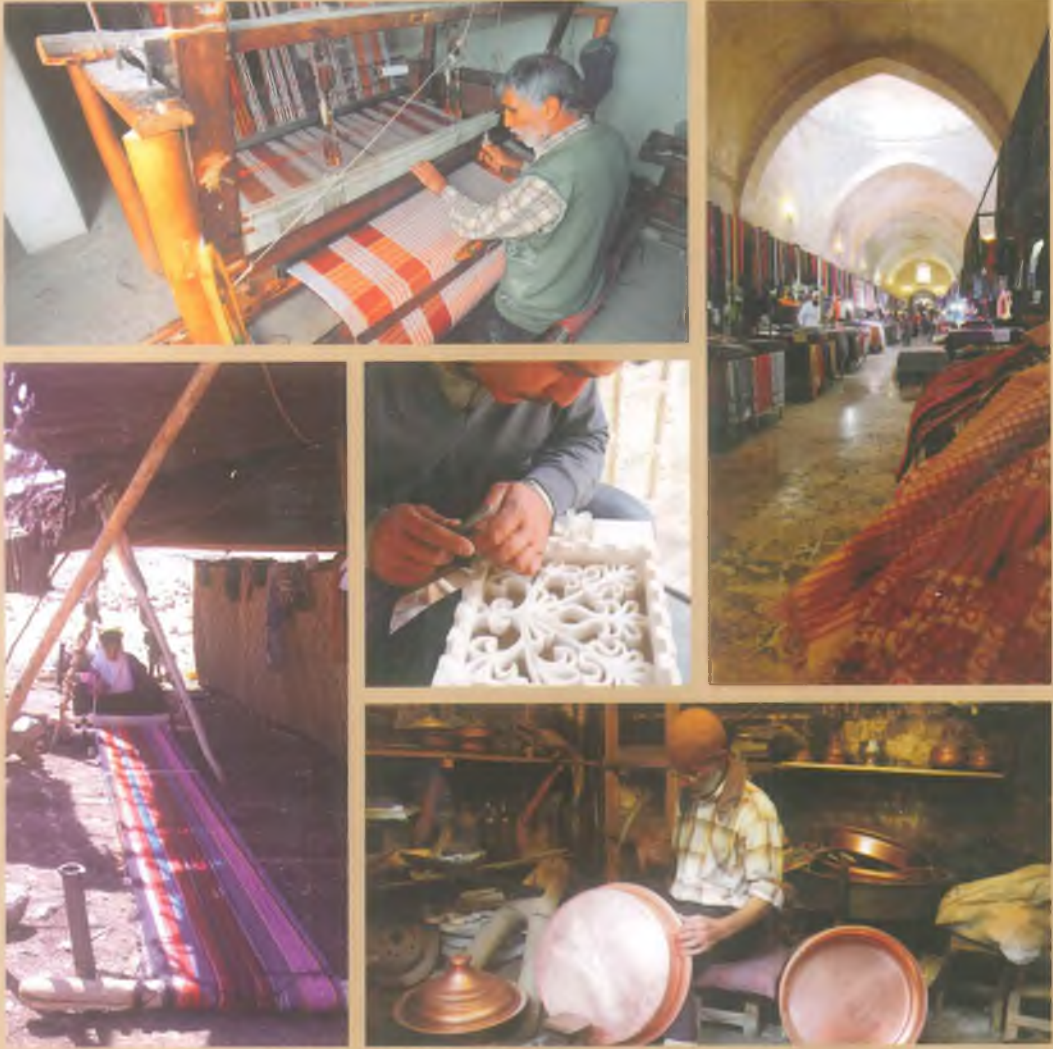


# ŞANLIURFA BAZAARS - INNS AND HANDCRAFTS



A. Cihat KÜRKÇÜOĞLU, Ph.D.

S. Sabri KÜRKÇÜOĞLU



ŞANLIURFA MUNICIPALITY  
CULTURAL AND SOCIAL AFFAIRS DIRECTORATE PUBLICATIONS

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A. Cihat KÜRKÇÜOĞLU, Ph.D.  
Sabri KÜRKÇÜOĞLU



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## **INDEX**

**FOREWORD / Dr. Ahmet Eşref FAKİBABA / 7**

**PRELUDE / Assistant Prof. A. Cihat KÜRKÇÜOĞLU - Instructor S. Sabri KÜRKÇÜOĞLU / 9**

**HISTORY OF ŞANLIURFA / 10**

**INTRODUCTION / 11**

**1. ŞANLIURFA BAZAARS / 16**

1.1. HISTORICAL ŞANLIURFA BAZAARS / 16

1.2. OLD ŞANLIURFA BAZAARS STILL OPEN TODAY / 17

1.3. ŞANLIURFA COVERED BAZAARS / 19

1.3.1. BOYAHANE BAZAAR (Underground Bazaar) / 19

1.3.2. ESKİ KUYUMCU BAZAAR / 19

1.3.3. HÜSEYİNİYE BAZAARS / 19

1.3.4. KASAP BAZAAR / 20

1.3.5. KAZAZ BAZAAR (Bedesten) / 20

1.3.6. KINACI BAZAAR / 22

1.3.7. PAMUKÇU BAZAAR / 22

1.3.8. SİPAHİ BAZAAR / 22

**2. ŞANLIURFA INNS / 26**

2.1. BARUTÇU INN / 26

2.2. BİCAN AĞA INN / 27

2.3. FESADİ INN / 28

2.4. GÜMRÜK INN / 29

2.5. HACI KAMİL INN / 30

2.6. KUMLU HAYAT INN / 31

2.7. MENCEK INN / 32

2.8. MİLLET INN / 32

2.9. SAMSAT KAPSI INN (AVŞAROĞLU INN) / 33

2.10. ŞABAN INN / 33

2.11. TOPÇU INN / 34

**3. PRE-ISLAMIC HANDCRAFTS OF ŞANLIURFA / 35**

3.1. MOSAICS / 36

3.2. FRESCO / 46

3.3. SCULPTURE AND STONE DRESSING / 47

**4. ISLAMIC PERIOD HANDCRAFTS OF ŞANLIURFA / 51**

4.1. WEAVING / 53

4.1.1. CHULHACILIK (CLOTH WEAVING) / 55

4.1.1.a. YAMSHAH (HEAD-SCARF) / 56

4.1.1.b. VALA / 57

4.1.1.c. KEFFIYEH / 57

4.1.1.d. EHRAM (IHRAM) / 58

4.1.1.e. FİTA / 59

4.1.1.f. İZAR-KÂHKKE CLOTH / 59

4.1.2. WADMAL WEAVING / 63

4.1.2.a. THIN WADMALS / 63

4.1.2.b. THICK WADMALS / 63

4.1.3. RUG WEAVING / 64

4.1.3.a. BASMAHANE RUGS / 64

4.1.3.b. SURUÇ AND ALİGÖR RUGS / 65

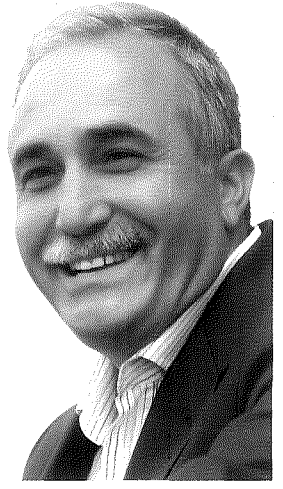
4.1.4. CARPET WEAVING / 66

4.2. SOCK WEAVING / 73

4.3. ÇİT (ÇİĞ) KNITTING / 74

<b>4.4. KENDIRCILIK (HEMP GROWING) /</b>	<b>75</b>
<b>4.5. FELT MAKING /</b>	<b>77</b>
<b>4.6. CHULCULUK (SADDLERY-PALANCILIK) /</b>	<b>84</b>
<b>4.7. FUR MAKING /</b>	<b>87</b>
<b>4.8. KAZAZLIK /</b>	<b>91</b>
<b>4.9. TANNERY /</b>	<b>95</b>
4.9.1. BOVINE TANNERY /	95
4.9.2. OVINE TANNERY /	95
<b>4.10. HARNESS MAKING /</b>	<b>98</b>
<b>4.11. KOSHKERLIK (KERCHIEF-SHOE MAKING) /</b>	<b>102</b>
4.11.1. YEMENİ /	103
4.11.2. KALICH BUSKIN /	104
4.11.3 FEDE /	105
<b>4.12. COMB MAKING /</b>	<b>105</b>
4.12.1. WOMEN'S COMB /	106
4.12.2. MEN'S COMB /	106
4.12.3. BEARD COMB /	106
<b>4.13. COPPER WORKS /</b>	<b>107</b>
4.13.1. CALDRONS /	109
4.13.2. KUSHANAS(COOKING POTS) /	109
4.13.3. FRYING PANS /	109
4.13.4. TRAYS /	109
4.13.5. LENDER (LARGE TRAYS) /	110
4.13.6. SHALLOW PANS /	111
4.13.7. SITIL(BUCKET) /	111
4.13.8. BOWLS /	111
4.13.9. WASH BOWLS -TESHTS /	113
4.13.10. EWERS-SULEHYE (PITCHERS) /	113
4.13.11. GUMGUM AND COFFEE POTS /	113
<b>4.14. FORGED IRON WORKS /</b>	<b>118</b>
4.14.1. DOOR KNOBS /	119
<b>4.15. TIN WORKS /</b>	<b>123</b>
<b>4.16. JEWELRY /</b>	<b>126</b>
4.16.1. GOLD ORNAMENTS /	127
4.16.2. SILVER ORNAMENTS /	130
<b>4.17. STONE WORKS /</b>	<b>133</b>
4.17.1. ISLAMIC PERIOD STONE WORKS /	136
4.17.2. QUARRIES /	144
4.17.3. TOPICS AND THEMES IN STONE DRESSING /	146
4.17.4. TOOLS OF STONE DRESSING /	154
<b>4.18. POTTERY /</b>	<b>156</b>
<b>4.19. BUCKET MAKING (KOKACILIK) /</b>	<b>161</b>
<b>4.20. WOODWORKING (NECCARLIK) /</b>	<b>163</b>
<b>4.21. TASBIH MAKING /</b>	<b>170</b>
<b>4.22. CALLIGRAPHY /</b>	<b>175</b>
4.22.1. CALLIGRAPHER AHMET VEFİK EFENDİ (LOBUT AHMET EFENDİ) /	177
4.22.2. CALLIGRAPHER ARABİZÂDE BEHÇET (GÖRGÜN) EFENDİ /	178
<b>4.23. HAND-DRAWN ORNAMENTATION /</b>	<b>181</b>
<b>FOOTNOTES /</b>	<b>190</b>
<b>REFERENCES /</b>	<b>191</b>





## Foreword

As one of the very first settlement areas of history, Şanlıurfa has been host to various civilizations, and has been known for its cultural richness, agriculture and tourism. It is also one of the rare cities of Anatolia, which has protected its traditional handcrafts and historical texture up until the present day.

Birthplace of Prophet Ibrahim, home of Prophet Yakup and Prophet Eyüp, blessed by Prophet Jesus, Şanlıurfa is frequently visited by Jews, Christians and Muslims as an important religious and cultural destination. In a way, Şanlıurfa offers a ride through history with its architecture, bazaars, handcrafts, legends and music.

The Göbeklitepe Excavation, which kicked off in 1995 in Örencik Village about 18 km to the city center is unraveling the Neolithic Age, bringing to light 11.500 years old stone carvings on a temple, human and animal statues, stone beads and necklaces, which are the very first examples of human history.

Handcrafts and historical bazaars serve as bridges connecting the history of a certain society with the present day. Folkloric products shaped with cultural values; especially handcrafts reflect the differences of countries and their authentic characters.

Visitors of our city generally wonder the present and past lifestyles of our residents. People of different backgrounds are in a wish to know each other and take something authentic from others' lives to make it a part of their own lives.

Tourists are mostly interested in local products such as rugs, carpets, saddlebags, yashmak, keffiyeh and toga as weavings; copper works like coffee pot, ewer, hydria, tray, large tray, plate and bowls; gold and silver jewelries; and wooden products like lecterns, and rosaries. Tourists are also interested in fur vests, felts, and kerchiefs, all of which are still handmade in Şanlıurfa at present day.

Promoting and protecting our tourism assets in culture, religion and nature are our top priorities. Reviving, protecting and promoting Şanlıurfa handcrafts means protecting a very important cultural value, providing an economic value for local people and social development.

Protecting such an authentic cultural value is a very delicate business. We should bear in mind that protecting culture is protecting ourselves. This goal can only be achieved through awareness. We must look for alternative ways to protect our natural and cultural values. Passing on our cultural heritage to future generations must be a holy task for all of us. Because, it is extremely difficult to bring back what's lost.

I extend my congratulations to valued Assist. Prof. Dr. A. Cihat Kürkçüoğlu and Instructor S. Sabri Kürkçüoğlu of Harran University for preparing this publication, which I believe will help promote "Şanlıurfa Bazaars- Inns and Handcrafts."

I present this book, which will allure the readers to fall in love with Urfa, to people who have had an experience in Urfa and those who have never seen it...

Sincerely,  
Dr. Ahmet Eşref FAKİBABA  
Şanlıurfa Mayor



# PRELUDE

Throughout the traditional life cycle humans created most of the household tools with their hands. Thus, these people developed skills and became interested in arts. Human beings created precious artifacts thanks to their manual dexterity.

Every piece of tool and ornaments that are handmade and represent the artistic pleasures of a society are within the field of handcrafts. Looking at the amount of effort and time that has gone into creating these pieces is enough to justify why simple tools that were created to solve everyday problems of human beings are considered as art. When we look closely, we see the harmony of emotions, meticulous efforts, solidarity, labor and sweat in a hand-crafted piece.

Traditional handcrafts have developed by representing the soul of a society with great patience and dexterity. This form of art has been passed from master to master and lived on for centuries through master-apprentice relationship within the Turkish-Islamic Guild (The Ahi Order). This tradition also gave birth to the Ahi Culture, which is based on "knowledge" and "respect for the master". Living handcrafts of Şanlıurfa are still made and used as products of a totally different world.

The high value attached to today's hand-crafted products comes from their unaffected nature by technological developments and modern industry. However, because they are unable to compete with industrialization, advanced technology, mass production and low costs of modern production techniques, handcrafts are facing the threat of a slow disappearance.

Particular traditional handcraft forms conducted in Şanlıurfa are as follows: Comb Making, Wood Carving,

Saddlery, Leather Processing, Pack-saddle Making, Fur Making, Felt Making, Rug Weaving, Fabric Weaving, Copper Processing, Cloth Weaving, Kerchief Making, Jewelry Production, Rosary Making, Tinwork, Stone Carving, Rope Making, Coca Making, Leather Processing, Ironworking, and Chintz Making. Some of these hand-craft works can still be found in Şanlıurfa at present day.

Informed societies' growing interest in arts has a parallel effect on the interest in hand-crafted products, which are the primary cultural pieces to be offered to tourists, who want to discover folklore, ethnographic values, archeological richness and architectural patterns of any given society.

Since they settled down, human beings have respected their environment, protected and passed on their cultures to next generations. We can witness this effort in written documents and artifacts that have survived the challenges of history and made it to present day. Passing on handcrafts to future generations without degeneration and protecting their authenticity can only be possible if there is enough support for producers.

Also if certain handcrafts are re-designed to meet modern day needs without degeneration, we can save them from disappearance and boost local economy, culture, arts, education and tourism at the same time.

We are pleased to have written this book as a result of 30-years-long research on Şanlıurfa handcrafts, bazaars and inns. We would like to thank Şanlıurfa Municipality and Mayor Ahmet Eşref Fakıbaba for supporting the publication of this book.

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# HISTORY OF URFA

Throughout history, Assyrians called the city "Orhai"; Arabs called it "Al-Ruha"; Seleukos called it "Edessa" and Turks called it "Urfa".

Archeological excavations within the borders of the city in the past 20 years have uncovered pieces belonging to Paleolithic, Neolithic, Chalcolitic and Early Bronze Age.

In Hilvan township, Nevali Çori excavations between 1983-1991 have unveiled that people, who lived here 11,500 years ago built the very first houses, did agriculture and grew wheat and lentil and spread this knowledge around the world. T-shaped stone carvings of animals found here are ruins of the first temple on earth.

Between the years of 1995-2006 Göbeklitepe excavation, which is very close to Urfa city center, has uncovered a number of temple ruins. Human and animal statues found in Göbeklitepe were possibly used in prayers. These statues and various animal carvings on the T-shaped stelae can be considered as the oldest examples of figure paintings in the world.

It has been scientifically proved that the archeological materials found behind Balıklıgöl in 1996 belong to a period 13,500 years before today, which comes to mean that history of the civilizations began in Urfa.

In 1000 B.C residents of the region were Subars of Caucasus origin. In the same period Southeast region was invaded by Aramis of the Sami race. Until 612 B.C. the region was ruled by Assyrians. Between 612-550 B.C. Meds ruled the region and between 552-332 B.C. Persians were at the helm.

Macedonians ruled the region between 332-312 B.C. After the death of Alexander Seleukos were in power between 312-132 B.C. In 302 B.C. Seleukos Nikator named the region "Edessa", which means "rich in water".

Between the years of 132 B.C-244 A.D. Assyrians ruled the region with a city kingdom called "Osroene". 376 year-long history of the Osroene kingdom is also important for the Christian history. King Abgar Ukkama V. penned a letter to Jesus Christ during his second term in power between the years of 13-50 A.D. In the letter the king said he and his people adopted the new religion. Jesus Christ replied in a letter, in which he said he blessed Urfa and sent a handkerchief with which Jesus wiped his face, and magically his portrait appeared on it.

After 244 A.D Urfa was ruled by the Sassanians, Romans and Byzantines.

Great Seljuk Sultan Alp Arslan's son Melik Shah sent his commander Emir Bozan on a mission to capture Urfa in 1087 A.D.

During the First Crusades, commander Earl Baudouin invaded Urfa and founded the Crusade Shire. In 1144 Mousul Atabey İmadüddin Zengi surrounded the city and captured it on December 24, 1144. This victory was welcomed with joy in the Islamic world.

The region came under the rule of Selahaddin Eyyubi's Eyyubi Empire in 1174. Alaaddin Keykubbat took Urfa from the Eyyubis in 1234. After the retreat of Seljuk armies, Eyyubis regained control of the whole region. In 1240 Seljuk troops defeated Harezmis in Harran and left the city to Eyyubis.

In 1244, Mongolians looted Urfa, and did the same in 1251 in Suruç, Harran and Urfa environs. In 1272, Memluks took Harran and Urfa from Mongolians.

When Anatolian Seljuk State collapsed in 1308, the rule of the city passed from Ilhans to Döğer Turkmen Tribe. In 1399, the region came under the rule of Timur. Karayülük Osman Bey, to whom Timur gave Diyarbakır region, founded the Akkoyunlu State in Diyarbakır in 1403. When leader of the Döğer Turkmen Tribe Dimashk Hodja died in 1404, Urfa passed to the Akkoyunlu State.

In 1429 Memluks of Egypt raided and demolished the city.

In 1465 Akkoyunlu Emperor Uzun Hasan captured Urfa.

Urfa was invaded by Dulkadirids in 1504 and by Safavids in 1514. In 1517 Ottoman Emperor Yavuz Sultan Selim brought Ottoman rule to Urfa.

Urfa spent 400 years under Ottoman rule until its invasion by the British at the end of World War I on March 24, 1919. The British handed over the rule to the French on October 30, 1919. Urfa people defeated the French on April 11, 1920 and made it to the Republican history as "the city which liberated itself". In a bid to mark this victory, on June 22, 1984 Turkish Grand National Assembly gave the prefix "Şanlı" (meaning 'glorious') to the city.

# INTRODUCTION

Art is as old as humanity itself. It can be defined as "the total of methods employed in expressing a feeling, design or beauty; or supreme creativity that comes out of this expression. It can also be defined as the expression of the understanding and enjoyment of a given civilization or nation.

When this expression is exercised through sound and words it's called phonetic arts; when it's exercised through body movements, it's called rhythmic arts like theater, ballet, pantomime and so forth; when it's told in writing, it's called literary arts like short story, poetry, and novel; when it's done by shaping materials it's called plastic arts like architecture, sculpture, carving, painting, miniature, calligraphy and ornamentation; when it's shown via technical tools like cameras (cinema and photography) it's called visual arts.

Besides these fine arts, which require an academic education, there are also handcrafts, which continue and develop through master-apprentice relationship and is called "craftsmanship". Borne out of hundreds of years old lifestyles and needs of societies, these crafts reach maturity by contributions of various cultures.

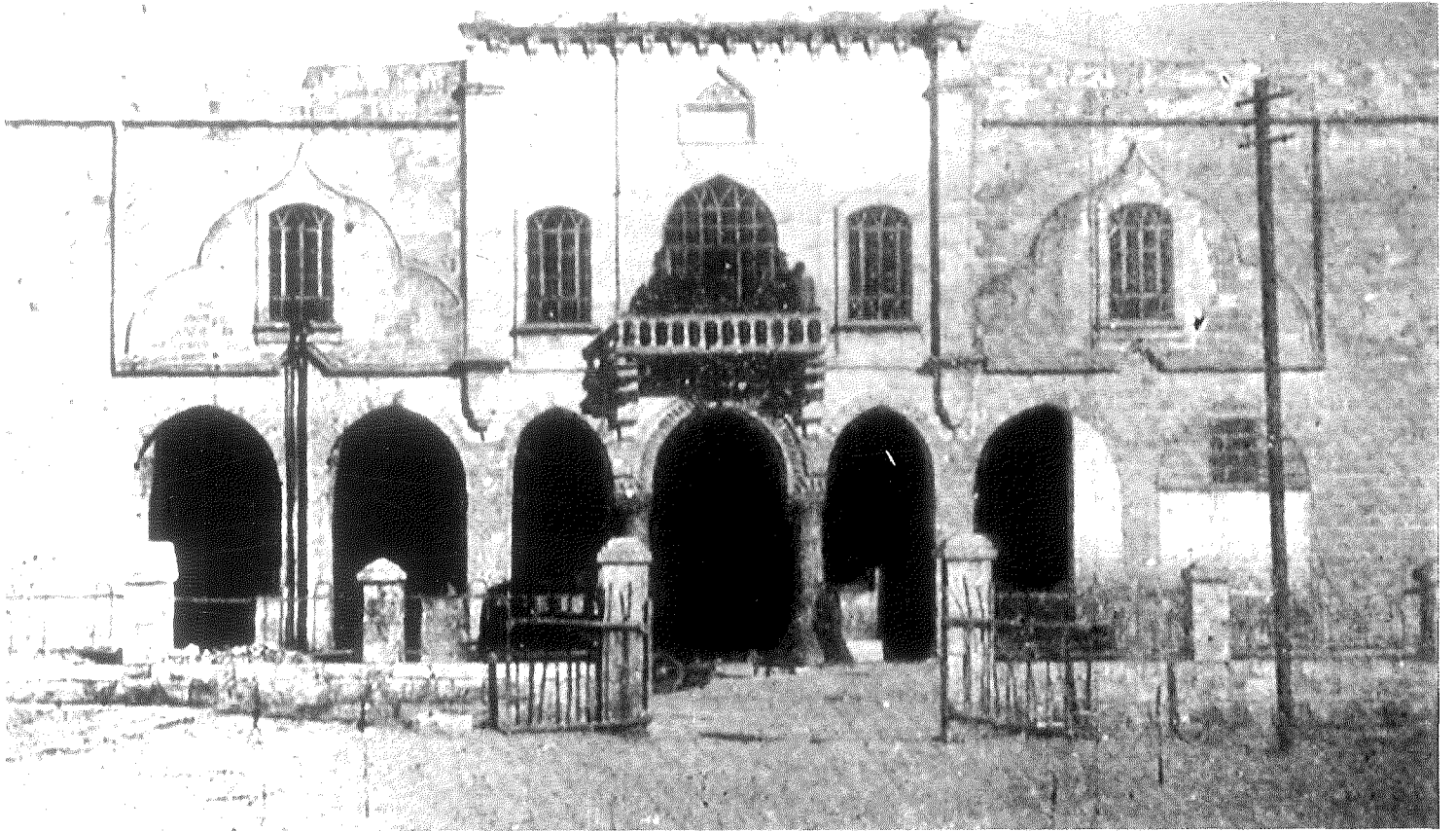
Dubbed as "Prolific Crescent" in archeological literature and known to be the birthplace of world culture and civilization, Şanlıurfa is also lucky to be at the meeting point of Anatolian and Mesopotamian cultures. This explains the cultural richness of the city. In the development process of Şanlıurfa handcrafts, we can see the effects of Mesopotamia nations, Turkmen lifestyle, Ottoman culture, the Ahi tradition, and the city's

geographical location on the conjunction of trade routes, natural aspects of the region and the knowledge created by previous civilizations.

In the time of the Oshrhone Kingdom in Edessa (Urfa 132 B.C- 244 A.D.) craftsmen used to represent well-recognized group by the society. Craftsmen and shop owners created unions like the Ahi community (Turkish-Islamic Guild), which started during Anatolian Seljuk's time and reached present day passing through the Ottoman era. These guilds allowed only those with proper qualifications to conduct handcrafts.<sup>1</sup>

Urfa was an important trade center on an important trade route connecting Anatolia to Aleppo. Caravans travelling from East to Aleppo, and via Aleppo to Baghdad, or others trying to reach Iskenderun port via Hatay used to stop and rest in Urfa. Therefore, Aleppo and Urfa had close trade and cultural ties. Urfa craftsmen used to have a chance to get to know the patterns, colors and forms of handcrafts from other regions thanks to these passing caravans. Taking this chance they would also send their own products to other regions. They would make or repair horse collars, saddles, and draw gear for caravans. Therefore, saddlery and pack-saddle making were quite developed in the city.

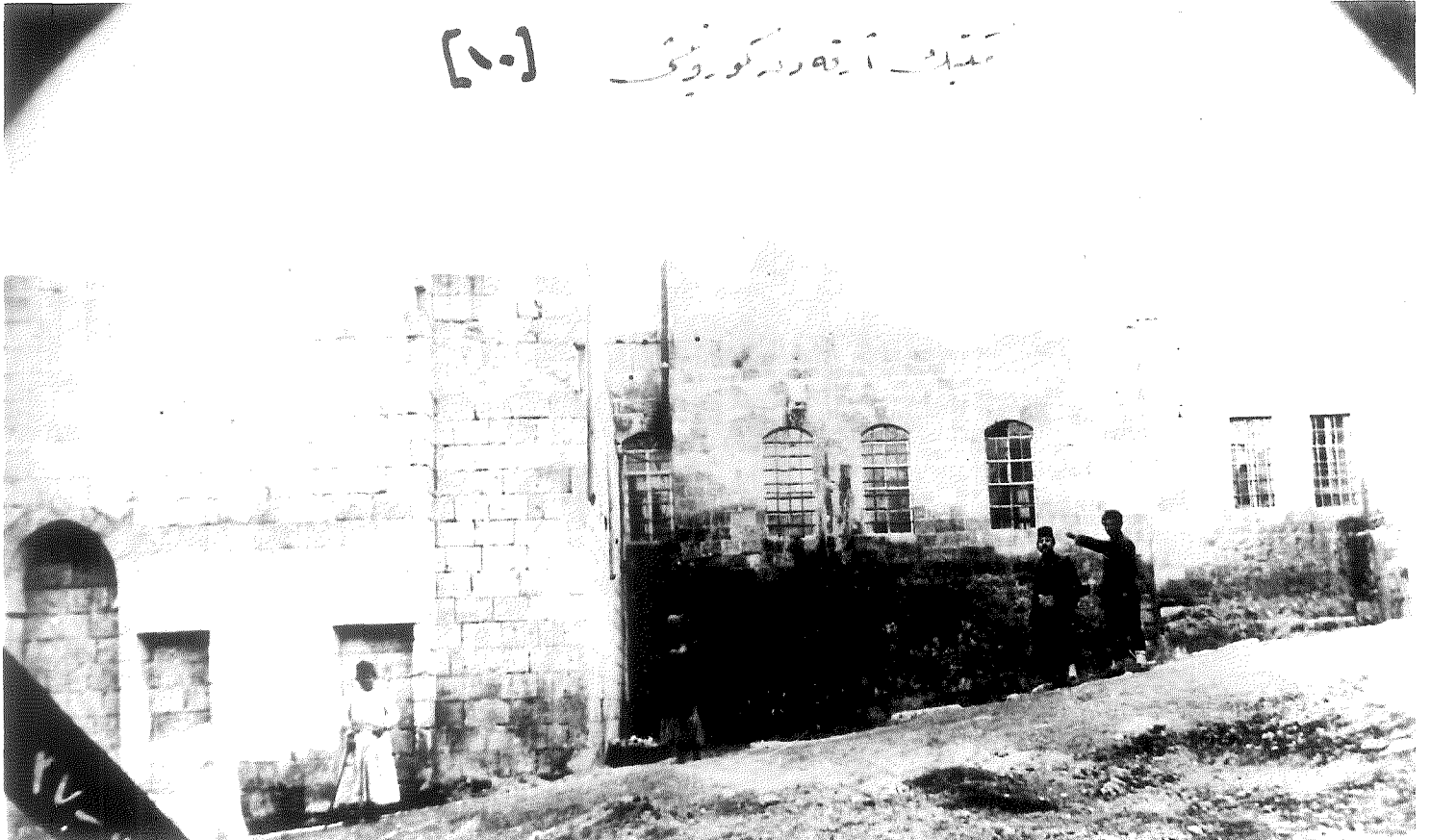
Besides the cultural footprints of passing by caravans, Ottoman times' demographic structure was made up of various nations and every nation was good at a certain handcraft, which is why it was the best times of handcrafts in the city.



1) Virgin Mary Church (Selahaddin Eyyubi Mousque), which was used as The School of Arts in early 1920s, served as Power Plant in 1939.

While men conducted such crafts in bazaars, women were busy with knitting, embroidery, weaving, decoration, needlework, lacework techniques, lace pillow, prayer rugs, nappes, pillow cases, bedsheets, bathroom clothes, javelles, tablecloths, towels, tobacco and money pouches,

underwear, nightgowns, handkerchiefs, curtains, wool sweaters, socks and gloves. Most of these products were not intended for sale but for marriage javelles of young girls. Yet, poor women and widows used to send these products to the bazaars for sale. They would also work at



2) Industry School building in 1927. Today, there is Sarayönü Post Office in its place. (Turkish History Agency Library, Osman Ferit Sağlam Archive)





3) Teachers of Industry School in 1927. (Turkish History Agency Library, Osman Ferit Sağlam Archive) The writing on the photograph reads: "Urfa Industry School Board of Directors and Teachers". 1. Director Naci Balak Bey. 2. Religion Teacher Kazinoğlu Mahmut Hafız. 3. Accountant 4. Mathematics Teacher. 5. Blacksmith Teacher. 6. Shoe Making Teacher Mehmet Ergin (Mehoş Usta). 7. Carpentry Teacher. 8. Unknown 9. Warehouse officer 10. Music Teacher 11. Geography Teacher Eczacı Zeki Anlağan Bey. 12. Caretaker.

home for fur makers in the bazaar and make tassels for yamshahs (head-scarf). With the foundation of the Republic handcrafts began to be taught at schools like "Mekteb-I Sanayi" (Industry School) and "Sanatlar Ocağı" (School of Arts). Mekteb-I Sanayi was an old Urfa house, which used to be in the location of today's Sarayönü Post Office. In 1920, this house was used by National Forces as a hospital during the War of Independence. In the first years of the Republic, the house served as Industry School. In the pictures taken by O. Ferit Sağlam in 1927 the building, administrators, teachers and students of tailoring, ironworks, sock making, and shoemaking can be seen.

The pictures are still protected in Turkish History Institution archives.

A similar building used to serve as "Sanatlar Ocağı" (School of Arts) in the southern corner of Balıklıgöl. In the same period, another building; the Armenian Virgin Mary Church (present day Selahaddin Eyyubi Mosque) was used as School of Arts, after Armenians left Urfa. The title "Sanatlar Ocağı" carved on a tablet in Ottoman language hanging on the west side of the building was deleted while turning the building into a mosque. Instead, Islamic confession of faith was carved.



4) 1927- Urfa Industry School Shoe Making Class. (Turkish History Agency Library, Osman Ferit Sağlam Archive) 1. Shoe Making Teacher Mehmet Ergin 2. Şihun Oğlu Bekir Sıtkı Ergun. 3. Mehmet Emiroğlu (Nabi Usta).



5) 1927- Urfa Industry School Tailor's Class. (Turkish History Agency Library, Osman Ferit Sağlam Archive)



6) 1913- "Çardaklı Kahve" in the south of Huseyniye Bazaars (Photograph by: Max von Oppenheim. <http://arachne.uni-koeln.de/drupal/?q=en/node/197>).



7) Urfa Bedesten in late 19th century (Kazaz Bazaar).

# **ŞANLIURFA BAZAARS AND INNS**



# 1. ŞANLIURFA BAZAARS

## 1.1. HISTORICAL ŞANLIURFA BAZAARS

The word “çarşı” in Turkish means “bazaar” and it comes from the merger of “çehar” (four) from Persian and “suk” (street) from Arabic. In Turkish, the word “çarşı” (bazaar) used to mean “bazaar with four sides, a street that has shops both on the left and on the right.

Urfa's fast economic life, boosted by both its own dynamics and the caravan trade during 16th century Ottoman era, depended on shopping centers such as bazaars. Covered bazaars, inns, shops and markets in these bazaars were important trade centers.

There is valuable information in the archives of foundations on these places, which were located near Halil-ür Rahman Lake.

Some of the bazaars mentioned in various archives but have not made it to today are: Tüccar Bazaar, Uncu Bazaar, Bit Bazaar, İplikçi Bazaar, Tarakçı Bazaar, Terziler Bazaar built by Sakıp Efendi, and Kazazlar Bazaar. These are the oldest known bazaars by name in Urfa.

Around mid-17th century famous traveler Evliya Çelebi mentions Urfa Bazaars as follows: “There are 400 shops in its bazaar. All kinds of products can be found here. The Saraçhane is situated by Ibrahim Halil river. Thus, passersby are refreshed with the cold water spilled on both sides of the main road and various flowers blossoming in the season. There are certain places where wise men gather to rest.”

Evliya Çelebi also mentions the covered bazaars in Urfa: “... There are two covered bazaars; one has an old-style kargir dome and stands long. It has three iron doors. All kinds of precious jewels can be found here.”

In Aleppo Governor's archives; documents dated 1867 and 1883 refer to a covered bazaar in Urfa city center, which could be the present day Kazaz Bazaar.

During Ottoman times in order to be able to open a shop in a bazaar, a person had to be a member of the Ahi Union, and had to have stepped up from apprenticeship to mastership. Along with the art itself, an apprentice used to learn the Ahi ethics and rules, which were inspired by Koran. The first word of advice given from a master to an apprentice was a list of ethical actions: “Don't even think about making a living out of unjustly earned money. Be right, be patient, be strong. Don't lie, don't start talking before your elders, do not deceive anyone. Be humble. Don't worry over worldly matters. Do not weigh your products wrong. Be forgiving, even when you are right and powerful. Act soft when you feel angry. Be generous and give to others even when you are in need.”<sup>2</sup>

- In Urfa, each trade or each bazaar had its own leader and board of administrators called “Bazaar Sheikh” like today's Chamber Presidents.

- Without the approval of the Bazaar Sheikh, an apprentice could not open a shop, and had to take a test to prove himself.

- Pair of scissors given as a gift from the master tailor to the apprentice meant “Now you have your own scissors,



8) A bazaar in Urfa in late 19th century. (Photograph by: Rahip Gabriel Bretocq, <http://www.houshamadyan.org/en/mapottomanempire/vilayetaleppo.html>).



9) Kazancı Bazaar (Photograph by: Dr. Burhan Vural / 1960).

you are a master, you can run your own shop”.

- The purchase or sale of goods in Urfa bazaars had certain rules outlined by the Ahi tradition. Those violating these rules used to be punished by the Bazaar Sheikh.

- Punished tradesmen could not take part in auctions during the punishment time.

- According to Ahi ethics, the seller would not praise his products but on the contrary, he would clearly express the downsides of his products.

- The seller would not ask for more than the value of the product; would be humble, patient and would speak the truth.

- The seller would respect the art, on which he made a living; he would respect his products and fellow tradesmen.

- Each morning the bazaars would be opened with Ahi prayers. Even today, every morning the Sipahi Bazaar in Urfa is opened with the prayers of the Bazaar Sheikh.

- The prayer seeks good opportunities, good business and protection from bad things, and tyranny.

- At the end of the prayer, the Bazaar Sheikh reminds the shop owners not to sell overpriced products and not to cover their defects. The Sheikh also requests prayers for the dead.

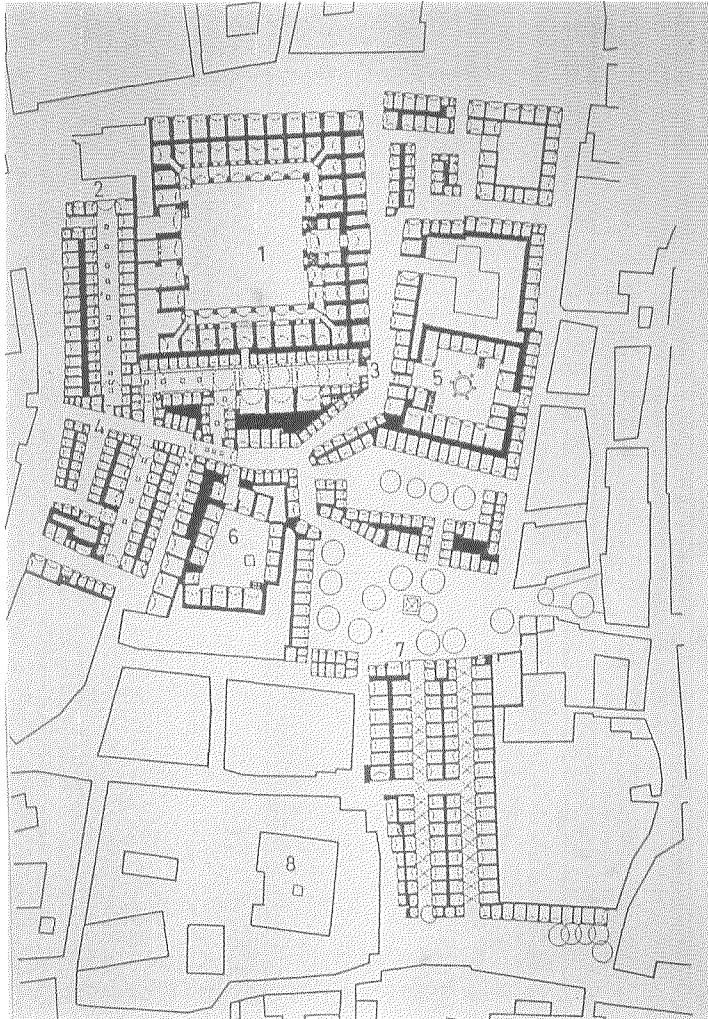
- Ottoman era open and covered bazaars of Urfa were located around today's Gümrük Inn in the city center.

## 1.2. OLD ŞANLIURFA BAZAARS STILL OPEN TODAY

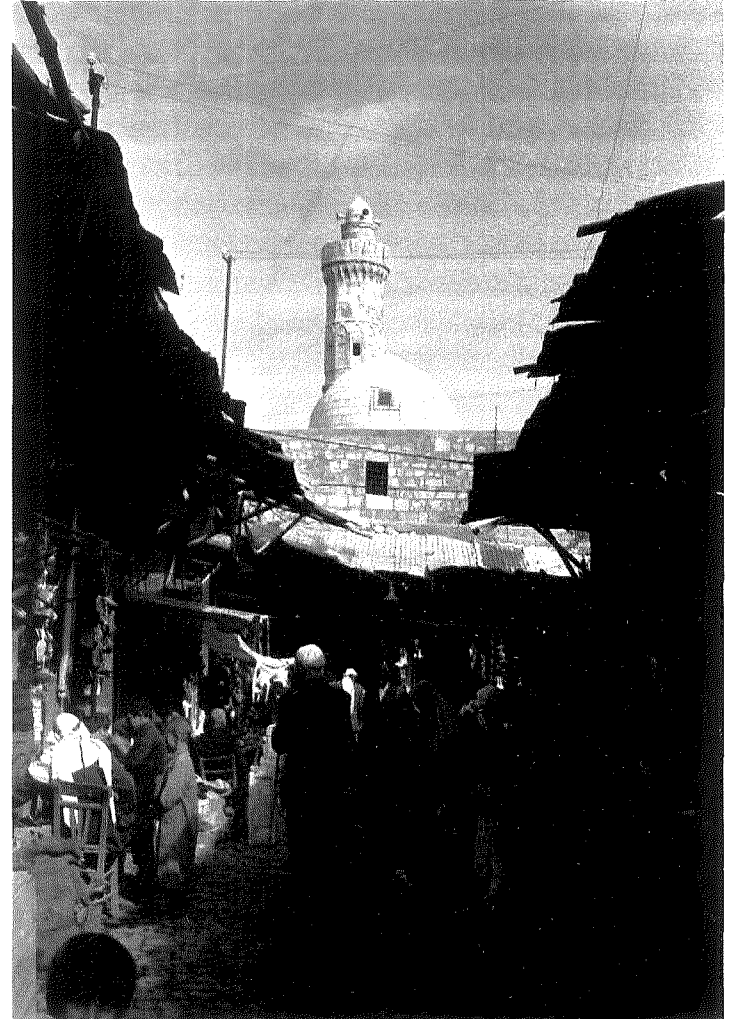
Located near Gümrük Inn, these bazaars still protect their historical aspects; Kazaz Bazaar (Bedesten) Sipahi Bazaar, Koltukçu , Pamukçu Bazaar, Oturakçı Bazaar, Kınacı Bazaar, Pıçakçı Bazaar, Kazancı Bazaar, Neccâr Bazaar, İsoţçu Bazaar, Demirci Bazaar, Çulcu Bazaar, Çadırcı Bazaar, Saraç Bazaar, Attar Bazaar, Tenekeci Bazaar, Kürkçü Bazaar, Eskici Bazaar, Keçeci Bazaar, Kokacı (Kovacı) Bazaar, Kasap Bazaar, Boyahâne Bazaar, Kavafhâne Bazaar, Hanönü Bazaar, and Hüseyiniye Bazaar.

Bazaars, where there is only one type of product are called “arasta”. But in time, products diversified everywhere and the word “arasta” came to mean open bazaar. The “Arasa (Arasta) Bath” in Urfa, has taken its name from the Gümrük Inn Arasta (İsoţçu Bazaar) near it. Today, not only isot (pepper) but also various other products can be found in this bazaar.

Oturakçı Bazaar, Pıçakçı Bazaar, Kazancı Bazaar, Neccar Bazaar, İsoţçu Bazaar, Demirci Bazaar, Çulcu Bazaar, Çadırcı Bazaar, Saraç Bazaar, Attar Bazaar, Tenekeci Bazaar, Kürkçü Bazaar, Eskici Bazaar, Keçeci Bazaar, Kokacı Bazaar, Kavafhane Bazaar are old bazaars that are stil open today.



10) Plan of Urfa Inns District 1. Gümrük Inn. 2. Sipahi Bazaar. 3. Kazaz Bazaar. 4. Pamukçu Bazaar. 5. Hacı Kâmil Inn. 6. Mencek Inn. 7. Hüseyiniye Bazaars. 8. Barutçu Inn.



11) Eskici Bazaar. (Photograph by: A.Cihat Kürkçüoğlu/1978).





12) Children in Kırkçü Bazaar. (Photograph by: A.Cihat Kürkçüoğlu/1978).



13) Demirci Bazaar (Photograph by: A.Cihat Kürkçüoğlu/1980).



14) Neccar Bazaar. (Photograph by: A.Cihat Kürkçüoğlu/1980).



15) Kunderacı Bazaar. (Photograph by: A.Cihat Kürkçüoğlu/1980).



16) Han Önü Bazaar. (Photograph by: A.Cihat Kürkçüoğlu/1985).



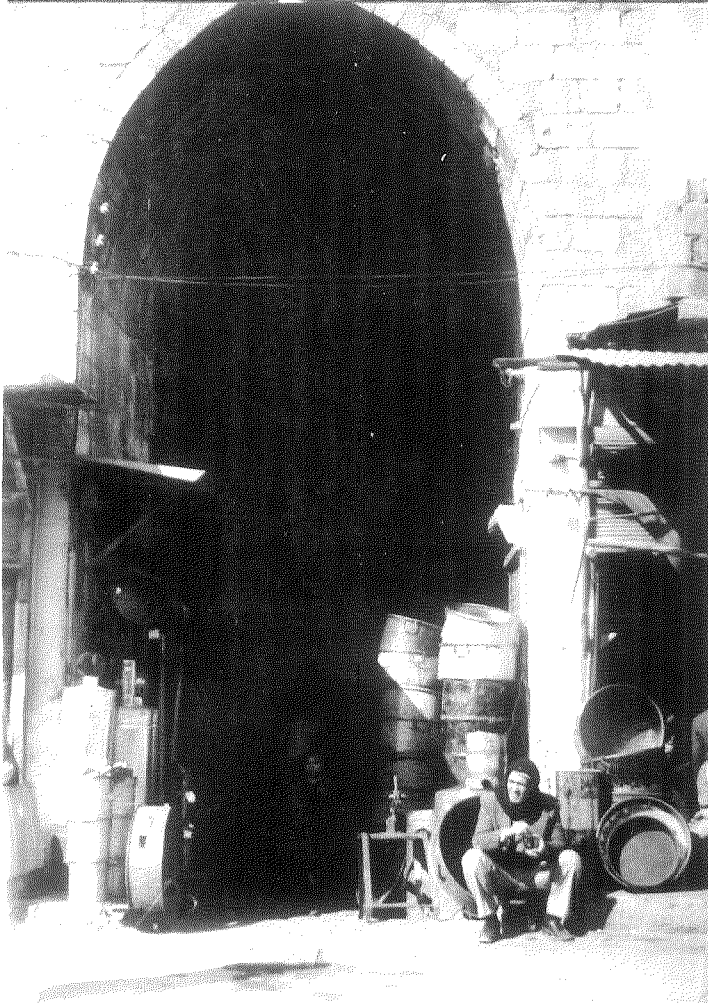
17) İsoçu Bazaar (Photograph by: A.Cihat Kürkçüoğlu/1980).

## 1.3. ŞANLIURFA COVERED BAZAARS

### 1.3.1. BOYAHANE BAZAAR

#### (Underground Bazaar)

This is an underground bazaar under the new Boyahane Bazaar that stands parallel to the west of Pamukçu Bazaar. The fact that its name was mentioned in



18) Eski Kuyumcu Bazaar. (Photograph by: A.Cihat Kürkçüoğlu/1976).

Rızvan Ahmed Paşa Foundation Charter dated 1740, means that this bazaar was open in mid-18th century. Halil-ür Rahman water flows through this bazaar, where threads and clothes were colored. Because thread and cloth coloring has been dropped, and because of its dampish nature this bazaar was shut down about 40 years ago.

### 1.3.2. OLD JEWELRY BAZAAR

It is in Akarbaşı neighborhood. It has two doors and is closed with a cradle vault. Half of this historical structure was demolished along with Aslanlı Inn during a road construction project in 1983.

### 1.3.3. HÜSEYİNİYE BAZAARS

They are two covered bazaars each having 15 cross vaults. They are located parallel to each other, lying in north-south direction between Çadırcı Bazaar and Kazancı Bazaar. Shops are lined up back to back, where the two bazaars are connected to each other. Hüseyiniye Bazaars



19) Hüseyiniye Bazaar (Bakırcılar Bazaar).  
(Photograph by: Halil Çuhadaroğlu/1990).





20) Hüseyiniye Bazaar kitabesi. (Photograph by: A.Cihat Kürkçüoğlu).

were built by Hartavizade Hafız Muhammed Selim Efendi's son Hüseyin Pasha. During their initial years rugs, carpets, felt and similar products used to be sold here. For a while, colored cotton kerchiefs were sold in these bazaars. Finally, they have been spared for copper craftsmen. In the center of the stone, which is in the northern face of the east bazaar says "Maşallahu Teala", on its right there is the phrase "Suk açıldı, ayet-i kerime", and on the left there is the phrase "Nasrün minallahi ve fehün karib 1887).

Eastern one of the Hüseyiniye Bazaars was renovated by Şanlıurfa Culture and Arts Research Foundation, the one on the west was renovated by Şanlıurfa municipality in 2008.

### 1.3.4. KASAP BAZAAR

It is adjacent to the Mevlevihane Mosque to the west of it. The bazaar is T-shaped and covered with a cradle vault. Date of construction is unknown.



22) Kasap Bazaar /1940s



21) Kazaz Bazaar. (Photograph by: A.Cihat Kürkçüoğlu/1985).

### 1.3.5. KAZAZ BAZAAR (Bedesten)

It is adjacent to the south of Gümrük Inn, and was built at the same time in 1562 with Gümrük Inn. It is referred to with the name "Bezzazistan" in Rızvan Ahmet Pasha Foundation Charter, and said to have been repaired in 1740. It lies in east-west direction; has a cradle vault and 4 domes next to each other. It has a second section reaching out from its west side to the south.

The Bedesten mentioned in Evliya Çelebi's Seyahatname as being commissioned by Tayaroğlu Ahmet Pasha; as a place where precious stones, emeralds and jewelry could be purchased, and as having 3 iron gates, must be today's Kazaz Bazaar.

Shops standing on two lines across each other used to stand 1 mt high above ground level but were leveled down during a renovation in 1998.



23) Kazaz Bazaar. (Photograph by: A.Cihat Kürkçüoğlu/1986).



24) Kazaz Bazaar (Photograph by: A.Cihat Kürkçüoğlu/1986).



25) Last Kazaz Master Abdurrahman İpek. (Photograph by: A.Cihat Kürkçüoğlu/1986).

The craft of "Kazazlık" is the processing of cotton threads with hands. Kazaz craftsmen used to produce their products in this bazaar, but in time this craft also disappeared and the bazaar turned into a place where local outfits are sold.

Urfa Bedesten is one of the rare bazaars that have managed to protect the authentic Anatolian values until present day. It has four gates; the main gate on the east

side opens out to Han Önü Bazaar; the one on the west opens out to Sipahi Bazaar, the one on the south opens out to Pamukçu Bazaar and the one on the north opens out to Gümrük Inn.

According to Ridvan Ahmet Pasha Foundation Charter dated to 1741, the west gate was opened by bringing down a shop in Sipahi Bazaar.



26) Kazaz Bazaar. ( Photograph by: S.Sabri Kürkçüoğlu /1998).





27) Kınacı Bazaar. (Photograph by: A.Cihat Kürkçüoğlu/1986)

### 1.3.6. KINACI BAZAAR

Kınacı Bazaar lies in the north-south direction and is located on the west of Mençek Inn. Its north section is covered with a cradle vault, while south section is open. The shops lined up on both sides of the bazaar are covered with a cradle vault and are used by jewelers. Its name tells us that henna used to be traded in this bazaar in the past.

### 1.3.7. PAMUKÇU BAZAAR

It lies parallel to the west of Kınacı Bazaar and is covered with a cradle vault. Inside there are jewelry shops and clothing shops. Its name tells us that the bazaar was a center of cotton trade in old days.



28) Late 19th century Aleppo İpekçiler Bazaar. This bazaar is very similar to Urfa Sipahi Bazaar. ([www.fredsakadamiet.dk/library/\\_gifs/bazar.jpg](http://www.fredsakadamiet.dk/library/_gifs/bazar.jpg)).



29) Pamukçu Bazaar. (Photograph by: A.Cihat Kürkçüoğlu/1986)



30) Sipahi Bazaar. (Photograph by: A.Cihat Kürkçüoğlu/1986).



31) Sipahi Bazaar. (Photograph by: Zeynel Yeşilay/1976).

### 1.3.8. SİPAHİBAZAR

It is adjacent to the west of Gümrük Inn; it is covered with a cradle vault and lies in north-south direction. There are windows to let in natural light at certain intervals on the vault covering the bazaar from one end to the other.

The shops sit across each other in two lines half a meter above ground level. On its south there is the Boyahane Bazaar and on the north there is İsoţcu Bazaar.

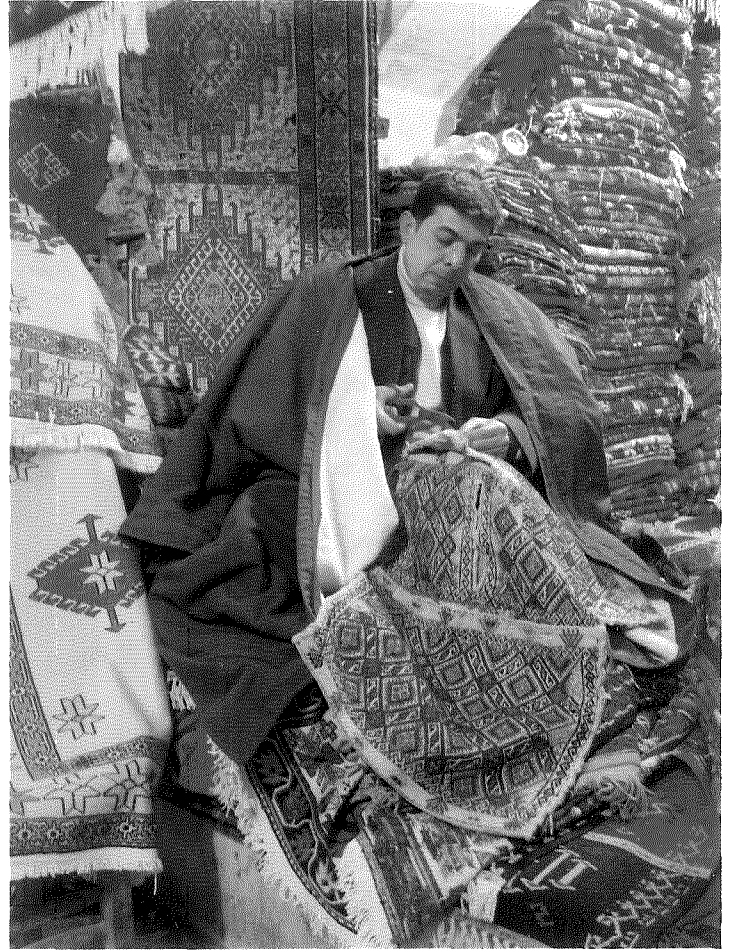
A third gate opens out to the Bedesten in the south east. According to Rızvan Ahmet Pasha Foundation Charter dated 1741, the third gate was opened by demolishing a shop

The Foundation Charter mentions Sipahi Bazaar and the third gate in the following words: "İplikçi Bazaar was repaired and then renamed as Sipahi Bazaar. One of the 34 shops in the bazaar was brought down to open a gate to Kazaz Bazaar."

Today, rugs, carpets, furs and felts are sold and put at auction in Sipahi Bazaar. It still protects its old historical features.



32) Sipahi Bazaar. (Photograph by: A.Cihat Kürkçüoğlu/1988).



33) Sipahi Bazaar Carpet Master Sait MARDİNLİ.  
(Photograph by: S.Sabri Kürkçüoğlu/2005).





34) Sipahi Bazaar. (Photograph by: A.Cihat Kürkçüoğlu/1980).



35) Sipahi Bazaar'nda Carpet Repairer (Photograph by: A.Cihat Kürkçüoğlu/1986).



36) Sipahi Bazaar - opening the bazaar with morning prayer. ( Photograph by: S.Sabri Kürkçüoğlu /2011).



37) Kazaz Bazaar and Kazaz Fethi Suveren (Photograph by: S.Sabri Kürkçüoğlu /2011).



## 2. ŞANLIURFA INNS

As a trade center Urfa gave great importance to the architecture of inns and the city has become one of the biggest hosts to inns among other Anatolian cities.

If we are to leave out some small inns that have no architectural value, there are 11 major inns belonging to the Ottoman times which are Barutçu Inn, Bican Ağa Inn, Fesadı Inn, Gümrük Inn, Hacı Kâmil Inn, Kumlu Hayat Inn, Mencek Inn, Millet Inn, Samsat Kapısı Inn, Şaban Inn, Topçu Inn.

Among these, Barutçu Inn, Bican Ağa Inn, Fesadı Inn, Gümrük Inn, Hacı Kâmil Inn, Mencek Inn, Millet Inn, Şaban Inn have two floors. Barutçu Inn can be considered as a three floor building. Second floors of Bican Ağa Inn and Millet Inn have collapsed and no longer exist. Kumlu Hayat Inn, Samsat Kapısı Inn and Topcu Inn are one floor structures.

Çifte Inn, which was between Koyun Bazaar and Turkish Square; Aslanlı Inn in Akarbaşı, Bican Ağa Hanı in İsoçu Bazaar in Haşimiye Square (Old Emniyet Otel, today's Özdiker Jewelry Passage), Ali Bargut Inn in today's Urfa Passage, Zencirli Inn in Zencirli (Küsto Inn), Cesur Inn in today's Harran Hotel, Hacı Ali Ağa Inn in Harran Kapı Gazi High School, Hacı Kara Ağa Inn the Governor's Office building, Gazhane Inn in old vegetable market, the inn, whose name we don't know but used to be in the place of Şerif Özden Elementary School in Kamberiye neighborhood and many other small inns were operational 50-60 years ago, but now they don't exist.

The inns outside the ramparts were for the accommodation of caravans, those in the city center were used as warehouse for tradesmen.

### 2.1. BARUTÇU INN (JEWISH INN)

It's in Demirci Bazaar. It is also known as the Jewish Inn. It is made of fine-cut stone blocks. It has no epigraph. Also known as the harem of Halil Beg of Sakıplar, this inn is second in beauty to Gümrük Inn. In 1976, demolishing process was started from its south side to erect a new building, but the process was halted thanks to the initiatives of the museum administration.



38) Late 1990s The view of north facade from the yard of Barutçu Inn.  
(Photograph by: Halil Çuhadaroğlu).



39) Barutçu Inn, avlunun kuzeybatı köşesinden görünüm.  
(Photograph by: A.Cihat Kürkçüoğlu/1985).

There is an entrance on its northern side through an iwan gate covered with a cradle vault. There is a second floor on top of the shops surrounding the square yard. Front sides of the second floor rooms in the north, south and east have porticos situated on pillars. There is a third floor covered with a roof on west and north fronts.

## 2.2. BİCAN AĞA INN

Adjacent to the east of Millet Inn, this inn was commissioned by Kürkçüzade Ahmet Bican Efendi in 1900 as a two-floor structure. Upper floor of the inn was used as the guest house of Ahmet Bican Efendi. It offered free accommodation to the visiting foreigners. The door leading to the guesthouse is on the south side of the inn. The epigraph over the door is written by Kürkçüzade poet Remzi Kürkçüoğlu.

The epigraph wishes a happy stay to the visitors with the following words:

"Misafirhane-i Umumi Sene 1318

Dedim Gevher gibi tarihine Remzi letafetle

Bu mihmanhaneye cümle gelen çıksın saadetle sene 1318"

Pictures taken by German archeologist Max Von Oppenheimer in early 1900s, show the Bican Ağa Inn and the guesthouse. Oppenheim mentions this inn as "Palace Hotel" because of its proximity to the Ottoman Palace in At Pazarı Square.

It is built by fine-cut stone blocks. The ground floor of the inn can be accessed through a huge iwan gate, which is covered by a cross vault. The square yard is surrounded by one-floor cross vault shops. Shops in the north of the yard are covered with cradle vaults.



40) Early 1900s East facade of Bican Ağa Inn. (Photograph by: Max von Oppenheim- <http://www.arachne.uni-koeln.de/drupal/?q=en/node/197>).



41) Early 1900s Bican Ağa Inn and At Bazaar Square.

(Photograph by: Max von Oppenheim- <http://www.arachne.uni-koeln.de/drupal/?q=en/node/197>).

As the building had different owners in time, it was also known as “Yemen Soldier Mustafa Ağa Inn” and “Ahmet Naci's Garage”. Because of recent additions, the building has lost its original profile. The north wall behind the shops in the north of the yard has been brought down to access these shops from outside.

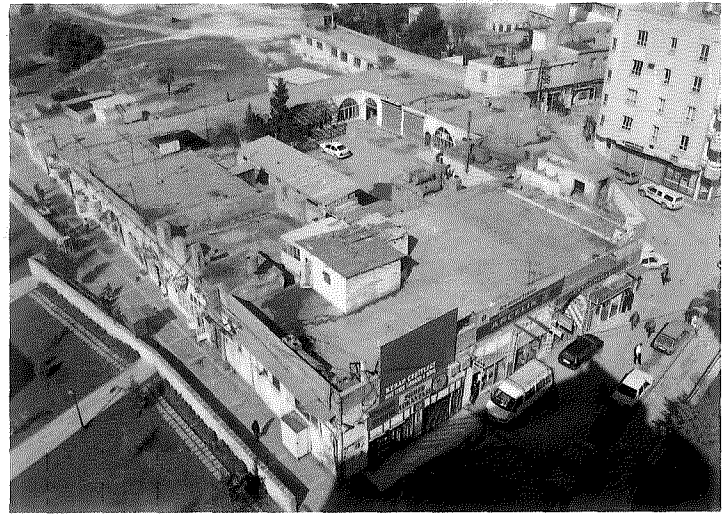
Bican Ağa's foundation charter dated 1886 mentions a mosque, minaret, water well and public toilet in Suruç township commissioned by himself. He is also known to have commissioned the Bican Ağa Inn near İsoţcu Bazaar in Urfa city center (Emniyet Hotel). Hacı Bekir Bey Bini Müslüm foundation charter dated 1910 mentions Bican Ağı Inn to be on the west of Haşimiye Bazaar. The epigraph written by Poet Hilmi in 1887 refers to the building as an “inn” and “house”. This inn was brought down recently, and “Özdiker Jewelry Bazaar” was built in the same place.

### 2.3 FESADI INN

It is in the northeast of Mevlevihane. The epigraph over the east gate says:



43) West wall of Fesadı Inn. (Photograph by: A.Cihat Kürkçüoğlu/1978).



42) Bican Ağa Inn. (Photograph by: A.Cihat Kürkçüoğlu/2000).

*“Ya mifattah el-ebvab*

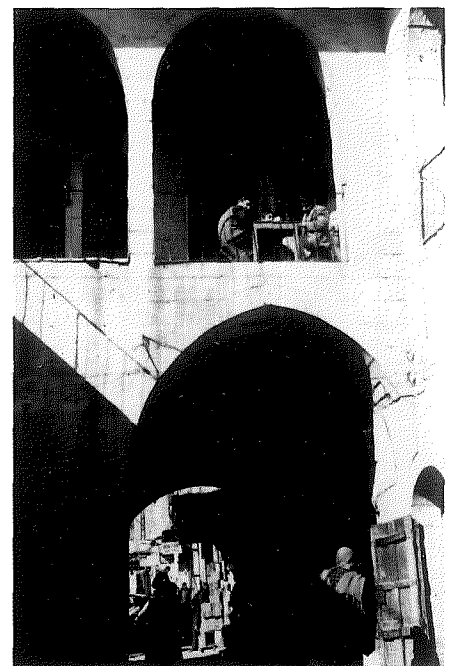
*İftah lena hayr el-bab*

*Li hamsetin üfti biha harre el-vebae'l-hatime*

*El-Mustafa ve'l-Murteza ve'ibna hüma ve'l-Fatiha*

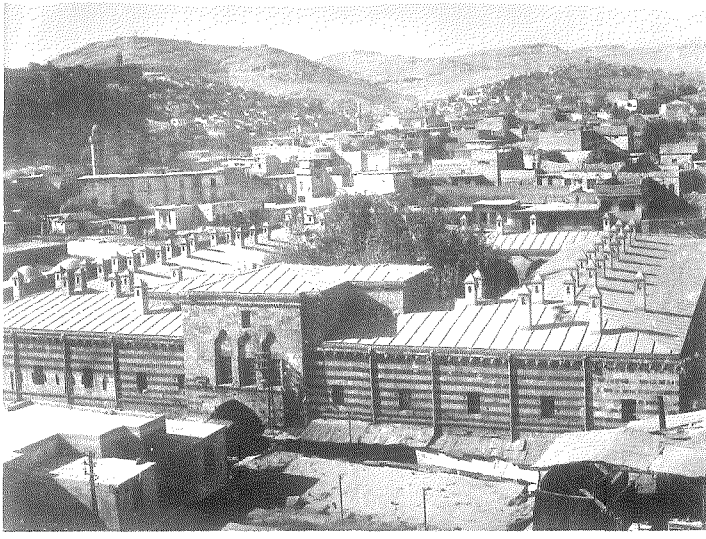
*Sene 1325” (1907 A.D.)*

It is made up of fine-cut stone blocks, has two floors and a square yard. There is an iwan style cradle vault door on the northern corner of west side. Cross vault rooms surround the yard, and they have second floor rooms on top. Second floor rooms on the west and north have porticos. There are shops outside the north and west fronts. The other fronts have houses. The yard was recently covered with a cement ceiling as high as the second floor. This action has spoiled the originality of the building.



44) Fesadı Inn yard, before it was closed. Looking at the west entrance iwan from the yard. (Photograph by: A.Cihat Kürkçüoğlu/1978).





45) Gümrük Inn from the minaret of Pazar Mosque  
(Photograph by: A.Cihat Kürkçüoğlu/1978).



46) Gümrük Inn (Photograph by: S.Sabri Kürkçüoğlu/2005)

## 2.4. GÜMRÜK INN

It is located in a section of Urfa, where there are inns and covered bazaars erected during Ottoman times everywhere. Evliya Çelebi mentions this inn in his Seyahatname as "Yetmiş Inn". It is also known as the "Alaca Inn" because its outer walls are built by two different colors of stone blocks in an alternating line. The epigraph over the iwan gate on the east front says:

*"Şehinşah-ı zaman-ı Sultan Süleyman*

*Kemine bendesi Behram Paşa*

*Ruha'da yaptırdı han-ı ferahbahş*

*Cihan halkına olmağa temaşa*

*Dedi tarihin hatıf yezane*

*Mübarek ola bu hanı et inşa"*

The last line of the epigraph makes a reference to the year 1566. The epigraphy says the inn was commissioned by Behram Pasha during the time of Suleyman the Magnificent in 1562. Behram Pasha's name is also

mentioned in another epigraph dated 1562 in Dabbakhane Mosque. He is thought to be Halhallı Behram Pasha, who was Diyarbakır Beylerbeyi in 1564.

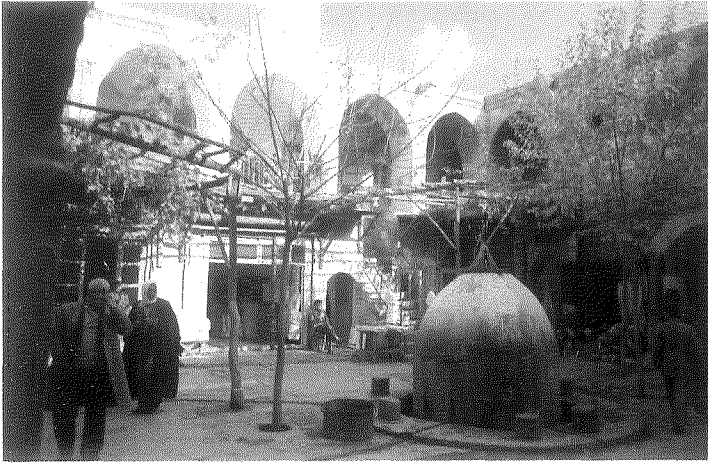
In the foundation charter dated 1568 and written by Behram Pasha, it is said that Behram Pasha also commissioned a Turkish Bath named "Hamam-I Cedit" near the Water Gate in Diyarbakır. And the Gümrük Inn in Urfa is referred to as a "Caravansarai"

Gümrük Inn is the most beautiful and memorial of the inns in Şanlıurfa. There is an iwan style huge door on the east side. The walls of the entrance are covered with marble and there are Koran verses on both sides. And on both sides of the verses there are ornamental borders. Along with this border, the geometric shapes on the east corner windows of the prayer room above the iwan gate are about all the ornamentation one can find in this inn.

There are second floor rooms with porticos on their fronts overlooking the square yard. There is a cradle vault second door opening out to the bazaar in the south of the inn. Halil-ür Rahman water flowing in the center of the yard and palm trees add to the beauty of the inn.



47-48) Early 1900s -Gümrük Inn. (Photograph by: Max von Oppenheim- <http://www.arachne.uni-koeln.de/drupal/?q=en/node/197>).



49) Hacı Kâmil Inn. (Photograph by: A.Cihat Kürkçüoğlu/1985).

## 2.5. HACI KAMİL INN

It is close to the southeast side of Gümrük Inn. It has two doors; one to the east and one to the west. The epigraph over the west door says:

*"Hacı Kamil kıldı bu babı küşad*

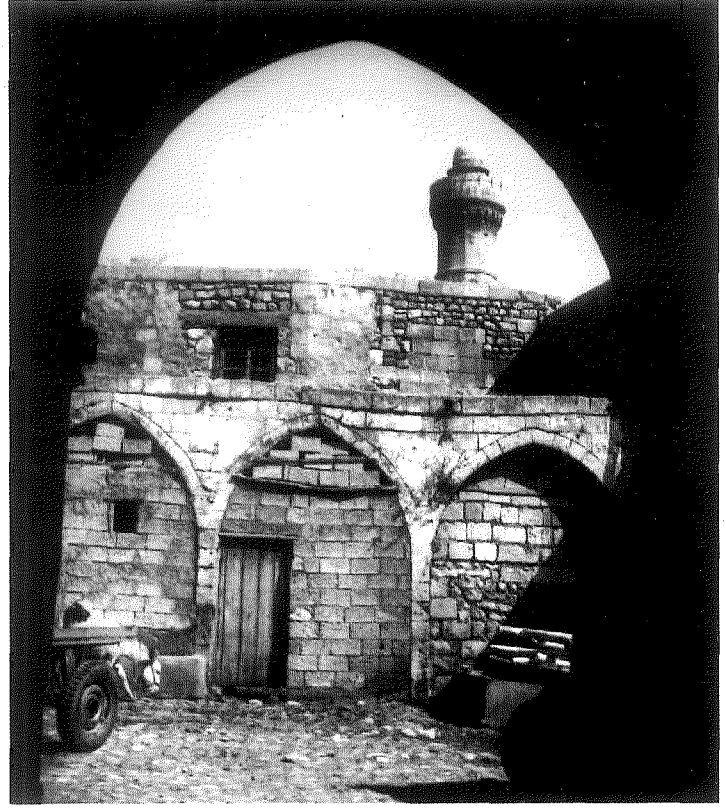
*Eyle dareynde ya Rab ana dilşad*

*Sene 1239" (1823 A.D.)*

Made of fine-cut stone blocks Hacı Kamil Inn is one of the smallest but also one of the most beautiful inns of Şanlıurfa. Because it is a few steps lower than the surface, locals have also called it "Çukur (pit) Inn". There are 5 shops in the south of the square yard, 5 in the north, 1 on the right hand-side of the entrance vault in the east, 2 on the left hand-side, and one on each side of the entrance vault in the west side. Second floor rooms over the ground level shops have porticos in front of them. Porticos are covered with cross vaults sitting on the pillars. The concrete water tank with a fountain in the middle of the yard was built recently instead of the old one. In the past, water coming from Halil-ür Rahman Lake used to flow from this fountain.

## 2.6. KUMLU HAYAT INN

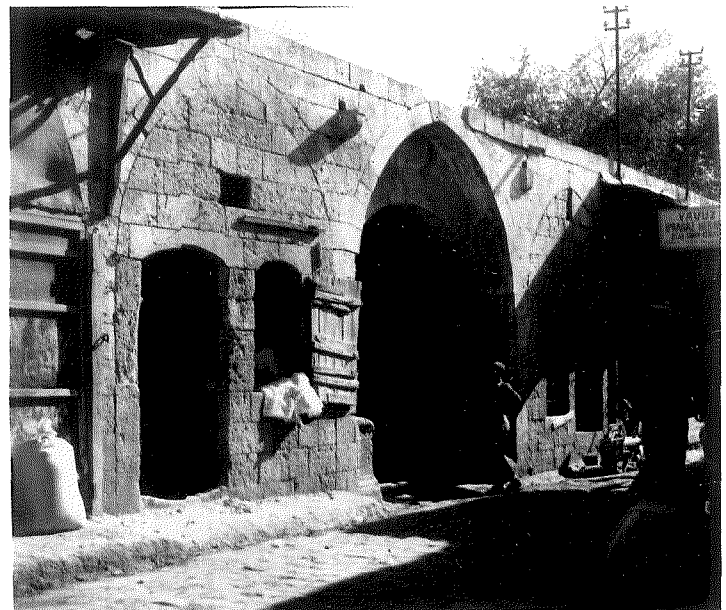
It is located near the Keçeci Bazaar, adjacent to the north of Historical Dabbakhane Coffee House. As it lacks a tablet; when it was built is unknown. It is estimated to be built in early 19th century. It is made of fine-cut stone blocks. There is a 4 mt deep cradle vault iwan on its west side. In the north side of the square yard there are 4 spots covered with cross vaults sitting on three pillars, and the walls on the back belong to neighboring homes. These spots have been turned into rooms by erecting walls between the pillars. In the south of the yard, there are two rooms connected with a door and have a 4mt deep vault cover. Of these rooms, the one in the east has a door



50) Kumlu Hayat Inn. The view of the places on the east of the yard. (Photograph by: A.Cihat Kürkçüoğlu/1985).

opening out to the yard. The one in the west has an iwan shape. In the west of the yard, in the middle, there is the cradle vault entrance iwan, and in its north there is the room of the innkeeper. In the south side of the entrance iwan, there is a small space opening out to the yard and stairs going up to the roof. There are cross vaulted fur shops to the right and left of the entrance door.

Old people say that there used to be an open water canal bringing water from Halil-ür Rahman Lake and going through certain inns and mosques. Later, this canal was covered with a basaltic mill stone.



51) Kumlu Hayat Inn. West entrance. (Photograph by: A.Cihat Kürkçüoğlu/1980).



52) Mencek Inn. A look at the north, east and west sides of the yard.  
(Photograph by: A.Cihat Kürkçüoğlu/1985).

## 2.7. MENCEK INN

The name Mencek was first mentioned in Emir Mencek İbni Abdullah Foundation Charter dated 1373 A.D. , but the charter does not mention an inn. The inn is mentioned in Al-Amir Ebu'l Cevad Mencek Foundation Charter dated 1638 A.D., where Ebu'l Cevad Mencek is defined as one of the "Şerefli Kölemenler" (Honorable Slave Troops) The Mencek Inn is first mentioned in Ayn-I Zeliha Binti Hacı Ali Foundation Charter dated 1716 A.D. In reference to these charters, the construction year of the inn can be put somewhere between 1373 and 1727. Mevlana Al-Hac Abdurrahman Efendi bin Mustafa Çelebi Foundation Charter mentions the name "Al-Hac İbrahim Efendi Eşşehir bin Mencekzade", which tells us that the Mencek family lived in Urfa at least until early 18th century.

A foundation charter dated 1863 says Mencek Inn is near the Çadırcı Bazaar. Hacı Kamilzade Hacı Mehmet Efendi Foundation Charter calls it as "Mencekoğlu Inn" and reports its location as near the "Tüccar Bazaar."

It is made of fine cut stone blocks. It has a tunnel entrance covered with cross and cradle vaults in its north side. There are 4 shops covered with cradle vaults each in the east, west and south sides of the square garden. There are two shops in the north side. The porticos in the east have columns, the ones in the west, north and south have pillars. The porticos have cross vaults, the ones with pillars are covered with lintel stones. The south-west corner of the yard has iwan shapes in both floors.

Mencek Inn has been renovated by Şanlıurfa Municipality in 2011.



53) Millet Inn- Children by the side of the pool when the building was used as German Orphanage (Johannes Lepsius, Ex Oriente Lux: Jahrbuch der Deutschen Orientmission, Berlin, 1903).

## 2.8. MİLLET INN

Millet Inn is located between Samsat Bridge and Hacı Kamil Bridge by the north side of Karakoyun River. It is one of the biggest inns of Turkey and is the first monumental structure built in Şanlıurfa during the Ottoman period.

As it lacks a tablet, the year of construction is a mystery. It was known that the empty rectangle space in the west corner of the south front of the yard in the north belonged to the tablet of the inn. The tablet was thought to have been broken or lost.

In recent years , A. Cihat Kürkçüoğlu measured the empty tablet space and compared it with the measurements of the tablets in Urfa Museum. His efforts yielded good results and he found a fitting tablet. Researcher Mahmut Karakaş introduced this tablet as "Delilhan Inn Tablet in his book "Tablets in Şanlıurfa and its Townships", and by giving reference to Birecikli Poet Sakıp Efendi, he said the inn could be in Birecik.

Here is the tablet:

*Maşallah*

*Cenab-ı hazret-i mir-i kerem ol Meho Beg kim*

*Huda'dan mahz-i lütf oldukda beyane zat-i zi-şanı*

*Hemişe sarfedüb evkatını asar-ı hayrata*

*Uluvo-i himmeti ma'mur kıldı nice viranı*

*Mine'l-cümle yıkılmış pür harab olmuş iken bu han*

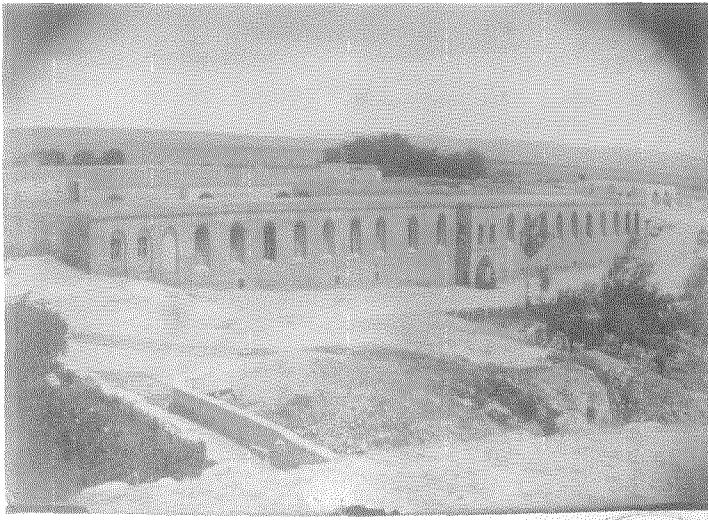
*İmaret kıldı nev tecdiden biavnilah banî*

*Çün oldu himmet-i isnâ aşer Sakıp dedim tarih*

*Meho Beg eyledi nev i'mar bu han-ı delilanı*

*Fi sene 1249 (M.1833).*





54) Millet Inn from the south facade. Photograph taken at the order of Sultan II. Abdülhamid in 1890s The writing under the photograph reads ;  
*"Urfa'da Redif Asker-i Şahanesi'nin mahsus derunudur"*  
 (Urfa in Yıldız Albums, prepared by:A.Cihat Kürkçüoğlu, Ankara, 2008).

In translation, the tablet says that Kerem owner Meho Beg has spent all his time on doing charity work with the blessings of God. He repaired various demolished buildings, and also contracted the renovation of this inn. He made it built from ground up brand new with the help of God. Poet Sakıb wrote this tablet and told the story of this Deliler Inn to be built by "Meho Beg".

This tablet gives important clues about the inn. The first is that a totally worn out and destroyed building in 1833 must be at least 200-250 years old, which means it must have been built in early 16th century either during the time of Selim I. or Süleyman the Magnificent. Secondly, the name of the inn looks to be "Delilan Inn".

In a photograph from the "Star Albums" created at the order of Sultan Abdulhamit II, the name of this inn is mentioned as "Redif Asker-I Şahanesi"; and this information tells us that in that period the inn served military purposes.

During the Armenian relocation in 1915, Armenians coming from east were gathered in this inn and then sent to Syria. As the word "millet" was used in Ottoman language to refer to the Christian minority, we can say that the name Millet Inn has been in use since 1915.

Later on, Millet Inn was used as a German Orphanage until 1920. Pictures of Christian orphan kids while sleeping in the dorm, while putting their feet into the pool in the yard, and in front of the door in the second yard's south front can be seen in the archive of A. Cihat Kürkçüoğlu.

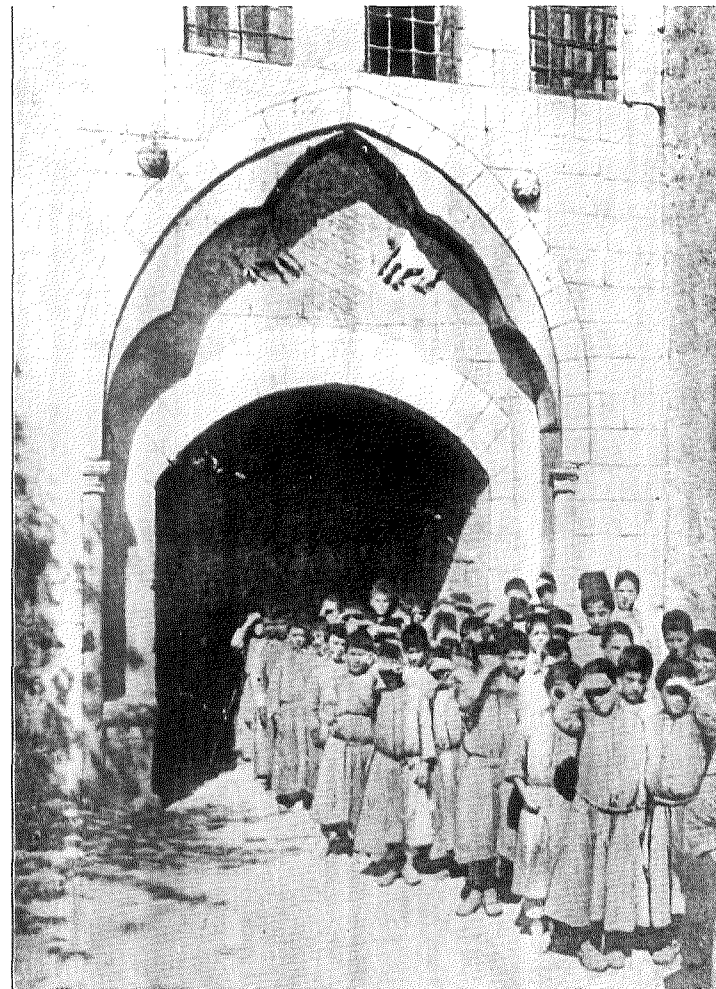
These pictures will make a great contribution to the

restitution drawings. One of the pictures shows two lion carvings on the south door of the inn, which is broken today. The buildings surrounding the north yard are seen to be two-floor constructions.

After serving as an Orphanage, Millet Inn served as "cavalry barracks" from 1940s until the end of 1970s. When the army left the building, Urfa Municipality began to use the building as the wood market and carpenter's. The municipality also left the building to its fate for 20 years and currently it stands abandoned.

During Governor Muzaffer Dilek's tenure (2001-2003) a project was launched to renovate the building to make it the second biggest museum and culture center of Turkey after the Topkapı Palace, but the project was dropped when the governor was appointed to Afyonkarahisar province.

In 2008, during Governor Vali Yusuf Yavaşcan's tenure, the building was given to a lodging company. This company's renovation project was approved by Cultural and Natural Assets Protection Board of Şanlıurfa in recent years. The renovation project has not started yet.



55) Millet Inn- When it was used as German Orphanage. Children in front of the west side door of the south front of the north section of the building.  
 (Johannes Lepsius., Ex Oriente Lux: Jahrbuch der Deutschen Orientmission, Berlin, 1903.



56) Bird's eye view of Millet Inn. (Photograph by: A.Cihat Kürkçüoğlu/2000).

The structure is made of fine-cut stone blocks it has two yards, one in the south and one in the north. Both yards have large spaces with cross vaults in the middle, separated by thick pillars. There are ventilation holes in the ceiling. These venues are turned into rooms by separating walls. The east section of the south side of the yard collapsed and is under the soil now.

Old photographs of the structure show it as a two-floor building. There is a tablet on the portal in the west corner of the south front; and on each side of the tablet there are lion head carvings. Second floor seen in these pictures are totally destroyed at present. The portal in the west section of the south front is filled with earth to the height of the arch, the tablet here is gone and the lion carving is broken.

## 2.9. SAMSAT KAPISI INN (AVŞAROĞLU INN)

It is located in the ramparts extending down from Telfitr Hill near the Samsat Door. As it is the property of the Avşaroğlu family, it is also called Avşaroğlu Inn. The year of construction is not known.

It is built with fine-cut stone blocks and has a cradle vault iwan entrance on its north side. The square yard is surrounded with one-floor shops covered with vaults. North wall of the inn is also the Samsat Door section of Urfa city ramparts. The building is in the south of the ramparts looking to the city.



57) North side of Samsat Kapısı (Avşaroğlu) Inn in 1960s. (Mahmut Ormancıoğlu Albüm).

## 2.10. ŞABAN INN

It is in Kürkçü Bazaar, the year of construction is unknown. It is thought to have been built across the Şaban Efendi Bath, which is mentioned in the Kazzaz Mehmet Çelebi Ibni Abdullah Foundation Charter dated 1767.

It is made of fine-cut stone blocks and has an entrance door on the west front. Vaulted entrance iwan leads to the square yard. There are innkeeper rooms to the left and right of the entrance. Two-floor structures surround the square yard. The ground floor serves as a stable, and the upper floor rooms have porticos sitting on pillars.

The inn is pretty run-down. East, north and south fronts have almost totally collapsed.





58) Places in the north of the Şaban Inn yard- before they collapsed.  
(Photograph by: A.Cihat Kürkçüoğlu/ 1983).



59) Places in the north of the Şaban Inn yard- after they collapsed.  
(Photograph by: A.Cihat Kürkçüoğlu/ 1990).

## 2.11. TOPÇU INN

It was built in 1903, and contracted by Iran Şehbenderi Parmaksızzade Hacı Bekir Bey along with the Şehbenderiye Mosque. Thus, it is also known as "Hacı Bekir Bey Inn".

It is made of fine-cut stone blocks and has a cradle vault iwan door on its southern front. There are rooms on each side of the entrance. Most of the shops in the north and east side of the square yard are destroyed and replaced by concrete shops.

The west side of the square is two-floors, while others have one floor. Stone stairs to the second floor are on the west end of the southern front.

*PS: Inn tablets are deciphered by researcher-author Mahmut Karakaş.*



60) South side of Topçu Inn in 1940s. (A.Cihat Kürkçüoğlu Arşivi).



61) Bird's eye view of Topçu Inn. (Photograph by: A.Cihat Kürkçüoğlu/1990).

### **3. PRE-ISLAMIC HANDCRAFTS OF ŞANLIURFA**

### 3.1. MOSAICS



62) Orpheus Mosaic from 228 A.D. (Found by J.B Segal in a Rock Tomb in Eyyubiye Neighborhood in 1956, this mosaic is missing at present) (J.B.Segal., Edessa, the Blessed City, Oxford, 1970).

Urfa had an important potential during Roman and Byzantium times in the art of mosaics, which is an important branch of plastic arts. Tesseras used in these mosaics, were cut in cube forms out of the colorful pebbles collected by the side of Euphrates. The workshops that produced colorful tesseras at the time are thought to be located in Şanlıurfa. Urfa artists used to decorate the grounds and walls of villas, palaces, churches and rock tombs by placing tesseras over the wet plaster.

Until 1978, there used to be ground mosaics, frescos, and stone rubbings belonging to the old Edessa's Roman and Byzantium times (4th-5th centuries) on hundreds of



63) Mosaic portrait of Jesus Christ in Urfa Museum.(Photograph by: A.Cihat Kürkçüoğlu).

rock tombs in Molla Ömer Mountain to the south and west of Balıklıgöl, in Çakmak Mountain, Meliğin Iwan, Kanlımağara River, Mance River, Yakubiye neighborhood, Eyyubiye and Şehitlik Neighborhoods.

This archeological site, which needed to be protected as an open air museum was officially registered as an archeological site by the Higher Board of Monumental



64) "Negro and Zebra" Mosaic, found in Haleplibahçe. (Photograph by: Ş.Urfa Museum Archive).





65) Abgar Mosaic. The one in upside-center is King Abgar V. who ruled Urfa between 13-50 A.D. and is believed to have exchanged letters with Jesus Christ. This Mosaic is in an underground rock tomb in Şehitlik Çamlık Park. (Photograph by: A.Cihat Kürkçüoğlu/1979).

Sites in 1979, and in line with the law number 1783 all kinds of constructions on this site was banned.

However, despite the law lots of shanty houses have been built over the site. Thousands of rock tombs full of mosaics, frescos and stone rubbings have been turned into cesspit of the shanty houses built over and around them.

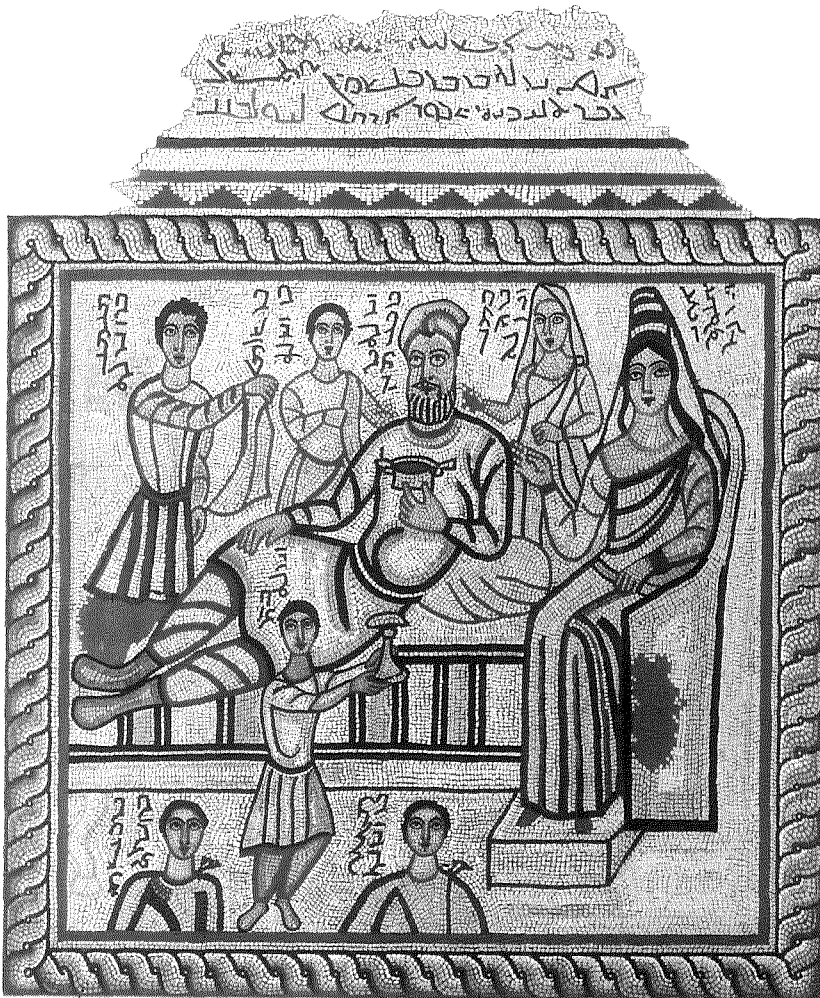
British Prof. Dr. J.B. Segal took pictures of most of the mosaics in this region in 1952-1953 and did drawings of these mosaics. Prof. Segal published a book titled "Edessa The Blessed City" in 1970.

In terms of form the mosaics on Şanlıurfa rock tombs are related more to the Mesopotamia and Sassanian arts than Roman and Byzantium arts. The snapsuits worn by men over long underpants; the way they lie over the divans with pillows under their elbows; the scarves on the heads of the ladies; the necklaces on their necks can be considered as common cultural features passed on to present day Urfa through 1500 years of history.

Some of these mosaics have been brought to Urfa museum. Here is the list of mosaics we have detected in



66) Family Portrait and Mukimi Mosaic. (J.B.Segal., Edessa, the Blessed City, Oxford, 1970). Found by J.B. Segal in a rock tomb in east side of Urfa Castle in 1952. It is currently missing.



67) Funeral Ceremony Mosaic. (J.B.Segal., Edessa, the Blessed City, Oxford, 1970). Found by J.B. Segal in a rock tomb in Eyyubiye neighborhood in 1956, this mosaic is missing at present.

Urfa to be taken to the museum.

1) 7 chests of mosaics that were captured in Covered Bazaar of Istanbul in early 1970s and handed over to Istanbul Archeology Museum.

2) The mosaics found 50 years ago in the yard west of Aynzeliha Lake, in the north of the old swimming pool. A water pumping cabin was built over these mosaics.

3) The family mosaic on the rock tomb of Arju Oğlu Barsimyan, which was found in an excavation carried out by the Museum in Şehitlik Çamlık Park in 1979. These mosaics were also covered. The mosaic portrays King Abgar, Agbar V who exchanged letters with Jesus Christ. Therefore, it is very important for the Christian world.

4) The mosaic with geometric patterns found in a field within Kap village borders in the triangle of Ambartepe, Kap and Korucuk villages of Şanlıurfa's Yardımcı township.

5) The mosaic found by smugglers in Hazine Dere region 4 km east of Subastı hamlet that is 10 km south of Sabuncu (Uzuncuk) Village, 15 km south of Siverek Şekerli township. The smugglers found it in 2005, but the gendarmerie forces intervened and covered the mosaic. It is about 8X5 mt big and belongs to the Roman era. The mosaic has one human figure, one bull (or bear), one bird and geometric patterns.

6) 12X3,5 mt big mosaic found in Yolbilen (Haftemal) village, 2 km to the south of Viranşehir township. The mosaic lies on the floor of a tomb, which has 9 arcosoliums. It has an 8-line long tablet in Assyrian. The mosaic has figures of human, gazelle, cow, mountain goat, bird, partridge, snake, wild sheep, tiger and





68) Orpheus Mosaic. (In Şanlıurfa Museum)



69) Viranşehir Heftemal (Yolbilen) Village Mosaic. 562 A.D.  
(Photograph by: A.Cihat Kürkcüoğlu/2002).



70) Viranşehir Heftemal (Yolbilen) Village Mosaic 562 A.D.  
(Photograph by: A.Cihat Kürkcüoğlu/2002).

tree. The Assyrian tablet reads "This tomb was built by the priests of this church, Helpidius and Yuhannun during the time of Abbot Şem in the year 562 A.D."

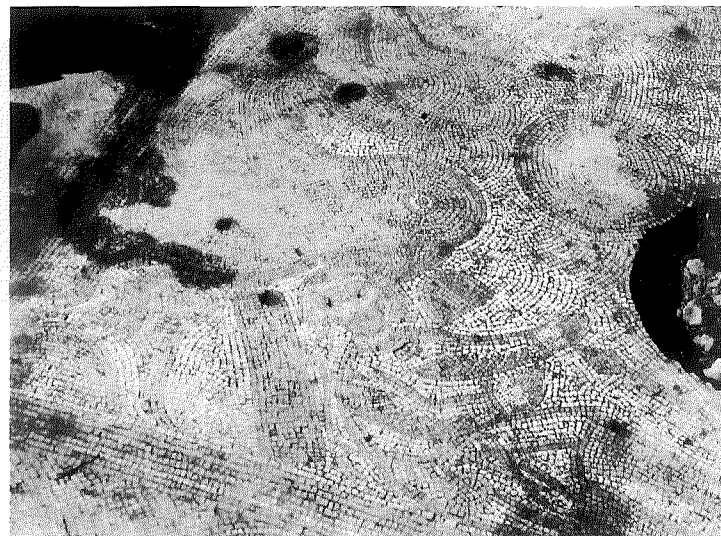
7) A floor mosaic 70 square mt of which was uncovered in the garden of a shepherd's house in Alayurt Hamlet of Başbuk Village, Siverek township. A small section of the mosaic is damaged and it belongs to the Roman Era. It has deer, partridge, wild goat, gazelle, crane, and a life tree.

8) The mosaics found near Karahöyük of Suruç township in recent years.

Other than these, mosaics of Amazon Queens, Goddess Kticic, Black Slave and Zebra, Centaur Chiron mosaics, which were found during an environmental planning project in Haleplibahçe in 2006-2007 are examples of the advanced level of mosaic arts in Urfa.

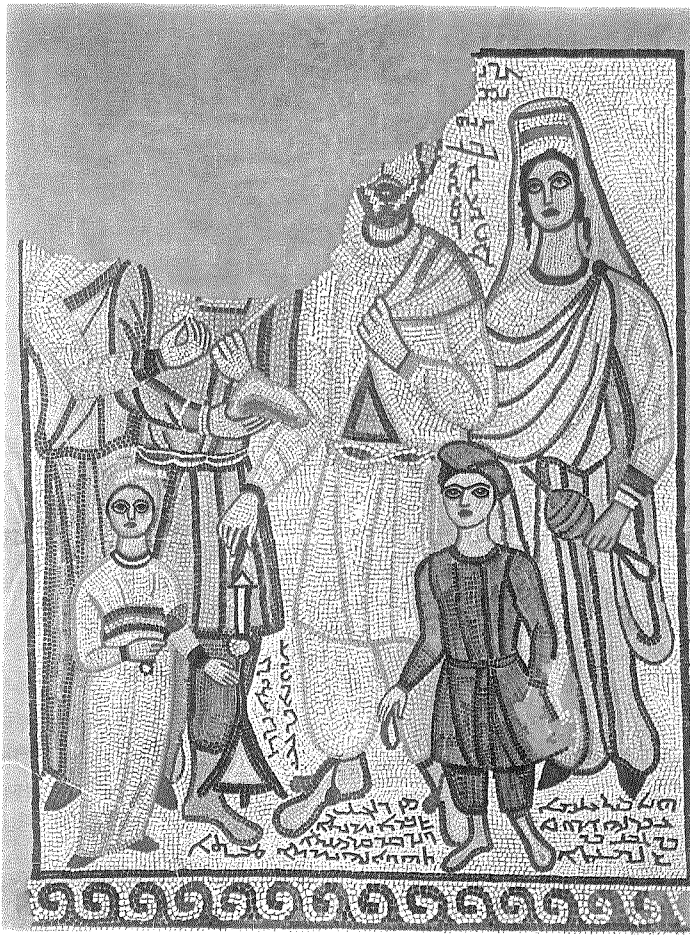
Şanlıurfa could have a rich collection of mosaics if these mosaics are saved and rebuilt in line with old photographs. On top of the already existing mosaics in our museum, Urfa can have a really rich collection.

There are many examples of mosaic arts from the Roman and Byzantium era. Some mosaics uncovered in the necropolises in the south and southwest of old Edessa and the mosaic portrait of Jesus Christ dating back to the Byzantium present important clues about the art of painting of the time.

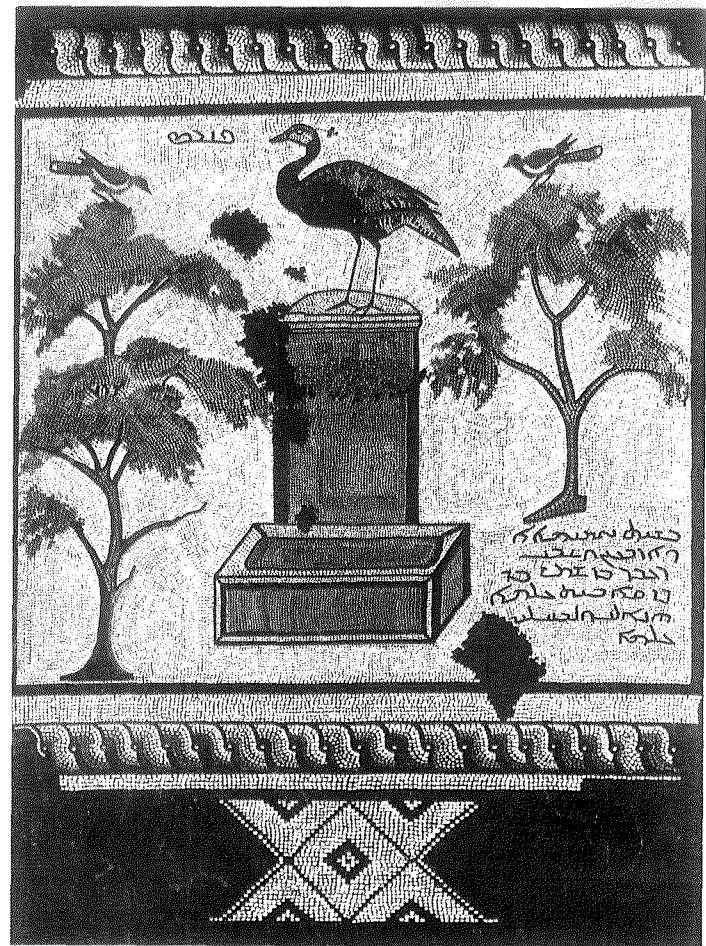


71) Siverek Hazinedere Mosaic (Photograph by: A.Cihat Kürkcüoğlu/2005).





72) Üçayak Mosaic. (J.B.Segal., Edessa, the Blessed City, Oxford, 1970). Found by J.B Segal in a rock tomb in Şehitlik Neighborhood in 1956, this mosaic is missing at present.



73) Phoenix Mosaic. (J.B.Segal., Edessa, the Blessed City, Oxford, 1970). Found by J.B Segal in a rock tomb in Eyyubiye Neighborhood in 1950s, this mosaic is from 236 A.D. and is missing at present.



74) Barhadad Mosaic/3rd century A.D. (Photograph by: A.Cihat Kürkcüoğlu/1991). Found in a rock tomb in Yakubiye Neighborhood this mosaic is on display at Urfa Museum.



75) Queen Melanippe on her horse in the Hunt of Amazons Mosaic found in Haleplibahçe. (6th century A.D.) (Şanlıurfa Museum Archive).

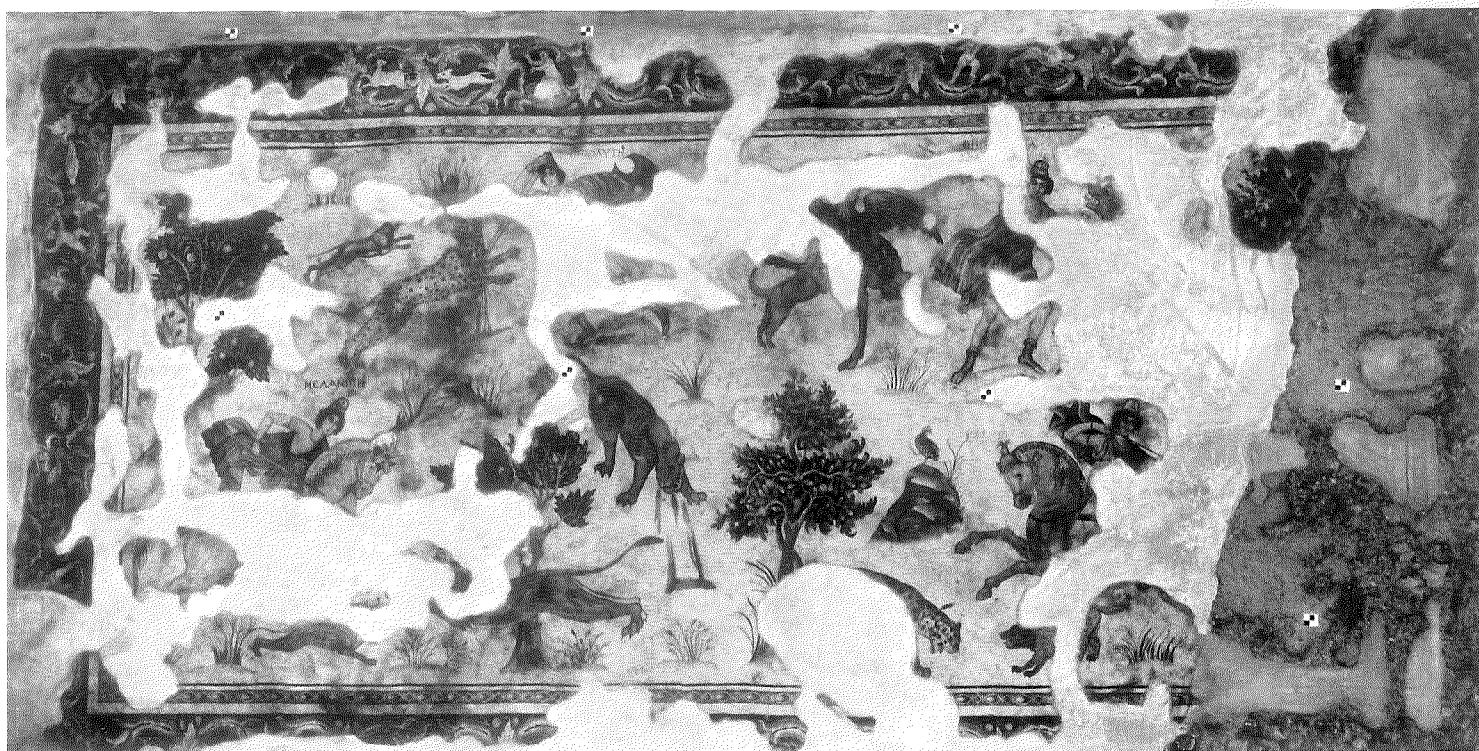
## THE MOSAIC PORTRAYING THE HUNTING AMAZONS

*"The mosaic portraying the hunting Amazons" is resting in the "Amazon Villa" in Haleplibahçe to the north of Balıklıgöl in Şanlıurfa town center. This mosaic was uncovered with the financial support of Culture and Tourism Ministry, the logistic support of Şanlıurfa Municipality, under the leadership of Museum Director Nurten Aydemir, and participations of archeologists Hasan Karabulut, Nedim Dervişoğlu and Research Assistant Seçil Çokoğlu in 2006-2007. Renovator Kazım Mertek, and Assoc. Prof. Selçuk Şener and his team worked on the restoration of the mosaic. Thanks to their efforts, the mosaic can be seen in all its glory at present.*

*"The Hunting Amazons" is only one of the many mosaics in the "Amazon Villa". It decorates the guest room with its*

*10.88X6.00 mt. size. There are symmetrically placed square rooms with mosaic floors on each side of it. The room in the south has a tiger figure, and the one in the north has a lion figure. The floor mosaic of the guest room has a rectangle panel, which is surrounded by a large curb. The 3,91 X 9,02 mt big panel with black curb has two walking and two horse riding Amazons are shown while hunting lion, leopard, and bear. According to the legend, fighter Amazon women lived by the Thermedon river in Black Sea Region; and were the daughters of Ares and Harmonies. In the mosaic panel; the two Amazons in the front, Melanippe and Penthesileia are hunting on their horses, while the two in the back Hippolite and Thermadosa are on foot. There is a wounded leopard and a dog to the left of Penthesileia and to the left of Thermadosa, there is the fight of a dog and an ostrich. In the middle of the panel there is a wounded suffering lion. Trees, bushes and rocks portray the environment the hunt is taking place. There are 4 Amazons, 2 horses, 2 leopards, 2 lions, 1 bear, 4 dogs, 1*





76) The Hunt of Amazons Mosaic – overall look. (Şanlıurfa Museum Archive).

ostrich, 1 partridge with henna, and 4 trees in the mosaic. The masked curb shows Eros hunting animals among thistle leaves.

Amazon Hippolythe is hunting in the upper left side of the panel. Her name is written in Greek over her head. Her body is tilted to her left diagonally. The panther she is trying to hunt is drawn on profile. Hippolythe's body weight is on her right foot, her left foot is a little open to the side and is in motion. Her long sword in her right hand is plunged into the chest of the panther. The panther turns its head toward the dog behind it and blood is flowing out of its chest in three lines to form a pond of blood on the ground. The dog in the left with a red collar is attacking the panther. There are two groups of bushes in the background.

Hippolythe's red cloak covers her left shoulder and is hanging down. Because of her movement her grey skirt with red ruffles is waving to the back. In her left hand, she is holding the Amazon shield. The contour of the shield is green and brown, half of it is black and the other half is grey; the middle of the shield has a red oval badge. Most of the body of the Hippolythe is broken. She is wearing orange sandals that look like boots but the toe section is open.

In lower left section of the panel, Melanippe is seen on her horse near the big apple tree, holding her long spear and thrusting it to the head of the yellow and grey colored lion jumping on her from the side of the pear tree. In the left, by the side of the bush a little dog is seen attacking the lion. Pink body of Melanippe stands diagonally. Her green dress falls under her left breast. Attached to her left shoulder the green/red cloak is swaying in the back because of her movement. Her golden ringed white solitaire earrings, round necklace with objects

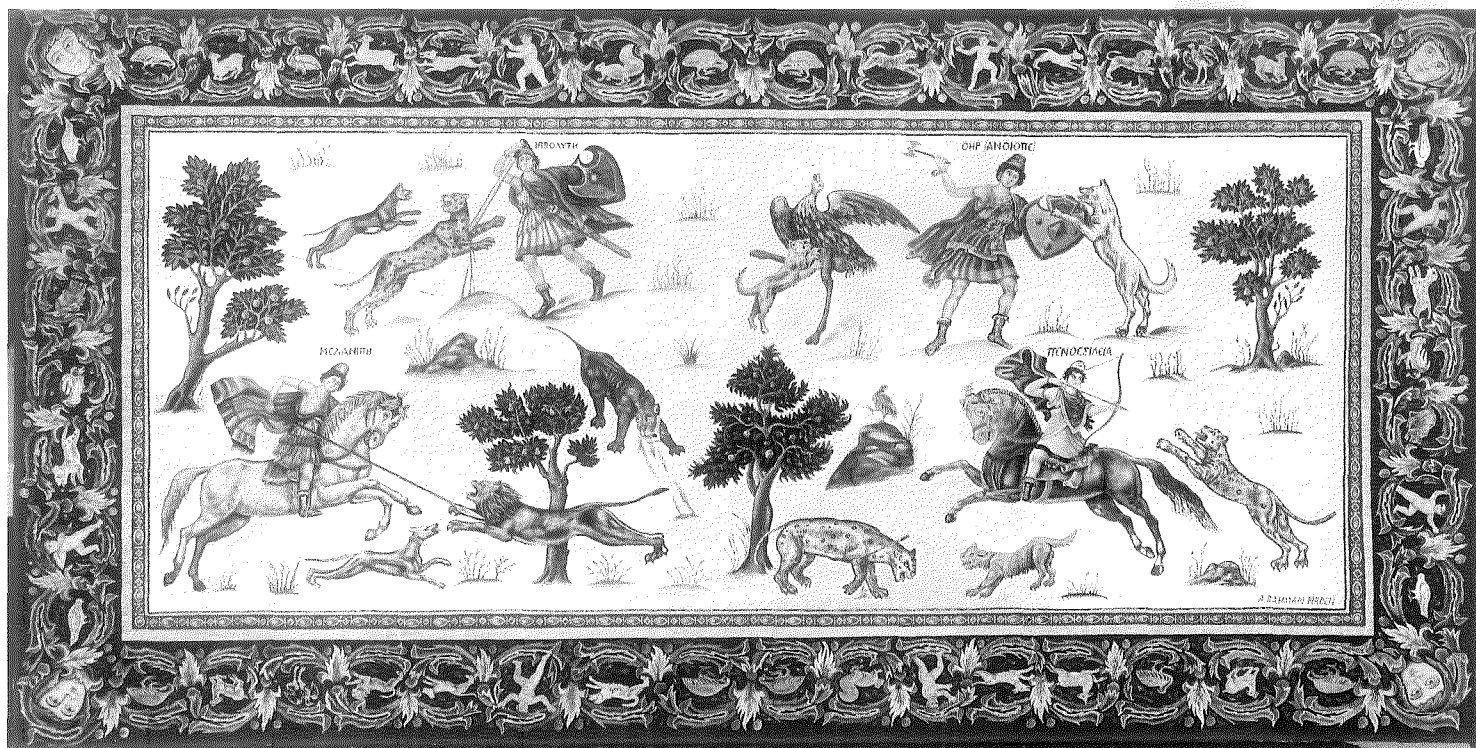
attached, golden armband and wristlet contribute to her wild hunter/warrior looks.

Melanippe has an X and V shaped highly grey Frig helmet. Her messy, wavy and messy hair surrounds her oval face. She has thick eyebrows, big eyeballs, a thin long nose, slightly open mouth with pink little lips and a strong chin. Her eyes are fixed at a point and she looks though. Her name is written over her head in Greek letters.

In the upper right side of the panel, Amazon Thermadosa is seen while hunting a wild animal on foot. Thermadosa stands diagonally and is about to hit an attacking wild animal with her double-head axe in her right hand. The red cloak of Thermadosa waves behind her shoulders in proportion to her body movement. Her green dress with red fluffs on the sides comes down to her knees and waves with the movement of her body. Below the knees are naked and she wears sandals that



77) Queen Melanippe on her horse in the Hunt of Amazons Mosaic (Şanlıurfa Museum Archive).



78) Completed oil painting of The Hunt of Amazons Mosaic by Painter Abdurrahman Birden. (It's in the Office of Şanlıurfa Mayor).

look like boots.

Female warrior Amazon Thermadosa wears a high Frig helmet. The sides and mid-section of the grey helmet have red bands. With the pressure of the helmet, her brown curly hair surrounds her forehead and the entire face. Thermadosa's oval face carries a short forehead, thick eyebrows, big eyes, long thin nose, little red lips and a strong chin. Her face bears the confident smile of knowing that she will easily conclude the hunt. She has the golden ring solitaire earring, armband on her left arm and double wristlet on her wrist. On the left over her head there remains three letters of her name in Greek.

On Thermadosa's left, the fight of a dog and ostrich is depicted. Dirty brown dog is seen on profile from the right side. It stands on back legs and is attempting an attack towards the chest of the ostrich.



79) Queen Thermadosa fighting a wolf in The Hunt of Amazons Mosaic. (Şanlıurfa Museum Archive).

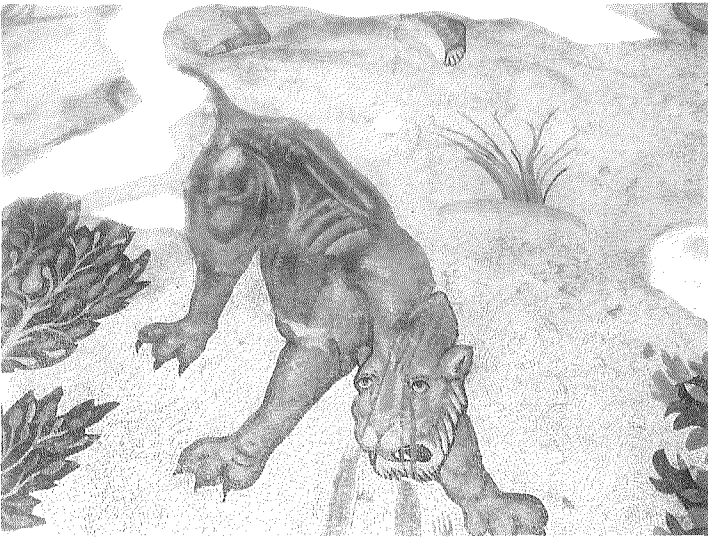
In lower left, an Amazon on a horse is seen while hunting. The section bearing the name of the Amazon is broken. When compared to other Amazons on the mosaic, this figure should be princess of the Amazons, Penthesileia. Penthesileia turns right on the horse that is running to the left, and is about to relieve the arrow, which she elegantly pulls near her chin. The body of the horse is diagonal. Because Penthesileia turns to the game on the right, her upper body and head are pictured from the front. The green cloak attached to her right shoulder flutters in the wind. In this image, the whole body of the horse, except for the head and front legs, and the right leg of the Amazon are totally destroyed.

Under her high Frig helmet, Penthesileia's face is surrounded by her curly thick hair. She has golden ring earrings with solitaires, armband on her naked left arm and a wristlet on her wrist.



80) Queen Penthesileia fighting a wolf in The Hunt of Amazons Mosaic. (Şanlıurfa Museum Archive).





81) Wounded lion in The Hunt of Amazons Mosaic.  
(Şanlıurfa Museum Archive).

The body movement and muscles of the galloping horse are pictured in detail in this mosaic. Front legs are up in the air and in forward motion. Muscles and body lines are painted in dark tones. It has a grey, short and well-shaped mane. The mane is tied as a bun over the head. The fringe separated from the bun falls over the forehead.

On the left side of Penthesileia, in the background there sits a partridge on a high grey-brown rock. Its wings have yellow-white stripes on black color, the back is brown, the chest is grey; and it looks back at Penthesileia's hunting scene.

In the foreground, between Penthesileia and the apple tree, the fight of a wounded leopard and a dog is pictured.

In the middle of the mosaic, there is a wounded lion among the apple and pear trees. The yellow colored lion's muscles, ribs, back and behind legs are drawn thick brown lines and white stripes. It is wounded in the neck and blood flows through its head in thin lines, and when the blood touches the ground it forms three thick lines. The front legs are spread apart and hardly balanced to carry the weight of the body. Its pain and suffering can be seen in the look of its eyes, half open mouth and face lines. The artist's success in expressionism is best visible in the image of this lion.

The belt with oval, square and vertical striped beads over the red ground between the main panel and the curb give the effect of a jewelry ribbon. After the white ribbon outside the jewelry ribbon comes the 0.60 m wide curb.

#### Curb:

This curb surrounds the main panel. Double achantus leaves coming out of the same branch on a black background, green sprouts and gemmas are situated across each other in a way to form almost a circle. Among these achantus leaves, Eros' leopard hunt, a dog chasing a gazelle, duck, bear, partridge, and Eros figures are pictured.



82) A detail from the curb of the Hunt of Amazons Mosaic.  
(Şanlıurfa Museum Archive).

The south and west curbs of the room are intact. The south curb has the following figures respectively: naked Eros (Putto) stands diagonally with red shield in his left hand and a spear in his right hand. He is about to attack with his left foot in the front and right foot bent down a little from the knee in the back. He is about to throw the spear to the leopard making a move towards him. After this, a green head duck with grey dots on its torso stands looking to the right and holding its left leg over its chest among the convoluted achantus leaves. In the next scene, a bear walks on right profile with its open mouth. After that, naked Eros stands diagonally to the left, right foot is open to the side, and the body weight is put on the left leg, which is bent from the knee. His hands are seen lifting up the achantus leaf over his head. After Eros, comes the pigeon looking for food among the leaves; it is pictures on its left profile. Its body is painted in white and yellow, while the wings are clarified with grey lines. After that on the southwest corner of the curb, there is a woman's mask, which is also called "Urfa Güzeli" (Beauty of Urfa). The mask has a white tone and oval shape; leaves surround the forehead and the face. Eyes looking into the void and closed lips give it a



83) A detail from the portrait called "Edessa Beauty" from the curb of The Hunt of Amazons Mosaic. (Şanlıurfa Museum Archive).

thoughtful expression. It has a straight, short forehead and crescent shaped eyebrows. The light hits the mask from left and there is shadowing from left to the right.

On the west curb of the room, from left to right, a partridge is seen looking to the right among convoluted achantos leaves. After that, the partridge is seen with its head looking back among the leaves. It's as if the partridge is frightened by the loud sound of the scene in the back. Because in this scene, a dog with a red collar is chasing a gazelle. Placed among the achantus leaves separately, the gazelle is running away and looking back in fear towards the dog in the back. In the following scene, the owner of the dog, Eros is running after the dog. Eros' hands are open and he is giving an order to the dog to catch the gazelle. Right foot of Eros is partially broken, and the next scene among achantus leaves is totally gone. After this scene, the image of two birds is partially destroyed. After that the lion is seen jumping towards Eros on the right side. The body of the lion has wavy yellow and straight grey lines. Across the lion stands Eros, with his right leg bent down from the knee and left foot open to the side. He is taking a position to throw something, which is damaged in the mosaic along with his head, at his game. The weapon on his right hand is partially visible. In the next scene, a dog is chasing a bear. The front of the bear's body is damaged. Also the north and west sides of the panel are mostly damaged, and only the leaves remain partially intact.

#### **The likes of it;**

Although it's not widespread, the mosaics portraying the hunting scenes of the Amazons can be found in a few ancient cities other than Edessa. The most similar one to the Edessa Amazons in terms of depiction and the arrangement of the tesseras in the background is the ground mosaic found in the hall of the Triclinos building in Apameia city of Syria. The

mosaic is dated back to the second half of 5th century A.D. In this mosaic, there are two Amazons on horseback hunting a lion and a leopard in a rectangular panel.

The white tesseras on the ground of the panel of the Amazon mosaic in Apameia look similar to the Amazon mosaic in Edessa with the cage shaped fish ..... Arrangement. This type of tessera arrangement means both mosaics were created with the technique of the same period. A similar tessera arrangement can be seen in the floor mosaic of a church in Antiochia dated first half of the 6th century A.D.; in the floor mosaic of the Ktisis House and the Great Palace mosaic in Istanbul, which are also dated first half of the 6th century A.D.

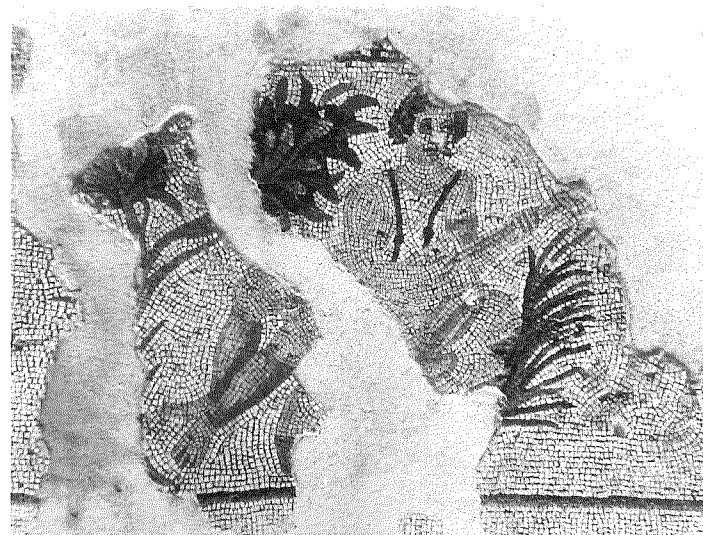
Edessa Haleplibahçe mosaics, which bear the hallmarks of East Rome mosaic style, have mythological themes and in these terms, they are similar to the mythological mosaics which used to be in Sarrin within the Osroene Kingdom borders, and is now in Aleppo Museum. Sarrin mosaic is dated to first half of the 6th century A.D. and with its mythological theme it sets an example to East Rome mosaics. The fact that it was made with a mythological theme at a time when Christianity was widespread is related to polytheistic people in Carrhae (Harran).

#### **Result:**

Behind the dam commissioned by East-Roman Emperor Justinian I. on the Skyrtoş river (Daysan-Karakoyun), in today's Haleplibahçe, there used to be a select neighborhood with villas and baths of the Edessa city in the first half of the 6th century A.D. When compared to Sarrin, Antiochia, Apameia and Istanbul Great Palace mosaics, the Amazon Villa mosaic must also have been created in the first half of the 6th century A.D.



84) "Mother Thetis and Achilles Mosaic on the floor of Haleplibahçe Amazons Villa. (Şanlıurfa Museum Archive).



85) Mosaic of young man playing saz on the floor of Haleplibahçe Amazons Villa (Şanlıurfa Museum Archive).



## 4.2. FRESCO



86) Fresco decorated rock tomb in Roman Necropolis in the west of Balıklıgöl. (Photograph by: A. Cihat Kürkçüoğlu/1978).

The art of painting on wet plaster with water-based paints is called Fresco. In this technique, the paint passes through the plaster and forms a thick colored plaster layer. Thus, the painting becomes very strong.

In Şanlıurfa, there are no living examples of the Fresco art, which was a widespread technique of wall decoration during the Roman times. In one of the Roman era rock tombs in the west of Balıklıgöl, A. Cihat Kürkçüoğlu found a fresco in 1978 and took its pictures. Unfortunately, later on the fresco disappeared under the shanty houses built in the area.

## 4.2. SCULPTURE AND STONE DRESSING



87) High relieve figure of leopard in Göbeklitepe. (Prof.Dr.Klaus Schmidt Archive).

Şanlıurfa's history of sculpture, relieve, painting and stone dressing goes as far as the Neolithic Period (10.000 B.C.- 5000). Human, animal sculptures and stone dressings recently discovered in archeological excavations in Nevalı Çori and Göbeklitepe, dated back to 9500 B.C, are the oldest examples of plastic arts in the world. Dated back to the Akeramic period of the Neolithic Age, these artifacts especially in Göbeklitepe; lion, pig, wolf, fox, snake, and crane figures and the lying down naked woman figure with her body lines carved out of one of the floor stones of a temple in the area; as well as the horse, wolf, pelican, lizard statues and relievos, the stone dressing of a man

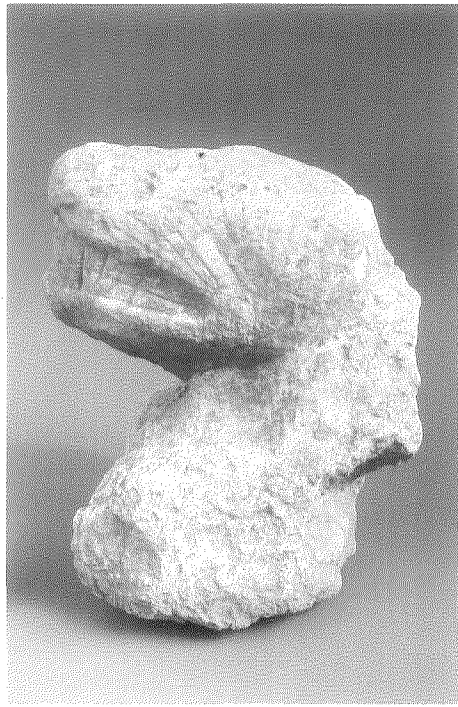
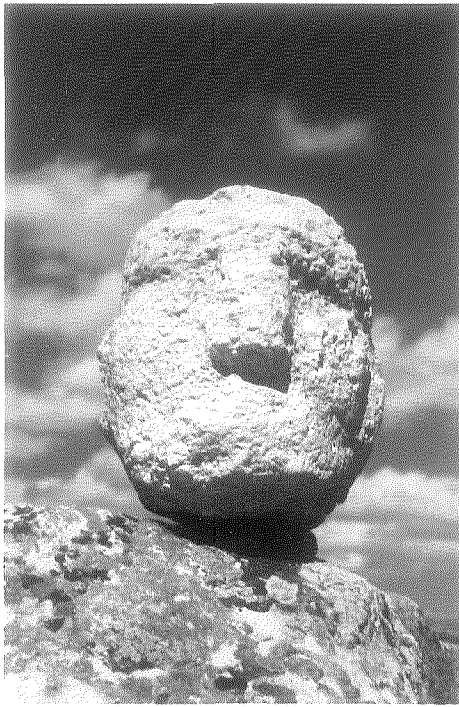
and woman dancing hand in hand bear great importance as to the proof of the highly advanced form of arts 12.000 years ago.<sup>5</sup>

During the earthmoving efforts in 1993, in Kent Plato section of the Balıklıgöl landscaping project, 2 mt high male statue(Balıklıgöl Statue) from the Neolithic age was found and taken to Şanlıurfa Museum. It is known to be the oldest statue of the world.



88) Stone relieve of a dance scene in Nevalı Çori (9000 B.C.) (Prof.Dr.Klaus Schmidt Archive).

In various archeological excavations in Şanlıurfa, lots of God statues (idols) worshipped by the people of Chalcolithic Age and Early Bronze Age. Looking at these findings, it can be said that history of the art of



89-90-91) Examples of Göbeklitepe statues. (9500 B.C.) (Prof.Dr.Klaus Schmidt Archive).

stone processing in Urfa began in temples. During Babel, Assyrian, Hittite, Hellenistic and Roman periods Şanlıurfa had a polytheistic culture. Just like in earlier periods, god statues were the central piece of sculpture and relieve art.

#### Babel, Assyrian, and Hittite Periods

Made of basalt -the moon, sun and star relievos on the Nabunaid Stela and the relieveo portraying a standing King Nabunad on profile, which were found in an excavation in Harran in 1952 and are now on display at Şanlıurfa Museum, are the most important example of Babel Era arts in Şanlıurfa. Human relievos on two stelas found in an excavation in Siverek township's Taşlıköy village in 1942, and are now on display at Istanbul Archeology Museum, represent the latest periods of Hittite princedoms of 8th-7th centuries B.C.

"Storm God" and "Guardian of Meadows" relievos on basalt orthostat rocks decorating the ground level of the walls of Hittite period architectures are the most important examples of Hittite period plastic arts and are now on display at Şanlıurfa Museum.



92) World's oldest statue, which is as big as a real human being. It was found in near Balıklıgöl. (9500 A.D.) (Photograph by: S.Sabri Kürkcüoğlu/2006).

#### Roman Era

The walking lion relieveo carved in profile on the basalt rock surface in Haçgöz village of Siverek township is thought to be from the Urartu period; and another lion relieveo carved on lime stone in Soğmatar is thought to be from the Roman era.

Statue of Nike, the Goddess of Victory, which was brought to Şanlıurfa Museum from Viranşehir township gives a clue about the mastership of the sculpture with the details of the décolleté dress of Nike carved on a hard rock like basalt.

Stone dressing examples of Roman Era in Şanlıurfa are as follows; the lime stone Nike relieveo on the east wall of Harran inner castle, Nike relievos brought from the rock tombs in Kırkmağara region of Urfa city center to Urfa Museum, standing half-naked man-woman relievos, the human portrait carved among achantus leaves on a pillar displayed at Şanlıurfa Museum, the eagle relieveo on the east wall of Harran inner castle, the eagle head made up of the achantus leaf figures on the pillar tops of



Şanlıurfa Castle, angel and human relievos on the rock tombs in Urfa Necropolises, human relievos dedicated to gods in Soğmatar Pognon Cave and Kutsal Tepe (the Holy Hill).<sup>7</sup>

Shila the son of Shila, the master of human relievos dedicated to gods in Soğmatar Pognon Cave and Male the son of Shila, the master of the two human relievos representing moon and sun gods in Kutsal Tepe (the Holy Hill) are brothers, and are the oldest known sculptures of Şanlıurfa.

#### Byzantium Period

Opulent stone dressings on the ruins in Senem Mağara located in the Tektek Mountains in the east of Şanlıurfa, provide enough information about the 5th century Byzantine plastic

arts. Among these decorations grape branches hanging out of a vase, stylized life tree motive, stylized palmet series, symmetrical bird figures, circular and four sided decorations, and intersecting circles are prominent examples.

Other authentic examples of Byzantium Era stone dressings are; lattice and meander motives on the Byzantine architectural ruins in Garoz village of Siverek township, various geometrical lattice compositions on a purple cylindrical font in Şanlıurfa Museum, decorations on the marble pillar tops from St. Stefanos Church in the yard of Ulu Camii.

Other than the Roman and Byzantine plastic arts examples such as sculptures, relievos and stone dressings listed above,



93) Babylonian King Nabonidus Stela in Urfa Museumi (500 B.C.)  
(Photograph by: A.Cihat Kürkcüoğlu).



94) Basalt Nike (Goddess of Victory) statue from Roman perios in Urfa Museum  
(Photograph by: A.Cihat Kürkcüoğlu).



95) Basalt Goddess of Meadows relievo from Hittite period in Urfa Museum.  
(Photograph by: A.Cihat Kürkcüoğlu).

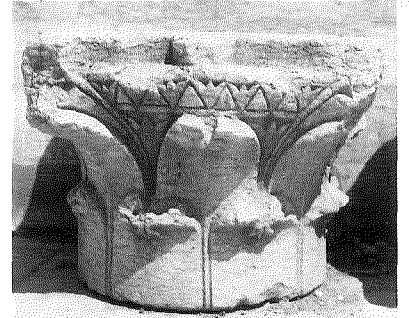


96) Soldier relievo from Assyrian period in Urfa Museum.  
(Photograph by: A.Cihat Kürkcüoğlu)

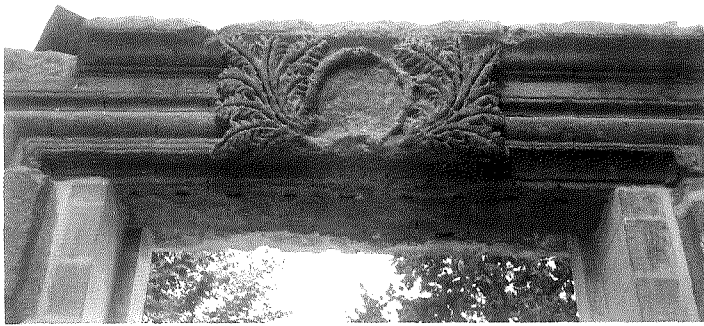
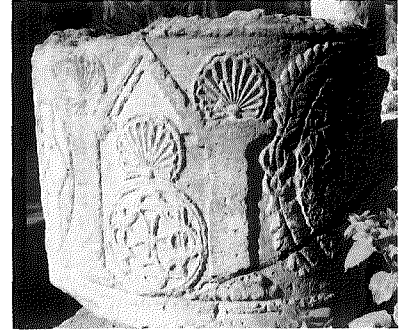
there are plenty of mosaics and frescos. Mosaics and frescos uncovered in the south, southwest and north, northwest necropolises of old Edessa, Byzantine era Jesus Christ mosaic displayed at Şanlıurfa Museum give important clues about the painting art of the era.<sup>8</sup>

Amazon Mosaics uncovered in recent years in Haleplibahçe excavations and other mosaics in the area show the high level of artistic taste and ability of the Urfa region. However, majority of the mosaic and fresco pieces found in Urfa city center bear the hallmarks of Mesopotamia and Sassanid arts rather than Roman and Byzantine effects.

97) 5th century pillar heads of St. Stephani Church in today's Grand Mosque.  
(Photograph by: A.Cihat Kürkcüoğlu).



98) Marble Baptism Pool from Byzantine period in Urfa Museum.  
(Photograph by: A.Cihat Kürkcüoğlu).



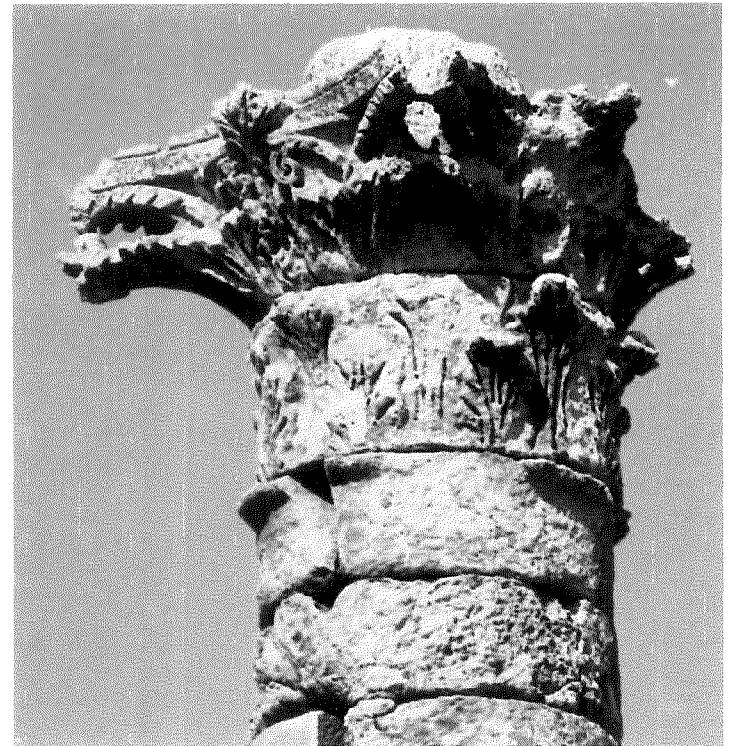
99) East door of St. Stephani Church from 5th century in today's Grand Mosque.  
(Photograph by: S.Sabri Kürkcüoğlu / 2011).



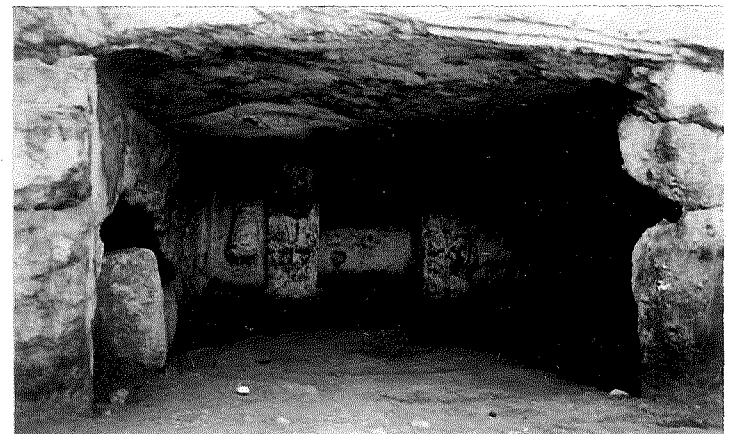
100) Lion relievoo on the limestone surface in Sogmatar.  
(Photograph by: A. Cihat Kürkcüoğlu/1993)



102) Relievos dedicated to Moon God "Sin" and Sun God "Samash" in Soğmatar Holy Hill. (Photograph by: A.Cihat Kürkcüoğlu).



101) Corinthian style column- the one in the west of the two columns in Urfa Castle. 240-242 A.D.  
(Photograph by: S.Sabri Kürkcüoğlu).



103)Relievos dedicated to planet gods in Soğmatar Pognon Cave. The relievos bear signatures of Shila the son of Shila and Male the son of Shila  
(Photograph by: A.Cihat Kürkcüoğlu).

## **4. ISLAMIC PERIOD HANDCRAFTS OF ŞANLIURFA**





104) Sipahi Bazaar. (Oil painting by: M.Nihat Kürkçüoğlu/2010).

Weaving, (Chulhacılık, Wadmal Weaving, Rug Weaving, Carpet Weaving), Sock Weaving, Çığ Knitting, Felt Making, Chulculuk (Saddlery) Fur Making, Kazazlık, Debbaglık, Sarachlık, Koshkerlik (Yemeni-Shoe Making) Comb Making, Copper Works, Iron Works, Tin Making, Jewelry, Stone Works (Stone Dressing, Sculpture, Relievo) Pottery, Koka Making, Kendircilik, Wood Carving, Rosary Making, Calligraphy and Hand-drawn Ornamentation are traditional Islamic handcrafts of Şanlıurfa.

Emir Mencek Foundation charter, dated to 1374 A.D. records that there were 18 bow and arrow shops in Urfa at the time.<sup>9</sup>

Most of the handcrafts listed above are still conducted at present in Gümrük Inn and other historical inns and bazaars. Some of them have been recently dropped due to mass production and lack of demand.

## 4.1. WEAVING



105) Yamshah weaving on Chulha loom. (Photograph by: S.Sabri Kürkçüoğlu / 1999).

Adam's son Seth is believed to be the first man to conduct weaving. Seth made a spinner out of wood and made thread out of wool, and weaved it on the loom made of 4 wooden parts. The textile pieces uncovered in Çatalhöyük excavations dating back to 6000 B.C. (Neolithic Age) are the oldest known cloth examples.<sup>10</sup>

During the Ottoman period, weaving became an

important handcraft in Urfa. There were looms across the city weaving different products and the number of them was rapidly increasing.

A record in Mufasssal Book from 1566 says there were 11 Cüllah (Chulha maker), 18 Hallach (wool fluffer), 38 Hayyath (tailor), 6 carpet makers, 1 wicker maker and 1 cotton gin makers in Urfa.<sup>11</sup>





106) Fethi Suveren selling local weavings at Kazaz Bazaar. (Photograph by: S.Sabri Kürkçüoğlu/2006).

Having been an important sector of Urfa economy until recent times, this handcraft was the income source of many people in the city. Aleppo Provincial Yearbook dated 1867 suggests wadmals made of cloth and cotton in Urfa were sold in various centers, particularly in Harput and Kayseri. This information tells us that the art of weaving went beyond Urfa borders and became an asset of commerce between cities. According to 1908 Aleppo Provincial Yearbook, there were various handlooms across Urfa and their number was on the rise. Various window cloths, curtains, cushions, pillows and blankets were manufactured in these looms. Also white cloths, woolen summer shawls, silk and wool rugs and carpets, fiber sacks, bags and black tents, and special cloths used to attach the headscarves to the head (especially for Arabs) and chintz made of sturdy local cloths were manufactured. 12

Aleppo Provincial Yearbook of 1313 suggests carpets, rugs, prayer rugs, fiber tents were made in

Suruç and cloth were made out of threads in Birecik.

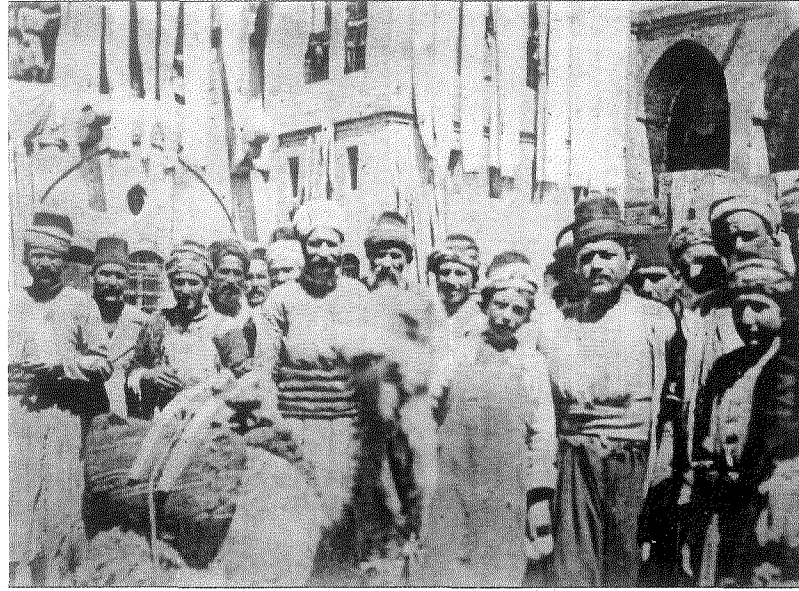
Evliya Çelebi, who paid a visit to Urfa in 1650 says in The Seyahatname that in Urfa very strong cloths were made of cotton threads, which were much better and cleaner than Mousul cloths. This cloth mentioned by Evliya Çelebi, must be what the Urfa people call “İzar”. One level lower quality version of this cloth is called “Kahke Cloth”.

1883 Aleppo Provincial Yearbook says there were 221 textile looms in Urfa and that weaving was a very important sector in the city.

The art of weaving in Urfa can be studied under 4 main groups; Chulha Weaving, Wadmal Weaving, Rug Weaving and Carpet Weaving.



## 4.1.1. CHULHACILIK (Cloth Weaving)



107) Weavers in Urfa Dokumacılar Inn in 1908.

(Şanlıurfa 1850-1950-Ali Tuzcu-ŞURKAV Archive, Prepared for publication by: A. Cihat Kürkçüoğlu, Şanlıurfa, 2008).

In Urfa, the art of turning wool, cotton and floss silk into “yamshah” (Nechek-Chefiye) and headscarves like “keffiyeh, and women's clothes like “Ehram” and “Fıta” by weaving on “Chakarlı Loom”- the one-pedal type of whip looms, and on “draw loom” the 2-4 pedal version, is called Chulhacılık.

Wooden Chulha looms used by hands and feet are called “Kamçılı Loom” (Whip Looms). This loom has two types; the one operated with one pedal is called “Chakarlı”; the one with 2 or 4 pedals is called “Chekmeli” (draw loom). One pedal Chakarlı looms are used to make “keffiyeh”, two-pedal version draw looms are used to make thin yamshahs; four-pedal draw looms are used to make “Dughur” thick yamshahs.

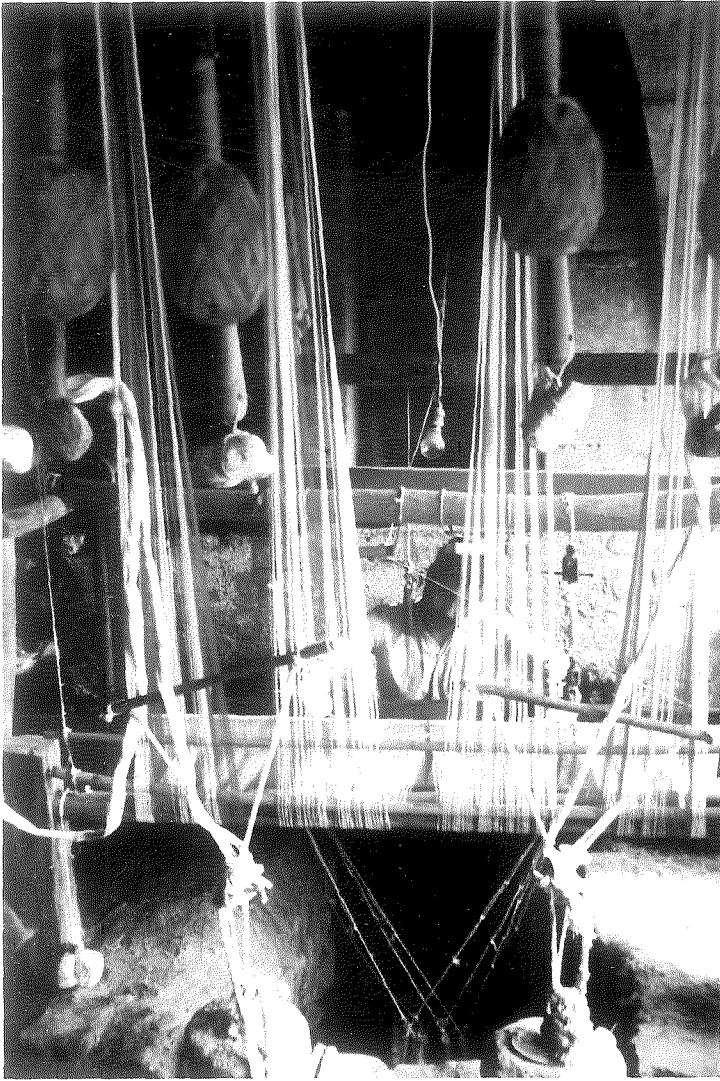
Non-whip Chulha looms, which are operated with weaver's shuttle, are used to make “wadmals” (long clothes for men and women) and “Chaput Chul” (carpets).

There is not a separate bazaar for Chulha weavers in Urfa. The art of Chulha weaving used to be made in the houses and in workshops in front of these houses in Kamberiye neighborhood in the north of city ramparts. Until 30-40 years ago there were about 100 whip looms in

Kamberiye neighborhood. Recently, demand has decreased for yamshah and nechek (Culha weaving), and the number of looms fell down to 5-6. With about 10 looms in a house called “Kumaşhane- The cloth house” in Hekimdede neighborhood Chulha weaving continued for 100 years. However, in recent years demand has decreased for these products, and the looms in this historical workshop were distributed in 1991, and the place was turned into a residence.

Until recently the art of Chulha was conducted by masters like, Hacı Elagöz, Hüseyin Acı, Hacı Ramazan Çatkın, Mahmut Karataş and Emin Tek. Others, who conducted this art when they were alive are Eyyüp Narnur, İstanbullu Mahmut (He is originally from Urfa, “İstanbullu” was his nickname), Hacı Abdullah Kırıkçı, Muhiddin Bayraktar, Yusuf Kaplan, Abdullah Tek, Ramazan Topal, Emin Çiftçi, Hacı İbrahim Cömert, Şih Müslüm Kırmızı, Müslüm Demirel ve Hacı Sinan.

The last representative of old masters was Halil Atçı, who passed away at the age of 101 in 2009. He continued his art until his death in his loom in Yakubiye neighborhood.



108) Yamshah weaving on Chulha loom. (Photograph by: A.Cihat Kürkçüoğlu/1985).



109) Master Mehmet Karadaş weaving Chulha in Şanlıurfa Governorship Handcrafts Research and Development Center. (Photograph by: S.Sabri Kürkçüoğlu/2011).

### Products woven on Whip Looms (Chakarlı and Draw Looms)

#### 4.1.1.a. YAMSHAH (YASHMAK-NECHEK-CHEFIYE)

Generally, "yamshah" is used by women as a headscarf, but in recent years, men in the villages began to wear yamshah. It is woven from cotton thread and yellow and green floss. Floss is a silk-like shiny thread made of first quality copper wool. It is brought from Bursa in white collar and dyed into yellow or green in Urfa.

Yamshah goes through 12-13 stages in the weaving process. Reeled up thread is turned into bundles. Bundles are dyed in boiling hot waters in copper caldrons; after being dried in the sun they are elongated in a machine called "hand cabinet" and turned into a ball of string. And then the warp is untied and extended. Each of them being 250 m the warps become ready for weaving after another process.

Tying the warp threads on the loom takes a week's time in summer time. The warp on the loom has 1800 pieces of threads; 1400 of them being white cotton threads and 400 of them being yellow floss threads.

#### Yamshah Types:

**Hışvalı:** The center is embroidered, the periphery is checked. The size is 125X135 cm. It has two types: Little Hışvalı and Big Hışvalı.

**Shakkalı:** It is also called "Chekcegili" which means "checked". The surface of yamshah is full of squares.

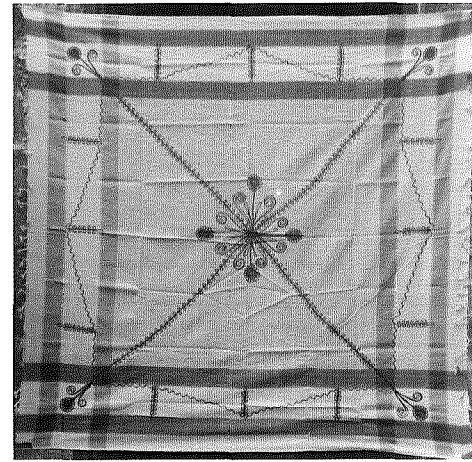
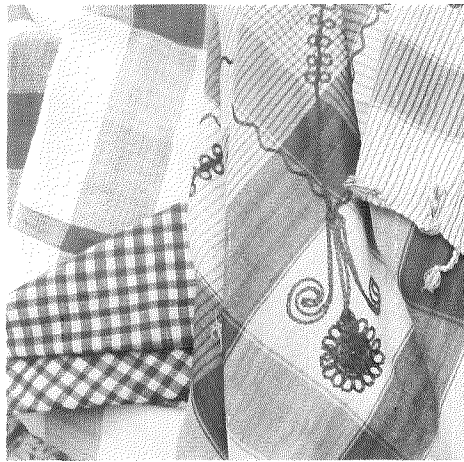
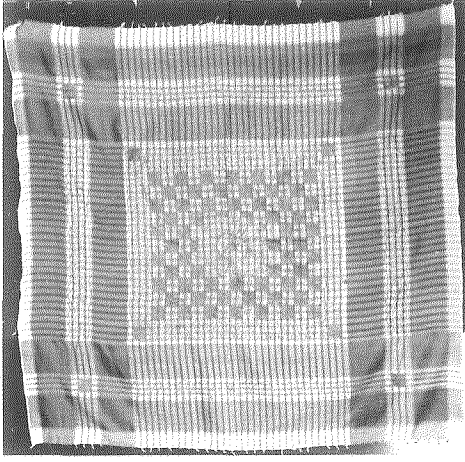
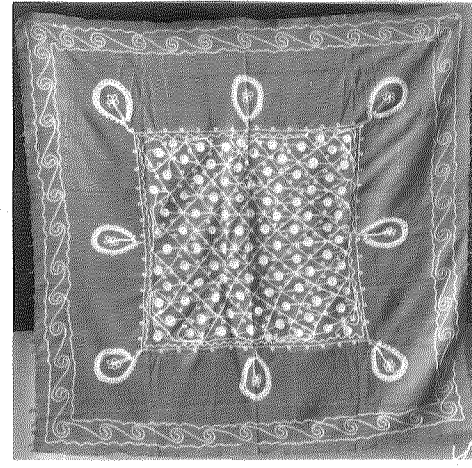
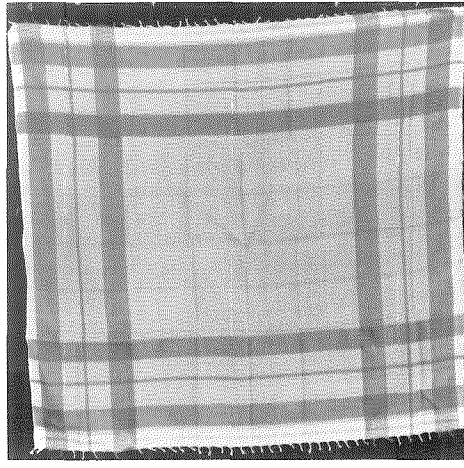
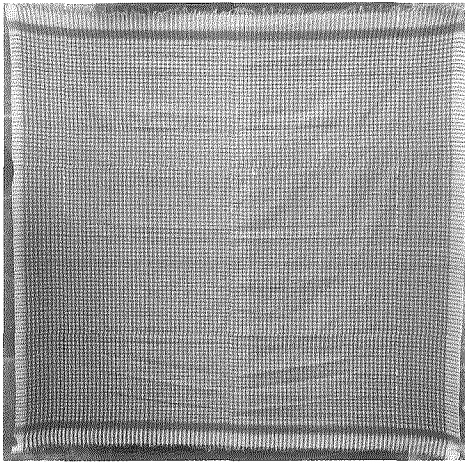
**Kuru Hafız:** It has small squares.

**Ahmediye:** The warp and muffler is of yellow floss. The surface is ornamented with white cotton threads.

**Direkli:** It has small squares.

**Dümbüllü:** There are floss lines on two corners; the empty square in the middle is ornamented with floss.

**Yellow Ağabağı:** Plain Ahmediye is decorated with a technique called "suzeni" and the outcome is called "Yellow Ağabağı". Suzeni technique is as follows: the cloth is laid out on a large wooden embroidery frame and processed with crochet needle with a chain technique; the word "suzeni" means "crochet embroidery" in Persian. It is also called "frame work" This type of yamshah is called "Ağa Bağı" because men wear it on their waists.



(110-111-112-113-114-115) Yamshah types of Chulha products. (Photograph by: S.Sabri Kürkçüoğlu).

#### 4.1.1.b. VALA

"Vala" is a Persian word, which means "almighty, high". Valas are woven with red threads in Urfa, they are used as bride's veil or worn by young girls as headscarves. 13

Vala is not woven at present but it is mentioned in an old Urfa folk song :

*"She wears valas on her head,  
My heart is in pain,  
I fear they'll take you away,  
I would die for you,  
I admire you my love".*

#### 4.1.1.c. Keffiyeh

Men's headscarf, woven on single-pedal "chakarlı" looms with dark red or brown silk is called "keffiyeh". This scarf is also worn over the shirt on the waist.

Keffiyeh is no longer woven at present day. Floss is not used in keffiyeh weaving. As they are embroidered

simultaneously at the loom, they are not sent to the embroidery workers.

Once upon a time, keffiyeh used to be woven plain white and embroidered with wood mould print. The keffiyeh embroidered this way are rested in water for an hour and cleared of residues, thus the embroidery looks clear.



116) "White Keffiyeh" of Chulha products. (Photograph by: S.Sabri Kürkçüoğlu).





117) Cülhacı Mehmet Karadağ Usta weaving black keffiyeh at a Chulha workshop. (Photograph by: S.Sabri Kürkçüoğlu/2000).

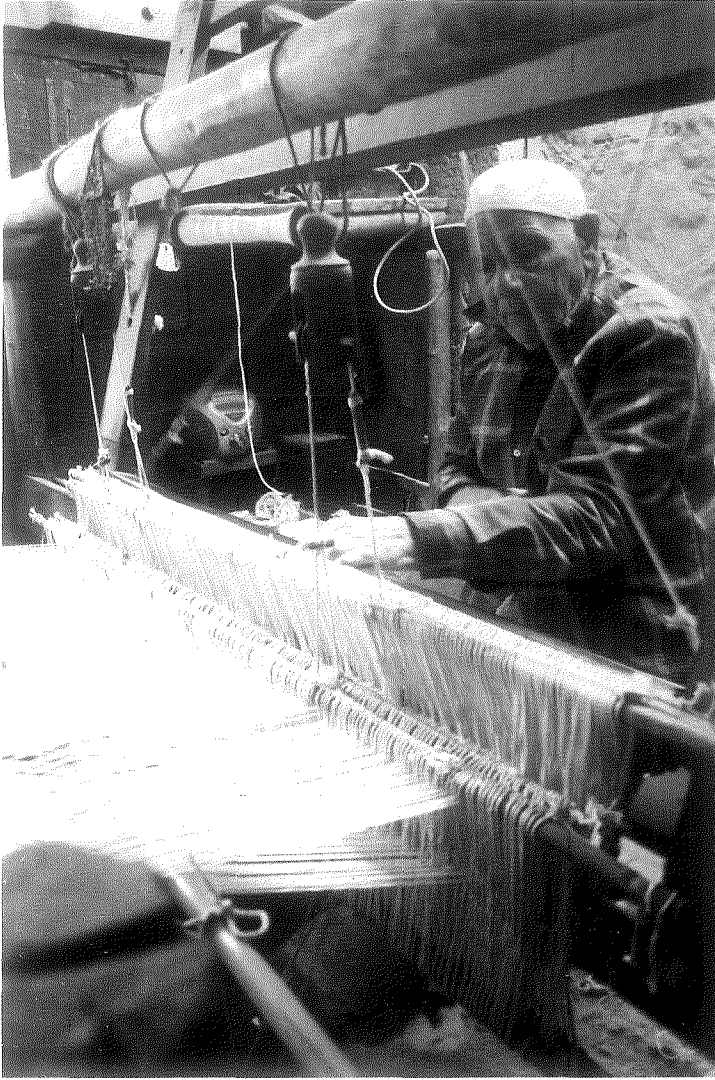
#### 5.1.1.d. EHRAM (IHRAM)

Ehram is a women's dress covering the whole body from head to feet except for the eyes. It is woven with white wool. In olden times, Ehram was used by old women; today it is not produced because of the lack of demand. Ehram is also called "Car" in Anatolia.

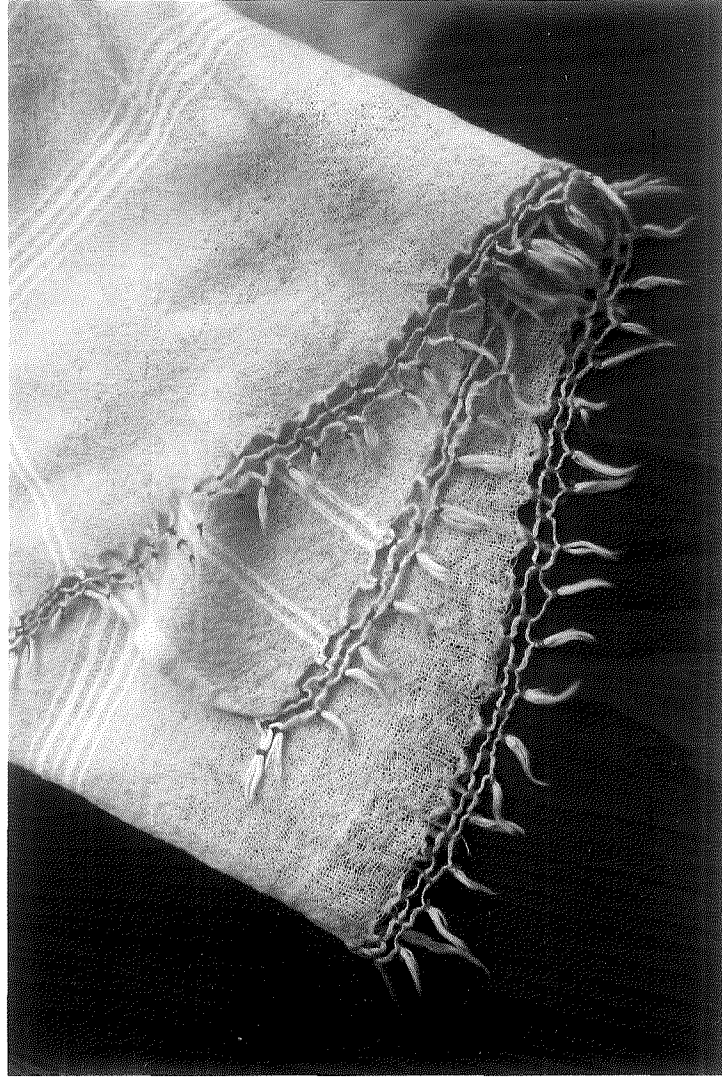
Ehram is woven on whip looms, the ones with 2-4 pedals or draw looms with totally natural white wool threads. The width of the Ehram on the loom varies

between 80-100 cm, when they are woven side by side for use, the width becomes 180 cm and the length becomes 225-230 cm. Edges of the Ehram are thrummed by knitting the warp ends or by pressed threads.

Ehrams used to be woven with various motives such as "Erish", "Mekik", "Baklava Dilimli Yollu", "Payam" (Badem), "Tud" (Dut), "Kepenek" and "Sandıklı". Erish motive is embroidered on only two sides of Ehram. Kepenek motive is done by breaking the "antika" motive and likening it to a butterfly.



118) One of the oldest Chulha masters of Urfa, late Halil Atçı as he is weaving ihram. (Photograph by: S.Sabri Kürkçüoğlu/2005).



119) "Ihram" a Chulha product. (Photograph by: S.Sabri Kürkçüoğlu).

#### 4.1.1.e. FITA

30-40 years ago the half-size cloth worn by girls between the ages of 12-15 were called "FITA". Its difference from Ehram is that Fita's warp and shawl are made of cotton threads rather than war. Usually, they used to be woven with checks and two-color cotton threads.

#### 4.1.1.f. IZAR-KAHKE CLOTH

Quality-woven cloths (patiska) out of white cotton are called "Izar" in Urfa. One level lower quality than this one, dirty white or light crème color cheap cloths are called "Kahke Cloth". This difference in quality was a distinctive between the rich and the poor, because when they died wealthy people would be buried with "Izar" and poor people would be buried with "Kahke Cloth". The word "Kahke" is used in Urfa to refer to "Simit" (Turkish style sesame bagel). This cloth was used in simit bakeries to cover the dough and simits; this is where the name "Kahke" comes from.

#### PARTS OF CHULHA LOOM

**Parts that help weaving by powering (accelerating) the weaver's shuttle:**

**1- Ayakchalık:** It is operated by foot and it triggers the shuttle. Depending on the type of the loom, it can be single-pedal, two, three or four.

**2- Lower Takarlak:** It is made of 4 parts and is situated between Ayakchalık.

**3- Upper Takarlak:** It is made of 6 wooden pieces, it helps moving Ayakchalık up and down.

**4- Ayakchalık Rope:** It is made of 6 pieces of kendir. It helps move the Ayakchalık up and down.

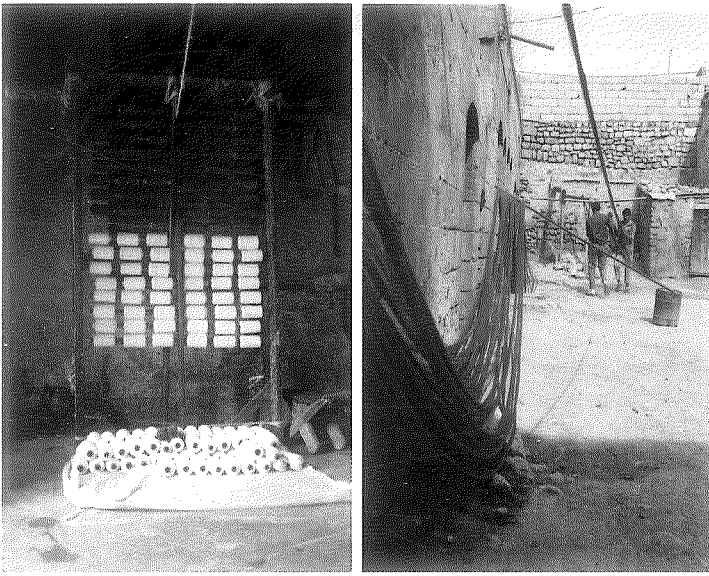
**5- Extension:** It is made of 6 pieces and it holds the Ayakchalık rope.

**6- Center Rope:** It has three pieces.

**7- Sıçan-Pisik-Strap:** All three are tied to the center rope.

**8- Defe:** The comb and ceplik are in it.





120-121) Raw threads and dyed/dried threads in a workshop called "Kumaşhane", which is one of the oldest Chulha workshops of Urfa in Hekim Dede Neighborhood. (Photograph by: A.Cihat Kürkcüoğlu/1984).

9- **Kücü:** It is a rope. Along with kücü, there are 8 rollers.

10- **Terlik (Masura):** The thread is tied on this piece. It is attached to ceplik, and it helps the weaving process.

**Parts powering the warp:**

1- **Silk Tree:** Silk threads are rolled onto this piece.

2- **Chehish:** It is in the upper section.

3- **Halaka:** It is above the Chehish.

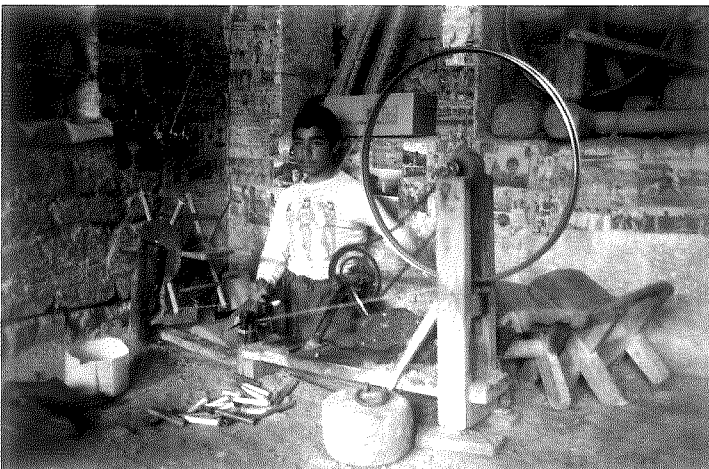
4- **Takarlak:** Two of these are attached to Halaka and they power it.

5- **Kazık:** 4 pieces of wood attached to Chehish.

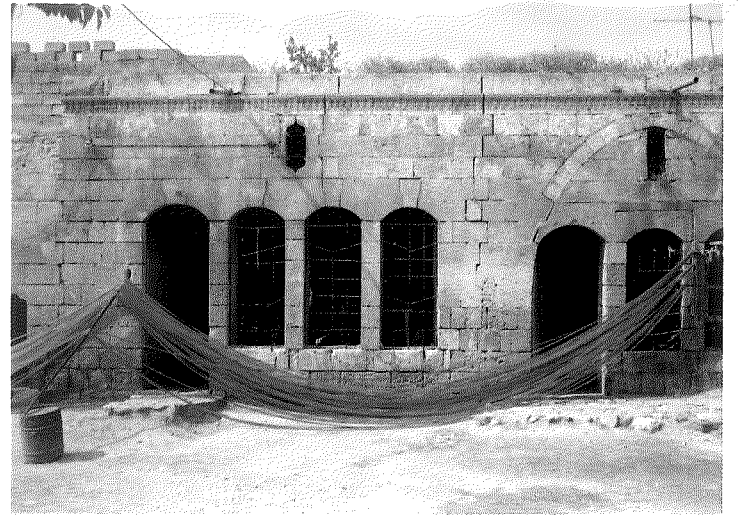
6- **Center Stick:** it is attached to 4 pieces of Kazık.

7- **Sermil:** it is the wood attached to the center stick, the woven cloth is rolled onto it.

8- **Mandal and Dışlık:** These two are both attached to each other and to the center stick along with Sermil.



123) Wrapping the Chulha thread. (Photograph by: A.Cihat Kürkcüoğlu/1984).



122) Drying threads in a workshop called "Kumaşhane", which is one of the oldest Chulha workshops of Urfa in Hekim Dede Neighborhood. (Photograph by: A.Cihat Kürkcüoğlu/1984).

## STAGES OF YAMSHAH WEAVING

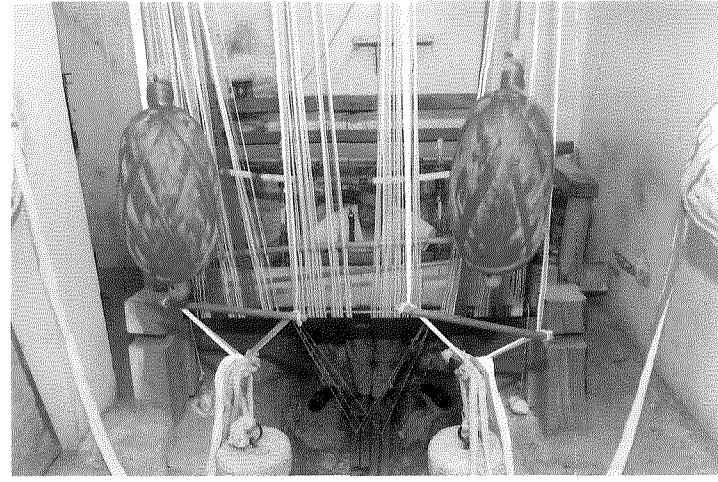
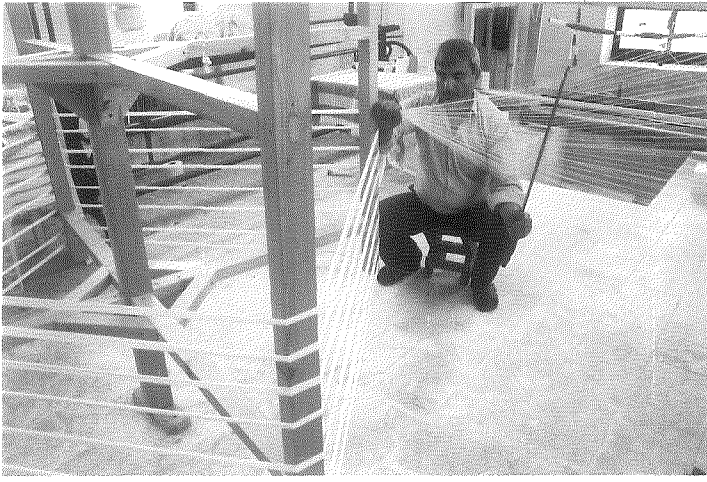
### 1. Dying phase of the Cotton Warp and Floss

White cotton thread is purchased from the market. Water is boiled in a caldron and the cloth dye is added. In order to keep the dye stable and prevent fading, "Pul Kostik" and "Hidrosofil", which have burning feature, are added to the boiling mix. The thread is laid into this mixture. After 15 minutes, the thread is taken out of the caldron and immediately bathed in cold water. If it is left more than necessary in the caldron, the two aforementioned chemicals can burn the thread. Washed up threads are dried under the sun. Later on, they are untied with the hand cabin. And then, the threads are rolled up (which is called "kavuk" –ball of string). Finally, they are drawn onto Kücü to be ready for weaving.



124) Chulha weaver in 1913. (Photograph by: Max von Oppenheim. <http://arachne.uni-koeln.de/drupal/?q=en/node/197>).





125-126) Preparation of thread and weaving loom at Şanlıurfa Governorship Handcrafts Research and Development Center. (Photograph by: S.Sabri Kürkçüoğlu/2011).

Floss thread is also tied in the same way.

Yamshah weaving is also conducted in Denizli province. However, masters of Urfa claim that their products have better quality because they dye the thread by boiling it and dry it under the sun, thanks to this process the color does not fade away.

## 2. Stretching and Tying the Warp on the Loom

The warp is cotton and floss threads that will be used in weaving the cloth. The warp tied on the loom has 1800 pieces of thread, 1400 of them being white cotton thread and 400 of them shiny yellow floss. Depending on the type of cloth that will be woven, the thread can be solely floss or just cotton. Tying the warp on the loom can take up to one week in long summer days. 200 mt long cloth can be woven with the warp tied on the loom. More warp should be tied on the loom.

## 3. Weaving Phase

Chulha loom is set up on 4 poles and two extensions on ground level. The Ayakchalık (pedal) section is in a hole as deep as the person's chest. Chulha user gets into the hole until his/her chest. The loom is operated with the rhythmic movements of hands and the feet. First the foot is laid on the pedal. Right hand pulls the "defe" while the left hand "pulls down "elcek" in harmony. The shuttle moves in harmony with the sound of the loom. The comb of "defe" is tightened and "elcek" is pulled again. The process continues in a cycle. The woven part is rolled onto a wood called "sermil".

Detached warps during the weaving are attached to each other by bending them. This process is called "Bedris".

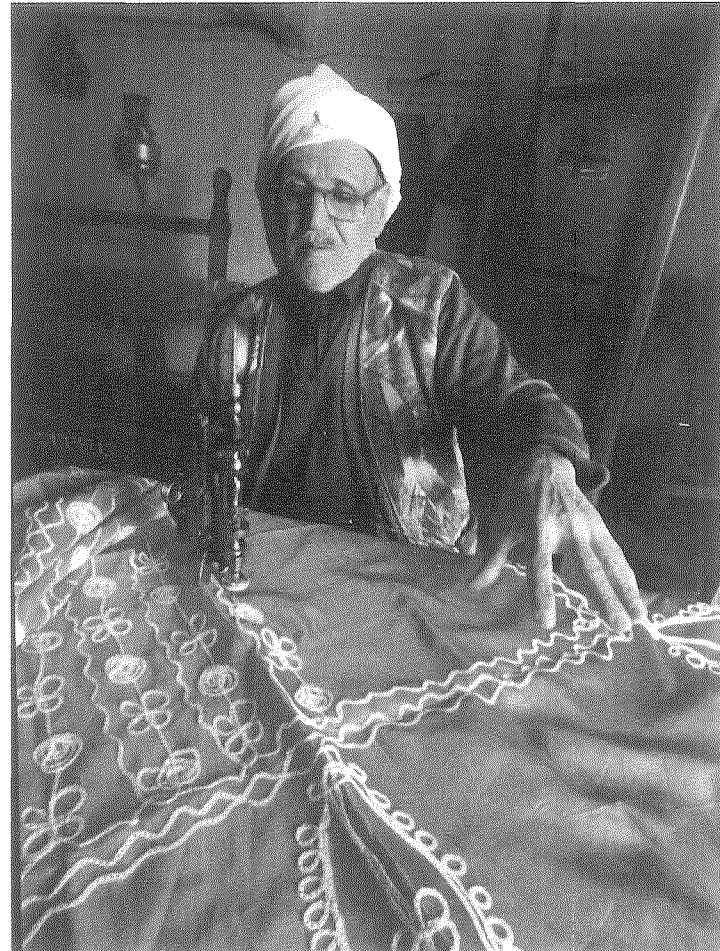
## 4. Embroidery phase

Woven yamshahs are sent to another master for

embroidery. Miscellaneous patterns are embroidered with cotton thread or floss on a machine called "Corne Machine", which is similar to a sewing machine. If the whole surface of yamshah is embroidered with a single pattern, it is called "Kabilma". If roses are embroidered between the checks on the yamshah, it is called "rosy".

Embroidered yamshahs are sent to homes in order for the thrums to be braided by ladies.

Prominent embroidery masters of present day are; Hacı Hüseyin Acı, Celal Karakeçili, Hacı Ramazan Çatkin, Ömer Heşe, Hacı Fethi Yumruk, Fıfır Mahmut, Cuma Bayır, Mahmut Bayır and Mehmet Bayır.



127) Master embroidering Yamshah. (Photograph by: S.Sabri Kürkçüoğlu/1998).



(128-129) Wool spinning workshop in Urfa in late 19th century and women spinning wool at home.  
 ("ALBUM, de la Mission de Mesopotamie et d'Armenia confi   aux fr  res-mineurs capucins de la Province de Lyon"  
 Album of Capuchin Bishops in Lyon and Mission Album in Mesopotomia and Armenia, Ali Kayısı Library).





## 4.1.2. WADMAL WEAVING

Wadmal is a baggy dress worn over a regular dress and woven with angora wool or camel wool on hand shuttle chulha looms. In shape, wadmal resembles a fur. There are different types of wadmals for men and women. Because of lack of demand, they are not produced any more.

It used to be woven on looms in Harran Kapısı, Kaleboynu and Eyyubiye neighborhoods. Oldest known masters are; Abacı Mustafa, Abacı İbrahim, Halil Yüce-tepe, Bakır Yüce-tepe, Said Baba, Bakır Bostancı, Mehmet Boz and Mehmet Apaydın.

### WADMAL TYPES

#### 4.1.2.a. THIN WADMALS

**1. Hacıya:** It is woven with thin camel wool. It has no decoration. It is worn by men over fur. Women can also wear it.

#### 4.1.2.b. THICK WADMALS

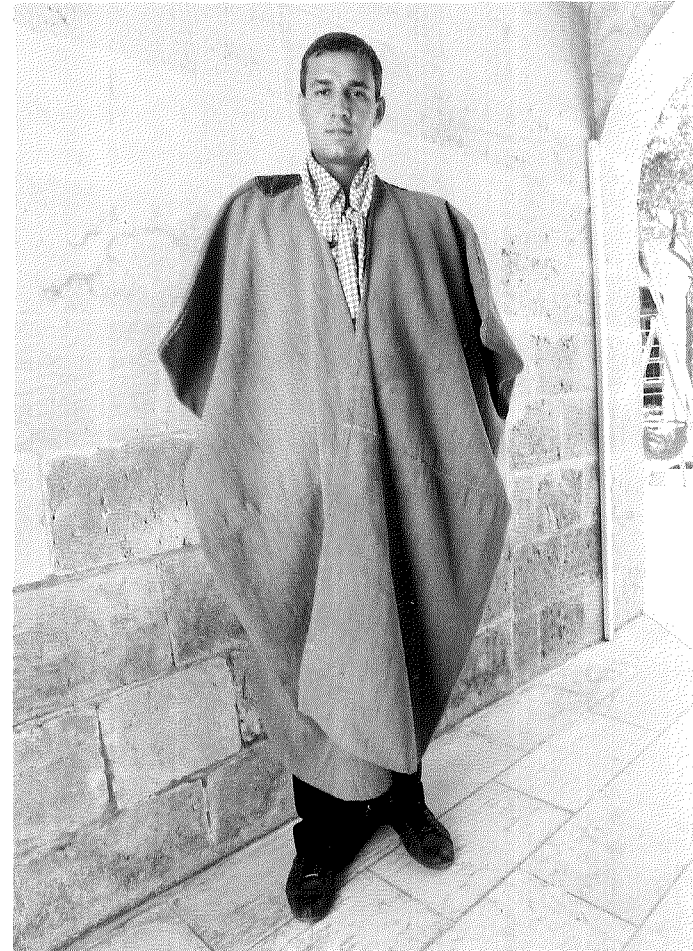
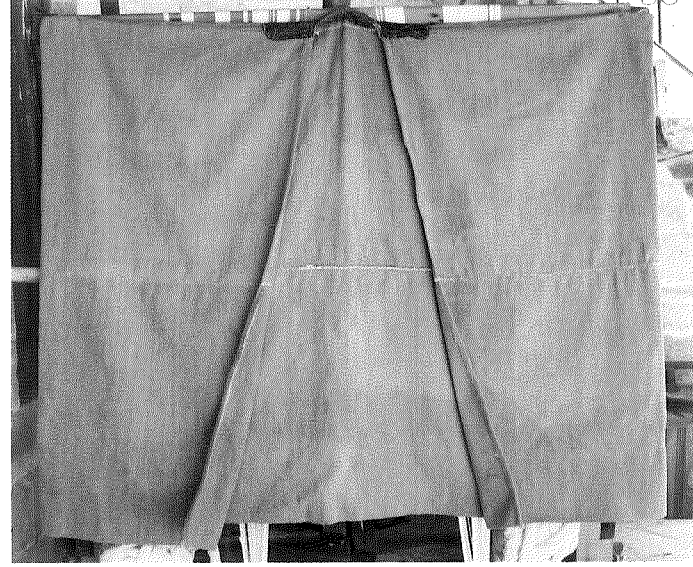
**1. Sa'duni:** It is woven with unrefined thread. The back side is plain, the front side is embroidered.

**2. Meshleh:** It is woven with unrefined thread. It is the unembroidered version of Sa'duni wadmal. It is worn both by men and women.

**3. Black Wadmal:** Woven with unrefined thread, this wadmal is also called "Azap Wadmal". It has short-sleeve and long-sleeve versions. The front side is embroidered, the back is plain. Wealthy people prefer this type.

**4. Red Wadmal:** It is similar to Black Wadmal. Usually, it is worn by porters and workers.

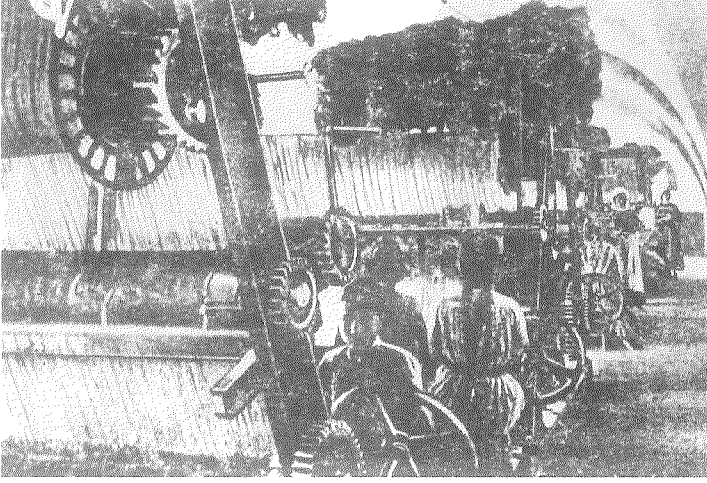
**5. Kev:** It is woven with red wool. The front side is embroidered; the back and sleeves are plain. Because its wool is special and rare it is a valuable type of wadmal.



(130-131) Thin Wadmal (Photograph by: S.Sabri Kürkçüoğlu/2011).



### 4.1.3. RUG WEAVING



132) Rug weaving looms at the factory set up by "Deutsche Orientmission" organization in today's Şehit Nusret Elementary School building. After the departure of Armenians from Urfa in 1920, the factory was shut down. Loom gears were turned into anvil by tin craftsmen in Tenekeci Bazaar.

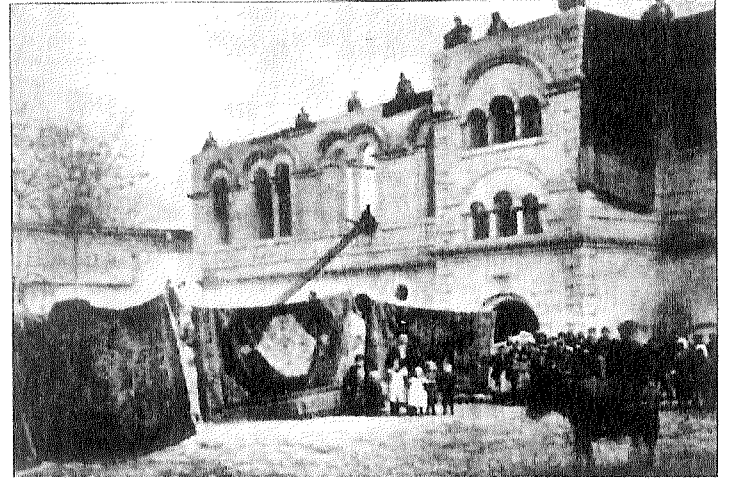


133) Thread dyeing section of "Deutsche Orientmission" rug factory.

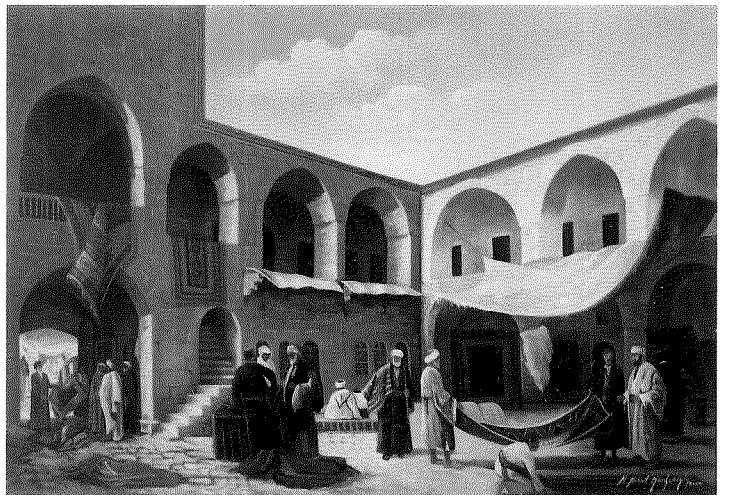
1886 Aleppo Provincial Yearbook says there were 12 thread dye houses in Urfa, which means the weaving sector was quite popular at the time. In Akarbaşı neighborhood, south of Sipahi Bazaar, threads to be used in rug and carpet weaving were dyed in dye shops on each side of Balıklıgöl. The area was called "Boyahane". Adjacent to the Boyahane, there was a watermill that worked with the water of Balıklıgöl. The underground dye shop is closed at present day.

#### 4.1.3.a. BASMAHANE RUGS

In 1912, German Protestant missionaries opened a rug factory in the building, which is known today as "Basmahane" (Şehit Nusret Elementary School) with the help of "Deutsche Orientmission" organization. 360 Armenian workers worked at this factory, which had a rug workshop and a thread dye house within it. Experienced rug master Franz Eckhart came from Germany to run the factory. (14) None of the rugs woven in Basmahane have reached our day.



134) Rugs left to dry in the yard of "Deutsche Orientmission" rug factory. (Hans- Lukas Kieser, Iskalanmış Barış, İstanbul, 2005).



135) Tradesmen selling rugs in Gümriük Inn. (Oil painting by: M. Nihat Kürkcüoğlu).



136) Aligör Rug, which are going extinct each passing day. (Photograph by:A.Cihat Kürkçüoğlu / Aligör Village/2003).

#### 4.1.3.b. SURUÇ AND ALIGÖR RUGS

Born in Baghdad in 1054, Hariri praises the carpets, rugs and prayer rugs of Suruç township in his book *Makamat*. (15) It is also known that in Aligör village, 5 km away from Suruç, rug sector was pretty advanced 50-60 years ago. In our research period, we have found examples of famous Aligör rugs, which were last produced 50-60 years ago. We have photographed these rugs, which have carpet patterns.

Also carpet-patterned rugs called “zincirli” (chained) were woven some 40-50 years ago in villages around Halfeti and Birecik. At present day, these rugs are not woven any more, but rare examples can be found in some homes.



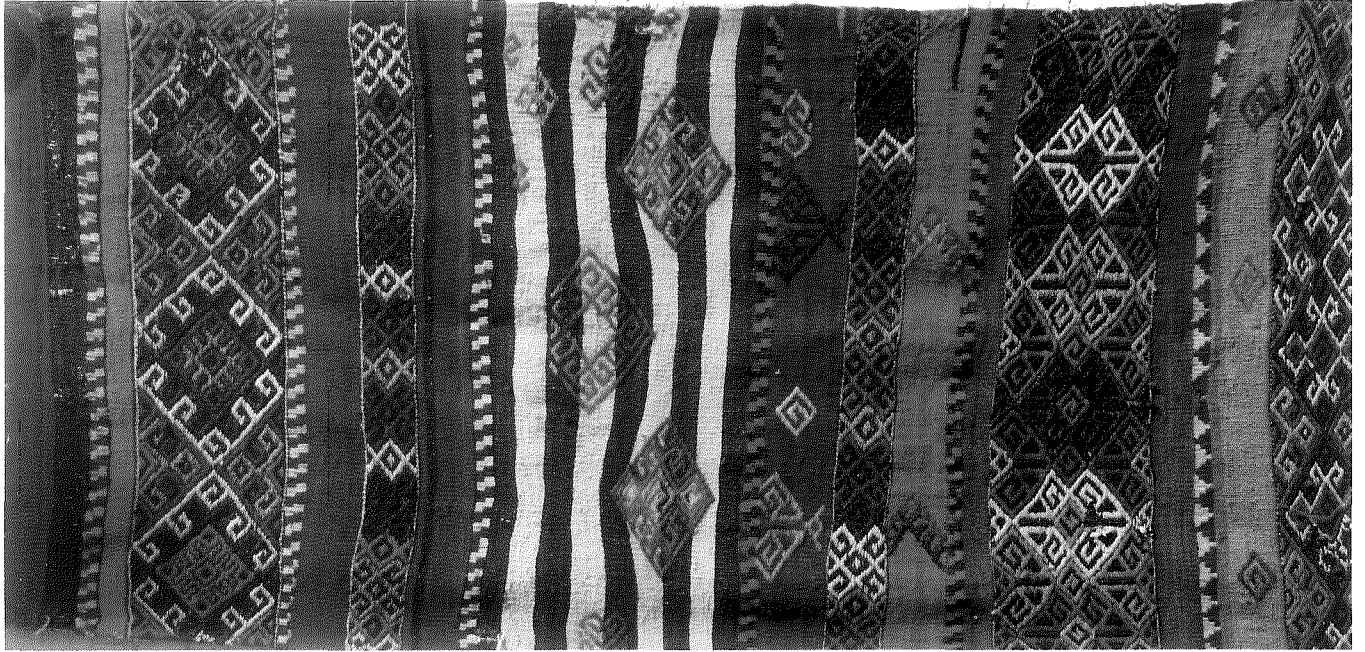
137) Rug Workshop of Şanlıurfa Traditional Handcrafts Research and Development Center. (Photograph by: S.Sabri Kürkçüoğlu / 2011).



138) Another Aligör Rug. (Photograph by:A.Cihat Kürkçüoğlu / Aligör Köyü/2003).



## 4.1.4. CARPET WEAVING

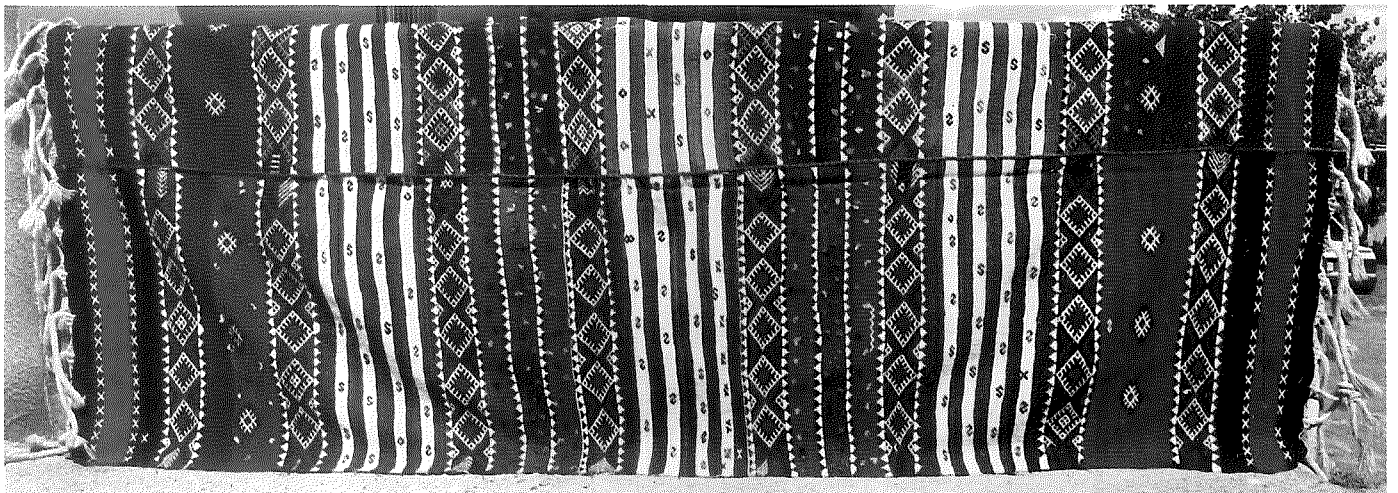


139) Famous "Karacadağ Carpet" woven by Turkmen and Kurdish families in Karacadağ Plateau. (Photograph by:A.Cihat Kürkçüoğlu / 1990).

As one of the important elements of traditional Turkish handcrafts, carpet weaving has been around in Şanlıurfa villages for centuries. Mostly, women in the villages used to weave carpets, but in recent years with the spread of factory made rugs and carpets demand for these carpets decreased and this craft came to the verge of being forgotten.

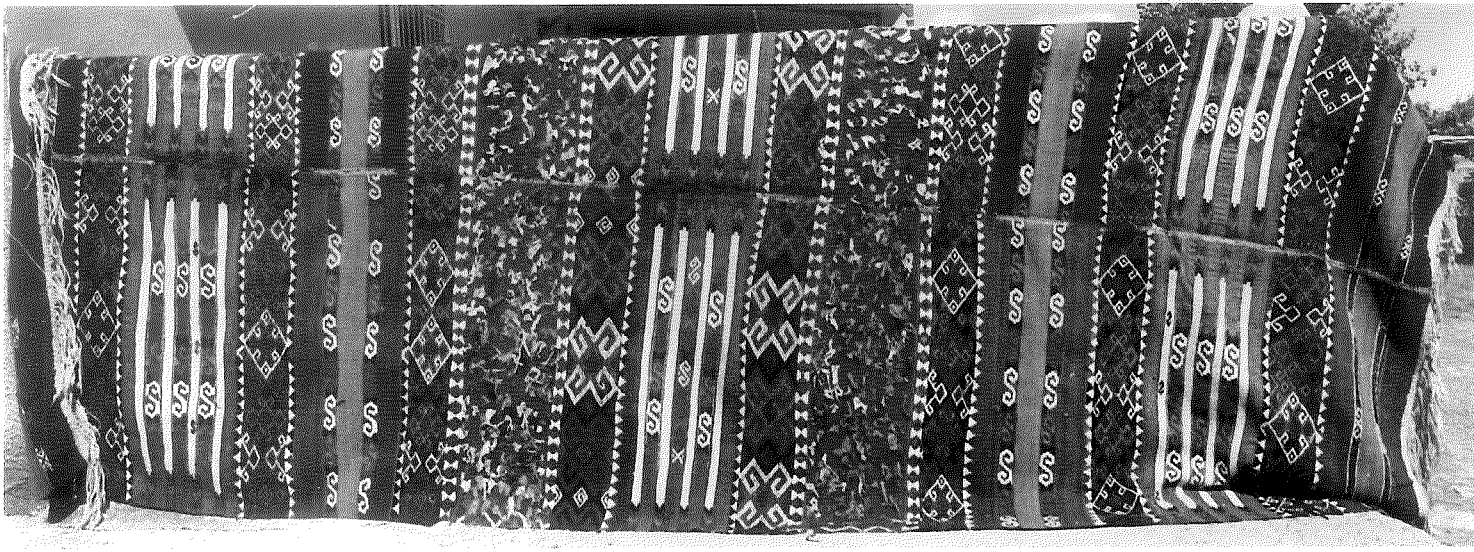
Carpet models woven in Siverek's Karacadağ and Karakeçi regions and the villages of Viranşehir

township spread to other townships of Şanlıurfa. These carpets are woven on ground looms with a technique called "narrow weaving". 2 mt high three wooden pieces are stacked against each other and tied together at the top. "Gücü wood" is tied to the two legs of the tripod parallel to the ground. Warps are tied to the stakes driven 5-6 mt to the front and back of the tripod and stretched 60-70 cm crosswise. And then the ground loom becomes ready to operate.<sup>16</sup>



140) Karacadağ Carpet. (Photograph by:A.Cihat Kürkçüoğlu/2005).





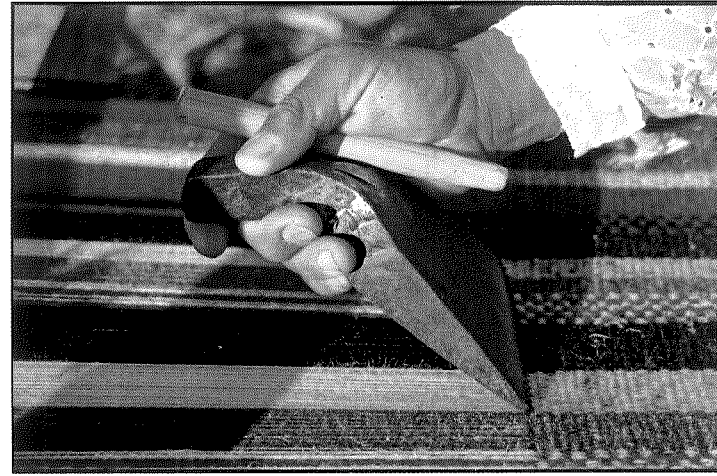
141) Karacadağ Carpet. (Photograph by: A.Cihat Kürkçüoğlu/2005).

Black tents widely used in Karacadağ plateau and in Urfa villages are woven in these ground looms out of goat hair. Ground cloths called "Palas" are also woven out of goat hair with the same technique.

During weaving a tool called "kirkit", which has teeth like a comb and an iron handle is used to tighten the shawl threads passed through warps. Goat wool threads used in weaving the hair tents are not washed and they are strongly tightened with "kirkit", and thanks to this process in winter months the hair tent becomes waterproof.

When the weaving process is finished, 60-70 cm wide narrow cloths are called "Shakka". Shakkas are laid out side by side and are stitched together with goat hair. This stitching process is called "ivlemek" and it is done with a bodkin called "Köpime" in the region.

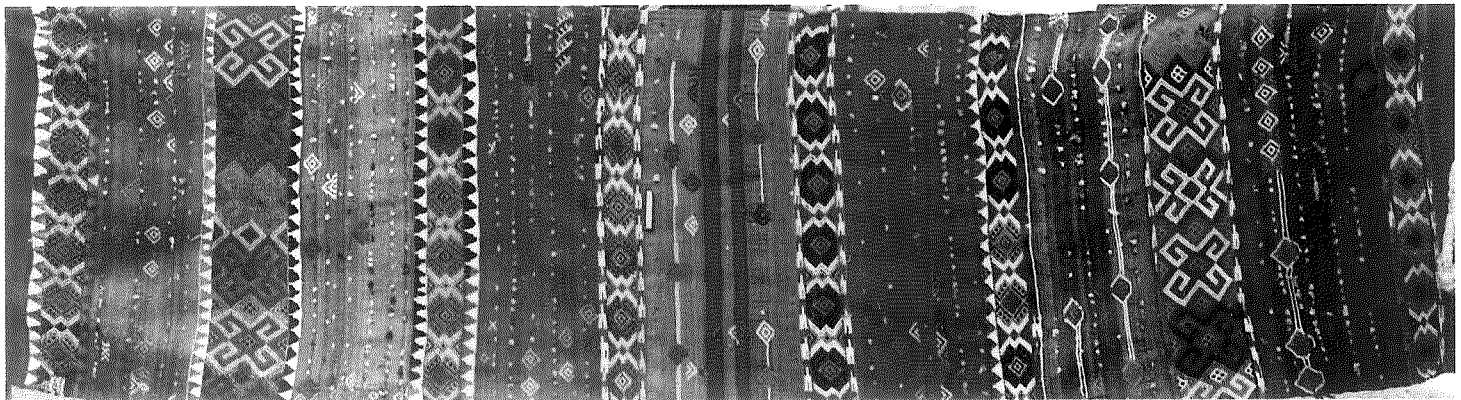
Narrow weaving art was conducted until recently by old women in Karacadağ, Siverek, Viranşehir, and Hilvan villages as well as Kısas region, where an old



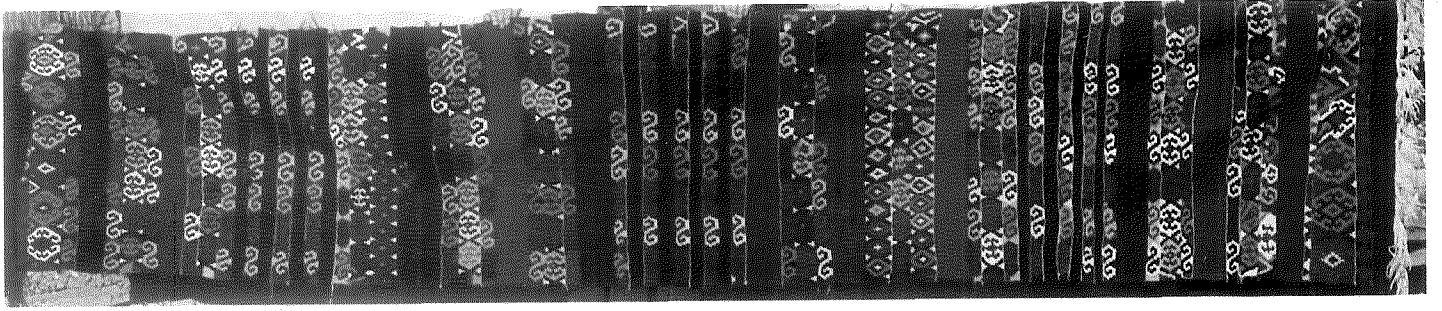
142) Tightening of Karacadağ Carpet with Kirkit. (Photograph by: S.Sabri Kürkçüoğlu/1998).

master called "Koce" would weave carpets on the loom.

Carpet weaving is not so popular in Harran, Akçakale, Bozova, and Ceylanpınar townships. Carpets used in these townships usually come from Siverek and Viranşehir townships.



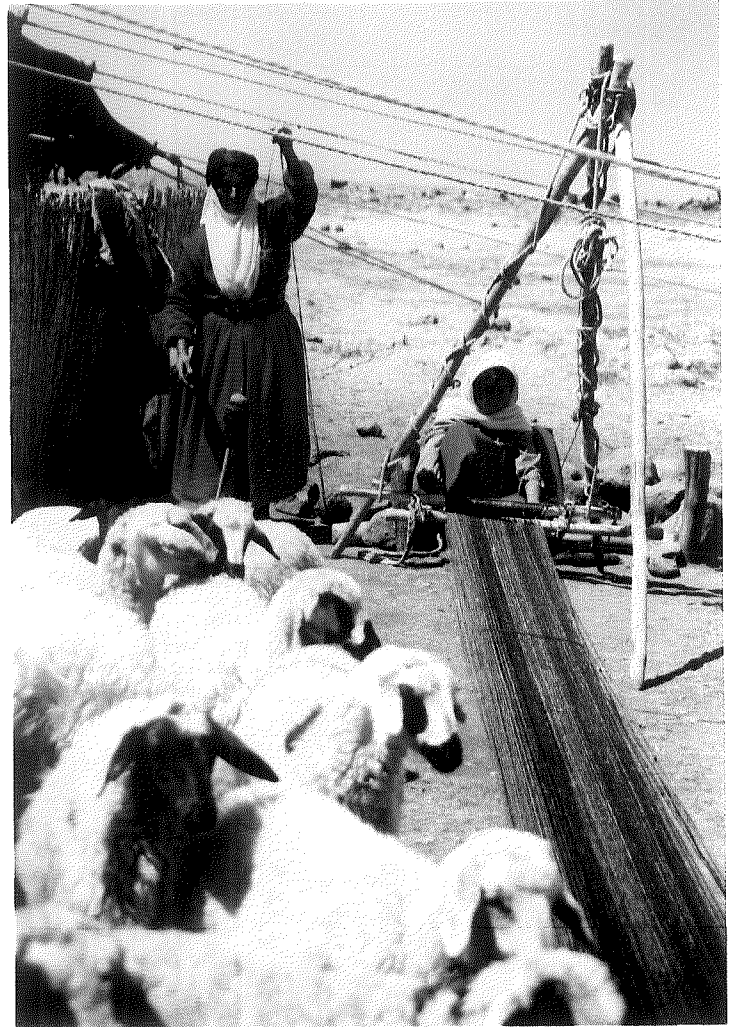
143) Karacadağ Carpet. (Photograph by: A.Cihat Kürkçüoğlu/2005).



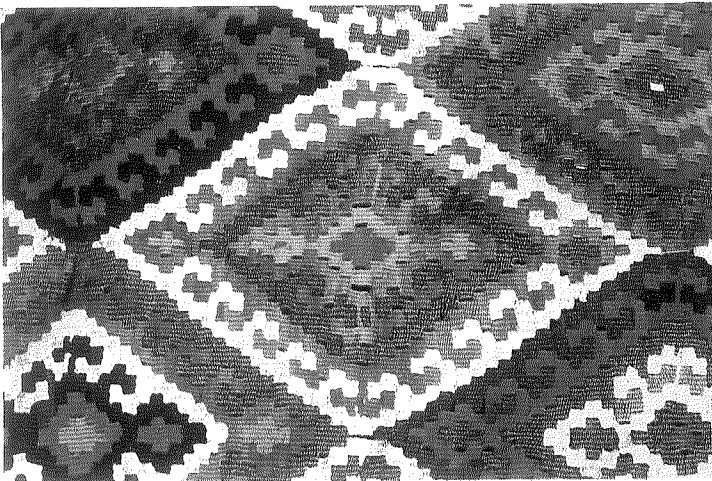
144) Karacadağ Carpet. (Photograph by: A.Cihat Kürkçüoğlu/2005).



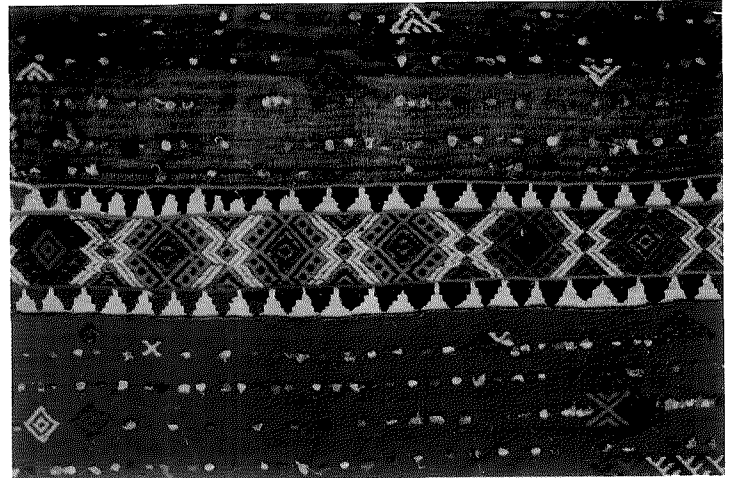
145) Village woman spinning wool with "Teshi" (Kirman) in Karacadağ Plateau. (Photograph by: S.Sabri Kürkçüoğlu/1998).



146) Hair tent weaving in Karacadağ Plateau. (Photograph by: A.Cihat Kürkçüoğlu / 1990).

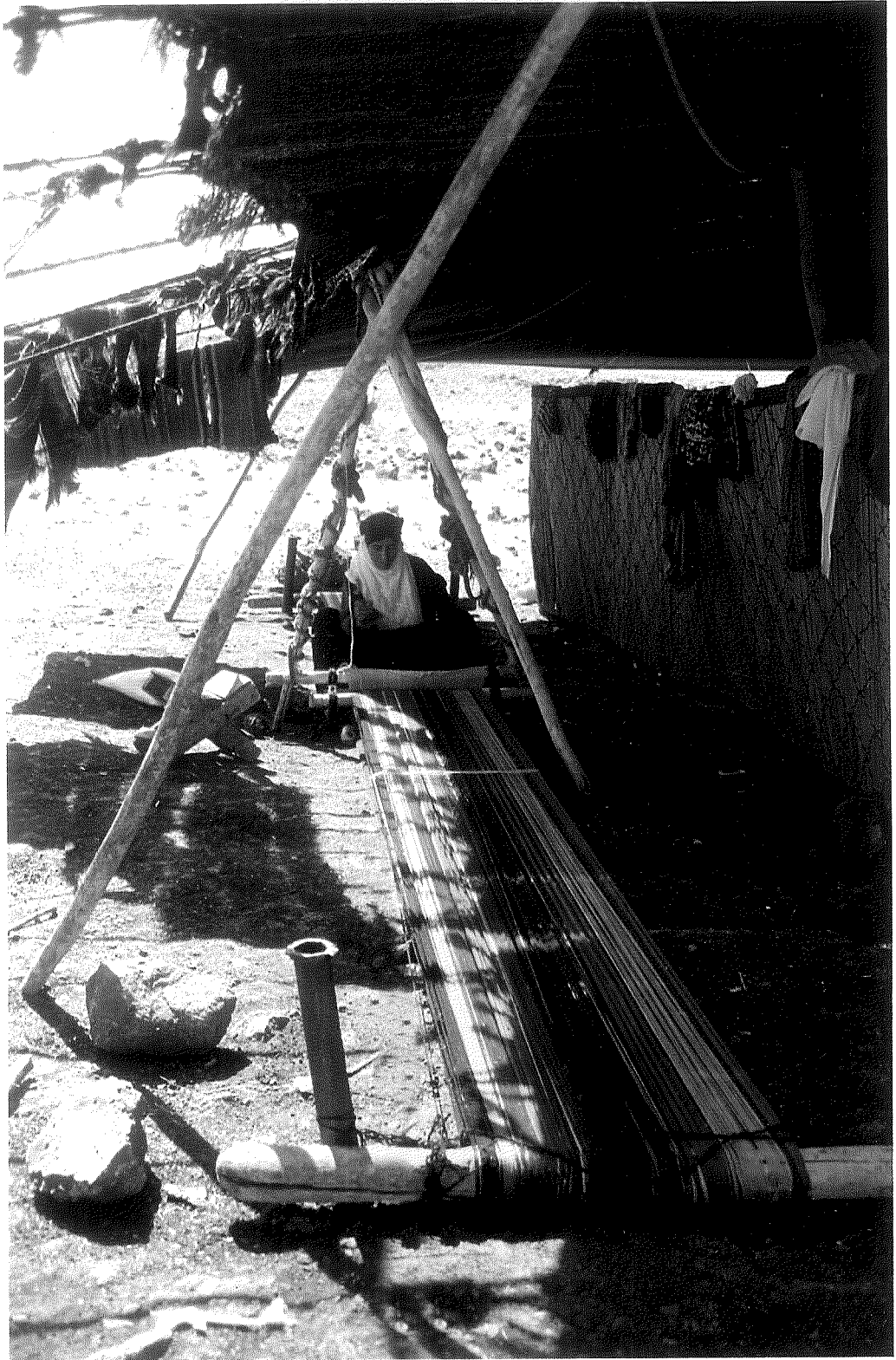


147) Carpet Motif. (Photograph by: S.Sabri Kürkçüoğlu/1998).



148) Karacadağ Carpet Motifs. (Photograph by: S.Sabri Kürkçüoğlu/1998).





149) Sack weaving in Karacadağ Plateau. (Photograph by: S.Sabri Kürkçüoğlu / 1998).





150) Turning narrow woven hair sacks into tent in Karacadağ Plateau. (Photograph by: A.Cihat Kürkçüoğlu / 1990).



151) Hair tent in Karacadağ Plateau. (Photograph by:A.Cihat Kürkçüoğlu / 1990).





152) Narrow weaving by women in Haleplibahçe. (Photograph by: A.Cihat Kürkçüoğlu / 1985).



153) Stitching narrow weavings together into a carpet in Kısas Village. (Photograph by: A.Cihat Kürkçüoğlu/1998).



154) Women fluffing up wool and goat hair in Karacadağ Plateau. (Photograph by: A.Cihat Kürkçüoğlu/1990).



155) Carpet repairer in Sipahi Bazaar. (Photograph by:A.Cihat Kürkçüoğlu / 1979).



156) Carpet weaver Mustafa Kırmızıdeve near Harran Kapı. (Photograph by:S.Sabri Kürkçüoğlu / 2011).



## 4.2. SOCK WEAVING



157) Sock making workshop in Industry School of Urfa in 1927. (Turkish History Agency Library, Osman Ferit Sağlam Archive)

As has been the case in every rural place across Anatolia colorful handmade wool socks were also made in Urfa. Wool threads used in weaving socks were spun with "teshi" out of sheep wool strings which were widely available in the region. In recent years, the exhausting task of thread spinning has been abandoned and factory made threads became the general choice. The spun threads used to be knitted with knitting needle. Also wool vests and sweaters used to be knitted in natural color against the cold of the winter.

In 1927, the art of sock weaving began to be taught to students on machines at the "Çoraphane" (sock making) department of Urfa Mekteb-i Sanayi (Industrial School). Graduates of this school used to work at about 10 shops in east side of the Kavafhane Bazaar in the south of Attar

Bazaar. 5-6 of these shops continued their existence until the end of 1960s, but when they failed to compete with big factories they were shut down.



158) Handwoven wool sock. (Photograph by: S.Sabri Kürkçüoğlu/2011)

### 4.3. FENCE (ÇIĞ) KNITTING



159) "Çığ" used as hair tent separator in Karacadağ Plateau. (Photograph by: S.Sabri Kürkçüoğlu / 1999).

Fence (çığ) knitting is very popular in Şanlıurfa's Birecik, Suruç, Siverek, Karacadağ, and Karakeçi regions. Hemp reeds cut about 1-2 mt long are arranged side by side and tied together with wool threads in "sumak" technique. The length of the knits can be extended at will.

In Urfa city center and rural areas people sleep on the rooftops or in the yard on wooden lounges that are about 1 mt high from the surface. In a bid to have privacy on these lounges they are surrounded by these fences, which let in air but make the inside invisible from outside.

Generally, fences are made plainly with the horizontal

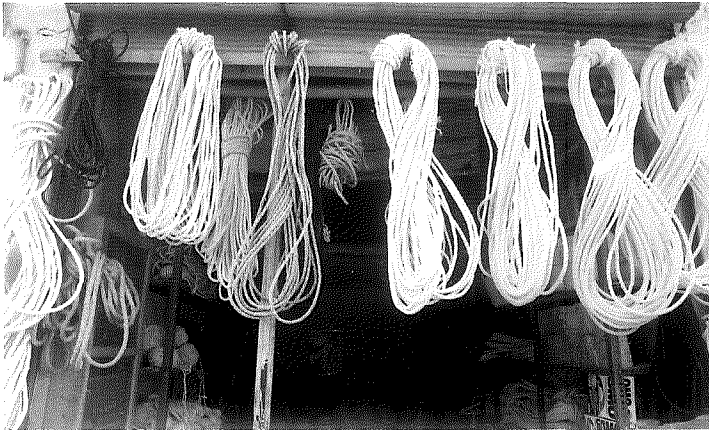
lines of wool threads with "sumak" technique. Colorful diamond shape patterned fences are generally seen in Siverek and Suruç townships. These patterned fences are used in surrounding big hair tents and especially around the tents for guests on special days like weddings and festivals.

In the city center plain knitted fences are preferred. At present, fence (çığ) production and usage is very low.

## 4.4. KENDIRCILIK (Hemp processing)



160) A look at the city from Birecik Castle in the first half of 20th century.



161) Kendirs ready for sale in Birecik.

Hemp was grown in Urfa's Birecik township, and was processed to make hemp cord at workshops called "Kendir Burgaları" by the side of Euphrates River. Birecik residents used to make a living on the production, processing and trade of hemp. For a long time that is until 1980, hemp business was a popular job and art in Birecik, because it was profitable. Hemp processing was taught through master-apprentice relationship. Because hundreds of people worked at separating the hemp filaments from the reed, it was an important source of income and commercial product.

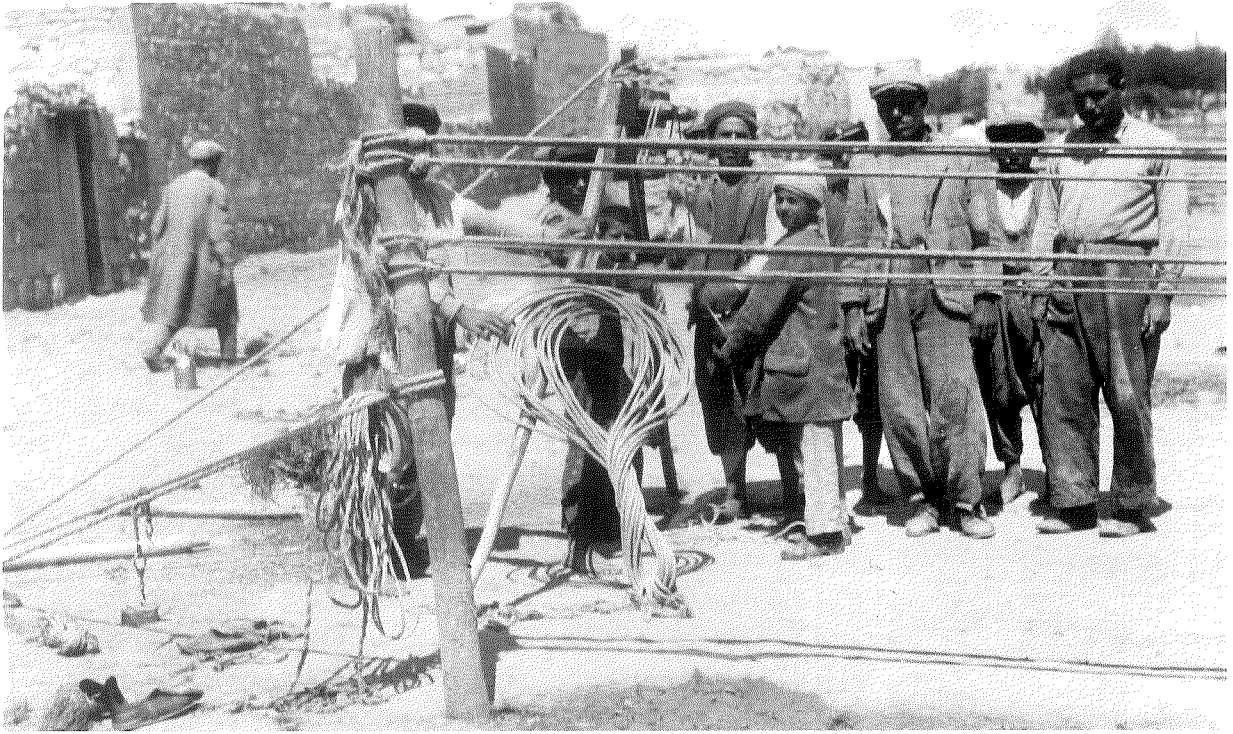


162) Preparation of kendir filaments in Birecik. (Photograph by: Muvoaffak Uyanık, 1951, National Education Ministry Education Technologies General Directorate Archive.

### Making of the Hemp Cord

Hemp was planted and grown by farmers in villages close to River Euphrates. In the beginning of the summer, tradesmen would purchase the hemp harvest from the villages, bring them to the side of Euphrates, tie them in bunches and pile them up side by side. This process of bunching them together was called "mengüh". Tied and lined up bunches of hemp were laid to rest under the water of Euphrates for 6-7 days. Later on, they would be taken out and staked up against each other vertically to filter out the water. This process was called "Bekür yapmak". Dried hemp cords were distributed to families living in arbors in





163) Kendir making in Birecik. (Photograph by: Muvaffak Uyanık, 1951, National Education Ministry Education Technologies General Directorate Archive.

fields (locally called Kabye) by the side of Euphrates. Women and children of poor families used to separate the filaments on the hemp reeds and hand them over to hemp workshops. Families would keep the reeds (called "kibrit") in return for their labor. They would burn the reeds in winter time to get warm, and would sell the surplus.

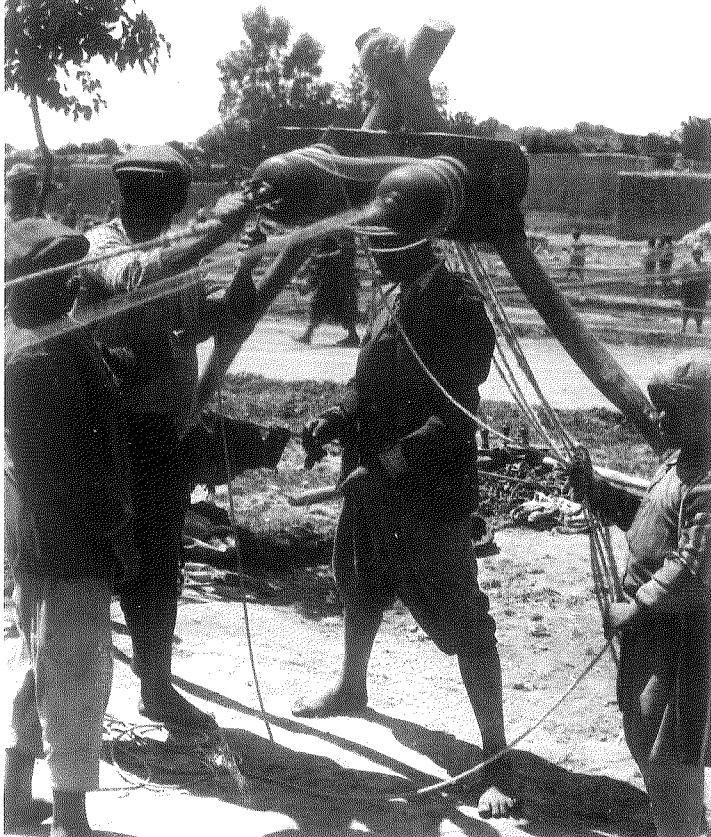
Hemp filaments separated from the reeds were beaten with short and thick sticks called "mutaf". Then the filaments were combed with 1-2 mt long tools to be turned into thinner pieces. Finally, hemp filaments were bended

into threads by masters of the job at hemp workshops. This was done only at cool summer nights because if it was done during daylight under the sun the hemp would be weak when it was dried.

In old days, strongest ropes were made of hemp cords. Veyso Haydar, Kelekçi Mustafa, Çebik Mehmet, and Camız Müslüm were well-known hemp masters of Birecik.

Hemp processing and hemp cord production was an important source of income in Birecik until 1980. Today, the hemp workshops (burgas) by the side of Euphrates have been replaced by residences, and this craft has disappeared.

\*Kabye: There are sandy fields by the side of Euphrates in Birecik township. Families making a living on hemp business or others that will grow vegetables and fruits leave their homes in the city during summer time and come to these fields and live in these arbors made of reeds and rods. They grow vegetables, sweet melon and watermelon in these fields. They dig the soil 30-40 cm deep and plant the seeds. When the seeds blossom, the holes are filled with soil, and when the hole is full of sandy soil the roots of sweet melon or watermelon remains too deep under soil and are fed with ample water. This way of farming and such fields are called "Kabye". Products of "Kabyes" are quite delicious.



164) Making of kendir in Birecik. (Photograph by: Muvaffak Uyanık, 1951, National Education Ministry Education Technologies General Directorate Archive.



165) Kendir sellers in front of the east door of Şanlıurfa Hacıkâmil Inn. (Photograph by: A.Cihat Kürkçüoğlu / 1985).

## 5.5. FELT MAKING



166) Felt master in Siverek Gümrük Inn. (Photograph by: S.Sabri Kürkçüoğlu/1999)

Rooted back to Central Asia, felt making has an important place in the lives of Turks. Turks used to use felt in making their round tents, which were called "yurt" or "topak".

Advanced sheep breeding in Urfa region has boosted the craft of felt making, which turned into an organized type of art along with the Ahi Tradition.

In the second half of 16th century, Evliya Çelebi paid a visit to Urfa and in his Seyahatname he mentioned the Keçeci Bath in the city, which means this art was conducted in those years in Urfa. ("Keçe" means felt) The Keçeci Bath mentioned by Evliya Çelebi is adjacent to Sultan Bath and is covered with a cradle vault in

north-south direction. The bath has a cold and hot section, and both sides of the bath have podiums from end to end.

This old craft was conducted in more than 100 shops in the old bazaar called Keçeci Bazaar and surrounding inns in 1960s in Şanlıurfa. In 1980s with the rise of machine rugs in the market, this art faded away and is currently conducted by only a few shops.

Felt making master Mahmut Karcı says the following: "In 1970s villagers of Urfa used to shear their sheep, clean the wool and bring to our shop to have them turned into felt. The demand was so high that my father could not even take a moment's of rest. He would ask me to tell the customer to come back a year later to





167) Nuri Karcı Usta preparing felt wool. (Photograph by: S.Sabri Kürkçüoğlu/2005).

get the felt. He would ask me to take a note of the name of the customer and the weight of the wool. Those days are over now. The shops are being closed one after another. Felt is a very healthy product. People sleeping on felt or wearing felt wouldn't catch cold, have pain on their bodies. You can safely sleep in or on a felt in the terrain because snakes can't go over felt."

Felt is even mentioned in a folk song of Urfa, and is the theme of nursery rhymes.

Fakçı Mustafa, Deveci Abo, Deveci İsa, and İsa Karcı are well-known passed away felt masters. Horasanlı Hacı, Hayati Usta and Hacı Osman are old masters of present day.

### The Story of the Birth of Felt

One of the young felt masters of Şanlıurfa, Salih Karcı says the inventor of this craft was Ebu Said Libabid (Libabid is plural of felt in Arabic).

Karcı tells the invention story as follows: "One day, Ebu Said Libabid did the whole process of felt making as we do at present, after stomping on, he realized that the wool did not coalesce and easily splintered. He thought he didn't stomp enough on it continued the process. When he checked again after a time, he saw nothing was changed. He continued stomping on for 40 days, and when he saw that it was still the same, he began crying. He cried and continued to stomp at the



168) Masters cutting embroidery "bastas" and placing them on felt in Şanlıurfa. (Photograph by: A.Cihat Kürkçüoğlu / 1980).





169) Felt-making in Şanlıurfa. (Photograph by: A.Cihat Kürkçüoğlu / 1980)



170) Masters making felt embroidery in Şanlıurfa.  
(Photograph by: A.Cihat Kürkçüoğlu / 1980).

same time, and when he opened his eyes he realized that the wool was sticking together. This taught him to add some water while stomping on the wool."

### The Process of Felt Making

Masters say the wool of the sheep bred in wetlands don't turn out to be good enough in felt making. The wool of the sheep bred in dry lands, especially the wool of 3-4 months old sheep bred in Harran Plain is ideal for felt making, according to masters.

Black wool brought to the felt shop is used for embroidery, white wool is used for the front and back surface of the felt, and the ones with dirty colors are hidden in the middle section.

These wool are fluffed up by the carder with a mallet made of jujube tree attached to the chord of the spring made of mulberry tree. Over the Kahke cloth laid out on the ground, embroideries and "fitles" are put side by side. Fluffed up colorful wool called "boya" is laid in empty spaces. Over this, fluffed up wool that will be the surface of the felt is laid in equal thickness with "sepki".

And on top of that low-quality and dirty wool is laid. On the very top the wool that will be the bottom of the felt is laid. Sometimes, the first level of wool is laid thicker intentionally in order not to use second or third layers, and that type of felt turns out to have better



171) Felt-making in Birecik. (Photograph by: A.Cihat Kürkçüoğlu / 1986).

quality than multi-layer felts.

The wool laid out on the cloth is rolled up around wood trunk. Both ends and outside of the roll is tightly tied up with hemp. Then the stomp on process begins. Depending on the size of the felt, 2 to 5 people stomp on the roll by rolling it back and forth. After the half an hour long stomping session, the roll is opened. At this stage, edges of the felt are fringed and loose. The corners are cut in a process called "pevantlamak" to smooth out the edges. Water is sprayed on the felt once again and rolled around wood trunk. The second stomping process lasts for an hour. Throughout this process the masters sing folk songs. Every Urfa resident, who passes by the Keçeci Bazaar hears these tunes.

After the second stomping process the wool becomes tight and at this stage the felt is called "ham" (raw). The next stage is called "cooking the raw felt." The felt is taken to Keçeci Bath and folded in a way that a person can hold between his arms; the felt is then beaten by breast over the platform in the bath. The sweat of the person hugging the felt, heat of the bath and water strengthen the felt. This 5 hour-long phase of this craft is the hardest part of the job.

Taken out of the bath, the edges of the felt are flattened. The felt is once again rolled around the wood trunk for the final stomping called "Direkbaşı Tepilme",





172) Şanlıurfa Keçeci Bath. (Photograph by: A.Cihat Kürkçüoğlu / 1990).

which lasts 15-20 minutes. The felt becomes ready to be opened again and left to dry in the shade or under the sun.

At present, because of factory production, this craft has lost its importance and is on the verge of disappearing. This craft can be revived if easy-to-carry and tourist attracting items like multi-colored chair mats, wall rugs, prayer rugs, saddlebags, cones, boots and bootees.

### Felt Types Made in Şanlıurfa

**1- Shepherd's Felt:** It is called "Kepenek" in Turkish meaning shepherd's felt cloak. Made of white or purple wool, this felt is usually unembroidered. There are rarely ones with embroidery on the chest. Shepherd's felts come in two types, sewed and seamless, which provide shade in the sun during summer, and heat in winter time. Seamless ones are more valuable as they are harder to make.

**2- Winter Felt:** It is made plain and unembroidered out of white wool; the edges have zig-zags, which is

called "chirtik". When it's ready, it is dyed in orange or pink. It varies in size as it's laid over the wool cushions for guests in winter times.

**3- House Felt:** They are intended for daily use at homes, they come in purple, black or white. They are embroidered and 2 cm thick.

**4- Diwan Felt:** They are like house felts. They are custom built at the size of the diwan.

**5- Horse Felt:** It is put on the naked horse to be used as a saddle. A real saddle can be installed over it. It is 2 cm thick, it has zig zags on the edges, and it has crescent and stars in different colors on different sides of the felt.

**6- Sponge Bed Felt:** With the introduction of rubber cushions this felt type became popular. It's 1 cm thick, and is unembroidered. It is laid on the cushion and covered with sheet. It is preferred to be between rubber cushions and human skin because it is healthy.

### Embroidery of Şanlıurfa Felts

**1- Acem Embroidery:** Figures of Shahmaran and similar legendary creatures, peacock, pigeon, lion, snake, eagle, lamb and fish are randomly scattered around the felt, but there is harmony in colors. Among



173) Felt shop in Sipahi Bazaar. (Photograph by: S.S.Kürkçüoğlu/2010).





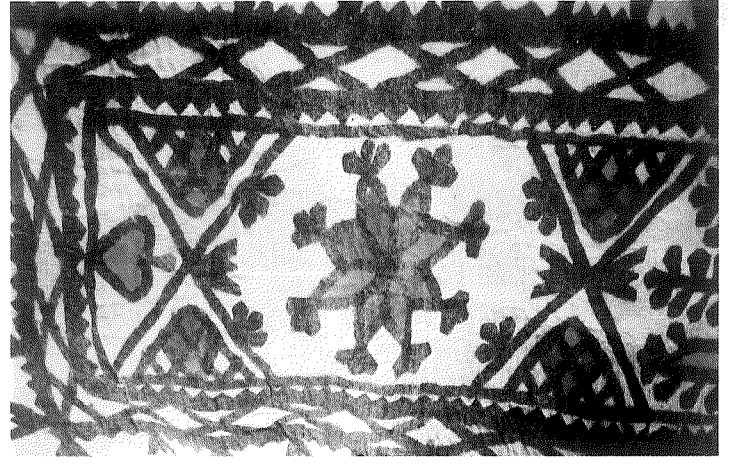
174) Squeezing felt by stomping on in Felt workshop.  
(Photograph by: A.Cihat Kürkçüoğlu / 1985).

the animal figures colorful plants are embroidered. Because they resemble animal figured Persian rugs, they are called "Acem Embroidered Felt". Sometimes, instead of plants scattered around animals, paint drops here and there on the felt is a choice in Acem Embroidery. In this style, the true goal is to present a color harmony with the capabilities of the master, rather than sticking up with a certain motive. The fact that the composition and motives are not bounded with certain rules is an encouragement for artistic competition among masters.

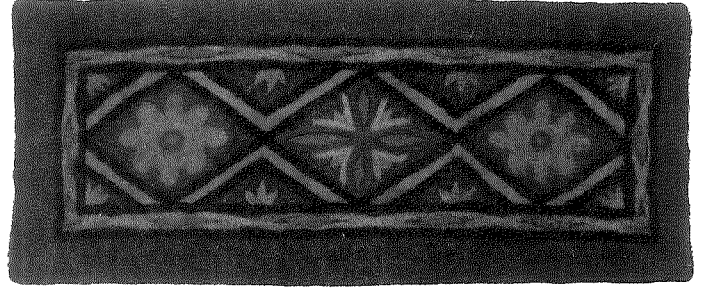
**2. Semi-Acem Embroidery:** In this style, colorful "dıknaş" (dots) are placed on a white background. Thus, felts with this type of embroidery are called "Dıknalı Felt" (Felt with dots). Just like Acem Embroidery colorful wools are used to make this embroidery.

**3. Branch Embroidery:** Depending on the taste of the master, branch motives in different colors are embroidered on the felt. Felt master Abdullah Karadağlı in Barutçu Inn is said to be best at this type of embroidery.

**4. Sequin Embroidery:** Three midpoint motives are drawn in a row side by side at certain intervals and connected with triangle motives. Sequins are attached on the insides and outsides of the corners of the triangles. Edges of the felt are framed with plait. The embroidery can be in one color or multi-colored.



175) Embroidery on Şanlıurfa felts.



176) Embroidery on Şanlıurfa felts.

## 5. Midpoint Embroidery:

**a. Plain Midpoint:** It is made with crossing lines inside a plait edged circle (zigzag curbed).

**b. Plait Midpoint:** It is achieved by turning the crossing lines of Plain Midpoint into 8-arm star motives.

**6. Nut Embroidery:** The inner side is herringbone



177) Shepherd's Felt (Kepenek). (Photograph by: S.Sabri Kürkçüoğlu/2011).



178) Master making felt embroidery in Şanlıurfa Governorship Handcrafts Research and Development Center. (Photograph by: S.Sabri Kürkçüoğlu/2011).

diamond shape motive planted between two midpoint motives.

**7. Nut Star Embroidery:** The edges are plait diamond shape, and inside them there are 8-arm stars.

**8. Checkrein Embroidery:** It is achieved by planting triangles symmetrically among midpoint embroideries.

**9. Chest Embroidery:** It is made by separating the felt into squares by triangle pieces. Pear or star motives are planted inside the squares.

**10. Clover Embroidery:** It's a four-leaf clover motive. Sometimes, star motives are planted between the leaves to enrich the motive.

#### Phrases-Tools-Supplies used in Felt Making:

**Hook:** Green mulberry branch is bent in "U" shape and attached on the wall. The spring is hanged on the edge of the hook.

**Atmak:** Fluffing up of the wool by the carder using spring and mallet.

**Basta:** 3 mm thick colored raw felt cut out with scissors is used in embroidery.

**Boya:** Colored and effervesced wool that is used in

filling up the insides of the embroideries.

**File:** Plain zigzag edged strips cut out of basta to use in embroidery.

**Raw felt:** Non-coalesced felt that is just stomped on and not sent to the Keçeci Bath for cooking process.

**Kirish:** The piece of rope made of animal intestines. It is stretched on the spring.

**Life:** The American Cloth (Kahke Cloth) over which the wool is laid.

**Pevantlamak:** Folding the edges of the felt to smooth out the thrums after the first stomping session.

**Cooking:** Beating the felt by the human chest in the bath.

**Sepki:** 5-6 finger hand shaped tool made of pomegranate or tamarisk plant. It is used in spreading the wool equally on the cloth.

**Mallet:** A tool with a handle and a knob made of Jujube tree. It is used in beating the wool.

**Spring:** The piece of wood on which the Kirish is stretched. The inventor of this tool is said to be Hallac-I Mansur.



## 4.6. CHULCULUK (SADDLERY-PALANCILIK)



179) Chulcu shops in Kırkçii Bazaar. (Photograph by: A.Cihat Kırkçüoğlu / 1978).

called “Chulcu” (Palancı). In old times, the saddles put on camels were called “Havut” and the masters of this type of saddles were called “Havutçu”. As the number of camel population goes down each passing day, this craft has disappeared before the camel population.

Until 30-40 years ago mounts like horses, donkeys, and camels had a crucial role in transportation of goods in Urfa. The products collected from the fields were brought to the city center with caravans of these animals. Wheat stems collected from the fields were tied in bunches (a process called Shelte) and mounted on the

camels. People handling this task were called “Shelteci”.

Rocks dig out of quarries close to the city center were brought to the city center on mounts. Also sand dunes transported into certain locations in the city were taken to the construction sites on the “Sırğa” of the mounts. All kinds of transportation in the city center were made on donkeys. Besides “palans” Chulcus also used to make “sırgas” which were large pockets hanged on each side of the animal.

Because of widespread and easier means of modern transportation such as trucks and tractors, old means of





180) Chulcu shops in Kürkçü Bazaar. (Photograph by: A.Cihat Kürkçüoğlu / 1978).

transportation are no longer an option. Therefore, the craft of "Chulculuk" has almost disappeared, except for 3-5 workshops.

Chulcu masters who used to work in 25-30 shops in Chulcu Bazaar in the east of Mevlevihane, totally left this bazaar 30-40 years ago and moved into "Kürkçü Bazaar".

#### **The process of Palan making:**

A single piece of felt is cut out with scissors depending on the size of the animal's back. Chul, which is called "alt tavla" is prepared over the felt. Laid on top of each other the felt and chul are stitched together from three sides using needle and hair thread. Long wheat stems called "Pus" are filled in the bag and compressed using a tool called "side bar" and leveled with another tool called "fish drawer". Wheat stems are bunched together. This is called "fish wrapping". Fish wrappings are attached vertically to the front and back side of the saddle.

Quilts are woven to be put over the saddle out of hair thread and these are called "palas". The process of weaving these quilts is called "uzleme" or "yuzleme" (meaning surfacing). Binding strips consisting a layer of felt and a layer of palas are woven to pass under the tail

and stomach of the animal; this is called "Kolan". The edges of these strips are covered with iron attachments and help stabilize the saddle on the back of the animal by being tied to the other side of the saddle from under the belly of the animal.

During the weaving process custom made big needles are pushed through the saddle thanks to a tool called "kepenek" which is worn inside the palm of the hand.

Besides saddles, havuts and sırgas, chulcus also make the "stem pillows" used in Şanlıurfa homes.

Some of the oldest known masters of this craft are Nuri Gözel, Havut Müslüm, Bedir Ağdaş, Mustafa Karadaş, Halil Şirpak, and Nakşi Usta. In our day, Ahmet Karataş, Mehmet Parmaksız, and Nabi Temel are the masters trying to keep this craft alive.

#### **Tools and Terms Used in Saddle Making**

**Fish Wrapping:** Bunching and bending the wheat stems.

**Fish Drawing:** The tool that helps push wheat stems into the saddle.

**Havut:** Camel saddle.

**Palan:** Saddle for horses and donkeys, chul.



181) Kürkçü Bazaar'nda Çulcu. (Photograph by: A.Cihat Kürkçüoğlu / 1978).

**Palan Needle:** 15 cm long steel needle used in saddle stitching.

**Palas:** A kind of ground cloth woven with hair thread.

**Pus:** Long wheat stem.

**Sırğa:** The cover put inside the large pockets on each side of the horse or donkey.

**Uzleme:** Stitching carpet, "cicim" or "palas" as a cover over the saddle.

**Side Iron:** The tool used in pressing the wheat stems into the saddle.

**Pillow Needle:** 25 cm long steel needle used in stitching stem pillows.



182) Chul and sırğa (saddlebag) on donkey. (Heybe).  
(Photograph by: S.S.Kürkçüoğlu/2011).



183) Chulcu master and his apprentice. (Photograph by: A.Cihat Kürkçüoğlu / 1978).



## 4.7. FUR MAKING



184) Master Mehmet Ali Mızrakçı sewing together fur pieces. (Photograph by: S.Sabri Kürkçüoğlu/2011).

Processing animal furs and turning them into clothes is a craft as old as humanity itself. Conducted since 1995, Göbeklitepe excavations have shown us that the craft of fur making began in Şanlıurfa 12.000 years ago. Known as the "D-structure" the circular planned structure in Göbeklitepe has two T-shaped 5,5 mt long obelisks, which represent two human beings. The genitals of these human representations are covered with a fox fur. These are the oldest examples of furs embedded on rocks. These examples prove to us that animal hide was first processed in Urfa 12.000 years ago.

This 12.000 year old craft is still alive at present in Urfa. Wadmali-like baggy dress covered with black cloth

called "Sakaf" on the outside is collarless, and is made of the hairy skins of lambs, which died before turning 5 months old. This dress is exclusively made in Urfa, and cannot be found anywhere in Anatolia other than Urfa. It is especially worn by mid-age and old people in winter times. Shop owners, who have no windows in their shops wait for customers in open air in these furs.

10% of the lamb skins used in making furs are provided from Urfa, and 90% comes from Tokat, Afyon and Isparta. In terms of quality, furs are separated into three; Thin Fur, Medium Fur, and Rough Fur. Thin Fur is made of the skin of lambs, which die in mother's womb before birth; Medium Fur is made of the skins of





185) Obelisk representing human with genitals covered with fox fur in Göbeklitepe stela. (9500 B.C.) (Photograph by: A.Cihat Kürkçüoğlu / 2010).

lambs that die 1-2 months old, and Rough Fur is made of lambs that die 4-5 months old. The quality of the fur falls down as the lamb gets older.

In fur making, three types of hides are used; white, black and mottled hides. Curly hair of all three types is preferred. The most valuable among them is the black hide. This rare type of hide, only meets the need for collars, cuffs and hems of white and mottled hides. That's why all masters of this craft promised each other not to make a fur made of totally black hide. In Turkey, the black hides are procured from Tokat, and from abroad, they are imported from Afghanistan.

There are three types of hides in terms of hair; curly, "chakmaklı" (white and wavy hair) and plain (the hair is white and straight).

Since 1970s, fur vests are being made in Şanlıurfa. These quite thin and curly hair vests can be worn under the jacket as they are not thick. They are especially preferred by people, who have stomach, kidney and waist problems.

25% of the furs produced in Şanlıurfa are sold in the city and neighboring cities. 75% of them are exported to countries that have desert climate and cold nights, such as; Syria, Iraq, Kuwait, Qatar, Saudi Arabia and Iran. Sometimes merchants coming from these countries make big purchases and bring back all the batches of furs. Thanks to this interest, this craft is still alive today and continues to bring foreign currency to the country.



186) Fur maker at the entrance of Kumluhayat Inn. (Photograph by: A.Cihat Kürkçüoğlu / 1982).

### The Process of Fur Making

Fur making has three phases, grooming, shearing-sewing and "uzleme" (surfacing).

#### 1. Grooming

Lamb hides are purchased salted and dried. They are laid to rest in water for 24 hours to get soft. They are thoroughly washed with red soap and water. (Recently, masters began using creamy detergent instead of red soap) Until recently, the washing process used to be made in two creeks called "Kelleci Creek", which is near Debbaghane Bazaar; and through which Balıklıgöl water flows. Decreasing flow rate of Balıklıgöl and sewage mixing into the stream have made it impossible to wash hides in here. At present, each master handles the washing in his own house in special pools.

After being washed the hides are hanged to be drained; remaining meat pieces on the hide are rubbed out with a special tool called "Kazak". A mix of salt and "Sheb" is spread over the hide. This is called "Shebleme" (grooming). After this, the hide is put away to rest for 24 hours in a process called "Cooking Time". After 24 hours the hide is stretched by pulling with hands. Later on the hide is left under the sun to get dry, this process is strictly done under sun; the hide is not dried with fire.

Sheb and salt remains on the hairy side of the hide are taken away with knife. Water is sprayed on the inner side of the hide and left to rest again for another 24 hours. Softened hide is hanged on the platform leaned against



187) Softening and polishing the fur with "doğunluk".  
(Photograph by: A.Cihat Kürkçüoğlu / 1990).

the wall. The inner side is blenched with "Kazak", and then left to dry in the sun. This process is called "tavlama" (annealing). After this process the hide has a hard surface. The edges of the hide are bent to form a node and tied with hemp and attached to the wall hoop. "Softening-Polishing" process is made with a tool called "doğunluk", which is operated with a hand and foot.

Softened and polished hide is sent to the quarries in the mountains for the next phase, which is called "havaralama." Here, the white stone flour, which is called "havara" is rubbed on the hairy side of the hide by hands. This process cleans the hairy side. Cleared off of dust and dirt, the hairy side shines. Havaralama is made in quarries, which produce soft and white stones. Yellow and hard rock producing quarries are not suitable for this task. Masters of this craft say stone flours of Eşek Boğan, Delikli and Bamya caves are the best choice for this process.

After this process, the hides are brought back to the shops to be softened for a second time with doğunluk. After being softened the inner side of the hide is blenched with kazak for the last time. Thus, the grooming process comes to an end.

## 2. Shearing-Sewing Process

Groomed hides are classified according to their types and colors. They are cut at about 60-65 cm at length. The length cannot be shorter or longer. The width may vary between 20-25 cm. The measurement is made with a 70 cm long wood ruler called "Arşın", which has one notch in every two cm.

Length cutting process is made with a special pair of leather cutting scissors. The most significant aspect of these scissors is that they don't cut the hair while cutting the hide. Thus, one cannot see a sewing line when two parts of hide are stitched together.



188) Washing hides that will be made furs in Kelleci River.  
(Photograph by: A.Cihat Kürkçüoğlu / 1980).

Cut out pieces are sewed together at hand with needle and "üsküf" (thimble). 12 pieces of hides, each with a width of 20-25 cm are sewed together and the end product is called one "Shakka". A fur is made of two shakkas; one to form the down side and the other to form the upper side of the fur. These two shakkas are backstitched to each other to form a fur that is 120-130 cm in length and 12 hand spans in width. The furs in the form of two shakkas are sent to homes to be sewed by women. Women re-sew each piece by putting a piece of cloth called "sızı" between them. The fur, with its pieces and shakkas sewed together tightly is sent back to the shop.

In here, the hairs are sheared and leveled with a special pair of fur scissors. This process is called "low-high taking". After this process the fur is sent back to the mountains for a second session of "havaralama". The hair is cleaned and polished once again. As the recumbent hair gets puffed up during havaralama; the hair is once again leveled through "low-high taking".

Finally, black hair hide is sewed on the collar, cuffs and hems of the fur. This is the end of the process at the fur shop.

## 3. Uzleme (Surfacing)

Customers, who purchased the fur as it is, take it to the tailor to have it covered on the outside with a special black fur fabric, which is called "Shakaf". This is called surfacing-uzleme.

After this process, traditional winter coat called fur becomes ready for use.

After being produced, the fur is generally sent to the auction in Sipahi Bazaar, and sold to the tradesmen by the middlemen – taking into consideration the quality of the product and the labor put into it.

The craft of fur making has been a longstanding job a



189-190) A fur and vest without "shakaf" by Mustafa Yeşilkaya in Şanlıurfa Governorship Handcrafts Research and Development Center. (Photograph by: S.Sabri Kürkçüoğlu/2011).



the Kürkçü Bazaar in Şanlıurfa. As there is a huge demand in fur, this craft has not lost its popularity like other crafts, which fell victim to industrialization. Because of the long and exhausting processes it goes through, fur makers call this craft "the giant's job".

Ali Kelleci (Ali Ufak), Bekir Canbaz, Mahmut Canbaz, Şih Müslüm Karagöz, Hüseyin Yavuz, Ali Avcı (Kel Ali), Ali Mesçi, Hacı Mahmut Çiriş, Kadir Çiriş, Hakkı Açıanal and Kadir Çoban (Mıste Kado) are passed away legendary masters of this craft.

#### **Terms and Tools Used in Fur Making:**

**Low-High Taking:** Leveling the hair of the fur by shearing it with scissors.

**Arşın:** 70 cm long measuring ruler, which has a notch in every 2 cm.

**Doğunluk:** The tool that is used in softening the inner side of the hide. It has a strap under which the foot is laid and an iron spring over a wooden handle. The strap is attached to the wood; the hand holds the wood and the foot presses on the strap and by doing so the iron spring is pressed on the hide.

**Polishing:** Softening and polishing the hide with doğunluk.

**Havara:** White lime stone powder.

**Havaralama:** Cleaning of the hairy side of the hide with havara.

**Cooking Time:** Resting the hide, which has been schapped and salted, for 24 hours.

**Shakka:** 12 pieces of hide sewed side by side.

**Shakaf:** Black custom made fabric sewed to the outer side of the fur by the tailor.

**Shebleme:** Marinating the hide with salt and schappe.

**Annealing:** Drying the hide in the sun.

**Grooming:** The other name for shebleme.

**Üsküf:** The thimble put on the finger while sewing.

**Üzleme:** Covering of the outer surface of the fur with a fabric by the tailor.



191) Rubbing the flesh out of the hide with "kazak". (Photograph by: S.S.Kürkçüoğlu/2008).



## 4.8. KAZAZLIK



192) Last Kazzaz master Abdurrahman İpek in Kazzaz Bazaar. (Photograph by: A.Cihat Kürkçüoğlu / 1986).

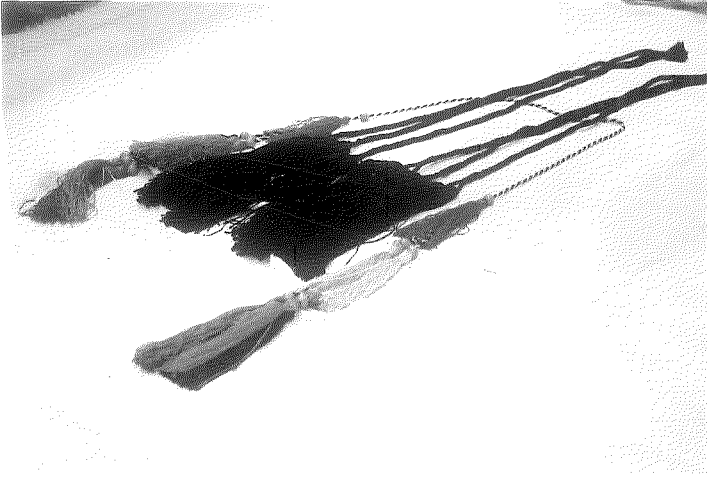
Processing of the silk thread by bending it with hands is called "Kazazlık". Sources tell us that a bishop called Aggai was a "kazaz" before he became a bishop and that he made the silk dresses and head dresses of King Agbar V. ( Abgar Ukkama) who exchanged letters with Jesus Christ during the Oshrone Kingdom in Urfa. (17)

In the covered bazaar called Kazaz Bazaar, this craft used to be conducted in 30-40 shops 40-50 years ago, but today it is done by 1-2 masters.

Silk sector was very important in Urfa 100-150 years ago. Old people say that many of the mulberry trees seen in the gardens of Urfa were used for silkworm-breeding. This sector is long gone today in Urfa and Kazaz masters bring the silk threads they need from Diyarbakır and Bursa.

Different colors of silk threads are separated into two depending on their uses:

- a) Thin thrown silk
- b) Rough thrown silk



193) Various thrums of Kazzaz products. (Photograph by: S.Sabri Kürkçüoğlu/2011).

### Kazzazlık Products

**Pearl Wedge:** The famous necklace used by women in Şanlıurfa, called “Kelep” is made up of pearls lined up on thin thrown silk.

**Kaytan:** 1-2 cm wide, and 1-1,5 m long strips woven with rough thrown silk are called “kaytan”.

**Pocket Watch and Gun Kaytanı:** Woven with rough silk at a 1 cm width.

**Kor Kaytanı:** Golden coins are lined up on the 2-3 cm wide yellow silk threads. It is worn by women as a necklace.

**Hair Fastener:** Black colored silk threads are knit in the form of woman hair, thrums in 7 different colors are attached on the end. Village women tie these to the back of their head as a fake hair extender.

**Keffiyeh Thrum:** These thrums are made of silk. They used to be used in decorating the edges of men's keffiyeh, which used to be woven at the wadmal looms in Şanlıurfa.

**Rosary Thrum:** It used to be made out of silk in harmony with the color of the rosary beads.



194) Kazzazlık product “ıgal’ (Photograph by: S.Sabri Kürkçüoğlu/2011).

**Silver Strip:** The strips processed with silver threads used to be sewed on the head dresses worn by village women on the head. It was called “Köfü”.

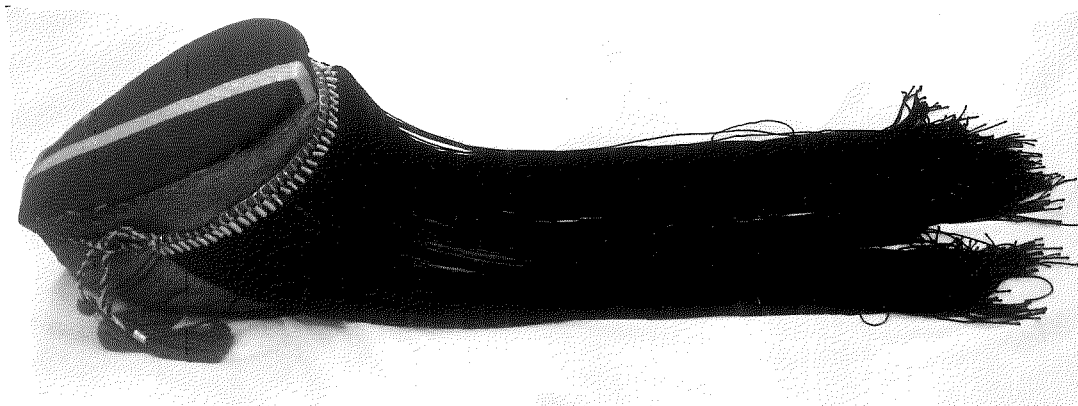
**İggal:** Wool and silk, round header that was used to keep the keffiyeh on the head was called “ıggal”. It has two types; flaky and ball.

**Flaky İggal:** Threads made of camel or sheep wool are tied in a round shape in a way to be fitted on the head in 30-40 rounds. These threads are wrapped around to form a node at 5 cm intervals and in 2 cm width. There are 6-7 nodes in a flaky ıggal depending on the size of it.

Behind the flaky ıggal, 4 lines of threads are left loose hanging with the same color as the ıggal wool.

Arabs believe that ıggals made of camel wool cure headaches.

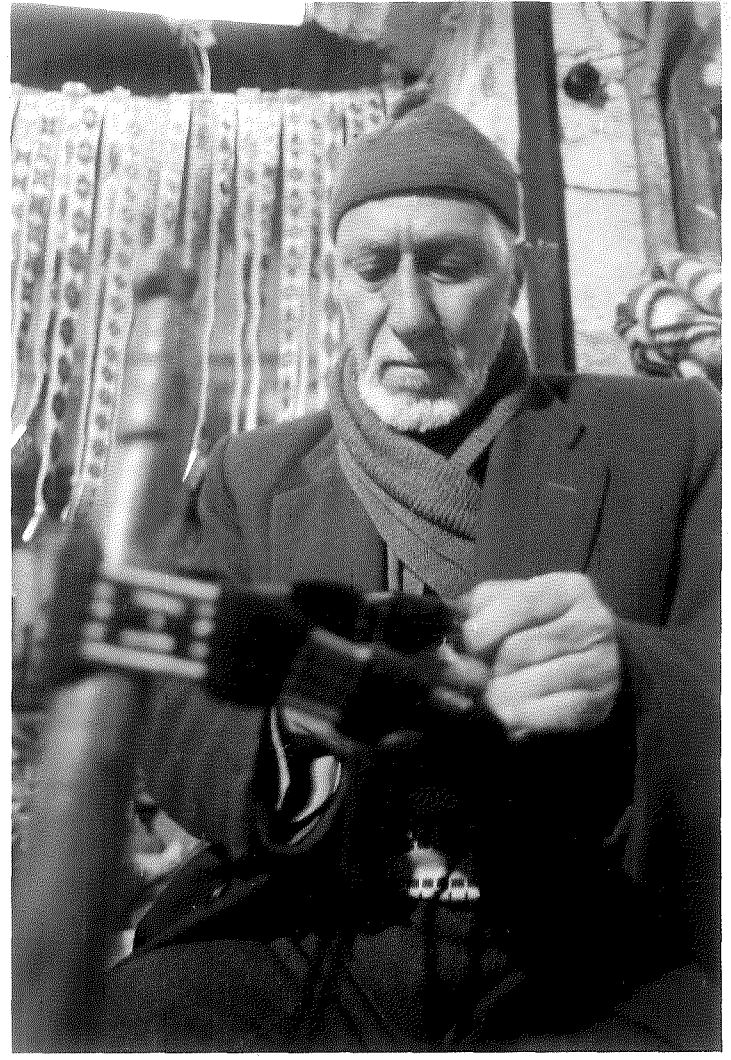
**Ball İggal:** Black silk thread is wrapped around 1 m long hemp, which is as thick as the little finger. It is folded in two lines and worn on the head. Thrums hang loose on the connecting edges of the ıggal. Thrum threads have three types; mesh, kaytan and twist.



195) Kazzazlık product “saç kuru”. (Photograph by: S.Sabri Kürkçüoğlu/2011).



196) Kazzaz master and threads woven in different colors in Şanlıurfa Governorship Handcrafts Research and Development Center. (Photograph by: S.S.Kürkçüoğlu/2011).



197) Last Kazzaz master Abdurrahman İpek in Kazzaz Bazaar. (Photograph by: A.Cihat Kürkçüoğlu / 1986).

### Tools Used in Kazazlık

The tool called "Task tree" is the single most important tool used in Kazazlık. Kazaz master achieves all important tasks on this tool. Task tree is a round wood 30 cm long and 3 cm in diameter placed vertically on a flaky piece of wood that is 40 cm long and 15 cm wide. The top side of the cylindrical wood is made nodular in order to hold the threads. The flaky wood is held under the knees. The threads to be knit are attached to the node on top of the vertical piece of wood. Thrums, igals and kaytans are made on this tool.

Some of the oldest known masters of this old craft are Kazaz Ali İpek, Kazaz Bekir, Kazaz Mustafa, Kazaz Halil İpek, Kazaz Mustafa İpek and Kazaz İbrahim Pamukçu. Some of the families, who used to be in this line of business were given surnames such as "İpek", "İpekçi", "Kazaz", "Ören", and "Örer".

The last master of this craft in our day, Abdurrahman İpek passed away at the age of 90. A few other people still carry on this craft in Urfa.



198) Kazzaz master M. Emin Güngör while working on the "iş ağacı" (task wood) in Şanlıurfa Governorship Handcrafts Research and Development Center (Photograph by: S.Sabri Kürkçüoğlu/2011).





199) Kazzaz Bazaar. (Photograph by: A.Cihat Kürkçüoğlu / 1986).

## 4.9. TANNERY

History of the craft of tannery goes deep in the past in Şanlıurfa, where cattle raising has always been popular. This craft has totally disappeared at present, for it fell prey to factory production leathers.

Hide tannery and Ovine tannery were conducted in different tannery houses by different masters. Hide tannery masters used to work in lower tannery house and ovine tannery masters used to work in upper tannery house. Aleppo Provincial Yearbook of 1883 mentions both tannery houses.

### 4.9.1. BOVINE TANNERY

It was conducted in lower tannery house (Ahırvan) in the west of former Meat and Fish Authority Building. This tannery house is still protected today.

The processing of the hides of bovine animals such as ox, cows and camels is called "hide tannery", people doing this job are called "Göncü". The word "gön" does not mean "stout leather" it means "thick leather". Besides being used as the surface and coating of heavy shoes, this type of leather can be used in saddlery.

#### Preparation of the Hide:

Inner side of the hide is limed in Debbaghane Bazaar and laid to rest for 24 hours. The wool is roughly torn apart and then the hide is sent to lower Tannery House. Here, the hide is dampened in water. Then, it is laid in the lime hole called "Heyden" in the yard for 3 days. After that it is laid out on the wood, which is 20 cm in width and 1,5 m in length and is called "Vereche" leaning against the wall. The remaining hair is thoroughly cleared off with a tool called "Steel", which is half sharp like a knife and has wood handles on both ends.

The wood is laid in the lime hole once again. After resting in the hole for 25 days, it is taken out and the remaining flesh on the hide is taken off with the steel. It is thoroughly washed in Halil-ür Rahman water that flows through the Tannery House. After that it is laid to rest in a

pool called "Sile", in which there is water mixed with "Sakat" (dog feces). In warm days the hide rests in the pool for 3-5 days, in cold days it rests for 20-25 days. Then it is taken out and thoroughly washed again in the clean water.

Sile pool is drained and cleaned, and then filled again with water that is mixed with rhus leaves. The hide is laid to rest in this mix for a week. Sile pool is drained and cleaned once again, and is filled with pounded oak gall burr and water. The hide is laid to rest for another week or 10 days in the pool. If it's winter time, the hide is dried under the sun; if it's summer the hide is dried in the shade, and the surface is thoroughly lubricated with tallow. After the lubrication, the hide is laid to rest in the shade and then drenched again.

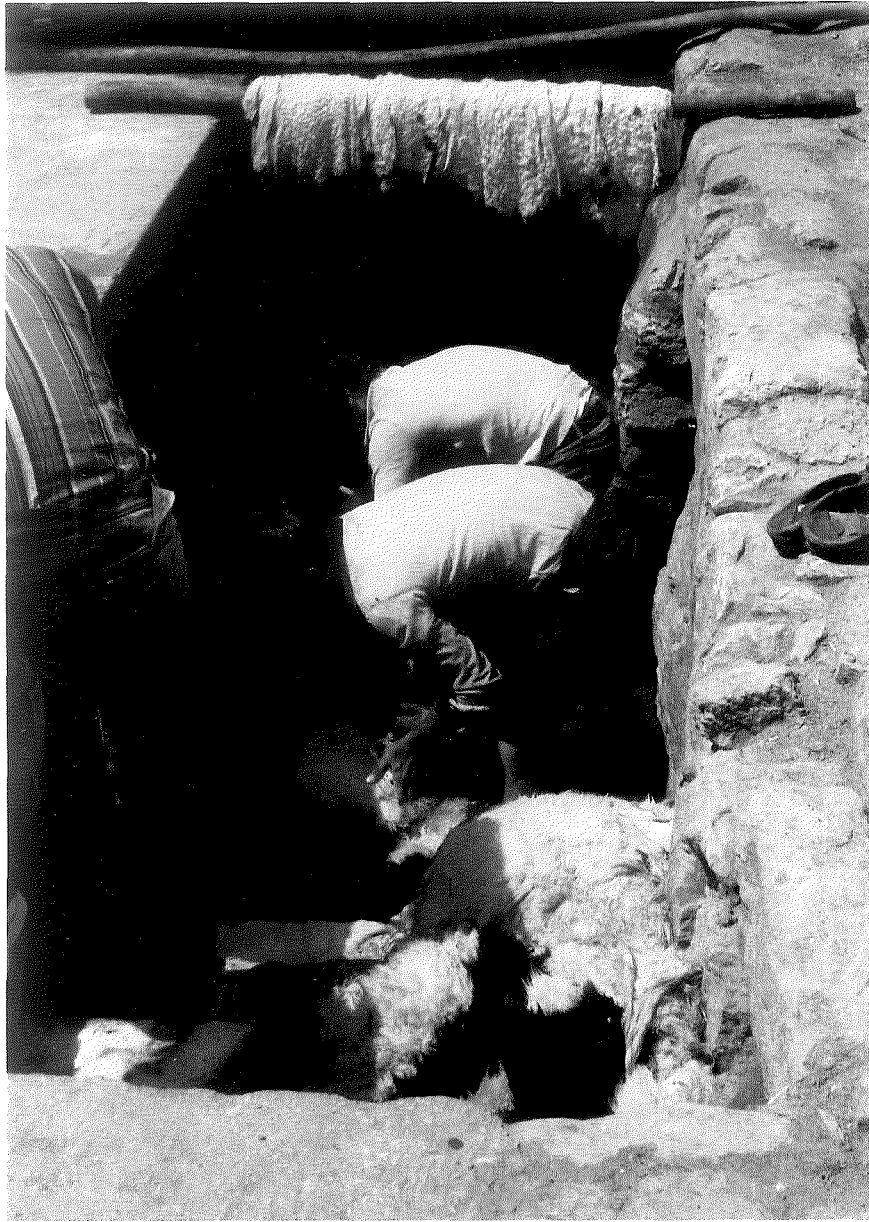
And then the dying process begins. Ox tail rolled up as a ball is immersed into the paint mixed with "Zağ Ruhu" (Copperas) and then spread over the hide. Later on, dried under the sun, the hide is placed on the platform called "Sıpa". Two people across each other pull and push the "Iskefe" (crystal glass) that is hangin down from the ceiling. This is the polishing process and it makes the hide ready for sale.

Hide tannery is not conducted in our present day. The oldest known masters are Dede Osman Kutluay, Hasib Uygur, Hasan Uygur, Ali Çavuş, Mehmet Kutluay and Ahmet Kutluay.

### 4.9.2 OVINE TANNERY

It was made in Upper Tannery House, in the east of Çakeri Mosque, which is occupied by shanty houses at present. Aleppo Provincial Yearbook of 1313 says red saffian (goat hide) was produced in Birecik.

Processing the hides of ovine animals such as sheep and goats is called "Ovine Tannery". Masters of this craft are called "Debbağ". As they are thinner in comparison to thick hides of bovine animals, these hides are used as undercoat for boots and shoes.



200) Washing the hides in Kelleci River. (Fotograf: A.Cihat Kürkçüoğlu / 1980).

#### Major types of ovine hides:

1- **Meshin:** It is made of sheep hide and used as undercoat in boots.

2- **Saffian:** It is made of goat hide.

3- **Thin undercoat:** Meshin and saffian with a defected skin.

#### Preparation of the Hide:

Despite certain differences, it is similar to the preparation of the bovine hide. The hide is purchased from Debbaghane Bazaar, with its inner side salted. It is thoroughly washed in water to get softer. Lime is spread in the inner side and it is folded in two. It is unfolded 24 hours later and the wool is ripped off. Then it is sent to Upper Tannery House. Here, it is laid to rest in the lime hole for 15-20 days. After that it is laid to rest in a pool called "Sile", in which there is water mixed with "Sakat" (dog feces). In winter it is left in this pool for 3 days and for one day if it's summer time. Then it is taken out and washed. It is put on

the ground and the remaining hair is cut out with a knife. It is laid in another hole filled with water and wheat bran. Two days later, it is taken out to be washed again with water.

Then it is laid in the Sile pool, which is filled with water and pounded rhus leaves. 3-4 days later it is taken out and washed again. It is hanged on the tree called "Sırık" to be drained. This process is called "Su Düşmesi" (Water Dropping).

After water dropping the hide is laid to rest in the sile pool, which is filled with pounded oak gall burr and water. 3-4 days later it is put back in the silo, but this time there is a mixture of water and 10 kg salt inside. One day later it is taken out and put back on the Sırık to be drained again. If it's summer time, it is dried in the shade, if it's winter time, it's dried under the sun. The hide is laid back in clean water and drained again on the Sırık.

Contrary to the process in bovine tannery, "Zağ Ruhı" (Copperas) is not mixed into the paint. Dyed hide is



semi-dried under the sun; laid back on the platform and olive oil is sprayed on it. The hide is polished with a glass wringer called "Bellur" to get ready for sale.

In bovine tannery "bellur" is used in a fashion, in which it hangs down from the ceiling and is operated by two persons, while in ovine tannery it is operated by one person using his hands.

Ovine tannery is no longer conducted at present. Oldest known masters of this craft are Ali Kafaf, Çulcu Mehmet, Dellal Hoca and Ali Tahtabaşı.

#### **Terms and Tools Used in Bovine and Ovine Tannery**

**Bellur:** Hand-operated type of Iskefe used in ovine tannery.

**Dabbağ:** The master conducting the craft of processing ovine hides.

**Steel:** A steel tool which has wooden handles on both ends and is used in rubbing out the flesh on the hide.

**Göncü:** The master conducting the craft of processing bovine hides.

**Heyden:** Lime pool.

**Iskefe:** A cylindrical glass tool, which is operated by two men by pulling it with a rope. The tool hangs down from the ceiling and it polishes the hide on the sipa. Used in bovine tannery.

**Meshin:** Processed sheep hide.

**Saffian:** Processed goat hide.

**Sakat:** Dog feces.

**Sipa:** A wooden platform that is laid on four wooden legs. The hide is processed on this platform.

**Water Dropping:** Draining the water out of the hide, by hanging it.

**Sile:** A pool or a hole, in which the hide is laid to rest with water and different ingredients like "sakat", rhus leaves, and oak gall burr.

**Vereche:** Piece of wood 20 cm wide and 1,5 m high which leans against the wall. The hide is laid on it to be rubbed.

**Zaç Ruhı (Copperas):** A type of acid.

#### **Solidarity Between Bovine and Ovine Tannery Masters**

Old masters of both crafts had founded an

organization based on the Ahi Tradition 60-70 years ago under the leadership of a man called Esnaf Sheikh.

Every month, each master would bring a piece of processed hide to Esnaf Sheikh, who would sell these products and save the money. When the saved money was big enough to buy a shop, it was purchased as a common property of the masters. The shop would be rented and the generated revenues would be used in the purchase of more shops. This system made them the owner of 15 shops. Children and grandchildren of this abandoned craft have founded an association called "Göncüler Association". Members of the Executive Board of the Association meet every year in the holy month of Ramadan, and equally distribute the rent income of these 15 shops to those in need of help.

Living masters of this craft, their families, relatives and friends meet once a year and have picnic up in the mountains like Dede'nin Serinci and Kanlı Mağara.

This tradition of going to the mountains together is still practiced by many craftsmen in Şanlıurfa.

#### **Tannery House in Urfa Folklore**

People, who had family problems at home, bad days in business, and those suspecting that they were jinxed (especially women) used to go to the tannery house during Friday prayer and take a bottle of water from the sile pool, which would possibly be filled with dog feces, pounded rhus leaves or oak gall burr. Then, they would turn around the sile pool and sing this verse:

Dağda darı harmanı

İçinde değirmeni

Kırk yıllık cadıların

Ahırvandır dermeni

And then acting out with the belief that "dirt cleans dirt" they would spray droplets of the water to the corners of their houses, and shops, thinking that the bad spell would be broken apart. This superstitious practice continued until 20-30 years ago. When the tannery house was shut down, the practice disappeared along with the craft.

## 4.10. HARNESS MAKING



201) Saraç Bazaar. (Fotograf: A.Cihat Kürkcüoğlu / 1980).

The craft of making saddles, harness, belts, gun sheaths, bullet sheaths, bags and hunting tools out of thick and normal leathers called "stout leather" is called "Harness Making". The masters of the craft are called "Sarach"; the products are called "Sarachiye" in general. And the bazaar where the craft is practiced is called Saraçhane Bazaar.

Harness making has an important place in Turkish history, because of Turks interest in horses and horse breeding. Leather harnesses, soft boots with fleece on the sides, trousers and jackets are main products of this craft. Turks used to be buried with their clothes and

horses inside the graves called "Kurgan", which were surrounded by tree trunks. Miscellaneous items, leather clothes, saddles and harnesses were excavated from the Hun "Kurgans" dating back to 4th and 3rd centuries B.C. in Noin Ula region near the spot where Selenga River reaches Lake Baikal in Central Asia, and in Pazırık, which is on the outskirts of Altai Mountains in South Siberia.<sup>18</sup>

After the arrival of Turks in Anatolia this craft developed in Asia Minor as well. Craftsmen began to produce these items in bazaars called "Saraçhane". In Ottoman Empire, Fatih the Conqueror provided special licenses for Sarach craftsmen and gathered them in the



202) Harness product "Me'rege", which is made for riding horses.  
(Photograph by: A.Cihat Kürkçüoğlu/1985).



203) Last "merege-saddle" master late Mehmet Siverekli.  
(Photograph by: A.Cihat Kürkçüoğlu / 1983).

Saraçhane Bazaar he built in Fatih neighborhood. Mentioned in the Seyahatname of Evliya Çelebi, this bazaar turned into ashes in the huge Fatih fire in 1908. But the name Saraçhane reached present day as the name of a neighborhood.

Breeding of famous Arab horses in Şanlıurfa increased the importance of this craft as well as the interest in it.

Evliya Çelebi, who paid a visit to Şanlıurfa in 1650, mentions harness making craft in Urfa as follows: "The Saraçhane is situated by Ibrahim Halil river. Thus, passersby are refreshed with the cold water spilled on both sides of the main road and various flowers blossoming in the season. There are certain places where wise men gather to rest."

The place of the Saraçhane mentioned by Evliya Çelebi is not known. This craft was until recently conducted in about 20 shops in Saraç Bazaar near the Huseyniye Bazaars. The horse's losing its vital importance in the daily lives of human beings has led to the fall of this craft. The shops in Saraç Bazaar are now being used by dressing shops. Only 3-4 shops continue to make products at present day.

Uzbek Turks, who came to reside in Şanlıurfa's Ceylanpınar township in 1980s are still trying to make a living on this craft by making and selling leather vests and jackets.

Oldest known Saraç masters of Şanlıurfa are Hacı Mahmut Sedef, Sadık Basmacı, Ahmet Zılfo, Toşo Usta, Abdülkadir Nahya, Ahmet Sedef, and Hacı Mehmet Nimetoğlu. Well-known masters of present day are İmam Bakır Nahya and Ali Kaşıkçoğlu.

Thick leathers used in this craft are separated into

four titles as plain stout leather, soaped stout leather, greased stout leather and glase (shoe leather-thin leather). In past times, these leathers were procured from the Tannery Houses in Urfa. When the Tannery House was shut down, masters began to procure their materials from other cities.

In rough works, ox and buffalo hide, in delicate works calf hide (glase leather) are preferred. Besides leather products, hair clips, buttons, grippers, bridle, stirrups, chains, and nippers are also used in harness crafting.

Belts, saddles, livan heads and stirrups are made of soaped stout leather and plain stout leather. Soaped stout leather is preferred because it is stronger. Bridles and similar harnesses are made of greased stout leather. Gun sheaths are made of glase leather.

## Harness Making Products

### I-Race Horse Harness Parts

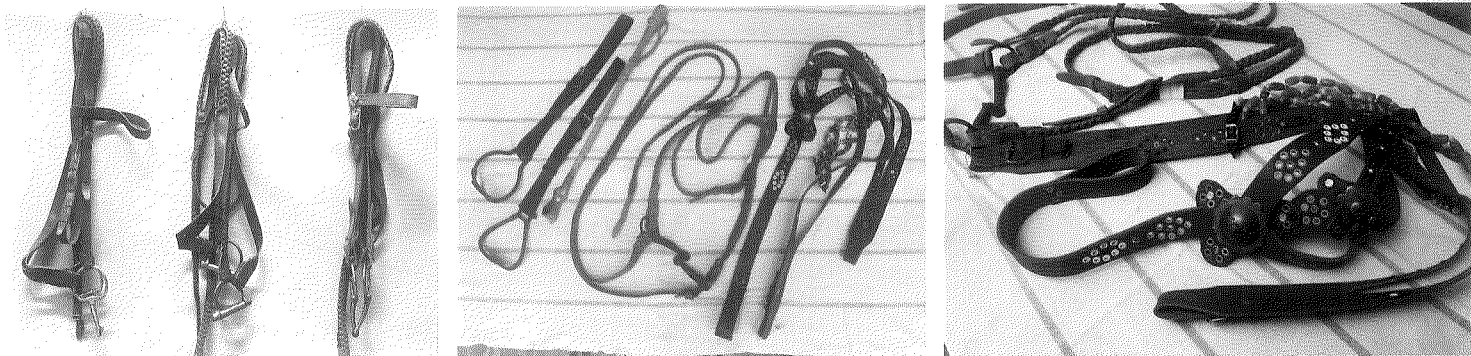
**1- Livan checkrain bit strap:** It is only produced for amble and race horses. Depending on the bit, it is worn on the head and the reins are attached to this. It has two types; knit and plain.

**2- Saddle:** It's a kind of saddle custom made for race horses.

**Making of the saddle:** First of all the front skeleton called "kas" is made out of wood. And then the "lower pillow" is made out of a kind of fabric called "Hasha", which is "two-sided" and is filled with cotton and attached to the skeleton. Over that, stout leather, or embroidered shawl cloths are sewn on it. Sometimes, instead of shawl fabric, leather is used in the skirts. The skirts decorated with colorful thrums on the edges, serve as a dust collector.

**3. Me'rege:** It is a special saddle custom built for





204-205-206) Harness products. (Photograph by: A.Cihat Kürkçüoğlu / 1985).

mount horses called “Amble”. It is bigger than a regular saddle and is decorated with beads.

4. **Stirrups:** Leather strapped two iron rings hanging on each side of the saddle. The rider puts the foot in while getting on the horse. Stout leather straps are decorated with beads and buttons.

5. **Kuskun:** Double-layered leather cut out round and the inside is filled with cotton or sawdust. It is stabilized on the saddle or the Me'regee with a pin by passing a single strap under the tail of the horse. Kuskun is used in horse and amble horses, and it prevents the saddle from sliding down as the horse is going downhill.

6. **Sülebent:** It has three arms and is made of leather. It comes under the belly of the horse, meets near the chest and reaches the front side of the saddle or Me'rege from two sides of the neck. It prevents the saddle or Me'rege from sliding back while the horse is going uphill.

7. **Checkrein strap:** It is a strap intended as an addition to the Sülebent. It prevents the horse from lifting its head up.

8. **Whip:** It is made of thick leather. It has two types: Knout and sıımlı (cat o' nine tail).

9. **Bridle:** Its length is about the distance between the hand of the rider and bit. It helps direct the horse. It is only made of leather. There are two types: Knit and plain.

## II. Pack Horse Harness Parts:

1. **Amut (Klopin- Boyuntalık).** It is made as large as the neck of the horse by covering the elliptical wood with felt or stout leather. Over that thin yellow tin ornaments are made and tying rings are nailed. In certain regions, it is called “Klopin” or “Boyuntalık”.

2. **Belleme:** It is the back cover put on pack horses in winter times. The inside is made of pure felt and the outside is covered with tarp.

3. **Blinder crown:** Blinders on each side of the eye

limit the vision of the horse. It is made for horses, donkeys and ox. Its variant with a mixture of chain and leather called “Reshmeli Crown” is very popular.

4. **Shirt:** It starts from Amut makes a turn under the tail and is attached back to the amut. It is a strap with a 5 cm width. It has a double backrest, which keeps it from falling down.

5. **Bridle:** It is different than the race horse bridle; it is 6 cm in size. The edges are made of crossing leather or linen strips. It is 2,5- 3 cm wide. One end is tied to the bit and the other end is in the hands of the rider. It helps direct the horse.

6. **Underbelly Kushama:** It helps stabilize the saddle on the back of the horse. It is 5-6 cm in width, made of leather or linen woven strips.

## III. Cattle, Hunting Dog, and Greyhound Harness

Leather collars with button or thrum decorations are made for these animals. For the cattle, Reshmeli (half leather-half chain) types are preferred.

## IV. Waist Belts

There are three types of belts

1. **Waistcloth belt:** Money can be put in it.

2. **Bandolier:** It is made of soaped stout leather and is 5-7 cm in width.

3. **Regular belt:** There are 4 major types:

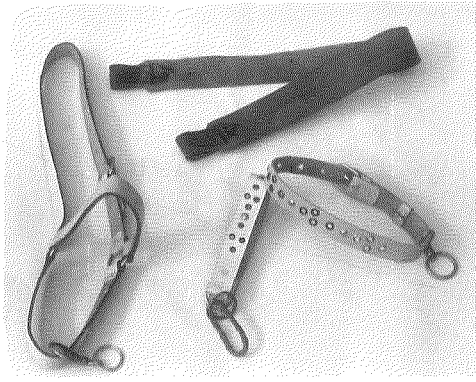
- Braided
- Button patterned
- Double sided
- Soaped (made of soaped stout leather)

## V. Hunting Tools

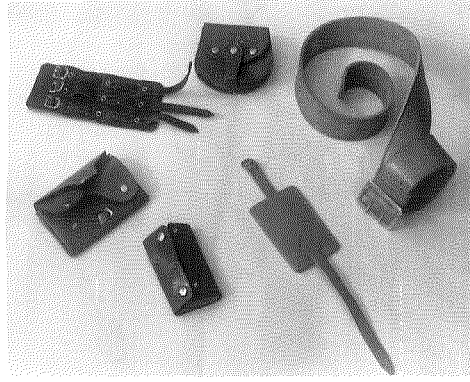
1. **Raht:** It is the cartridge belt for double and single collapsible rifles.

2. **Mauser Vest:** It is made of pure leather and has cartridge on it.

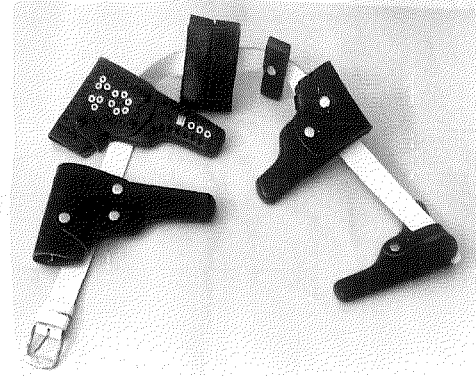
3. **Bag:** It is hanged on the neck from the side of the shoulder. Miscellaneous hunting materials are put inside.



207) Harness products.  
(Photograph by: A.Cihat Kürkçüoğlu / 1985).



208) Harness products:  
"wallet", "armband", "bracelet", "key ring" and "belt".  
(Photograph by: A.Cihat Kürkçüoğlu / 1985).



209) Pistol sheaths.  
(Photograph by: A.Cihat Kürkçüoğlu / 1985).

### Tools Used in Harness Making:

1. **Ripsaw:** It has a wood handle; the edge has an iron triangle. It is used in leather cutting.
2. **Meket:** It is made of jujube tree. It is used in marking the leather with its sharpened double edges.
3. **Tishe Bodkin:** Wood handled bodkin used in big stitches.
4. **Normal Bodkin:** The bodkin used in thin and small stitches.
5. **Cover Bodkin:** It is different than other bodkins, with its snake tongue shape and double side sharp aspects. It is used in stitching the invisible stitches of the gun sheath.

6. **Iron Compasses:** It helps drawing circles and diameter on the leather.

7. **Stapler:** It helps opening holes on the leather by hitting on it with a hammer.

8. **Hand Printing:** It is a pliers type stapler. It has 6 different mouths and opens 6 different holes.

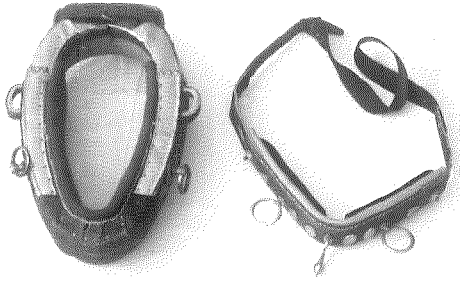
9. **Big Scissors:** It is wide mouth pair of scissors, also used in cutting felt.

10. **Mould:** It is a wooden mould for different types of pistols. The pistol sheath is shaped in this mould.

11. **Pincers**

12. **Hammer**

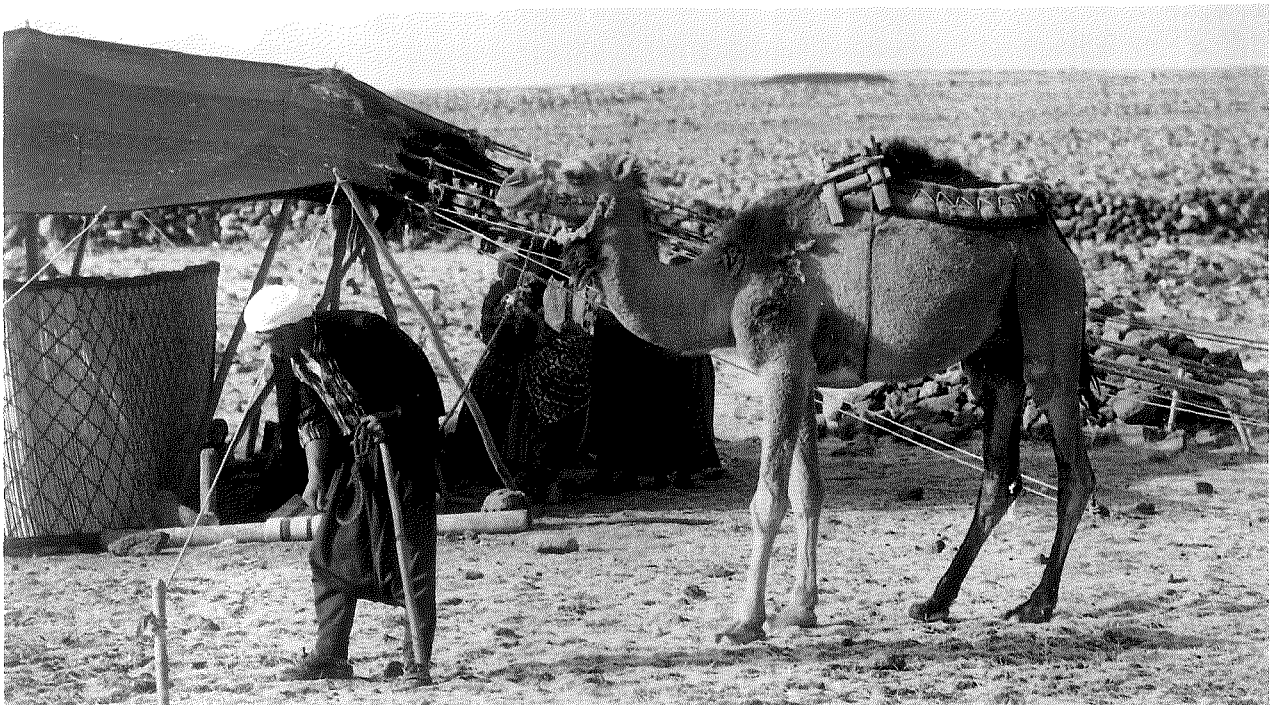
13. **Iron Anvil**



210) Harness product "amut".  
(Photograph by: A.Cihat Kürkçüoğlu / 1985).



211) Drawgear.  
(Photograph by: A.Cihat Kürkçüoğlu / 1985).



212) "Havut", used on camel back. (Photograph by: A.Cihat Kürkçüoğlu / Karacadağ / 1990).

## 4.11. KOSHKERLIK (KERCHIEF- SHOE MAKING)



213) A shoe making shop in Urfa- early 1900s. (koshker ).

(Photograph by: Brockes, 1898, Şanlıurfa 1850-1950, Ali Tuzcu-ŞİRKAV Archive, Prepared for publication by: A.Cihat Kürkçüoğlu, Şanlıurfa, 2008).

Shoe making has an important place among other crafts in Urfa. In mid-19th century, this craft was instigated. On that end, shoe makers were exempt from stamp tax in 1851, but one year later the tax was re-introduced. A civil servant was appointed specifically for this task. In 1927, there was a "Shoe Making Department" at the Mekteb-i Sanayi, equivalent of today's Vocational High School.

The word "köşger" comes from Persian and it means "shoe maker". Although "koshgerlik" and "shoe making" are similar jobs, there are small differences between them. Koshgers used to produce heavy shoes, sandals, bride boots- "Kalich Potin" and "fede", which is another type of boot. These products do not require delicate labor in their production. These craftsmen used to work in Eskici Bazaar, which extends in north-south direction in the east of Atar Bazaar.

Shoe makers used to make different types of men's models and women's shoes called "zenne", which

required utmost attention to detail. They used to work in the north of Çadırcı Bazaar in Kavafhane Bazaar, which is used by tailors at present. Also there used to be a second Kavafhane Bazaar in the north door of Kasap Bazaar, between Mevlevihane and Danakovan Bath. The craftsmen in Kavafhane Bazaar moved into today's Kunduracı Bazaar between Yıldız Square and Haşimiye Square. In 1970s, when factory production shoes became popular, shoe maker shops in these bazaars have assumed different roles.

Yemeni is a type of Men's shoes, with its surface made of leather and the bottom made of stout leather. It was invented by a master called Yemen-I Ekber of Yemen. This model became popular first in Aleppo, and then in Antakya, Adana, Gaziantep, Maraş and Urfa. Yemeni can be seen in the feet of human figures of the mosaics dating back to Roman and Byzantium periods. And this tells us that this craft is very old in Urfa.

Heelless Yemenis are chosen by village people





214) Koshker product "yemeni"(kerchief). (Photograph by: A.Cihat Kürkçüoğlu / 1985).

because they are good on soil and in the field. It is also called "Postal" in Urfa.

#### 4.11.1. YEMENI

The bovine leather under the Yemeni is made of either water ox or cattle hide; the surface is made of goat hide; the undercoat is made of sheep hide; inner floor is made of cattle or goat hide; the sides are made of Capricorn hide. All stitches are handmade. First the hide, out of which the outer bottom will be made, is laid to rest in a tin called "Tağar", which is full of water to be softened. It is kept in the tin for a few days until the hide is softer. Softened hide is laid on a wooden platform made of mulberry, walnut tree or plane tree. Two persons use a bronze tool called "mushta" and flatten the hide by pounding it. Then shoe bottom shapes are nicely cut out of the hide.

And then, the surface and the undercoat are cut out. The surface and the undercoat are pasted to each other with cirish. Cirish is the product of a tree that is grown in Maraş. It is cut out when the tree is green and it is dried. It is turned into powder after being grinded in the mill. Water is slowly added into the powder with fingers and it is turned into dough form. Cirish is better than synthetic glues, because it doesn't harden the hide and keeps it soft. The piece behind the surface is called "okche". The undercoated surface and okche are sewed together to be a uniform and then it is placed into a wood mould. The bottom is attached to the underside of the mould. When the bottom gets dry it is taken out of the mould. And then the bottom and the surface are sewed together. Waxed cotton thread is used in this

process. Bodkin opens the whole for the needle. Waxed threaded first needle goes from the inside to outside. And then it continues with the second needle from outside to inside. Depending on the size of the Yemeni, there can be 50 to 100 stitches around it. When the sewing is done, leather undercoat is attached to the bottom. And then the Yemeni becomes ready.

Last Yemeni master of Urfa, Hacı Ahmet Hastaoğlu says "Yemeni making is a very old craft. I came to this bazaar when I was 5 years old. When we grew up in here, there were 200 masters, all working on Yemeni. There were no shoe masters at all. One master used to cut the surface, another would sew it and another would handle another process. Now, I handle everything myself." (19)

Urfa Yemeni is different than Antep and Maraş Yemenis. Instep section of the Antep Yemeni is larger. Thus, it can be worn in both feet. Urfa Yemeni is kinder and thinner. It is prepared separately for each feet, and the same model is prepared for men and women.

The foot is not measured in Yemeni making. It is not custom made for each size. Their size varies from number 30 to 45. Women's models are from 35 to 39. There is a one notch difference between shoes and Yemenis. Yemeni is one notch bigger.

Yemeni sizes are as follows from small to bigger: One mihli, double mihli, four mihli, mid-foot, zegerdan, lorta, rüzgar and çavuk hava rüzgar.

There is a difference in weight between small Yemeni and big Yemeni. The weight increases from the



215) One of the last Koshker masters -late"Çavuş Usta".  
(Photograph by: A.Cihat Kürkçüoğlu / 1980).



216) One of the last Yemeni masters - "H. Ahmet HASTAOĞLU".  
(Photograph by: S.Sabri Kürkçüoğlu / 2011).

smaller models to bigger ones. Kids' Yemenis have a thinner hide, women's Yemenis have medium thickness, and men's hides are quite thick. The surface thickness does not vary on the model, it is standard. The best selling size in Urfa is Rüzgar. Mid-foot and zegerdan follows it. Mid-foot Yemenis are usually worn by village women. Çavuk hava rüzgar was a rarely sold size.

#### 4.11.2. KALICH POTIN (BRIDE'S BOOTS)

Boots made for the brides in the villages are called "Kalich Potin" Made of red leather, Kalich Potin has a long leg and blue thrums on its front side. A heel iron was nailed on its heel.

#### 4.11.3. FEDE

Fede is also a kind of boot. Front side has a rift, it has three laces, and the nose is bent upwards. Its difference than Yemeni is that it is stitched from the bottom. First it was sliced on the corners of the bottom form a stitching line. After the bottom was stitched to the surface, the rift was closed to hide the stitching line.

**Tools Used in Yemeni Making:** As the craft of tannery was very developed in Urfa, the surface, undercoat and the hide of Yemeni used to be made in the city. The leather dyed in a very special paint in Urfa is called "Urfa Surface", which was also sold to neighboring cities.

#### Yemeni Colors:

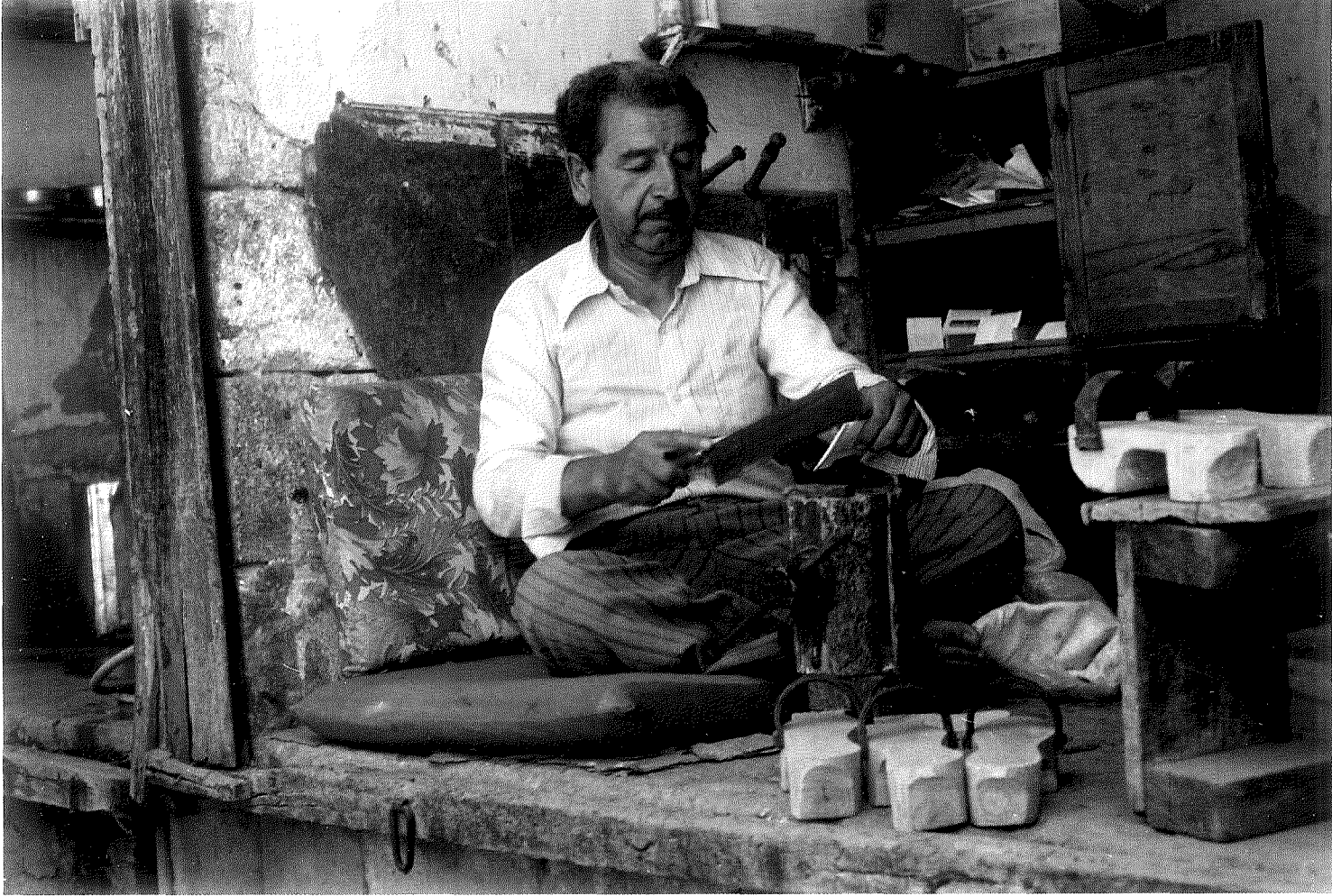
**Hemedani:** Leather painted in light red with the paint made of rockweed collected from the mountains. The village people used to prefer this color, despite the price difference.

**Annebi:** Leather painted in a cherry-red like color taken from a fruit called Annep, which is similar to eleagnus.

**Findığı:** Leather dyed in a color between brown and dirty yellow.

Also Yemenis are made in brown, crème white and block dot leathers.

## 4.12. COMB MAKING



217) Last comb maker Sheikh Müslüm Özbal. (Photograph by: A.Cihat Kürkçüoğlu/1985).

One of the traditional handicrafts of Şanlıurfa, Comb making used to be conducted until 50-60 years ago in about 20 shops in a bazaar between Old Arasa Bath and Abdülvahit Mosque. This craft also lost importance with the rise of factory made plastic combs. The last master of this craft is Sıh Müslüm Özbal.

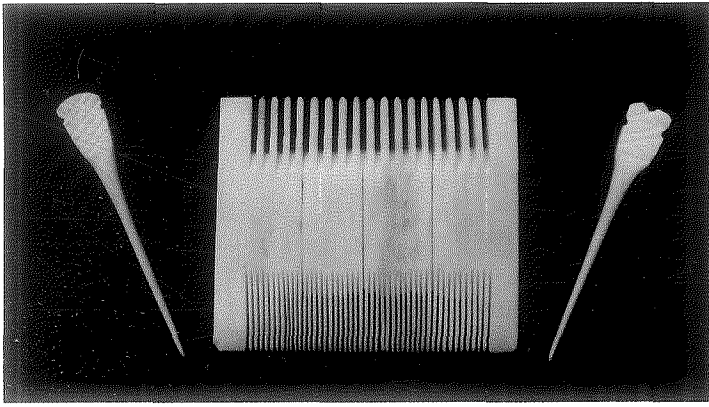
Tarakçı Bakır, Tarakçı Mehmet, and Tarakçı İmam were the well-known masters of this craft 30-40 years ago in Şanlıurfa.

Sıh Müslüm Özbal Usta, who no longer conducts his craft, says the habit of combing the hair prevents dandruff, hair loss and pediculosis.

In Şanlıurfa, the comb is made of camel's leg bone, jujube, pear and high-quality walnut trees. White color camel leg bone looks like ivory and is stronger and more durable compared to other products. This bone is also used in making eye liners, a tool used in circumcision, and pistol handle decorations. One other use of camel bone is rosary beads.

A whole summer time needs to pass to dry the jujube, pear and walnut trees after being chopped. Walnut trees in Şanlıurfa are said not to be suitable for comb making. Usually, masters prefer black quality walnut trees from Elazığ and Diyarbakır.





218) Drive shaft and comb made of camel bone. (Photograph by: A.Cihat Kürkçüoğlu / 1980

When camel bone or trees are not available, water buffalo horns can be used for comb making. However, as it is weak against hot water, and bends too easily, buffalo horn is not always the first choice for the comb makers.

#### COMB TYPES PRODUCED IN ŞANLIURFA

##### 4.12.1 WOMEN'S COMB

It's size is 9 cm X 7,5 cm, and its teeth open out to the longer side. Depending on the width of the comb, it is made of 2,3, or 4 pieces of bones.

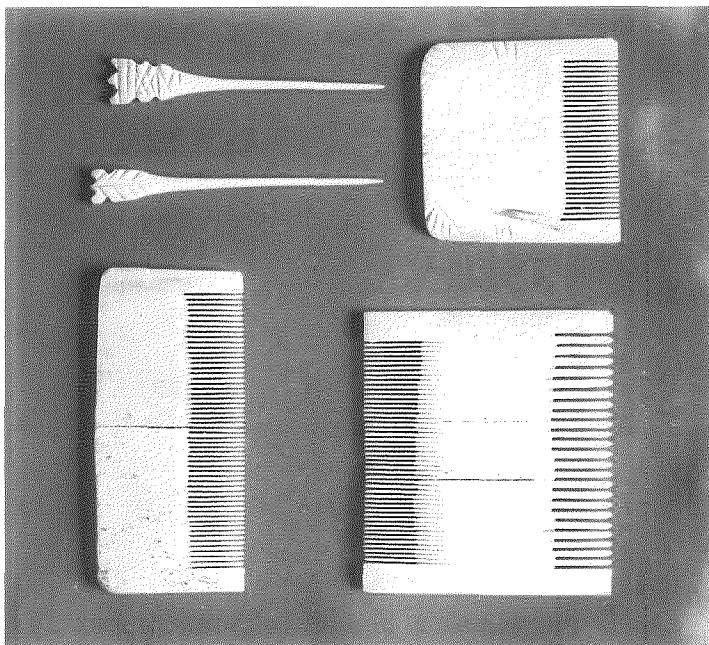
- Both sides with frequent teeth
- One side thin the other side is with frequent teeth.
- One side with frequent teeth
- One side with thin teeth.

##### 4.12.2. MEN'S COMB

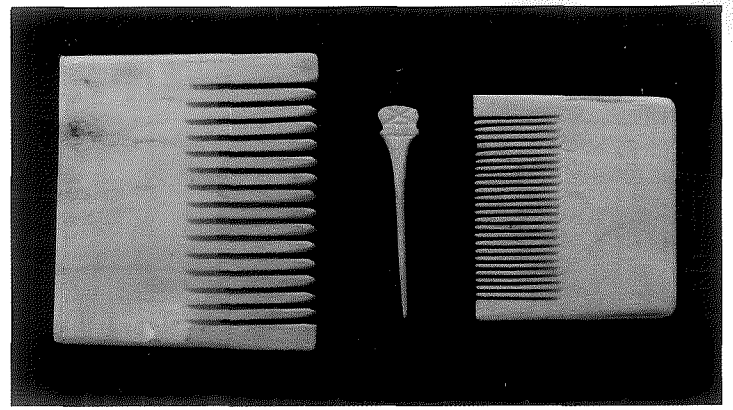
It comes in the size 10 cm X 4,5 cm. It is made of two pieces of bones. It is one sided and has thin teeth.

##### 4.12.3. BEARD COMB

The size is 6 cm X 6,5 cm. It's made of a single piece of bone. One side has frequent teeth, the teeth open out to the



220) Drive shaft and comb made of camel bone. (Photograph by: A.Cihat Kürkçüoğlu / 1980



219) Drive shaft and combs made of walnut tree. (Photograph by: A.Cihat Kürkçüoğlu / 1980

longer side. It is used in combing the beard.

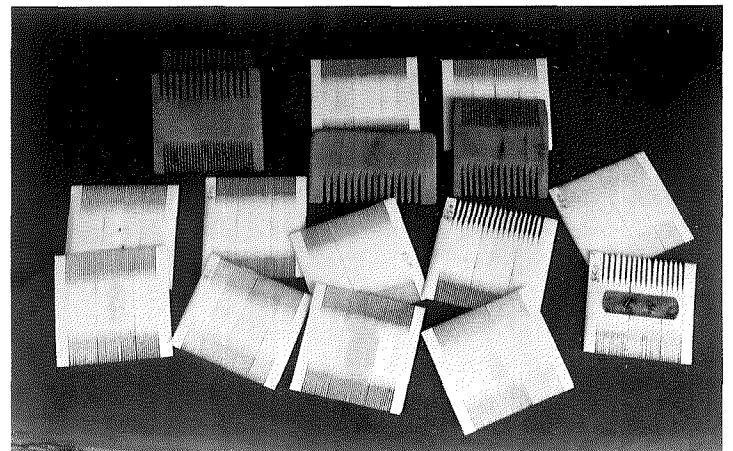
#### Making of comb out of camel bone:

Comb makers purchase the leg bones of a slaughtered camel. Old camels are preferred in this purchase as their bones are bigger and stronger. Thin and young camel bones are small and low quality for this task.

First the rough sides of the bone are leveled with a hatchet and the flesh is scraped. And then it is sliced into pieces and the marrow is cleaned. Fine cut pieces of bones are left to rest in water for a week during winter and about 15-20 days in winter.

At this stage the marrow residue inside the bone and the blood color are cleaned away by the water. The bones are taken out of the water and placed on the wooden clamp and is processed with "Yege" -a thin teeth riffler. Later on, these pieces are drilled with the thin hand drill on the sides and thin nails are placed in these holes. Depending on the type of the bone, a comb is made out of one, two, three or four pieces of bones. A separate adhesive is not used in the attachment of the pieces. Attached bones are placed on the clamp once again and the teeth of the comb are carved with the thin hand saw. Ornaments are drawn on the comb, using the sharp side of the riffler.

Hatchet, riffler, wood handled thin hand drill, saw and wood clamp are the tools used in comb making.



221) Combs made of camel bone. (Photograph by: A.Cihat Kürkçüoğlu / 1980

## 4.13. COPPER WORKS



222) One of the old copper masters in Hüseyiniye Bazaars Mahmut and Mehmet Çirkin brothers. (Photograph by: S.Sabri Kürkçüoğlu/2008).

Humans first began processing copper in Copper Age, which is also called Chalcolitic Age in 5000-3000 B.C.

Within Şanlıurfa borders, lots of copper bowls, arrows, spear heads, and needles have been found during archeological excavations in Hassek Mound, Kurban Mound, and Lidar Mound. Also 199 pieces of rare mineral artifacts were found by chance when the ceiling of a room collapsed during a Turkish-British joint excavation in İçkale of Harran in 1950. The collection is dated to the end of 11th century and 12th

century Eyyubi period and they show that coppery was very advanced in the region at that time.<sup>20</sup>

Protected in Ankara Ethnography Museum, these pieces include decorated trays, caldrons and various containers. Thanks to the initiatives of Harran Excavations President Dr. Nurettin Yardımcı, a few of these pieces have recently been brought to Şanlıurfa Museum.

Copper works in Şanlıurfa are so developed that they are almost indistinguishable from silver works. Miscellaneous water containers, drinking mugs, big



223) Copper product "pans with lids". (Photograph by: S.Sabri Kürkçüoğlu/2008).



224) Copper product "pans with lids". (Photograph by: S.Sabri Kürkçüoğlu/2008).

and small coffee pots, mess kits, double point daggers ingeniously squeezed in a single handle can be produced. When bent, these daggers take a circular shape and if wanted they can serve as a sword holder on the waist. Besides beautiful swords, scissors, sharpeners, copper chandeliers, barbecue grills, silver combs for women and silver walking sticks are also produced.<sup>21</sup>

Copper works, which has a long history in Urfa, has protected its importance until 1960s, and it was conducted by many masters in Kazancı Bazaar and Huseyniye Bazaars. When fabricated aluminum, plastic and steel products became widely popular kitchen products in 1960s, this craft began losing its importance.

In 1950s there were 300 masters and foremen in 100 shops, and now there are 10 shops and about 30 masters.

Şanlıurfa copper works are well-known for the technique called "dövme çekiç". It is said that the capabilities of Urfa masters on this technique are indisputable. In recent years, some young masters began to drift towards the "kabartma çekiç" technique to make trays and coffee pots with historical places or emblems engraved on them for tourists.

### Copper Work Products

Brass of copper plaques varying in thickness between 0,7 mm to 1,5 mm are processed and shaped in different forms. Şanlıurfa and its environs have a very rich cuisine, which has definitely affected the richness of copper kitchenware products. Boiled wheat, molasses and şire ("bastık"-(pestil)-made f boiled grape juice, chekchek, kesme, sausage and similar desserts are called "şire") süpha meal, hacı meal, tirit (usually offered to the poor) are certain dishes that led to the introduction of special copper products.

Various types of local dishes require different types of caldrons, pots, and pans. For instance, a special type of bowl was introduced only to be used in cooking "Tas Kebabı"(meat stew). Copper plates for "Sac kavurma" (diced lamb fried on iron plate), custom large deep copper dishes called "lenger" for rice cooking, wheat caldron, meat loaf bowl, dough teshti, and ges teshti are other custom made products. There is also "kollu tas" (pot with an arm), which is used in boiling wheat and molasses.



225) Copper "twisted bowls", "costate pan", "tray" ve "legged lenger". (Photograph by: S.Sabri Kürkçüoğlu/2010).



226) Copper "trays", "pitchers" and "üsküre" (Photograph by: S.Sabri Kürkçüoğlu/2010).





227) Copper products in ŞURKAV Handcrafts Museum. (Photograph by: S.Sabri Kürkçüoğlu/2011).

#### 4.13.1. CALDRONS

1. **Arab Caldron:** It has a diameter of 30-45 cm. It has a few grips. It's decorated with "çekiç nakışı" (hammer pattern).

2. **Bath Bowl:** It's a caldron with 35-40 cm diameter, it has no grips and is called "leğen". Women use it in the bath. It has a different shape compared to caldrons used for cooking.

3. **Cooking Caldron (Kelle Caldron):** It is in the shape and size of the bath caldron. It has a lid and the mouth section is spiked.

4. **Wheat and Şire Caldron:** Diameter of its bottom changes between 60-100 cm. It's a big caldron with 2 grips.

5. **Ges Caldron (Boiling Caldron):** In Şanlıurfa, the act of laundry washing is called "Ges yıkama" (the phrase is the evolved version of "Giysi yıkama" which means "laundry washing") The clothes are boiled in this caldron. It has two grips and it's diameter is 50-60 cm.

#### 4.13.2. KUSHANAS (COOKING POTS)

1. **Karpuz Kushana:** The bottom is flat, the sides get wider at two levels upwards.

2. **Round Kushana:** It has a bottom round.

3. **Vertical Kushana:** It has a flar bottom and vertical sides.

All of the above pots are unibody and have lids.

#### 4.13.3. PANS

1. **Cooking Pan:** It is used in cooking Kazan Kebab, Karnıyarık (eggplants with minced meat), and Whole Eggplant. It is 35-45 cm in diameter. It has a lid and two grips.

2. **Oil Pan:** The diameter is 20-25 cm. It has one grip and has no lid. It is used in melting butter.

3. **Sac Kavurma Pan:** It is a deep pan, without sides, and has two grips. It is used in frying lamb meat and in cooking Sac Kavurma.

4. **Zingil Pan:** It's diameter is 25-30 cm. It is a one or two grip pan; it has round cavities used in pouring zingil dessert dough.

#### 4.13.4. TRAYS

1. **Meal Tray:** The diameter is 60 to 90 cm. The family eats on it.

2. **Diwan Tray:** The diameter is 110 cm. It is used while serving guests.

3. **Bekmez Tray:** Its diameter varies from 100 to 110 cm. It has high vertical sides and 4 grips. It is used in



228) Copper "Berı stıls". (Photograph by: S.Sabri Kürkçüoğlu/2010).

resting boiled grape juice under the sun while making "Day Molasses".

**4. Costate Tray:** It has different sizes. The sides are decorated with pound hammer decoration called "costate".

**5. Grill Tray:** The diameter is 60 to 70 cm. It is placed under the grill to prevent ashes and fire from falling on the rug.

**6. Kadayıf Tray:** A special tray used for cooking Kadayıf dessert.

**7. Kadayıf Thread Tray:** It has a 110 cm diameter. It is used in frying the Kadayıf threads.

**8. Sac Kavrma Tray:** It is 100-110 cm in diameter. The meat fried on sac kavrma pan is served to the guests on this tray.

**9. Tea-Coffee Tray:** The diameter is 25-45 cm. These trays are elliptical or round. The inside is ornamented in pounding, carving or embossing techniques.

**10. Şıllık Tray:** It is used in cooking "şıllık dessert" which is a local taste.

Bottom surface of the trays are donated with ornaments like 5-6 arm stars, eagle, bird, fish, cypress



230) Copper "steak tartar a la turca bowl" in ŞURKAV Handcrafts Museum (Photograph by: S. Sabri Kürkçüoğlu/2011).



229) Copper tray. (Photograph by: S. Sabri Kürkçüoğlu/2010).

and flower figures with pounding and carving techniques.

Embossing technique has become popular in recent years; names, emblems and touristic sights of Şanlıurfa are embossed on the trays.

#### 4.13.5. LINGER

Containers used for serving kebabs and rice types are called "linger". Linger is not too high, and it gets larger from the bottom to the sides.

**1. Footed Linger:** It has a 4-5 cm tall foot that surrounds the bottom. Diameter of the mouth is 30-45 cm. The surface is decorated with various motives with "çakma" (knockoff) technique.

**2. Plain Linger:** The diameter is 30-35 cm. The inside is decorated with "knockoff" technique.

**3. Costate Linger:** The sides are decorated with a pounding technique called "Kaburga" (Costate) from the bottom up.

**4. Lamb Linger:** Rice and rice with rib is served on this linger. The diameter is 90-100 cm. The inner side is decorated with carvings. It has footed and plain types.



231) Copper "Coffee Gurgums" in ŞURKAV Handcrafts Museum Kitchen (Photograph by: S. Sabri Kürkçüoğlu/2011).



232) Copper "legged pan with lid" and copper master Mehmet Çirkin. (Photograph by: S. Sabri Kürkcüoğlu/2011).

5. **Cefni**: It is the bigger size of lamb lenger. It's diameter is 160 cm. It has no feet, and has oval and round types.

6. **Süzek(strainer)**: It serves as a strainer; it helps drain washed out fruits and vegetables.

#### 4.13.5. SHALLOW PANS

1. **Sandal Pan with Lid**: It has an elliptical shape and a lid.

2. **Deep Pan**: It's called deep because it has tall sides.

3. **Pan with Lid**: It has a normal size. It is round and has a lid.

4. **Chirtikli Pan**: It is in normal size; and the sides are pounded with "chirtik" decoration.

5. **Costate Pan**: The sides are decorated in "costate" style.

6. **Rice Pudding Pan**: It is small and deep.

7. **Cream Pan**: It is small and callow.

#### 4.13.7. SITIL (BUCKET)

1. **Horse Sıtıl**: Diameter of the mouth is 30 cm, it is 40 cm deep, and has a grip. It is used for carrying water.

2. **Beri Sıtıl**: Mouth diameter is 25 cm. It is 30 cm deep. It has one grip. It is used in milking animals.

3. **Yoghurt Sıtıl**: Mouth diameter is 15 cm. It is 20-25 cm deep and has one grip.

4. **Kid Bath Sıtıl**: The diameter is 6-7 cm. It's a miniature bucket with 10 cm depth.

#### 4.13.8. BOWLS

1. **Bath Bowl**: It is 20 cm in diameter. The contour is 4 cm high. The surface of the inside has a bulge in the center. A fish motive is planted on the bulge and it has moving parts. When it's filled with water, the fish figure moves and looks as if it's swimming in the bowl.

2. **Water Bowl**: It's diameter is 10-15 cm.

3. **Üsküre**: It is bigger than the water bowl and used for holding ayran (buttermilk drink).

4. **Şorba (soup) bowl**: It is as big as the Üsküre and has a lid.

5. **Silver Mock-up Bowl**: It gets larger from the bottom up. The contour is decorated with plants in embossing and pounding techniques. It's got feet. When it's tin-coated it looks like silver, thus it is called silver mock-up bowl.





233-234) Copper products in ŞURKAV Handcrafts Museum (Photograph by: S. Sabri Kürkçüoğlu/2011).





235) Copper master Ömer Bakır and his apprentice.  
(Photograph by: A.Cihat Kürkçüoğlu/1990).



236) Brass "grill", "and copper "gumgum" in ŞURKAV Handcrafts Museum.  
(Photograph by: S. Sabri Kürkçüoğlu/2011).

**6. Tas Kebab Bowl:** It is used for serving Tas Kebab. It is bigger than silver mock-up bowl.

**7. Armed Bowl:** It is used for boiling molasses, wheat and etc.

#### 4.13.9. WASH BOWLS- TESHTS

**1.Hand Wash Bowl:** It is used by barbers while washing the face of the customer. A section of the contour is a semi-circle for the bowl to fit the neck of a person.

**2. Slepche:** It is used for washing the hands on it; the center is deeper. The contour is flaky and it is a large bowl. It is similar to the hand wash bowl but doesn't have the cavity like the hand wash bowl. The lid has holes. Soap bar is put on the lid.

**3. Dough Bowl (Arab Bowl):** The diameter varies between 45-60 cm.

**4. Meatball Bowl:** The diameter is 40-45 cm. The contour is 10-15 cm high. It is used in kneading çiğ köfte (steak tartar a la turca). The surface of the bowl is pounded with "Katar Hammer" to make it easier to smash the wheat.

**5. Meal Bowl (Soup Bowl):** It's diameter is 20-30 cm, the contour is 6-8 cm tall.

**6. Tesht:** Bowls that have a 15-20 cm tall contour and a bigger than 60 cm diameter are called Tesht. They are used in washing the laundry and kneading dough.

#### 4.13.10. EWERS-SULEHYE (PITCHERS)

**1. Ablution Ewer:** It is used in performing ablution.

**2. Sprinkle Ewer:** It is used in watering the flowers.

**3. Sugar Coffee Ewer(coffee pot):** It is used in making Turkish Coffee with sugar.

**4. Water and Ayran Sulehye (Pitcher):** It's a pitcher with a lid.

#### 4.13.11. GUMGUM AND COFFEE POTS

Gumgum is made of brass plates, and is used in boiling bitter coffee. The pots are used in serving the coffee. They are decorated with motives with carving and embossing techniques.

#### TOOLS USED IN COPPER WORKS

##### I. PENS

5-8 cm steel rods, which have embossed motives on the edges. These pens are called "kalem" or "nakış kalemi". They are hit by a hammer on the back to carve motives on copper plates.





237) Copper products. (Photograph by: S. Sabri Kürkçüoğlu/2011).

They are named after the embossed motives on them. Some of them are; Plain Chisel, Crooked Chisel, Fish, Bird, Flower, Half-Moon, Chirtikli Moon, Oluklu, Bird's Eye, Selvili, Branch and Kırma.

## II. ANVILS

1. **Edge Anvil:** It is a multi-purpose anvil. Usually it is used in hammering the contours and bottoms of teshts and wash bowls.

2. **Plain Nay:** Steel rods that are used in pounding by placing them on wood "Nay Donkey" are called "nay". As the name suggests, Plain Nay is the plain one. Other types are; Big Nay, Medium Nay, and Small Nay. Plain Nay is 2 m long, Medium Nay is 1,5 m long, and the Small Nay is 1 m long. Contours of caldrons and wash bowls are pounded with Plain Nay.

3. **Persian Nay:** The top side is round. It is used in making pitchers and teapots.

4. **Nay Donkey:** It is a tool made of thick wood, which has a hole in its upper side, where Nay is passed through.

5. **Mingil:** It is similar to the Persian Nay. It is 50 cm tall and the top side is an iron ball. It is nailed to the ground.

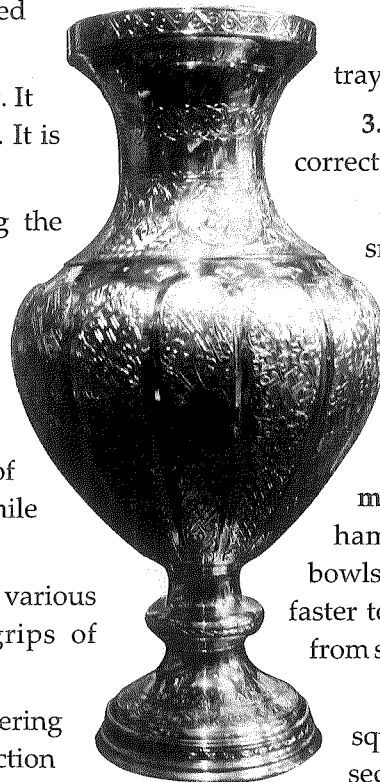
6. **Chirtik Anvil:** It is used in making the mouths of trays and pans.

7. **Mümmük(Curb Anvil)** It is used in making curbs on the sides of wash bowls and trays.

8. **Lüllük Anvil:** It is used in making ewer parts. It resembles a cone in shape, it is made of iron and it's not buried in the ground while operating.

9. **Mih Mould Anvil:** It has holes in various diameters and is used in making the grips of caldrons.

10. **Bowl Mih Anvil:** It is used in hammering the Tesht Gey; and in taking out the mouth section of "horse sitil".



239) Brass vase.



238) Soup bowl made out of single piece of copper plaque by Master Mehmet ÇIRKİN (Photograph by: S. Sabri Kürkçüoğlu/2008).

11. **Sindan:** It is used in processing trays and in wrapping wires around teshts and wash bowls.

12. **Pincer:** It's used in annealing copper over the fire, and it's similar to the pincer used in tin-coating the containers.

13. **Gaziç:** It's an iron tool used in drawing a line on the edges of the containers. With the moving iron piece on it, the space between the lines can be set.

14. **Yege(riffler):** It is used in flattening the surface of the copper.

15. **Iron Compasses:** It is used in drawing circles on the bottom of containers.

16. **Endirek:** A shish used in annealing copper containers on the fire. It's also used by annealing masters.

## III. HAMMERS

1. **Miyene:** It's a kind of hammer used in plain hammering and shaping.

2. **Neri:** It is used in fine-tuning teshts and trays. It is bigger than thin and medium neris.

3. **Long Neri:** It is 25 cm tall. It is used in correcting the geys of high-wall teshts.

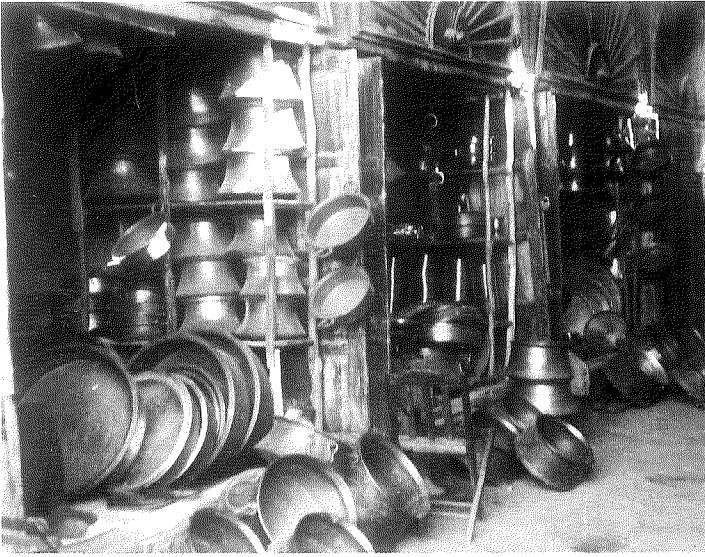
4. **Thin Neri:** It's a type of hammer used in smoothing the geys of teshts and trays. It has a thin mouth.

5. **Medium Neri:** It is used in making waves on the contour. It is thicker compared to Thin Neri.

6. **Katar Hammer (Neri with a round mouth):** It's an iron hammer used in hammering the bottom surface of meatball bowls. It creates a ragged surface, which makes it faster to smash the wheat, and prevents the wheat from sliding while kneading.

7. **Wire Wrapping Hammer:** It is used in squeezing the wire wrapped around the mouth section of copper containers.





240) Copper shops in Hüseyiniye Bazaar. ( Photograph by: Muvaffak Uyanık /1951, National Education Ministry Education Technologies General Directorate Archive.



241) Master Mehmet Demiröz in Huseyniye Bazaar. (Photograph by: S.Sabri Kürkcüoğlu /2011).

**8. Ablasım:** It's a double head hammer. One head is square (miyene) and the other is rectangle (Thin neri). It is similar to the hammers of shoe makers, and is used in leveling the wire.

**9. Mallet:** It is made of wood and is used in smoothing and leveling.

#### TERMS USED IN COPPER WORKS

**Mouth Fastening:** Opening holes on the mouth of the wash bowls to wrap wires.

**Chirtma Cıkarmak:** Correcting the edges of trays.

**Chirtik:** Nailed decoration on the edges of shallow pans.

**Gaziçlemek:** Drawing mouth and edge lines on the containers. The tool used in this process is called "Gaziç".

**Gey:** The point where the bottom surface meets the contour on wash bowls and caldrons.

**Gey Vurma:** Making the connection point of the bottom surface with the contour (gey).

**Welding:** Merging the copper plate with another plate by creating teeth on one side of the plate. Beaten with a hammer, this section is later welded together.

**Ham Almak:** Smoothing the weld by pounding it.

**Kümmük Vurma (Kabara):** Pounding the mouth section of the testh with thin neri.

**Lüllük:** Thin long mouth on ewers and pots, through which the water flows.

**Melemet:** Repairing old and broken containers.

**Toplama:** Smoothing out the contours of teshts and wash bowls with a wooden mallet.

**Yan Vurma:** Hammering the sides of wash bowls and teshts.

#### COPPER MASTERS OF THE PAST:

Kör Müslüm, Ebu Davud, Kazancı Müsbeh, Kazancı Ömer, İbrahim Kalaycı, Ahmet Bakırcı, Nuri Örs, Yasin Örs, Hasan Diyar, Hakkı Tamkoç, Salih Aktaş, Şükrü Atlıoğlu, Arap Maksut, Mehdi Kazancı, Hadi Kazancı, Aziz Uçar, Halil Uçar, Kadir Uçar, Mehmet Uçar, Abdullah Bakır, Hacı Osman Bakır, Mustafa Kalaycı, Yusuf Kalaycı, Ramazan Toprak, Nabi Toksöz, Yahya Çavuş, Ahmet Halfe, Mehmet Çirkin, Aziz Demiröz, Şefik Döğücü, Halil Bal, Hacı Ahmet Canbaz, Mahmut Nehir, Mehmet Külekçi ve Mahmut Güzel.

As can be understood from the names above, most copper masters have taken surnames in relation to what they do; like "Kazancı", "Kalaycı", "Bakır", "Bakırcı", "Örs", "Demiröz", and "Döğücü".

#### Young Generation Copper Masters:

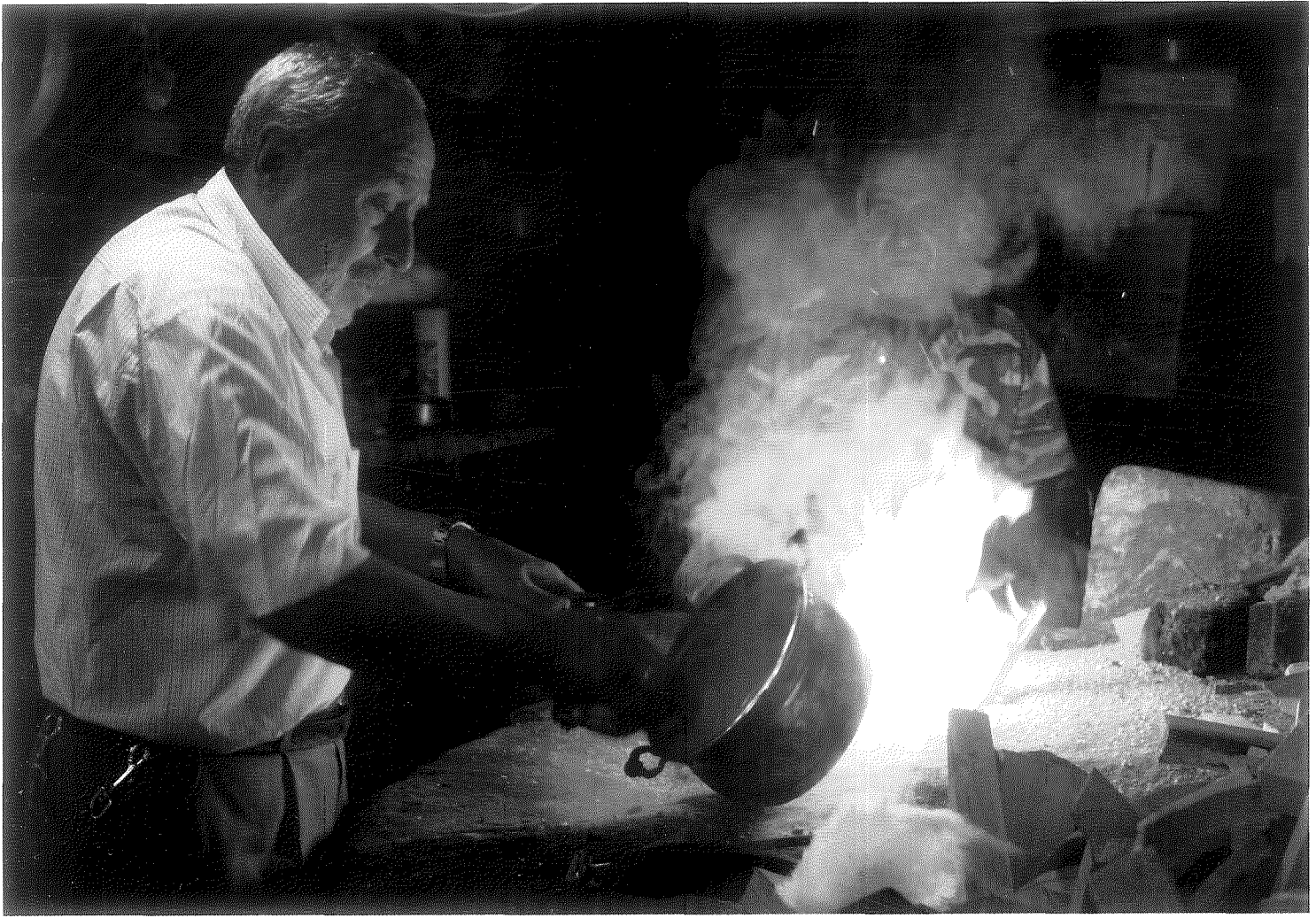
All of the young generation masters are the children and grandchildren of old masters.

Mehmet Demiröz, Ömer Bakır, Halil Toprak, Mehmet Çirkin, Adil Külekçi, Hüseyin Çirkin, Halil Nehir, Mustafa Bakır, Durak Toprak and Mahmut Çirkin are some of the young generation copper masters.

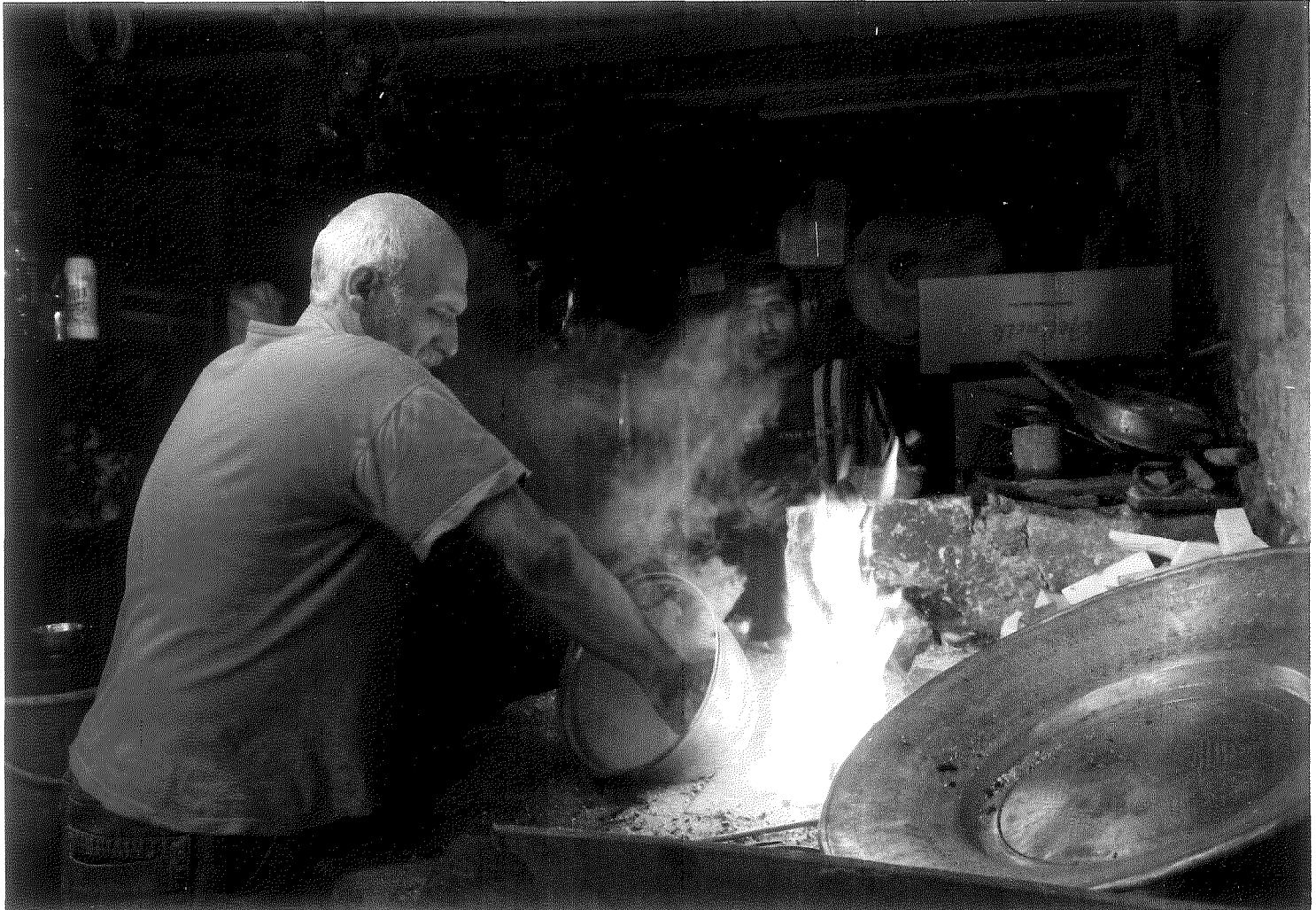


242) Hüseyiniye Bazaar. (Photograph by: A.Cihat Kürkçüoğlu / 1983).



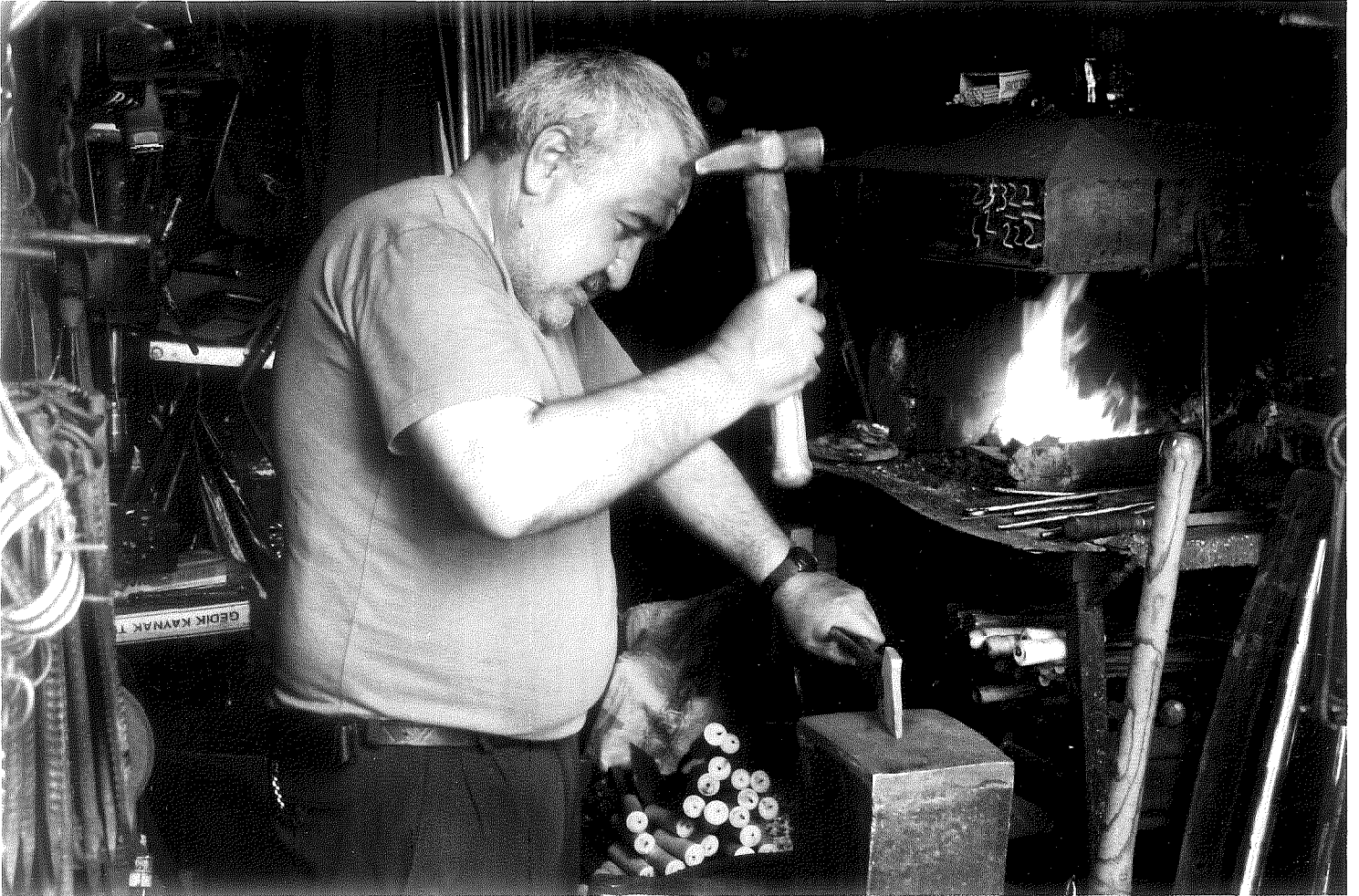


243-244) Tin-coating masters Hakkı Ozan, Eyyüp Çadırcı and Ömer Yalyanç in Huseyniye Bazaars. (Photograph by: S.Sabri Kürkçüoğlu/2011).





## 4.14. IRON FORGING



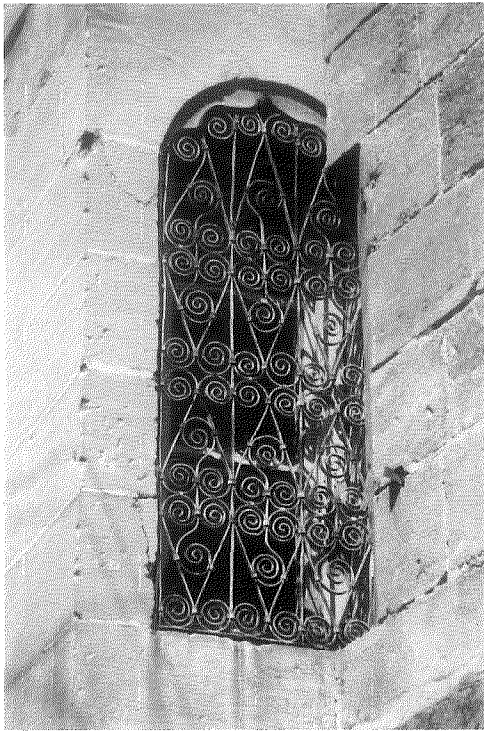
245) Blacksmith master Mehmet Kaşıkçioğlu. (Photograph by: S. Sabri Kürkçüoğlu/2008).

Iron works is one of the oldest Turkish crafts. According to Ergenekon Legend, when they were looking for a way out of Ergenekon, Turks melted the iron and passed through the mountain at the suggestion of a blacksmith. Central Asian Turks believe this event took place on March 21, and celebrate it every year by throwing an iron piece on fire and forge it.

Heating iron up to the required temperature and shaping it by pounding it on the anvil, bending it with pliers, and drilling holes, stretching and condensing is called hot iron works. Iron works masters of Şanlıurfa used to conduct their craft at Demirci Bazaar in Barutçu

Inn and they used to make weapons like sword, machete, dagger and knife, agricultural tools like plow and plough, stylet, nail, hatchet, pickaxe, shovel, axe, chopper, hinge, door lock, door handle, and keys, wrought iron for window panels, and balcony parapet.

Depending on the intended use, these products were given different shapes during forging and would be made stronger by added water. Developed technology and mass production in factories had a bad effect on this craft. This craft is only conducted in one or two shops in Urfa, other than these the craft is almost dead.



246-247) Wrought iron window screens of Şanlıurfa houses. (Photograph by: A.Cihat Kürkçüoğlu).

Late master Maraşlı Muharrem Usta, who was a very famous craftsman, continued his craft until the end of 1970s in his shop on April 11 street, near Mevlevihane.

Window screens, staircase and balcony parapets, which are the most authentic product of this craft can be seen in Urfa houses.

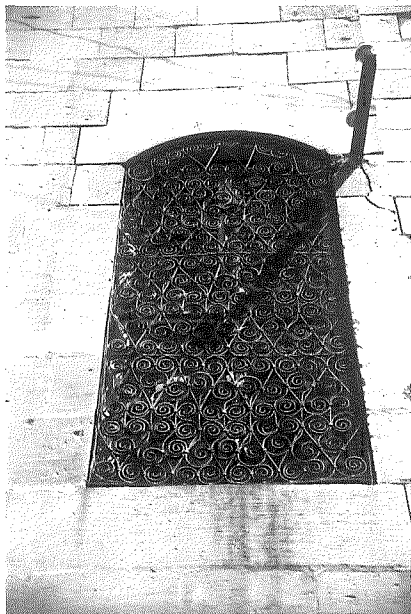
#### 4.14.1. Door Knobs

Street doors of Urfa homes have doorknobs in different shapes, which are hand-made in crescent and star motives with round head buller-nails. Made of iron by forging and casting techniques, these doorknobs are called "Dögecek" in the local dialect. Very rarely bronze is also used in making doorknobs. Forged doorknobs are made in motives like, birds, stylized dragon, leaf,

palmet, grapes, and with plain hoop. Also there are L shaped ones with one end bent upwards. Those made with casting technique are usually shaped like "honeysuckle".

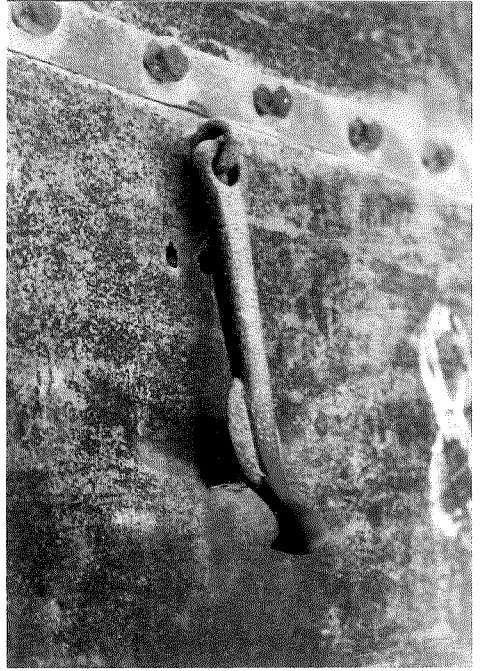
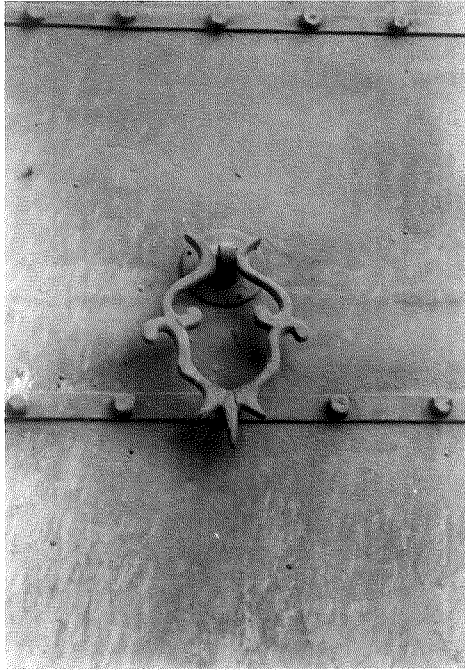
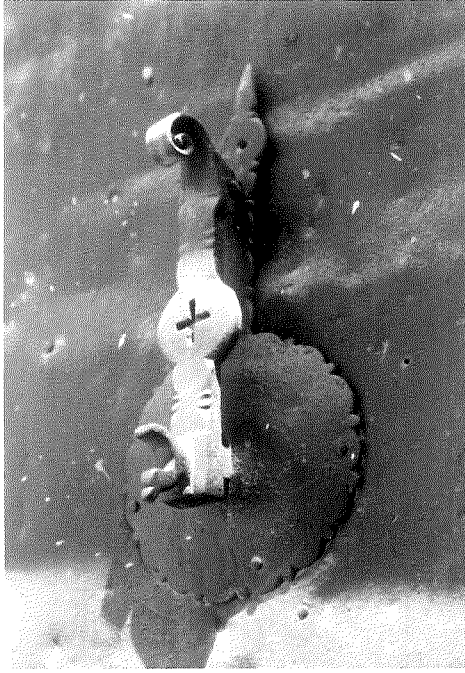
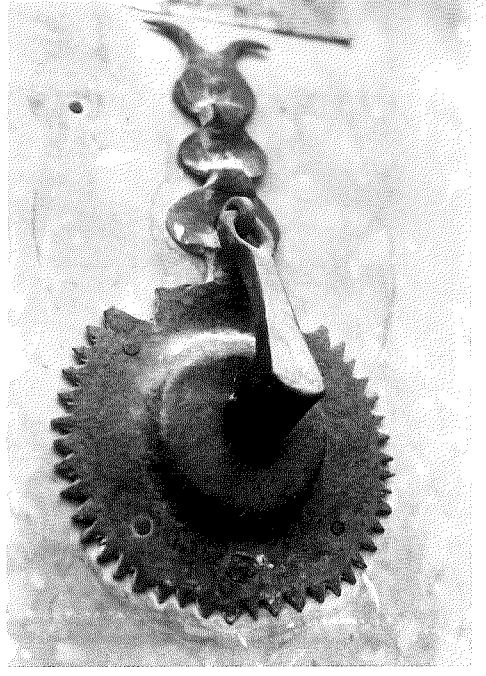
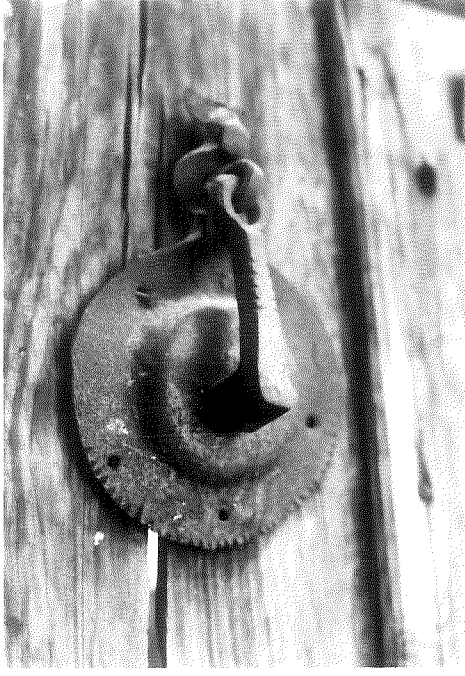
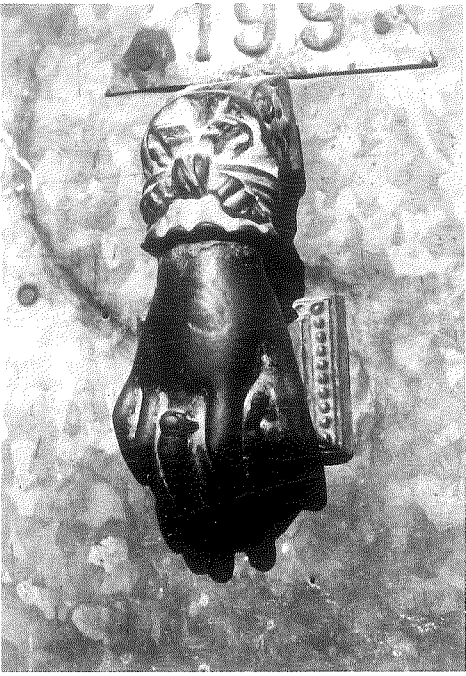
Under the knob, there are decorated carved or forged iron pieces that reflect sound when hit by the knob. These pieces are called "ayna" (mirror) or "göbek" (belly).

There are also ring shaped pullers called "chekecek" next to the doorknobs. Pullers are also used for making sound. Doorknobs are usually used by foreigners, and pullers are used by the residents of the house or acquaintants.



248-249-250) Iron window screens of Şanlıurfa houses. (Photograph by: A.Cihat Kürkçüoğlu).





251-252-253-254-255-256-257-258-259) Iron doorknobs discovered on Urfa houses' street doors in 1980s. (Photograph by: A.Cihat Kürkçüoğlu).

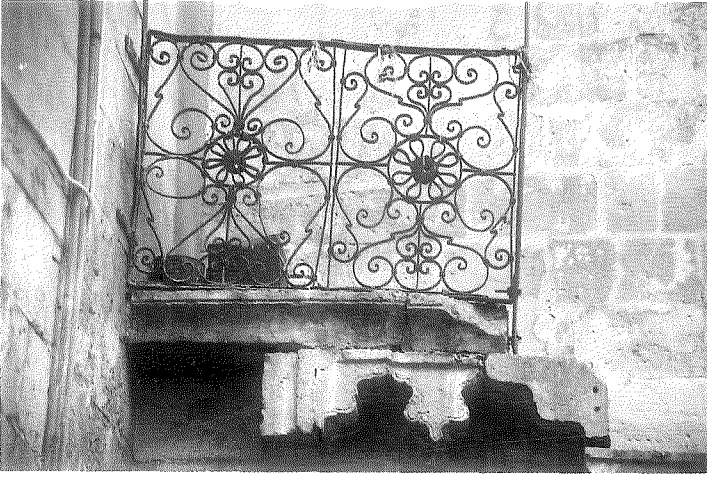




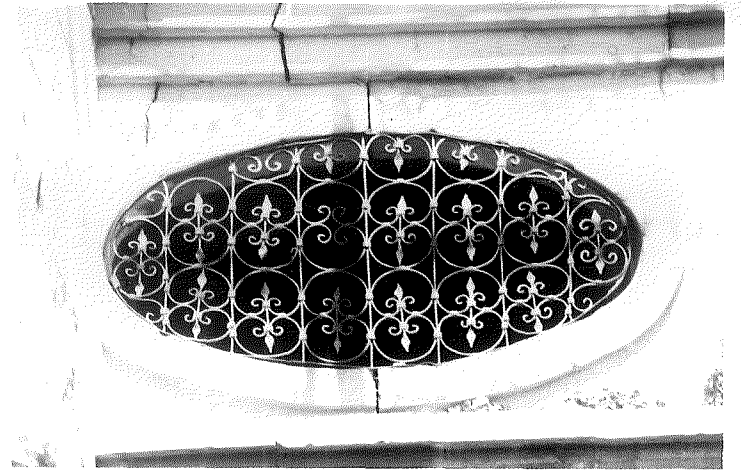
260) Ironwork master Mehmet Kaşıkçıoğlu. (Photograph by: S. Sabri Kürkçüoğlu/2010).



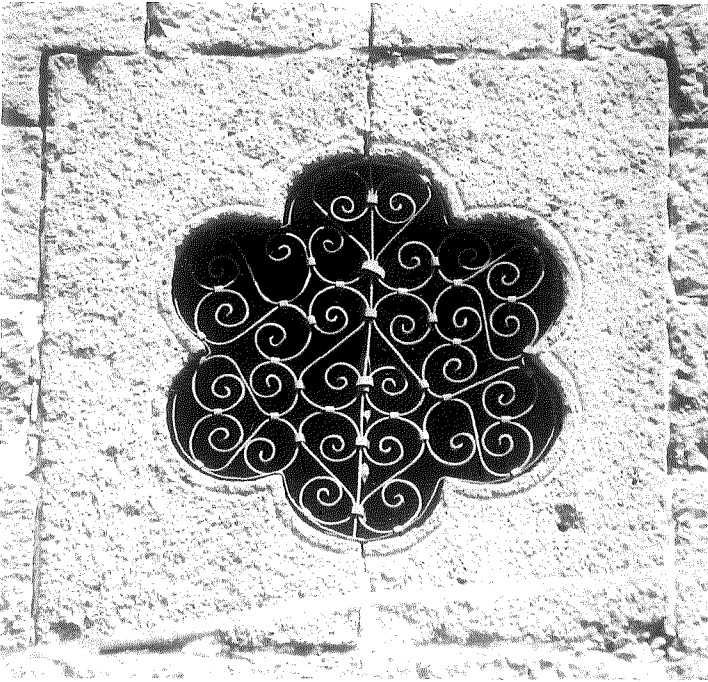
261) Ironwork master Halil Kılıç. (Photograph by: S. Sabri Kürkçüoğlu/2010).



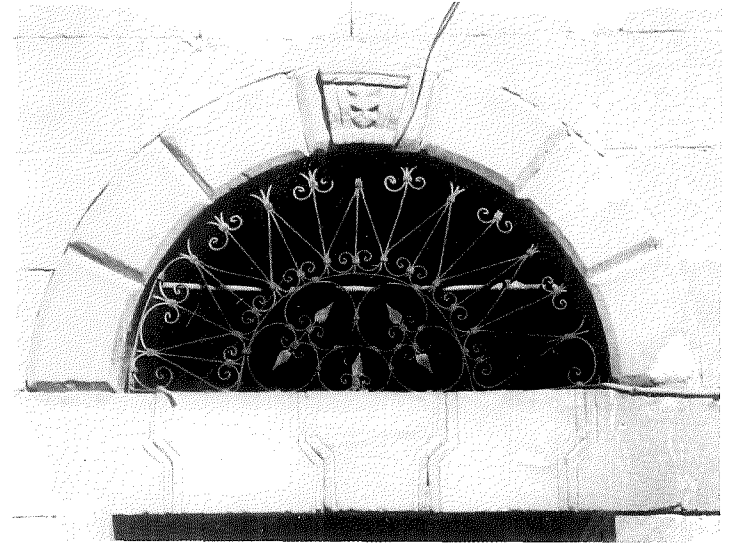
262) Wrought iron staircase railing in a Urfa house.  
(Photograph by: A.Cihat Kürkçüoğlu).



263) Wrought iron window screen in Mahmut Nedim Villa.  
(Photograph by: A.Cihat Kürkçüoğlu).



264) Wrought iron window screen in Siverek "Tailors House".  
(Photograph by: A.Cihat Kürkçüoğlu).



265) Wrought iron window pediment in a Urfa house.  
(Photograph by: A.Cihat Kürkçüoğlu).



266) Knife maker Mehmet Kamacı in Bıçakçı Bazaar. (Photograph by: A.Cihat Kürkçüoğlu/1985).



## 4.15. TIN WORKS



267) Tenekeci Bazaar. (Photograph by: A.Cihat Kürkçüoğlu, 1985).

Tin products used to be made at Tenekeci Bazaar, which is between the north section of Atar Bazaar and Hanönü Bazaar. This craft continued its existence until 1970s, but disappeared because of factory made alternative products made of plastic, aluminum and steel. Craftsmen switched to glass and window frame products.

Oldest known masters of tin craft are Mahmut Güzelgöz, Ramazan Fenerci, çocukları İmam Fenerci, Şih Müslüm Fenerci, Halil Fenerci, Ahmet Fenerci ve bunların çocukları Hasan Fener, Celal Fener, Abdurrahman Fener, Ramazan Fener, Ömer, Latif,

Müslüm Cennet, Halit Satıcı, Abdurrahman Satıcı, Mustafa Açıkgöz, Mehmet Açıkgöz, and Mahmut Açıkgöz. Arap Bakır Usta, who was schooled by Müslüm Cennet Usta, continued this craft until early 2000.

Tin masters and copper masters produce almost the same products. Because copper is expensive, people who could not afford copper products would opt for tin products. Tray, tea urn, teapot, tins for water, oil and cheese storage, oil and gas candles called "idare", funnels, water and buttermilk cans, canteens called





268) Journalist Mehmet Faraç, while interviewing last Tin master "Arap Bakır".  
(Photograph by: A.Cihat Kürkcüoğlu, 1985).

"debbe" which are used for carrying tar and birk, which are used for curing animals with mange, containers, chamber pots called "havruz", ablution ewers, pitchers, picture frames, tin boxes used at grocery stores, saka tins, amulet holders, dagger sheaths, cylindrical document holders, pipes to compress air into dug out holes, "kırmās" that are used for pouring kadayıf dessert threads, syrup-soaked pastry moulds, kildan, ice-cream spoon, and lanterns are produced by tin masters.

Also, as plastic toys were not available, tin masters would also make toys for kids. Some of these are; hışhış, deleme (peg-top), water pistols, steam ships, flute, flinging ruffle, and blowing ruffle.

Tin masters also used to go to people's homes to braze the tins used for storing cheese, oil and molasses. Brazing is done with salammoniac and braze. The place to be brazed is first cleaned with salt. Heated filler metal is touched with salammoniac, and then it is immersed in braze, then it is applied on the surface to be brazed.

**Some of the tin products are as follows:**

**Idare (candle):** It is a lighting tool, which burns oil or gas. It has a funnel shape pipe through which the

candlewick passes. It is made by brazing together 7 pieces; the base, body, lid, pipe, neck and handle.

**Debbe:** It's like a canteen. It has a cylindrical body, two side lids, three grips, one neck and one top lid. It is made by brazing 8 pieces.

**Canteen:** It is similar to Debbe.

**Havruz (chamber pot):** It is made for kids to use as toilet. The base, body, mouth and grip are brazed together to form the pot.

**Duck:** It is used for patients confined to bed. It is made of 5 pieces; the base, body, upper lid, comforter and grip.

**Ice-cream sucker:** It's a container with a funnel like header and a mouth piece through which the ice-cream is sucked. Kids used to use it to eat ice-cream.

**Lantern:** It gives out light. It has two types, stable and mobile. A family well-known for making this product has taken the surname "Fenerci".

**Pitchers:** They are used for drinking buttermilk drink and water at coffee houses, restaurants and at homes. It has small, medium and big sizes.

**Bowls:** It has three different sizes. Small, medium and big. It is used for drinking water or buttermilk drink.

**Tea Urn:** It has two types, one is for commercial use in coffee houses, and one for household use. Household tea urns have a cylinder body on four legs, body holder, lid and neck, air pipe, two grips, fire chamber that can be emptied at will (This feature is authentic to Urfa tea urns). Some masters make it so that when the water boils the urn whistles. Coffee house tea urn has a rectangular prism shape body and is about the size of a gas tank. Tea pot can be put on it.

**Hicap (Amulet holder):** It has a triangle shape and two layers. The prayer written on paper is folded and put inside the amulet. The edges are brazed.

**Hamaylı:** It is a different shape of amulet holder. It is either cylindrical or round; and has a lid.

**Kildan:** It's an elliptical container, in which women going to the bath put kil, lif, soap or jewelry.

**Funnel:** It has certain types; gas, oil, buttermilk drink, milk, and fuel funnels used by drivers.

### **Tin toys:**

**Hish Hish:** It is in the shape of a mallet with a head and handle. Pebble stones are put in the head to make sound when the toy is shaken up. Another version has the three funnel brazed to the handle with pebble stones inside.

**Deleme:** It's a peg-top tied with a rope; and has a funnel shape.

**Tulumba:** It looks like a big size injector. Kids fill it with water and squirt the water.

**Fırfır:** It has three versions; trajecting, non-trajecting, and blowing.

**Trajecting Fırfır:** Two wires are bent in a twist, and a propeller is planted on the twist. When the propeller is pushed up the twist strongly, it takes flight.

**Non-Trajecting Fırfır:** Its difference than the trajecting fırfır is that the top of the twist is closed. The propeller just goes up and down.

**Blowing Fırfır:** It is similar to ice-cream sucker. A wire is stretched inside the chamber, where the ice cream is supposed to be. The propeller is placed on the wire, when kids blow in the propeller turns.

### **Tools Used in Tin Works:**

**Tin Scissors:** The nose is important. Delicate cutting is done with its nose.

**Wood Mallet:** It helps bending and smoothing the tin.

**Iron Platform:** Iron wheels of the rug factory distributed in 1920 are used for this.

**Anvil:** Tin is shaped on it by pounding with wood mallet. Machine gears of the rug factory distributed in 1920 were used in the making of this.

**Kef:** It's an iron rod with a bent end. It is stabilized on the wood platform. It is used in shaping the tin with the mallet. It has two types; small and big.

**Pervaz:** It's a tool used in folding.

**Hishlek:** It's a cylinder shape and has a cavity in the center. When the tin is placed over the cavity and hit with a hammer, the tin gains a bulge.

**Hishlek Mallet:** It is used in giving a bulge to the tin on hushlek.



269) Last Tin master "Arap Bakır". (Photograph by: A.Cihat Kürkçüoğlu, 1980)

**Hishlek Hammer:** It is used in giving a bulge to the tin on hushlek.

**Dense (Thick) Tree:** It is used in bending and brazing ewer circles.

**Dense (Thick) Iron:** It is used in bending and brazing ewer circles.

**Holed Sumba (Stapler):** It is used in drilling decoration holes on the body of the tea urn.

**Plain Embroidery Stapler:** It is used in press embroideries.

**Flaky Axe:** It is used in bending the edges of the tin.

## 4.16. JEWELRY



270) Gold adornments in a Jewelry. (Photograph by: S. Sabri Kürkçioğlu).

The history of women's adornments in Şanlıurfa goes back to Neolithic (8000 B.C.-5000 B.C and Bronze Age (3000 B.C- 1200 B.C). In 1983, Archeological excavations in the field known as "kumartepe" (Arudha) between Küçük Şaşkan and Büyük Şaşkan Mounds in Bozova township, have uncovered various adornment pieces made of bones and colorful stones belonging to Neolithic Age (Second half of 6000 B.C.). Also ornaments belonging to the Chalcolithic found between the years of 1978-1987 in Hassek Mound, Cümcüme Mound, and Lidar Mound, which were left under the waters of Atatürk Dam give us important clues about the oldest examples of adornments in the region.

General name for women's adornments like gold,

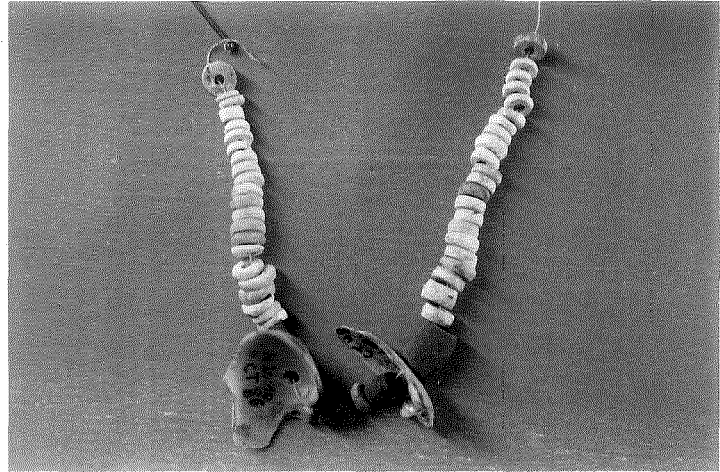
silver and diamond in Şanlıurfa is "Hışır" (hulliyat). Hışır has a distinct place in the folk culture of Urfa. The written list of the types and number of "hışırs" demanded by the bride's side from the groom's side ahead of the marriage is called "kesim kağıdı". Here is an example of a "kesim kağıdı", which starts with basmala: "Bismillahirrahmanirrahim, 5000 TL bride price, 12 pairs of twist wristlets, 2 m long gold chain, 10 kor peal line, a couple of akıtma wristlet, necklace, diamond necklace, 2000 TL "hal'et", the money asked for the sister or uncle of the bride." Even the poorest bride family makes a list of demands from the groom's family.

This verse best explains how Urfa girls don't get married without hışır.





271-272) Rock and sea shell adornments found in excavations in Hassek Mound in 1980s. The mound was flooded by Atatürk Barajı Dam. (Şanlıurfa Müzesi- Tunç Çağı: M.Ö.3000). (Photograph by: A.Cihat Kürkçüoğlu).



*Molasses on the table*

*Which is not enough*

*Girls of Urfa*

*Don't get married without Hışır.*

The symbol of beauty and power, gold and silver processing craft is one of the oldest crafts of Şanlıurfa. 60 years ago Eski Kuyumcu Bazaar (used by tailors and rosary makers at present) next to the Aslanlı Inn(which is long gone now) near Balıklıgöl was the center of jewelry makers. Today, the craft lives on at shops near Yıldız Square, Pamukçu Bazaar and Kınacı Bazaar.

Abdulahdi İnci, Hacı Durak Başbuğ, Osman Başbuğ, Mustafa Mutlu, Hikmet Yeğin, Hacı Ali Çınar, Mehmet Ayoğlu, Seyfeddin Gözoğlu, Derviş Doğanlar, Hacı Güzeldemirci (Maraşlı Hacı), Hasan Çınar 1940-1990 were well-known jewelry masters of the period between 1940-1990. More than 50 jewelry masters trained by the old generation still continue to produce traditional jewelries.

Oldest jewelry masters of Şanlıurfa are said to have come from Aleppo. Thus, there are huge similarities between the adornments of Urfa women and Aleppo women. Also Aleppo Provincial Yearbook of 1894 says the jewelry of Urfa was famous in neighboring countries.

Traditionally 21-22k gold is processed to make adornments in Şanlıurfa. Silver became popular in recent years.

The gold melted in the workshop is first poured into long narrow moulds; later it is passed through the cylinder a few times to be turned into a thin plaque, for making gold wires "hadde" is used. When the wire and plaque reach the desired thinness, they are annealed with "pürmüş" and cut in the desired shape.

In the making of adornment models in Şanlıurfa, following techniques are employed: hole job, (cutting and

carving), pen work (drawing patterns by making deep marks with steel marker on the surface), embossing (with hammer or mould), hammering with mould, telkari (models created with wire), burma (twisted wristlet made by twisting the wires) cast, coating (coating copper, bronze and silver with gold in a chemical process), gilding, habbeleme (bubbling), mihlama (transfixing- placing stones on rings, earrings, and necklaces) matting, inlaying colorful stones. In merging the pieces brazing and welding is done. Finished gold adornment is cleaned with a special riffler and emery, and then it is polished.

Wedding and circumcision ceremonies after harvest times are the usually the good days for business for jewelry craftsmen.

Because of its economic value, gold processing continues to keep its throne. Compared to other crafts in the city, it is likely that this one will survive for long years to come.

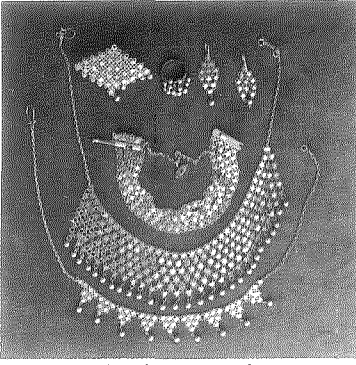
#### 4.16.1 GOLD ORNAMENTS

##### Earrings:

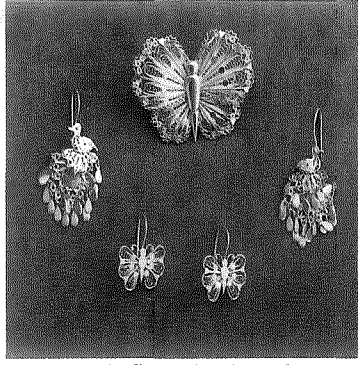
Gold earrings are usually come in a set with necklace and bracelet. The types of earrings depend on the necklace and the bracelet. Major earring types are as follows: pearl earring; hooded earring (also called as wisteria earring; it has two types: gold hooded and pearl hooded), telkari rose earring, birded telkari earring, pill (babbled) earring, star earring, leaf earring, stone earring, matted earring, peanut earring, pearl star and lira earring.

##### Chokers:

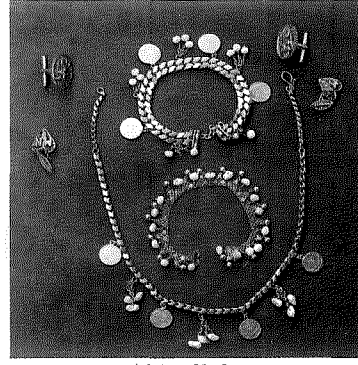
Chokers are usually made of gold. They also have silver variations. These are the widespread choker models in Şanlıurfa city center and townships. Peanut choker, telkari drip stick choker, matting choker, pearl telkari choker, pill (babbled) choker, diamond choker, star triangle choker, love lock choker, hooder choker, leaf



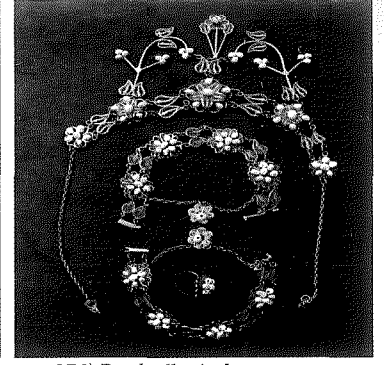
273) Wickerwork necklace, bracelet and earring



274) Telkari bird earrings and Telkari Urfa butterfly.



275) Lira Choker set



276) Pearl telkari adornment set

choker (It's not authentic to Urfa), lira choker, pearl choker, gold hamaylı choker, pearl bunch (chest branch) choker, Ustanbul (İstanbul) total choker, urubiya, kazya, mahmudiye kor, beşibirlik, frenk tie, panaz, dobra and onbirlik.

#### Necklaces:

Frenk tie, hooded necklace, pearl necklace, akik necklace, engraved pyramid necklace, stone necklace and cordon necklace.

Besides chokers and necklaces, pearl strings which are called "kelep" are pretty popular in Urfa. Real Bahrain pearl was very famous in Urfa. Currently it is unavailable, and dubbed as the "old pearl" by locals. Rare old pearls are sold at auctions.

#### Frenk tie:

There's a bowtie in the center. There are chains (30

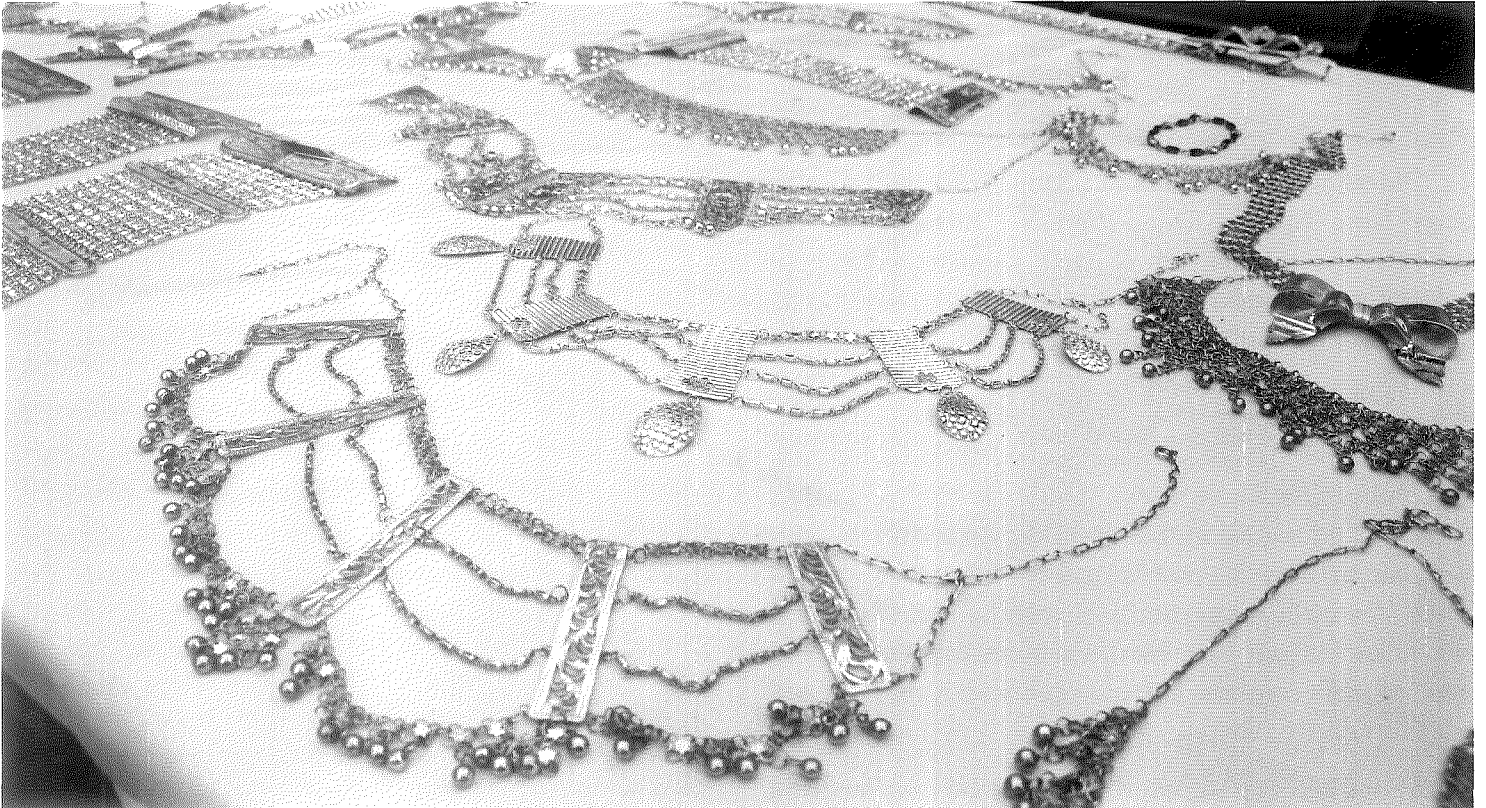
cm) on both sides. The bowtie is decorated with penwork. It is very common in Urfa city center and in the townships.

#### Cordon:

It's an adornment authentic to Urfa. It's a 2-2,5 m long chain. It is made up of ring tinsels. The pieces on the cordon chain are called "Ceylan ayağı" (gazelle foot). In old times, it used to be worn along with a ruby stone adornment called "cordon rose".

#### Needles:

Needles are worn as decoration on the chests or collars of dresses. In Urfa city center, they are called "branch" or "chest branch". Major models are; Telkari Urfa Butterfly, daisy, pearl needle, (bucket needle), and star needle. There are also needles made with telkari technique.



277) Gold choker types. (Photograph by: S. Sabri Kürkcüoğlu).



### Belts:

Belts have a decorated buckle in the center of the waist. There are gold and silver models. Hole work technique, telkari and stone models are popular. Other types are Frenk tie, lid belt, and lira belt.

### Bracelets:

There are many models of bracelets in Şanlıurfa. Ahıtma bracelet (Telkari lid half ahıtma, plain lid half ahıtma, carved ahıtma, shumra chain, and telkari lid ahıtma) wooden bracelet, cartridge bracelet, pearl telkari bracelet, pill (babbled) bracelet, star bracelet, stone bracelet, shebikli bracelet, twist bracelet (it is widespread across Turkey), lira twist bracelet, double knockoff bracelet, snake bracelet, peanut bracelet, matting bracelet, parparalı bracelet, urubiye bracelet, and ayneli bracelet.

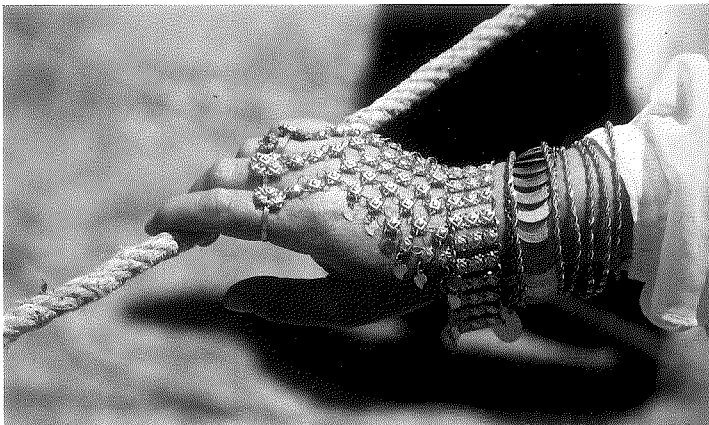
Among these, the cartridge bracelet is authentic to Van province, and is very popular in Urfa. Snake and inlay bracelets are from Istanbul and also very popular in Urfa.

Akıtma Bracelets: 10-20 lines long chains called "shimra" are connected to pieces made in pen work and cavity techniques and serve as locks on two sides. The pieces connecting the chains are decorated with life tree or telkari motives done with cavity or pen work techniques. After being worn on the wrist, twist or mirror bracelet can be worn over it. Akıtma bracelet is authentic to Şanlıurfa and is very popular.

### Rings:

There are various models of rings, and as they come in sets with chokers and bracelets, the models depend on other adornments.

Major ring models are; telkari ring, pill ring, hooted ring, stone ring, pearl telkari ring, and parparalı ring. There are single models of gold and silver rings. Various stones are also transfixed on the rings.



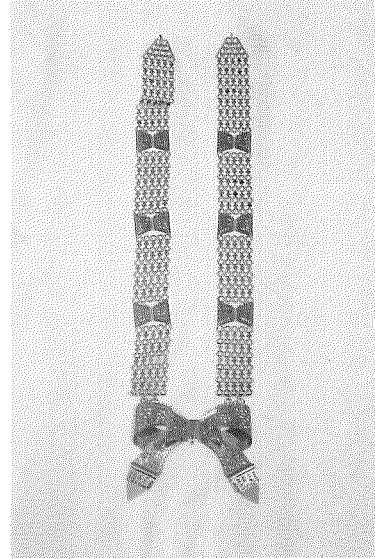
285) Gold handy and lira twist bracelet. (Photograph by: S.Sabri Kürkçüoğlu/1998)

### Ellik:

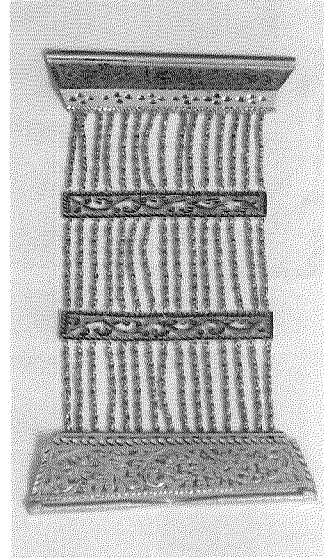
It's an adornment used in rural areas of Şanlıurfa and townships. It has a wrist part and ring. When worn, chains extend from the wrist to the ring on the finger over the hand.



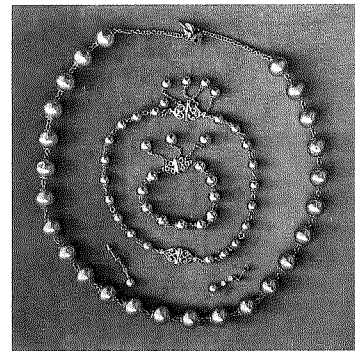
278) Welding of gold adornment. (Photograph by: S. Sabri Kürkçüoğlu/2010).



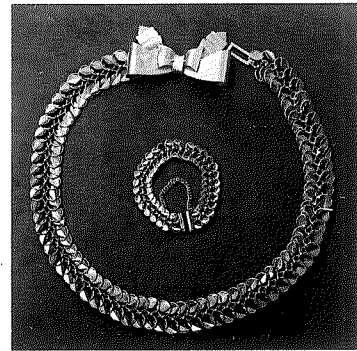
279) Frenk tie necklace



280) Akıtma bracelet



281) Pill adornment set



282) Hooded necklace

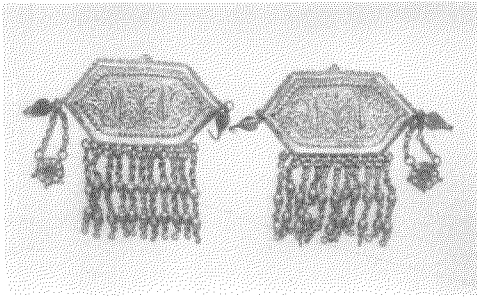


283) Frenk tie and beşi birlik (five in one)

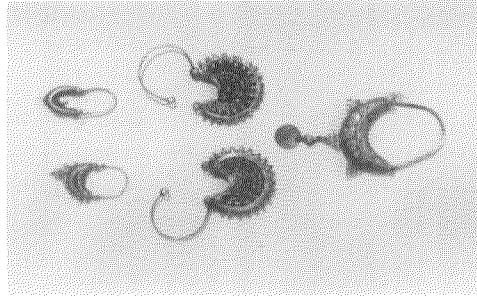


284) Snake bracelet

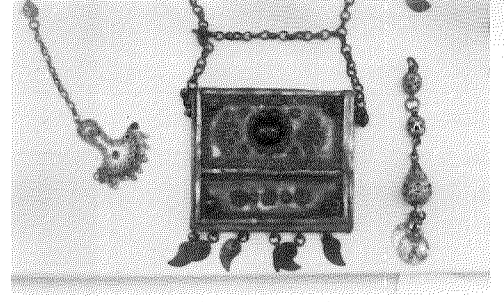




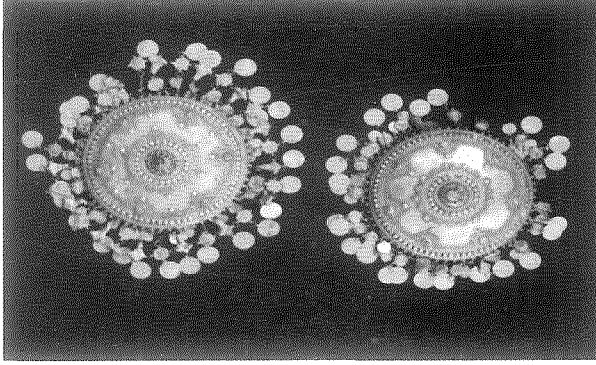
286) Silver reshme



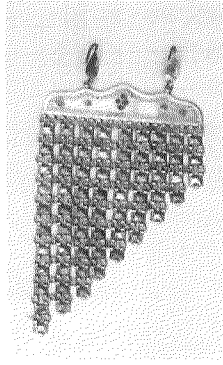
287) Silver earrings



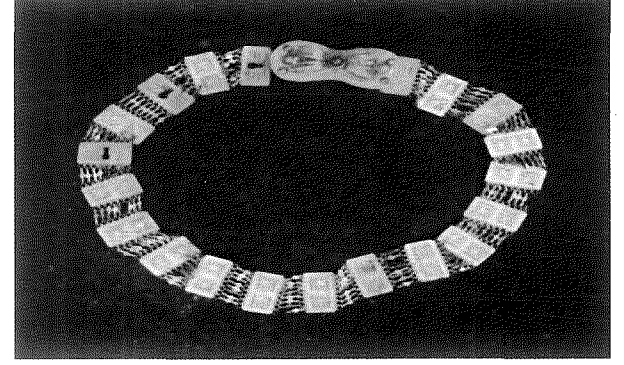
288) Silver hamaylı



289) Silver capstone



290) Silver reshme



291) Silver belt

#### 4.16.2. SILVER ADORNMENTS IN ŞANLIURFA

In old times, in rural areas (Siverek, Suruç, Bozova, and Hilvan townships) some of the silver adornments are worn by Şanlıurfa folk dancers. In recent year women's interest in silver adornments has increased.

##### Silver Adornment Types:

##### Tepelik (Cap Stone):

It is attached to the top of the Fez, worn on the head. The other name of cap stone is "taç" (circuit). Top side of the tepelik has telkari dressing and silver coins are attached to the edges.

**Üçkor:** It is attached to the lower front of the fez, just above the forehead. There is a centerpiece with round silver and blue stone about 4-5 cm.

**Levzik:** It is attached under the üçkor and hangs over the forehead.

**Reshme:** It is attached on both sides of the fez. 10-12 cm long lower side is plain. The upper side has embossed shapes over the silver base. 10-12 lines of hoop chain hang from the lower side of reshme over the cheeks. The chains are lined up from shorter to taller.

**Maşallah:** It is worn on the forehead. It is a plaque, on which "maşallah" is written. It has thrums on the sides.

**Choker:** It is made with lezviks lined up on a chain. There are also other types; pill, wisteria, and akik.



292) Silver master Kadir Çiftçi. (Photograph by: S.Sabri Kürkçüoğlu/2010)

**Earring:** Crescent shaped, thrummed and plain versions are popular. Also most of the gold models are applied to the silver earrings.

**Collar (Beğnik):** It is worn on the neck. In certain regions of Anatolia, it is called "gıdıklık".

**Saç Kuru:** Saç Kuru is worn on the back of the head over the hair. (silk thread adornment) It hangs over the shoulders about 50-60 cm. It is prepared by Kazaz craftsmen out of hair like black silk.

**Saç Bağı (Hair tie):** It is made of gold liras, it hangs from the back of the head, and is worn by young girls.

**Hair Needle:** It is attached to the lower section of Saç Kuru.

**Enselik:** It is worn over saç kuru on the back of the head, it hangs down from right and left in four lines. It's a mineral adornment.

**Frenk Tie:** The sides have large chains; there is a bowtie plaque in the middle. Frenk tie is worn on the neck in Urfa city center. It has gold and silver models.

**Hamaylı:** These are adornments that bear verses from the Koran. Besides the cylindrical telkari ones, there are box versions with lids. It hangs down from the neck towards the waist at the end of a chain. It is used in rural areas and townships.

**Göğüslük:** It is round, and depending on the shape of the chest, it might have a bulge and telkari decorations. Lower sides are in crescent shape and have thrums. They are attached to the chest on the right and left with needles

**Belt:** It's a belt made of silver and in telkari decoration. The buckles have various models.

**Bracelet:** Besides telkari decorated ones, there are hinged (wooden) ones. The ends look like snake heads. There are thick round silver and gold ones.

**Hızma (Nose ring):** It is worn on the nose in rural areas. There are gold and silver models. In Harran, it is also called "vardine".

**Halhal (Anklet):** It is worn as a wristlet, but on the ankle. At certain intervals halhal has chick-pea size silver balls that are called habbe. The balls are attached to the halhal with hoop shaped wires.



293) Silver capstone, üçkor and reshme (Photograph by: S. Sabri Kürkçüoğlu/2000)

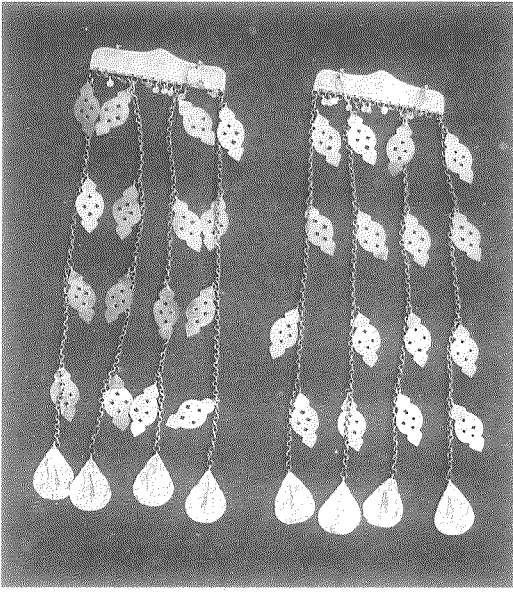


294) Silver chokers. (Photograph by: S. Sabri Kürkçüoğlu).

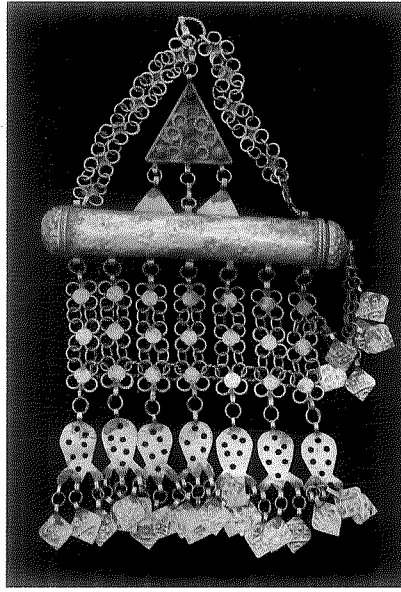


295) Silver bracelet and belt. (Photograph by: S. Sabri Kürkçüoğlu).

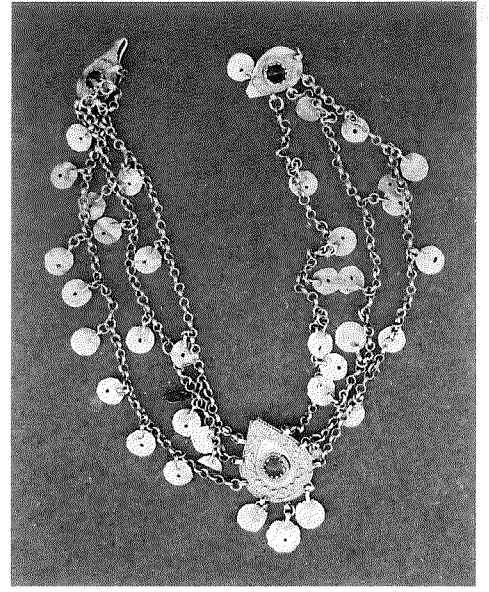




296) Adornment: "saç kuru".  
(Photograph by: A.Cihat Kürkçüoğlu).



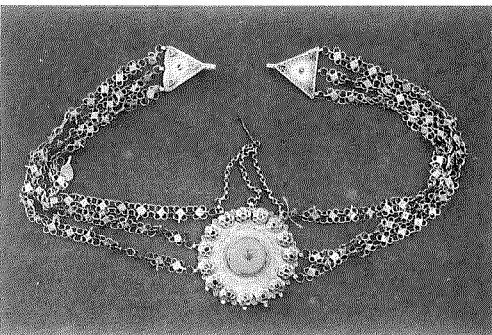
297) Silver adornment "hamaylı".  
(Photograph by: S. Sabri Kürkçüoğlu).



298) Silver takılardan "üçkor".  
(Photograph by: A.Cihat Kürkçüoğlu).



299) Girls of Urfa with local outfits and adornments. (Photograph by: A.Cihat Kürkçüoğlu).



300) Silver adornment "üçkor".  
(Photograph by: A.Cihat Kürkçüoğlu).



301) Silver "wood bracelet".  
(Photograph by: S. Sabri Kürkçüoğlu).



302) Silver "hamaylı".  
(Photograph by: A.Cihat Kürkçüoğlu).



## 4.17. STONE WORKS



303) B-structure in Göbeklitepe, which is host to the world's oldest temple, oldest statues and relievos. (Prof.Dr.Klaus Schmidt Arşivi).

The lack of trees around Urfa, has made rocks and stones central materials in architecture. Urfa stones are easy to process; and hundreds of years long experience on rocks and stones have pushed trees to the background. While Diyarbakır is rich in basalt rock, Urfa is rich in light colored "Ocre Jaune) yellowish limestone. This type of lime is easy to process and gets harder after a while it's taken out of the mine. It has been easily used in all periods of history, and it's still in use today. Even if it's very little, basalt stones have been used in the construction of certain inns and mosques in Urfa.

Urfa limestone, which can be easily applied to all fields of architectural constructions, has led to the development

of stone works in the region, thanks to its easy-to-process structure. And that led to a rich tradition of stone decorations.

Humans began processing rocks 12.000 years ago in Urfa.

Stone crafting is the oldest handcraft of Urfa. The goes as far back as the Neolithic age. People began processing stone, as soon as they embraced settled lifestyle. Göbeklitepe excavations have uncovered the oldest sculpture workshop of Anatolia from 9,500 B.C. In this workshop, human heads made of limestone, lion head, pig head, frog, vulture statues and "T" shaped big stelas (totems) have been unveiled. Also relievos of lion, snake,

ox, ram, fox, crane, and duck. These findings prove that stone processing in Urfa goes back 11,500 years ago. In the period from Göbeklitepe to our present day, we can see stone work structures from all periods of time.

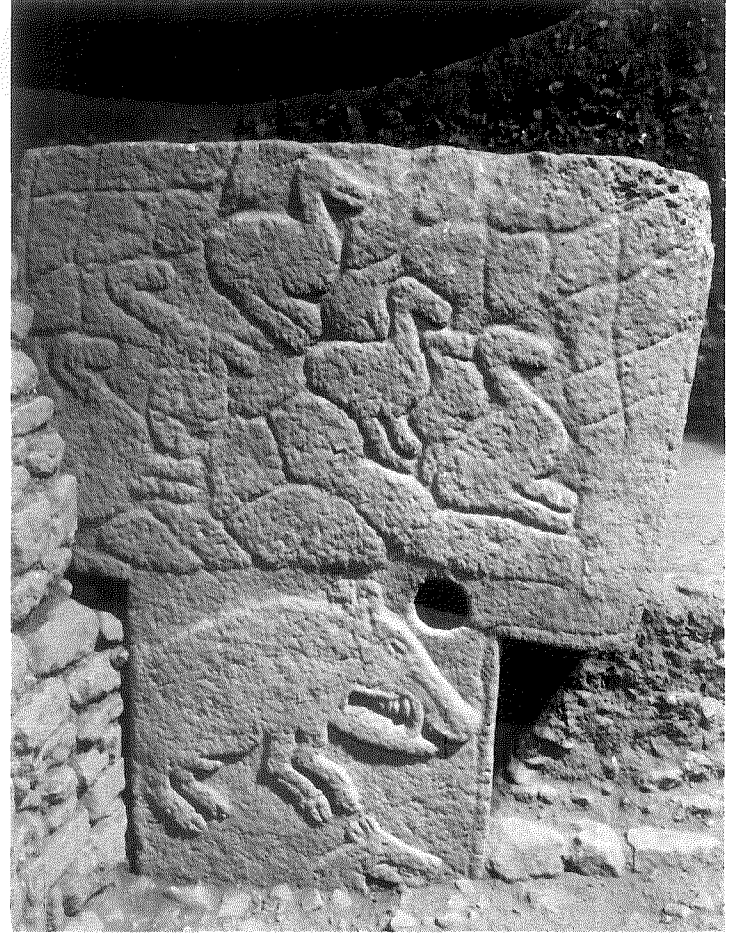
Stone decorations from Babel, Assyrian, and Hittite periods have been found in Sultantepe and Harran excavations and have been taken to Urfa Museum.

"King Nabonid Stela" from the Babel era, "Double-Ox pillar head" from the Assyrian period, "Protective God of the Meadows" statue from the Hittite period and Storm God" are on display at Urfa Museum.

Roman Era (240-242 A.D.) double pillar heads decorated with achantus leaves are the most important pieces from this period. Also there are Roman Era pillar heads in Urfa Museum. The ruins 70 km away from Şanlıurfa in Soğmatar Ancient city have Roman Era human figure engravings.

Various decorations were also discovered on the ruins from the Byzantium Era in "Sene Cave" on Tektek Mountains.

In the yard of Ulu Camii Mosque in Şanlıurfa city center, pillar heads of St. Stephan Church belong to the Byzantium period.

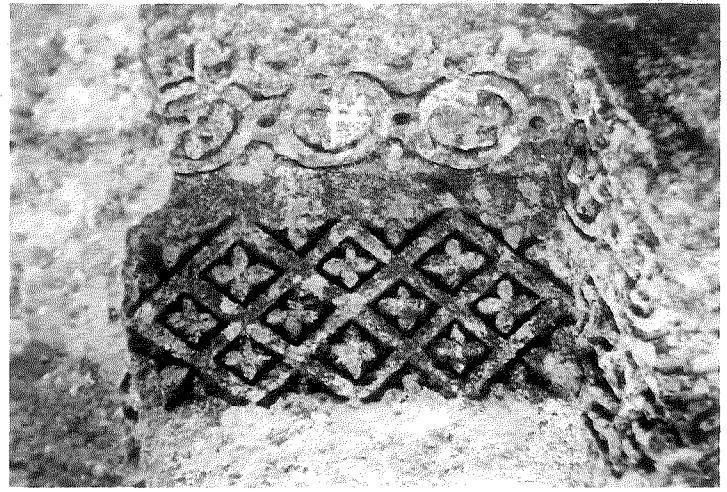
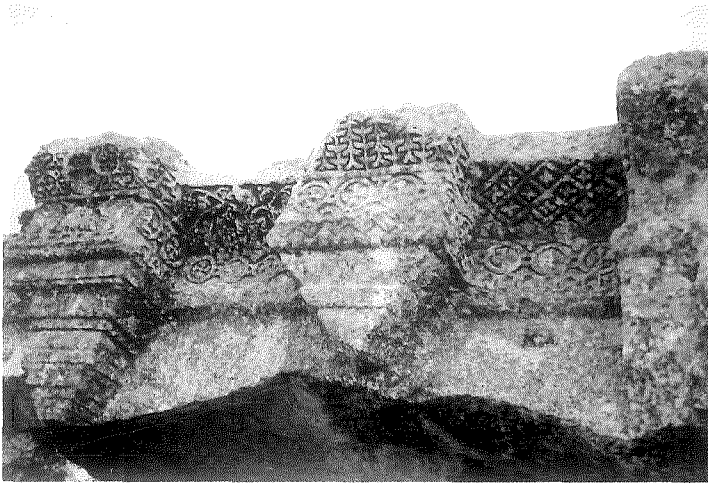


304) Duck, pig and fox relieves in Göbeklitepe stela.  
(Prof.Dr.Klaus Schmidt Arşivi).



305) Basalt stela with the relievo of Babylonian King Nabonidus. (Urfa Museum-500 A.D.) (Photograph by: A.Cihat Kürkçüoğlu).

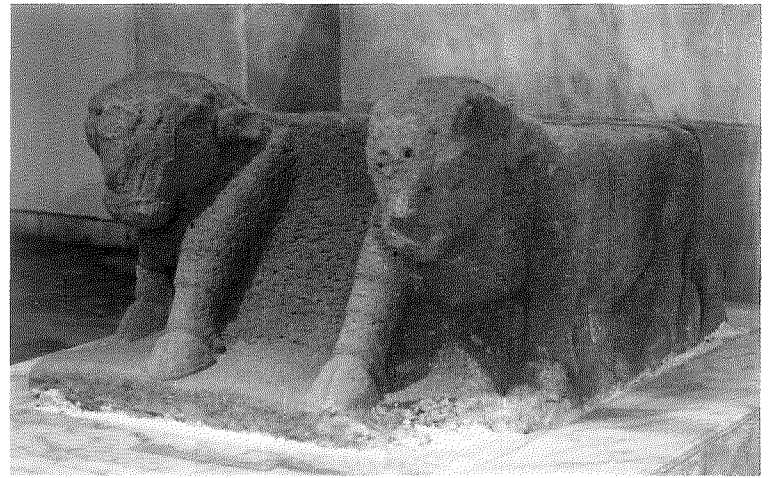




306-307) Rock decorations from Byzantine period on the "Senemağara" ruins in Tektik Mountains. (Photograph by: A.Cihat Kürkçüoğlu).



308) Decorated column head in St. Stephan Church in the yard of Grand Mosque from the Byzantine era. (Photograph by: A.Cihat Kürkçüoğlu).



309) Double bull plinth from the Assyrian period in Urfa Museum. (Photograph by: S.Sabri Kürkçüoğlu)

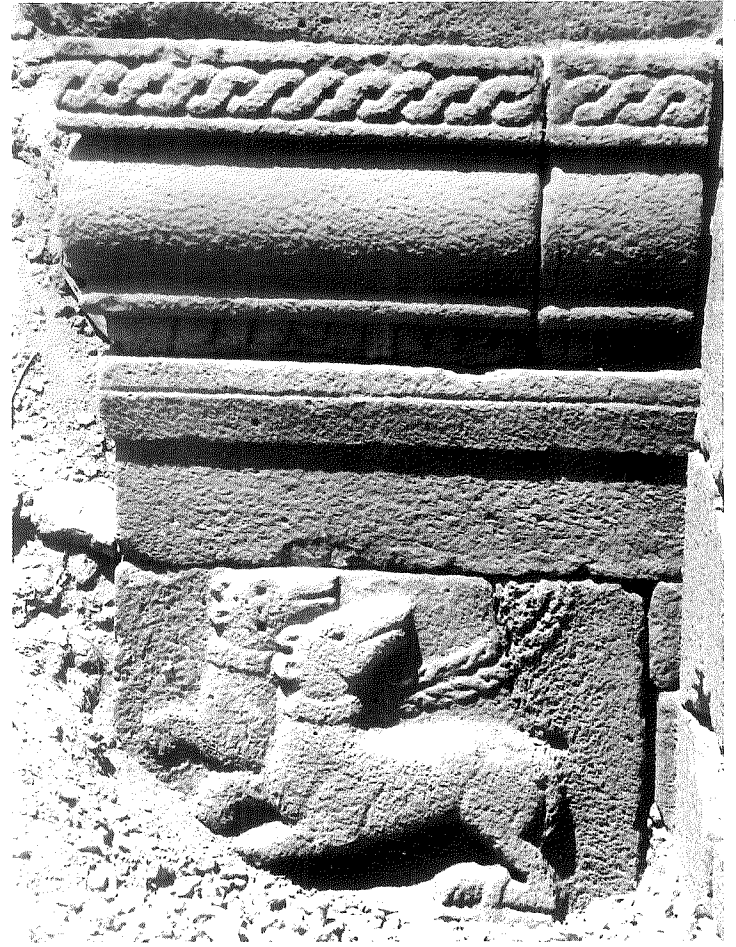


310) Reliefs dedicated to Moon God "Sin" and Sun God "Samash" in Soğmatar Holy Hill. (Photograph by: A.Cihat Kürkçüoğlu).





311) Basalt double dogs symmetrically placed on both sides of the east door of Harran Castle. (Photograph by: A.Cihat Kürkcüoğlu).



312) The dog on the right- of the two dogs in Harran Castle. (Photograph by: A.Cihat Kürkcüoğlu).

#### 4.17.1.ISLAMIC PERIOD STONE WORKS

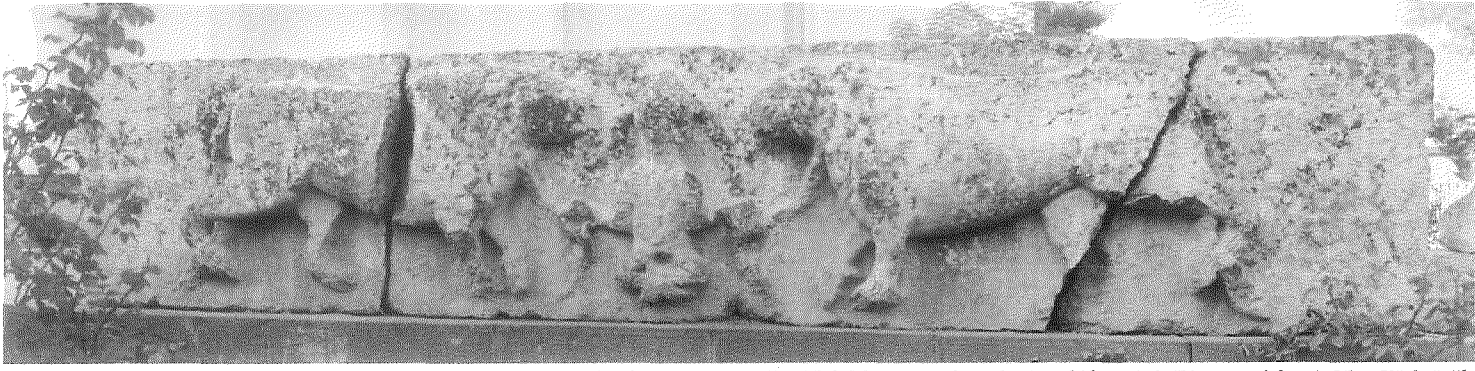
As culture and arts are attributes born out of the interaction of various nations and religions through the filter of history, it is easy to see the hallmarks of the stone works history in Islamic Period of Şanlıurfa. As time passed by, depending on Islamic values Urfa gained its authentic identity on stone works.

Islam's strict position against painting and sculpture going as far as banning them, has led Islami art to take a direction towards stone dressing, miniature, illumination, calligraphy and plastic arts. Therefore, human and animal figures on sculptures and relievos are quite few in Urfa plastic arts.

The oldest example of an animal figure relievo from the Islamic period is the double-dog relievos from the Numeyri Period (1059 A.D.) on both sides of the eastern door of Harran İçkale. Also the relieve of a man sitting cross-legged and holding the chains attached to the collars of two lions on his sides on a huge stone block, which belongs to the Ayyubids Period (1228-1229 A.D.) and was brought from Han Al-Ba'rur Caravansarai to Urfa Museum; double-head eagle relievo and two humans walking by with two lions near the eagle again from the Ayyubids found in the north front of the Harran Door of city ramparts; dragon relievo with a knotted tail and flakes on its chest, which was found on a lime stone in Harran and brought to Urfa Museum;



313) Double lion relievo in a stone work shop in Urfa. (Photograph by: A.Cihat Kürkcüoğlu).



314) A figure of a man holding the leashes of two lions taken from Han-el Ba'rür Caravansarai to Urfa Museum. – from the Ayyubids period. (Photograph by: A.Cihat Kürkçüoğlu).

and double lion relieve found in Şanlıurfa Castle's east bastion and belonging to Mamluk period are the oldest examples of plastic arts with Islamic figures.

In 1517, Urfa entered under the Ottoman rule. Statues and relievos with human figures never found a place during those times in Urfa. And there were very few examples of lion, dragon and snake engravings. The double-lion relievo taken from Aslanlı Inn's door in 1970 and brought to Şanlıurfa Museum; lion engravings on the north front of the big room of SURKAV Culture center, and on the wall of Salih Kalender House in Birecik township; the relieve of two dragons lapped around each other like two chains on the feathered edges of windows of the Armenian Church, which is currently used as Selahaddin Eyyubi Mosque and is known to have been reconstructed during the Ottoman period in 18th century; also from the same century the lapped around dragons relieve on the featheredge of the harim door of Rızvaniye Mosque; spiral double snake relieve on the floor covering of Köroğluzade Haydar Ağa Residence, which is across the Cakeri Mosque are the only examples of Ottoman period plastic arts in Şanlıurfa.

The void of figured plastic art examples in Islamic period stone dressing in Urfa was successfully filled

with geometrical patterns in stone dressing and calligraphy examples on grave stones. Easy to process soft structure of Urfa stone, which was used in architecture, has paved the way for a rich tradition of decorations in stone dressing. This feature of the stone mixed with historical cultural richness has given birth to a bonanza of motif repertoire, and this richness developed through time and reached present day. This wealth is so strong that it is almost impossible to find a motive of Turkish-Islamic stone dressing repertoire that doesn't exist on Şanlıurfa architectural artifacts.

This feature of Urfa stone and the historical tradition of stone dressing gave rise to the unprecedented



315) Lion relieve taken from destroyed Aslanlı Inn to Urfa Museum. (Photograph by: A.Cihat Kürkçüoğlu).



316) Relievo of a man walking by with lions on the north side of Harran Kapısı. (Photograph by: A.Cihat Kürkçüoğlu).



317) Double head eagle relieve on the door arch in the north side of Harran Kapısı. (Photograph by: A.Cihat Kürkçüoğlu).



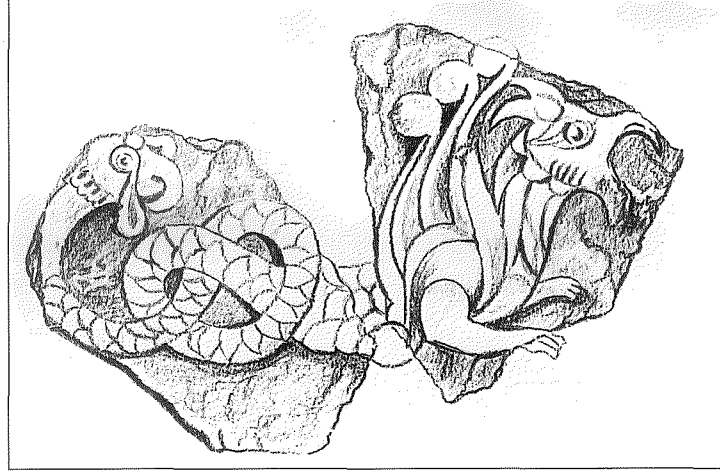


318) Symmetrical lion relievos on the door of Aslanlı Inn before it collapsed. Relievo of a man walking by with lions on the north side of Harran Kapısı.  
 (Photograph by:K.A.C.Creswell,[http://arcnet.org/library/images/thumbnails.tcl?location\\_id=9917](http://arcnet.org/library/images/thumbnails.tcl?location_id=9917) -  
 Creswell Archive, Ashmolean Museum, neg. Image courtesy of Fine Arts Library, Harvard College Library).





319) 12th century Ayyubids period dragon relieve found near Harran and taken to Urfa Museum. (Photograph by: A.Cihat Kürkçüoğlu).



320) Dragon relieve drawing from the Ayubid period. (Çizim:A.Cihat Kürkçüoğlu).

examples of Islamic stone dressing in Harran Ulu Camii Mosque dated to the period of Umayyad Caliphate 744-750 A.D. Pillars with figures of tree creepers and bunch of grape from the Umayyad period in this mosque, achantus leaf column caps, and rumi-palmet curbed arch decorations are so alive that they look they are about to jump out of the wall into the real world. These are not only considered important in the Islamic world, but also in the world history of stone dressing.

Şanlıurfa stone dressing tradition continued during the Ottoman period as well and found its place in mosques, inns, baths, and monumental pieces and especially in the architectural design of residences. Geometrical and plant figures, curbs and plastic art examples on the facades of the residential homes overlooking the yard offer a stunning view for women spending all day at home.



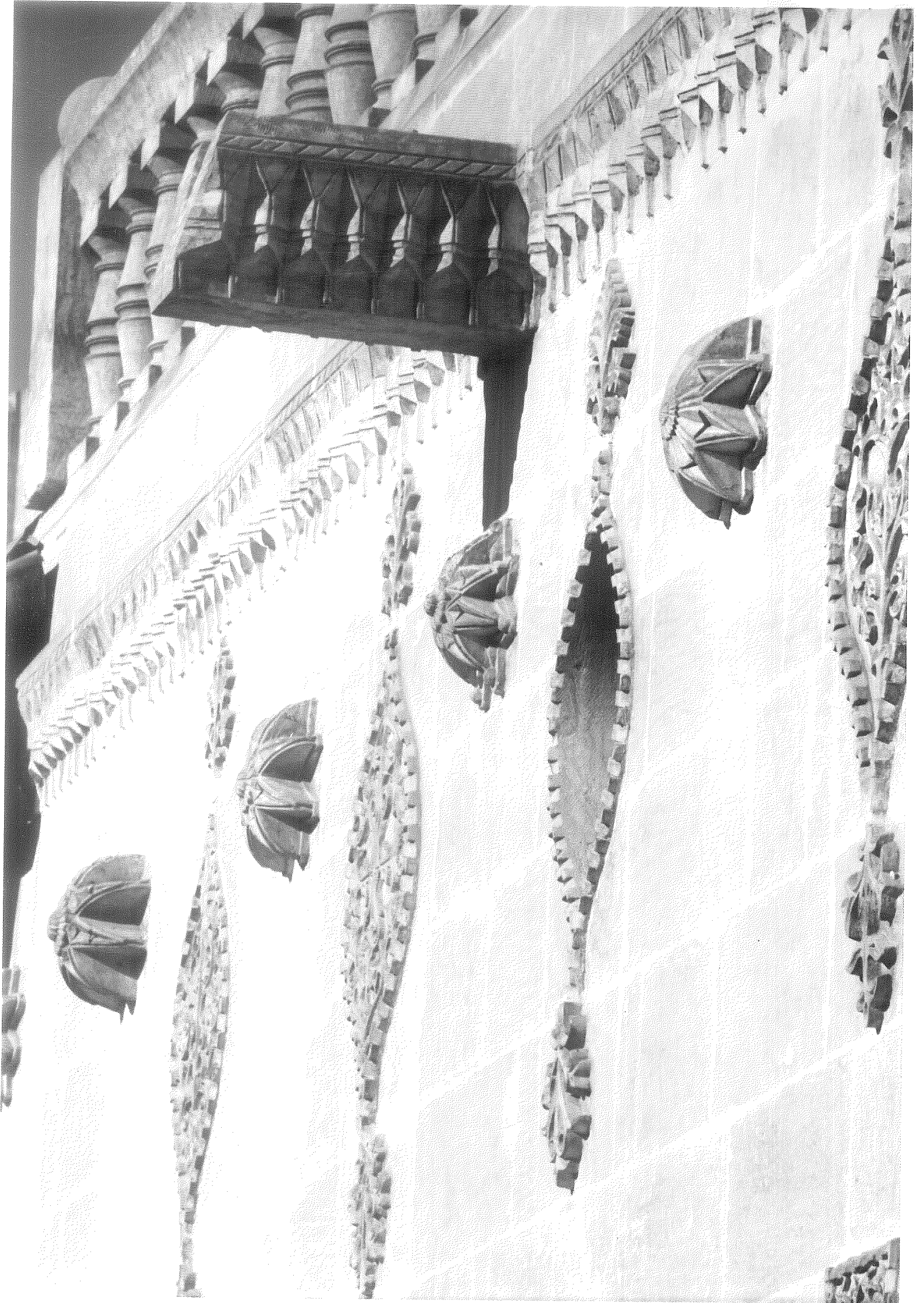
321) Double head lion relieve on the door of Urfa Castle.

(Photograph by:K.A.C.Creswell,

[http://arcnet.org/library/images/thumbnails.tcl?location\\_id=9911-](http://arcnet.org/library/images/thumbnails.tcl?location_id=9911-) Creswell Archive, Ashmolean Museum, neg. Image courtesy of Fine Arts Library, Harvard College Library-ICR0562).

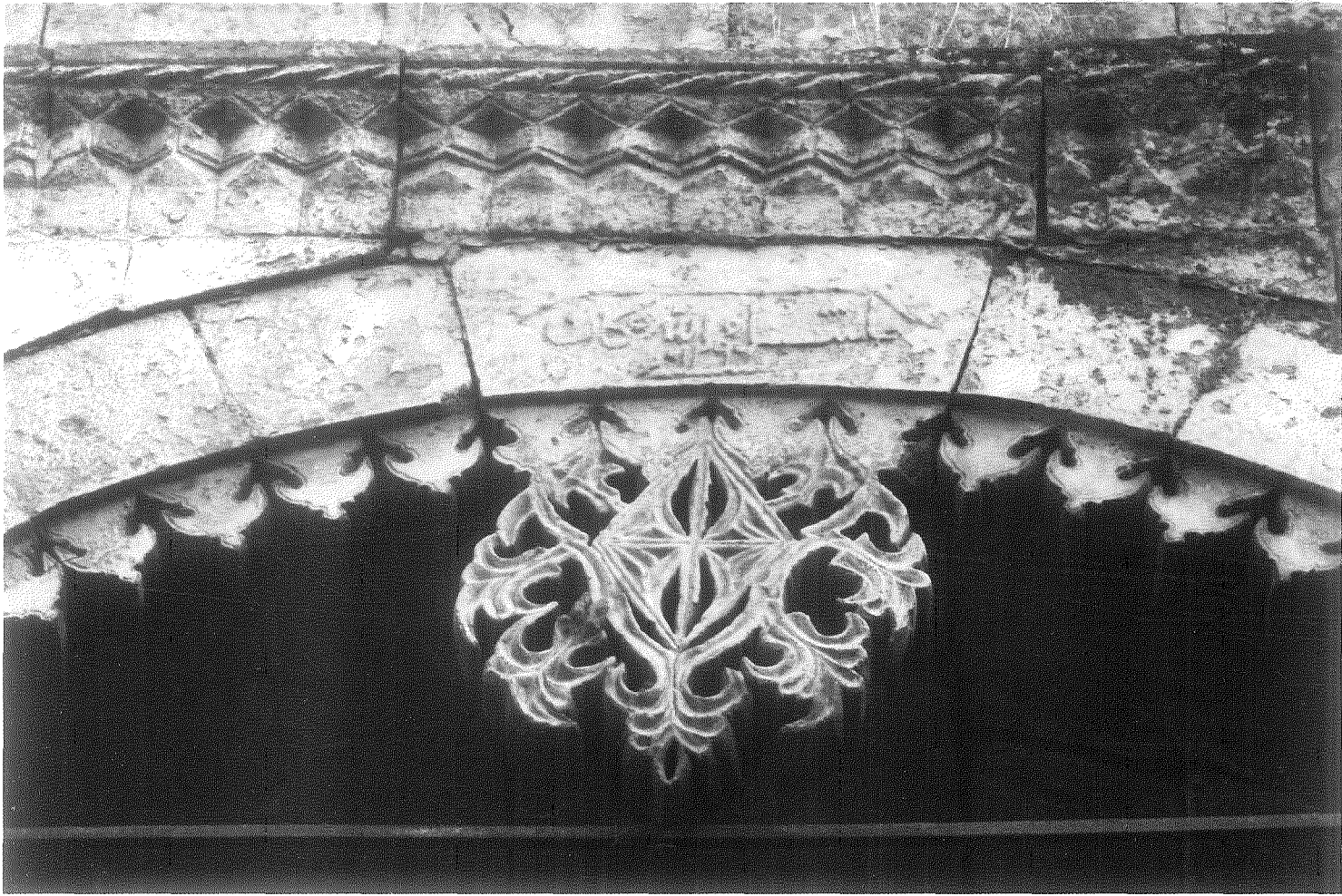


322) Umayyad period (8th century) column with grape branch decoration taken from Harran Grand Mosque to Urfa Museum. (Photograph by: A.Cihat Kürkçüoğlu).

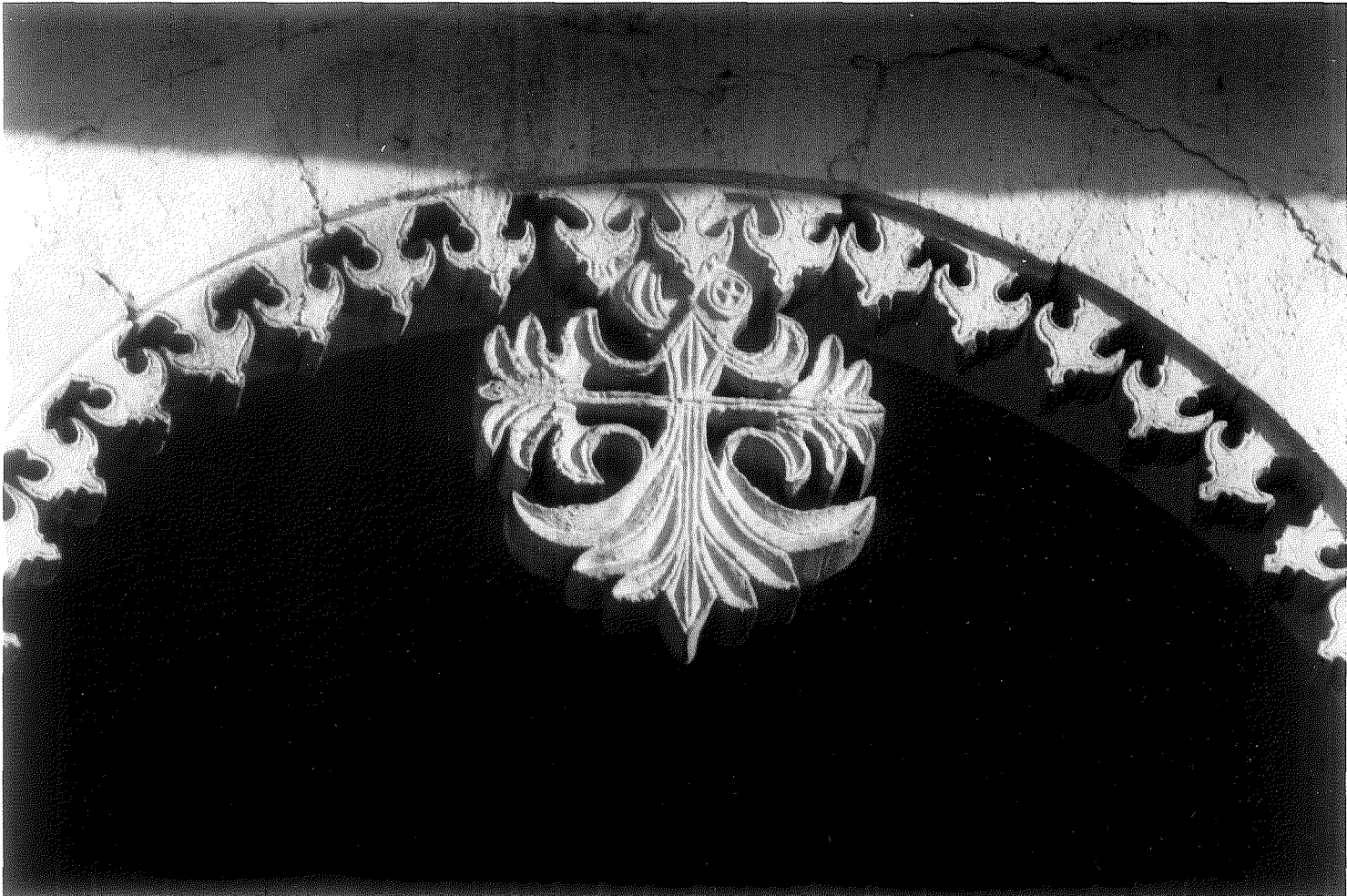


323) Şahap Bakır House (TGNA House) stone dressings. (Photograph by: S. Sabri Kürkçüoğlu).





324-325) Carved lock stones from the iwans of Urfa houses. (Photograph by: S. Sabri Kürkçüoğlu).







326) Decorated arch stones from the Zengiler-Umayyad period in Harran Grand Mosque. (Photograph by: A.Cihat Kürkçüoğlu).

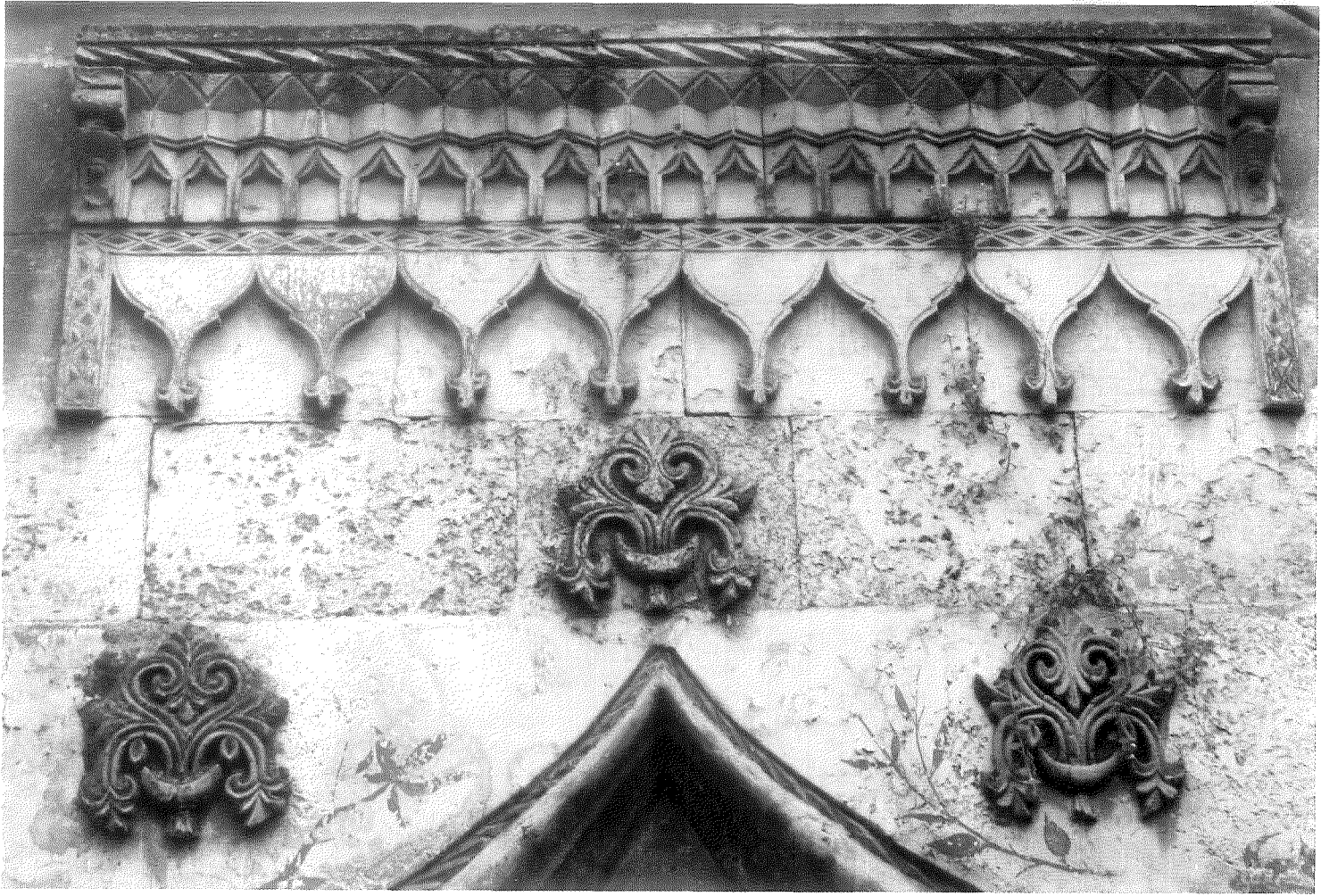


327) Dabbakhane Mosque- stone dressings. (Photograph by: S.Sabri Kürkçüoğlu).



328) Vault decorations of the iwan of Ziya Küçük House on Karanlık Kapı Street. (Photograph by: A.Cihat Kürkçüoğlu).





329) Decorations on the frontal of the door of Mufti Mahmut Kamil Efendi house on Onbir Nisan Street. (Photograph by: A.Cihat Kürkçüoğlu).



330) Stone dressings in Melekler House. (Photograph by: A.Cihat Kürkçüoğlu).



331) Turkey's biggest cave quarry from the Middle Age- "Bazda Cave". (Photograph by: S. Sabri Kürkçüoğlu/2005).

#### 4.17.2. QUARRIES

Stones, colloquially known as "Hevara Stones" (Hevara Daşı), are known to have been brought from the numerous ancient stone quarries scattered around the mountain region of southeastern Şanlıurfa. Stone quarries, which are most commonly found near Kanlı Mağara (Blood Cave), Kasarcı and Ehber Streams, can be roamed through drills on both sides of the mountains and can be as large as 50-75 meters tall and 25-30 meters wide.

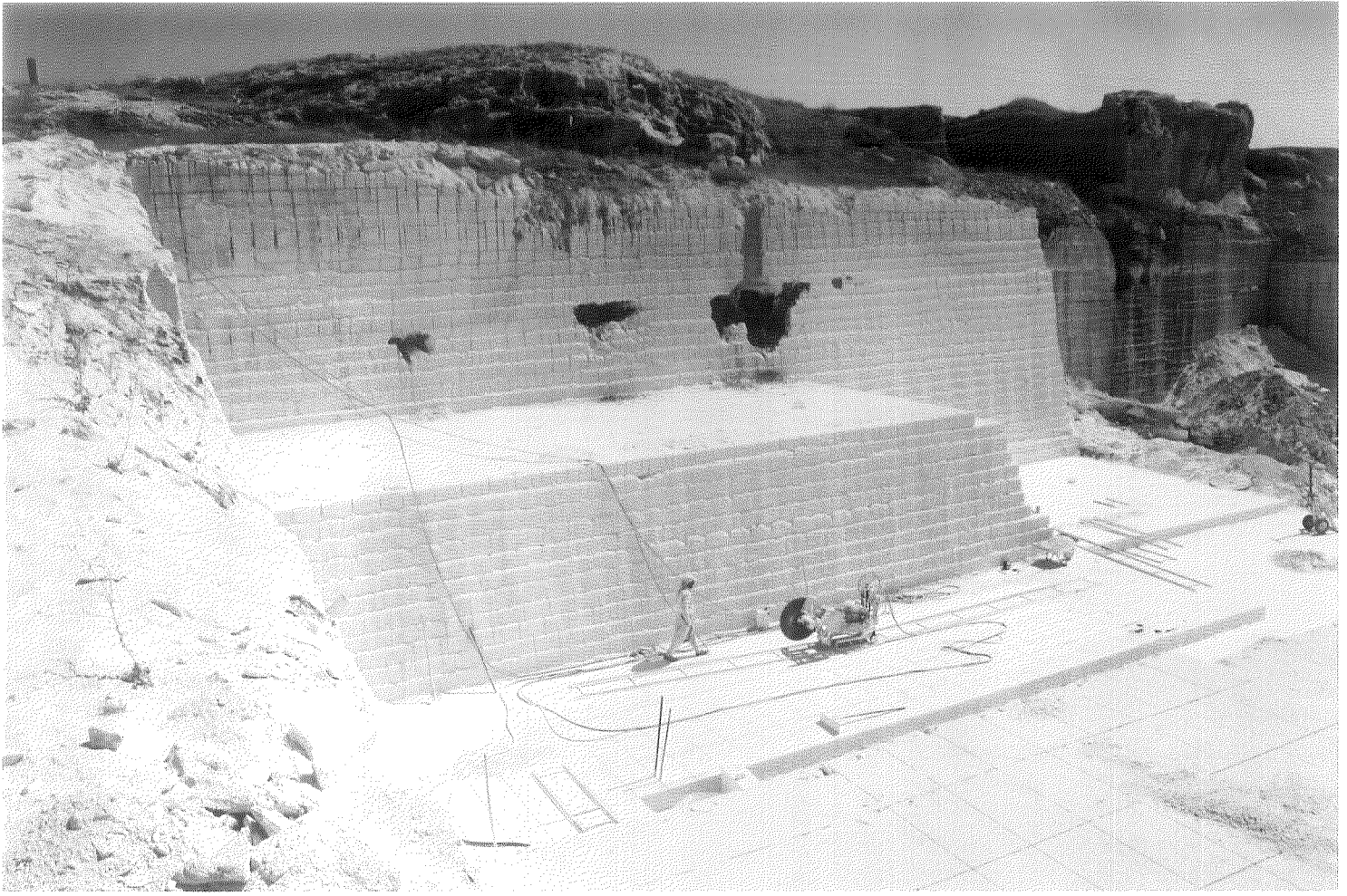
Stone buildings in Harran were made from the stones found in ancient stone quarries in Tektek Mountains, located 16 kilometers from the Harran-Han el Ba'rür road. These quarries constituted very large caves such as the Bazda Cave. Bazda Cave can be entered through an ancient gate with an Arabic epitaph which goes through a tunnel. The high ceiling is supported with 10 to 15 meter long stone pillars. Inside the cave, one can find a great cistern, small chambers in the garret and many tunnels that lead to the various sides of the mountain. On the surface of the mountain, one can find large hollows where stones were previously carved out. This mysterious region has valuable locations worth visiting.

It is known that during the Middle Ages stones were acquired from quarries in Judi Stream and Mount Judi, located 20 kilometers from Urfa city center. These stones are found to be solid and enduring according to the rocky places in the quarries. Stones acquired from this region are thought to have been used in the buildings of Harran.

#### QUARRY CAVES

Kanlı Mağara (Blood Cave), which has been a matter of legends among the local people, and other caves, which has been excursion spots for centuries, such as Şakşak, İpek, Direkli, and Nalbant Harabası (Ruins), Şahan Yuvası (Eagle's Nest), Hamam Cave, Köko's Cave, Yıkık Mağara, (Ruinous Cave) Dabbak Cave, Göncü Cave, Ceylan Mağarası (Gazelle Cave), Şekerli Mağara (Sugar Cave), Savuh Mağara, Ağaçalı Mağara (Tree Cave), Dede'nin Sarnıcı Mağarası (Grandpa's Cistern Cave), Hacı Abbas' Cave, Develik Cave, Hacı Kamillerin Mağarası, Dip Karlık Cave and many nameless caves constitute the significant stone quarries of the region. During researches in this quarry region, ancient trails opened by deep wheel tracks of ancient quarry cars were discovered.





332) A quarry still in use in Akabe region. (Photograph by: S. Sabri Kürkçüoğlu/2010).

As quarrying led to cave formations and the continued efforts of quarrying made it easy to work during both winter and summer months.

More than 20 quarries, some of which are still in use, are also located near Akabe district on Şanlıurfa-Gaziantep expressway.

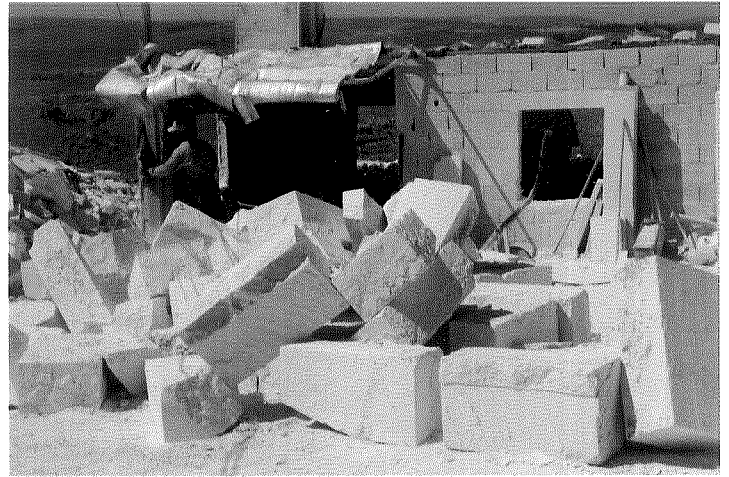
### Quarrying

Manpower and manual labor was used to quarry blocks of rock in suitable areas. A type of excavation tool called "külünk" was used to carve a long and deep line on top of the rock, and small metal plates called

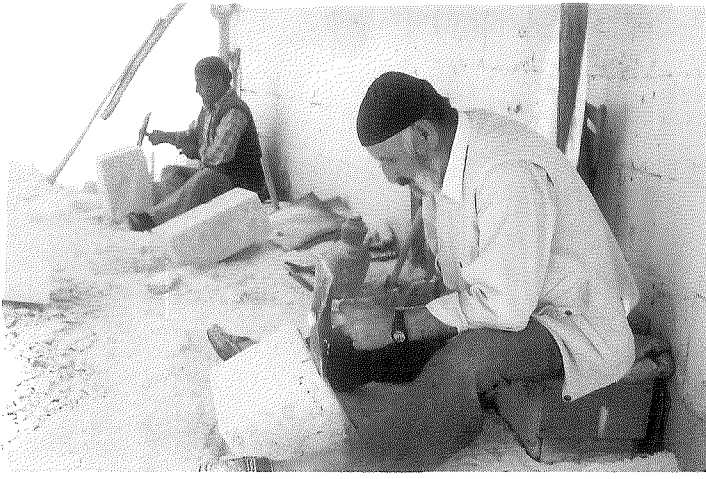
"yaprak" were nailed along the line using a sledgehammer. Using this method, another deep line would be opened sideways, 1-2 meters below the rock and then metal pieces called "tivit" would be nailed there. These metal plates called "yaprak" and "tivit" would pull the block of stone off the rock. This method was quite costly due to its arduous and time-consuming nature. Quarried stones were then brought to the desired size by manual labor in dressing shops in the city. During this process tools such as külünk, hammer, snip, square, gauge, a müfteh (metre) were used by yonucu, or stonemasons.



333) Rock cutting in stonework shop. (Photograph by: S. Sabri Kürkçüoğlu).



334) Rocks cut in a stonework shop. (Photograph by: S. Sabri Kürkçüoğlu).



335) Stone dressers. (Photograph by: S. Sabri Kürkçüoğlu).

At the present time, quarrying machines are used for quarrying as in the stone quarries and marble quarries in the rocky areas of Akabe district. This method is more affordable and time efficient. Currently, machine-quarried stone blocks are brought to workshops where stone cutting benches are used to cut the stones more swiftly and smoothly in the desired size. Water is used to prevent heating during cutting therefore facilitating the cutting process.

Locally named Nahit in Şanlıurfa, limestone is still soft when removed from quarries; however, it hardens as rain and sun hits the buildings it is constructed of. The color of limestone buildings turns into honey yellow as time passes. While relatively harder limestone can be found in quarries, these hard stones are used in flooring and pools.

#### 4.17.3. TOPICS AND THEMES IN STONE DRESSING

Islamic era stone carving in Şanlıurfa covers pattern groups such as vegetal patterns of the Islamic Arts, geometrical motifs, figural representation, abstract motifs, calligraphy and composition (mixed/integral use). The motifs used in these groups consist of a large repertoire such that almost all elements of Islamic art can be seen in Urfa stone carving. In addition to the abundance of motif designs, there is a wide variety of techniques used in stonework. Examples of relievos, glyphs, carving, çizikleme (engraving), and kakma (inlaying) can be found in Urfa stone work carving.

Vegetal patterns being the most commonly used design in Urfa – Islamic Architecture; other commonly used motifs are geometrical motifs, figural representation, calligraphy, abstract forms and vegetal-geometrical motifs, respectively.

Under infinite/open vegetal patterns, palmette-lotus and rumi borders, a type of interlacing pattern, are



336) Stone dresser Bekir Usta (Photograph by: A.Cihat Kürkçüoğlu).

prevalent, which are densely used in Harran Ulu Camii's (Mosque) stone pillars, column heads and arches. The borders consisting of palmettes take the second place. In addition to gate arches of houses and the courtyard portals of Dabbakhane Mosque and Pazar Mosque, palmettes have also been used in the decorative belts of minarets. This popular border can also be seen in the bay windows of houses and gate fronts.

Infinite ornamentations of vine branches with bunch of grapes can be seen on pillars from the Umayyad Era, brought from Ulu Camii to the Urfa Museum.

Arabesque compositions, consisting of scrolling rumi tendrils and palmettes, located on the Ayyubid Dynasty Period pillars of the fourth nave in Harran's Ulu Camii, take an important place. Similar varieties of this composition can also be found on the top of the corner pillar in Pazar Mosque mihrab; on the door façade of building no 39 in Harun Bey Yokuşu in Kale Boynu District; on the minbar door façade in Yusuf Paşa Mosque; harim gate in Hüseyin Paşa Mosque and the building no 4 located in Ellisekiz Meydanı (Square).

Under closed/finite vegetal pattern group, the oldest examples of the tree of life motifs take place on the architectural elements from the Ayyubid Dynasty Period, located in the fourth nave of Ulu Camii. This motif, consisting of symmetrical forked rumis, is abundant in Harran's Ulu Camii. The Tree of Life is depicted as a Cuppressus tree with acanthus leaves on a gravestone şahide in Harran's Hayat el-Harrani cemetery, and in Dabbakhane Mosque, as a bunch of branches reaching from a decanter.

In Şanlıurfa Islamic Architecture, the Tree of Life motif is most commonly found in houses. It is widely used on exterior doors, window façades, eywans and sides facing courtyards. Tree motif as the axis of earth and sky according to Shamanist beliefs, were later perceived as





337) Stone dresser in Gümrük Inn renovation. (Photograph by: A.Cihat Kürkçüoğlu / 2001).



338) Architectural pieces with decorations in Harran Grand Mosque from the Ayyubids period. (Photograph by: A.Cihat Kürkçüoğlu)

"Tree of Paradise" following the Turks conversion into Islam. 22 The reasons for this motif's popularity in the houses of Urfa probably come from the intention of symbolizing the home as a piece from the paradise, where worldly life takes place, in peace, good health and harmony.

Palmettes engraved on two sides of the epitaph cartouches are an important group of patterns among closed vegetal ornamentations. The most refined examples of palmettes consisting of forked rumis can be seen on epitaphs of Dabbakhane Mosque, Toktemur Masjid, and Birecik Urfa Gate. Contrary to the traditional Islamic style of these palmettes, ones near rosettes in the houses of Urfa are of a local style.

Geometrical motifs which follow vegetal patterns in prevalence mainly consist of meanders, weaves, knots, strings or pearls, circles, triangles, hexagons, octagons, and broken lines.

The sole example of meander, an ancient motif, can be found on a pillar heading brought from Ulu Camii to Urfa Museum.

The most beautiful examples of the weave pattern, extending from two strips to six strips, can be found on the northern window façade of Cabir el Ensar Mosque, located



339) Architectural pieces with decorations in Harran Grand Mosque from the Ayyubids period. (Photograph by: A.Cihat Kürkçüoğlu)



340) Corner pillar of Urfa House. (Photograph by: A.Cihat Kürkçüoğlu).

in 20 km north of Harran; gravestones in the Ayyubid Dynasty Period cemeteries in the outskirts of Harran city walls; on the epitaphs of Nimetullah Mosque's harim gate; Dabbakhane Mosque's minaret belt and the corner pilasters of Nimetullah Mosque's mihrab.

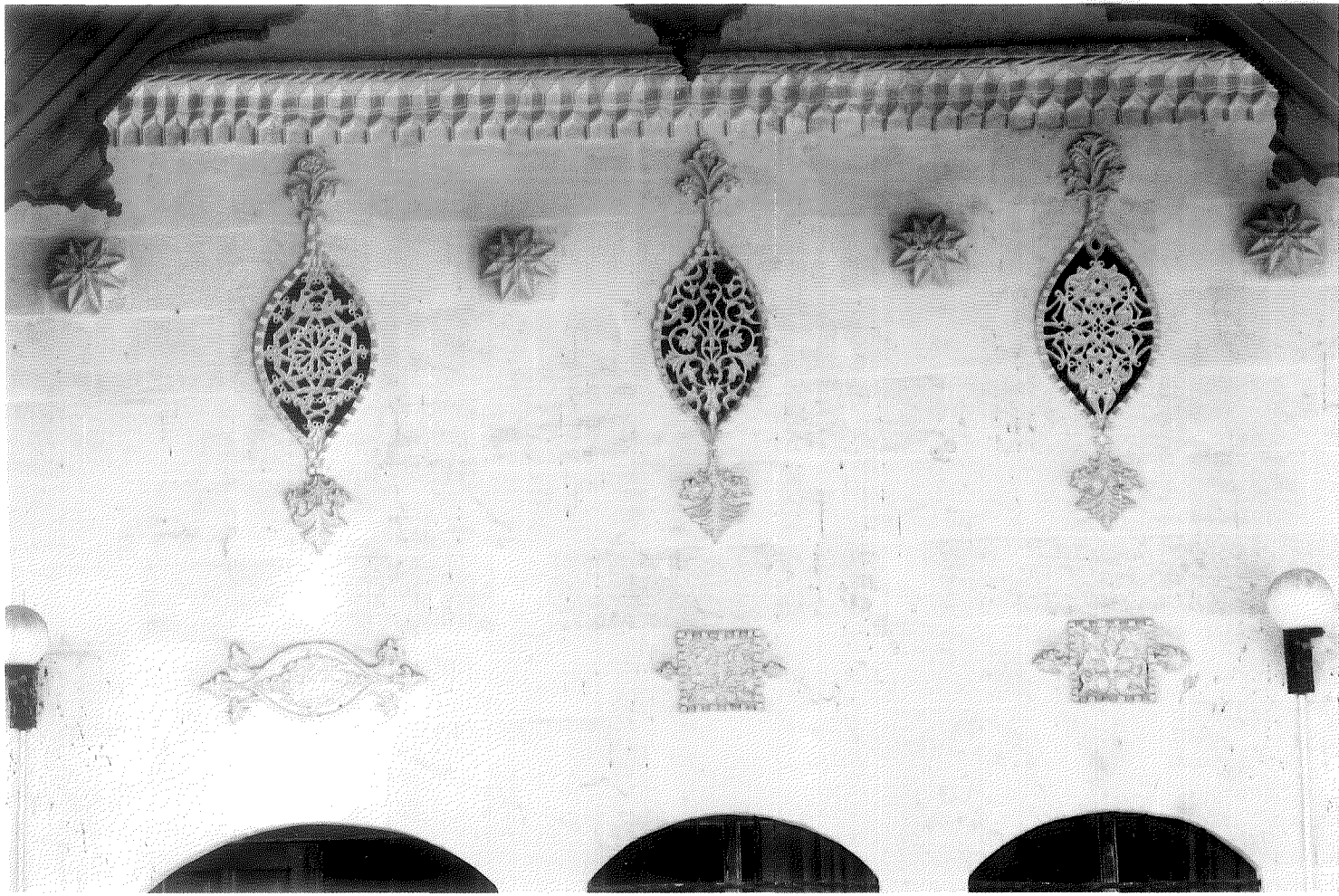
Based on the Zengi tradition, weave ornamentations can be seen on Pazar Mosque minaret and Birecik Urfa Gate.

Knots, an element of the weave pattern, were also used as an independent motif of its own. The weave-knot motif, found on the column head which was brought to Urfa Museum from Ulu Camii, is the most refined example of this group.

The string of pearls motif, which comes from the Roman-Byzantium tradition, is placed on the decorative belt of the minaret of Harran's Ulu Camii and Halil-ür Rahman Mosque from the Ayyubid Dynasty Period.

The most sophisticated example of circular pattern ornamentations is the motifs consisting of circles that intersect each other through their centers. This composition is used in repetition on the circular keystone located on top of the water reservoir in Harran Kapi Cemetery and on a vault keystone in the chamber of Malatyalı Halil Evi and finally on the circular rosette





341) Şahap Bakır House (TGNA House) stone dressings. (Photograph by: S. Sabri Kürkçüoğlu).

located on the fountain façade on a street in the north of Selahaddin Eyyubi Mosque.

Ornamentations consisting of intersecting hexagons and octagons are a distinguished group of patterns which constitute infinite geometrical pattern ornamentations. Their sides intersecting, the hexagon motifs on the mesh railings of Hüseyin Paşa Mosque minbar, and the minarets of Rızvaniye and Hüseyin Paşa Mosques, form a honeycomb composition.

Ornamentations formed by intersecting octagons take an important place in Şanlıurfa Islamic Architecture. Different varieties of intersecting half and full octagons patterns can be seen on southern and western portals of Dabbakhane Mosque's courtyard; on the southern window lintel in Nakibzade Hacı İbrahim Efendi Madrasa; the exterior door of building number 39 on Harun Bey Yokuşu; on the southern gate of Dabbakhane Mosque's courtyard and on the southern kitchen door lintel of Küçük Hacı Mustafa Kamiloğlu Konağı.

Ornamentations consisting of intersecting half and full octagons of the same size that form squares and rectangles were applied on the railings of Hızanoğlu Mosque and Rızvaniye Mosque minbars; at a later date, on Melikler

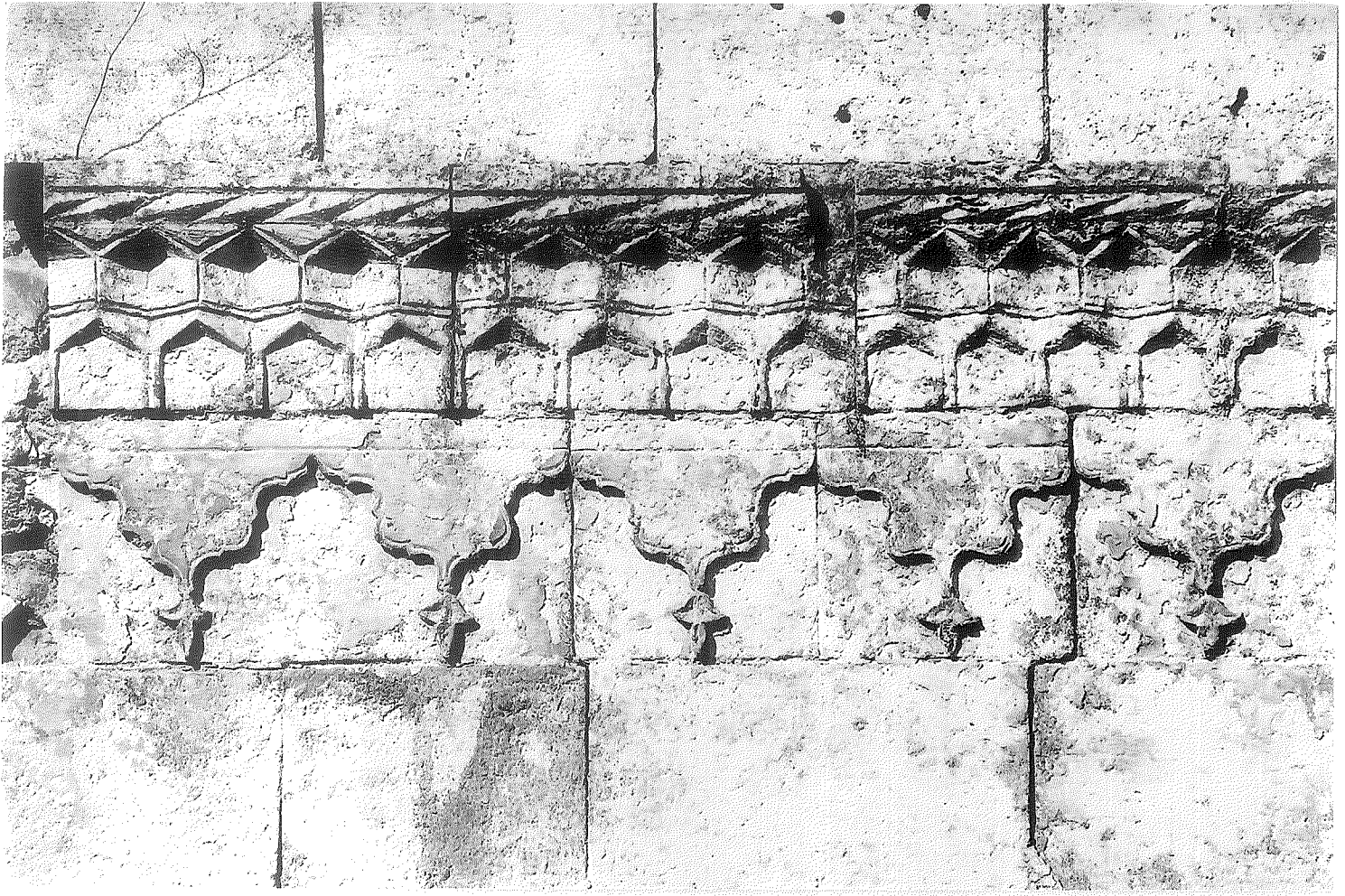
House, Abdülkadir Hakkari House, house number 8 on Kutbeddin Street and on a house window facing the street above Mahkeme Street vault as a mesh carving. This motif is commonly found on gratings of ventilation windows of many houses.

The most refined examples of ornamentations that belong to the group of intersecting octagons of various sizes can be seen as borders around Nimetullah, Hızanoğlu and Yusuf Paşa Mosques' mihrabs.

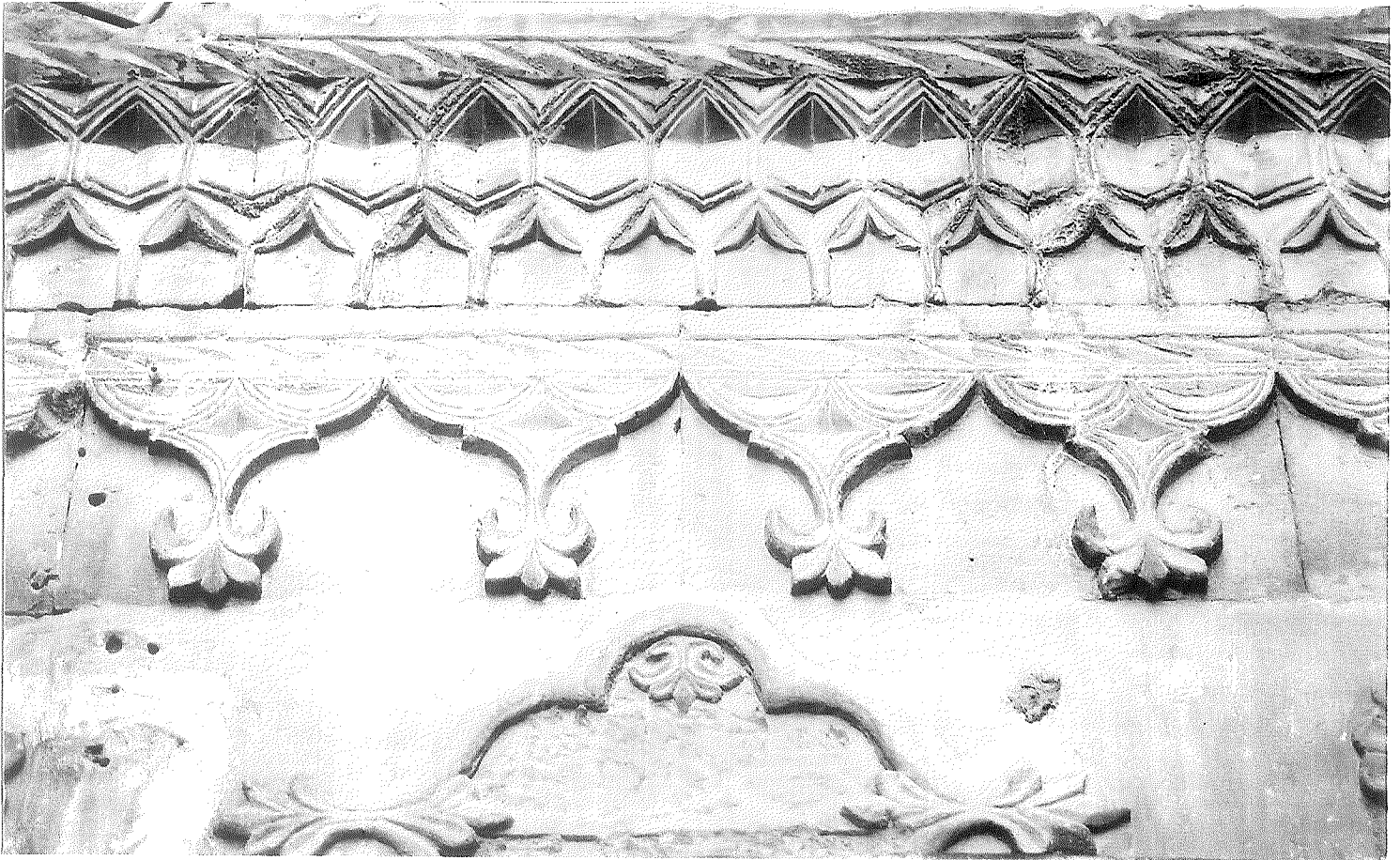
Under the group of ornamentations of intersecting broken lines, patterns that consist of polygons and hexagon gaps formed by transversals, perpendicular to vertical axis, breaking at equal-length 120 degree angles, were widely used in Şanlıurfa Islamic Architecture. The oldest example of this type of ornamentation is located on the southern window lintel of Halil-ür Rahman Mosque from the Ayyubid Dynasty Period.

Pinwheels and star ornamentations constitute the finite geometrical ornamentations group. The most common patterns of this rich group are rosette motifs which are formed by hoops that surround a circular axis.

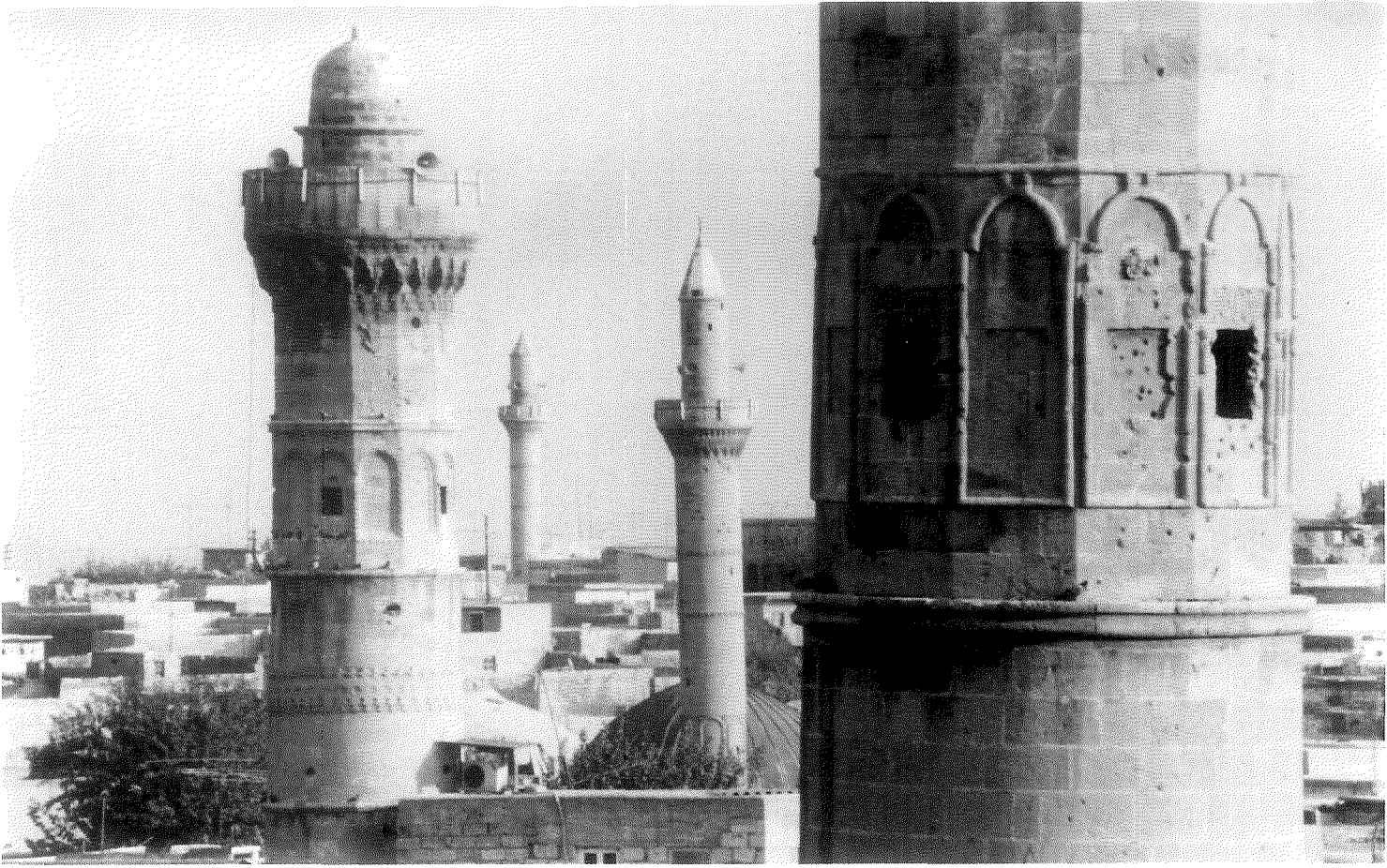
These rosettes, of which there is a wide variety, can be found on Hızanoğlu Mosque's minaret, Birecik Cücük



342-343) Door frontal decorations of Urfa houses. (Photograph by: A.Cihat Kürkçüoğlu).







344) Urfa minarets and Pazar Mosque minaret's Zengi style joggles. (Photograph by: A.Cihat Kürkçüoğlu).

Mosque's southern front, on Pazar Mosque's minaret, on the chamber door of Melekler Evi on Güllüoğlu Street, on a keystone of one of the doors of Şekerci Halil Evi, on a cross vault in one of the chambers of Muharrem Zebun Evi and the façade of Hacı Bekir Pabuççu Evi's selamlık entrance.

The most common style of the pinwheel pattern is four-winged pinwheels that are side-extended squares. The different varieties of this type of motif were carved on the sides of the minbars of Hasan Padişah and Hüseyin Paşa Mosques and as a reticulated carving on Birecik Ulu Camii's minaret railings.

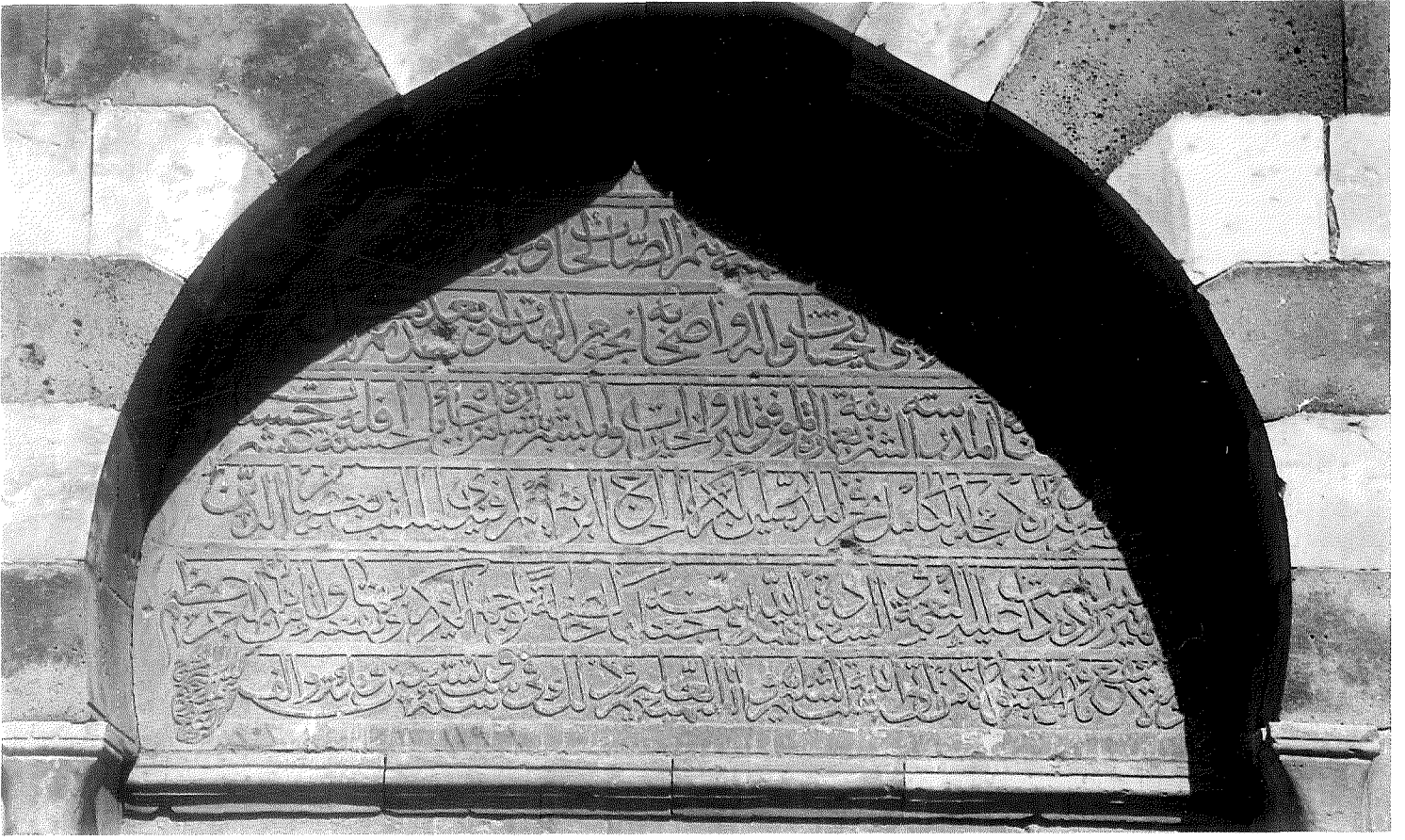
Star ornamentations constitute a significant part of

finite geometrical patterns. The star motif can have five to eighteen points, the most commonly used one being the eight pointed star. The rest of the most common star motifs are, respectively, the six-pointed, ten-pointed, sixteen pointed, twelve pointed and the eighteen pointed star motifs.

Although the depiction of living creatures is frowned upon in Islam, figure representation, particularly common in Anatolian Seljuk Art, were used in a restricted fashion in the architecture of Urfa. Two-headed eagle and bird, lion, dog, dragon, snake and human figures are the most prevalent examples of this type of ornamentation.



345-346) Harran Grand Mosque architectural decorations. (Photograph by: A.Cihat Kürkçüoğlu).



347) Tablet penned by "Urfa naibi musavver Hacı Abdürrahim" on the door of Nakibzade Hacı İbrahim Efendi Madrasa on the side of Grand Mosque yard.  
(Photograph by: S. Sabri Kürkçüoğlu).

#### Calligraphy as ornamentation in Architecture:

Celi (clear, conspicuous) sülüs, ma'kılı, celi nesih, and ta'lik styles were used in calligraphy works on epitaphs and gravestones.

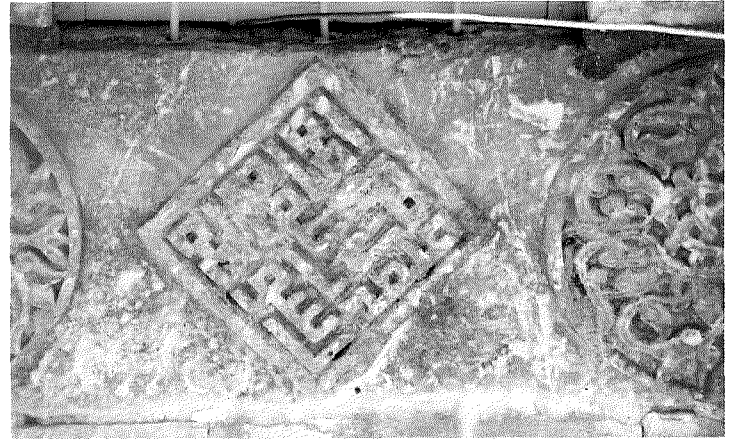
Nakibzade Hacı İbrahim Efendi Madrasa's courtyard gate is the most refined example of sülüs style calligraphy. Celi sülüs style scripts were also used in Şanlıurfa cemetery architecture as a decoration element and many refined works in this style are available. Located in the hazire sections (burial area in mosques), scripts such as "Hüvel Hayyül Baki" in Ulu Camii, "Ah Minel Mevt", "El Aman", "Lillahil Fatiha" in Yusuf Paşa Mosque, "Lillahil Fatiha", "Dahilek Aman Ya Muhammed" in Bediüzzaman Cemetery, "Rızaen

Lillah El Fatiha", "Meded Ya Allah" in Mevlid-i Halil Mosque are major examples of scripts on the gravestones of Urfa.

Square compositions of "Ali" constitute a major part of Ma-kılı scripts. The oldest example of this type of scripts is located on the southern window lintel of Halil-ür Rahman Mosque. The finest examples of ma'kılı scripts in Urfa Islamic Architecture are kelime-i tevhid (confirmation of oneness of Allah) located in a square rosette on the western window lintel of Halil-ür Rahmam Mosque, "Elhamdülillah" on the well stone in Küçük Hacı Mustafa Kamiloğlu Evi, and "mübarek zi saadetlerinden" script on top of the southern outer corner bevel in Nimetullah Mosque.

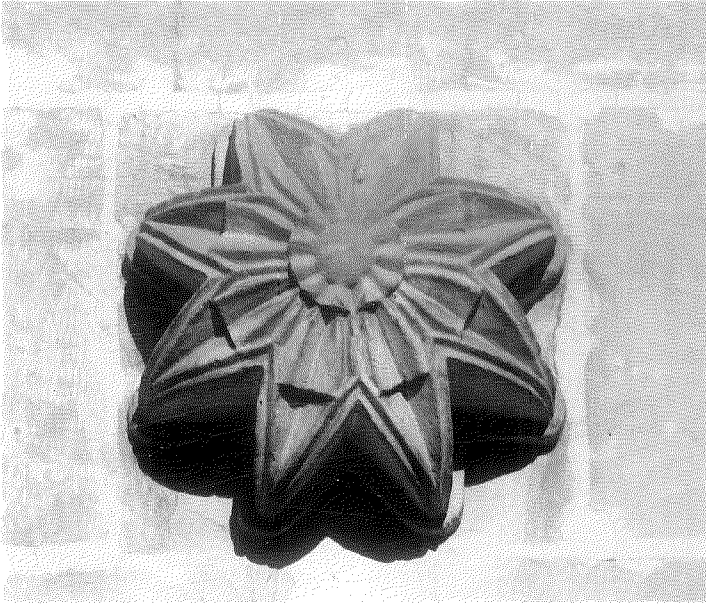


348) "Mübarek zi saadetlerinden" written in kufi calligraphy on the southwest featheredge of Nimetullah Mosque. (Photograph by: A.Cihat Kürkçüoğlu).



349) "Kelime-i tevhid" written in kufi calligraphy on the window frontal of Birecik Sancak Prayer Room. (Photograph by: A.Cihat Kürkçüoğlu).





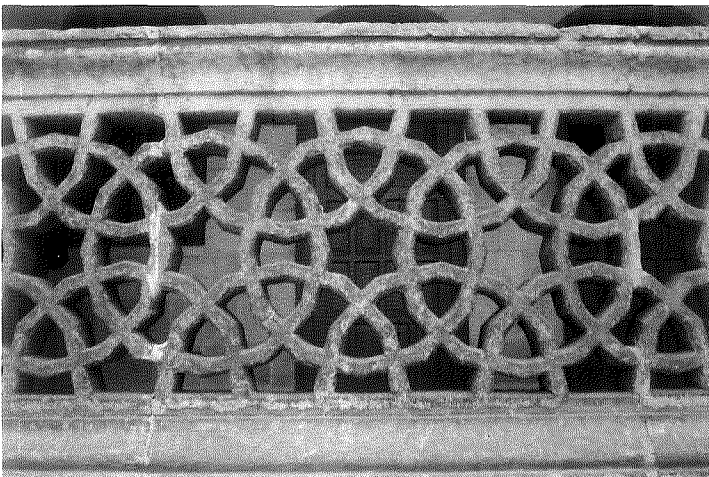
350) Star kabara decoration in Urfa house. (Photograph by: S. Sabri Kürkçüoğlu).

Ma'kili scripts, the characteristic ornamentation style of the buildings of Southeastern Anatolia, were used in the buildings of Diyarbakır and Mardin, which also found a place in the buildings of Urfa as well.

The oldest examples of celi nesih scripts are located among the ruins of the Ayyubid Dynasty Period fourth nave in Harran's Ulu Camii. Among these scripts, the most riveting script is the one with "Allah" carved between symmetrical two forked rumis. The sole examples of the nesih scripts of Urfa Islam Architecture are epitaphs of Ayyubid Madrasa and the epitaph located on the northern side of the Harran Gate from the Ayyubid Dynasty Period.

Although scarcely, symbolic forms that resemble figures of dragon, two-headed eagle, ram's head, and fish are found among stonework ornamentations in Urfa Islamic Architecture.

Mixed compositions of vegetal-geometric patterns can be divided into two among itself as infinite and finite patterns.



351) Carved railing in the north yard of Selahattin Eyyübi Mosque. (Photograph by: S. Sabri Kürkçüoğlu).

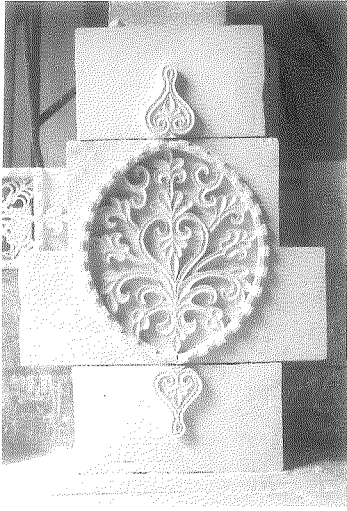
Under infinitite compositions group, borders that are formed by placing vegetal motifs such as leaves, flowers and palmettes among serially intersecting half and full circles take an important place.

The most refined example of finite compositions in Urfa Islam Arcitecture is the rosette on Pazar Mosque minaret. This rosette is of an eight pointed star formed by placing two four pointed stars on top of each other, and a two forked rumi forming a palmette motif.

As the construction of memorial buildings such as mosques, madrasas, and caravanserais were commissioned by the state, artists of the state works as architects and ornamentists; therefore, the ornamentations of such buildings has the characteristics of motifs used in crafts such as çini (ceramics), tezhip (illumination), woodwork, stucco, carpet, kilim, and fabrics that are typical of Turkish and Islamic Arts. In the civil architecture ornamentations which were the result of local masters' work, a local style is prevalent. Local masters, eschewing detail, kept essential lines and preferred stylization. This can be clearly seen in vegetal ornamentations of the houses of Urfa.



352) Shebekeli carved decoration on a window in Hacibanlar house. (Photograph by: S. Sabri Kürkçüoğlu).



353) Architectural stone dressing prepared at a stone workshop.

(Photograph by: S. Sabri Kürkçüoğlu).



354) Decorated stone fountain in Eskici Bazaar.

(Photograph by: S. Sabri Kürkçüoğlu).

### Areas of Mastery in Stonework

- Masters who worked in stone quarries
- “Yonucu” (Sculpting) masters who worked in workshops and buildings
- “Yapıcı” (Builders) masters who worked in construction
- “Nakışçı” masters (Ornamentists)
- “Kehilci” masters who made jointing between stones

#### 4.17.4. TOOLS USED IN STONework

**Yaprak:** A tool which is used to remove large stones from the mountains by hammering numerous pieces of it on carved deep lines around the rock surface

**Tivit:** A tool used to remove large stones in quarries by carving deep lines at the bottom of the rock surface

**Külünk:** A kind of pointed and long pickaxe used in quarries. It is used for lining the rock surface to determine the large stones to be removed. The stone

block is removed by hammering yaprak and tivit onto the lines

**Hammer (Madırğa):** A tool used to pull a tivit and yaprak off with one side, and hammering with the other side

**Yonu Tarağı (Yonacak):** A kind of chiseling tool with a 10 cm long blade and, operable on both sides. One edge is smooth and the other is toothed.

**Keski (Kalem):** A steel cutting tool with a 25 cm blade and 3-4 cm edge, used to ornamenting stone. Has a slim-medium-thick variant.

**Gönye:** An L-square tool used to sizing the stone as a cube

**Müfteh(meter):** A ruler used for measurement

**Saw:** Used for cutting excess

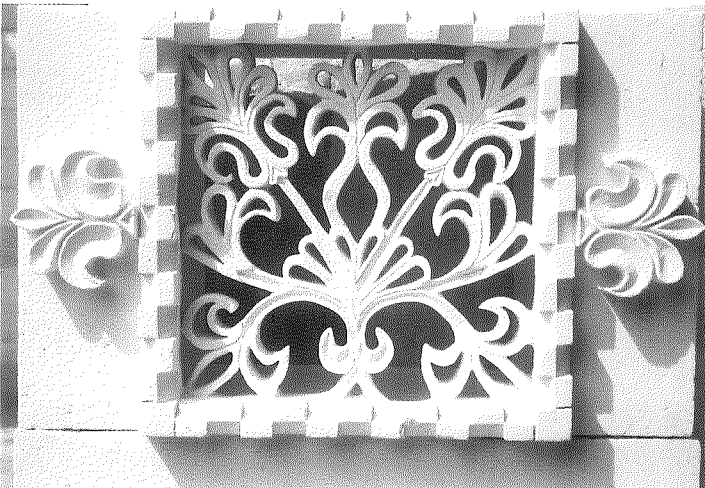
**Mastar:** Used to smooth the surface of stones

**Şakol and Mala:** Used to place stones during construction, such as a trowel.

### A New Generation of Stonemasons from Şanlıurfa

Unfortunately, with the advent of concrete buildings, stonemasonry lost its old glory. This is being made up for to a small extent by the restoration efforts of historic buildings with a handful of stonemasons.

In the recent years, the Şanlıurfa Municipality and Şanlıurfa Governorship opened “stonework courses” taught by master stonemasons. It has been an initiative to bring up a new generation of stonemasons.



355) Window decorated with a shebeke carved life tree motif in an Urfa house. (Photograph by: S. Sabri Kürkçüoğlu).



356) Life tree motif decoration in Hotel El-Ruha . (Photograph by: S. Sabri Kürkçüoğlu).





357) Stone carving master Abdullah Balıkçı doing a shebeke carving decoration. Window with a life tree motif.(Photograph by: S. Sabri Kürkçüoğlu).

## 4.18. POTTERY



358) Amphora made of terracotta in Sırın Village. (Photograph by: Güngör Güner).

According to archeological research, it is known that pottery has existed since the aceramic Neolithic age (7000-5000 B.C.). Various terracotta containers, pithoi, oil-lamps, jars, sarcophagi, human and animal figurines dating back to the Copper Age (5000-3000 B.C.), the Bronze Age (3000-1200 B.C.), and the Middle Ages (5th – 15th century A.D.) are being exhibited in Urfa Museum.

Earthenware ceramic jars, cups, pots and water jugs were produced particularly during the summer

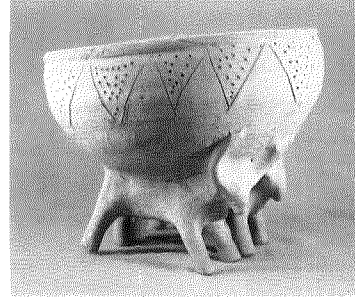
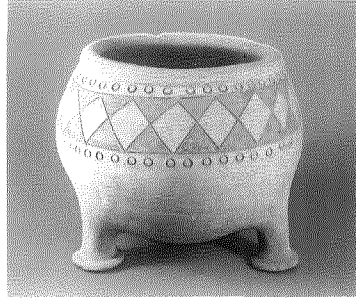
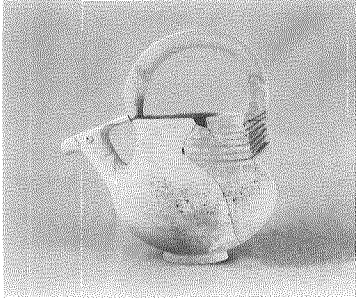
months. These productions were traded with Istanbul, Baghdad, Diyarbakır, Aleppo, Beirut, Hama and Homs.<sup>23</sup>

The ancient art of pottery had still been in practice until 30-40 years ago in the Kısas and Sırın villages of Urfa. Particularly fine water jars were produced in the village of Sırın (now a district of Şanlıurfa). Water jar production was a source of living for many families. On the water jars which were produced in the village of Hobab (Altınova) and then sent to Birecik-Halfeti and Gaziantep, were kilim motifs.





359-360-361-362-363-364) Terracotta containers from various periods in Urfa Museum. (Photograph bylar: A.Cihat Kürkçüoğlu)



Associate Professor F. Evren Daşdağ, reached the following conclusions in his 1999 study of "Primitive Pottery from Şanlıurfa to Harran":

#### The Production of the Water Jar

For the preparation of clay for the water jar; stone-free earth is chosen from soil that is neither infertile nor of low quality. The clay is then sifted and mixed with straws and tile called kırımıt—the colloquial term for kiremit (tile). Kırımıt comes from the Arabic word cirmit and is specifically used for ground form of tile.

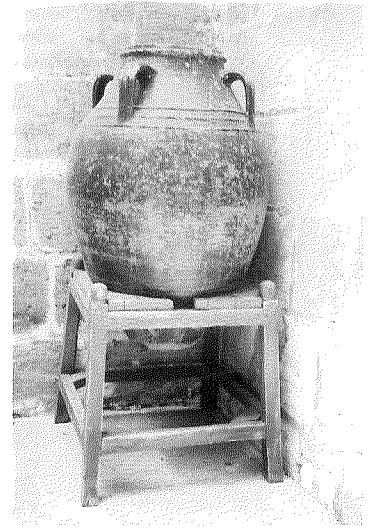
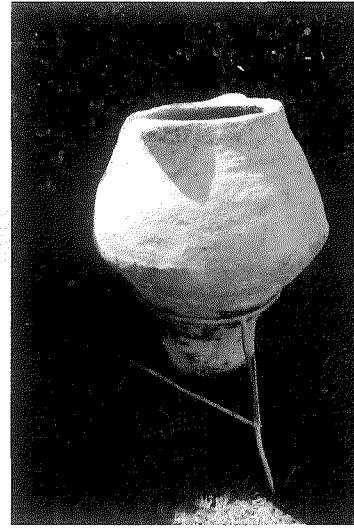
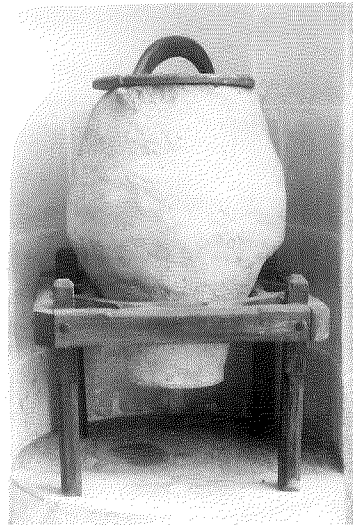
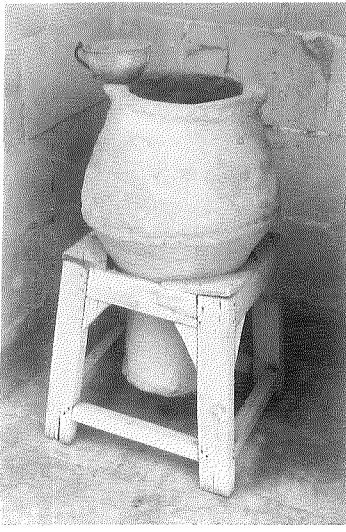
Kırımıt tile is found in Harran, a county of Şanlıurfa, which seethes with subterranean and aboveground remainders from numerous ancient civilizations and more than a hundred mounds. One of the construction materials used in the walls of historic buildings in Harran is the brick. Another one is the previously mentioned kırımıt tile, which is also used in roof tiling. Kırımıt is preferred for the production of water jars for its dough is of a better quality than brick's. Kırımıt is a square tile with a thickness of 5 cm and comes in the size 25x25 cm. The particular source of kırımıt for the people of Sırrın is the Village of İmam Bakır.

Kırımıt, gathered by digging under the soil, is broken using a stone. While placed on large stones called curun, kırımıt is pounded with large and heavy spherical stones made of iron (loğ) until crushed into granulated form.

Following this process, red felhan is added to kırımıt and then watered down and kept for a day until the mixture is purified. Straw is mixed with this clay and kneaded using hands or feet. Following his method, called ayaklama (footing), the clay is then kept aside for two or three hours. In order to prevent sticking, straw is scattered around the surface and so begins the production of the bottom part of the jar, called dibek. This process is called sıvama (daubing). The daubing process is done by placing the hands in a container filled with salty water. The dibek is then lengthened using the banding method as it dries. Following the completion of the daubing process, the jar is then kept aside for almost a week to be sun dried.

The jars are made once a year during spring. A person, with the help of others, can make 500 jars in one season. Jars can be made in different sizes to capacitate 4 or 5 bucketfuls on order. Since the 1999, the price of a jar is 6 liras. While all families demanded jars until 20 or 25 years ago, at the present time, only farm workers or the sick, who believes waters in jars, carry healing properties, order water jars.

For the baking of the jars, dried animal dung is placed in an empty area and surrounded with jars in more dung, mouths facing up. The jars would be filled with dung and fuel, and then covered with dung. The jars would be baked for nearly three hours until the



365-366-367-368) Amphorae. (Photograph bylar: S.Sabri Kürkçüoğlu).

dung and the jars inside reach a white color. After baking, jars would be kept aside in dung for a day's length and cooled off. The now cool jars would be watered down twice daily and then left to dry during a 3-4 day period.

In case there are cracks on the surface of baked jars, they are covered with cement. Sırrın jars, made by young and old women, are loaded onto donkeys by men to be sold at the bazaar.

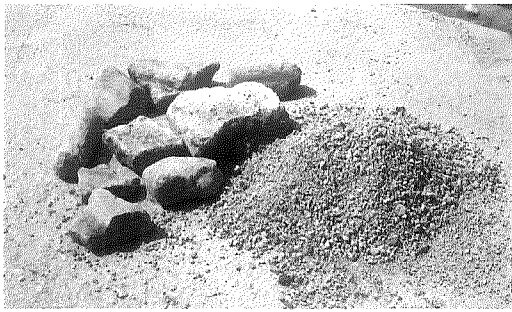
The jar sits on a conical mount called dibek. Beginning from there, it follows a curved form until it reaches its widest point, kurşak, and then the curve narrows down until the mouth. Some jars have 2 or 4 round forms called topuz on the banded section of the mouth, which are used for placing cups. The topuz is made by rounding a ball of clay. Some have clay lids

with a handle. While some water are two-handled, some others are without one. Generally jars are of a 4 cm thickness.

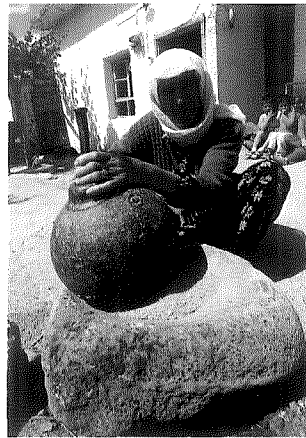
The sole decoration tool used for this type of primitive pottery is the human finger. Straight lines are drawn on the band under the jar mouth using the index finger. Then, an arrow facing up is placed on the chest are between the kurşak and the mouth. At certain times, a wildflower motif or a simple snake motif would be added.<sup>24</sup>

### Daubing

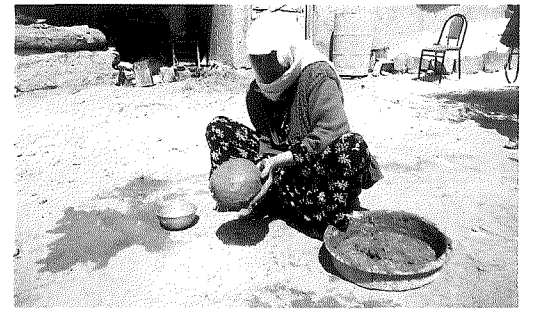
When there were no refrigerators, water jars were used for cooling water during the summer months. In the beginning of summer, the insides of jars would be daubed with what was called a jar felhan, a kind of clay,



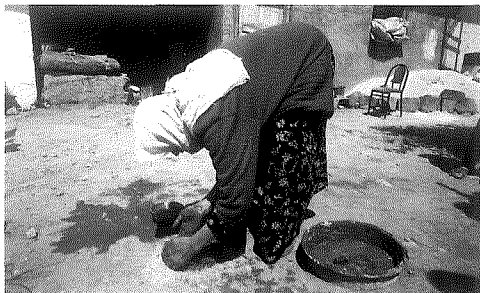
369) Kirmut pieces



370) Crumbling Kirmut

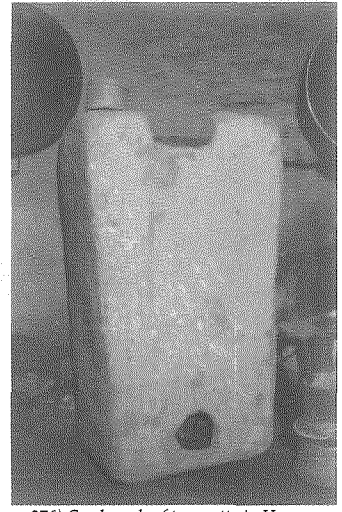
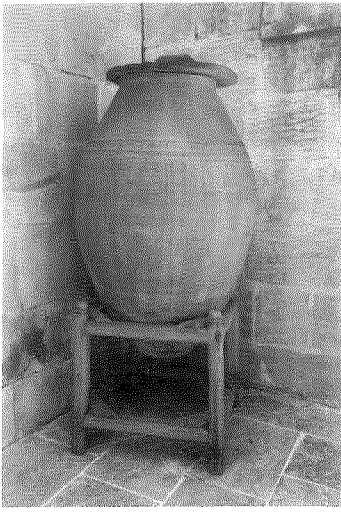


371) Turning Kirmut into mud with felhan



372-373) Making the mortar of the amphora on straw. (Photograph by: S.Sabri Kürkçüoğlu/1999).





374-375) Amphorae with sir. (Photograph bylar: S.Sabri Kürkçüoğlu).

376) Comb made of terracotta in Harran. (Photograph bylar: S.Sabri Kürkçüoğlu).

therefore preventing leakage. Waters cooled in clay daubed jars would have a better taste in pewter bowls. The clay called felhan is a red soil found between unaired and sunless layers of mountain rocks. With the coming of summer, traveling vendors would sell bags of felhan on the streets.

Household water jars would be placed under the shade in the courtyard or under the shade of a tree in farms and vineyards. While the jars can be placed directly on the ground, they can also be placed on four footed wooden mounts. If water leaks from the jar, a container would be placed under the jar to collect and drink clean water. There would also be niches specifically used for placing water jars. During the winter, jars would be placed somewhere protected from the rain or in a zerzembe.

#### Other Uses of Jars in Şanlıurfa

In the old houses of Şanlıurfa, food containers, ingredients and provisions would be kept in a basement cellar called zerzembe or zehredamı. Prevention of food from spoiling was made possible by the ambient temperatures of these cellars throughout the year. In these zerzembe cellars, food was kept in jars.

With the coming of summer, provisions would be saved up. Wheat, bulgur, cheese, syrup, butter, tomato/pepper paste (salça), olives, red peppers, lentils, chickpeas, and Karacadağ rice were common staples.

The vineyard season was a time for grape picking, pot boiling, sharbat making, şire making (a kind of traditional fruit leather such as bastık, çekçek, kesme and sucuk), and carrying of leather bottles filled with syrup and baskets filled with fresh and dried leaves into the city. Vegetables grown in the orchards of Urfa, such as isot peppers, courgettes, eggplants and acur (also

known as Armenian cucumber) would be carved and hanged on lines to be sun dried. In the beginning of winter, ekşili, pickled vegetables, would be made in abundance and shared with friends and relatives.

Aside from the water jars, there were also jars made for specific ingredients in Urfa. In a zerzembe, there would be a 40 cm tall platform, 3-4 meters in length, with side to side holes to keep jars in.

#### Pots and Jars in Zerzembes

**Cheese jars:** Vitrified, 60 cm tall jars that could carry 25-30 kilograms of salted cheese

**Butter jars:** Vitrified, 50 cm tall jars that could carry 20-30 butter

**Tomato paste (salça) jars:** Vitrified, 50 cm tall jars that could carry 20-30 kilograms of tomato paste

**Olive jars:** Vitrified, 50 cm tall jars that could carry 30-35 kilograms of olives

**Syrup Jars:** Vitrified, 50 cm jars that could carry 30-40 kilograms of syrup

**Dried isot jars:** Non-vitrified, 40 cm tall jars that could carry up to 20 kilograms of dried isot pepper

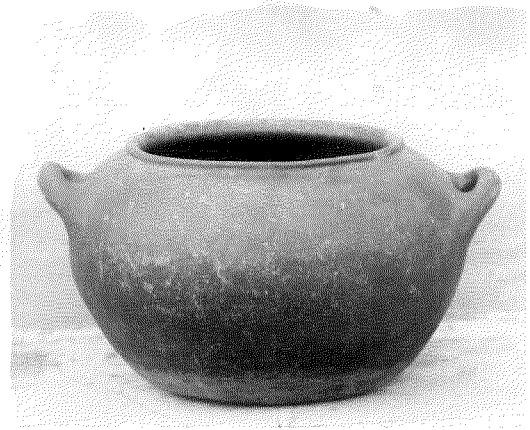
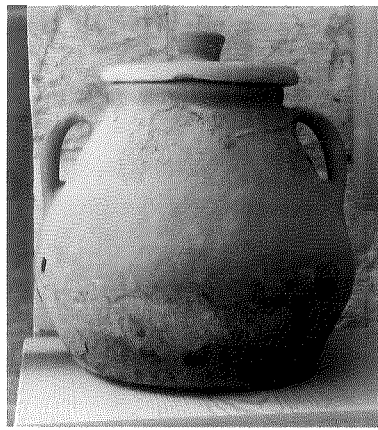
**Crocks (for baking):** A kind of pot used for baking a popular dish in Urfa called "çömlek" (as in pot, also known as güveç, which is a kind of stew)

**Roasted Meat (et kavurma) Jar:** Vitrified, 50-50 cm tall jars that could carry 5-10 kilograms of roasted meat

**Flowerpots:** Pots of various sizes produced specifically for holding flowers

**Water jugs:** Earthenware vessels that could carry 3-5 liters of water (produced in Diyarbakır).

**Pickle jars:** Vitrified, 60-70 cm tall jars that could



377-378-379) Ceramic pots. (Photograph bylar: S.Sabri Kürkçüoğlu).

carry 40-50 pickle juice and pickled isot (of Urfa tradition)

Non-vitrified jars to be used for pickles would undergo a different process. Melted beeswax would be shaken inside the jar and sometimes would be daubed on the insides of the jar by hand and kept aside for the beeswax to harden.<sup>25</sup>

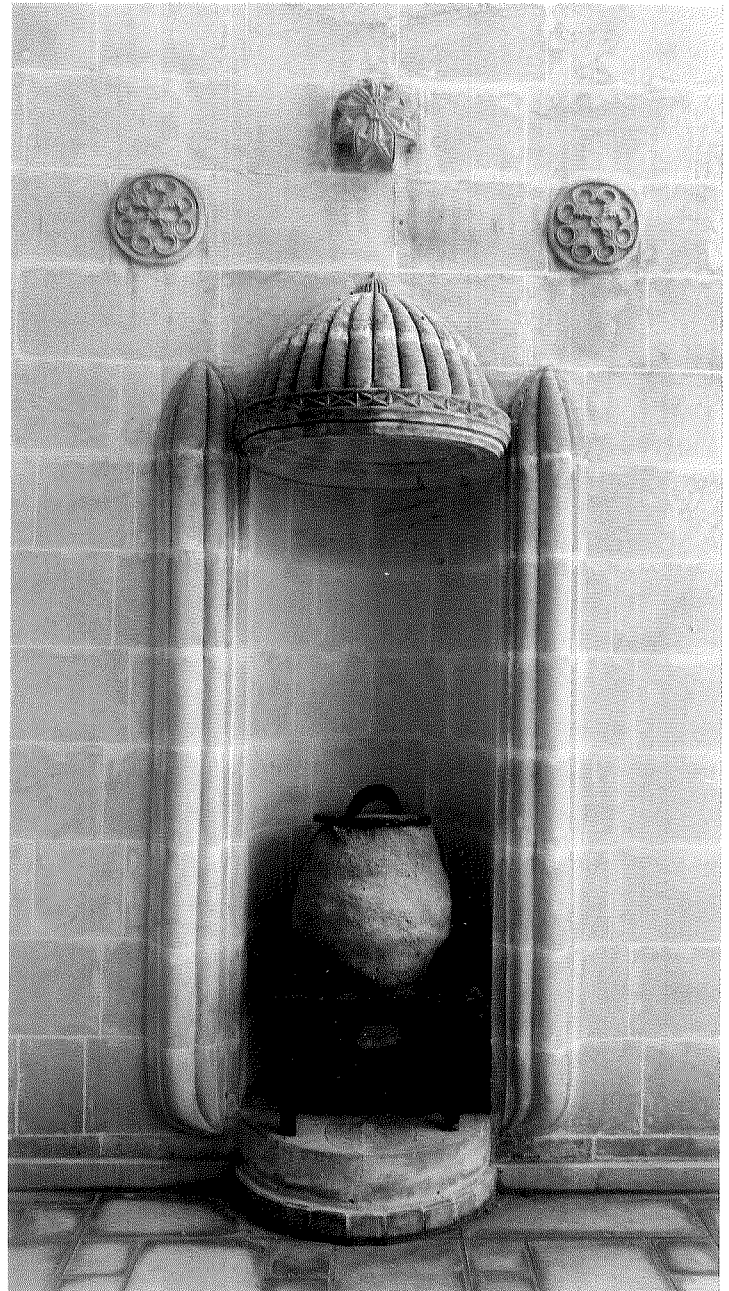
Beeswax daubed jars would be filled with black grape juice after a 40-day period. An overripe melon would be thoroughly rubbed on the insides of the jar and left in the bottom. Then, peppers would be added on top and the jar would be kept aside for 10 days. After this, other ingredients for pickling would be added and then kept in vinegar. Then the jar is topped with a wooden lid and covered with thick fabrics.

**Jars for storing fresh isot:** Non-vitrified jars would be stocked with fresh green or red Urfa peppers and kept in the zerzembe for consumption during the winter months without spoiling.

**Petek:** These were large earthenware pots either in spherical or honeycomb shape, used for storing wheat and provisions in the villages of Harran and the surrounding areas. Petek were made from a mixture of clay and straw and were sun dried. They were of 1,5-2 meters in height and 70-80 cm in width and in the shape of a rectangular prism. The top of the food stocked pots were daubed with clay, where stood wooden sticks. There is a circular hole, 10-15 cm in diameter, for emptying. It would be stocked by placing a piece of cloth in the hole under the pot. The same hole was also used for emptying the pot by removing the piece of cloth.

**Tarıp:** It is a primitive pot form which was still in use until 60 years ago in the villages of Şanlıurfa. The earthenware tarıp, were used as a kind of a barbecue pit by placing under the tandoori pedestal and stocked

with coal fire. After the tandoori pedestal, a wooden console was placed above the tarıp it was covered with a quilt as large as 6-7 m<sup>2</sup>. The household would gather around this in cold winter days to warm their feet and legs by placing them under the warm quilt.



380) Amphora in Hotel El-Ruha. (Photograph by: S.Sabri Kürkçüoğlu).



## 4.19 BUCKET MAKING (KOKACILIK)



381) Koka seller in Kokacı Bazaar. (Photograph by: A.Cihat Kürkçüoğlu / 1983).

Buckets made from old tires of automobiles along with buckets made of tin and copper are called koka in Urfa. Koka were used for drawing water from wells and for carrying mortar and gravel during construction. It is estimated that this craft emerged in Urfa in the 20th century, following the invention of automobile tires in 1845. Bucket making, which was practiced in shops of the koka bazaar in front of the northern gate of Pazar Mosque,

were abandoned when plastic buckets were made available.

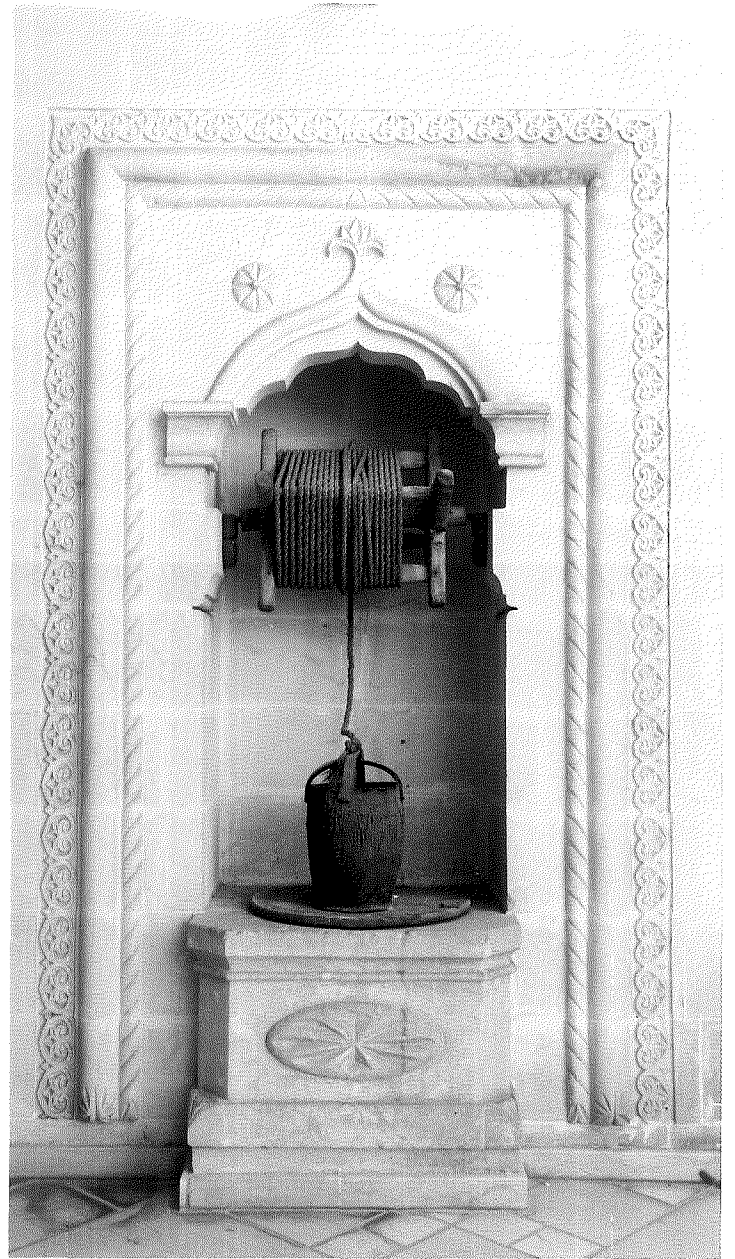
A rubber bucket was made by removing the wired thin part of an old tire's inner perimeter, and curving it into a truncated cone and sewing the bottom. Rubber handles were then sewn on the sides. The bottom diameter of the bucket would be 20cm, 40 cm in height and a 35 cm mouth diameter.



382) Last Koka master. (Photograph by: M.Nadir Öney/1989).



383) Well and koka in an Urfa house. (Photograph by: S.Sabri Kürkçüoğlu/2010).



384) Well and koka in an Urfa house. (Photograph by: S.Sabri Kürkçüoğlu/2010).



## 4.20 WOODWORKING (NECCARLIK)



385) Carpentry workshop in Urfa. (Photograph by: Brookes/1898 Şanlıurfa 1850-1950, Ali Tuzcu-ŞURKAV Archive, Prepared for publication by: A.Cihat Kürkçüoğlu, Şanlıurfa, 2008).

Wooden objects such as doors, windows, cabinet doors, trunks and mirrors in the Urfa houses and Museum, show that woodworking has an ancient and glorious history in Şanlıurfa. It can be seen on a photo dated 1927, that there was once a carpenter's shop in Mekteb-i Sanayi in Urfa.

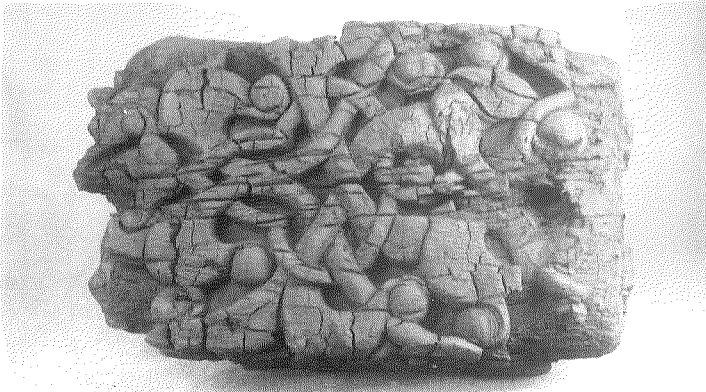
Master carpenters can be divided into two categories as İnce Neccarlar (masters of fine carpentry) and Kaba Neccarlar (masters of rough carpentry). Rough carpentry still exists in a bazaar called Neccar Pazarı, and as the name goes, practice a less detailed woodworking. Fine carpenters would work in shops between Halkevi and Yusuf Paşa Mosque, where the present post office stands. Inlaid wooden doors, window panes, trunks, and mirrors were made by these type of carpenters. Currently, these shops are closed,

and fine carpenters, scattered throughout various regions, now make wooden doors and window panes devoid of any type ornamentation.

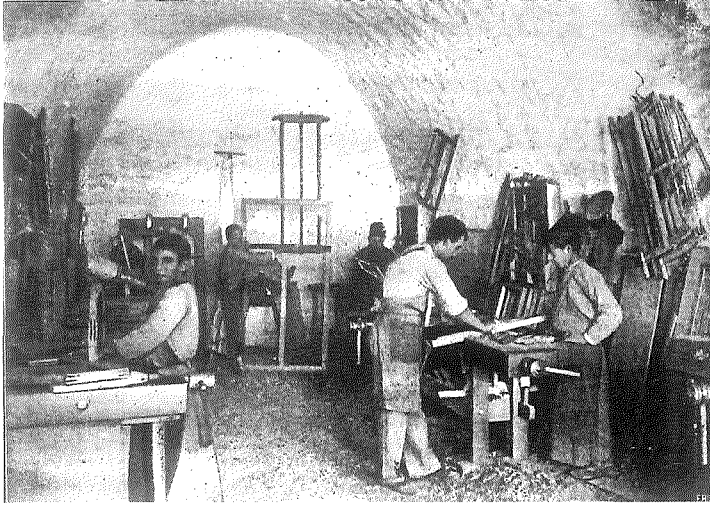
Doors and windows of houses take an important place among woodworking creations in Urfa. As wood is an easily outwearing medium, old examples of frequently used objects such as wooden doors and window panes, which were also exposed to water during cleaning, have not survived to the present day.

Due to the reasons above, older woodworking creations –older than the historic gate of Rızvaniye Mosque, dating back to 1716-1721 and Nakıbzade İbrahim Efendi Madrasa's gate, dating back to 1781—are non-existent in Urfa.

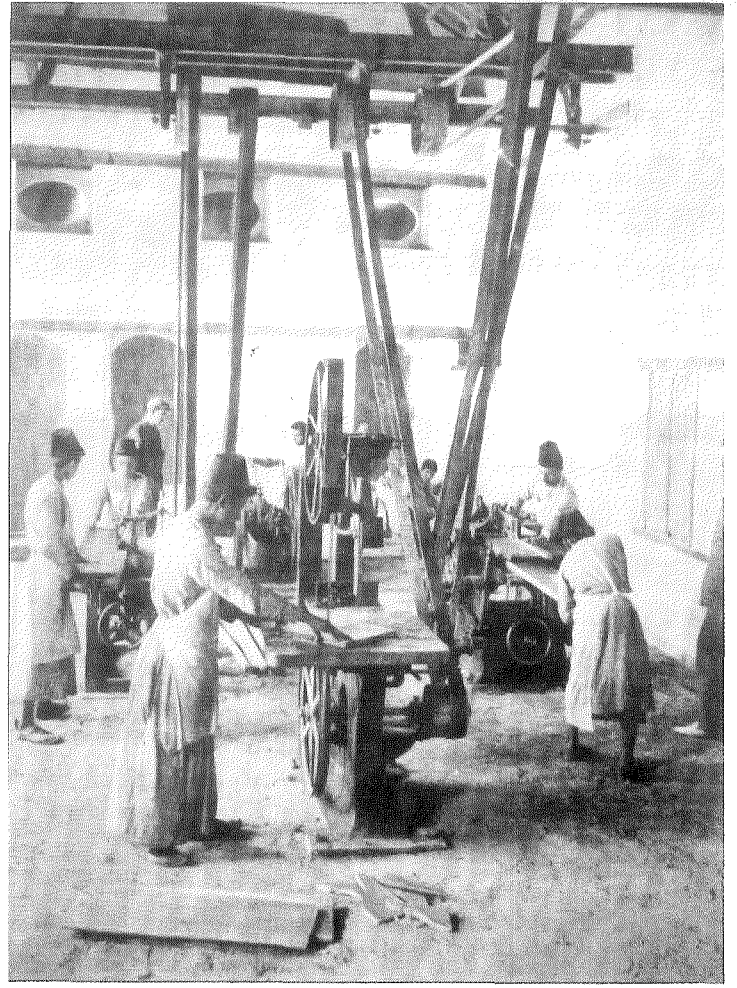
It is understood from the epitaphs on doors and



386) Harran Grand Mosque wood decorated piece from the Ayyubids period, found in Harran Grand Mosque excavations and taken to Urfa Museum. (Photograph by: A.Cihat Kürkçüoğlu). Orientmission, Berlin, 1903).



387) Carpentry workshop in Urfa in late 19th century. (Johannes Lepsius., Ex Oriente Lux : Jahrbuch der Deutschen, Berlin, 1903).



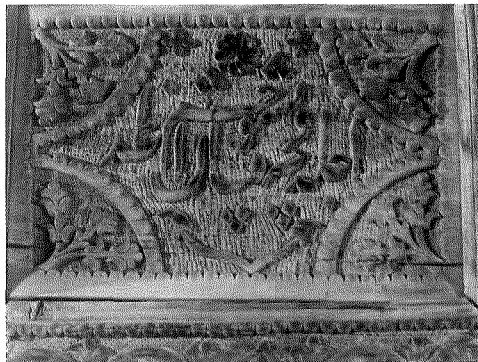
388) Carpentry workshop in Urfa. (Photograph by: Sarrafiyan Bross/1908/Beyrut - Şanlıurfa 1850-1950, Ali Tuzcu-ŞURKAV Archive, Prepared for publication by: A.Cihat Kürkçüoğlu, Şanlıurfa, 2008).

window panes of the houses of Urfa that these works date back to years 1835, 1854, 1859, 1868 and 1875 and made by local carpenters Neccar Mehmet, Yeşilneccarzade Bekir, El Hac Hüseyin and Ahmet Hamdi. However, based on numerous doors and window panes without epitaphs dating back to other times, it is safe to assume that the number of masters were higher in number.

Apart from doors and window panes, other fine examples of woodworking in Urfa are wall panels, ceilings, and niches called camhane, trunks and mirror frames.



389) Wood decorated door of Rızvaniye Mosque from 18th century. (Photograph by: S.Sabri Kürkçüoğlu).



390-391-392) Room door tablets with wood decorations in Urfa homes. Şanlıurfa Müzesi (Photograph bylar: S.Sabri Kürkçüoğlu)



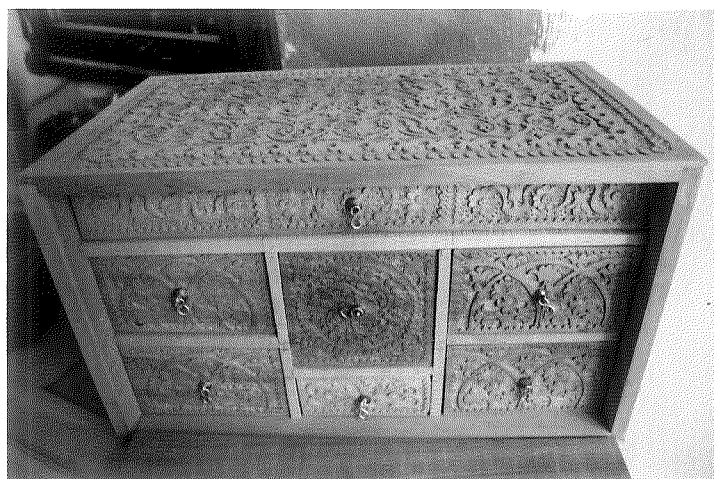


393 Wood Carving master Fikret Ergin. (Photograph by: S.Sabri Kürkçüoğlu/2011).

## Two main styles were used in woodworking in Urfa

### 1- Works that reflect the style of 18th century Turkish Art of Ornamentation

Works that exemplify this style are the lower section of the muezzin mahfili (where the muezzin stands while reciting the call to prayer) and the door of Rızvaniye Mosque along with the Library door of Nakipzade Hacı İbrahim Efendi Madrasa.



394) Carving decorated jewelry box. (Photograph by: S.Sabri Kürkçüoğlu).

### 2- Works that carry the local style, made by masters from Urfa

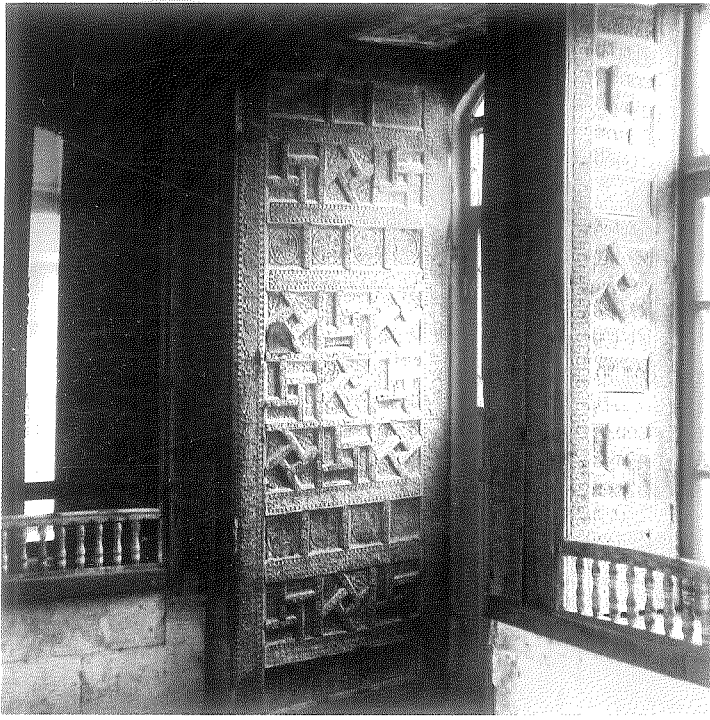
Doors, window panes, wall panels, trunks and mirror frames in houses exemplify this style.

Wooden creations by the artists of Urfa have more than 50 different compositions.

Palmettes rising from branches in a vase, compositions consisting of intersecting half and full circles, rosettes formed by intersecting hoops around a



395) Detail from the wood decorated tall dressing mirror. (Photograph by: S.Sabri Kürkçüoğlu).



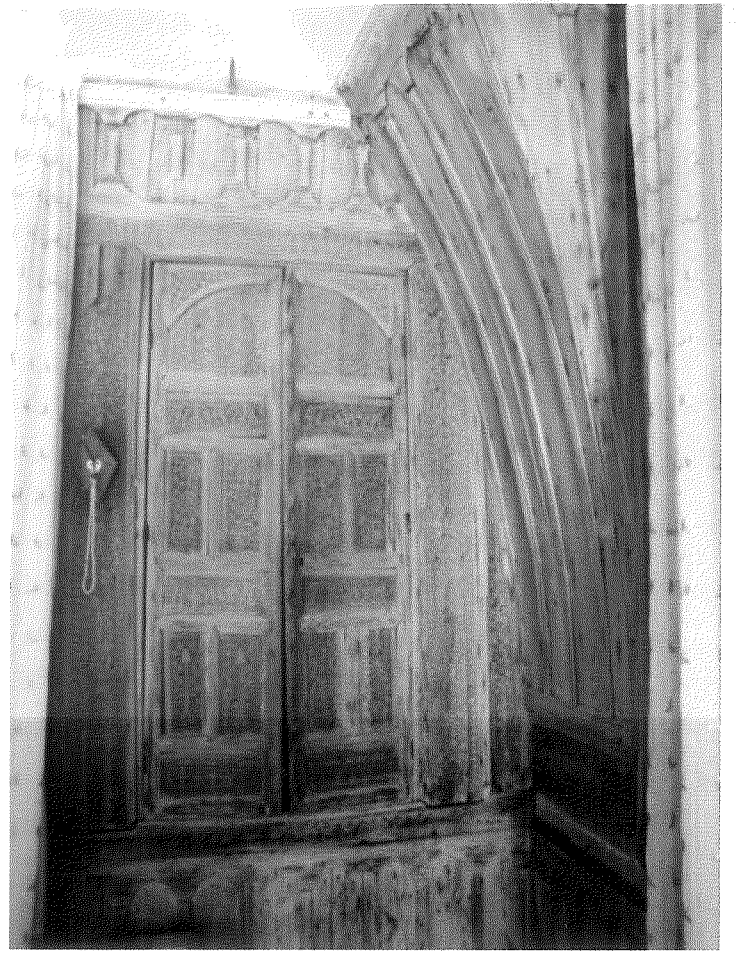
396-397-398) Decorated wooden room doors and window casements of Urfa houses.  
(Photograph by: A.Cihat Kürkçüoğlu/1985).



circular axis, palmettes with various leaves that are connected to pinwheel-like spinning branches, various borders consisting of rumis and palmettes are the most common ornamentations that carry a local style.

Ornamentations on doors and window panes were based on a symmetrical order, and motifs were determined according to location. Woodworking techniques such as carving, geçme (kündekari), latticework, mashrabiya (a type of projecting oriel window enclosed with carved wood), and kakma (inlaying) were skillfully applied.

Along with geometric and vegetal ornamentations on door wings, epitaphs, which are fine examples of the art of calligraphy, should be evaluated as



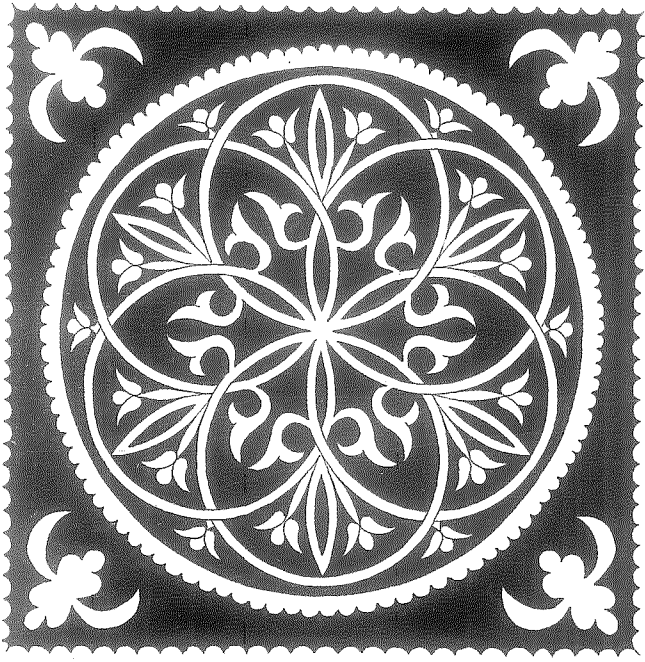
ornamentations, independently. Finely stacked verses such as "Maşaallah", "Ya müfettihiül ebvab-İftah lena hayrül bab", "Allah Veliyül Tefvik-Nimel mevla nimel refik", "İlahi ta felek daim ki arşu ferş ola kaim-Sana ömrü ebed versin Hüda-, Baki daim", "Açıldıkça kapansın çeşm-i ada-Bihakki sure-i inna fetahna" can be observed on such epitaphs.

The finest examples of ornamented doors and window panes of the old houses of Urfa, which are as beautiful as a valuable painting, were brought to the Şanlıurfa Museum in order to prevent being damaged due to mistreatment.

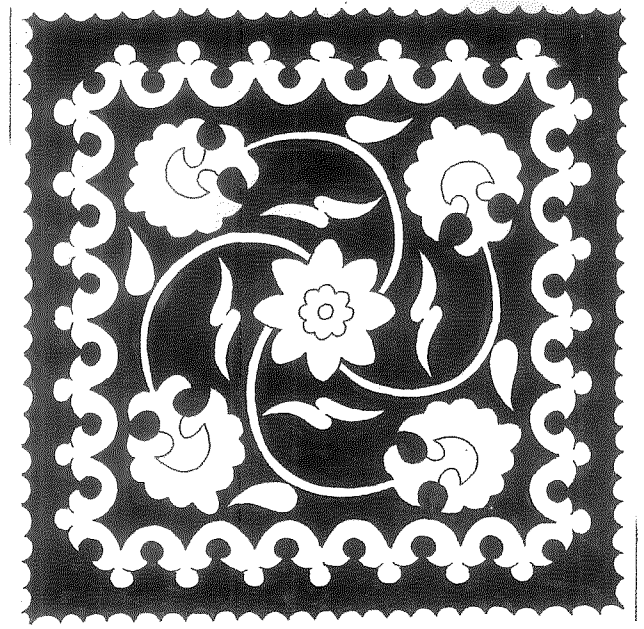


399) Carving decorated wooden chest made by master Osman NERGİZ / 2001

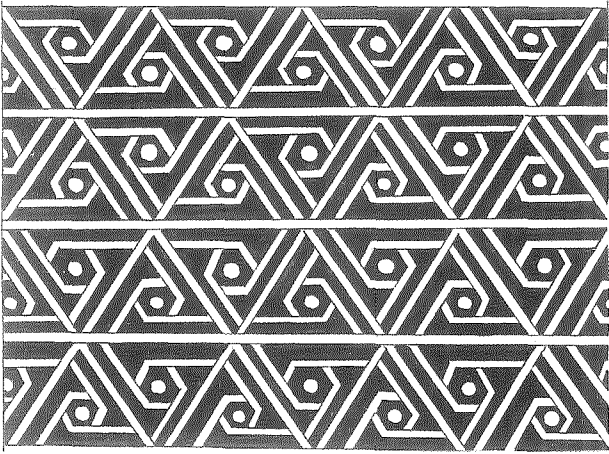




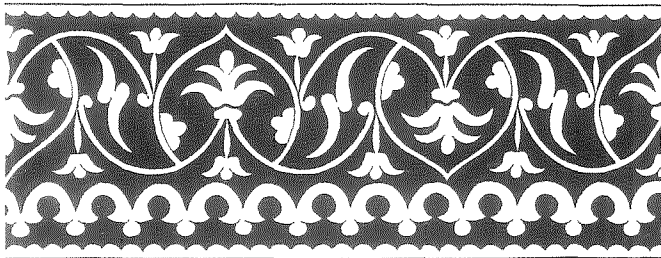
400) Circular composition in side decoration of wooden chest.  
(Drawing by: A.Cihat Kürkcüoğlu).



401) Maypop motif on side decoration of wooden chest.  
(Drawing by: A.Cihat Kürkcüoğlu).



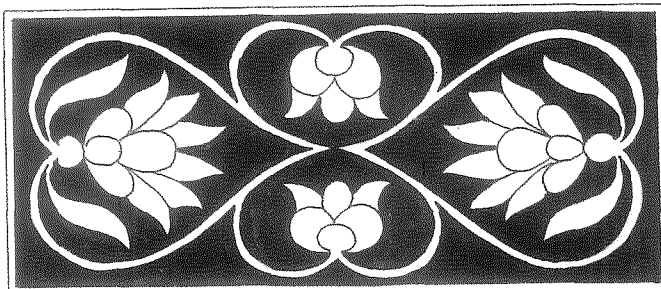
402) Maypop composition under the Rızvaniye Mosque muezzin gathering place.  
(Drawing by: A.Cihat Kürkcüoğlu).



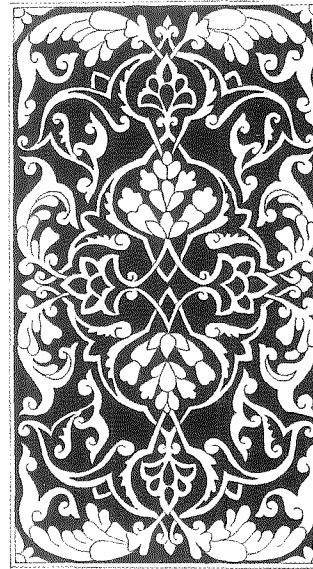
404) Frequently seen curb composition on wooden doors and window casements of Urfa houses. (Drawing by: A.Cihat Kürkcüoğlu)



405) Curb composition on the wooden door of Nakibzade Hacı İbrahim Efendi Madrasa library. (Drawing by: Dr.Burhan Vural).



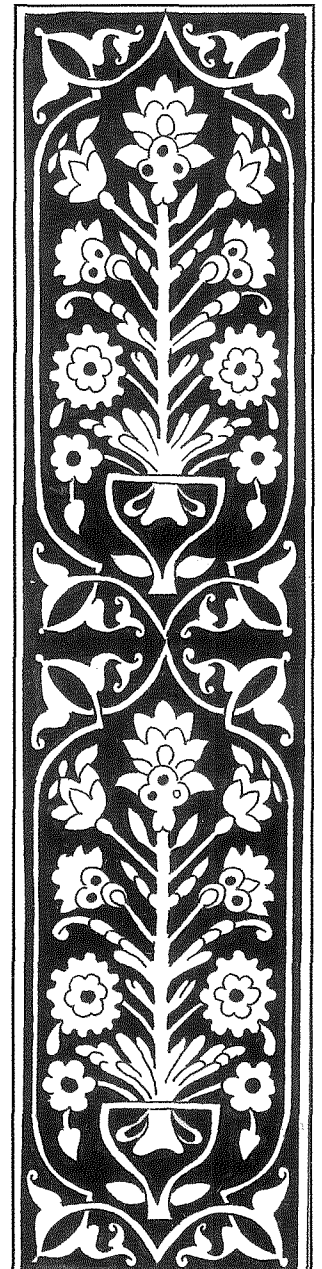
406) Symmetrical plant composition on the wooden door of Nakibzade Hacı İbrahim Efendi Madrasa Library. Drawing by: Dr.Burhan Vural).



403) Rumi composition on the wooden door of Rızvaniye Mosque.  
(Drawing by: Dr.Burhan Vural).



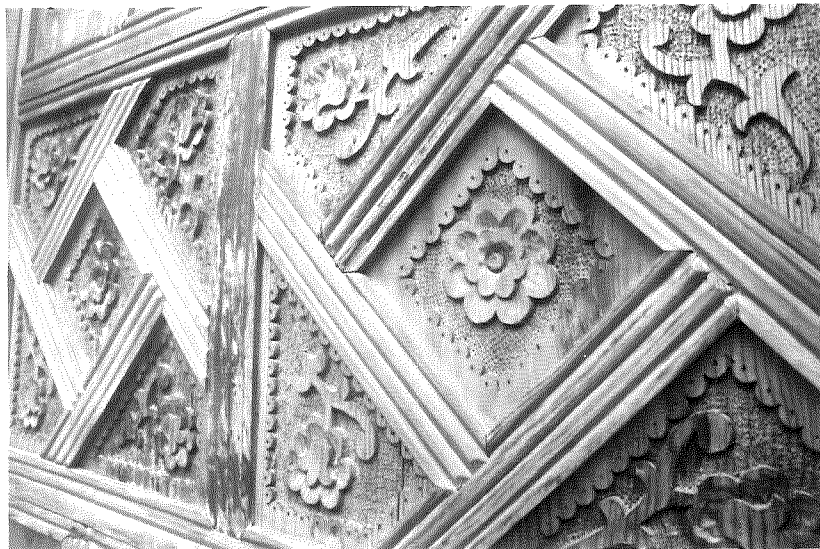
407) Life tree composition on the wooden door of Rızvaniye Mosque.  
(Drawing by: Dr.Burhan Vural).



408) Double life tree composition on the wooden door of Nakibzade H. İbrahim Efendi Madrasa Library.  
(Drawing by: Dr.Burhan Vural).

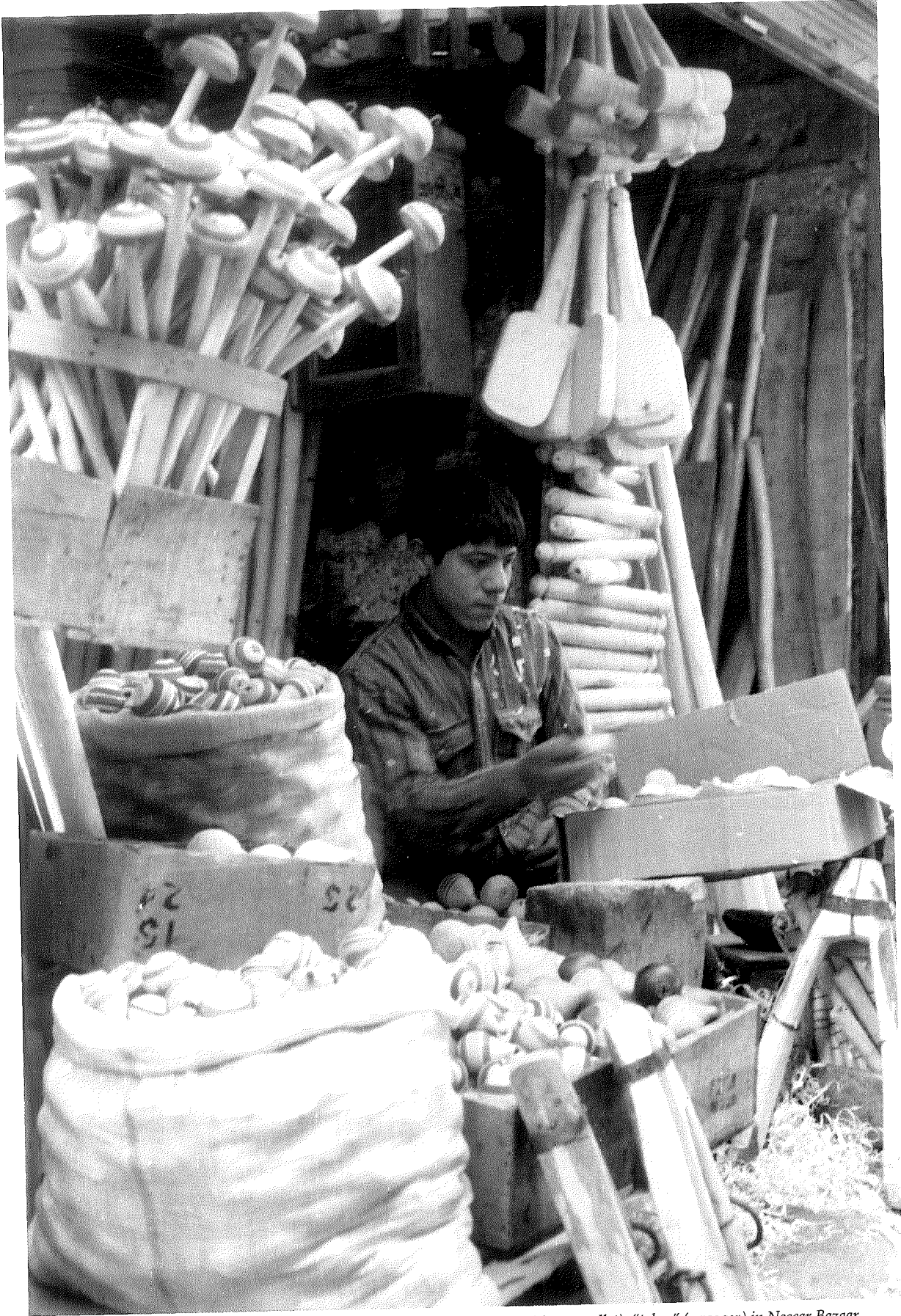


409) Neccar Bazaar. (Photograph by: A.Cihat Kürkçüoğlu / 1983)



410) Flower badges among maypop composition frequently seen on the wooden doors and window casements of Urfa houses. (Photograph by: S.Sabri Kürkçüoğlu).





411) A shop making ("Teshi" (Kirman), "deleme" (peg-top), "et tokmağı" (meat mallet), "tokaç" (swagger) in Neccar Bazaar.  
(Photograph by: A.Cihat Kürkçüoğlu / 1983).

## 4.21. TASBIH MAKING



412) Tasbih seller in front of the door of Gümrük Inn. (Photograph by: A.Cihat Kürkçioğlu / 1979).

Tasbih (Tasbih) making is another religion influenced art developed by Turks, following calligraphy. Tasbih emerged as a to perform dhikr including the 99 names of Allah and the glorification of God after regular prayer. Tasbih became a part of the world of Islam, developed and cultivated by Turks.

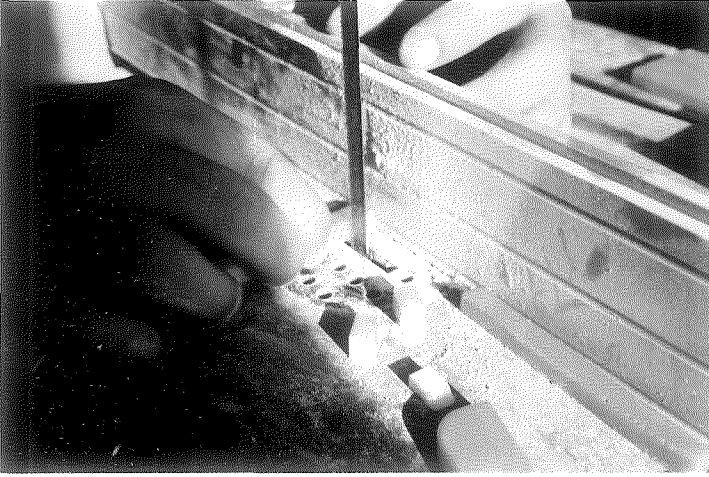
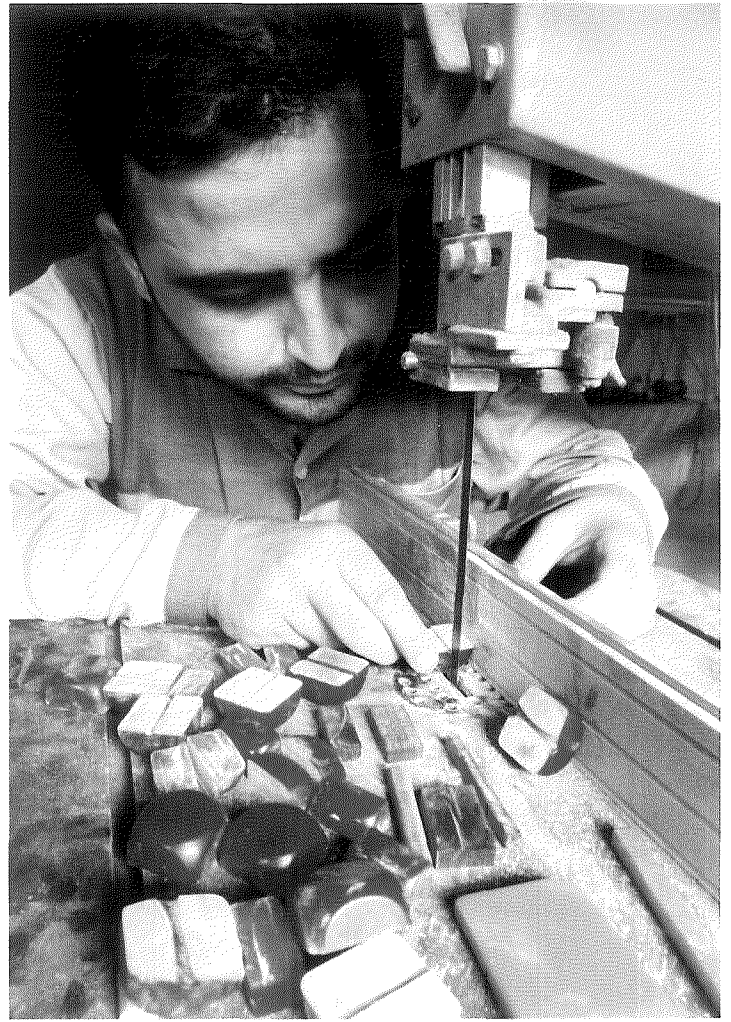
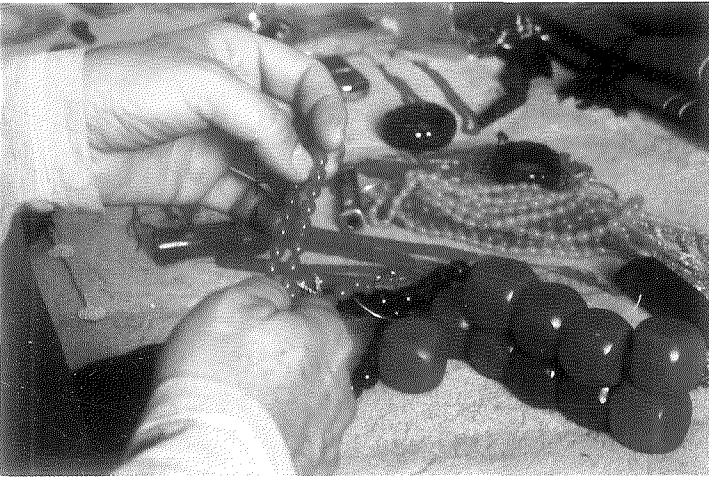
The Ottoman art of tasbih making were developed during the 17th and the 18th century and reached its peak in the 19th century; it is still in practice and the finest examples of tasbih have been produced in Istanbul.

The art of tasbih making in Istanbul was also practiced in the many other cities of Anatolia. Tasbih production has also taken place in Şanlıurfa for years.

Tasbih, used to reciting certain words and prayers, generally consist of 33 or 99 beads set on string. Many people of our day own or collect tasbihs.

Tasbihs take their names from various metals and materials that they are made from. These include coca tasbih, tortoise shell tasbih, and turquoise tasbih and more.





413-414-415) Materials used in Tasbeeh making and cutting on whipsaw. (Photograph bylar: S.Sabri Kürkçüoğlu).

Due to increased demand, inexpensive forms of tasbeeh made from plastic or glass beads are also available through mass production using the casting method.

Hand-made tasbeeh production, once again in demand, continues its existence through many new workshops in Şanlıurfa, where especially produces tasbeeh are available to buyers. Tasbeeh workshops in Şanlıurfa are commonly found in the area near Gümrük Hanı. Various types of tasbeeh are available at vendors in the Gümrük Hanı courtyard, jewellery stores in the jewellery bazaar, and silver shops in ŞURKAV bazaar near Balıklıgöl. Moreover, Şanlıurfa Tasbeeh-makers Association carries on its activities in the region.

#### Raw Materials Used in the Making of Tasbeeh

Synthetic materials, horns, fossils, bones, teeth, nacre (also known as motherofpearl), shells, kernels, glass, precious woods and various gemstones are used in the production of tasbeeh.

Kinds of gemstones used in the production of tasbeeh are ruby, onyx, turquoise, emerald, jadestone, chrysolite, pearl, ultramarine aventurine, brown aventurine, shiraz stone, snakestone, garnet, tiger's eye, amethyst, sapphire,

şehcerağ, shahmaksut (Afghan stone), lapis lazuli, topaz, necef (crystal quartz), corals, hematite, meerschaum, and gold.

Animal products used in the production of tasbeeh are ivory, fish teeth, camel bones (naka), goat horn, buffalo horn, walrus tusk ivory, whale teeth, mammoth tusk ivory, rhinoceros tusk ivory, hippopotamus tusk ivory, stag horn, and tortoise shell.

Fossilized materials used for this purpose are amber drops, red amber, yüsürî, and jet.

Synthetic materials for this purpose are amberoid, bakalite, and catalin.

Tasbeeh materials made from wood and fruits are olives, sandal, cinnamon, balsam, teak, rose, ebony, coca, agarwood, pterocarpus (padauk), snakewood, ironwood, royal paulownia, wenge wood, narçıl (a rare coconut tree), tamarind, olive kernel, and coconut.

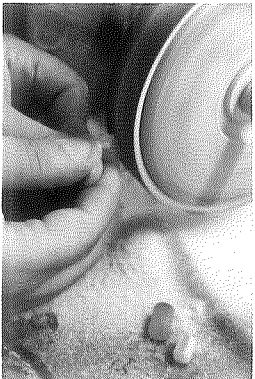
Quartz and various types of glass are also used in tasbeeh making.



416) Tasbih master Osman Yeşil. (Photograph by: S.Sabri Kürkçüoğlu/2011)

### Materials Used for Tasbih Making in Şanlıurfa

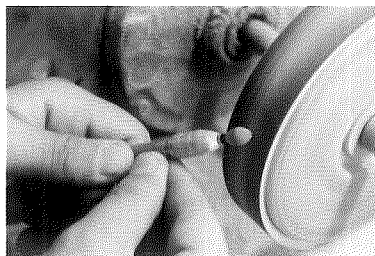
Master Osman Yeşil, the President of Şanlıurfa Tasbih-makers Association states that, with the exception of hard stones, all kinds of material can be processed in the workshops of Şanlıurfa and, particularly, tasbihs made from fossilized material such as amber drops; synthetic materials such as amberoid, catalin, and bakalite; animal products such as tortoise shells, ivory, camel bones, rhinoceros horn, buffalo horn, ram horn, gazelle horn; wooden materials such as ebony, snakewood, coco bolo, olive, agarwood, tamarind, and balsam are in high demand.



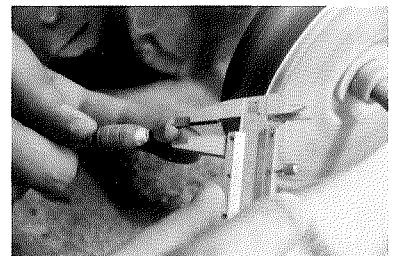
418) Chipping on emery machine



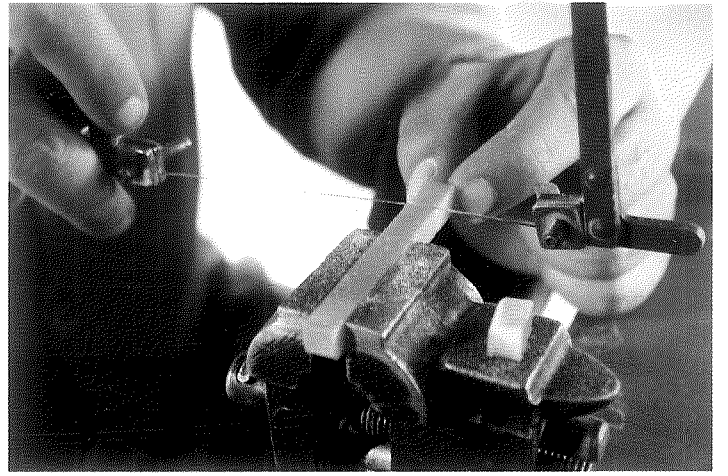
419) Cutting holes in the beads



420) Shaping on emery wheel



421) Measuring with caliper gage



417) Cutting of the raw material in Tasbih making.

(Photograph bylar: S.Sabri Kürkçüoğlu).

### Methods for Tasbih Making in Şanlıurfa

Manual labor was used in tasbih making. A special wooden lath operating with a kemane in one hand was used for tasbih making; a cast called malafa and a drilling section called çarguşe, was turned using the kemane, the centers would be compressed using one foot, and using the other hand, the cutting tools such as rende and arda were used to shape the tasbih.

At the present time, tasbih are shaped using lathe and and emery wheel in the workshops of Şanlıurfa.

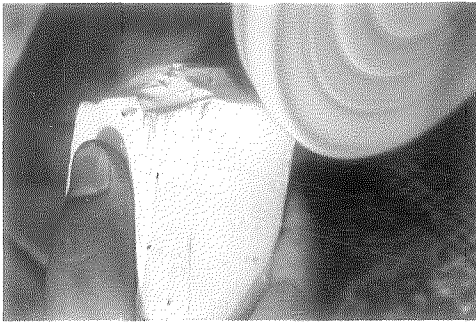
Initially, materials for the tasbih are manually or machine cut into sticks of desired thickness and size, and these sticks are then separated into beads of desired length, lastly, the beads are shaped either by measuring with a measuring stick or by rule of thumb.

Cut and drilled beads are placed on a pointed steel tool and then shaped on a lathe and emery wheel. Beads are shaped into round, egg, oval, selvi (cupressus), and barley like forms.

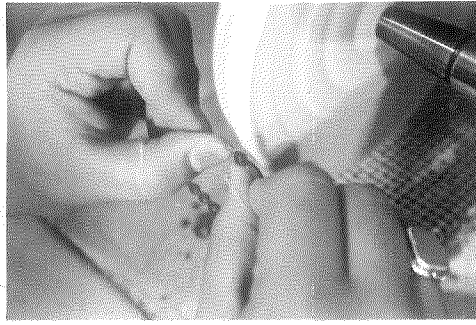
After shaping, the pieces are lustered and polished. For polishing, a polishing stone is rubbed on special canvas cloths, then the beads are put on a fish line one by one and the beads are polished by rubbing on the spinning polishing cloth.

Following polishing, 33 or 99 tasbih beads are temporarily placed on a thread.

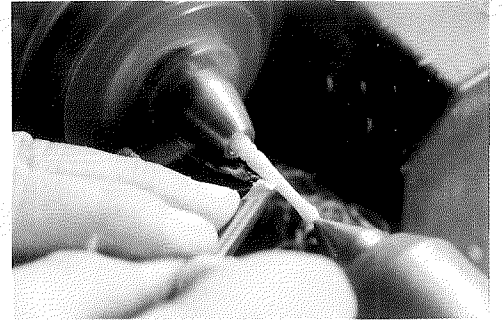




422) Polishing rock



423) Polishing the beads



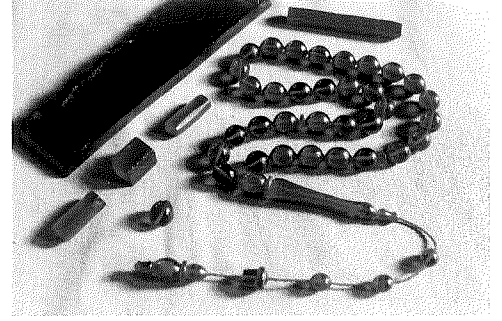
424) Making of the imame



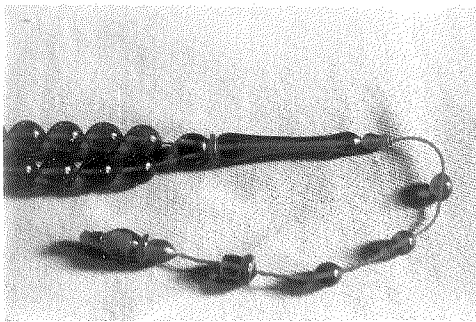
425) Waxing before threading



426) Threading the beads



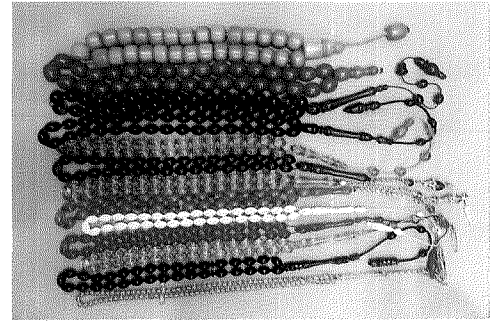
427) Finished tasbih



428) Hitame – put on after the imame



429) Fire amber tasbih



430) Tasbih types

For the 33 beaded tasbih, there is placed a pul, a kind of round chip, is placed onto the thread every 11 beads or 5 beads.

For the 99 beaded tasbih, a different type of chip of various sizes called stops (nişane) is placed after every 33 beads.

Size of beads should be the same. In some tasbih beads might get smaller as they get closer to the imame (the end point of the tasbih). Similar shades and tones of color are also an important factor in placing beads.

The endpoint of the tasbih has a different shape of bead, five times the larger of the original beads used, called imame. It is the most significant bead for it shows how skilled the tasbih maker is. After the imame, a tassel or a silver heading is placed on the thread. The imame may consist of up to two or three beads. A set of beads called hitame, put right after the imame, and consist of a bead hiding the knot, three intermediary beads and a

cap bead.

Threading beads, used to be done with great care by masters in Kazaz Bazaar, using silk threads or ibrışim (thrown silk). Currently, threading is done by tasbih salesmen or in workshops.

### Use of Tasbih in Şanlıurfa

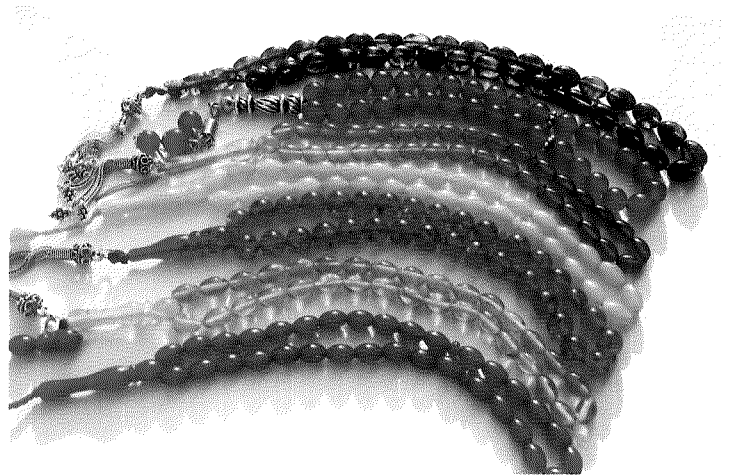
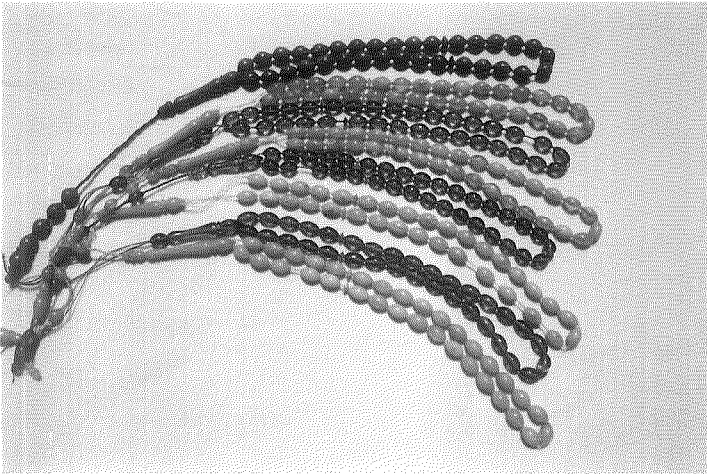
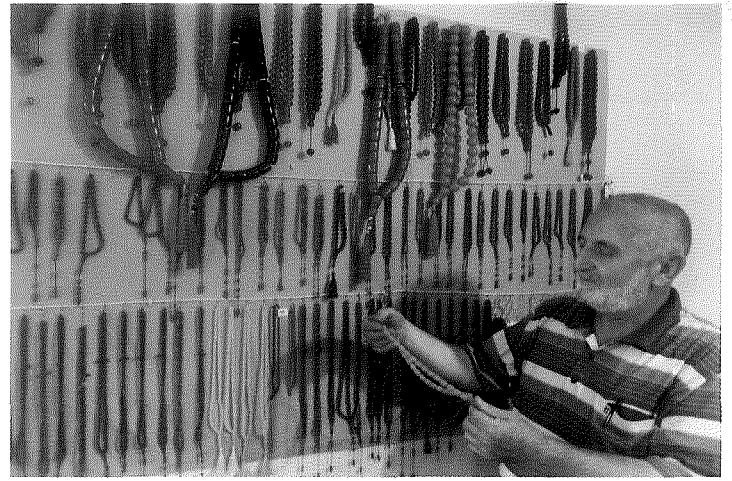
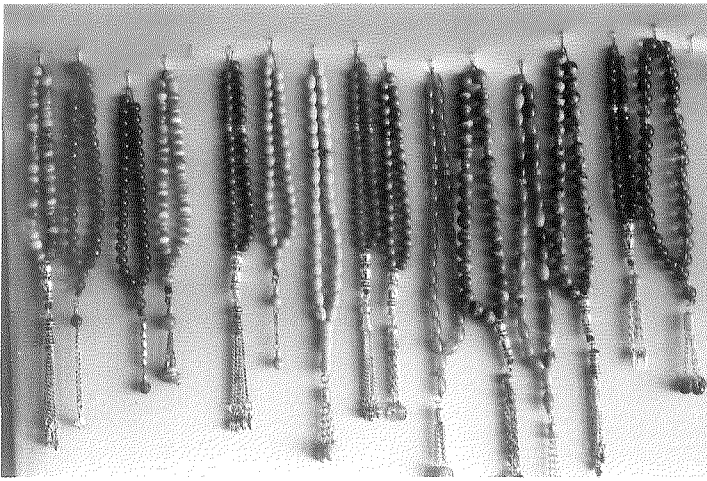
Tasbih is generally used for prayer.

In Şanlıurfa, men usually prefer 33 beaded tasbih while women prefer 99 beaded tasbih.

Many people in Şanlıurfa have valuable tasbih collections.

Some types of tasbih are believed to have healing properties against skin diseases and stress, give energy, and protect against nazar (the evil eye).

Onyx tasbih are preferred during the summer months as they are cooler than skin temperature and



431-432-433-434) Tasbeeh types from the shop of Tasbeeh master Sait İşçi. (Photograph bylar: S.Sabri Kürkçüoğlu/2011).

therefore do not cause sweating.

Amber drops are said to help against some blood diseases. Thus, excess amber dust in workshops is not wasted.

Tasbeeh made from coca, is quite popular for being easy to handle, having a nice smell and for turning to a darker shade of color with use. Coca tasbeeh are also said to have antimicrobial properties.

#### Tools Used in Tasbeeh Making

**Saw:** Used for turning tasbeeh material into sticks

**Clamp:** Used for pressing sticks into smaller pieces and cut with a small saw

**Whipsaw:** A small cutting machine where a bandsaw is installed

**Measuring stick:** A metal ruler used for measuring beads at every level of the process

**Emery machine:** A grinding wheel used for roughly chiseling of cut pieces

**Drilling machine:** A small lathe used to open a

small hole in the middle of the roughly chiseled bead

**Awl:** A pointed spike which the drilled bead is set

**Emery wheel:** An engine wheel used to shape the drilled piece

**Lathe:** A small lathe used to shape the imame

**Keçeli cila:** A polishing tool with a canvas cloth used to luster and polish the shaped bead

**Polishing wheel:** A polishing stone rubbed on the surface of cloths for polishing

#### References

1. Osman Yeşil, the President of Şanlıurfa Tasbeeh-makers Association
2. Hakan Gümüşçülük, Şanlıurfa
3. [www.tesbihcibaba.com.tr](http://www.tesbihcibaba.com.tr)



## 4.22. CALLIGRAPHY



435) Calligraph Mahmut Dörtbudak trained by Behçet Arabi making meshk. (Photograph bylar: S.Sabri Kürkçüoğlu).

The oldest examples of the art of calligraphy, which takes an important place in Islamic era arts, are gravestones excavated in old Harran cemetery and some elements in Ulu Camii ruins. Moreover, there is an epitaph, on the northern side of the Hattan Gate, scripted in the Ayyubid nesih style; the floral nesih epitaph located on the northern wall of the Ayyubid madrasa; and the cistern epitaph of Şeyh Mes'ud Zaviyesi are examples of Urfa calligraphy, dating back to XI – XII. Centuries.

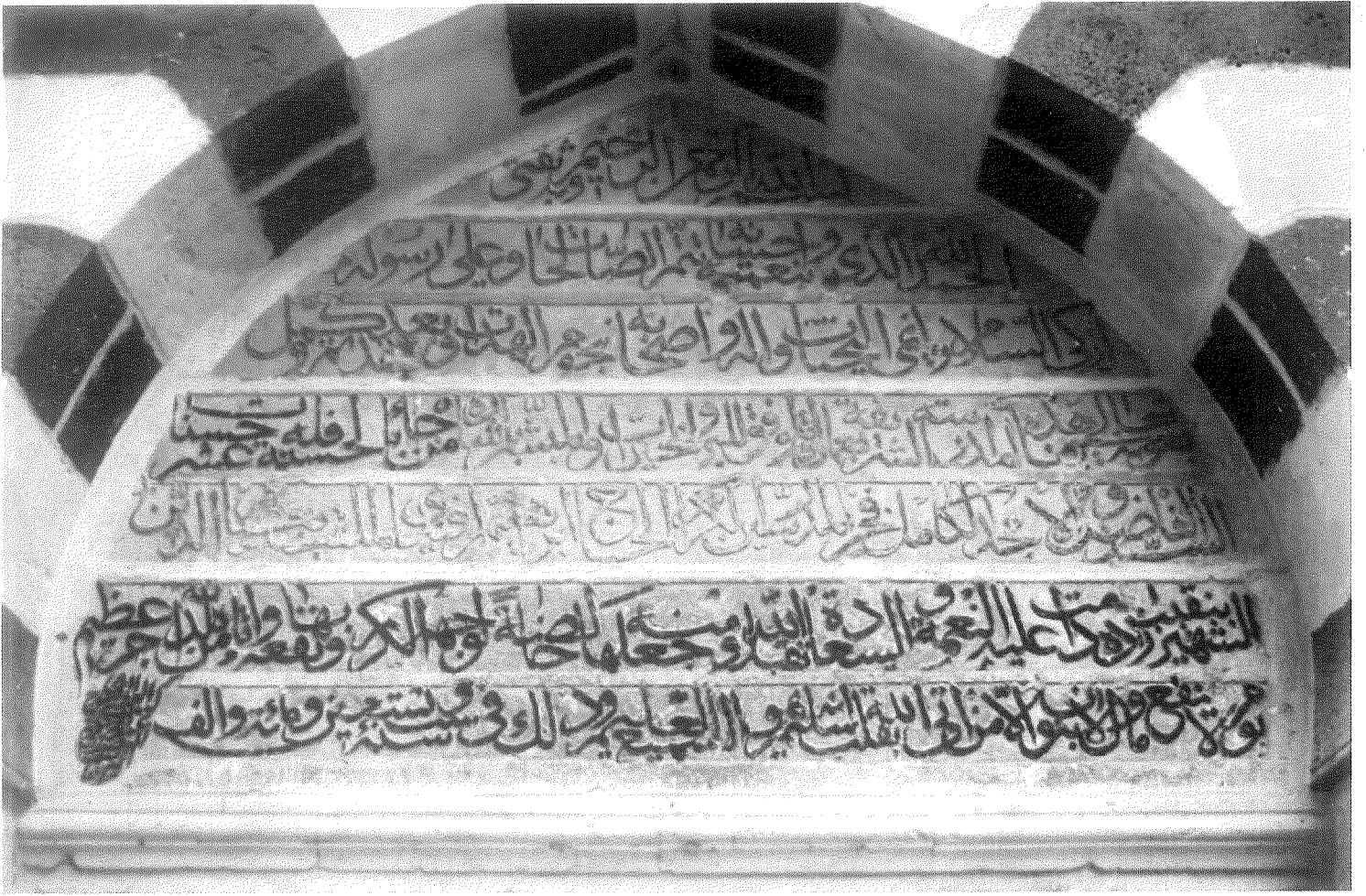
No notable calligraphic works from the period between the Ayyubid Dynasty and Ottoman rule have reached the present day. However, there are a wide variety of epitaphs, gravestones, memorial buildings, and decorative compositions of celi nesih, celi sülüs, celi ta'lik and ma'kûlî styled ornamentations from the Ottoman Period.

The oldest calligraphers known are “Hakkı en-Naibu

bimedineti'l Ruha” (Hakkı, the regent of Urfa) whose signature is found on a cell epitaph of 1775 Halil-ür Rahman Madrasa; “el-fakir es-Seyyid el-hac Abdürrahim el-musavveri en-naib er-Ruha” (Hacı Abdürrahim, the regent of Urfa) whose signature is found on an epitaph located on the northern door of Nakıbzade Hacı İbrahim Efendi Madrasa, facing the courtyard of Ulu Camii.

Gravestones, where the finest scripts of poems take place, do not have their calligraphers' signatures even though poets' names are mentioned.

Calligrapher signatures are also found on manuscript books and tablets. Hikmet the Poet (1832-1878), poet Sakıb Efendi (death 1873), poet and Sufi mystic Safvet Efendi (1866-1950) were also known to be calligraphy artists. Of these artists, Şair Sakıb's poem written with white paint and ta'lik calligraphy on blue colored wooden tiles, hanged on the wall of the big room at the second floor of his



436) Tablet bearing the signature of "Urfa naibi musavver Hacı Abdürrahim" on the door of Nakibzade Hacı İbrahim Efendi Madrasa opening out to the Grand Mosque yard.  
(Photograph by: S.Sabri Kürkçüoğlu)

villa in Halepli Bahçe, is significant in the way that it portrays his calligraphy work. Unfortunately, works of Nuri, Lütfü, and Vefik Bey, whose works are referred to in Bedri Alpay's book, "Poets of Şanlıurfa", have not reached the present day.

We do not have information regarding a female calligrapher named Naciye, whose signature is present

at a tablet in Rızvaniye Mosque.

Ahmet Vefik Efendi, one of the most well-known calligraphers of Urfa, and his apprentice Arabizade Behçet Efendi produced some of their works toward the end of the Ottoman Period, and the rest in the Republic Period.



437-438) "Tarih bu taş samid değil ikil-i cihad-ı ekberdir." and "Tarih cay-i cihada giden erlere nusret ola." Writings by Calligraph Ahmet Vefik on the First World War Monument.  
(Photograph by: S.Sabri Kürkçüoğlu/2011).





439) "Hâzâ makamu'l lihyeti's-şerifeti'n-nebeviyye / Aleyhi afdalü's-selavatü ve ekmelü't-tahiyye" thuluth writing on glass by Calligraph Ahmet Vefik in Urfa Museum.

## AHMET VEFİK EFENDİ (LOBUT AHMET EFENDİ)

Using the pseudonym Vefik, Ahmet Efendi was both a poet and a calligrapher. He was born in Istanbul in 1860. His father is Balibeyzade Lobut Bey from the Zikti Clan. He began his studies at Sultani but left there sometime after. When his father Lobut Bey was exiled to Halfeti, he joined his father and then moved to Suruç when his father became the kaymakam (sub-governor).

Finally, he moved to Urfa following the retirement of his father and moved there with the rest of his family.

Ahmet Vefik, worked as a civil servant during his lifetime and retired in 1923.

Ahmet Vefik Efendi taught writing courses in many schools and madrasas, with the permission of Cenanzade Hacı Abbas Efendi of Diyarbakır and Asaf Bey of Urfa. Ahmet Vefik, who was acquainted with the musical arts, could play harmonica, oud, and zither. He was known to possess a modest, good natured, sensitive and helpful character. The artist, who skillfully wrote epics for local incidents, also wrote a verse in commemoration of Nusret Bey, the Governor of Urfa, to be placed on the 1917 Harb-ı Umumi Şehitleri Monument, which goes as "Cay-I cihada giden erlere nusret ola".

Ahmet Vefik Bey was also known for placing inscriptions in bottles. Such a bottle is kept in the collection of Halil Soran Bey in Urfa.

Ahmet Vefik Bey's exact date of death is unknown.



440) "Eleysallahu bi azizi zi intikam kul hasbiyallah" ta'lik writing in Urfa Museum.  
It is thought to have been written by Caligraph Ahmet Vefik.



441-442) Calligrapher Mohammed Behçet Arabi (Behçet Görgün) and his signature.

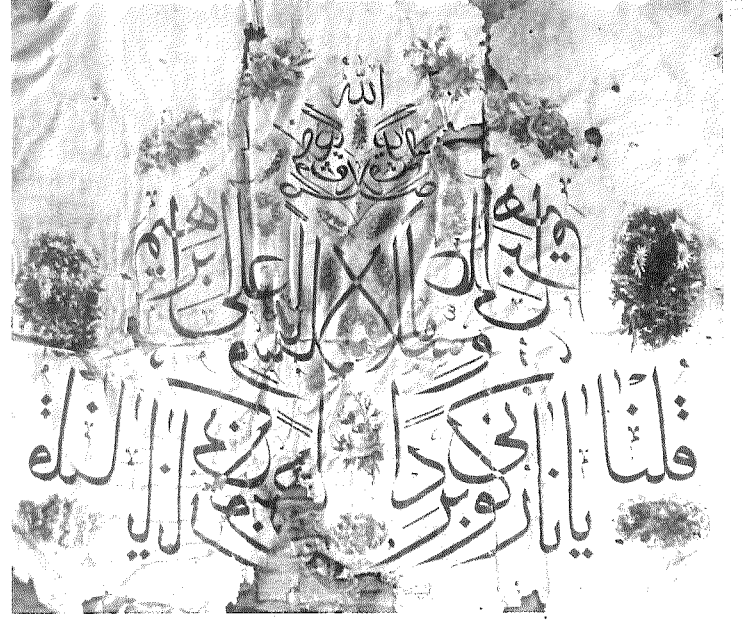
## ARABİZADE BEHÇET (GÖRGÜN) EFENDİ (1893-1965)

Behçet Efendi, who was born in Kaleboynu District in 1893, was a member of the "Arabizade" family-the descendants of Eba Eyyub el-Ensari and moved to Urfa 400 years ago. He used his family moniker in his signature "Behçet Arabi".

Behçet Arabi was introduced to the art of calligraphy as an apprentice to one of his relatives. As a pupil, he showed incredible skill and surpassed his master. His master took him to calligrapher Ahmet Vefik Efendi, and Katip Hoca in Şeriye, and handed him over stating "Here is a skilled pupil, I've taught him everything I know, and now the rest is up to you". Behçet, soon receives his icazetname (a certificate of competence) from Ahmet Vefik Efendi, a poet and a musical man, who received and gave many icazetname in every level of calligraphy.

Behçet got married when he was 17 and enlists in the army during World War I at the age of 24 while having 3 children. During his 5,5 years of enlistment, he wrote many scripts such as Poet Nabi's famous ode to the prophet:

"Sakın terk-, edebten kuy-I mahbub-I Hüdadır bu



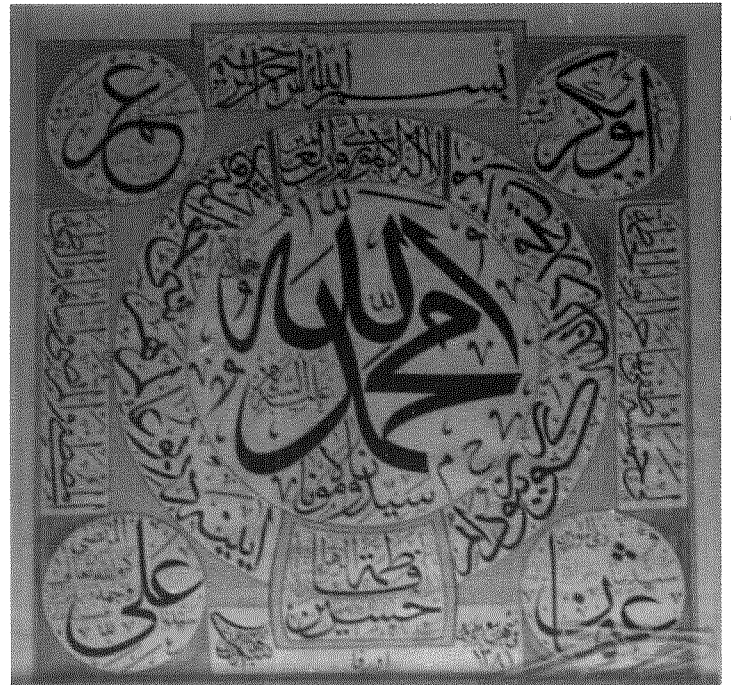
443) "Kulnâ yâ nâru kûnî berden ve selâmen alâ İbrahim" verse from Koran, written by Behçet Arabi in müsenna (mirrored) style.

Nazargah-ı ilahidir makam-I Mustafadır bu"

Therefore he was appointed as a recorder in his division. Following his discharge, he was given as a present the Sakal-ı Şerif (Muhammad's Beard). (This relic is being exhibited in Circis Peygamber Mosque and visited by the people of Urfa during Ramadan).

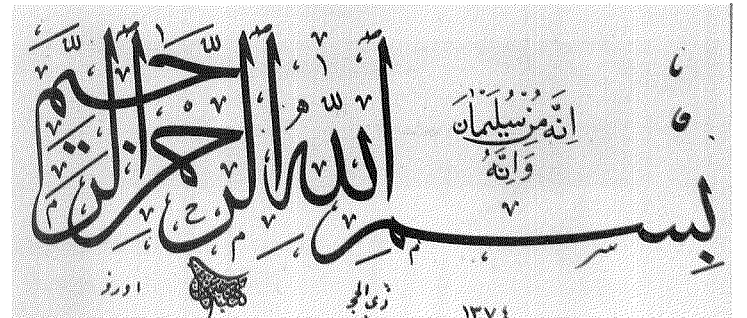
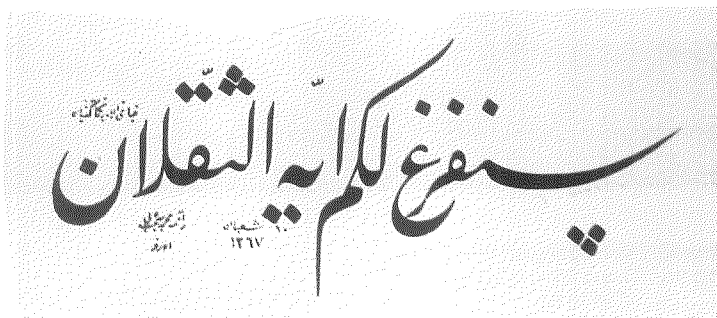
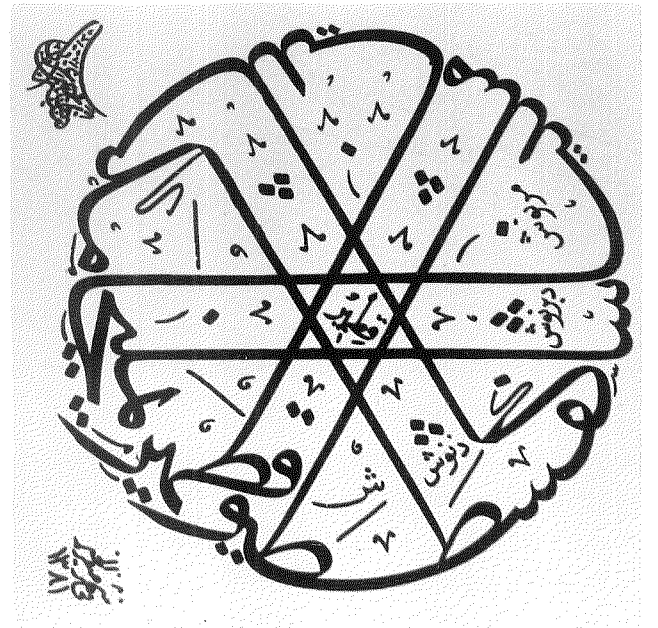
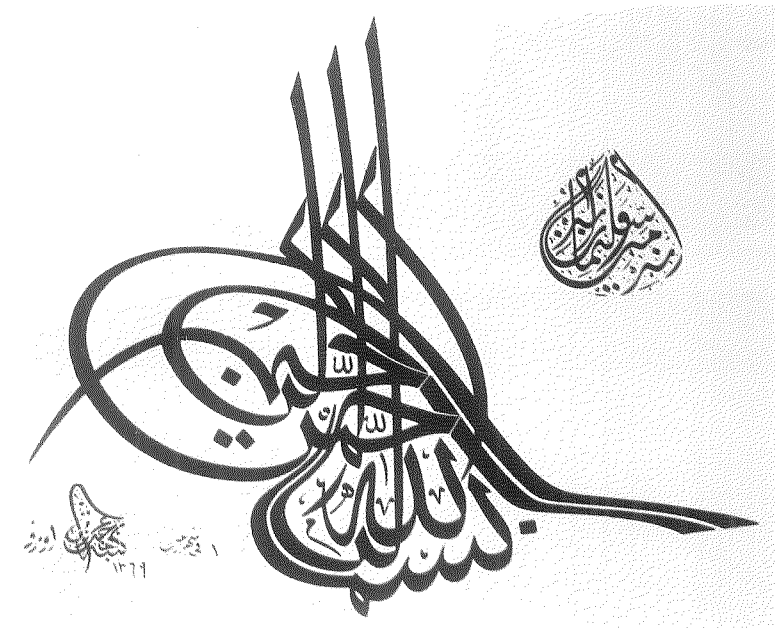
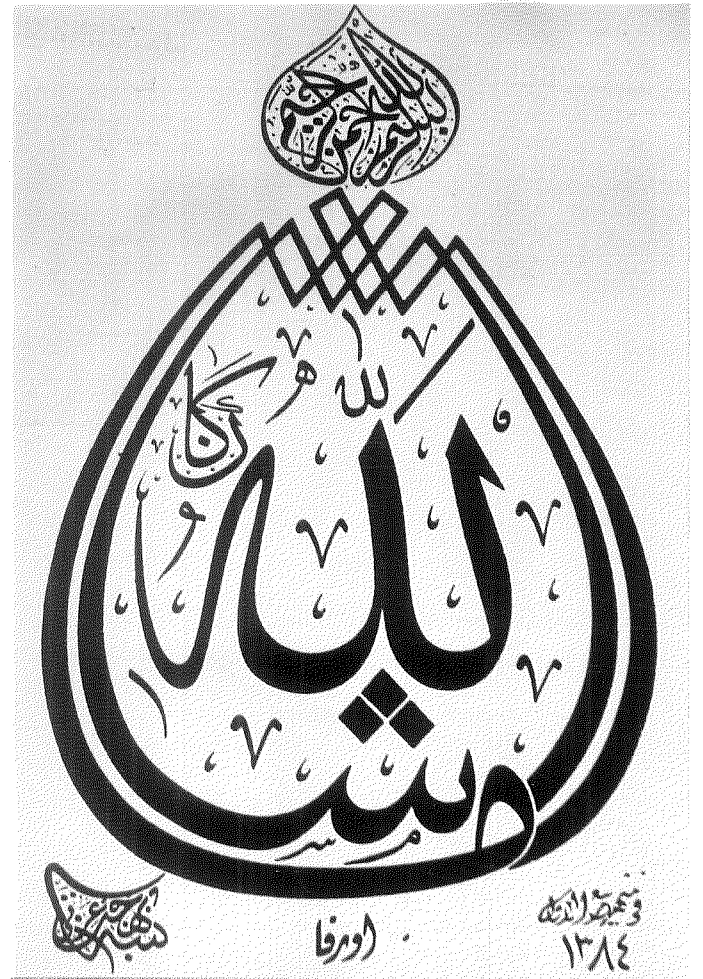
Behçet Efendi, skillfully used nesih, sülüs, divani and rik'a techniques, except for kufi; however, most of his works were based on celi sülüs and celi ta'lik. He died in Urfa in 1965. His works are exhibited in a gallery in Şanlıurfa Museum and Urfa Directorate for Culture and Tourism.

Mahmut Dörtbudak and Münib Görgün, Behçet Efendi's pupils, practice their art in Urfa.

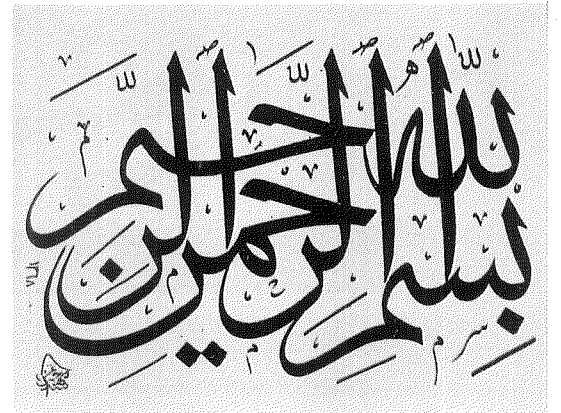
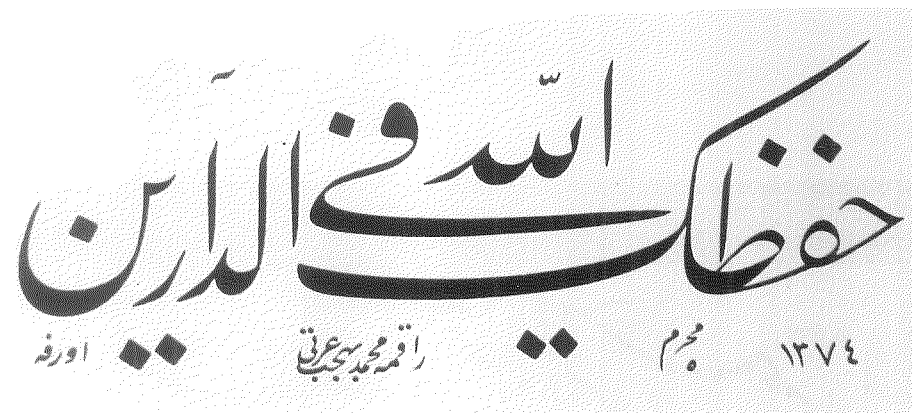
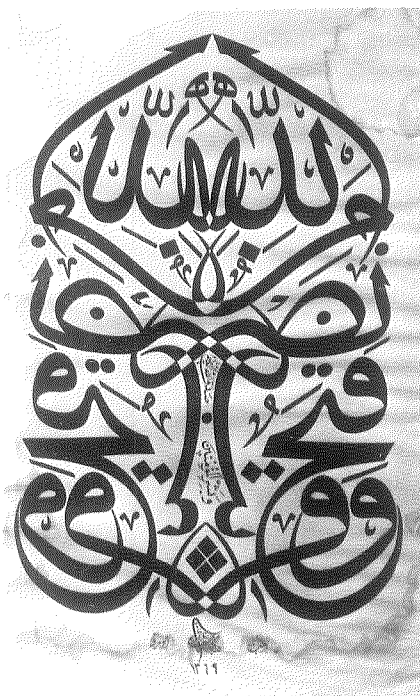
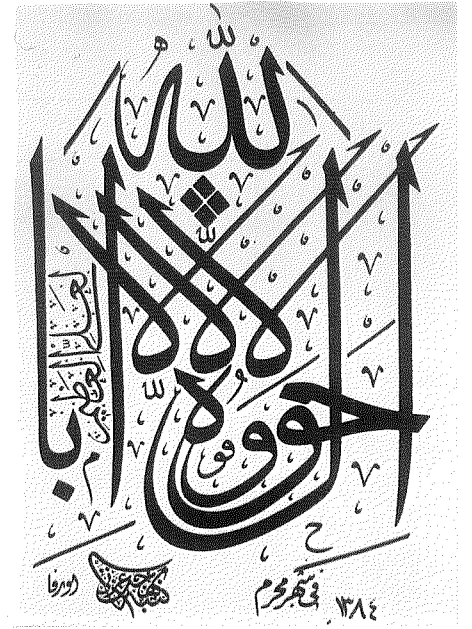


444) A plaque signed by Behçet Arabi.





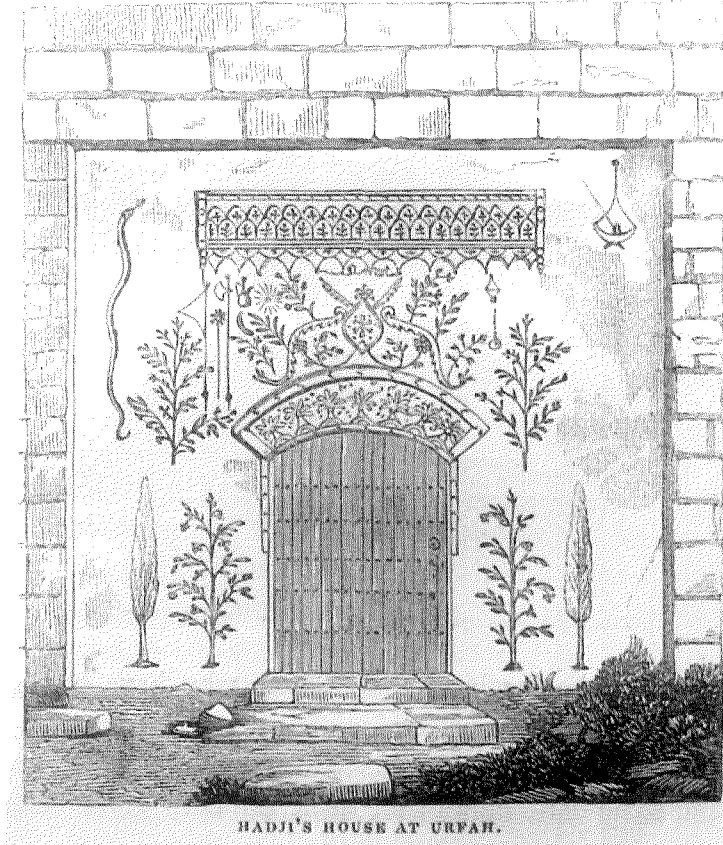
445-446-447-448-449-450) Calligraphy examples by Behçet Arabi.



451-452-453-454-455-456-457-458) Calligraphy examples by Behçet Arabi.



## 4.23. HAND DRAWN ORNAMENTATION



459) Hacı house door. (Desen: G. P. BADGER, *The Nestorians and their Rituals (with the narrative of a Mission to Mesopotamia and Coordistan in 1842-1844, and of a late visit to those countries in 1850)*, London, 1852).

Hand drawn ornamentation is a form of fresco in Ottoman architecture, with vegetal motifs being heavily used. Very old examples of Ottoman Period hand drawn ornamentation, a significant branch of plastic arts which was cultivated along with architecture in Urfa, have not reached present day. However, it is important to note that, such works in the ceilings of Akyüzler Evi, Abdülkadir Hakkari Evi, Hacı Bekir Pabuççu Evi, Kürkçüzade Halil Hafız Evi and many houses, display the extent this art came to in the 19th century. Hand drawn ornamentations in the ceiling of a Christian house on Nabi Street in Bıçakçı Street, has been erased in the recent years.

Hand drawn ornamentations on the ceiling-girdle

of Berber Halil Evi in the Sancak District of Birecik County, on the ceiling of Hüseyin Özateş Evi, and on the guest room ceiling and walls of Emin Ağa villa in the Village of Ilfar in Birecik County, demonstrate that this method was applied in the villages of and in Birecik County.

This art is mostly seen on the doors of people who completed their pilgrimage.

The kinsmen of a person visiting Hajj would have his doors ornamented by artists, which was called "sini sürmek". This ornamentation was not limited to exterior doors but could also be seen on doors facing house courtyard, walls of living rooms, around cabinets and niches, and eywan walls.<sup>26</sup>



460) Pen work decorated egg ceiling in Halil Hafız Kürkçüoğlu house.  
(Photograph by: A.Cihat Kürkçüoğlu / 1979).

The backdrop of the ornamentation would initially be daubed with a mixture of lime plaster called “hemp plaster” for it contained hemp fibers, and on this layer ornaments were painted using paint mixed with egg whites or glue.

Ornamentation of exterior doors was based on symmetrical order. Generally, kaaba and the tomb of Mohammad, and in a circular composition, “Allah” and “Muhammad” would be written. In some cases, there

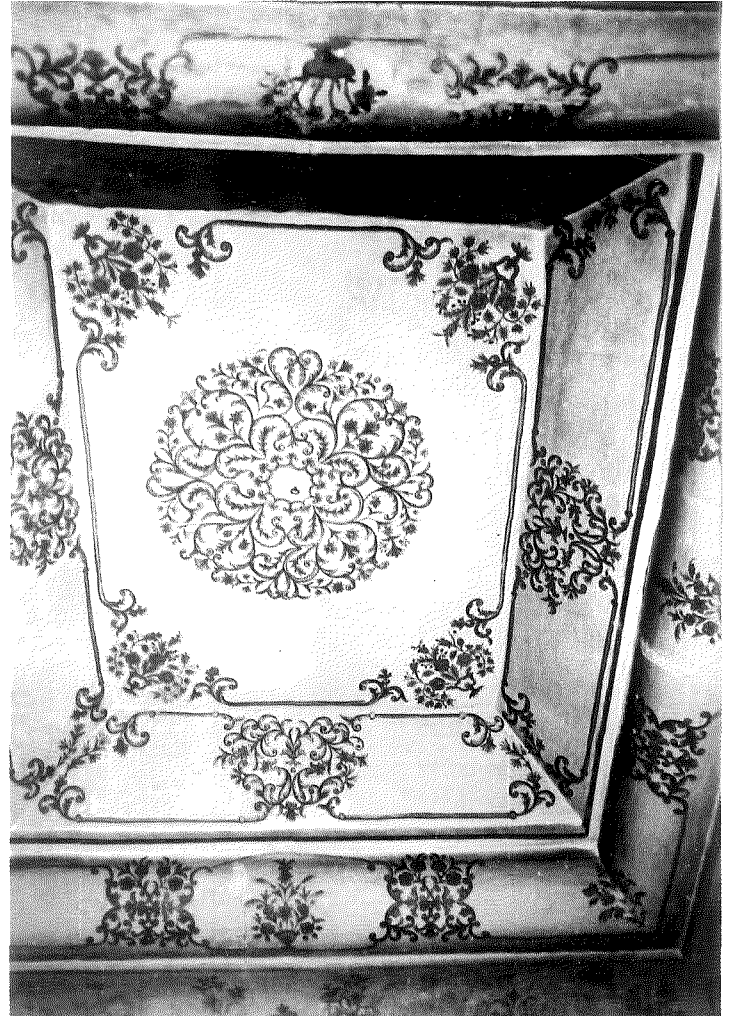


462) Pen work decorations on the egg ceiling of Birecik Hüseyin Özateş house.  
(Photograph by: A.Cihat Kürkçüoğlu / 1995).



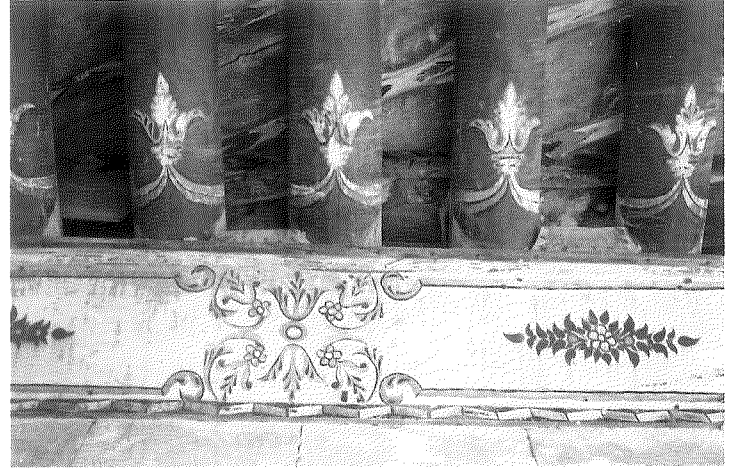
461) Birecik Ilgar (Mırbi) Village, pen work decorations on the ceiling of Hartavizade Emin Ağa Villa. (Photograph by: A.Cihat Kürkçüoğlu / 2002).

would be written “Besmele”, “Maşaallah” or the line of the sura Al-Fath “İnna fetahneke fethan mübina”. As the application of this script required fine mastery, either the painter would copy the work of a calligrapher, or a calligrapher would be commissioned for the job. Calligrapher Behçet Arabi of Urfa (1893-1965) was one of the last lines of calligraphers, who maintained this tradition.<sup>27</sup>



463) Pen work decorations on the ceiling of Halil Hafız Kürkçüoğlu house.  
(Photograph by: A.Cihat Kürkçüoğlu / 1979).





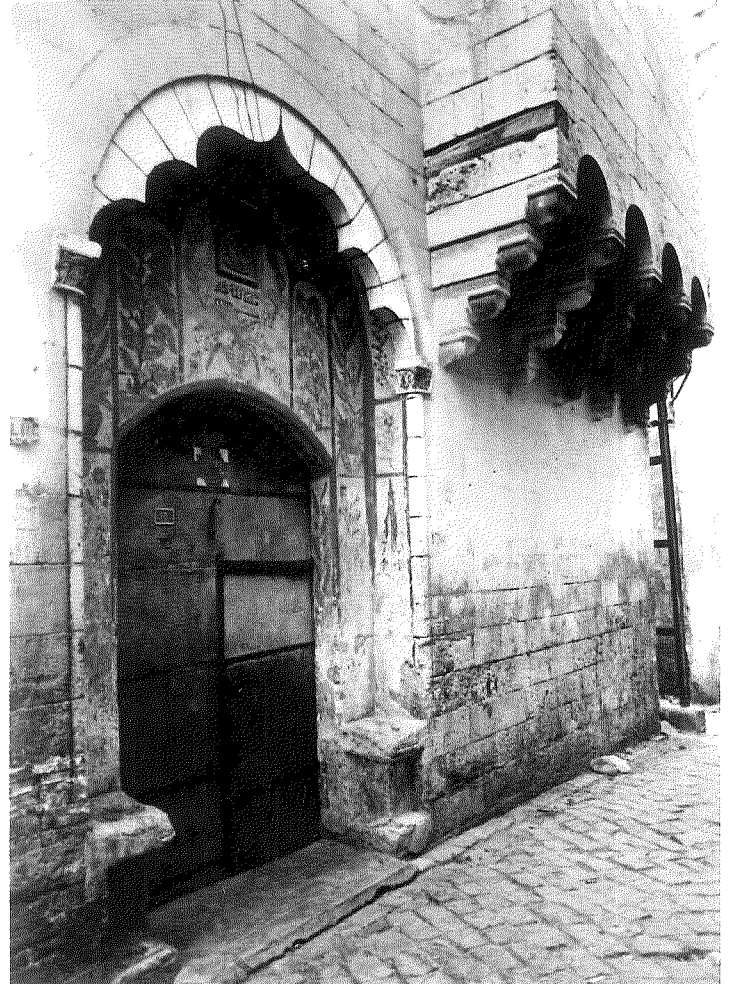
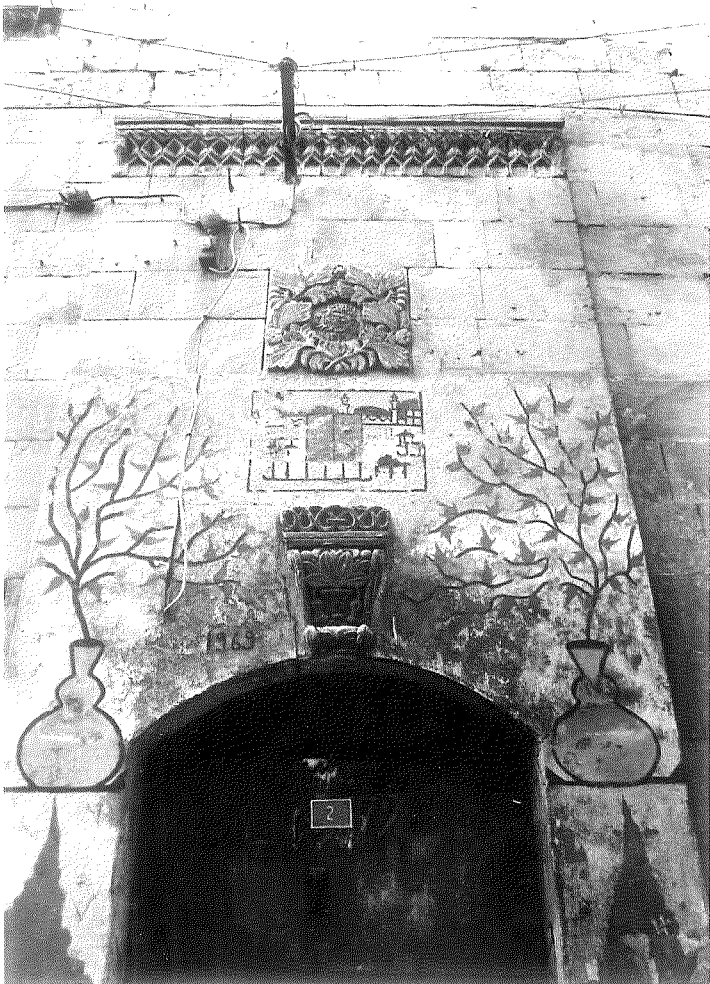
464-465) Birecik Ilgar (Mirbi) Village, pen work decorations on the ceiling of Hartavizade Emin Ağa Villa. (Photograph by: A.Cihat Kürkçüoğlu / 2002).

On both sides of doors and the corners of door lintels, flower branches that spread from a symmetrically shaped pot and date palm compositions would be depicted. The snake figure, which symbolizes health and healing, would be symmetrically placed on both sides of doors.

Door ornamenting tradition is significant in terms of having two purposes: Firstly, it was aimed to present it as a gift for the Hajj pilgrim, and secondly to distinguish

the house from others, which made it easy to give directions such as “the Hajji door on the left on x street”.

There is no sufficient information as regards to when this tradition arose. However, in his book called *The Nestorians and their Rituals* (with the narrative of a Mission to Mesopotamia and Coordistan in 1842-1844, and of a late visit to those countries in 1850) London, 1852, G.P Badger, who visited Urfa in 1842, included a hajji door ornamentation pattern and wrote “There are



466-467) Hacı House doors in Urfa. (Photograph by: A.Cihat Kürkçüoğlu / 1978).

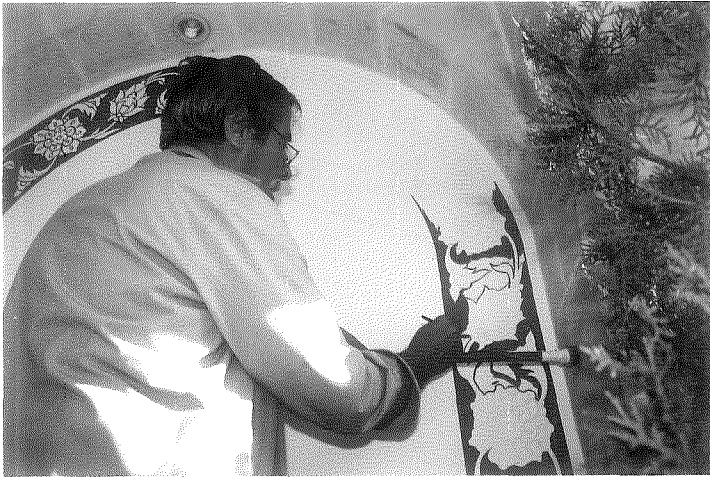


468-469) Pen work angel figures in the corners of a ceiling in Nabi Street.  
(Photograph by: A.Cihat Kürkçüoğlu / 1985).



470) Oil painting landscape in the room of a house in Urfa. (Photograph by: A.Cihat Kürkçüoğlu / 1985).



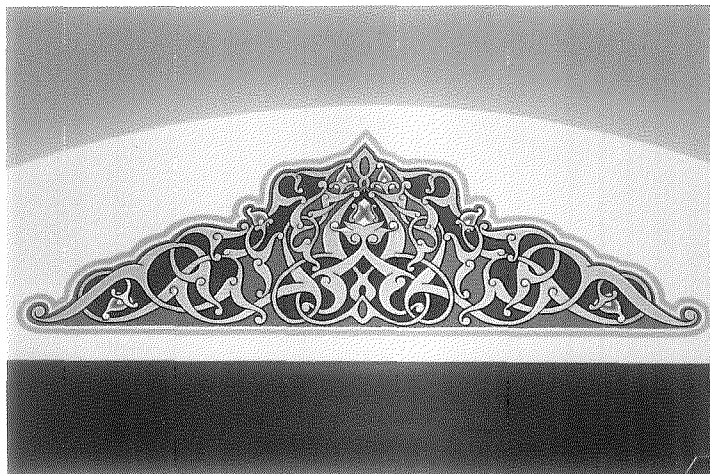
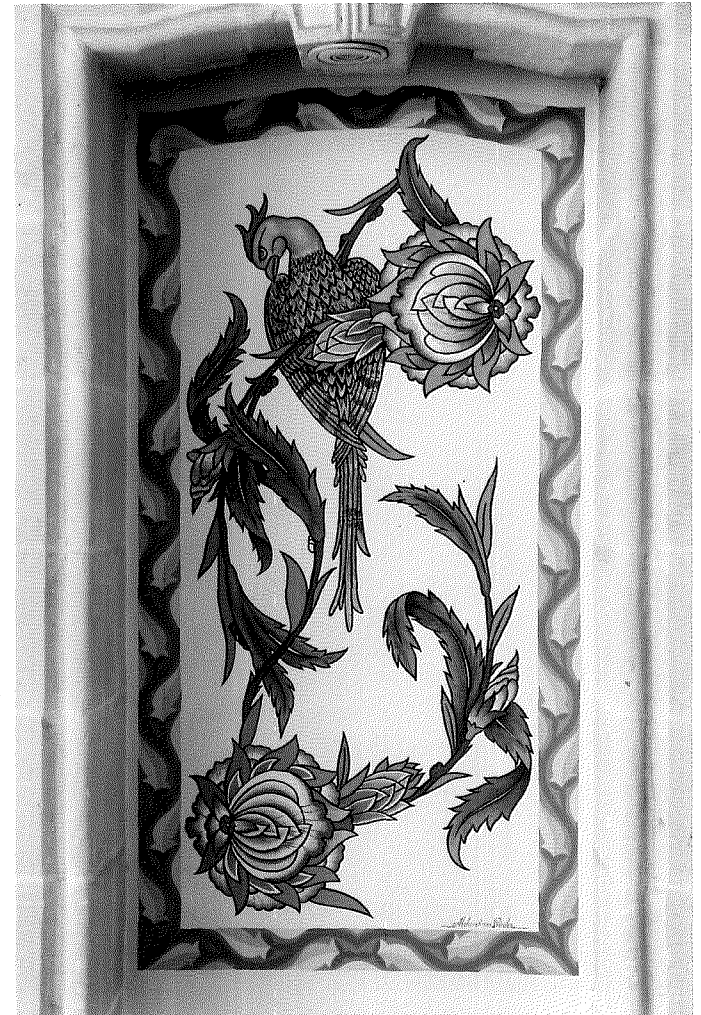


471) Kalemkâr (Pen work decorator) Abdurrahman Birden as he is working.  
(Photograph by: S.Sabri Kürkçüoğlu / 2009).

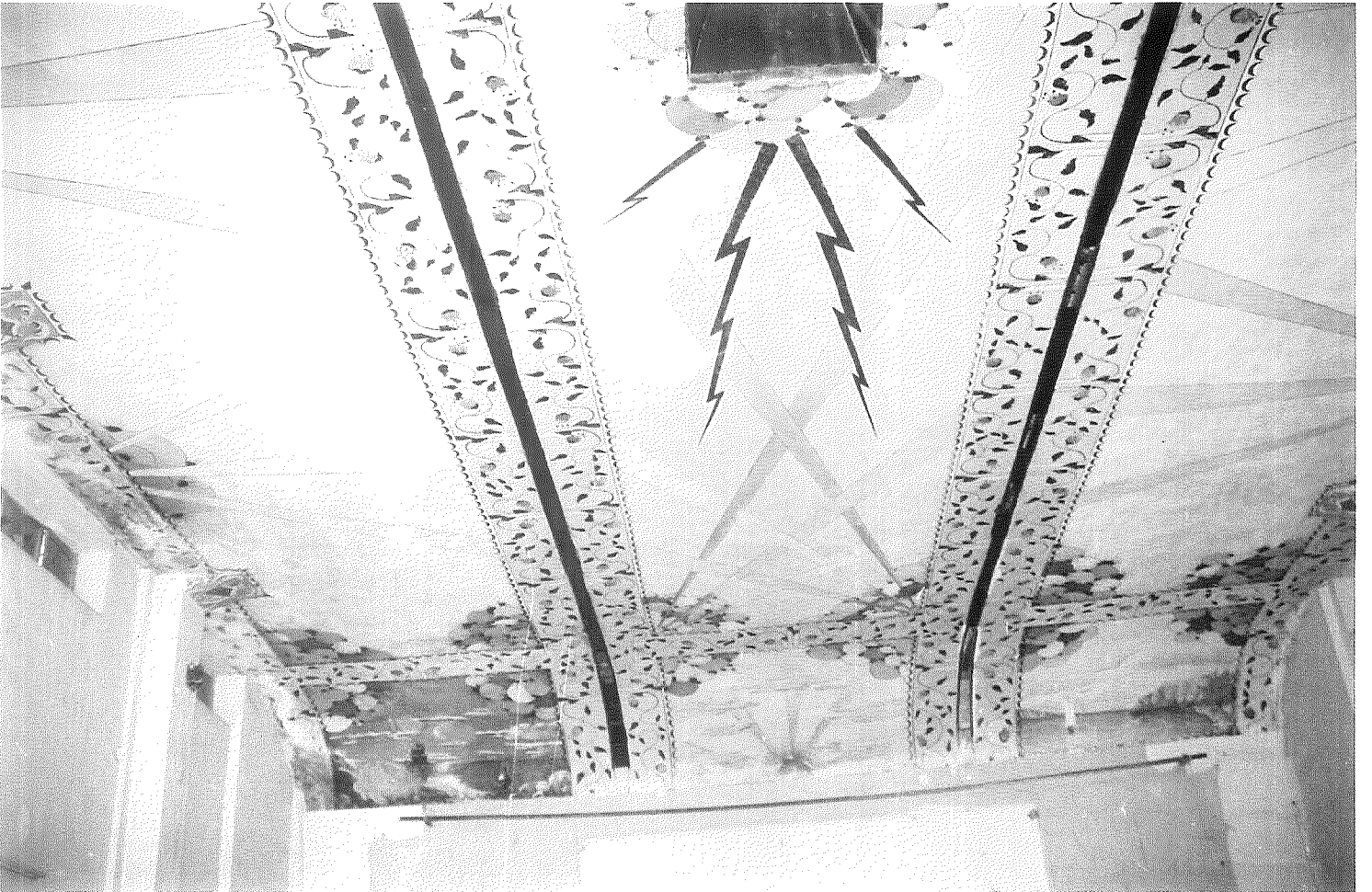
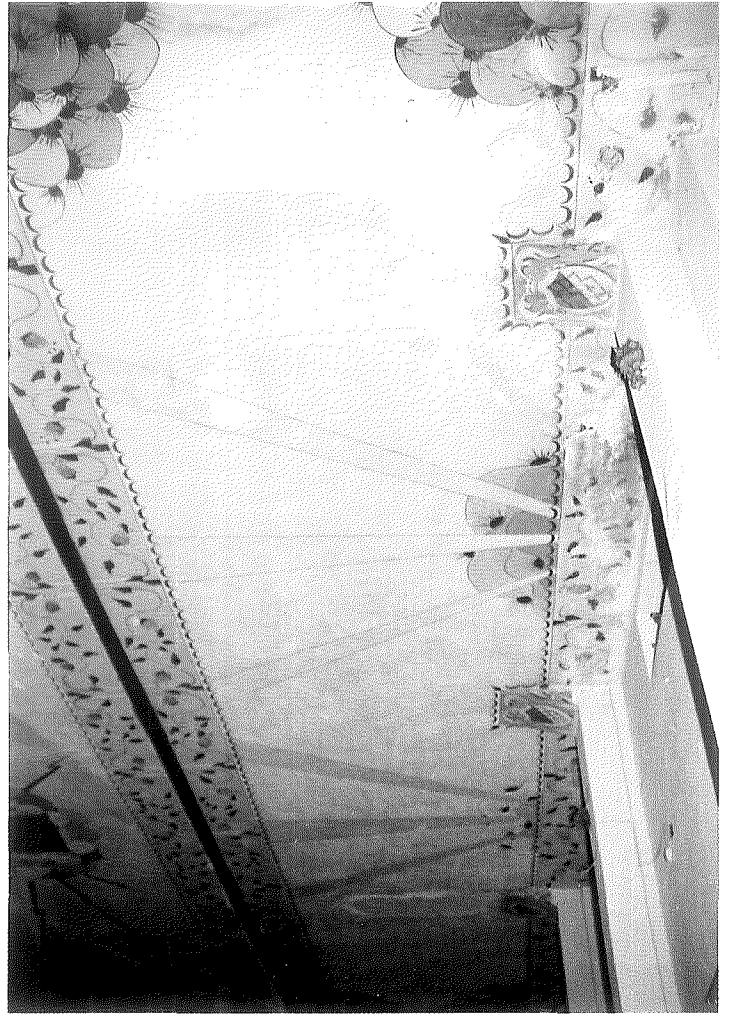
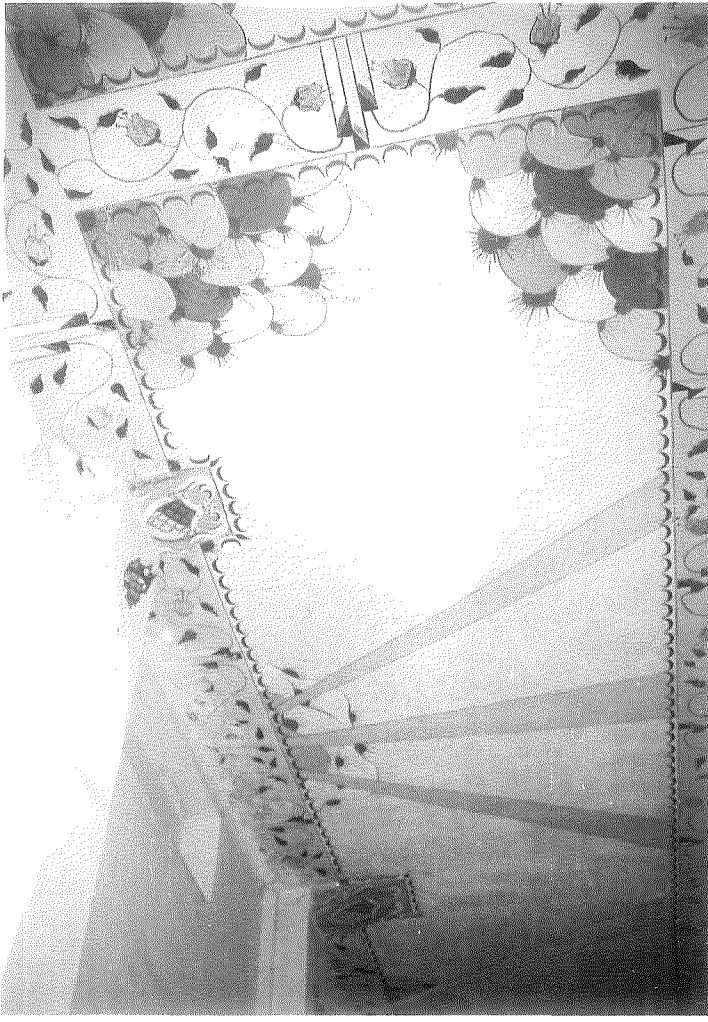
12.000 Muslim families in Urfa. Most of them are hajjis, meaning that they visited Mecca. On the exterior doors of their houses, there are ornamentations that confirm their visit. Some of the symbols among these ornamentations are the beggars bowl (keşköl), flag, staff, axe, cezve, stick and censer.”<sup>28</sup>

There is also no sufficient information regarding older artist of hand drawn ornamentation. It is known that Reşit Saman practiced this art form in the 1950s and made his paint from paint powder-egg white-glue mix. This art form was continued by the sign painters of Urfa, using oil paint. Mahmut Sabuncu, Abdurrahman Polat, Nihat Kürkçüoğlu, Abdurrahman Birden are the most well-known artist of hajji door ornamentation of the 60s.  
29

In the recent years, this tradition took the form of 50x100 cm screen-printed sheet metals hanged on doors.

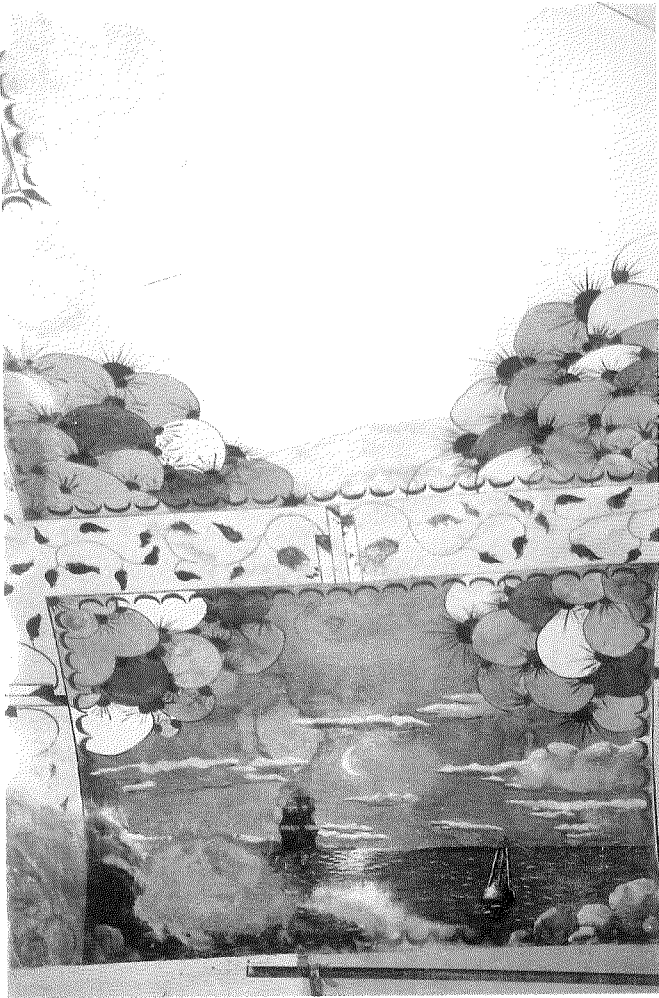
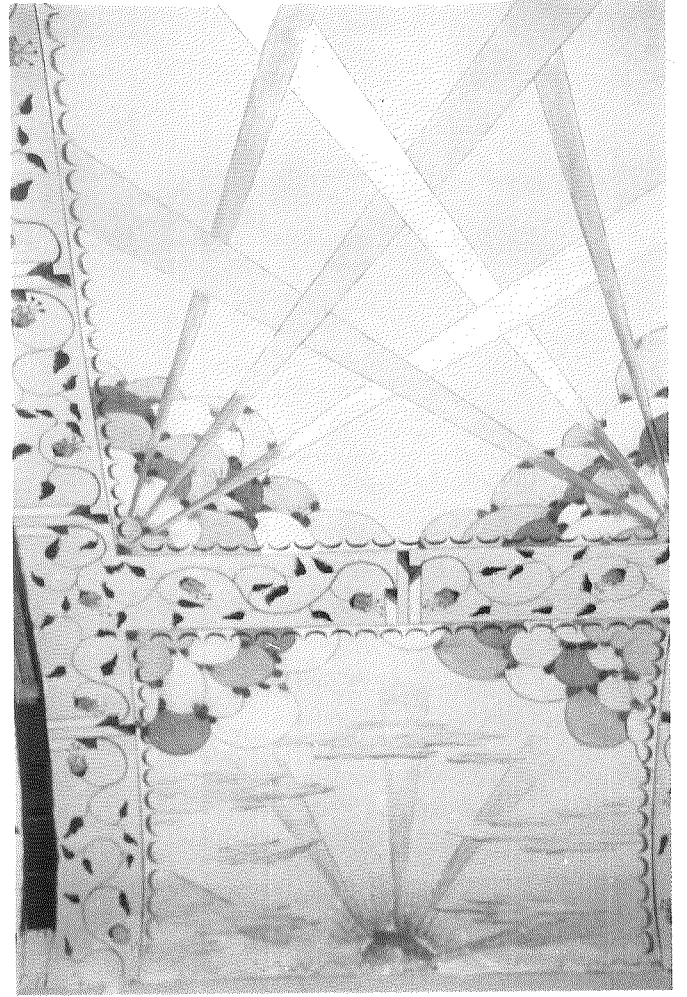


472-473-474) Pen work decorations done by Abdurrahman Birden in Hotel el-Ruha. (Photograph by: S.Sabri Kürkçüoğlu / 2010).



475-476-477) Pen work decorations done by a Russian painter in 1920s in the hall of Uray Hotel (Poet Nabi Culture Center of the Municipality).  
 Paintings of "the Blacksea" in lower left, and "the Mediterranean" in lower right. (Photograph by: A.Cihat Kürkçüoğlu / 1978).



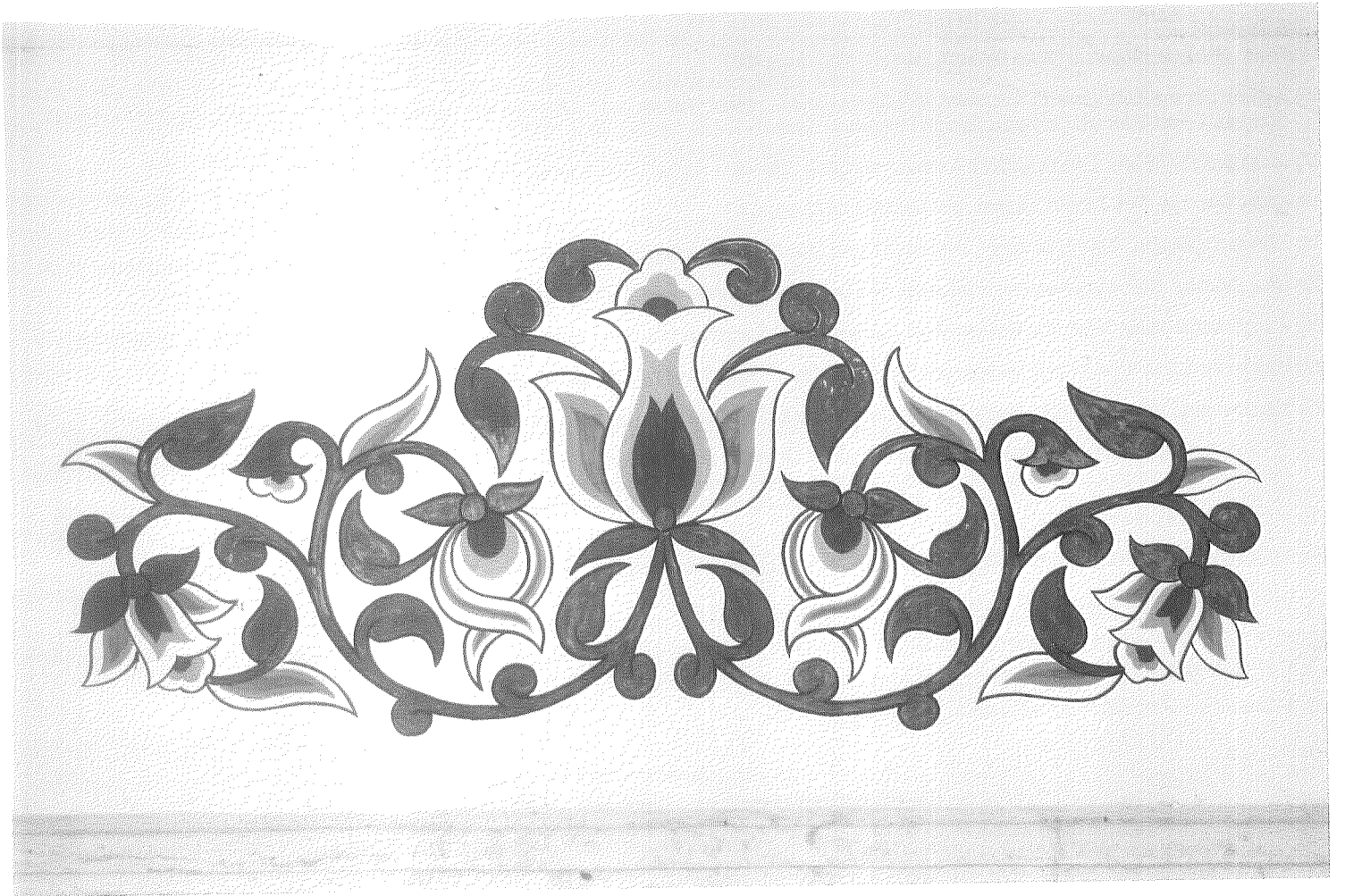
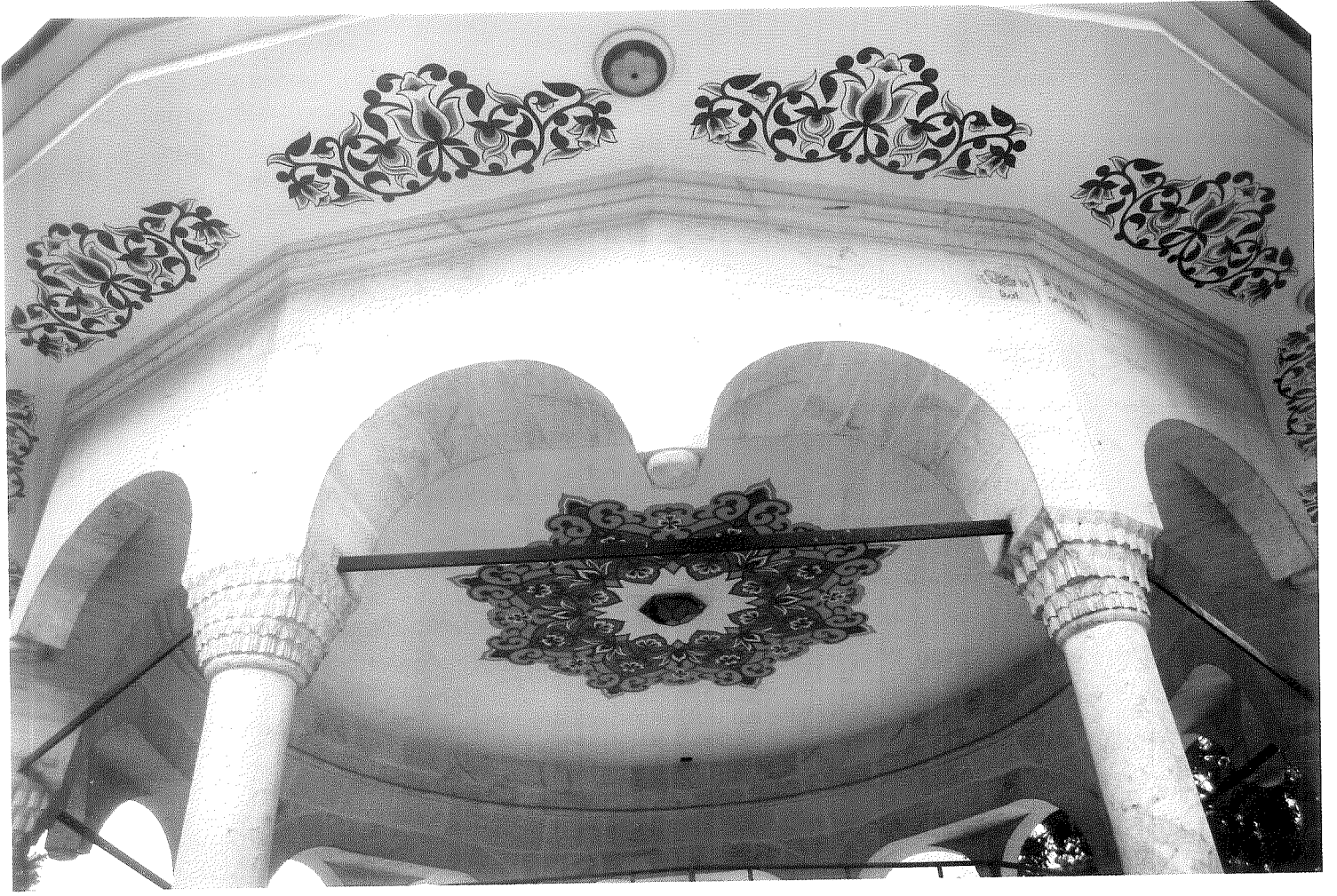


478-479-480-481) Pen work decorations done by a Russian painter in 1920s in the hall of Uray Hotel (Poet Nabi Culture Center of the Municipality).

(Photograph by: A.Cihat Kürkçioğlu / 1978).







483-484) Pen work decorations drawn by Dr. Burhan Vural and imprinted by Abdurrahman Birden with brush on the dome fringe of Grand Mosque Fountain.  
(Photograph by: S.Sabri Kürkçüoğlu / 2010).

## FOOTNOTES

- 1) Judah Benzion SEGAL, Edessa (Urfa), 'the blessed city', 1970, Translator: Ahmet Arslan, İstanbul, 2002, p.188-189.
- 2) Osman Kademoğlu., "Urfa El Sanatları", Uygarlıklar Kapısı Urfa, ("Urfa Handcrafts", Urfa, The Gate to Civilizations") İstanbul, 2002.
- 3) Osman Kademoğlu., a.g.m., p. 261, 262.
- 4) Hasan Karabulut, Doç.Dr. Mehmet Önal, Nedim Dervişoğlu., "Amazonlar'ın Avlanması Tasvir Edildiği Mozaik", (Mosaic Depicting Amazons Hunting) ŞURKAV Şanlıurfa Magazine, Issue 5, page 16-21, Şanlıurfa, 2009.
- 5) A. Cihat Kürkçüoğlu-Mehmet Kurtoğlu., "Plastik Sanatların Şanlıurfa'daki 11.000 Yıllık Öyküsü", ŞANLIURFA Uygarlığın Doğduğu Şehir, ("The 11.000 years of history of the Plastic Arts" Şanlıurfa, The City Where Civilizations Were Born ) Ankara, 2002, p.165.
- 6) A. Cihat Kürkçüoğlu., İnançlar Diyarı Şanlıurfa (Şanlıurfa Land of Faith) (Eng. Translation: Zuhal Karahan Kara) , Ankara 2000, p. 13.
- 7) A.Cihat Kürkçüoğlu-Mehmet Kurtoğlu., a.g.m., p. 167.
- 8) A.Cihat Kürkçüoğlu-Mehmet Kurtoğlu., a.g.m., p. 167.
- 9) Ahmet Nezihi Turan., XVI.Yüzyılda Ruha (Urfa) Sancağı, (The Sanjak of Urfa in the 16th century) Şanlıurfa, 2005, p. 150.
- 10) Feriha Akpınarlı., Şanlıurfa Cülha Dokumacılığı, (Şanlıurfa Cloth Weaving) Şanlıurfa, 1996, p. 11-12.
- 11) Ahmet Nezihi Turtan., XVI.Yüzyılda Ruha (Urfa) Sancağı, (The Sanjak of Urfa in the 16th century) Şanlıurfa, 2005, p. 151.
- 12) Cengiz Eroğlu, Murat Babuçoğlu, Mehmet Köçer., Osmanlı Vilayet Sınamelerinde Halep, (Aleppo in the Ottoman Provincial Yearbooks), Ankara-2007, s.136.
- 13) Feriha Akpınarlı., Şanlıurfa Cülha Dokumacılığı, Şanlıurfa Cloth Weaving) Şanlıurfa, 1996, p. 53.
- 14) Hans-Lukas Kieser., İskalanmıř Barıř.,(Missed Peace) İstanbul, 2005,p. 649.
- 15) Hariri., Makamat, (Translator: Sabri Sevsevil), İstanbul, 1952, page 400.
- 16) Çiğdem Uslusoy., Urfa Yöresi El Dokumaları ve Kullanım Alanları", (Hand Weaving and the Areas of Use in Urfa) Mimar Sinan University, The Institute of Social Sciences, Carpet-Kilim and Old Fabric Designs Programme, Master's Thesis, İstanbul, June, 1998.
- 17) Judah Benzion SEGAL, Edessa (Urfa), 'the blessed city', 1970, Translator: Ahmet Arslan, İstanbul, 2002, p. 121, 189.
- 18) Oktay Aslanapa., Türk Sanatı I, (Turkish Arts I) İstanbul, 1972, page, 1-5.
- 19) Osman Kademoğlu., "Urfa El Sanatları", Uygarlıklar Kapısı Urfa, ("Urfa Handcrafts", Urfa, The Gate to Civilizations") İstanbul, 2002. p.291.
- 20) Ülker Erginsoy., İslam Maden sanatının Geliřmesi, (The Development of Islamic Art of Mining) İstanbul, 1978.
- 21) Cengiz Eroğlu, Murat Babuçoğlu, Mehmet Köçer., Osmanlı Vilayet Sınamelerinde Halep, (Aleppo in the Ottoman Provincial Yearbooks)Ankara-2007, p. 136.
- 22) Hamza Gündoğdu, "Çifte Minareli Medrese'deki Figürlü Panolar", (Figured Panels in Çifte Minareli Madrasa) Halk Kültürü, 1-4, Ankara, 1984, p. 44.
- 23) Cengiz Eroğlu, Murat Babuçoğlu, Mehmet Köçer., Osmanlı Vilayet Sınamelerinde Halep, (Aleppo in the Ottoman Provincial Yearbooks), Ankara-2007, p.136,137.
- 24) F. Evren Dařdağ, "Şanlıurfa'dan Harran'a İlkel Çömlekçilik", (Primitive Pottery from Şanlıurfa to Harran) 7th. Naitonal Osmaniye Karatepe Ceramics Archeometry Symposium, Osmaniye Governorship and Çukurova University, 23-30 October 2000, Osmaniye.
- 25) F. Evren Dařdağ, a.g.m.
- 26) Selahaddin E. Güler-Remzi Mızrak., Resimli Şanlıurfa Kültür Sözlüğü, (The Illustrated Şanlıurfa Dictionary) Şanlıurfa Municipality Press, 2008.
- 27) Selahaddin E. Güler-Remzi Mızrak., a.g.e.
- 28) G. P. BADGER, The Nestorians and their Rituals (with the narrative of a Mission to Mesopotamia and Coordistan in 1842-1844, and of a late visit to those countries in 1850). London, 1852, p. 344,345".
- 29) Selahaddin E. Güler-Remzi Mızrak., a.g.e.



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- ....., "El Sanatlarının Yaşatıldığı Mekanlar: Şanlıurfa Çarşıları", (Bazaars of Şanlıurfa: Handcraft Venues) Şanlıurfa in National and International Culture Symposium 14-15 October 2010 Şanlıurfa, page: 152-164, Şanlıurfa Governorship Press, Şanlıurfa 2011
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Assistant Professor Dr. Kürkçüoğlu was born in Şanlıurfa in 1948. He completed his primary and secondary education in Şanlıurfa. He graduated from the History of Art Department, Faculty of Letters, İstanbul University in 1973. After graduation, he worked at the Ministry of Tourism as a civil servant (1974-1979), at Şanlıurfa Museum as an assistant (1979-1985), and as a founder director at the Şanlıurfa State Gallery of Fine Arts (1985-1987).

From 1987 to 1993, Dr. Kürkçüoğlu worked as a lecturer at the Faculty of Engineering and Architecture, Dicle University. He continued his academic career as a lecturer at the Faculty of Arts and Sciences, Harran University (1993). He received his master's degree in Architecture, from the Institute of Natural and Applied Sciences, Dicle University in 1993. His master's thesis was titled as "Historical and Architectural Features of Şanlıurfa Mosques: A Research". In 1998, he received his doctoral degree in Art History, from the Social Sciences Institute, Selçuk University. The title of his doctoral dissertation was "Stone Carving in Şanlıurfa's Islamic Architecture".

Dr. Kürkçüoğlu was appointed as an assistant professor and chair to the Archeology and History of Art Department, Faculty of Arts and Sciences, Harran University in 1999. He still works actively as the chair at the History of Art Department.

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Lecturer Sabri Kürkçüoğlu was born in Şanlıurfa in 1957. He completed his primary, secondary, and high school education in Şanlıurfa. He graduated from Şanlıurfa Vocational School in 1977 and received his bachelor's degree in Business Administration, from the Faculty of Economics and Administrative Sciences, Gazi University in 1986.

Photography, graphic design, issues of environment, culture, and tourism are among the subjects he actively works on.

He stores photography archives of Şanlıurfa and neighboring cities.

From 1976 to 1993, he worked at the Agricultural Reform Regional Directorate in Şanlıurfa, at Şanlıurfa Faculty of Agriculture, and as a director at ŞURKAV (Şanlıurfa Governor's Office).

In 1993, he was appointed to Harran University as a lecturer. He worked as the Director of the Office of Culture for three years and as the Chair of the Library Documentation Department for three years.

He has been working as the Director of Harran University Handicrafts of Southeast Anatolia Region Research and Application Center since 1996.

He also works as the Co-director of Şanlıurfa Vocational School.

He was rewarded with "ŞURKAV Culture and Art Award" in 1992 and with "Service to Turkish Folklore Award" in 1996 by the Institute of Folklore Research.

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