

## **Timurid Tile Style in Anatolia and Footprints of Masters of Tabriz**

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### **1 ABSTRACT**

Due to the political situation after the Ankara Battle, impact of Timurid style appears in Ottoman art lasting about a century. After reorganizing process from the concussion of defeat in Ankara, Ottomans import the artistic style of Timurids, which is their new politic model and rival, with a traumatic apprehension. The signs of this import style can be seen in several structures in Ottoman state and several principalities around. A survey of these structures gives information on the journey of the first group of artists that came from the Timurid state to Anatolia.

The first, who came to Anatolia, were a group of Tabrizian artists, with Nakkaç Ali, who was taken away from Bursa to Semerkand and set free to return after the death of Timur. Masters of Tabriz, who were thought to work in Timurid structures in Samarkand, undertook the tile decoration of Yeğil Complex (1419-1424), which was the first significant architectural activity after the Ankara Battle. Masters of Tabriz implemented the cuerda seca technique and some other Timurid tile tradition, as an innovation for Anatolia in Yeğil Complex. Just after completing their work in Yeğil Complex, they continued to work in Muradiye Complex (1424-1426). Then, they moved to Edirne with the order of sultan, to decorate Muradiye Mevlevihanesi (1427). After Edirne, they appear in Kütahya, capital of the Germiyanoglu Principality, decorating the tomb of Yakup Beg II (1429), who had political and relative connections with the Ottoman dynasty. Tomb of Yakup Beg II had been the last work of Masters of Tabriz in Bursa-Edirne-Kütahya triangle. Probably, they left this region to return their homeland, Tabriz, afterwards. However, the cuerda seca tiles in İbrahim Beg II İmaret in Karaman (1432) suggests that, Masters of Tabriz should work there as well. The journey of a fifteenth century artist group will be traced with historical and architectural references based on a chronologic survey on the tiles of the buildings.

### **2 INTRODUCTION**

The political conflict between Ottomans and Timurids ended up by Ankara Battle in 1402. With the defeat of Ottomans, political and cultural impact of Timurids appeared in Anatolia. The political unity of Anatolia, constituted by Ottomans, was distributed and the principalities were founded again. Therefore, Anatolia felt under the rule of Timurids. This circumstance enabled cultural and artistic interaction between Anatolia and the Timurid world. Intellectuals, poets, ambassadors and merchants from Iran and Central Asia introduced the Timurid culture to Anatolia. The visual outputs of Timurid culture in Anatolia were the art objects. Artists, craftsmen and masters from Iran and Central Asia introduced the Timurid art style and techniques. The impact of Timurid style and techniques can be followed mainly in architecture.

Paradoxically, the Timurid architecture style had appeared first in the Ottoman state. After reorganizing process from the concussion of defeat in Ankara, Ottomans imported the artistic style of Timurids. Despite this traumatic apprehension, Ottomans intended to challenge with Timurids through using the most efficient propaganda way of its age, the architecture.

Based on Seljuk and Ilkhanid architecture, the distinctive feature of Timurid architecture was the huge dimensions of the structures and intense tile decoration.<sup>1</sup> Domes, portals, minarets, iwans, interior and exterior wall surfaces were decorated with turquoise, blue, white, black, yellow and red coloured geometric or floral pattern tiles.<sup>2</sup> Being the main component of the decoration, the technique and colour variations of

<sup>1</sup> For Timurid Architecture: GOLOMBEK, Lisa-WILBER, Donald: The Timurid Architecture of Iran and Turan, Princeton, 1988.

<sup>2</sup> ÖNEY, Gönül: Ğslâm Mimarısında Çini, Istanbul, 1987, pp. 60-61.

Timurid tiles were advanced.<sup>3</sup> Except the Yeşil Tomb of Sultan Mehmed I, which varies with the huge dimensions from the other sultan tombs and competes with the tomb of Timur, Gur-e Amir, in Samarkand, the Timurid architecture is represented with the tile decoration in Ottoman structures. The surveys on Timurid impact in Ottoman architecture concentrate on tiles, as well.<sup>4</sup>

The style and technique of the Timurid tile were introduced by Masters of Tabriz who thought to work in Timurid structures in Samarkand. They implemented several tile techniques including the underglaze painted tile technique, known as *cuerda seca*, which had been a Timurid technique and tradition of tile.<sup>5</sup> The tile decoration of several structures, belong to the first half of fifteenth century in Anatolia, gives an idea about the journey of Masters of Tabriz.

### 3 MASTERS OF TABRIZ AND THEIR WORKS IN ANATOLIA

Timur forced the artists from the cities he captured to move to his capital, Samarkand.<sup>6</sup> He provided comfort to the artists who were forced to live in there, thus, made Samarkand a capital of arts.<sup>7</sup> After Ankara Battle, he sent Ottoman artists from Bursa to Semerkand, as well. Among them, Ali bin İlyas Ali, known as Nakkaç Ali, had been stayed in Samarkand for years and probably learnt the Timurid tile technique and style there. After death of Timur, he returned to his homeland, Bursa, and undertook the decoration of Yeşil Complex. Constructing in between 1419-1424, Yeşil Complex was the first significant architectural activity of Ottomans after Ankara Battle.<sup>8</sup>

According to the artist inscriptions in Yeşil Mosque, Nakkaç Ali was responsible for coordinating the decorative program.<sup>9</sup> The tile decoration was implemented by a group of masters from Tabriz worked under Nakkaç Ali. Names of the masters, Ali ibn Hacı Ahmed Tabrizi who undertook the carpentry and Muhammed el-Mecnun and *Üstadan-ı Tabrizi*, means Masters of Tabriz, recorded in the inscriptions.<sup>10</sup> These masters might had been moved from Tabriz to Samarkand before and worked there.<sup>11</sup> Probably, they were set free after death of Timur and came Bursa with Nakkaç Ali.

The tile decoration program, implemented by them, gave the name of complex, green. Although the decoration intensifies in interiors, the exterior tile decoration of the Yeşil Tomb attracts attention. The facades of the tomb were covered by turquoise glazed bricks. According to the drawing of the French architect, Leon Parvilleé, who carried out the renovation of Yeşil Tomb in 1863, geometric compositions were formed in facades with application of the glazed and unglazed bricks together.<sup>12</sup> Besides, many

<sup>3</sup> HILLENBRAND, Robert: *İslam Sanatı ve Mimarlığı*, İstanbul, 2005, p. 223.

<sup>4</sup> NECİPOĞLU, Gülru: From International Timurid to Ottoman: A Change of Taste in Sixteenth-Century Ceramic Tiles. In: *Muqarnas*, Vol. 7, pp. 136-170. Leiden, 1990; GOLOMBEK-WILBER: *ibid*; VARDAR, Kadriye: *Timurlu Çini Sanatının Çağı ve Çevresi İçinde Değerlendirilmesi*, Ph.D. Thesis, İstanbul University, İstanbul, 2000; KÖK, Elif: *Timurlu Çağı Sanatı Sanatı ve Osmanlı Mimarisi ile Bir Karşılaştırma Denemesi*, Master Thesis, Ankara University, Ankara, 2006; KESKİN, Mustafa Çağhan: *Osmanlı'nın Timurlu-Türkmen Dünyasına Bakışı Ekseninde Mimari Etkilenmeler (1402-1520)*, Master Thesis, İstanbul Technical University, İstanbul, 2011.

<sup>5</sup> *Cuerda seca* was improved in Iran and became common in Timurid era. However, it is hard to distinguish with the tile mosaic, *cuerda seca* technique enables to create more complicated patterns. Not to meld various colors like turquoise, blue, black, yellow, green, patterns are carved on red dough and filled by different colors of glaze. Then, it is kiln-dried.

<sup>6</sup> The Timurid historians Ibn Arabshah and SharafudDin Ali Yazdi states that when a city captured, names and family information of people were recorded, then the masters were listed and moved to Samarkand [GOLOMBEK-WILBER: *Ibid*, p. 35].

<sup>7</sup> LENTZ, Thomas-LOWRY, Glenn: *Timur and the Princely Vision: Persian Art and Culture in the Fifteenth Century*, Los Angeles, 1989, p. 27; GOLOMBEK-WILBER: *Ibid*, pp. 35-37; HILLENBRAND: *Ibid*, p. 222.

<sup>8</sup> For more Information about Yeşil Complex see: AYVERDİ, Ekrem Hakkı: *Osmanlı Mimarisinde Çelebi ve II. Sultan Murad Devri 806-855 (1403-1451)*, İstanbul, pp. 46-118; GABRIEL, Albert: *Bir Türk Başkenti Bursa*, İstanbul, 2010, pp. 79-104; KUBAN, Doğan: *Osmanlı Mimarisi*, İstanbul, 2007, pp. 96-108; BAYKAL, Kazım: *Bursa ve Anıtları*, Bursa, 1993, pp. 137-140.

<sup>9</sup> ALPARSLAN, Ali: Ali bin İlyas Ali. In: TDV *İslam Ansiklopedisi*, Issue. 2, p. 400.

<sup>10</sup> SÖNMEZ, Zeki: *Bağlıcından 16. Yüzyıla Kadar Anadolu Türk-İslam Mimarisinde Sanatçılar*, Ankara, 1995, pp. 424.

<sup>11</sup> For example, Timurid chronicals state that, the most capable artists had moved from Samarkand to Tabriz in 1386 while Timur was overwintering there [GOLOMBEK-WILBER, *Ibid*, p. 36]. Probably, many artist recruitments had to be made in several times.

<sup>12</sup> GABRIEL: *ibid*, p. 96.

researchers including Macid Kural who restored the building in between 1941-43, acknowledge that the dome of the tomb had been covered by glazed bricks, as well.<sup>13</sup> With the intense exterior tile decoration, YeĞil Tomb separates from the Ottoman tradition and is close to contemporary Timurid practice. For instance, the exterior surfaces of Timurid monuments as the tombs in Shah-i Zinda Complex in Samarkand, Mausoleum of Khoja Ahmed Yassawi, Bibi-Khanym Mosque, Gur-e Amir were decorated with glazed bricks.

The Masters of Tabriz implemented several tile techniques including mono-color glazed tile, tile mosaic and under glaze painted tile, as well. The most significant innovation presented by Masters of Tabriz was the underglaze painted tile technique, *cuerda seca*. This technique had not been known in Anatolia until fifteenth century and had been applied first in YeĞil Complex.<sup>14</sup> The portal of the YeĞil Tomb was decorated with *cuerda seca* tiles. The resemblance between the portal decorations of YeĞil Tomb and Shirin Bika Aka Tomb in Samarkand indicates the parallelism between Timurid and Ottoman implementations. *Cuerda seca* tiles were mainly implemented inside the tomb. The sarcophagus of Sultan Mehmed I was decorated with *cuerda seca* tiles. It is a different interpretation of the *cuerda seca* decorated sarcophagus of Kusam ibn Abbas in Samarkand. The *cuerda seca* mihrab inside the YeĞil Tomb is the most artistic implementation of the monument.<sup>15</sup> It is a diversification of the one in the YeĞil Mosque which was a work of Masters of Tabriz recorded as “*Ameli Üstadan-ı Tebrizi*” upon the artist inscription.<sup>16</sup> The private lodges inside the mosque and the vault of ivan of madrasa were decorated with *cuerda seca* tile, as well. The inscriptions in sultan lodge records the name of Muhammed el-Mecnun. It resembles the decoration interior wall surfaces of Gur-e Amir.

The interior wall surfaces of the mosque and tomb were decorated with mono-colored glazed tiles like Timurid structures as the tombs of Kusam ibn Abbas and Shirin Bika Aka in Shah-i Zinda Complex, Mausoleum of Khoja Ahmed Yassawi, Gur-e Amir, The Great Mosque of Yezd and Mir Chaqmaq Mosque.<sup>17</sup> The mono-colored glaze tile compositions, up to window panels, were formed by only turquoise, green or blue hexagons or turquoise hexagons combined with blue triangles. The wall decorations were complemented with *cuerda seca* friezes, window panels, and floral medallions among the mono-colored glaze tile compositions. Mono-colored glaze tiles cover the sarcophaguses of the family members inside the YeĞil Tomb, as well.

Just after completing their work in YeĞil Complex, Masters of Tabriz undertook the decoration of a following important architectural activity. Built by the new Ottoman Sultan Murad II, the construction of Muradiye Complex including a mosque, madrasa and soup-kitchen, started in 1424.<sup>18</sup> Although, the decoration programme is not spectacular as the YeĞil Complex, the tiles inside the mosque and madrasa pointed out the Masters of Tabriz. The interior wall surfaces were decorated with turquoise, green and blue tiles and *cuerda seca* friezes as in YeĞil Complex. The cloistered vault of portal was decorated with *cuerda seca* tiles, as well. The window panels in narthex and panel upon the portal were decorated with tile mosaic as the inner surface of windows of YeĞil Mosque and YeĞil Tomb.<sup>19</sup> Tile mosaics also resemble with the ones

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<sup>13</sup> KURAL, Macid: Çelebi Sultan Mehmet'in YeĞil Türbesi ve 1941-43 Restorasyonu. In: Güzel Sanatlar Dergisi, Vol. 5, pp. 50-102; GABRIEL: *ibid*, p. 96; KUBAN, *ibid*, p. 108; ARMAĞAN, Mustafa: Osmanlı'yı Kuran gehir Bursa'ya gehrengiz, Istanbul, 2006, pp. 150-168.

<sup>14</sup> YETKİN, ğerare: Anadolu'da Türk Çini Sanatı'nın Geliğmesi, Istanbul, 1972, p. 196; ASLANAPA, Oktay: Türk Sanatı, Istanbul, 2007, p. 323.

<sup>15</sup> For more information see: DEMİRGİZ, Yıldız: Osmanlı Mimarisinde Süsleme I – Erken Devir (1300-1453), Istanbul, 1979, p. 396; AYVERDİ: *ibid*, p. 113; DAĞ, Ertan: Erken Dönem Osmanlı Türbeleri, Istanbul, 2007, p. 324; ÜNVER, Süheyl: YeĞil Türbe Mihrabı (824-1421), Istanbul, 1951.

<sup>16</sup> For inscription see: AYVERDİ: *ibid*, p. 71. For more information about the mihrab see: YILDIRIM, Savaş: Bursa YeĞil Cami Mihrabı. In: Ankara Üniversitesi Dil ve Tarih-Coğrafya Fakültesi Dergisi, Vol: 47, pp. 165-177. Ankara, 2007.

<sup>17</sup> Representing the same technique with the glazed bricks, Mono-colored glazed tiles were generally used to decorate wide interior surfaces. Wall surfaces decorated with the compositions, which were created with the application of turquoise, blue or green colored and geometric shaped as triangle, tetragonal or hexagonal tiles together.

<sup>18</sup> AYVERDİ: *ibid*, p. 301-319; GABRIEL: *ibid*, pp. 105-114.

<sup>19</sup> Tile mosaic technique, also used by Seljuks and Ilkhanids before, was enhanced in Timurid era. Tile mosaics are formed by small pieces, cut from turquoise, blue, black, green, purple, red, brown or white tiles. Small tile pieces are pieced together to form geometric and floral patterns.

in Timurid monuments as the tombs of Tuman Aka, Shirin Bika Aka in Shah-i Zinda Complex and The Great Mosque of Yazd.

The stucco mihrab of the mosque was made in eighteenth century after a fire. It can be suggested that the original mihrab, damaged during the fire, had to be a cuerda seca as the ones in Yeşil Complex. The cuerda seca mihrab of the Muradiye Mevlevihanesi<sup>20</sup> in Edirne, implemented by Masters of Tabriz later, supports this opinion as well.

Muradiye Mevlevihanesi, the second important architectural activity of Murad II's reign, was constructed in 1427.<sup>21</sup> The cuerda seca mihrab of the building is another version of the ones in Yeşil Complex and is accepted to be implemented by Masters of Tabriz.<sup>22</sup> The interior wall surfaces decorated with cuerda seca tiles and friezes, as well. The decoration programme indicates that the Masters of Tabriz moved from Bursa to Edirne with the order of sultan after completing their work in Muradiye Complex.

Another tile implementation in Edirne pointed out the Masters of Tabriz, as well. Interior of the ğah Melek Mosque, built by ğah Melek PaĞa in 1429,<sup>23</sup> was decorated with turquoise hexagon tiles and cuerda seca friezes repeating the Bursa examples. The Masters of Tabriz had to be appointed by the ğah Melek PaĞa.

The tile decoration of the tomb of the last ruler of Germiyanoglu Principality, Yakup Beg II, suggests that, Masters of Tabriz had been in Kütahya, afterwards. Yakup Beg II, who had political and relative connections with the Ottoman dynasty, visited Ottoman state in 1427. He had visited Bursa first, then went to Edirne to meet Murad II. Because not having a successor, Yakup Beg II legated his state Ottoman sultan during the visit.<sup>24</sup> Just after the visit, Yakup Beg II died in 1428 and was buried in the tomb inside the Imaret built by him.<sup>25</sup> After his burial, his tomb was decorated with mono-color glazed tiles similar to the ones in Bursa and Edirne.<sup>26</sup> The interior surfaces and the sarcophagus of Yakup Beg II were covered by turquoise hexagon and blue triangle tiles. The sarcophagus of Yakup Beg II is a repetition of the sarcophagus of the family members in the Yeşil Tomb.

As stated in Ottoman chronics, he visited the monuments including the Yeşil Tomb in Bursa.<sup>27</sup> Yakup Beg II would be impressed by the tile decoration of monuments he visited and had invited the masters to his capital, Kütahya. Probably, after his death, Masters of Tabriz were sent to Kütahya to decorate the tomb of Yakup Beg II by Ottoman sultan. The decoration of tomb of Yakup Beg II had been the last implementation which can be attributed to Masters of Tabriz in Bursa-Edirne-Kütahya triangle. It is understood that, Masters of Tabriz left the Ottoman region afterwards.

The tiles, implemented by Masters of Tabriz, can be easily recognized with their technique and style. Especially, the cuerda seca technique, which was implemented first by them in Anatolia, is the differential feature of their works. One of the earliest cuerda seca implementation could be seen in Larende (Karaman), the capital of the Karamanoglu Principality, as well. The Imaret, built by Ibrahim Beg II, was decorated like contemporary Bursa and Edirne examples.<sup>28</sup> The cuerda seca mihrab of the building, which is exhibited in

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<sup>20</sup> Lodge used by Mevlevi dervishes. Mevlevi order is a Sufi order founded in Konya by the followers of Jalal ad-Din Rumi in 13th century.

<sup>21</sup> AYVERDĖ: *ibid*, p. 314; ÜNVER, Süheyl: *Edirne Muradiye Camii*, Istanbul, 1952.

<sup>22</sup> NECĖPOĖLU: *ibid*, pp. 136-137; KUBAN: *ibid*, 2007, p. 112; ASLANAPA: *ibid*, pp. 232-233; BLAIR, Sheila-BLOOM, Jonathan Michael: *The Art and Architecture of Islam 1250-1800*, London, 1994, p. 144; OTTO-DORN, Katherina: *Türkische Keramik*, Ankara, 1057, pp. 62-66; RIEFSTAHL, Rudolf Meyer: *Early Turkish Tile Revements in Edirne*. In: *Ars Islamica*, Vol. 4, pp. 249-281. 1937.

<sup>23</sup> DEMĖRĖZ, *ibid*, p. 507.

<sup>24</sup> AĖIK PAĖAZADE: *Tevârih-i Al-i Osmân*, Ėstanbul, 2010, p. 389.

<sup>25</sup> UYSAL, Osman A.: *Germiyanogulları BeyliĖinin Mimari Eserleri*, Ankara, 2006, p. 134.

<sup>26</sup> YETKĖN: *ibid*, p. 139; ÖNEY: *ibid*, 1989, p. 40; DEMĖRSAR ARLI Belgin-ALTUN Ara: *Anadolu TopraĖının Hazinesi Çini: Osmanlı Dönemi*, Istanbul, 2008, p. 45; ASLANAPA, Oktay: *Osmanlılar Döneminde Kütahya Çinileri*, Istanbul, 1949, p. 46.

<sup>27</sup> AĖIK PAĖAZADE: *Ibid*, p. 389.

<sup>28</sup> DIEZ, Ernst-ASLANAPA, Oktay-KOMAN Mahmut Mesut: *Karaman Devri Sanatı*, Istanbul, 1950, pp. 67-81; KONYALI, Ibrahim Hakkı: *Abideleri ve Kitabeleri ile Karaman Tarihi Ermenek ve Mut Abideleri*, Istanbul, 1967, pp. 405-452; DÜLGERLER,



Çinili Kiosk in Istanbul, represents the Timurid style. The technical and stylistic resemblance between the cuerda seca mihrab of the Ibrahim Beg Imaret and the contemporary ones in Yeşil Mosque, Yeşil Tomb and Muradiye Mevlevihanesi is remarkable.<sup>29</sup> The Ibrahim Beg Imaret was built in 1432, after the date which the Masters of Tabriz had left the Ottoman region. They had completed their work in Edirne in 1429 and then moved to former capital of Germiyanoglu Principality and new Ottoman province, Kütahya, to decorate the tomb of Yakup Beg II around 1430s which had been the last work of Masters of Tabriz in this region. The cuerda seca mihrab of the building suggests that the Masters of Tabriz worked in Larende, as well. Besides, being the only cuerda seca implementation in Karamanid architecture, this mihrab refers to an exclusive practice in the region. Thus, this implementation could not belong to Karamanid masters or another group of masters who were from Iran.

Probably, the Masters of Tabriz were invited by Ibrahim Beg II to decorate his monument in Larende after leaving the Ottoman region. Ibrahim Beg II had been in Bursa for several times. He had retreated in Bursa in 1420 after a battle between Karamanids and the Mamluks during the construction of Yeşil Complex. Then he had been in Bursa again in 1424 and married with the sister of Sultan Murad II.<sup>30</sup> However, the political relation between Ibrahim Beg and Murad II worsened later and they became the supreme political rivals of each other. The political rivalry between Ibrahim Beg and Murad II came into existence with architecture. In other words the rich decoration of Ibrahim Beg Imaret is an architectural challenge of Karamanoglu Principality. In addition to this, selection of the Masters of Tabriz to decorate the Imaret could not be just a coincidence, because when Ibrahim Beg had been in Bursa, Masters of Tabriz were working there, as well. Due to knowing Masters of Tabriz and their works in Bursa, Ibrahim Beg invited them to make an architectural challenge with Ottomans.

The cuerda seca mihrab of the Ibrahim Beg Imaret, had been the last implementation which can be attributed to Masters of Tabriz in Anatolia. It is understood that, Masters of Tabriz left Anatolia to return their homeland, Tabriz, afterwards.

#### 4 CONCLUSION

Ottomans, who became a regional power again after reorganizing process from the concussion of defeat in Ankara and the interregnum following the battle, wanted to compete with Timurids which was their new political model and rival. This rivalry asserted itself in architecture, as well. Thus, Ottomans imported the Timurid architecture style, displaying the political and economic power of the government with a rich tile decoration.

The architectural connection between Ottomans and Timurids was provided by the Masters of Tabriz who came from Samarkand with Nakkaç Ali and impact of Timurid style mainly appears in tile decoration. Masters of Tabriz undertook the tile decoration of their first significant architectural activity after the Ankara Battle, Yeşil Complex (1419-1424). Yeşil Complex, as an output of an unused concept separated from Ottoman tradition, was an architectural challenge, which can be compared with contemporary Timurid monuments. Despite, the implementation of tile as part of decoration had been a tradition in Anatolia, the tile decoration of Yeşil Complex represents a technical and stylistic innovation. The cuerda seca technique, which was common in Timurid tradition, was implemented first in there. The technical and stylistic characteristics of tile decorations of some other monuments in Ottoman state and several Principalities around indicate that Masters of Tabriz continued to work in Anatolia.

Just after completing their work in Yeşil Complex, they assumed the decoration of Muradiye Complex (1424-1426) in Bursa. Then, they moved to Edirne with the order of sultan, to decorate Muradiye Mosque (1427). They decorated ğah Melek Mosque (1429) there as well. It had been the last implementation which can be attributed to Masters of Tabriz in Edirne. The tile decoration of the tomb of Yakup Beg II, suggests that, they had moved to Kütahya, afterwards.

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Osman Nuri: Karamanoglu Dönemi Mimarisi, Ph.D. Thesis, Istanbul Technical University, Istanbul, 1994, pp. 140-144; GÜLCAN, Ali: Karamanoglu II. Ibrahim Bey ve İmaret Tarihçesi, Karaman, 1983.

<sup>29</sup> ÖNGE, Yılmaz: Türk Çinçilik Sanatının Enterasan Örneklerinden İbrahim Bey İmaret (Zaviyesi)nin Mihrabı. In: Arkitekt, Vol. 322., pp. 70-73. Istanbul, 1966; YETKİN, ibid, p. 132.

<sup>30</sup> UZUNÇARĞILI, İsmail Hakkı: Anadolu Beylikleri ve Akkoyunlu, Karakoyunlu Devletleri, Ankara, 2003, pp. 20-23.

The cuerda seca mihrab of the Ibrahim Beg Imaret (1432) indicates that, Masters of Tabriz had been in Larende, as well. Being an architectural challenge of Karamanoğlu Principality to Ottomans, the rich tile decoration of Ibrahim Beg Imaret was the last implementation of Masters of Tabriz in Anatolia.

Masters of Tabriz might had returned to homeland, Tabriz, after completing their work in Karamanoğlu state. Thus, historical and architectural references, based on a chronologic survey on tiles, reveal the journey of a fifteenth century master group, Masters of Tabriz. Starting with moving from Tabriz to Samarkand, the journey of Masters of Tabriz continued with Bursa, Edirne, Kütahya and Larende (Karaman) and completed in Tabriz again.



Fig. 1: The route of the Masters of Tabriz (starting from Tabriz before 1405 and completing in Tabriz after 1432)

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## 6 IMAGES



Fig. 2: Yeğil Tomb, Tomb of Sultan Mehmed I

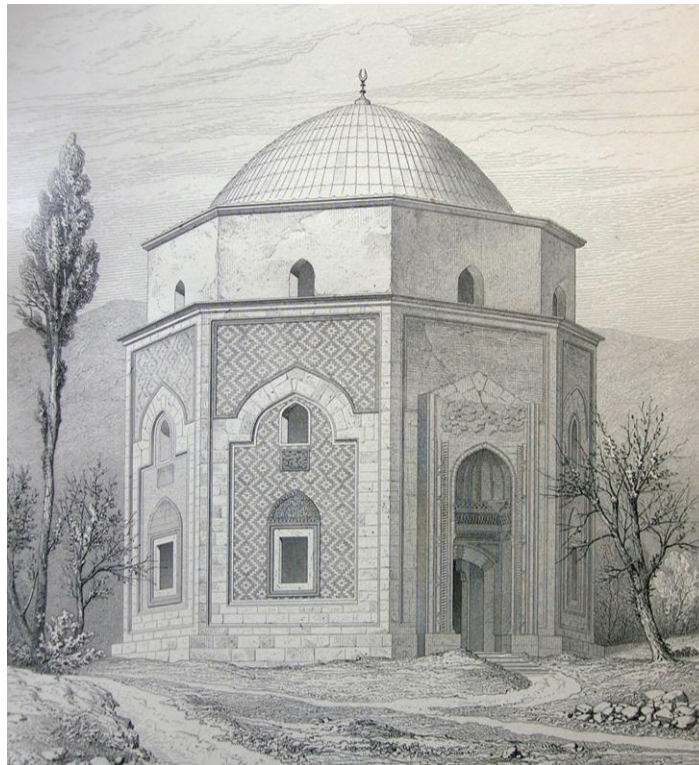


Fig. 3: The Yeğil Tomb drawing of Leon Parvilleé





Fig.4: Gur-e Amir, the tomb Timur

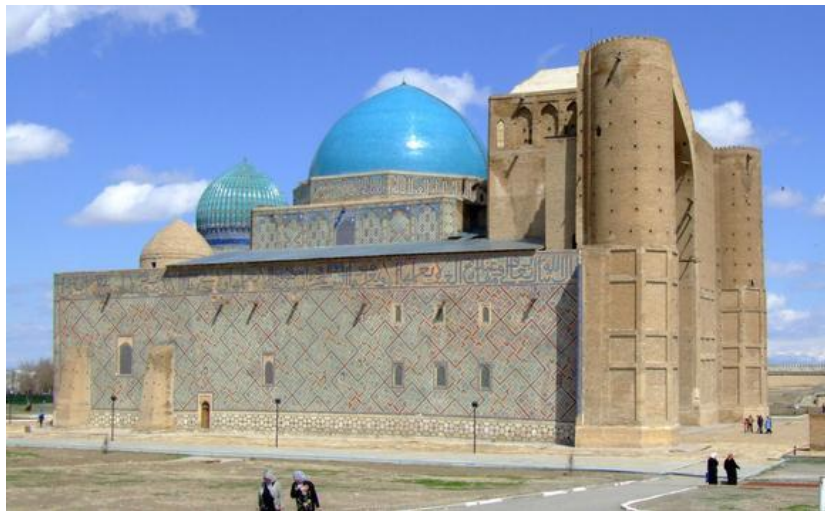


Fig.4: The Mausoleum of Khoja Ahmad Yassawi



Fig.4: The Shah-i Zinda Complex

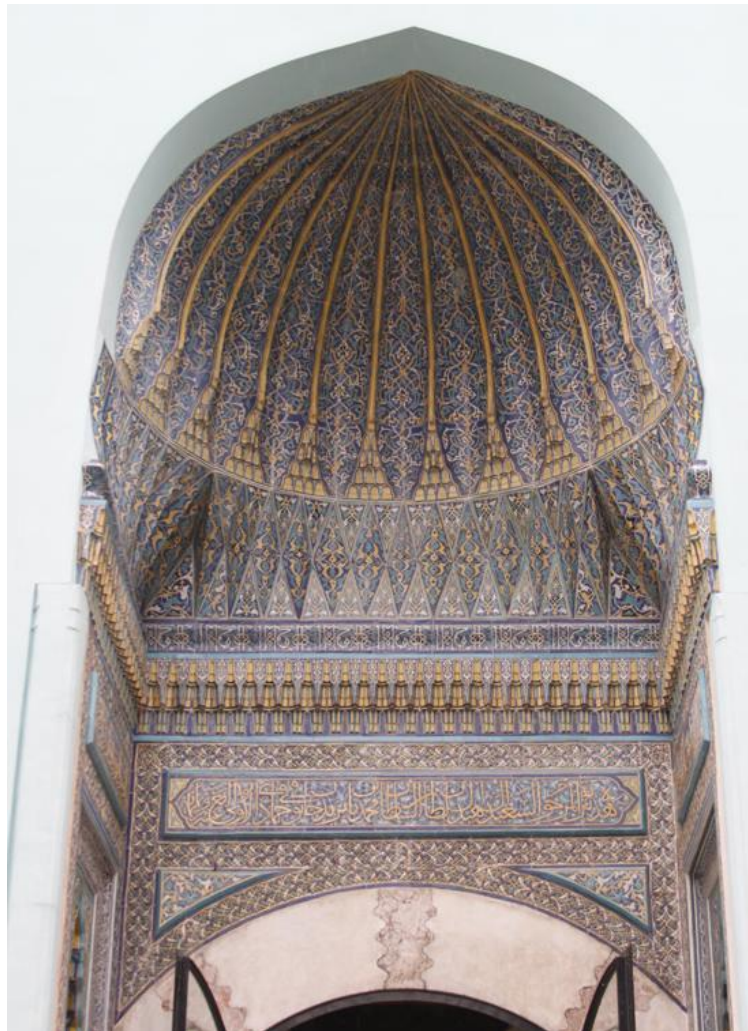


Fig. 5: The portal of Yeğil Tomb



Fig. 6: The portal of Shirin Bika Aka in Samarkand





Fig. 7: The sarcophagus of Sultan Mehmed I

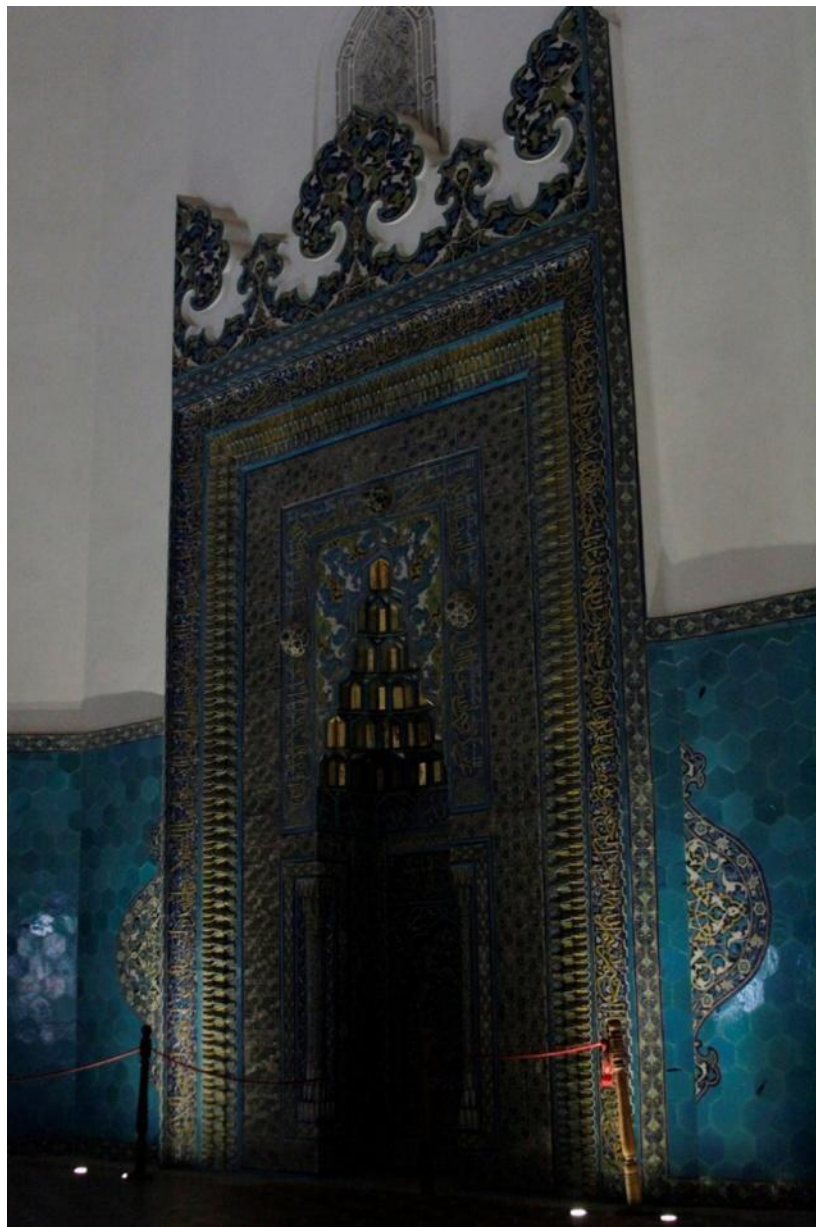


Fig. 8: The cuerda seca mihrab of Yeğil Tomb



Fig. 9: The sacrophaguses of the family members in Yeğil Türbe

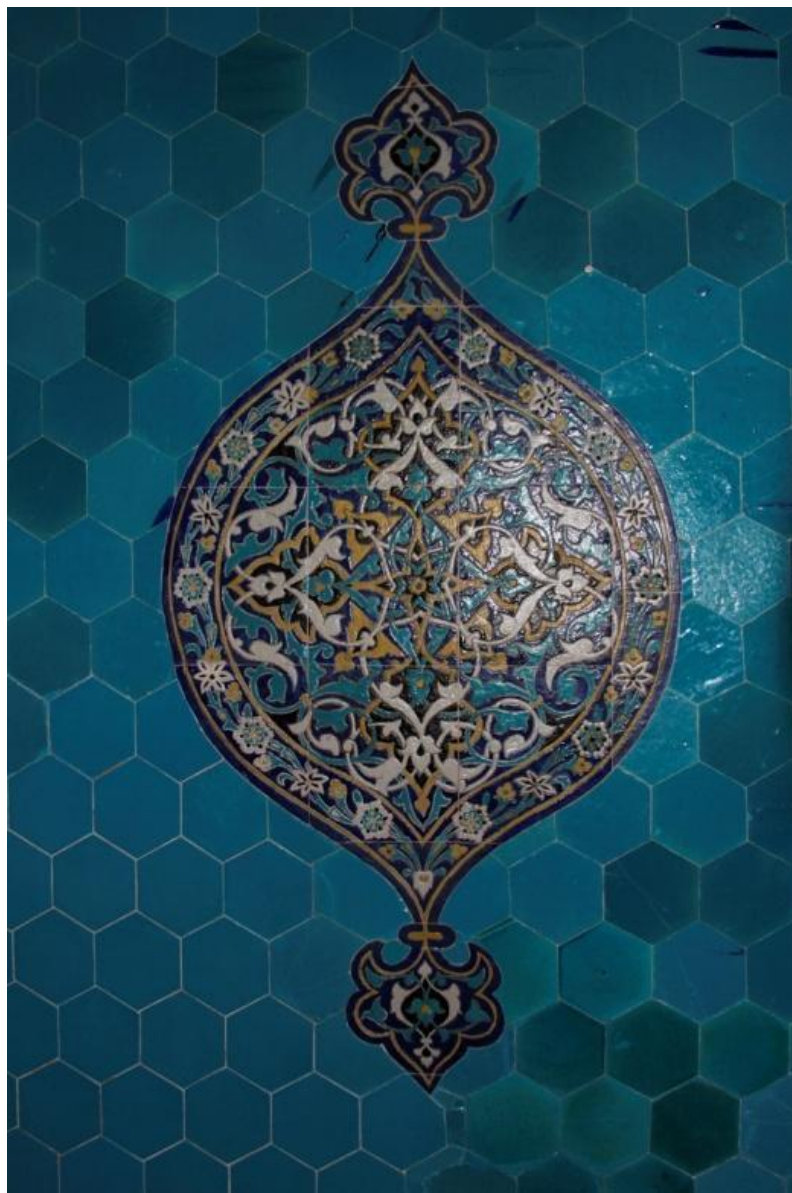


Fig. 10: The cuerda seca medallion in Yeğil Türbe





Fig. 11: The prayer hall of Yeğil Mosque

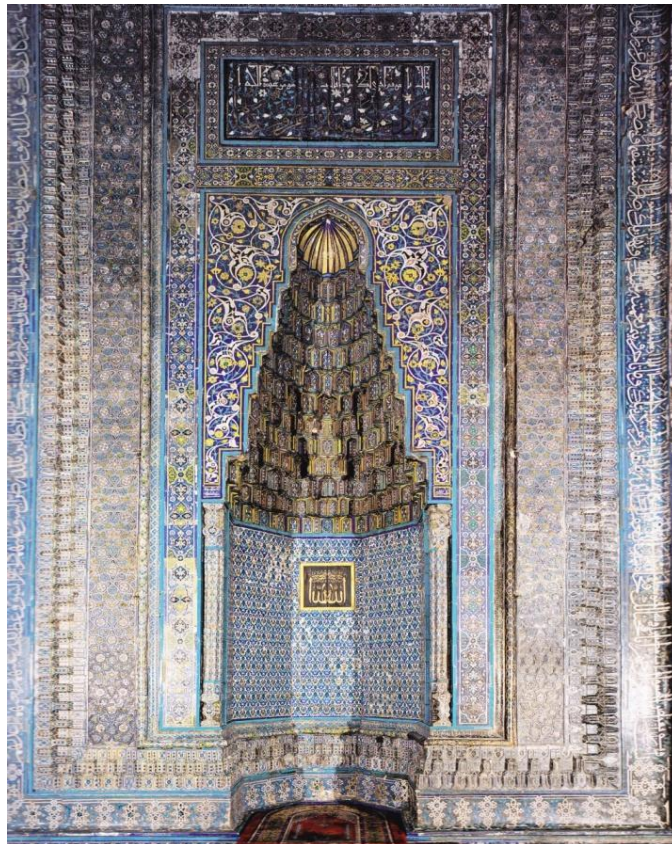


Fig. 12: The cuerda seca mihrab of Yeğil Mosque



Fig. 13: The artist inscription of the Masters of Tabriz on the mihrab of Yeğil Mosque

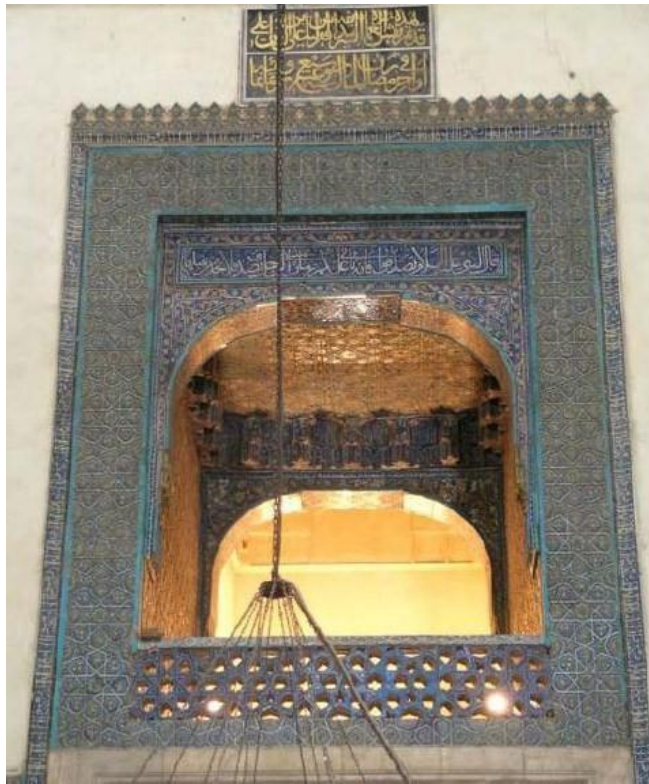


Fig. 14: The sultan lodge of YeÇil Mosque

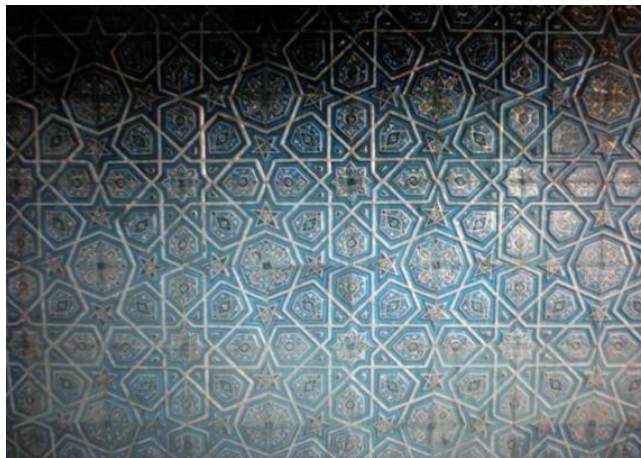


Fig. 15: Detail of cuerda seca tiles from sultan lodge of YeÇil Mosque

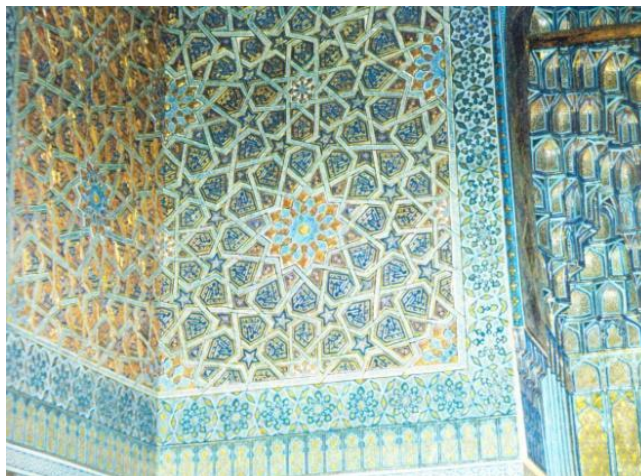


Fig. 16: Cuerda seca wall surface of Gur-e Amir



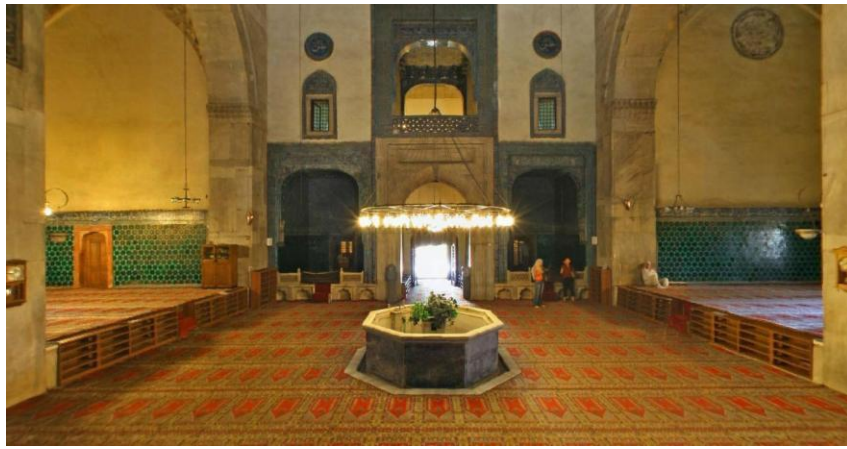


Fig. 17: Interior of the Yeğil Mosque

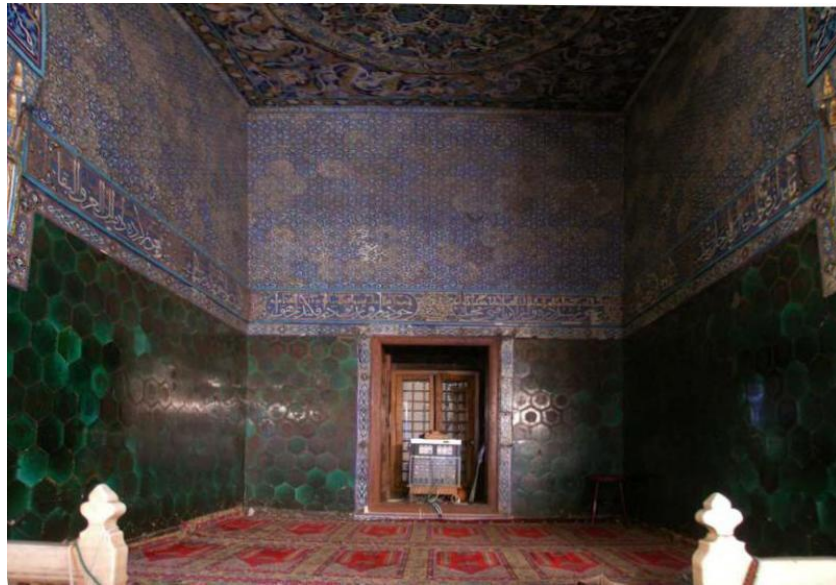


Fig. 18: Muezzin lodge inside the Yeğil Mosque



Fig. 19: Tile mosaic ceiling detail of muezzin lodge



Fig. 20: Room (Tabhane) in the YeGil Mosque



Fig. 21: Room (Tabhane) in the YeGil Mosque



Fig. 22: Tile decoration of the Great Mosque of Yezd



Fig. 23: Tile decoration of the Tomb of Kusam Ğbn Abbas in Samarkand





Fig. 24: The prayer hall and the stucco mihrab of Muradiye Mosque in Bursa



Fig. 25: Interior Tile Decoration of Muradiye Mosque



Fig. 26: Interior tile decoration of Muradiye Madrasa



Fig. 27: Tile Mosaic Panel upon the Portal of Muradiye Mosque



Fig. 28: Tile Mosaic Panel upon the Portal of Muradiye Mosque



Fig. 29: Tile Mosaic Panel upon the Portal of Muradiye M





Fig. 30: The prayer hall of Muradiye Mevlevihanesi in Edirne

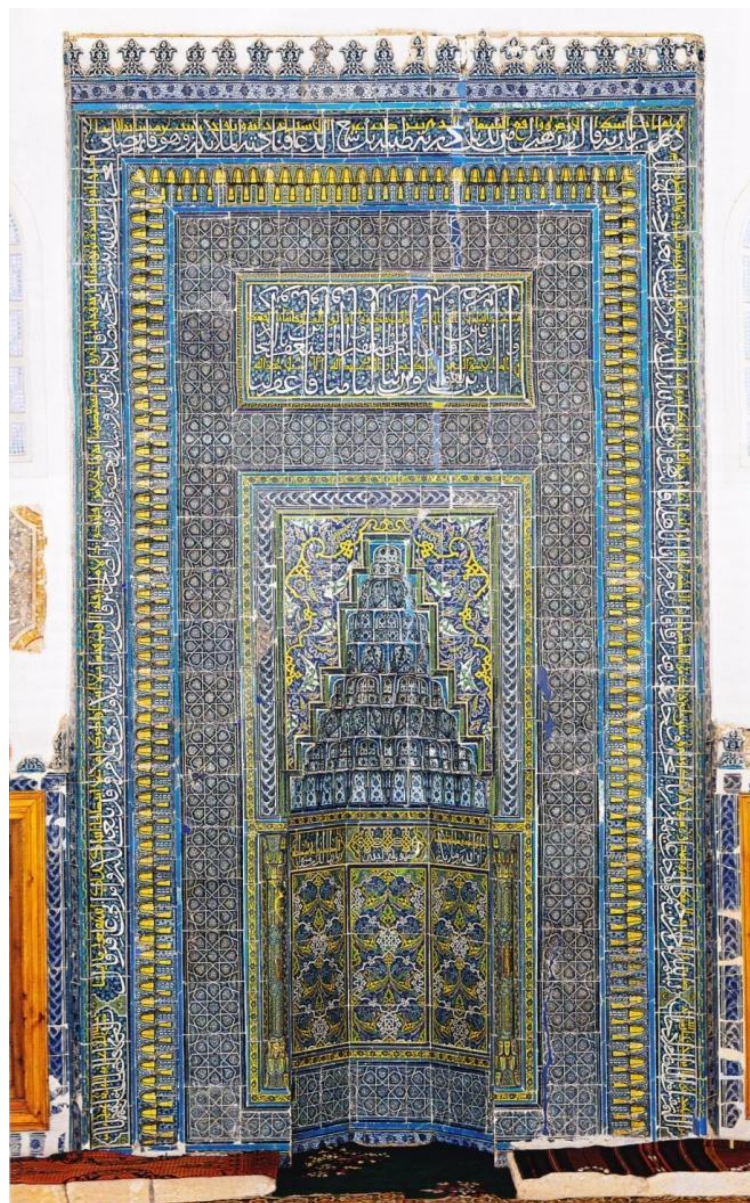


Fig. 31: The cuerda seca mihrab of Muradiye Mevlevihanesi in Edirne





Fig. 32: Tile decoration of ġah Melek Mosque



Fig. 33: The tomb of Yakup Beg II inside the Imaret



Fig. 34: The sarcophagus of Yakup Beg II



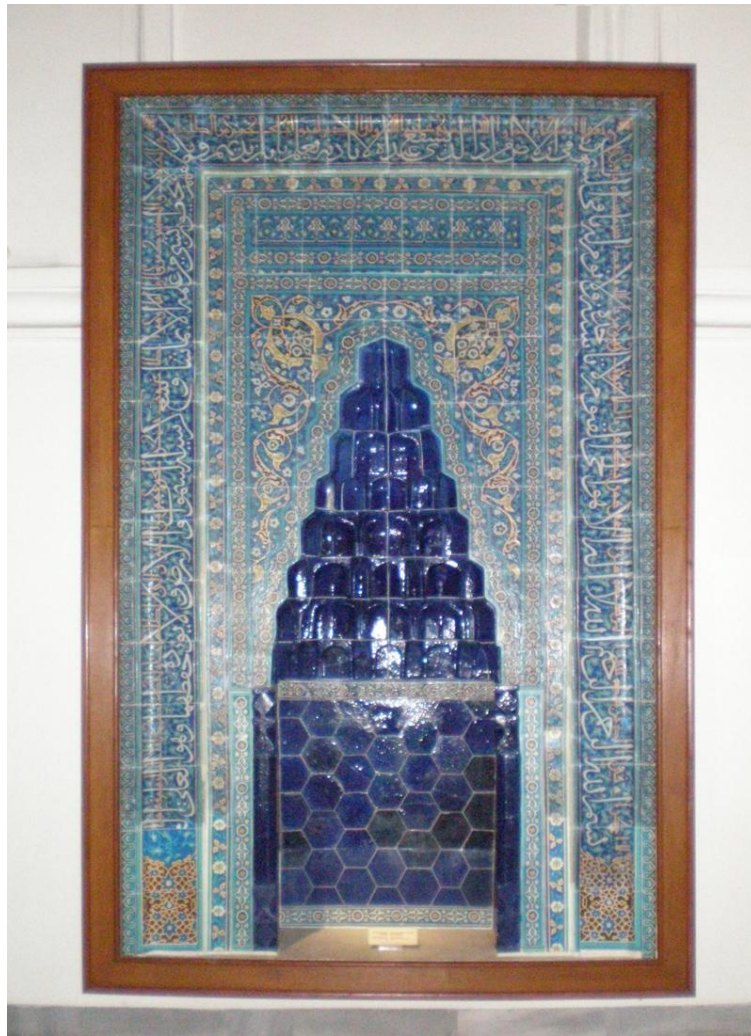


Fig. 35: The cuerda seca mihrab of Ibrahim Beg Imaret



Fig. 36: The cuerda seca mihrab of Ibrahim Beg Imaret