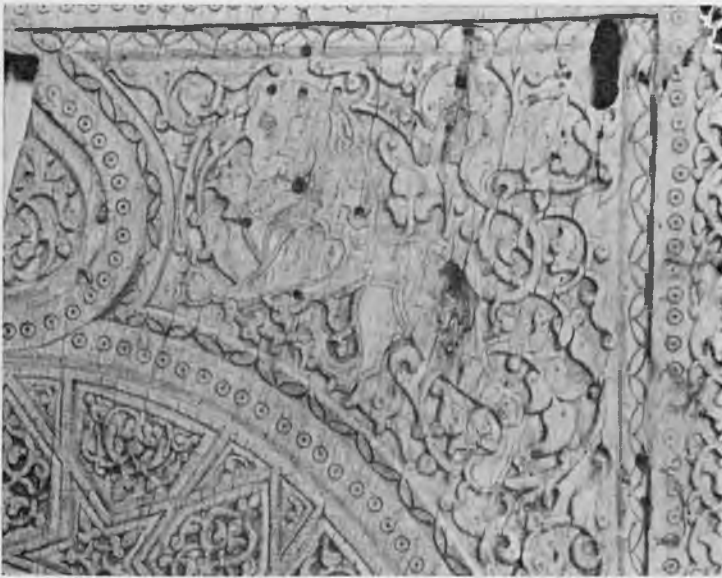


Res. 81 — Capella Palatina'da çift arslan (Monnered de Villard).  
Fig. 81 — Double lion at Capella Palatina (after Monnered de Villard).





Res. 82 — Haho Kilisesi arslanı.  
Fig. 82 — Lion from Haho Church.



Res. 83 — Ankara Hoca Hasan Camii ahşap kapısında arslan.  
Fig. 83 — Lion at the wooden door of Hoca Hasan Mosque, Ankara.





Res. 84 — Kubadabad sarayı çinisinde arslan.  
Fig. 84 — Lion on faience tile from Kubadabad Palace.



Dede Korkut stories, lion has been indicated as mother. Lion designations on fortresses, bridges and tombstones were most probably related to such a belief. As we know, the Mameluk Sultan Baybars used lion or panther as an emblem. Name of lion is very common among the Seljuk rulers; for instance, Alparslan, Kılıçarslan, etc. Appearance of lion pairs with double-headed eagle, which was used as an emblem or totem in Central Asia emphasizes the possibility that the lions were used to protect the emblem also<sup>117</sup>. At the same time, lion is the symbol of sun and light. As a Zodiac animal, lion is combined and expressed with the sun. Sun is placed above the lion as observed in the reliefs of Cizre Bridge and İncirhan. Designs related with Zodiac symbolism are especially seen in the Seljuks of Iran. This can be explained by their interest in and concern for astrology. Moon and sun have been used as two symbols among Turks since their earlier times in Central Asia. According to Yakuts, sun and moon are two brothers, and all brave men come to existence through them. According to Altays, sun is mother whereas moon is father<sup>118</sup>. In this case, these two planets have been used as totems. Separate sun-lion reliefs without the other Zodiac animals could denote an emblem, as in the case of İncirhan. It is known that this han had been constructed by Gıyaseddin Keyhusrev III. The identical lion-sun designs seen on coins of this ruler establishes the combination as his emblem.

It is most probable that there is a symbolic element in fight scenes with lions. Dragon-tailed lions which appear frequently in various examples most probably represent sun-moon antagonism. As it is well known, dragon is at the same time an animal related to the moon<sup>119</sup>.

<sup>117</sup> Eliade, M. op. cit. 112. In İbni Bibi the falcon is mentioned as protector of the ruler. Erdmann, K. *Ibni Bibi als Kunst-historische Quelle*, Niderland Historisch-Archäologisches Institut. Istanbul 1962. pp. 7, 8. Eagle is also in Central Asian tribes a totem animal. İnan, A. *Tarihte ve Bugün Şamanizm*. Ankara 1954. pp. 45-47. and see Sümer, F. *Oğuzlar (Türkmenler)* Ankara 1957. p. 205. In Gültekin's tomb in Orhon valley, at the head of his statue, the eagle emblem is seen. Aslanapa, O. *Türklerde Arma Sanatı, Türk Kültürü*, 16. 1964. pp. 40-47. During the 1965 excavations in Kubadabad, some tiles with double-headed eagle contain the inscription "es Sultan", which shows that Seljuks were using this bird as an emblem. See Otto-Dorn, K. - Önder, M. *Erster Bericht...*

<sup>118</sup> İnan, A. op. cit. p. 29.

<sup>119</sup> Öney, G. *Dragon Figures...* pp. 190, 213, 214.

We see a more clear-cut fight scene between opposing animals in the lion-bull reliefs. Since Persepolis (4000 B. C.), during the times of Achemenids and Assyrians, Leo and Taurus (lion-bull) has been used to mark the commencement of the agricultural year (Nevrus)<sup>120</sup>. With the entrance of the sun (lion) into the sign of Zodiac (bull), the spring holiday i.e. the agricultural year (Nevrus) starts. Symbolic representation of this astrological event takes the form of a fight scene between two animals. This fight scene has been used in Islamic Art also to represent various opposing forces or principles. According to Max van Berchem, the bull-lion fight scene at the Diyarbakır Fortress represents the victory of Nisanoğulları (lion) over Inanoğulları (bull)<sup>121</sup>. In this case, lion represents the throne, political and military might while bull represents the opposing power. Central Asian shaman tribes which have generally influenced the figural art of the Seljuks had similar beliefs. The Yakut shamans used to dress themselves as animals when they fought with each other<sup>122</sup>. We can extend the meaning of bull-lion fight symbolism to cover fight between evil forces or to represent the superiority of goodness over evil, of light over darkness, of native over enemy.

Apart from the above observations, it should be noted that the remnants of shaman beliefs in Islamic sects account for the abundance of lion figures in Seljuk Art. According to a predominant belief in Anatolia, pre-prayer washing is made with water from the "lion's mouth" and drinking such water is considered healthy<sup>123</sup>. Under the light of this, the gutters in the form of lion's head introduced above are of special interest. The importance attached to lions is especially great in Bektaşî sect where lion is called "Haydar". According to Bektaşî belief, Mohammad's follower Ali is "Haydar-ı Kerrar" which means he is lion over and over again.

In Ottoman caligraphic art, numerous pictorial inscriptions have been made with holy motives, showing "God's lion"<sup>124</sup>. These lions are highly stylized and in many instances the word "Ali" is

<sup>120</sup> Hartner, W. - Ettinghausen, R. *Conquering Lion...* pp. 161-164. See also Öney, G. *Bull Reliefs...* pp. 92, 111.

<sup>121</sup> van Berchem, M. - Strzykowski, J. *op. cit.* pp. 66-68.

<sup>122</sup> Eliade, M. *op. cit.* p. 161.

<sup>123</sup> Aksel, M. *Religious Pictures in Turkish Art*, Istanbul 1967. p. 83.

<sup>124</sup> *Ibid.*

read. In Seljuk Art, lions are usually presented in pairs. Thus, these lion pairs could also represent the double Ali symbol as a protection symbol<sup>125</sup>.

The above explanation shows that the symbolic world of Seljuk lion figures is, like that of the other animal figures, very complex and rich. It is possible that the description in one work has been used with more than one purpose. However, the most important point here is, besides other influences, the close tie to Central Asian traditions as Seljuk lion figures in many instances do not only have common characteristics in style and technique with Central Asian examples but they are also intricately related to the rich world of symbolism of the Central Asian shaman cult. It is interesting to note that the effects of this cult have persisted for a long time after the adoption of Islam by Turks. The Mongol raids which brought to Anatolia a fresh wave of Central Asian spirit and tradition have undoubtedly played a role in regenerating some of the ancient customs and beliefs, incorporating these into the world of Islam.

<sup>125</sup> Ibid p. 84.