DOI: https://doi.org/10.29135/std.1163981
Sanat Tarihi Dergisi, *31*/2, Ekim|*October*, 2022, 1315-1339. Araştırma | *Research*

ORNAMENTAL AREA DESIGNS AND RESTITUTION SUGGESTIONS FOR SOME PIECES OF CROSS TILES FROM KUBADABAD PALACE

KUBADABAD SARAYI'NIN DÖRT KOLLU YILDIZ ÇİNİLERİNDE SÜSLEME ALAN TASARIMLARI VE BAZI PARÇALAR İÇİN RESTİTÜSYON ÖNERİLERİ

Rüstem BOZER*

Abstract

The patterned plaque tiles covering the walls of the Kubadabad Palace have the in underglaze and lustre techniques. Squares and hexagons are also found, but the most common forms are eight-pointed and cross tiles. Cross tiles from these forms, which are parts of the same composition, constitute our study subject. Our aim is to dwell on the ornamental area designs in the cross tiles we mentioned and to make restitution proposals for some pieces, without going too much into the technical and ornamental features. The examples, most of which have the underglaze technique, have the ornamental understanding of the Seljuk period, consisting of vegetative and geometric designs, figures, and inscriptions. There are diameters ranging from 17 cm to 27 cm in tiles, the most common of which is 23 cm. Although the eight-pointed stars are the first to draw attention in the stance of the geometrical arrangement on the wall, the cross tiles are also noteworthy with their unique space designs and, of course, their ornaments. According to the tiles found so far, ornamental area designs are divided into three groups. This grouping, which is determined according to the elongated arms of the cross tile and the division in the centre, shows that there is a certain design standard and provides us with important data for the restitution of the broken parts.

Keywords: *Kubadabad, Seljuk Art, Tile, Underglaze, Lustre*

Öz

Selçuklu Sultanı Alaaddin Keykubat'ın 13. yüzyılın ilk yarısı ortalarında Beyşehir Gölü kıyısında inşa ettirdiği Kubadabad Saray Külliyesi'nde, keşfinden bugüne kadar bulunan çiniler sadece Türk çini sanatı açısından değil döneminin bezeme anlayışı ve resim sanatı bakımından da şimdilik eşsiz örnekler sunar. Bu yazının amacı Alaaddin Keykubat zamanındaki ilk inşa dönemine ait dört kollu yıldızlardaki süsleme alan tasarımları üstünde durmak ve buradan hareketle bazı parçalar için restitüsyon önerilerinde bulunmaktır.

Kubadabad Sarayı'nın duvar kaplamalarında kullanılan levha çinilerde kare, dikdörtgen ve altıgenler de bulunmakla birlikte en yaygın formlar, aynı kompozisyonun doğal ve ayrılmaz elemanları olan sekiz köşeli ve dört kollu yıldızlardır. Bunların içinde en yoğun grup sıraltı ve lüster tekniklerindeki desenli çinilerdir. Çoğunluğunu sıraltı

* Dr. Öğretim Üyesi, Ankara Üniversitesi, Dil Ve Tarih Coğrafya Fakültesi, Sanat Tarihi Bölümü.
ORCID: https://orcid.org/0000-0002-9713-6494 ♦ E-mail: rustembozer@gmail.com

Geliş Tarihi | Received: 18.08.2022
Kabul Tarihi | Accepted: 11.10.2022

tekniğindeki örneklerin teşkil ettiği dört kollu yıldız çiniler de aynı geometrik kompozisyon içinde kullanılan sekiz köşeli yıldızlar gibi Selçuklu döneminin bitkisel, geometrik, figür ve yazıdan oluşan klasik süsleme anlayışını sürdürür. Sözü edilen yıldız çiniler 17 cm ile 27 cm arasında değişen çaplara sahiptir, en yaygını 23 cm olanlarıdır. Duvar kompozisyonunda zengin figür süslemeleriyle ilk dikkati çeken sekiz köşeli yıldızlardır. Halbuki dört kollu yıldızlar da gerek desenleriyle gerekse belli bir standarda kavuşan alan tasarımlarıyla ilgi çekicidirler.

Merkezden dört yöne uzanan kollara sahip bu yıldızlara uygun kompozisyonlar üretmek kare, altıgen ya da altı ve sekiz köşeli yıldızlar gibi bütüncül alanları olan formlara göre daha özel tasarımlar gerektirir. Ele aldığımız çinilerdeki süslemelerin de yüzeydeki yeri ve düzeni incelendiğinde bazı kıstaslar ve gruplar tespit edilebilmektedir. Bu yıldız formunun merkezi ve uzayan kollarındaki bölümlenmeye göre belirlenen bu gruplama hem sözü edilen çinilerdeki tasarım standardını ortaya koymakta hem de kırık olarak ele geçen parçaların restitüsyonu için önemli ipuçları ve dayanak meydana getirmektedir. Şimdiye kadar bulunan binlerce çini parçası dikkate alındığında, alan bölümlenmesi üç grupta incelenebilir.

1. Merkezinde geometrik bir şekil bulunan ve dört kolu simetrik tutulan çiniler: Sadece Kubadabad'da değil, Selçuklu saray ve köşkleri ile Kayseri Hunad Hamamı'ndaki dört kollu yıldız çinilerin en yaygın olanlarıdır. Temel olarak çinini merkezinde geometrik bir şekil bulunursa, süsleme türü ne olursa olsun, dört kol simetriktir. Bugün için tespit edebildiğimiz merkezdeki bu şekiller daire, kare, sekiz köşeli yıldız, dört yapraklı yonca, dört kollu yıldız, dik açıyla kesişen iki elips ve düğümdür. Bunların içinde en yaygın olanları dört kollu yıldız ve karelerdir.

2. Merkez ve karşılıklı iki kolun bütünleşip tek bir alana dönüştüğü, diğer iki kolun simetrik tutulduğu çiniler: İlk gruba göre daha azdır. En bol örnekleri yine Kubadabad Sarayı'nda karşımıza çıkar. Bu grupta merkezdeki şekil ortadan kalkar ve karşılıklı iki kol ile merkez bütünleşerek uzunca bir alan meydana gelir, buraya süsleme bir bütün halinde işlenir. Diğer karşılıklı iki kol ise bir çizgi ile buradan ayrılıp daima simetrik değerlendirilir.

3. Merkez ve dört kolun tek bir alan olarak değerlendirildiği çiniler: Selçuklu saray ve köşklerinde birinci gruptan az ancak ikinci gruba göre daha yaygın görülür. Bu gruptaki çinilerde yıldızın yüzeyi bölüntüye uğramaz, dört kol ve merkez tek bir alan olarak değerlendirilir. Örneklerde merkezden kollara yönelen veya kollardan merkeze yönelen düzenlemeler yer alır.

Ele alınan tüm gruplardaki çinilerde teknik ya da ölçü farkı gözetmeksizin hepsinin kenarlarında en az bir şerit yer alır. Bazı örneklerde ise bu şeride ilave olarak daha ince çekilen çizgiler süslemeyi kuşatmaktadır. Yıldızların sivrilen uç kısımları bir çizgi ile ayrılıp üçgen bir alana dönüştürülerek buraya daha yalın bir süsleme yapılabilmektedir. Desen tasarımına dâhil edebileceğimiz bu uygulama, gruplama esaslarını değiştirecek bir etken olmayıp her üç grupta da bulunabilir.

Kubadabad çinilerinde desenler şablon kullanılmadan serbest elle çizildiği için bezemelerde detay ve ölçü farklılıkları olabilmektedir. Yapılacak restitüsyonlarda böyle detaylara da dikkat etmekte fayda vardır.

Anahtar Kelimeler: *Kubadabad, Selçuklu Sanatı, Çini, Sıraltı, Lüster*

Kubadabad Palace became the centre of attention among the Seljuk palaces since its location was determined towards the middle of the 20th century, albeit short, with the excavations of Prof. Dr. Katharina Otto-Dorn and Mehmet Önder, admirable data are reached[1]; under the presidency of Rüçhan Arık, it was institutionalized with long years of work and important results were obtained in terms of both architecture and decoration[2]. Today, under the chairmanship of Assoc. Dr. Muharrem Çeken, new information continues to be revealed[3].

The tiles found until today in the Kubadabad Palace Complex, built by the Seljuk Sultan Alaaddin Keykubat on the shores of Beyşehir Lake in the middle of the first half of the 13th century, present unique examples not only in terms of Turkish tile art, but also in terms of decoration and depictive art of the period[4] (Fig. 1- 2).

Although square, rectangular and hexagons are also found in the plate tiles used in wall coverings, the most common forms are eight-pointed stars and cross tiles, which are natural and integral elements of the same composition. The material, technique, and decoration features of these tiles with single colour glaze, underglaze and lustre techniques are emphasized, the wall covering arrangements and the processes after firing and their effects on the tiles are investigated[5].

The aim of this article is to dwell on the ornamental field designs on the cross tiles belonging to the first construction period in the time of Alaaddin Keykubat and to make restitution proposals for some pieces. Therefore, the motif-composition features, style, symbolic meanings, dimensions, technique and material properties such as colour, paint, paste and glaze will not be dwelled on, although they will be referred briefly and occasionally; The examples that R. Arık called "warehouse tiles" and dated to the end of the 13th century and the beginning of the 14th century[6], which were prepared and stacked for use, will be excluded due to their size and style.

In Kubadabad, there are also cross tiles with a single colour glaze in turquoise, cobalt, and aubergine. Since the quality cannot be achieved, lustre tiles are encountered where the paints are almost erased in cobalt and aubergine cross tiles. For this reason, it should be emphasized that at least some of these examples, which appear in single colour today, may be included in the same category. Undoubtedly, the densest group among the cross tiles of Kubadabad is the patterned ones in underglaze and lustre techniques, which we will focus on. These tiles, the majority of which are examples in the underglaze

1 Otto-Dorn and Önder, 1966, 170-183; Otto-Dorn, 1969, 438-506.

2 For the history of the Kubadabad Palace excavations see Arık, 1987; Arık, 2019.

3 Çeken, Yavaş and Meriç, 2021. I would like to thank Rüçhan Arık and Muharrem Çeken for their permission to publish this study.

4 Arık, 2000; R. Arık and O. Arık, 2007; Arık, 2017, 211-240.

5 Bozer, 2001; Bozer, 2008.

6 R. Arık and O. Arık, 2007, 362.

Fig. 1: Kubadabad Palace Tiles, Karatay Madrasa Tile Museum, Konya.

Fig. 2: Kubadabad Palace Tiles, A suggestion for wall revetments (Bozer, 2007, 202).

technique, continue the classical ornamentation comprehension of the Seljuk period, consisting of vegetative, geometric, figures and writing, just like the eight-pointed stars used in the same geometric composition.

In the underglaze samples of the tiles we discussed, most of them are those painted black under transparent turquoise glaze, the samples painted under transparent colourless glaze are less. On the other hand, in lustres, we encounter examples with both dark blue and aubergine glaze and blue colour in an opaque white glaze. On the tiles, while the pattern can be painted directly, there are examples where the base is painted, and the pattern is left in the background colour.

The cross tiles of the Alaaddin Keykubat era of Kubadabad have diameters ranging from 17 cm to 27 cm, the most common being 23 cm. The shaving of glazes (Fig.

3) flowing to the edges of tiles that are prepared and fired separately can cause changes of up to 1 cm in both diameter and edge dimensions[7].

The first thing to notice in the composition on the wall is the eight-pointed stars with their rich figure decorations. However, cross tiles are also interesting with their figures, geometric, floral, and inscription patterns, as well as their surface designs that have reached a certain standard.

Fig. 3: Kubadabad Palace, Shaved tile sample

Producing compositions suitable for these cross tiles with arms extending from the centre to four directions requires more special designs than forms with integral areas such as square, hexagonal, or six- and eight-pointed stars. When we look at all kinds of materials, it is understood that the masters have developed certain field designs in this regard. When the place and the arrangement of the ornaments on the cross tiles are examined, some criteria and groups can be determined. This grouping, which is determined according to the division in the centre and extending arms of this cross form, not only reveals the design standard in the mentioned tiles, but also creates important clues and a basis for the restitution of the pieces found as broken. Considering the tiles found so far, the surface division can be examined in three groups.

1. Tiles with a geometric shape in the centre and symmetrical four arms.
2. Tiles in which the centre and two opposite arms are integrated and turn into a single area, and the other two arms are kept symmetrical.
3. Tiles in which the centre and four arms are considered as a single area.

The first group of tiles is the most common not only in Kubadabad, but also in the Seljuk palaces[8] and mansions and the cross tiles in the Kayseri Hunad Hamam[9].

This group is seen in both lustre and underglaze tiles in different sizes and colours when the collection of the Kubadabad Palace, which consists of thousands of pieces, is examined. Basically, if a geometric shape is found in the centre of the tile, the four arms are symmetrical regardless of the ornament type. The diversity of geometric shapes in the centre is striking. What we can identify today are the circle, square, octagon, eight-pointed star, four-leaf clover, cross, two ellipses intersecting at right angles, and a knot (Figs. 4-8). The most common of these are the cross and the square, the least common

7 For details see Bozer, 2001.

8 For pictures of samples from Keykubadiye Palace see Baş, Duran, Dursun, Dursun, 2021.

9 Yurdakul, 1971; Bozer, 2005.

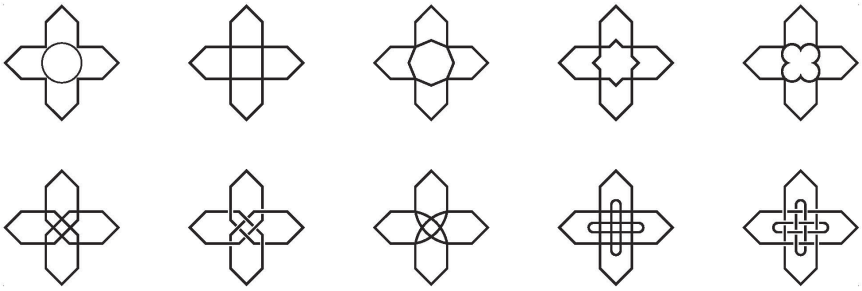


Fig. 4: Kubadabad Palace, Central forms of the first group tiles

ones are the ellipse, four-leaf clover, and eight-pointed stars. All the shapes generally rest on the corners of the tiles, but in some examples, as in circles, they are more inwardly drawn in relation to the thickness or number of framing strips. The intersecting ellipses and cross in the centre, which repeat the form of the tile, stand diagonally, while the clovers stand with their curves to the corners. The lines that make up the crosses mostly intersect each other, and in rare cases they pass each other over like a braid (Fig. 9). The same methods are applied to knot motifs, but this time the braided ones constitute the majority (Fig. 10).

The tiles we have do not show the existence of a relationship between the form of the central shape and the design of the ornament on the arms. The arms of the same form can be decorated differently, and the arms of the different forms can have the same ornament (Fig. 11). While small areas formed in cross and knot shapes are filled with singular motifs, special ornaments such as a floral and geometric composition or figure can be depicted on relatively larger areas such as square, circle or octagon. The most common type of ornamentation on the arms of the cross tiles is vegetal, followed by geometric, inscription and figure respectively, all four arms are symmetrical. Double-headed eagles are depicted on all four arms on one of the tiles in the lustre technique exhibited in the Karatay Museum, the paints of which are partially damaged, while the heads on the three arms are facing the ends of the cross, and on one they are directed towards the centre of the tile (Fig. 12). Except for this example, which we guess is arranged according to the point of view, there are no exceptions among the thousands of pieces belonging to the Alaaddin Keykubat Period[10].

10 For now, figures being placed in accordance with the point of view are to be known more commonly among the Ilkhanid era tiles. An example in the small-sized tile group, which Rüçhan Arık calls “warehouse tiles”, is in a similar situation. The word Allah, which is written both in this square and in the four arms, where the centre is divided by a square, is arranged according to its pronounciation, for Picture see R. Arık and O. Arık, 2007, 389, fig. 421.

Fig. 5: Kubadabad Palace, Tile sample from the first group

▶

Fig. 6:

Kubadabad Palace, Tile samples from the first group

◀

Fig. 7:

Kubadabad Palace, Tile sample from the first group

Fig. 8:

Kubadabad Palace, Tile samples from the first group

Fig. 9:

Kubadabad Palace, Tile samples from the first group

Fig. 10:

Kubadabad Palace, Tile samples from the first group

Fig. 11:

Kubadabad Palace, Tile samples from the first group

Fig. 12: Kubadabad Palace, Tile sample from the first group, Karatay Madrasa Tile Museum, Konya

The second group of tiles is less than the first. It is mostly seen in Kubadabad Palace, although there are fragments that are almost whole, most of them are broken, there is no complete example for now. Among the other palaces and mansions, the inscription pieces in Alanya[11] can be considered as rare examples for now.

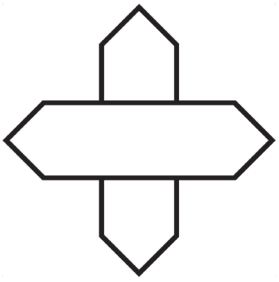


Fig. 13: Kubadabad Palace, Ornamental area design of the second group tiles

In this group, the geometric shape in the centre disappears and a long area is formed by integrating the centre with two opposite arms, the ornament is processed as a whole (Fig. 13). The other two opposite arms are separated from here by a line and are always utilized with a symmetrical composition. The most concentrated samples were found on the outside of the iwan, southeast of the Small Palace in Kubadabad. Vegetative, geometric, and inscription decorations can be found on these cross tiles, whose patterns are painted in black under a turquoise glaze. Especially the vegetal and geometric ones were used alternatively in the integrating centre and arms and in the other

11 For Picture see R. Arık and O. Arık, 2007, 280, fig. 241; Bozer and Çeken, 2016, 245.

◄

Fig. 14:

Kubadabad Palace, Tile samples from the second group

►

Fig. 15:

Kubadabad Palace, Tile samples from the second group

two arms. The inscription on the tiles, such as "es-sultanü'l-muazzam", and the rumi braided vegetal patterns that we encounter in all kinds of materials of the Seljuk period, and the glaze quality, with the other tiles which they were found together, show that they were produced by more meticulous and skilful hands (Figs. 14-15).

The third group of tiles is less common than the first group but more common than the second group in Seljuk palaces and mansions[12]. The variety of designs in its patterns is rich. Such practices, which can also be found in Antalya and Alanya palaces in Anatolia, present rich examples of minai and lustre tiles from the Seljuk and Ilkhanid period outside Anatolia, with both vegetal and figural decorations.

12 Most of the "warehouse tiles" which were found piled together in Kubadabad, belong to this group, for Picture see R. Arık and O. Arık, 2007, 383-389.

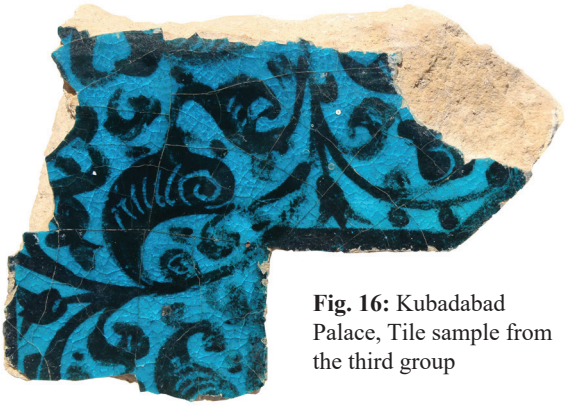


Fig. 16: Kubadabad Palace, Tile sample from the third group

In tiles of this group, the surface of the cross tile is not divided, the four arms and the centre are considered as a single area. Transparent colourless and turquoise underglaze samples are available in Kubadabad. Especially the tiles with a black pattern under the turquoise glaze, which were found in the southeast of the Small Palace, have a special place not only for Kubadabad, but also among the cross tiles of the Anatolian Seljuk period, with examples of peacocks, double-headed eagles, and other bird species. For now, we do not know the geometric and inscription examples in this group. On the examples with vegetal ornaments, decorations with curved rumi branches, which can sometimes be perceived as a free arrangement, fill the centre and arms (Fig. 16). Sometimes, as we encounter on the Konya Kiosk minai tiles[13] and the Antalya Palace underglaze tiles[14], patterns developed from motifs surrounded by double rumis oriented towards the arms from the centre with the classical understanding of the Seljuk period (Fig. 17) or rumi/palmette decorations that gain a character on their own, as in the Alanya Palace examples[15]. In Kubadabad tiles, especially in the examples with figures placed on the arms, we can talk about an orientation towards the centre from the arms this time (Fig. 18). In another example with a group of figures, a double-head-

Fig. 17: Kubadabad Palace, Tile samples from the third group

13 For Picture see R. Arık and O. Arık, 2007, 234, fig. 169; Bozer and Çeken, 2016, 364.

14 Aslanapa, 1966; for Picture see R. Arık and O. Arık, 2007, 269-270, fig. 217-218; Bozer and Çeken, 2016, 221-223.

15 For Picture see R. Arık and O. Arık, 2007, 280, fig. 244; Bozer and Çeken, 2016, 248.

ed eagle or bird is placed in the centre of the cross and palmettes/rumis are filled on its arms (Fig. 19). It should be noted that in these applications, which we mentioned in the context of the centre-arm relationship, the ornaments on the arms are always seen as symmetrical. There are also tiles in which the four arms are not fully symmetrical. One of the most striking examples is undoubtedly the depictions of double peacocks that wrap their necks together and turn their heads back (Fig. 20). These two birds dominate all the arms and the centre. We can say that the Kubadabad tiles, which are in the third group, are processed more carefully and come out of master hands, as in the previous one.

Fig. 18: Kubadabad Palace, Tile sample from the third group

Fig. 19-20: Kubadabad Palace, Tile samples from the third group

Regardless of the technique or size difference, these tiles that we have grouped have at least one strip on the edges. In some examples, in addition to this strip, a thinner single or double line surrounds the ornament. The tapering ends of the cross tiles in question can be separated by a line and transformed into a triangular area, so that a simpler decoration can be made here. This application, which we have included in the pattern design, is not a factor that will change the grouping principles and can be found in all three groups.

Since the patterns on Kubadabad tiles are drawn by free hand without using a template, there may be differences in detail and size in the decorations. These differences,

which cannot be noticed if a detailed examination is not made, and which can easily be overlooked in their original places on the walls because they are viewed from a distance, are clearly visible in the measurements we made, but they do not create an image that would disrupt the symmetrical order. Since it does not seem possible to reflect such details in the restitutions to be made, it is acceptable to make a reproduction and complete the image using only the piece at hand in symmetrical applications. Because the purpose of the restitution to be made is not to reproduce the tile, but to help visualize the whole.

In the dense tile finds of Kubadabad, there are numerous broken pieces as well as whole or near-whole samples. Most of the broken tiles in the underglaze technique are similar to the pieces that have survived as a whole to the present day. However, there are such fragments that a complete or nearly complete example of the ornament has not been found so far. We should emphasize that caution should be exercised in the restitution proposals for the whole cross tile when there is not enough data to connect the arms with the centre in broken tiles. Because if we only have one broken arm, it should be considered that it may belong to other groups beyond a repeated symmetrical application on all four arms. Undoubtedly, we should also state that the ornamental features in some examples provide some opportunities for restitution in connection with their own group. In the restitution proposals we prepared, considering all these issues and the data we tried to indicate in the groups, we tried to present a general impression of the whole by choosing examples of tiles that we could establish the connection between the arm and the centre, that have not been found completely or almost completely, and that attract attention with their ornamental designs[16].

Restitution suggestions from the first group of tiles:

A group of tiles in the lustre technique found in the area just in front of the iwan to the east of the Small Palace stand out both with the use of blue inglaze and with the motif drawn on the circle in the centre (Fig. 21). One of these tiles, which has many fractures, leaves no doubt about the relationship between the centre and the arm. One arm is intact and one of the other arms and half of the central motif can be seen on this piece, which is understood to have been used for wall revetments after being cut. There are double rumi ornaments on the arms. In the centre, there is a floral motif that we can compare to a cotton flower/cone that we have not encountered elsewhere in Anatolian Seljuk tiles[17]. The whole of this motif is evident in other broken pieces (Fig. 22). All pieces were evaluated in the restitution proposal of tiles.

16 I would like to thank my young colleagues Bahar Özdemir, Sinan Bıyıklı and Gökhan Meriç, who digitalized our restitution proposals.

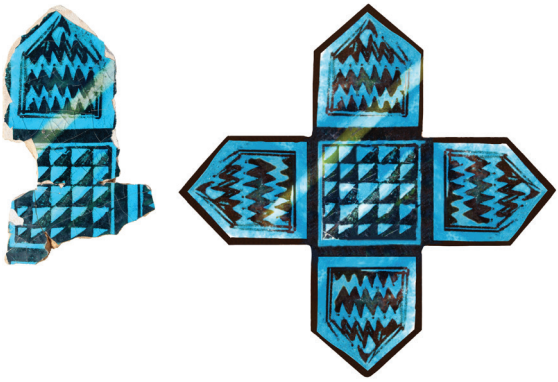
17 This motif has a more widespread use in both tiles and ceramics in the lustre technique of Kashan production. The similarity between the Kashan samples, which are usually given to the 13th century, and this tile group of Kubadabad requires further attention in terms of showing the relationship between the two centres. In order not to go beyond our subject, we are content to emphasize this issue. For pictures of some samples see Grube and others, 1994, fig. 156, 270, 280; Los Angeles County Museum of Art (LACMA) collection Inventory Number: M.2002.1.147 https://collections.lacma.org/node/204698.

◄ **Fig. 21:**
Kubadabad Palace, First group tile, Original fragment and restitution proposal

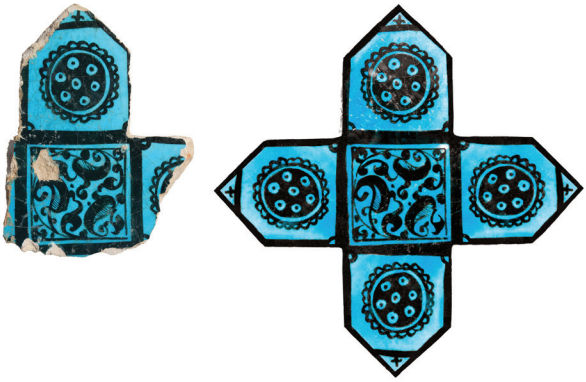
◄ **Fig. 22:**
Kubadabad Palace, Tile samples from the first group

Although there are tiles with geometric ornaments in the centre or on the arms in Kubadabad, there are few examples where both the centre and the arms are utilized with ornaments in this way. On one of these tiles, there is a triangle-checker pattern in the central square, and zigzag pattern on the solid single arm and on another arm which remains partially. As such, it is clear that the piece belongs to the first group and that the four arms are decorated symmetrically (Fig. 23).

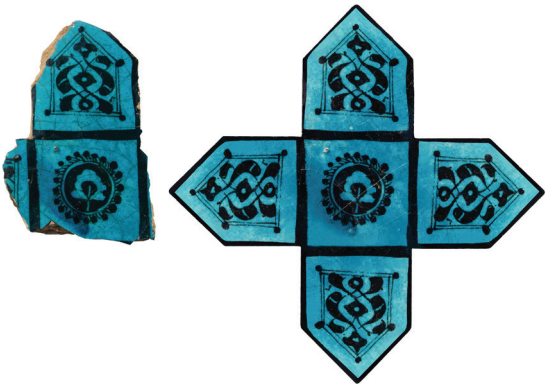
Two broken samples, which are black-painted under a transparent turquoise glaze, shows alternative use of ornaments on arms and centres, one has a vegetative pattern with rumi in the centre square and a rosette on the arms; the other has a rosette with a palmette motif in the square centre, and a rumi vegetal ornament on the arms. On



▶
Fig. 23:
Kubadabad Palace, First group tile, Original fragment and restitution proposal



▶
Fig. 24:
Kubadabad Palace, First group tile, Original fragment and restitution proposal



▶
Fig. 25:
Kubadabad Palace, First group tile, Original fragment and restitution proposal

both tiles, the centre and one arm are solid, and one of the other arms is prominent enough to give the pattern (Figs. 24-25).

One of the tiles, which is rarely seen with its colour and ornamentation on the arms, is painted black under a transparent cobalt blue glaze with a cross in the centre and a motif like a lotus bud on the arms. The centre and one arm are intact, and only one of the other arms is present enough to show its decorative feature (Fig. 26).

Fig. 26: Kubadabad Palace, First group tile, Original fragment and restitution proposal

In one of the transparent colourless glazed tiles, one arm is intact, and with one of the other arms, the central figure is partially standing. It draws attention with its two intersecting ellipses in its centre, which is represented by a small number of examples (Fig. 27). There is a double rumi pattern placed back-to-back on the arms of the tile. The rumis were left in the lining colour and the ground was painted blue. Although the blue colour is seen in the middle square formed by the intersecting ellipses, it is not understood that there is any motif or pattern in it. Therefore, in our proposal, this part is left with its visible colour.

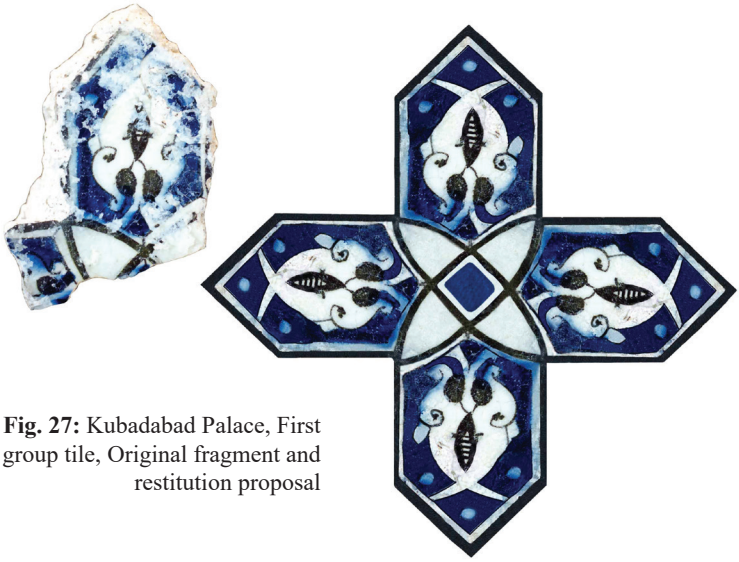
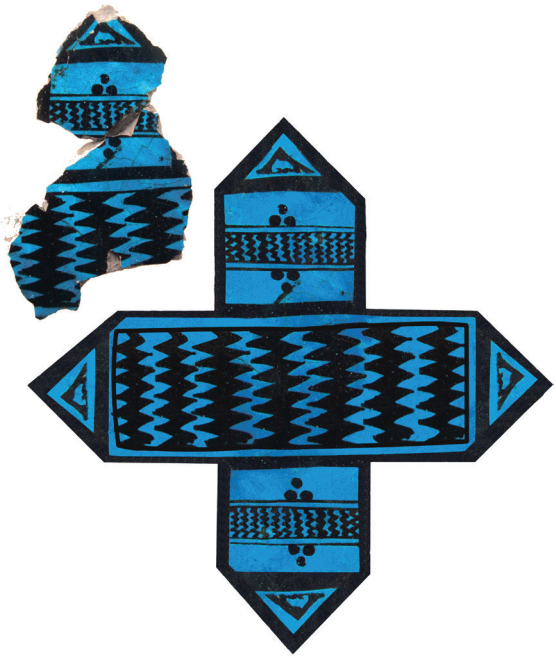


Fig. 27: Kubadabad Palace, First group tile, Original fragment and restitution proposal

Restitution suggestions from the second group of tiles:

One of the tiles from the second group, in which black paint is used under the transparent turquoise glaze and dominated by geometric ornaments, one of the symmetrical arms and part of the decoration on the centre that seems to extend to the other arms were able to remain. The large area where the centre and the two arms are integrated is filled with a zigzag pattern, and the same pattern is given as a thin border like strip on the other two arms arranged symmetrically against each other (Fig. 28).

Another example is in the same colour and technique; the fracture structure is also the same. While there is a zigzag pattern on the two mutually symmetrical arms, the integrated area in the middle is filled with rumi weave, which we often see on the borders of the Seljuk period (Fig. 29).



▲ **Fig. 28:** Kubadabad Palace, Second group tile, Original fragment and restitution proposal

◄ **Fig. 29:** Kubadabad Palace, Second group tile, Original fragment and restitution proposal

Restitution suggestions from the third group of tiles:

One, a black painted tile under a transparent turquoise glaze, which has an arm almost intact, another one is half, the centre is undamaged enough to show the decoration, presents a central accented vegetal composition that covers the entire surface without any interruption. A thin curving branch moves forward by circling in the centre and leads to the arms, and an elegant pattern emerges with the rumis connected to this fold. The decorations on the arms connected to the same fold are designed to be symmetrical (Fig. 30).

Fig. 30: Kubadabad Palace, Third group tile, Original fragment and restitution proposal

A tile, which is cut because it coincides with the edge of the geometric order on the wall covering, and is black painted under the transparent turquoise glaze, offers important clues about its whole decoration. Similar broken pieces are also found showing the central part of the same pattern. The plant, which presents a pattern like a fishbone and was used as a background filling for animal figures or grasped by the hands of a cross-legged human figure on eight-pointed stars generally, is extended from the centre to the arms in four directions and is finished with a flower that looks like a palmette but leaves a somewhat realistic effect. Folds are scattered around the plant, which is placed exactly on the axis and has an order in accordance with the form of the tile (Figs. 31-32).

On the tiles of the eight-pointed stars of the Kubadabad Palace, the fish depictions, which we see both together with human and siren figures, and alone, are represented with a few examples on the cross tiles (Fig. 33). The body of a fish figure can be seen heading from the ends of the cross tile towards the centre are visible on two broken arm pieces, painted black under a transparent turquoise glaze, but they do not have heads. Considering the side dimensions of the tile it is understood that the heads move towards the centre. Similarly, four fish figures placed on the axes are also found in Kubadabad on a ceramic plate of the same technique[18]. In the restitution proposal, which we prepared by taking into account the fish depictions on both the ceramic sample and other tiles, the

18 Arık, 2000, 172-173; Çeken, 2019, 287, fig. 1.

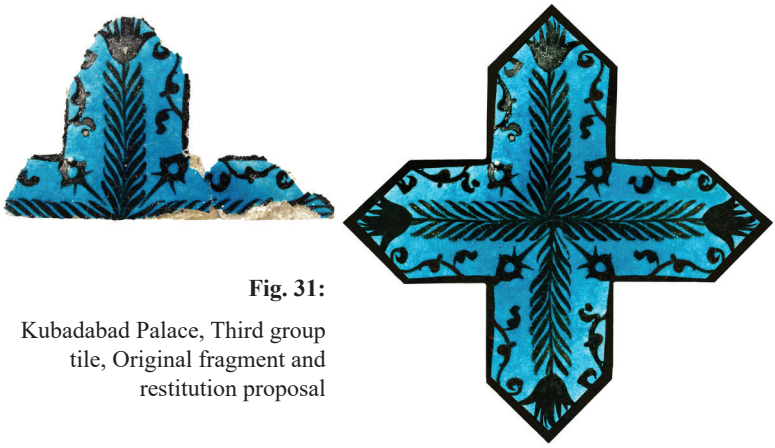


Fig. 31:

Kubadabad Palace, Third group tile, Original fragment and restitution proposal

heads of the fish, which is forwarding from the arms to the centre, meet in the middle (Fig. 34). There are also vegetal patterns around the fish. The same patterns are found in Figure 31, where a palmette-like motif is embroidered on the inner corners of the cross. We also used the motif in that example on the fish patterned tile. Because the paint trace in the same place on the piece in our example indicates that there is a pattern here.

Fig. 32: Kubadabad Palace, Tile sample from the third group

There are two-headed eagle depictions on the three pieces of broken cross arm, painted black under the transparent turquoise glaze (Figs. 35-36). The stance and style of the eagles are also seen in the eight-pointed stars, but they are especially similar to those placed in the centre of the cross tiles of the same technique and colour. The tail and wing tips of the eagles in the pieces we have are missing. By looking at the dimensions of the arms, it is noticed that these missing parts descend towards the centre. The middle of the tails of other eagles, arranged like a lotus, rests against the corners of the cross. When we apply this tail structure to our examples, a gap remains in the centre of the tile. We don't know if another motif has been embroidered into this space. The fact that the surrounding of the figure is completely empty may indicate that a motif will not be placed here either; on the other hand, the tail fragment of a double-headed eagle found in the same group of finds contributes more to our study (Fig. 37). In this tail, the tip of the curve, which looks like a lotus bud, is elongated. When we use this example in restitution with margin of error, we can assume that a more meaningful order occurs in the centre of the cross. While vegetal patterns are usually given on other materials, in accordance with the animal style tradition, on the

Fig. 33: Kubadabad Palace Tiles, Karatay Madrasa Tile Museum, Konya

Fig. 34: Kubadabad Palace, Third group tile, Original fragment and restitution proposal

Fig. 35: Kubadabad Palace, Third group tile, Original fragment and restitution proposal

Fig. 36: Kubadabad Palace, Tile samples from the third group

Fig. 37: Kubadabad Palace Tile

ground or around the figures, there is no element other than the figure in our example; in this state, the gaze is directed only to the figures, and the curved tails of the silhouetted eagles create movement in the centre.

One of the rare designs is the piece, which is processed with black paint under a transparent turquoise glaze, with one arm intact and the small remains of other arms and the centre. On the solid arm of the cross, there is a water bird with a long beak and long legs, with its neck slightly pulled back and ready to fly. The neck and head of the bird extend from the arm and reach the centre. From our point of view, a beak tip at the top of the head, a wing tip on the left and the curved part of the head are noticeable. The same wing and beak feature unquestionably indicate that the bird is arranged symmetrically on all four arms (Fig. 38). Therefore, the heads of birds placed on four arms meet in the centre. When the existing piece is duplicated and placed, an extremely dynamic composition

Fig. 31:

Kubadabad Palace, Third group tile, Original fragment and restitution proposal

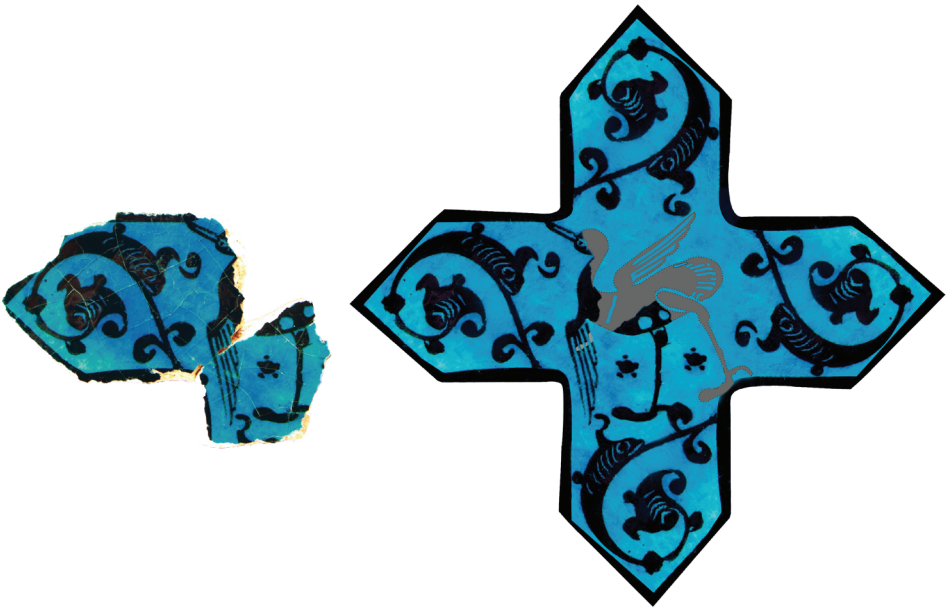
Fig. 39:

Kubadabad Palace, Third group tile, Original fragment and restitution proposal

emerges on the surface. The beaks form an almost square area in the centre. The paint trace on the existing piece indicates that there is a small motif here. Although we do not know what it is, we can use a motif, which is most common in fillings, cautiously.

A unique piece of cross tile, which probably lost its paint and glaze during firing, consists of a partially intact single arm (Fig. 39). On the piece, painted black under turquoise glaze, there is a depiction of a peacock standing with its head turned back. The bird's foot, which has lost the features of the surrounding fillings, almost presses on the inner corner of the cross, and it is understood that its tail is moving towards the centre, cannot be seen how it ends. When we consider one of the double peacocks that wrap their necks around on a cross tile with the same technique and colour, it will be noticed that it has the same characteristics as our example. From this point of view, the tail of the bird in the broken piece should be in the same shape. An example on tiles of an eight-pointed star has peacocks in the same stance and tail structure (Fig. 40). When we place them in four branches by using their tails in the restitution proposal, they meet in the centre like a passion wheel. S-shaped folds

Fig. 40: Kubadabad Palace Tile, Karatay Madrasa Tile Museum, Konya



formed by the pose of the bird give rhythm to the tile surface. Due to these features, we would like to express that the details of the piece we propose for restitution are unclear.

The arm of a tile, which has a black-painted bird in the centre under a transparent turquoise glaze, remained intact with its centre and half of another arm (Fig. 41). As in the symmetrically arranged arms of the double-headed eagle depicted tiles placed cross in the centre, whose examples we know as whole and broken pieces in Kubadabad, two rumis are connected to each other, and painted in the centre, we guess that it is a water bird with its long legs and beak, having its wings open and ready to fly. Since the posture of the head, wing and one foot in the remaining part of the bird is similar to the example in Figure 38, we made a general suggestion about the posture of the bird by considering the figure there and some examples in other cross tiles. However, considering the margin of error, we presented the completed parts in a different colour.

The grouping of ornamental area designs, which we have classified as a result of examining all the finds found in Kubadabad Palace, whether broken or intact, and reviewing other published Seljuk examples, also provides important data for the restitution of broken pieces. Undoubtedly, the results from this grouping are not immutable. While we anticipate that future works will be in this direction, we would like to point out that it is important to keep in mind that the artists may have created other designs by making new searches and experiments.[19]

19 I would like to thank Bahar Özdemir for translating the text into English.

BIBLIOGRAPHY

Arık, M.O. (2019). Kubad Abad Çalışmaları ve Türk Arkeolojisi'ndeki Yeri. Beyşehir Gölü Kıyısında Bir Selçuklu Sitesi: Kubad Abad, (Editörler: Doç. Dr. Alptekin Yavaş – Dr. Öğr. Üyesi Oğuz Koçyiğit), 7-19, Konya: Konya Büyükşehir Belediyesi

Arık, R. (1987). Türk Kültürüne Yönelik Arkeolojik Araştırmalar ve Kubadabad Kız Kalesi Kazısı, Remzi Oğuz Arık Armağanı, 71-98, Ankara: Ankara Üniversitesi Dil ve Tarih-Coğrafya Fakültesi.

Arık, R. (2000). Kubad Abad: Selçuklu Saray ve Çinileri. İstanbul: Türkiye İş Bankası.

Arık, R. (2017). Selçuklu Sarayları ve Köşkleri. Ankara: Ankara Üniversitesi.

Arık, R., Arık, O. (2007). Anadolu Toprağının Hazinesi Çini Selçuklu ve Beylikler Dönemi. İstanbul: Kale Grubu Kültür Yayınları.

Aslanapa, O. (1966). Antalya Müzesinde Selçuklu Çinileri. Reşid Rahmeti Arat İçin, 5-25, Ankara.

Baş, A., Duran, R., Dursun, Ş., Dursun, N. (2021). Keykubadiye Sarayı Haç Formlu Çinileri. 24. Uluslararası Ortaçağ ve Türk Dönemi Kazıları ve Sanat Tarihi Araştırmaları Kitabı (7-9 Ekim 2020), Nevşehir: Hacı Bektaş Veli Üniversitesi.

Bozer, R. (2001). Kubadabad Çinilerinde Fırınlama Sonrası Yapılan İşlemler ve Bazı Tespitler. I. Uluslararası Selçuklu Kültür ve Medeniyeti Kongresi, Bildiriler I, 175-185, 587-594, Konya: Selçuk Üniversitesi Selçuklu Araştırmaları Merkezi.

Bozer, R. (2005). Kayseri Hunad Hamamı Çinileri. Sanat Tarihi Dergisi Yrd. Doç. Dr. Lale Bulut'a Armağan, S. XIV/1, 1-27.

Bozer, R. (2008). Forms of Seljuk Tile Panels, Observations on Design of Wall Coverings and Some Processes After Glazing. Tiles, Treasures of Anatolian Soil, Tiles of the Seljuk and Beylik Periods. (Rüçhan Arık – Oluş Arık), 191-207, İstanbul: Kale Grubu Kültür Yayınları.

Bozer, R., Çeken, M. (2016). Anadolu Selçuklu Çağı Mirası Müze Eserleri/The Heritage of Anatolian Seljuk Era Museum Artefacts. 1, Ankara: Selçuklu Belediyesi.

Çeken, M. (2019). Kubad Abad Sarayı Selçuklu Dönemi Seramik Buluntuları. Beyşehir Gölü Kıyısında Bir Selçuklu Sitesi: Kubad Abad, (Editörler: Doç. Dr. Alptekin Yavaş – Dr. Öğr. Üyesi Oğuz Koçyiğit), 283-333, Konya: Konya Büyükşehir Belediyesi.

Çeken, M., Yavaş, A., Meriç, G. (2021). Kubadabad Sarayı Kazısı 2018 ve 2019 Yılı Çalışmaları. 24. Uluslararası Ortaçağ ve Türk Dönemi Kazıları ve Sanat Tarihi Araştırmaları Kitabı (7-9 Ekim 2020), 240-261, Nevşehir: Hacı Bektaş Veli Üniversitesi.

Grube, E.J., ve diğerleri (1994). Cobalt and Lustre: The First Centuries of Islamic Century. London: The Nour Foundation.

Los Angeles County Museum of Art (LACMA) Collection Inventory Number: M.2002.1.147 https://collections.lacma.org/node/204698

Otto-Dorn, K. (1969). Bericht über die Grabung in Kubadabad 1966. Archaeologischer Anzeiger, Heft 4, 438-506.

Otto-Dorn, K., Önder, M. (1966). Bericht über die Grabung in Kobadabad (Oktober 1965). Archaeologischer Anzeiger, 170-183.

Yurdakul, E. (1971). Son Buluntulara Göre Kayseri'deki Hunat Hamamı. Selçuklu Araştırmaları Dergisi 2, 1970, 141-151.

►◄ No potential conflict of interest was declared by the authors. ►◄

Ege Üniversitesi, Edebiyat Fakültesi | *Ege University, Faculty of Letters*
Sanat Tarihi Dergisi | ***Journal of Art History***
ISSN 1300-5707 | e-ISSN 2636-8064
Cilt: 31, Sayı: 2, Ekim 2022 | *Volume: 31, Issue: 2, October 2022*

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

İnternet Sayfası (Açık Erişim) | ***Internet Page (Open Access)***

DergiPark AKADEMİK
https://dergipark.org.tr/std

Sanat Tarihi Dergisi hakemli, bilimsel bir dergidir; Nisan ve Ekim aylarında olmak üzere yılda iki kez yayınlanır.

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