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The Culture of *Zāwiya* during the Artuqid Period in Mardin: Construction and Historical Analysis of the Sittī Legliye and Şayḥ Dāwud Mausoleums

Abstract

Historical sources and archaeological evidence indicate that many mosques, *madrasas*, mausoleums, baths, bridges and mansions were built in and around Mardin during the Artuqid period (496–812H/1102–1409). However, evidence is still lacking with regard to *zāwiyas*. The main purpose of this study is therefore to investigate the building process of *zāwiyas* during the Artuqid period. Two *zāwiyas* were identified in the surroundings of Mardin, in current southeastern Türkiye, thanks to research carried out in the field: the Sittī Legliye mausoleum, located in the central cemetery of the city of Savur, and the mausoleum of Şayḥ Dāwud (Sancar mosque), in the village of Sancar, in the district of Yeşilli. According to the inscriptions, the former was built in 645H/1247, during the reign of Saʿīd Nağm ad-Dīn Ġāzī I (r. 637–658H/1239–1260), whereas Şayḥ Dāwud's mausoleum was renovated between 693–712H/1294–1312 in the name of Al-Mansūr Nağm ad-Dīn Ġāzī II. Therefore, the inscriptions found *in situ* provide dates and mentions of rulers that enable the dating of these buildings to the Artuqid period. On the basis of the existing inscriptions, it has been concluded that both mausoleums were originally *zāwiyas* dating from the Artuqid period.

Keywords: Mardin Artuqids, *Zāwiya*, Saʿīd Nağm ad-Dīn Ġāzī I, Al-Mansūr Nağm ad-Dīn Ġāzī II, Şayḥ Dāwud and Sittī Legliye mausoleum



Introduction

The subject of this study includes the examination and dating of the architectural features of two places currently identified as mausoleums: those known as Sittî Legliye and Şayḥ Dāwud (Turkish *Şeyh Davud*), both located in the province of Mardin. On the basis of the existing inscriptions, the buildings could be understood as two *zāwīyas*. They also attest to the role of the Artuqid sultans of Mardin, in particular Saʿīd Nağm ad-Dīn Ġāzī I and Al-Manşūr Nağm ad-Dīn Ġāzī II, in the construction of the tombs and some of part of the architectural development around them. The analysis is based on fieldwork carried out in Mardin between 2014 to 2024. The study is the first to include the plan of Şayḥ Dāwud's mausoleum, as well as the deciphering of the inscriptions from both mausoleums. A first plan of the Sittî Legliye Mausoleum was drawn by İrfan Yıldız in 2003. With regards to Şayḥ Dāwud's building, no plan has been drawn before, so the one provided in this article is therefore a first. The article begins with a discussion of the geographical location of the two mausoleums in Mardin. It then discusses the architecture and plan of Sittî Legliye and Şayḥ Dāwud. The inscriptions on the buildings will be translated, commented on, and detailed. Finally, they will be compared and evaluated with other examples of buildings in Mardin and the surrounding area, and with some built by similar patrons.

1. Geographical location of the two mausoleums

The Sittî Legliye Mausoleum is located in the center of Savur, 43 km north-east of Mardin city center. The district is mountainous, as is Mardin itself. The funerary complex is located on a flat area below the town of Savur. A long and fertile valley stands to the west of the mausoleum. Since ancient times, the area has been home to a wide variety of fruits and vegetables. Around the Mausoleum of Sittî Legliye, a cemetery has developed with features characteristic of the late Ottoman and Republican periods. In particular, the graves outside the *zāwīya* were built after the mausoleum. In 2021, a plan of the site, including the Mausoleum of Sittî Legliye, was drawn and published¹. The plan shows the location of the Sittî Legliye structure along with the surrounding cemetery, trees and buildings. I have cropped the plan and included it in the study (**figure 1**).

The second mausoleum under study, Şayḥ Dāwud, is located in the same province, 22 km east of the city of Mardin and 9 km east of Yeşilli in the village of Sancar. Sancar is situated on the western slope of the Tuğub Valley, within the Mardin Plateau. The slope in this area is relatively gentle. The settlement lies below a bare hill that rises sharply to the west, with the bedrock coming to the surface at the top (**figure 15**). Geographical factors such as climate, topography, and local building materials have significantly influenced

¹ Rahşan Doğru, 'Geleneksel Yıkama Kültürünün Özgün Tanıkları: Mardin Savur Çamaşırhaneleri Ve Koruma Sorunları' (PhD diss., Mimar Sinan Güzel Sanatlar University, İstanbul 2021), p. 225.

the development of traditional architecture and masonry techniques in Sancar and its surroundings, as can be observed throughout the wider Mardin province. The village and its surroundings are rich in water sources and have numerous rock-cut tombs, rock-hewn dwellings and buildings that reflect the traditional civil architecture of Mardin. For this reason, the settlement of Sancar was registered as a 1st class archaeological site by the Diyarbakır Regional Directorate for the Protection of Cultural Heritage in 2015.

Today, the Turkish name of the village is *Sancar*, known as *Tuxubé* in Kurdish. The history of Sancar dates back to 1598. During the Middle Ottoman period, between 1598 and 1600, it was officially recorded as *Tohum* in the Ottoman *Şarī'a*² Court Archive (registers) designating it as one of the rural villages of the region³.

For the years 1858–1861, the village was mentioned as *Tığub* in the Mardin *Sharī'a* registry n° 253⁴. In the same document, it is stated that the inhabitants of the village were actively engaged in agricultural activities in the *Tuğub* valley, especially in vineyards⁵. It is likely that part of the income of the *zāwīya* at that time came from the vineyard and the garden in the village. In 1858, a garden in the village of *Tuhup* was sold for 26,000 Ottoman *akçe*⁶. In the Mardin *Sharī'a* registry n° 208 at the end of the 19th century, the name of the village is *Tuhub* and it belongs to Mardin⁷. Although the name of the village in the Mardin *Sharī'a* register is slightly different, it is certain that the village mentioned is *Tuxubé*⁸, in present Yeşilli district of Mardin.

2. The architecture and ornaments of the Sittī Legliye mausoleum

Sittī Legliye is located in the cemetery on the eastern side of Savur, on a slope that rises towards the south. The building was registered by the Diyarbakır Cultural and Natural Heritage Conservation Board in 2007. The plan of the building was first drawn and published by İrfan Yıldız⁹ (**figure 2**). It is rectangular, extending in a north-south direction, with a succession of similar rectangular and transversal aisles and rooms (**figure 3–4**). Its main entrance door on the north side is provided by a pointed arched portico and it gives access to a large and square room, divided into two transversal aisles (**figure 7**).

² *Şarī'a* contained the court records, including decisions taken by the Ottoman *qādis* and the orders edicted from the central authorities.

³ Ramazan Günay, '259 numaralı Hicri 1006–1008 (Miladi 1598–1600) tarihli Mardin Şer'iyye sicilinin transkripsiyon ve değerlendirmesi' (MA thesis, Dicle University, Diyarbakır 2002), p. 312.

⁴ Fasih Dinç, '235 Nolu Şeriye Sicil Defterine Göre Mardin' (MA thesis, Dicle University, Diyarbakır 2007), p. 56.

⁵ Ibidem, p. 106.

⁶ Ibidem, p. 123.

⁷ Danyal Tekdal, '208 Numaralı Mardin Şer'iye Sicili (Metin Transkripsiyonu Ve Değerlendirme' (MA thesis, Dicle University, Diyarbakır 2009), p. 157.

⁸ This name, which has been used as a village name for many years, means "border" in the Kurdish language, and its current population consists of Kurds.

⁹ İrfan Yıldız, 'Savur'daki Tarihi Eserler' (MA thesis, Van Yüzüncü Yıl University, 2003), p. 200.

On the southern wall of this room, two doors open into another room, which is divided into three rectangular aisles parallel to the previous room. In the first aisle, an oyster motif *mihrāb* was placed in the middle of the pillar forming the *qibla* wall, dividing the prayer hall into two aisles (**figure 8**).

In the southern aisle, just behind the *mihrāb*, four graves were placed side in the south-western part, while the large wooden cist grave belonging to Sittī Legliye is located to the southeast of this room. The southernmost aisle of the building is divided into two smaller rooms by an arch oriented north-south. The floor in this area is much higher than in the other rooms. On the *qibla* wall of the south-eastern room there is a smaller niche, similar to the previous *mihrāb*, and in the south-western part there are two tombs side by side.

While the place of worship in the middle of the building and the two places right behind it are covered with barrel vaults, the first room in the north is open and the other pointed arched place is covered with a flat roof. If we compare the room after the entrance and the areas of pointed arches with the other parts of the building, we can see that they were added later. The original space of the building has three aisles in the east-west direction and two pointed arches between the aisles. Smooth limestone was used for the north entrance door, probably added later, and for the pointed arches of the building, but rubble stone was preferred elsewhere. The interior walls are half faced with dark pink marble.

The entrance gate to the building faces north and has a staircase of six steps. The only gate to the north is set in an *īwān* with a three-point arch. It follows a rectangular plan that just outwards (**figure 5**). The limestone lintel above the doorway is ornamented with a two-handed *tabula ansata*, with intertwined strapwork motif in relief developing around a central eight-pointed star (**figure 6**). Inside both hands of the *tabula ansata*, the word *Allāh* is engraved in Arabic calligraphy. The other decorations are found on the two *mihrāb* inside the building. The first one, located on the pillar in the middle of the prayer hall, measures 1.85 metres (**figure 9**). It is decorated on its upper parts with a five-armed oyster motif. In addition, two lines of Arabic inscriptions were engraved on the right side of the *mihrāb*; they were painted later, at an unknown time. The second *mihrāb* is located at the southernmost wall of the building, in the high floor area (**figure 10**). It is quite similar to the previous one, although smaller (only one meter high), and has a seven-armed oyster motif sculpted on the top of it. Otherwise, there is no decoration on the building.

2.1. The grave of Sittī Legliye and the surrounding tombs

A grave belonging to Sittī Legliye is currently located inside the building. It is an original and well-preserved wooden cenotaph that stands alone in the east direction, 2.02 m long and 1.09 m wide (**figure 11**). As it has no inscription, it provides no information about the date of her death. However, the material and the technique used is similar to these found in wooden cenotaphs from the 15th to 18th centuries. It has been observed that

the area around Savur is the famous place where poplar grows in this part of Anatolia. Moreover, the popular use of the name Kavak as a surname among many people in the area highlight that the production and trade of this tree might have been the livelihood of the local population over a long period of time¹⁰. Laboratory analysis could confirm or disprove the assumption that the wood used came from Savur. Apart from this, Sittī Legliye, known by the name of the mausoleum, is mentioned in historical texts in the *Diyarbakır Salnameleri* of 1869–1905, but no details are given about who she is¹¹. The word *Sittī* in Arabic means “my mistress”, a title given to important female figures in Islam, which may indicate her esteemed status.

To the west of Sittī Legliye’s tomb, between four graves arranged side by side, there are two inscriptions carved on limestone stelae (**figure 12**). One of these inscriptions contains a verse from the Qur’an, while the other bears the name of a person called Dāwud, with an unknown date of death. The remaining two tombstones have no inscriptions or decorative elements, making it impossible to make any further assessment. On the south-western side of the same area, there are two more tombstones at a higher level, measuring 1.82 cm, but they do not contain any inscriptions (**figure 13**). Furthermore, the area around Sittī Legliye’s mausoleum has gradually developed into a large cemetery with numerous limestone tombstones (**figure 14**). The style, material and technique of these tombstones indicate that they were made between the 18th and 21st centuries.

3. The architecture and the plan of the building of Šayḥ Dāwud

Šayḥ Dāwud¹² is situated in the center of Sancar, surrounded by one- and two-story buildings. It is known as both the Šayḥ Dāwud Mausoleum and the Sancar Mosque. It consists of two separate and contiguous buildings: a mausoleum to the north and a mosque to the south (**figure 16**). The building could be accessed through a simple entrance in the northeast (**figure 23**). Both the mosque and mausoleum follow a rectangular plan oriented west-east. Externally, however, the complex forms a rectangle from north to south. A small room adjacent to the east side serves as an ablution room. A minaret, square in plan, stands to the south of the ablution room and to the east of the mausoleum. In addition to these buildings, a large cemetery has developed on the eastern side. The burial arrangements that develop around religious sites can also be seen in Sittī Legliye. In the

¹⁰ Neslihan Kaya, ‘Émergence et développement de l’architecture Ayyoubide en Haute Mésopotamie (xii^e–xv^e siècles): éléments pour une histoire architecturale, épigraphique et ornementale’, (PhD diss., University of Paris I Panthéon-Sorbonne, 2023), pp. 621–622.

¹¹ Ahmet-Zeki İzgöer, *Diyarbakır Salnameleri (1286–1323/1869–1905)*, 4.Cilt, İstanbul 1999, p. 211.

¹² The Artuqid *zāwiya* may not be the oldest building in the village. Around the village there are rock-cut burial chambers and cisterns from the Roman period. According to the village elders, a church called the Der Kazma used to stand on the site of the present mosque. The word *Der* means “church” in Kurdish; it comes from the Arabic *Dayr*, “monastery”, which comes from the Syriac *Dayro/Dayra*. However, our research found no evidence of a church plan or Christian symbols in the mosque.

inventory of Mardin, the building is recorded as the Sancar Mahalle Mosque. However, the inventory only gives very brief information about the mosque, and no information was given about the mausoleum and its inscription. Furthermore, neither the mosque nor the plan of the mausoleum was drawn¹³. Therefore, the mausoleum and the mosque within Şayḥ Dāwud's building will be analysed separately below.

3.1. Mosque of Şayḥ Dāwud

The mosque is located to the north side of the existing building. It has a rectangular ground plan from south to north, and measures 15 x 13 meters. There is a *miḥrāb* on the *qibla* wall in the center of the mosque, which consists of three aisles (**figure 33–34**). The building is covered by a barrel vault, and the aisles are separated from each other by arches. The arches and columns in the mosque are symmetrical in shape. There is a total of eight columns inside the mosque, four at the front and four at the back. In the middle of these columns are small deep holes, probably used for gas oil lamps or candles (**figure 35**).

The entrance to the mosque is from the north-east through a simple rectangular door (**figure 34**). Inside, to the left side of the first aisle, towards the bottom of the facade, there is a square window that allows light into the interior. Just above this window is another window with a rectangular opening. On the left side of the central aisle of the mosque, there is another square-framed window. The interior walls of the mosque have recently been covered with wood-patterned plastic. The interior of the mosque has green walls and is quite plain; there is no decoration at all and no architectural inscription. The mosque's *miḥrāb* is also made of the same wood-patterned plastic (**figure 32**). To the right of the *miḥrāb* is a *minbar*, which has recently been added to the mosque, but does not appear to be original.

3.2. Mausoleum of Şayḥ Dāwud

The mausoleum was built next to the south side of the mosque. It has a rectangular ground plan from south to north, and measures 17 x 13 meters (**figure 17–18**). Although this part of the building is said to be a mausoleum, in the original plan it looked like a mosque, i.e., a small prayer hall (**figure 24**). It consists of three parallel aisles, similar to the plan of a prayer hall in a mosque. The west wall of the mausoleum, which is similar in size to that of the mosque, is slightly offset to the east. The mausoleum has three aisles and there is a simple *miḥrāb* in the *qibla* wall (**figure 31**). It consists of two nested niches and is rectangular in shape. In recent years it has been covered with green and white tiles. The ceiling of the mausoleum is covered by a barrel vault. There

¹³ Gülriz Kozbe and Akarcan Güngör, *Mardin İli Kültür Envanteri, Savur-Nusaybin-Yeşilli*, 4. Cilt, Konya 2022, p. 389.

is a decorative onion-shaped dome on the upper level of the building. However, there is no evidence of a dome inside the building.

The first and second aisles on the south side of the mausoleum are in active use. The western part of the third aisle on the north side is closed and is currently used as a storeroom. There are separate entrances to the third and second aisles (**figure 24–28**). The entrance to the third aisle is from the inside and faces east. The entrances to the first two aisles are on the north side and are low. A new passage was added between the arches of these two aisles to give the current structure a new function. In addition, the walls between the pointed arches of the first and second aisles were raised with four rows of stone (**figure 30**). The first and second aisles have windows on the south, west and east façades.

The main entrance to the mausoleum is located to the north-east of the building (**figure 20**). It has a high rectangular floor plan and is built of stone. It was built as large and prominent as the gates in the centre of Mardin, but the decoration is simpler. Above the entrance is an Arabic inscription, consisting of three lines on a single block of limestone. The lower part of the inscription is covered with green and white tiles. These tiles are not original and were probably added later. To the right and left of the entrance are slender stone columns. To the right and left of the columns is a row of *muqarnas* decorations (**figure 37**). There are two buttresses on the eastern exterior wall of the mausoleum. The outer walls of the building were built of rubble stone. During the recent restoration of the building, the rubble of the existing building was covered with well-cut limestone. According to the elders of Sancar, the restoration of the mosque was financed by money collected from the villagers.

The structure includes a mosque and a mausoleum, as well as a minaret and an ablution room. The minaret is located on the eastern side between the mosque and the mausoleum (**figure 36**). Constructed of regular limestone, the minaret is cylindrical on a square base. It has a single balcony covered by a conical dome. The entrance to the minaret faces north. Although there is no inscription in its architecture, the materials and techniques used give an indication of its contemporary date of construction. Unlike other minarets in Mardin, it lacks elaborate stone carving and decoration. Adjacent to the eastern entrance of the mosque is a small rectangular, east-west oriented ablution room (**figure 22**). The ablution is built on a lower level than the mosque and the mausoleum (**figure 19**). Its entrance is to the south, with access to the upper floor via an 11-step staircase on the east side of the building (**figure 21**). It appears that the ablution room was added after the construction of the mosque.

3.3. The tomb of Šayḥ Dāwud and surrounding graves

The place known as the mausoleum of Šayḥ Dāwud has a section with a sarcophagus on the east side of the first aisle from the south. This section of the cenotaph is divided by a wooden wall (**figure 26**). There are three separate sarcophagus tombs in this place (**figure 25**). The central and largest grave is said to have belonged to Šayḥ Dāwud.

There is not any information about the dates of the birth *şayḥ*'s and death. However, he was recorded in the Ottoman archives as *Şayḥ Dāwud zāwīya* from the 16th century¹⁴. Therefore, it can be concluded that *Şayḥ Dāwud* was an important religious figure who lived and served in the *zāwīya* during the 16th century and possibly earlier. To the right and left of *Şayḥ Dāwud* are sarcophagi belonging to unknown persons. Inside the mausoleum, in addition to the cenotaph, there is more than one grave without inscriptions (**figure 27–29**). Outside the building, to the east, several graves have been placed, turning this area into a cemetery. They belong to the more recent period (**figure 38**).

4. Inscriptions

Two important inscriptions provide information about the construction and restoration of the two Artuqid buildings under study. Additionally, a total of five Arabic inscriptions were read, including two inscriptions on the tombstones and one on the *miḥrāb*. The details of the solutions to the inscriptions are given below.



Inscription n° 1 – Entrance to Sittī Legliye mausoleum
(photo by N. Kaya, 2023)

The inscription is located on the upper left side of the large pointed arch that provides the entrance to the Sittī Legliye mausoleum from the north. It is carved on a limestone block within a single framework measuring 90 x 30 cm. It should be read as a single scattered-line. Only this piece of the inscription has been preserved today. However, the original inscription probably consisted of another part that continued to the left. The Arabic calligraphy chosen is *nashī*. A previous attempt to decipher the text was offered by İ. Yıldız, but it included some errors¹⁵. Therefore, a different reading is given below.

¹⁴ Nejat Göyünç, *XVI. Yüzyılda Mardin Sancağı*, İstanbul 1969, p. 122.

¹⁵ İrfan Yıldız, *Savur'daki Tarihi Eserler*, İstanbul 2011, p. 50.

Arabic text

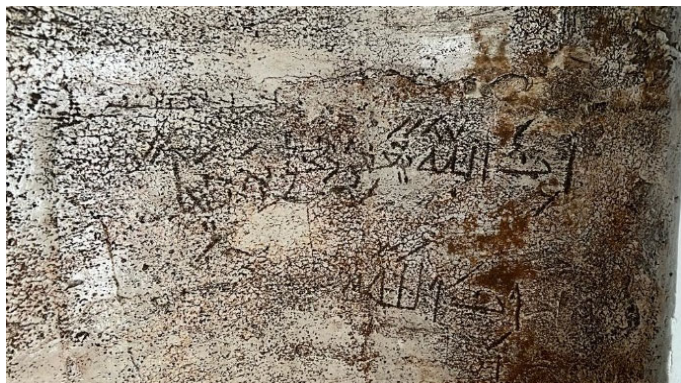
الزاوية المعروفة
 خمس وست
 في سنة وأربعين مائة ثم أمر
 أمر مولانا بمقاليد
 إلـانا....

Translation

Our lord ordered the opening (inauguration) of the renowned *zāwiya* in the year six hundred and forty-five. Then (our lo)rd ordered [...]

Comment

According to the text, the building is identified as a *zāwiya* and dates from 645H/1247. The inscription is incomplete, and the name of the founder is not given. However, the date in the inscription suggests that the building was constructed during the reign of Saʿīd Nağm ad-Dīn Ġāzī I, the Artuqid ruler of Mardin (r. 637–658H/1239–1260). It is important to note that the current name of the tomb, Sittī Legliye, is not mentioned in the inscription. The inscription on the entrance gate of the Šahīdiyya (“Martyr”) *madrasa* indicates that the same ruler was responsible for the construction of this building in the center of Mardin¹⁶. There was also the mansion of Firdaws in Mardin, where, according to Kātib Ferdī, Saʿīd Nağm ad-Dīn Ġāzī I spent his summers, and it is said that he also built this mansion/*koşk*¹⁷.



Inscription n° 2 – Graffito of the *mihrāb*, Sittī Legliye
 (photo by N. Kaya, 2023)

¹⁶ Albert Gabriel, *Voyages archéologiques dans la Turquie orientale: Avec un recueil d'inscriptions arabes* par Jean Sauvaget, Paris 1940, pp. 298–300; Deniz Beyazıt, ‘Le Décor Architectural Artuqide en Pierre de Mardin placé dans son contexte Régional: Contribution à l’histoire du décor géométrique et végétal du Proche-Orient des XII^e–XV^e siècles’ (PhD diss., University of Paris I Panthéon-Sorbonne, Paris 2009), p. 121.

¹⁷ Kātib Ferdī, *Mardin Mülûk-i Artukîyye Târihi*, (ed.) Ali Emîrî, İstanbul 1331, pp. 42–43; Ara Altun, *Anadolu’da Artuklu Devri Türk Mimarisi’nin Gelişmesi*, İstanbul 1978, p. 225.

This two-line graffito has been scraped inside the first *mihrāb* of the building of Sittī Legliye and the length of the inscription is 31 cm. They do not follow any particular calligraphy. Remarkably, the *ḥarakāt* (vowel marks) are noted. The text quotes an incomplete quotation of verse 53 of Chapter (surah) 39 (*al-Zumar*). The second line may be either the repeated beginning of the same excerpt or an erroneous and therefore interrupted copy of the rest of the verse, i.e. إِنَّهُ هُوَ الْغَفُورُ الرَّحِيمُ “He is Forgiving and Merciful”.

Arabic text

١- إِنْ أَلَّهَ يَغْفِرَ (ال)دُّنُوبَ جَمِيعاً
٢- إِنْ أَلَّهَ [...]

Translation

- 1- God forgives all sins
- 2- for God [...]

Comment

Based on the typology of the *mihrāb* where it has been engraved, and the style of writing, this undated inscription is not as old as the Artuqid inscription on the building (n° 1–4).



Inscription n° 3 – Gravestone
(photo by N. Kaya, 2023)

This gravestone is located in the interior of a room where four graves are placed side by side. It is carved with a four-line relief inscription in the *nashī* style on a rectangular plaque of limestone, measuring 50 x 35 cm. It contains part of Verse 21 of *Sūrat āt-Tawba* from the Qur'an, but no information is given as to who it belongs.

Arabic text

- ١- الله
٢- بسم الله الرحمن الرحيم
٣- يبشّرهم ربهم بر
٤- حمة منه ورضوان

Translation

1. God
2. In the name of God, the Merciful, the Compassionate.
3. Their Lord gives them good tidings of
4. his mercy and approval.



Inscription n° 4 – Gravestone of Dāwud
(photo by N. Kaya, 2023)

This gravestone is located in the third position among the four graves arranged side by side in the room. It is similar in form and style to the previous one (n° 3), with an inscription carved in relief in four lines of *nashī* script on a rectangular limestone, measuring 50 x 35 cm. Only the inscriptions at the front have been partially damaged over time, making them difficult to read.

Arabic text

- الله تعالى [لى]
هذا قبر الحاج د
اود [...] توفي الى رحمة
الله تعالى في رم
[.....ضان سنة]

Translation

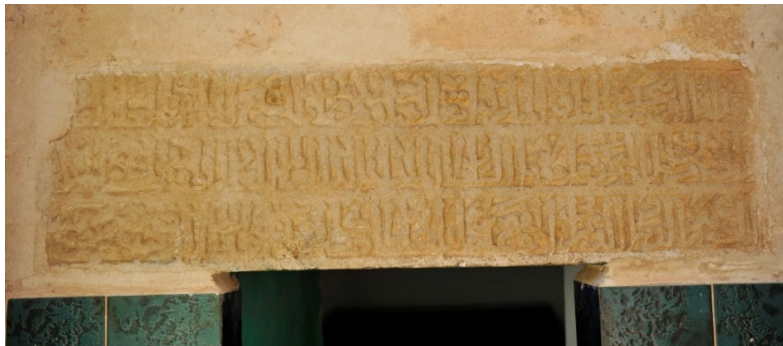
Almighty God

This is the grave of the *al-hağğ* Dāwud [...]. He died to the mercy of Almighty God in Ramā..

[ḍān in the year ??].

Comment

The inscriptions on gravestones n° 3 and n° 4 are similar in form, material, and technique. The inscription on n° 3 contains only a verse from the Qur'an, making it impossible to determine the identity of the deceased or the date of death. On the other hand, the inscription on tomb n° 4 indicates that the tomb belongs to someone named Dāwud, but the date of death cannot be determined because certain parts of the inscription are illegible. It is not possible to speculate whether this person was a religious figure or a state official. Although it cannot be definitively established that these gravestones belong to the Artuqid period, their form and technique suggest that they are from the medieval period. In addition to the two graves, there are other gravestones in the tomb. However, as they have no inscriptions or decorations, it is not possible to make any assumptions about their owners or the period to which they belong.



Inscription n° 5 – Inscription on the entrance gate of Šayḥ Dāwud's
(photo by N. Kaya, 2021)

This unpublished inscription is located on the entrance gate in the north part of the mausoleum of Šayḥ Dāwud. It is not certain whether the stone is *in situ*. The three lines of the text, separated by two relief strokes, were sculpted in relief in the *nashī* style on a rectangular block of limestone block measuring 95 x 45 cm. Most of the text can be read, except where the relief has faded over time.

Arabic text

- ١- هذا ما أمر بتجديد الزاوية المباركة ابتغاء لوجه الله تعالى
- ٢- [...] ليل النجوم مولانا السلطان الملك المالك العالم العادل المؤيد المظفر [...]...
- ٣- المنصور نجم الدنيا والدين أبي الفتح خلد الله سلطانه وملكه في الفاتح من [...] سنة [...]...

Translation

1. This is what commanded for the renewal of the blessed *zāwīya*, for the sake of almighty God
2. ...] night of the stars, our lord the *Sulṭan, the Owner*, Al-Malik al-‘Ālim al-‘Ādil al-Mu’ayyad al-Muẓaffar al-[....
3. al-Manṣūr, Nağm ad-Dunyā wa-ād-Dīn, Abī ăl-Faṭḥ, may God perpetuate his reign and kingship in the first of [...] year [...]

Comment

The inscription identifies the building as a *zāwīya*. According to the text, the building was restored on the orders of Al-Mansūr Nağm ad-Dīn Ġāzī II, one of the Artuqid rulers of Mardin. Unfortunately, the date is missing where the inscription plaque is broken. Based on the mention of Al-Mansūr Nağm ad-Dīn Ġāzī II, the restoration of the *zāwīya* would have occurred during his reign between 693H/1294 and 712H/1312. Furthermore, the inscription does not mention the name by which the building is now known, Şayḥ Dāwud. A similar restoration inscription, also ordered by Al-Mansūr Nağm ad-Dīn Ġāzī II, is known from *miḥrāb* of the mosque of Hızır Aleyhisselam Ziyaretgāh in Mardin Castle¹⁸. In this case, there are two inscriptions; one contains the Ayat al-Kursi and the other contains the phrase “أمر بتجديده مولانا السلطان /Emr-i tecdīde Mawlāna as-Sulṭan Al-Malik al-Manṣūr Nağm ad-Dunyā wa-ād-Dīn”¹⁹. Therefore, the phrases in the inscription at the entrance to the tomb of Şayḥ Dāwud support the idea that they refer to similar rulers.

5. Comparison and Evaluation

The Sittī Legliye Mausoleum in Savur consists of a single building. The Şayḥ Dāwud (Sancar Mosque), on the other hand, is a complex structure consisting of a mosque, a mausoleum, a minaret and an ablution room. The common feature of both, however, is the large cemetery area that develops in and around the buildings. The architectural evolution of Şayḥ Dāwud Mausoleum was as follows: First, there was a building known as the mosque. Then, adjacent to the south of the mosque, a rectangular place was constructed, running north-south, similar to the three-aisle plan of the mosque. This part became known as the mausoleum, where deceased clerics or their family members were buried, eventually transforming the site into a cemetery. At a later date, an ablution room was built on the northeast side of the mosque. In fact, the ceilings of the mosque, the mausoleum and the ablution room are of different heights; the mosque is the tallest, followed by the mausoleum and the ablution room. A square

¹⁸ Deniz Beyazıt, ‘Le Décor Architectural Artuquide en Pierre de Mardin placé dans son contexte Régional’, pp. 146–150.

¹⁹ Ibidem, p. 154.

minaret was built between the ablution room and the entrance to the mausoleum. Over time, the area around the complex became a large cemetery.

Šayḥ Dāwud's mosque has a rectangular north-south plan and consists of three aisles, with limestone used in its construction. The aisles have barrel vaulted ceilings. The plan of Sittī Legliye was similar, also with three aisles and barrel-vaulted ceilings. On the other hand, both buildings resemble other Artuqid buildings in Mardin in terms of plan and style, such as the plan of the Mardin Grand Mosque and the Dūnaysīr Grand Mosque. Common features include a long rectangular plan-oriented east-west and barrel-vaulted ceilings. The north portal of the Sittī Legliye is in the form of an *iwān*, resembling both the and western portal of the Šayḥ Tāḡī ad-Dīn Mosque (608H/1211) in Ḥarzam²⁰ and the eastern entrance door (592H/1196) of the Šayḥ Yaḥyā Mosque and Mausoleum in Ḥarrān²¹. As both Sittī Legliye and Šayḥ Dāwud are located outside the city center of Mardin, they are not particularly remarkable in terms of the stonework and decoration that is common in religious and social buildings within the city. The limestone lintel above the northern entrance of Sittī Legliye is decorated with a two-handed *tabula ansata* with an interlaced strapwork motif developing around a central eight-pointed star. Otherwise, the interior and exterior of the building are kept simple in terms of decoration. The intense decorative stonework often found in local buildings is rarely seen in these two rural structures. A similar oyster motif *miḥrāb* found in the Sittī Legliye mausoleum is also present in the *miḥrāb* of the *madrassa* attached to the Old Mosque (between 13th and 14th centuries) in Savur. In the *miḥrāb* of the *madrassa*, as in the mausoleum, a *miḥrāb* niche with an oyster motif is carved into a column supporting the vaults. While *miḥrāb*-s are generally placed on the *qibla* wall of buildings, the addition of a *miḥrāb* niche on pillars may be a technique specific to Savur. Oyster motif decoration is sometimes used in facade decoration and sometimes in *miḥrāb* decoration. This decoration is commonly found in Artuqid and Ayyūbid buildings. In particular, examples of this motif can be seen on the facade of the “broken minaret” of the Ayyūbid Mosque outside the walls of Mayyāfāriqīn, the facades of the Grand Mosque in Āmid, and on the city walls of Āmid. The fountain wall of the Šayḥ Muḥammad Farisi (Aq Qoyunlu?), which has survived to the present day, features an oyster motif, striking in its similarity.

The Sittī Legliye building, constructed by Saʿīd Naḡm ad-Dīn Ġāzī I in 645H/1247, is the first Artuqid *zāwiya*. The inscription on the entrance gate of the Šayḥ Dāwud mausoleum indicates that it was originally a *zāwiya* renovated by Al-Manšūr Naḡm ad-Dīn Ġāzī II between 693–712/1294–1312 during the Artuqid period. In this context, the common feature indicated by the inscriptions of both buildings is that they were originally built as *zāwiyas*. This indicates that the mausoleums of Sittī Legliye and Šayḥ Dāwud were not actually built as mausoleums but were converted into mausoleums with

²⁰ Albert Gabriel, *Voyages archéologiques dans la Turquie orientale*, p. 54.

²¹ Neslihan Kaya, ‘Emergence et développement de l’architecture ayyoubide en Haute Mésopotamie (XII^e–XV^e siècles)’, p. 331; Mehmet Önal, Neslihan Kaya, Müslüm Demir and Selman Kardeşlik, ‘Şeyh Hayat el-Harrani Türbesi’nin Yeni Bulunan Cenazelik Bölümü ve Kitabeleri’, *Türk Tarih Kurumu-HÖYÜK*, Sayı: 13 (2024), p. 215.

burial chambers at a later date. The layout, plan and inscriptions of both buildings support the idea that they were not designed to house tombs. The interior of the Šayḥ Dāwud building, which we refer to as both a mosque and a mausoleum, has undergone some changes. The interior walls and *mihrāb* are tiled, the ceilings are painted white, and the lower walls are painted green. It is thought that rubble stone was used for the white limestone facing. Despite modern additions and restorations, the building has retained its original architecture without any major structural alterations.

The building of Sittī Legliye, built by Saʿīd Nağm ad-Dīn Ġāzī I in 645H/1247, is one of the buildings commissioned by him. The same ruler also oversaw the construction of a *madrasa* and a mansion/*koşk* in Mardin²², including the Šahīdiyya (“Martyr”) *madrasa* and the mansion of Firdaws. In addition, Saʿīd Nağm ad-Dīn Ġāzī I is mentioned in the restoration inscriptions of the Mor Abay monastery in the village of Qeleth, Savur district, in connection with his work on Islamic structures. Two Syriac inscriptions indicate that the monastery was restored during the reign of the “victorious king” Saʿīd Nağm ad-Dīn in 1250 and 1256²³. Saʿīd Nağm ad-Dīn Ġāzī I also minted coins in Mardin bearing the names of the Egypt ruler Al-Malik aṣ-Šāliḥ Nağm ad-Dīn Ayyūb and the Emir of Aleppo, Al-Malik an-Nāṣir Yūsuf II, showing his loyalty to the Ayyubids²⁴. By the mid-13th century, as evidenced by coins minted in Mardin, the Ayyubids held considerable political and authority in and around the region, with the Artuqids operating under their patronage. For example, the Debbaghane bridge, built in the center of Gaziantep in 649H/1250, serves as an illustration. Inscriptions on the bridge appear in both Arabic and Armenian, indicating that it was built under the Ayyubids, commissioned by Al-Malik an-Nāṣir Yūsuf II (r. 634–658H/1236–1260)²⁵. These multilingual inscriptions on Christian structures repaired or built by Muslim rulers offer valuable insights into the diverse populations and complex socio-political dynamics within non-Muslim societies of the time.

On the other hand, according to N. Göyünç’s findings from the Ottoman Evkaf and Tahrir notebook, there is another *zāwiya* in Savur known as Baba Hāki. However, this *zāwiya* and the one called Sittī Legliye in Savur are not the same, as they are referred to by different names. Göyünç, also mentions in his work the existence of a *zāwiya* called Šayḥ Dāwud. It is very likely that this *zāwiya* refers to the one in the village of Sancar that was included in our study²⁶.

²² Albert Gabriel, *Voyages archéologiques dans la Turquie orientale*, pp. 298–300; Deniz Beyazıt, ‘Le Décor Architectural Artuqide en Pierre de Mardin placé dans son contexte Régional’, p. 121; Kātib Ferdī, *Mardin Mülūk-i Artukıyye Tārīhi*, pp. 42–43; Ara Altun, *Anadolu’da Artuklu Devri Türk Mimarisi’nin Gelişmesi*, p. 225.

²³ Henri Pognon, *Inscriptions sémitiques de la Syrie, de la Mésopotamie et de la région de Mossoul*, Paris 1907, pp. 186–190.

²⁴ Abdülğani Efendi, *Mardin Tarihi*, (trans.) Burhan Zengin, Ankara 1999, p. 68; Ramazan Uykur, ‘Artuklu Sikkelerinde Yazı Ve Süsleme Kompozisyonu’, (PhD diss., Ankara Gazi University, 2010), pp. 330–331.

²⁵ Neslihan Kaya, ‘Emergence et développement de l’architecture ayyoubide en Haute Mésopotamie (XII^e–XV^e siècles)’, pp. 70–74.

²⁶ Nejat Göyünç, *XVI. Yüzyılda Mardin Sancağı*, p. 122; Rıfat Özdemir, ‘Osmanlı Devleti’nin Tarikat, Tekye Ve Zaviyelere Karşı Takip Ettiği Siyaset’, *OTAM Ankara Üniversitesi Osmanlı Tarihi Araştırma Ve Uygulama Merkezi Dergisi*, 5/5 (1994), p. 274.

The building of Şayḥ Dāwud was renovated by Al-Manşūr Nağm ad-Dīn Ġāzī II, who reigned between 693 to 712H (1294–1312). A similar restoration inscription, also ordered by Al-Mansūr Nağm ad-Dīn Ġāzī II, is known from the *mihrāb* of the mosque of Hızır Aleyhisselam Ziyaretgāh in Mardin Castle²⁷. According to another source, Abdūlgani Efendi, it was Al-Malik al-Manşūr Nağm ad-Dīn Ġāzī II who renovated the *mihrāb* of the mosque in Mardin Castle. The date on the *mihrāb* inscription has been erased, but it is noted that the mosque also had a minaret, which eventually collapsed over time²⁸. The same ruler is also recorded as having built a Firdaws mansion/*koşk* in 701H/1302²⁹. He was martyred on his return to Mardin and died in 711H/1312. He was buried in the Ḥusāmiya *madrassa*, which he had built³⁰. After his death, the throne went to his son, Al-Malik aṣ-Şāliḥ Şams ad-Dīn. There are two inscriptions on the Grand Mosque in Āmid: one, a foundation inscription from 731H/1331, located to the left of the mosque door, slightly elevated; and another from 735H/1334 on the eastern facade, which refers to *Sulṭan Şahīd* Al-Malik al-Manşūr's son³¹, reinforcing the idea that the *Sulṭan* was martyred³². Al-Mansūr Nağm ad-Dīn Ġāzī II included the name of the Ilḥānid ruler of his time, Ġāzān Khan, on the coins he minted in Mardin³³. Abdüsselam Efendi (1785–1843) and Abdūlgani Efendi (1864–1951), on the other hand, presents a portrait of this ruler. Al-Malik al-Manşūr was known for being true to his word, smiling, hardworking and full of fun. He spent each of the four seasons in different place: spring at Firdaws, east of Mardin; summer on the *Sulṭan*'s plateau; autumn in Rişmil (Yeşilli) and Kabala; and winter in Harzam. Scholars, the notables of the city, and elegant people who knew how to talk converse would gather and talk. Al-Malik al-Manşūr Nağm ad-Dīn Ġāzī II, who worried about anything, loved to live a comfortable life³⁴.

In addition to the *zāwiya*s of Sittī Legliye and Şayḥ Dāwud, another *zāwiya* from the Artuqid period is located within the Amīn ad-Dīn complex (Emineddin Külliyesi in Turkish) in the city of Mardin. The Amīn ad-Dīn *zāwiya* is small in size and was built by arranging two rectangular units in an L-shape³⁵. There are no inscriptions inside the *zāwiya* relating to its construction or restoration. According to Birgül Açıkyıldız, this *zāwiya* within the complex was built during the Artuqid period between 1108 and 1409³⁶. In addition, Açıkyıldız argues that this structure was built as a *tariqat* (religious

²⁷ Deniz Beyazıt, 'Le Décor Architectural Artuqide en Pierre de Mardin placé dans son contexte Régional', p. 146–150.

²⁸ Abdūlgani Efendi, *Mardin Tarihi*, p. 72.

²⁹ Ibidem, p. 73.

³⁰ Kātib Ferdī, *Mardin Artukluları Tarihi*, İstanbul, 1939, p. 18.

³¹ Albert Gabriel, *Voyages archéologiques dans la Turquie orientale*, p. 332.

³² Abdūlgani Efendi, *Mardin Tarihi*, p. 74.

³³ Ramazan Uykur, 'Artuklu Sikkelerinde Yazı Ve Süsleme Kompozisyonu', p. 333.

³⁴ Abdüsselam Efendi, *Mardin Tarihi*, (trans.) Hüseyin Haşimi Güneş, İstanbul 2007, p. 52; Abdūlgani Efendi, *Mardin Tarihi*, p. 72.

³⁵ Birgül Açıkyıldız, 'Mardin Emineddin (Emīnüddin) Külliyesi: Hami ve Mimari', *Edebiyat Fakültesi Dergisi*, 34/2 (2017), p. 25.

³⁶ Ibidem, p. 17.

order) building in honour of Šayḥ Amīn ad-Dīn, a religious figure of the Artuqid period³⁷. Another Artuqid ruler, Al-Malik Muẓaffar Qara Arslān (658H/1259–691H/1291), built the Muẓaffariya *madrasa*, which no longer exists today; historical texts also mention that he constructed a mosque and a *zāwiya* near the *madrasa*³⁸.

The *zāwiyas* of Sittī Legliye and Šayḥ Dāwud are surrounded by cemeteries both inside and around the buildings. These cemeteries contain the graves of religious figures and their followers. A similar example can be found in the Šayḥ Yaḥyā Mosque and Mausoleum (589H/1193), an Ayyūbid-era structure located outside the walls of Ḥarrān. This building contains a number of tomb structures within and around it. The structure was built in honor of Šayḥ Yaḥyā Ibn Šabīb³⁹, a religious figure who lived during the Ayyūbid period, and the Šayḥ's original tombstone has been preserved in the lower level of the mausoleum. The structure, which is considered to be an Ayyūbid-era *zāwiya/tariqat* in Ḥarrān, has an L-shaped plan and is covered by a dome at the top. Other examples of Ayyūbid *zāwiyas* are the Šayḥ Mas'ūd *zāwiya* in *Ar-Ruhā* (579H/1183, or 599H/1203)⁴⁰ and the Imām 'Abd Allāh *zāwiya* (between 647–682H/1249–1283) in Ḥiṣn Kayfā⁴¹. The Šayḥ Mas'ūd *zāwiya* has a north-south cruciform plan with a high dome in the central section that rooms the tomb of the religious figure. The Imām 'Abd Allāh, on the other hand, has a square plan with an open courtyard, a dome and rooms. The exterior of the building, with its tombs and surrounding areas, has been turned into a cemetery.

At the same time, in the center of Mardin, as well as in villages and districts, there are *zāwiyas* such as Hamza-i Kabīr (1438–1439), Cihangir Bey (1444–1469), Hamza-i Sagīr (1474), Baba Mahmūd/Baba Abdurahman (Aq Qoyunlu?), Šayḥ Abdūlaziz (Kabala), Zayn al-Ābidīn (Nusaybin)⁴², and Šayḥ Muḥammad Fārisī (Aq Qoyunlu?)⁴³. According to Birgül Açıkyıldız, structures such as the Hamza-i Kabīr, the Cihangir Bey and the Hamza-i Sagīr, with their surrounding ruined walls, suggest that they may have been built within a complex, similar to the Amīn ad-Dīn *zāwiya*. The Hamza-i Kabīr *zāwiya* has a cruciform floor plan and is covered by a high dome in the central section. The Cihangir Bey *zāwiya* consists of a square entrance hall and a rectangular main hall. The largely ruined Hamza-i Sagīr *zāwiya* is also rectangular in plan. Although the *zāwiya*-s of the Aq Qoyunlu period do not reflect a single plan type, they show similarities to the Amīn ad-Dīn *zāwiya*, which is small in size and consists of an L-shape with two rectangular

³⁷ Ibidem, p. 15.

³⁸ Abdüsselam Efendi, *Mardin Tarihi*, p. 51; Abdūlgani Efendi, *Mardin Tarihi*, p. 70; Gerhard Vath, *Die Geschichte der artuqidischen Fürstentümer in Syrien und der Ġazīra'l-Furātīya (496–812/1002–1409)*, Berlin 1987, p. 164.

³⁹ Mehmet Önal, Neslihan Kaya, Müslüm Demir and Selman Kardeşlik, 'Şeyh Hayat el-Harrani Türbesi'nin Yeni Bulunan Cenazelik Bölümü ve Kitabeleri', p. 225.

⁴⁰ Neslihan Kaya, 'Emergence et développement de l'architecture ayyoubide en Haute Mésopotamie (XII^e–XV^e siècles)', pp. 304–310.

⁴¹ Ibidem, pp. 313–320.

⁴² Nejat Göyünç, XVI. Yüzyılda Mardin Sancağı, pp. 119–122.

⁴³ Murat Çağlayan, 'Duvarın Arkasındaki Tarih Şeyh Muhammed Farisi Zaviyesi', *International Journal of Mardin Studies*, 1/1 (2020), pp. 56–63.

rooms⁴⁴. However, the plan typology of the Sittī Legliye and Şayḥ Dāwud *zawiya*-s we examined differs from the classical L-shaped *zawiya* plans. This shows how each *zawiya* structure adhered to the standard planning approach of the period and what kinds of innovations were introduced. Although both *zawiya*-s have inscriptions, they do not conform significantly to classical *zawiya* plan structures. In this context, it is also important to note that the Arabic inscriptions found in the Aq Qoyunlu period *zawiya*-s in Mardin do not include the term “*zawiya*”. The structures identified to as *zawiya*-s in Aq Qoyunlu architecture, were also recorded as “*zawiya*” in Ottoman archives in the 16th century.

Conclusion

This study examines the development of the *zawiya* culture during the Artuqid period through the construction of the Sittī Legliye and Şayḥ Dāwud mausoleums. The Sittī Legliye mausoleum is located in the center of Savur, 43 km northeast of Mardin city center. The district is mountainous, like Mardin itself. The funerary complex can be seen on a flat area below the town of Savur. The second mausoleum under study, Şayḥ Dāwud, is in the same province, 22 km east from Mardin city and 9 km east of Yeşilli in the village of Sancar.

The one-line inscription north of the building dedicated to Sittī Legliye gives the date of construction as 645H/1247. It is the first *zawiya* built during the reign of Saʿīd Nağm ad-Dīn Ġāzī I (r. 637–658H/1239–1260), whose date of construction is clearly known. This Artuqid ruler was also dependent on the Ayyūbid Al-Malik an-Nāşir Salāḥ ad-Dīn Yūsuf II (r. 633–658H/1236–1260), who ruled over Upper Mesopotamia and Aleppo (northern Syria). Similarly, the Ayyūbid building, Şayḥ Yahyā Mosque and Mausoleum (589H/1193) in Ḥarrān, and Şayḥ Masʿūd *zawiya* in Ar-Ruhā (579H/1183, or 599H/1203) were also built as a religious *tariqat/zawiya*. It is therefore likely that the Artuqids, who lived under the patronage of the Ayyūbids from 1183 to 1260, adopted the *zawiya* culture from the Ayyūbids during this period.

The date of construction of the second structure we examined is missing, but the name of the *Sulṭan* is included. Indeed, the three-line inscription on the entrance gate to the mausoleum Şayḥ Dāwud states that the *zawiya* was restored in the name of Al-Manşūr Nağm ad-Dīn Ġāzī II, who ruled between 693–712H/1294–1312. From the inscriptions found on the buildings, it became clear that they were originally *zawiyas*. This provided important information about the true identity of the buildings.

The *zawiyas* built during the Artuqid period have remained in the background compared to religious buildings such as mosques and *madrasaa*, and are also quite simple in terms of stone decoration. Only four *zawiyas* have been identified from the surviving inscriptions and historical texts of the period. Two of these *zawiyas* have inscriptions, while the other

⁴⁴ Birgül Açıkyıldız, ‘Mardin Eminateddin (Eminüddin) Külliyesi: Hami ve Mimari’, p. 29.

two do not. The *zāwiyas* without inscriptions are located within the urban conservation area of Mardin, while the other two *zāwiyas* with inscriptions are located in villages belonging to districts outside the city. The Artuqids are known for building many mosques, *madrasa*-s, mausoleums, baths, bridge and *koşk* in and around Mardin. As a result of the structures we have examined, four *zāwiyas* have been identified, including the two we have studied: Sittī Legliye and Şayḥ Dāwud. These two Artuqid *zawiyas* represent early examples of *zāwiyas* in the region. Finally, the construction of the first surviving *zāwiya* in Mardin began in the mid-13th century during the Artuqid period and continued as a religious building under the rule of the Mardin Aq Qoyunlus (1409 and 1432), who ruled the region. It is likely that future academic studies will may uncover more *zāwiya* structures from the Artuqid period and identify new examples, further expanding our understanding of *zāwiya* culture in the region.

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Figures

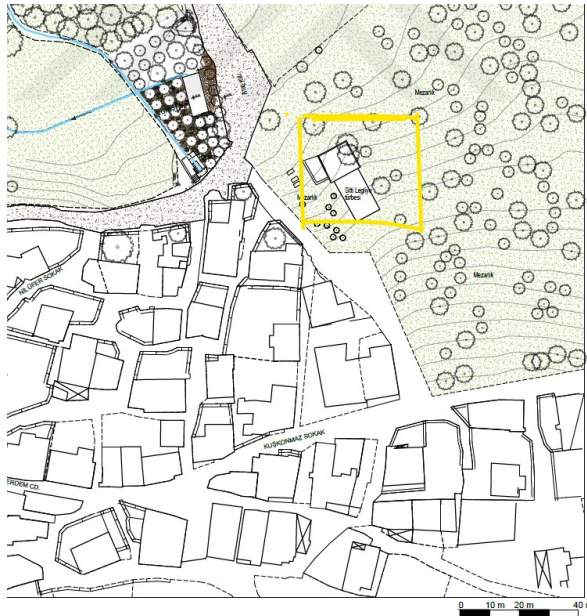


Figure 1 – Site plan of the mausoleum Sittî Legliye (R. Doğru, ‘Geleneksel Yıkama Kültürünün’)

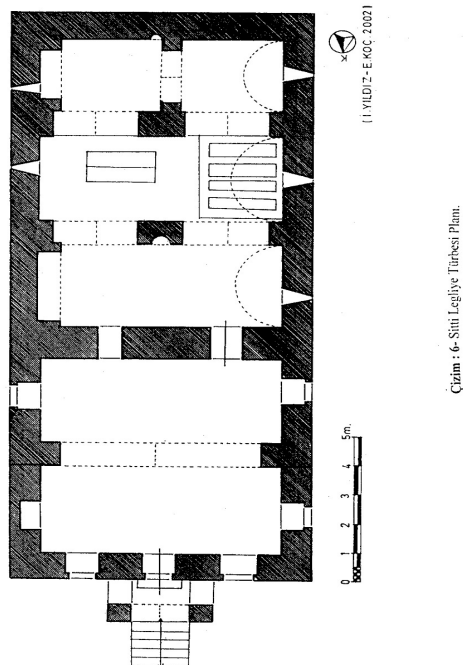


Figure 2 – Plan of the mausoleum of Sittî Legliye (İ. Yıldız, ‘Savur’daki Tarihi Eserler’)



Figure 3 – Western façade of the mausoleum (photo by N. Kaya, 2023)



Figure 4 – Western façade (photo by N. Kaya, 2023)



Figure 5 – Entrance gate (view from the north) (photo by N. Kaya, 2023)



Figure 6 – *Tabula ansata* ornament above the entrance (photo by N. Kaya 2023)



Figure 7 – Central pointed arch (photo by N. Kaya, 2023)



Figure 8 – Interior of the prayer hall
(photo by N. Kaya, 2023)



Figure 9 – *Mihrāb* of the prayer hall
(photo by N. Kaya, 2023)



Figure 10 – Small *mihrāb*
(photo by N. Kaya 2023)



Figure 11 – Sittī Legliye's wooden cenotaph
(photo by N. Kaya, 2023)



Figure 12 – Four graves side by side
(photo by N. Kaya, 2023)



Figure 13 – Two graves of unknown
(photo by N. Kaya, 2023)



Figure 14 – Graves outside the mausoleum (photo by N. Kaya, 2023)



Figure 15 – General view from the east of the village of Sancar (photo by N. Kaya, 2014)

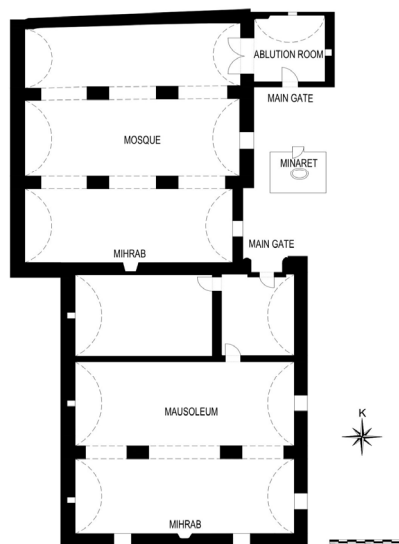


Figure 16 – General plan of the building of Šayḥ Dāwud (R. Doğru, 2024)



Figure 17 – View of the zāwiya from the east
(photo by N. Kaya, 2021)



Figure 18 – South facade
(photo by N. Kaya, 2021)



Figure 19 – North exterior of the building
(photo by N. Kaya, 2021)



Figure 20 – Eastern exterior of the mausoleum
and its gate (photo by N. Kaya, 2021)



Figure 21 – South façade of the ablution room
(photo by N. Kaya, 2021)



Figure 22 – Inside the ablution room
(photo by N. Kaya, 2021)



Figure 23 – The gate of the *zāwiya* (from the north east) (photo by N. Kaya, 2021)



Figure 24 – Interior view of the mausoleum (photo by N. Kaya, 2021)



Figure 25 – Šayḥ Dāwud's wooden cenotaph (photo by N. Kaya, 2021)



Figure 26 – People praying in front of Šayḥ's tomb (photo by N. Kaya, 2021)



Figure 27 – Inside the mausoleum and some graves (photo by N. Kaya, 2021)



Figure 28 – Inside the mausoleum (southwest) (photo by N. Kaya, 2021)



Figure 29 – Same graves next to the gate of the mausoleum (photo by N. Kaya, 2021)



Figure 30 – Inter-aisle arch and inter-arch tiling (photo by N. Kaya, 2021)



Figure 31 – *Mihrāb* of the mausoleum (photo by N. Kaya, 2021)



Figure 32 – *Mihrāb* of the mosque (photo by N. Kaya, 2021)



Figure 33 – View of the mosque aisles and arches (photo by N. Kaya, 2021)



Figure 34 – Inside of mosque (photo by N. Kaya, 2021)



Figure 35 –The third aisle of the mosque
(photo by N. Kaya, 2021)



Figure 36 – Minaret
(photo by N. Kaya, 2021)



Figure 37 – *Muqarnas* decoration
on the entrance gate (photo by N. Kaya, 2021)



Figure 38 – Graves outside the building
(photo by N. Kaya, 2021)