



DİYARBAKIR MUNICIPAL ADMINISTRATION

The City of Stones and Dreams

DİYARBAKIR



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DIYARBAKIR MUNICIPAL ADMINISTRATION

The City of Stones and Dreams **DIYARBAKIR**









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Diyarbakır: The Union of Stones and Dreams

Once upon a time, at the summit of Mt. Karacadağ, there lived a dragon as large as mountain. The flames that shot from the dragon's mouth tormented and charred the lands around it. One day, there was heard the clanking of a chain. The chain descended into the mountain, caught the dragon around its neck, and pulled it up into the heavens. Thus the people were delivered from the fire-breathing dragon. Legend says that the stones of Karacadağ were blackened, scorched by the flames from the dragon's mouth.

Diyarbakır is a city of stones. Diyarbakır is a city of dreams. Diyarbakır is a place where stones and dreams come together.

Diyarbakır is the gift of the lava that shot from the craters of volcanoes like Mt. Karacadağ, hundreds of thousands of years ago.

The most important of Diyarbakır's stones is basalt. Flowing from the deep beneath the earth, the lava approaches the surface and turns to basalt. Depending on whether it forms underground or on the surface, and cools slowly or quickly, it is either full of gas bubbles or smooth, without bubbles. In Diyarbakır, the smooth stone is called "male" stone, and the bubbly one, "female." The "female" stone is easy to work; but the extremely hard "male" stone is very difficult. It is these two stones that give soul, and add spirit to the architecture of Diyarbakır.

The "male stone" is less common; it is used more for elements that sustain a load,

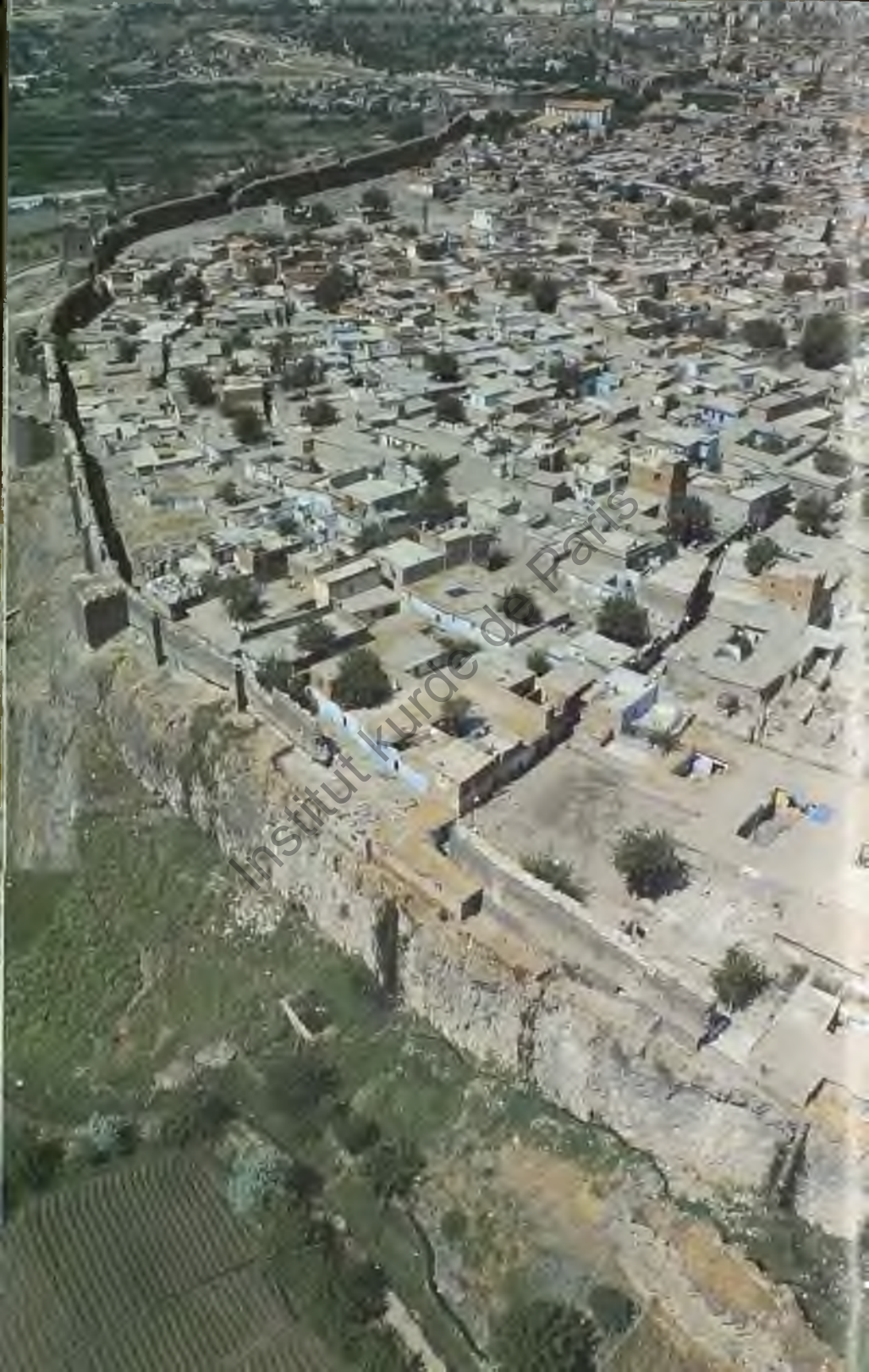
such as doorframes, lintels, columns, capitals, pools, windows and doors. It supports the arches, and gives voice to inscriptions. The skill of the artisans make one forget its hardness. As hard as it may be to work, the lasting character of its beauty makes it indispensable in the buildings of Diyarbakır.

The "female" stone much more abundant than the "male." But this abundance doesn't mean that it's considered mediocre. It and the "male" stone are always found side-by-side. They complete each other, just as man and woman compliment each other in life.

What saves the stone from mediocrity, is the imagination of the artisan and the tools of his trade. Each blow to the stone by these tools, brings the artisan a little closer to his dream.

Diyarbakır is where stones and dreams find common ground. The union of stones and dreams.





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Osman BAYDEMİR

Mayor of Diyarbakır



People writing about a city, whoever they happen to be, always have difficulty deciding where to start. Because a city is so many things. More specifically, a city is more than you want to say about it. And if you are child of that city, a local, you can't really speak in the singular, other voices add themselves to yours. Because there are so many people; where one leaves something out, another wants to fill in. In the end, you see that every city is represented by a chorus of voices. In this sense, cities have their own voices, their cries, their melodies.

Cities are a multiplicity of times as well. They show you other cultures and times embracing the present; they carry them within themselves. A city is what makes a square, a street, a building or a memorial part of you; and conversely, it is what makes you part of a place. Because of this, it is cities, more than the plains, the steppes, that should give us a sense of infinity.

Another truism is that time in cities does not only move towards the past. It is also our cities that are the source of the dreams that carry us forward, our knowledge, our desires, and our motivating force. As the source of inspiration that builds the future, improves life, and assures health and welfare, cities cast a spell on us. This is a long journey, uniting the past with the present, and carrying on towards the future.

I've also come from just such a journey; from Diyarbakır, from the city of "Stones and Dreams."

A city that has etched the secrets of twenty-six different civilizations into the stones of its walls. An ancient city where differing religions, languages, and cultures lived together. Now the walls of Diyarbakır are sharing their secrets. The black basalt stones in her narrow winding streets take the visitor on an unparalleled journey through time, first to the past and then to the future.

Diyarbakır is a city that shares its sorrows with the Tigris River, source of abundance as well as fear for thousands of years. A heirloom of humanity, sheltering the deep secrets of Mesopotamia together with modern history in one place. Our duty and goal is to introduce the cultural treasure created by Diyarbakır's stones and dreams, share its problems, and find ways toward solutions. I assume this duty with the attitude of taking responsibility for a world heritage. But we make no secret of the fact that we need everyone's help and solidarity.

Not only as one responsible for the local administration of a city, but at the same time, as a fellow citizen building dreams in the stone walls, the stone streets, and the stone houses, my duty is to achieve this cooperation. When I have managed to turn Diyarbakır into a common heritage site for all mankind, then I'll feel as if I've accomplished some part of my duty

For this reason, I believe that this book should not be seen only as an introduction to our city. Certainly it does provide the chance to know Diyarbakır a little better, to get a better sense of the place. But it should also be seen as a "participatory" book. Diyarbakır calls to the modern humanist world, created by humanity's common goals, and to you:

"Come, see me, experience me, to bind my wounds, and walk with me towards the future!" If it is not such a call, then what could be the meaning of the values we have tried to gather together in the name of "world heritage," and the approaches to "humanity's common culture?"

With her stones and dreams and all of her riches, her historical and cultural treasures, and her fine and hospitable people, Diyarbakır is ready to share herself with you. The richness of Turkey and the depth of Diyarbakır await you.

We live in an age when mankind, turning away from his mistakes, is trying to work together towards an abiding security. We should not look at this age as simply one of economic and

political fulfillment. Trust on a universal scale, the ground for justice and cooperation, will not be achieved only by economic and political cooperation; but by appreciating the value of our cultural and historical wealth, by protecting it and sharing it.

So what makes Diyarbakır important is not the mere fact of her multicultural, multifaith, multilayered historical heritage; but rather her growing awareness that this wealth constitutes a world heritage.

Diyarbakır is a source of pride for us, but I believe that the consciousness and actions that will turn this wealth into a "world heritage" are the responsibility of us all. That is our dream.

Come, let us give voice to this call. Together, let us make this common dream a reality. And then let us live together with the pride of having achieved this dream.





Once Upon a Time...
The Tigris



Once Upon a Time... The Tigris

Ever since he was able to think, man's greatest question has reflected this curiosity: "What was before?"

Various cultures have tried to come up with an answer to this question. Legends and beliefs have produced a variety of solutions. Looking for a beginning that has yet to be discovered, the cultures of Anatolia employ a simple explanation that remains in use to this day: they start their tales with the phrase, "Once there was...once there was not." The Anatolian counterpart to the western "once upon a time," this line opens the way both to truth and imagination.

Creation legends resemble one another. The western explanations, originating with the Greeks, start out with "First, there was chaos," and bring out the earth as the first presence. The eastern explanations begin "First there was water," and create the earth out of the waters. Whatever the opening lines, the three fundamental materials for existence are water, earth and sky. Mankind also uses these first elements in creating his gods.

To use the phrase "Once there was...once there was not" in explaining Diyarbakır is not at all inappropriate. If we to ask "What was there before Diyarbakır?" we will have to start the story with "Once there was...once there was not...a river called the Tigris; it was wild, tumultuous and bountiful."

The word "Tigris" signifies a 1900 kilometer journey of water. It is born as a spring near Ergani, and growing with the addition of various tributaries, it empties into the Persian Gulf. 523 kilometers of the Tigris are within the boundaries of Turkey.

The Tigris doesn't flow alone; it's a river with a sister, accompanying it through its millenia of history: the Euphrates, with which it nearly unites near the end of its long journey.

The long course of the Tigris and the Euphrates is no ordinary journey. The flow of these sister rivers is a "journey of culture," which has opened the doors of civilization to mankind. Mankind's first abundance, first harvest, first cities, first temples and first writing came into being





between these two rivers. Every culture approached the land between these two rivers with its own name, but with respect for it. The name we have collectively given to this extraordinary starting point of civilization is Mesopotamia, "between the rivers." Over time, the concept of Mesopotamia has gone beyond that of being simply a region, to become synonymous with the beginning of civilization. The Tigris is Mesopotamia, the Tigris is civilization. It carries not only abundance to the lands through which it flows; it brings civilization. It connects not only Mesopotamia with Anatolia and vice versa, it connects East to West, and West to East.

At the same time, the Tigris is an empire of dreams. It is the water of thought and imagination, carrying the land it flows through towards literature, art, folklore, legends and bounty.

Just as much as the Tigris' waters have created abundance, its wild and violent current has left scars as well. According to Greek mythology, Nympha, fleeing from Dionysos who had turned into a tiger, came to the banks of a river. But to cross the river, she had to go into Dionysos' arms, and from this she became pregnant. The child was named Medos, who would later give his name to the Median people. The river that Dionysos and Nympha crossed was named Tigris (Tiger). This myth is the source of the river's name in the West.

The people of Anatolia have another saying to add to the myths about the Tigris. To its presence, hovering between bounty and destruction, they add the feeling of "fairness." According to local belief, the line that the Tigris follows from its source, to the Gulf of Basra, was traced by the prophet Daniel. Giving Daniel this duty, Allah gave him this admonition:





"With your staff, draw a line from where the water emerges from the cave, and the water will follow behind you. But whenever you come to lands and possessions of orphans, widows, the poor, or charities, change your course, so that the water will cause them no harm."

Thus the people interpret the zigzags, meanders and changing course of the Tigris. The Tigris is a violent river, but at the same time, a fair one. And this fairness ensures the permanence of the bounty and civilization it brings.

And as it approaches Diyarbakır, this wild and rough river, as if to prove its fairness, broadens out into a wide delta.

As if it wants to distract itself around Diyarbakır, it slows down. And Diyarbakır, perched upon its platform of lava, never tires of watching it as it brings abundance and fairness.

The Tigris and Diyarbakır are like two lovers made for each other, feeding each other, making each other more beautiful. Because of this Diyarbakır is known as the "Capitol of the Tigris."

Diyarbakır, a cultural capitol created out of stone, is accompanied by the Tigris, a wild river woven of realities and imagination. This love, at the same time, is a thousand year old pledge of loyalty.



Diyarbakır, Gateway to Mesopotamia





Diyarbakir, Gateway to Mesopotamia

These two sister rivers, the Tigris and the Euphrates, deposit tons of abundant earth carved from the mountains and plains through which they have flowed over millions of years, into the Persian Gulf. The first civilizations began forming around this abundance, between these two rivers, in Mesopotamia.

Mankind, looking for the traces of his own beginnings, now knows of the incredible changes that took place on the bountiful lands known as Mesopotamia. But today he knows new things as well. The study of archaeology has broadened those first traces. New findings and data point to other "starting points" farther north.

Five thousand year-old Sumerian and Akkadian texts mention a region called "Subartu." Subartu is the name for the area between the Tigris and Euphrates, and just like "Mesopotamia," means "between the rivers." The people who settled here were called the "Subaru." The tribes of the upper Euphrates were the Hurrians, of the Subaru, considered the first civilized people.



That the Tigris should pass through the lands of its birth and flow on, without granting it any abundance, without laying the foundations of civilization for the people in those regions, without sharing its blessings with them, would not be "fair." During recent years, these lands, to which the Mesopotamian abundance extended, have become known to the scientific community as the "Fertile Crescent." Southeast Anatolia is the heart of the "Fertile Crescent," and between the two ends of this crescent lies a wide expanse of land. As important city in this region, Diyarbakır in one sense is the gateway to Mesopotamia in the north.



Çayönü

Studies conducted around Diyarbakır show the relics of civilization in this region to date back to the Middle Paleolithic era. Çayönü Hill, near Diyarbakır's provincial town of Ergani, has presented mankind with some of his first relics, the first steps of civilization. For this reason, it is one of the focal points of the archaeological world.

Excavations begun by Istanbul University Prehistory Chair Dr. Halet Çambel, and Dr. Robert J. Braidwood of the University of Chicago, have brought exciting discoveries to the world of archaeology.



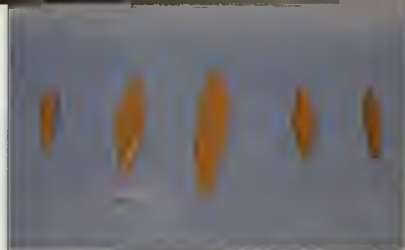
The Çayönü excavations have unearthed the remains of one of the largest societies of the Near East. The carefully tested findings of Çayönü introduce us to life as it was nine thousand years ago. It documents man as he

began to leave the hunter-gatherer lifestyle behind and move into a period of settlement and productivity. According to what we have learned from the layers and layers of artifacts, the inhabitants of Çayönü knew rudimentary agriculture and animal husbandry, and lived in houses built according a clear plan and construction technique. Among the tools that have been obtained are obsidian and bone tools, colored stones and various objects such as needles crafted of copper.

We also know that the inhabitants of Çayönü raised wheat in a primitive way, that they domesticated sheep, goats, pigs and dogs, made stone tools by chipping obsidian, and developed various milling and crushing tools by abrading basalt. Double-pointed curved needles as well as pointed copper needles are evidence of extraordinary knowledge. Among the other findings are shards of both plain and decorated vessels, bracelets, necklaces, and small statues of humans and animals.

A variety of structural types have come to light from the first village built on the site, between 7250 - 6750 B.C. These structures are seen to be make up more and more specialized spaces such as stone foundations, rooms, kitchens, depots, cellars, workshops, squares and burial grounds.

Scientists now consider Çayönü to be the place where the first human societies to conduct a mixed-sustenance economy lived, 9000 years ago. They are remarkable, not only for their original architecture, but for their use of copper ore, the tools, vehicles and devices they used in their everyday lives; both for their economic life as well as their cultural environment.



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The Hasuni Caves

A scientific study conducted by İ. Kılıç Kokten showed that in the Diyarbakır region there are 3579 caves and rock shelters; 1161 of them man-made, and 2418 of natural origin. Also in the region are hundreds of mounds, waiting to share their hidden knowledge with humanity.

During the Mesolithic era, Hasuni Caves, located between Malabadi and Hasankeyf, were used as a dwelling. Hasuni, one of Anatolia's oldest cave

settlements, was an important settlement, especially during the period when Christianity first began to spread, and in the Middle Ages. Here, humans fashioned the interior of the caves in a way suitable for human life. Even today one can see the remains of structures such as roads, stairs, cisterns, waterways, stone churches and weaving workshops.

Because of their special historical and natural treasures, the Hasuni Caves are now under legal protection.





The Birkleyn Caves

During ancient times, one of the roads that facilitated the easiest passage between Anatolia and North Mesopotamia passed over the Birkleyn (Dibni) river, known as the east branch of the Tigris. Before crossing this ancient route, the Birkleyn River went underground, and after flowing through a natural tunnel, reemerged to the surface. This natural phenomenon is known as the Birkleyn Caves, or the Tigris Tunnel.

In the ancient world, this place, where the Birkleyn disappeared, was thought of as "the place the world ended." Pliny interprets this passage as "one of the places where the dead enter the underworld."



Perhaps because of this belief, the Assyrian kings Tiglatpileser I and Salmanassar III tried to immortalize themselves here with reliefs and inscriptions.

Within the two parallel outcrops, there are three caves. In the first cave, which is located under the south outcrop and through which the Birkleyn River flowed, are reliefs and a cuneiform inscription belonging to the Assyrian king Tiglatpileser I (1114-1076 B.C.) and a relief and two cuneiform inscriptions of king Salmanassar III (859 - 828 B.C.)

At the entrance to the second cave, there are remains of ancient structures, and again, a relief and two cuneiform inscriptions by Salmanassar III.

The third cave, larger than the other two, is a miracle of nature. With tens of thousands of stalactites and stalagmites, this cave is used by the people in the region to treat asthma. In this same cave, Hassuna-Samarra ceramics unique to North Mesopotamia have been found.



Weaving History in Stone



Weaving History in Stone

After wandering along the Tigris, through Çayönü, and the Birkleyn and Hasuni Caves and approach Diyarbakır, the first thing we encounter is the walls protecting this great city. Actually, it is hard to say exactly whether the walls protect the city, or the city protects the walls. Perhaps it is more realistic to say that both of them, portraying history, complete a picturesque painting.



A visitor from the modern world wishing to experience Diyarbakır, should be prepared to experience the atmosphere of many ages, but especially of the Middle Ages. Even though the voices of emirs, sultans, and warriors on horseback have fallen silent, the atmosphere here seems to hover between the modern and historical, past and future. But wherever you look, the overwhelming importance of stone is always in evidence. To be in Diyarbakır is to be between "Stones and Dreams."

Like all cities, Diyarbakır has a starting point from which it best shows itself: İçkale, the inner castle. As far as we know today, İçkale is the location of the first settlement of the city. Historical sources show the first founders of this city to be the Hurrians, one of the tribes living between the two rivers. Though the exact date of the city's founding is not known for sure, it is estimated at around 3000 B.C.

In 3000 B.C., the main characters on the historical scene were the Assyrians. But

other peoples also coveted the bounty of Mesopotamia, and became an inseparable part of the region's history. Among these are the Hurrian-Mitannians, the Urartians, the Persians, Alexander the Great, the Selucids, Parthians and the Great Tigran hegemonies.

The city's first name, known from Assyrian sources, is "Amidi". During the later Roman and Byzantine periods, the city was called by such names as "Amid", "O'mid," and "Amide" After the Arabs and Turks came into the region it became known as "Kara Amid" or "Black Amid". During the Arab hegemony, it took on the name of the Bekr tribe that settled in the area, and became known as "Diyar-ı Bekr" or "Land of the Bekrs". This name was made official in 1938 by the Turkish Republic, as "Diyarbakır".

Throughout the ages, Diyarbakır's location in the fruitful North Mesopotamian region as well as its busy and lively trade routes, served to increase its importance. Diyarbakır is located at the crossroads of busy commercial routes linking South Mesopotamia, Syria, the depths of Anatolia and Iran. Consequently it took on important functions as a place of lodging and stocking of goods. At the same time it became a major military center and checkpoint.





Because of the wealth of production and trade, Mesopotamia was a center of the ancient world. But at the same time, this was a region where the various tribes of Eurasia were in constant migration. Consequently, power changed hands frequently, with large and small kingdoms and states emerging. It is clear that war was just as much a part of daily life here as commerce. Like that of many Mesopotamian cities, the history of Diyarbakır shares this same trend. Thus willingly or unwillingly, Diyarbakır has opened its gates to a great many cultures and powers, and shared its bread and water with them.

Though Diyarbakır has been a walled city since 3000 B.C., the walls surrounding the city today were constructed mainly during the Roman period. The Romans,

taking over the city in 69 B.C., redesigned Diyarbakır as a "military garrison" against attacks coming from all directions. Starting in 349 A.D., he Emperor Constantine surrounded the city of Amida with walls. After the Nisibis people sought refuge in Diyarbakır, the walls were widened between 367-375 A.D., to take their present form.

During the Roman and Byzantine periods, two great changes shook the Near East region. First Christianity, and then Islam, changed the entire balance of the region. Wars, sieges and conquests began to take on a character as much religious as economic.

The walls of Diyarbakır bear witness to those days. They bore up under the sieges, they changed hands, compromised with

new conquests or tried to hold out against them. Like the city itself, the walls developed along with the changes coming to the city.

In this sense, the city walls are an expression of this "city where history is written in stone." One can see in these walls the traces of every people who lived in Diyarbakır; every faith that flourished here.

Because of this long history a visit to Diyarbakır is like a journey through time. Whether building the city up or tearing it down, every society that has ruled the city is to be seen today in the cultural traces it left behind. Within this parade of cultures are the Arabs, Emevids, Abbasids, the Shaykhoglus, Büveyoglus, Mervanis, the Great Selçuks, the Artuklus, the Eyyubis, the Ilhanis, the Akkoyunlus, the Safavids and the Ottomans.

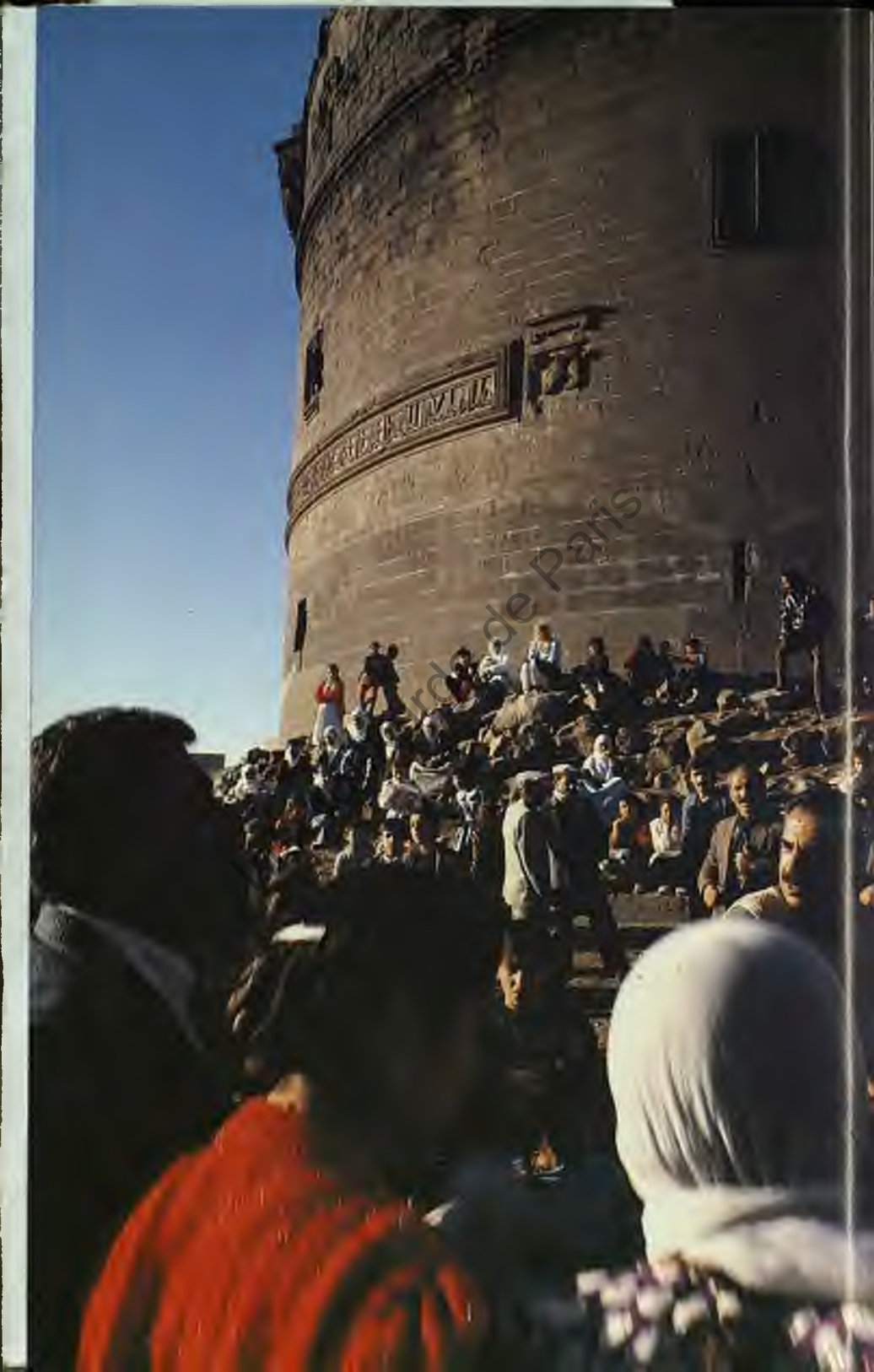


For this reason it is said that "No city in the world can, from the first glance, portray a picture of its entire history in the way that Diyarbakır can."

Diyarbakır is a city that has woven its history in stone. It is a city with a long and glorious history, hidden in the immortality of stone. And one more thing is evident: what we see here is possibly the world's largest "open-air museum." What's more, this history is not one of one civilization ending and another taking its place; but rather of one living and blending with the next. It is a museum city, created by every society, every culture, on different levels, competing with the one before it.

And here lies Diyarbakır's secret. In the stones of Diyarbakır. In the imagination of a city created out of stone, moving people to one dream after the other.





The Walls: Guardians of Dreams

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The Walls: Guardians of Dreams

The first thing to come to mind at the mention of Diyarbakır, is walls. And at the mention of walls, Diyarbakır. In Diyarbakır, walls represent the mingling of stone and dreams, past and future.

They say that the longest wall in the world is the Great Wall of China. The second longest is in Antakya, the third is in Istanbul, and the fourth is in Diyarbakır.

However most of those are overshadowed by Diyarbakır's walls, because Diyarbakır's walls have several qualities that put them above the rest. None of those walls are as high or majestic; none of them have such a rich inscriptions or such magnificent towers as the walls of Diyarbakır.

For centuries, Diyarbakır's walls sheltered her under their wings, they encircled and embraced her. They practically assured the past's arrival to the present day.





İçkale: Administrative Center

We are not completely sure just when Diyarbakır was founded. But it is quite likely that the area known today as “İçkale” (inner castle) was the site of the first settlement. Looking at its situation, and the evidence that has survived to the present, it is generally believed that it functioned as this city’s “administrative center.”



This theory is supported by the fact that the Ottoman ruler Sultan Süleyman the Magnificent, also known as Kanuni, “the Lawgiver”, broadened İçkale, adding sixteen towers and two new gates. Süleyman, who visited Diyarbakır four times, also had the city’s water supply brought from the famous Hamravat Stream. Today, those days are immortalized in the “Kanuni Inscription”, within the walls of İçkale.

Excavations of Virantepe Mound, also located in İçkale, have unearthed the remnants of the Artuklus’ Castle, dating from the early thirteenth century. Among the artifacts found here is a decorated pool surrounded by porticoes on four sides. The glass, ceramic, marble and plaster works obtained in these excavations show the variety of decorative techniques used in the Artuklu Palace.

İçkale has four gates. The “Fetih” and “Oğrun” gates lead out of the city, and the “Saray” and “Küpelî” gates lead to the old city within the greater walls.

The buildings within İçkale include:

- The Commandant Atatürk Museum,
- The Church of Saint George,
- The Kale Mosque, and
- Old buildings such as the Courthouse and Prison .

İçkale and the cultural wealth within are of special importance to Diyarbakır today, because the people of Diyarbakır are trying to create a new “heart of the city” here. This great cultural program consists of restoring all the walls, and giving the area a new function within the city, thus preserving its cultural heritage. For years, the Governorship of Diyarbakır, the Diyarbakır Municipal Administration, ÇEKUL (Foundation for The Protection & Promotion of The Environmental & Cultural Heritage), and local civil organizations and enlightened individuals, have been hard at work on this project.

The priority of the project is on İçkale. İçkale will be turned into a new city center for Diyarbakır; a center embraced by history, art, culture and the citizens, where the new needs of the city will be analyzed.



The Church of St. George is built on the high cliffs of İçkale, overlooking the Tigris in a way that compliments the walls of the city. According to some sources, it is older than the Mar Toma church.

Though there is no firm data, it is believed that it was a temple of the pre-Christian polytheistic religions. It is possible that it was used during the Roman era as a fire temple.

Despite the lack of information, sources indicate that it belongs to the third century, the time when Christianity was brought to Amida. Thus the church, of a basilica plan, is considered to be a Byzantine structure.

The Commandant Atatürk Museum Mustafa Kemal Atatürk, founder of the Republic of Turkey, was declared an "Honorable Citizen" of

Diyarbakır by the city council on April 5, 1926. He visited Diyarbakır several times.

Mustafa Kemal, known to the local people as the "Yellow Pasha," first became acquainted with the city during World War I, in 1916-1917, during which time he was an army commandant in Diyarbakır and Silvan.

The building he used as his headquarters was later converted into the "Commandant Atatürk Museum and Library," and is open to visitors.

The Hz. Süleyman Mosque is also known as the Kale (Castle) Mosque. It is known to have been built by Ebu'l-Kasim Ali of the Nisanoglus. Though there is not much information about the actual construction of the mosque, it is thought to have been built in 1160. It survives to our day with various annexes and restorations.





The Commandant Atatürk Museum





Metin Sözen and his friends at the excavation of the Artuklu Palace (1982)

The Gates of İçkale



Karuni Inscription





The Church of St. George



Diş Kale: Outside The Castle

Built organically into the lay of the basalt plateau on which it rises, Dişkale unites with the age-old administrative center of İçkale to form a harmonious whole. The walls surrounding Diyarbakır today are nearly five kilometers long and contain an area of 1700 by 1300 square meters. The eightytwo towers along the walls connect their sections, while the four main gates connect Diyarbakır with the four corners of the world.

The construction of Dişkale, which was added onto İçkale, is estimated to have begun in 346 A.D. during the reign of Roman Emperor Constantine II. Later rulers such as the Byzantines, the Abbasids, Mervanlis, Artuklus, Selçuks, İnallıs, Nizanlıs, Eyyublus, Akkoyunlus and Ottomans, built and improved the Roman walls, and the addition of one culture on top of the next did not disrupt the fundamental architectural character of Diyarbakır's walls. But none of the cultures neglected to work its own identity into the walls, towers and gates. The inscriptions, found especially on the

towers, document the construction and restorations in a variety of languages. Reliefs with double sun, star, two-headed eagle, lion, tiger, bull, horse, and scorpion motifs etch these cultures' dreams into the stone.

As the forbidding and impenetrable walls rose as a mechanism of defense, each of the inscriptions and motifs became symbols, carrying a these cultures' identities and level of artistry beyond the ages in which they were created. They practically surpass the power of weapons or military might.



"The reliefs on the walls and the architectural style of the towers are a subject in and of themselves. The beauty of the walls was just as important, perhaps more important, than defense."

Dr. Metin Sozen

The walls are ten to twelve meters in height, and three to five meters wide. We know from written sources that in front of the walls surviving today there was another wall built of basalt, and between these two walls there was a moat.

During the 1930s, there was view that the walls should be demolished to allow the inner city to "breathe." The city administration tried to knock down the walls at a few places. Their demolition was prevented by the efforts of Dr. Alfred Gabriel, who visited Diyarbakır in 1932, as well as enlightened individuals in the city.

Alfred Gabriel, who must be remembered with at least as much gratitude as those who built and restored the walls, sent a report to the National Ministry of Education with the goal of preventing this destruction:

"Diyarbakır's fortified walls are of extreme importance from an historical and archaeological point of view. Not only for the mastership evident in the technique and organization of their construction, but also because of the extraordinary richness of the inscriptions, they are like a living page of Turkish history. However as is known to everybody, the local authorities have decided to demolish the walls with dynamite and have begun acting on this decision..."

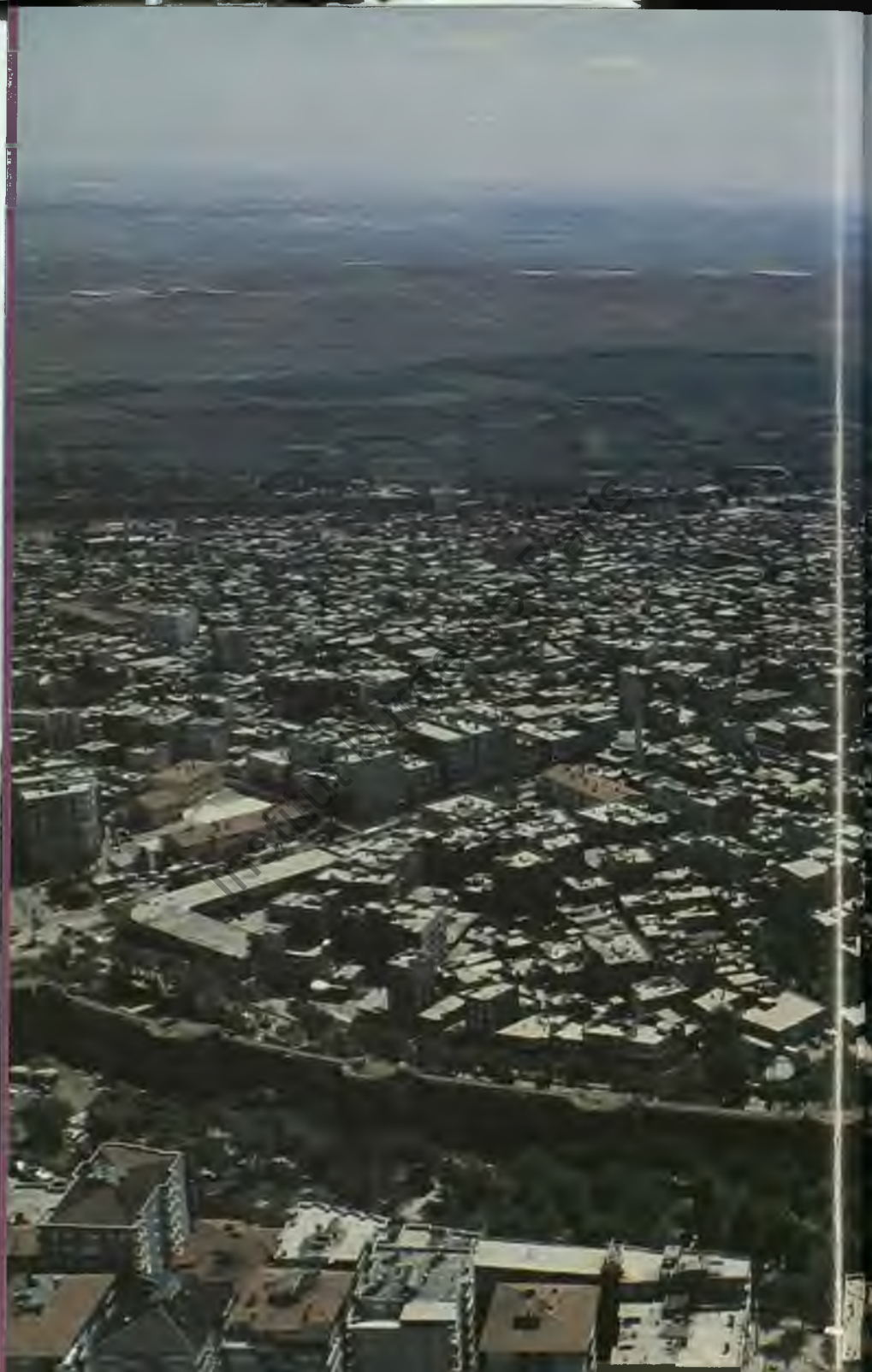
During the last quarter of the 20th century, the migration from the villages to a new life in the cities, has naturally resulted in sprawling urbanization. As with other cultural treasures, this has caused great damage to the walls.

"The walls of Diyarbakır are an inheritance and a trust passed to us by history. It should be the duty of all of us to preserve this cultural treasure, and common cultural heritage of humanity."

Dr. Halil Degertekin

The Diyarbakır walls, having withstood all the ravages of man and nature, are now being restored through a preservation and restoration project begun as an initiative of the Diyarbakır Governorship, the Diyarbakır Municipal Government, and ÇEKÜL.











The Towers

Most of the eightytwo towers along the walls are cylindrical in shape; some of them are four or six cornered. On the easily-defended walls facing the Benusen and Tigris valley, the towers are more sparse, and are mostly four-cornered. In the areas between the Mountain Urfa gates, which are more vulnerable to attack, the towers are round, and more frequent. The towers in this area have been further strengthened by reinforcement walls. The towers constructed during the Artuklu period are distinct from the others in their size and decoration.

The towers are generally two-storied, though some are four-storied. The lower floors were used as storage depots, while the upper floors were used for military purposes. Because of the differences in size and ornamentation between the eighty-two towers, certain of them are better known, especially the Ulu Beden (Evli Beden/Benusen), Yedi Kardeş, Keçi, Nur, Fındık, Mervanî, Kral Kızı, Akrep towers.

The Ulu Beden (Great Battlement) Tower (also known as **Evli Beden**, or **Benusen Tower**) and the **Yedi Kardeşler (Seven Brothers)**

Towers are located on the south portion of the walls. They were constructed in 1208 for Artuklu ruler Melik Salih, by the architect Cafer oğlu İbrahim. The cylindrical Ulu Beden and Yedi Kardeşler towers, awe-inspiring with their encircling inscriptions and two headed eagle and winged lion motifs, are quite similar in plan and adornment:

According to legend, the ruler of the time staged a competition; in the place where these towers rise, he ordered the construction of two separate towers, very strong and very tall, the plans of which he drew himself. There were two people from

the city who were to take on this work. The first was a master artisan, and the other was his assistant. The dream of the master was to prove himself even a better artisan, and the dream of his assistant was to surpass his master. The master built the Yedi Kardeşler Tower, and the assistant built the Ulu Beden tower. When the work was completed, the ruler liked the assistant's tower more. Devastated, the master threw himself from the tower he had made. To put it another way, these two towers were the place where one dream began and another ended.

According to another legend, the enemy had surrounded Diyarbakır, and except for one tower, defended by seven brothers, the entire city had fallen. To come to an agreement, the enemy king sent an ambassador to the seven brothers, who made their conditions of surrender known to the ambassador. The king and his commanders were to come in person to take the tower, and when it was handed over, the seven brothers' lives would be spared. The king accepted their conditions, and entered the tower with his commanders. But as soon as they entered, there was an explosion. The seven brothers had detonated the gunpowder



depot. The king, his commanders and the seven brothers died in the blast, and the city was saved.

The Keçi (Goat) Tower is located east of the Mardin Gate, on top of a hewn rock outcrop. It is the oldest and largest of all the towers. On the tower, the exact construction date of which is unknown, there is an inscription telling that the tower was restored in 1223 by the

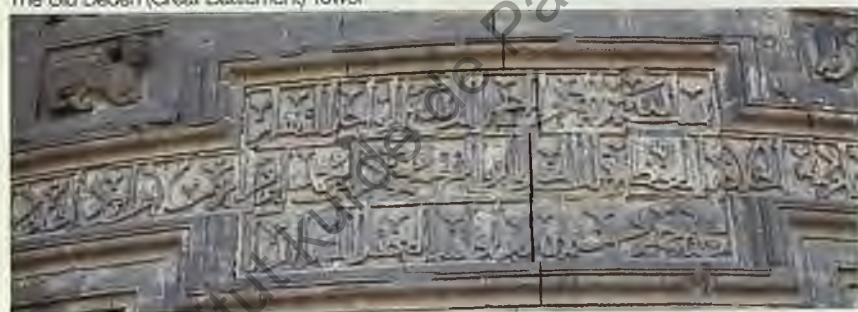
Mervanogulları. It is thought that this seven-arched tower was used for a time as a temple.

The Nur (Light) Tower is adjacent to the Yedi Kardeşler Tower. It is considered one of the most beautiful works of the Selçuk period, and was constructed in 1268 by the Selçuk ruler Melik Şah. There are reliefs in the walls containing figures of running horses, lions, deer and women.





The Ulu Beden (Great Battlement) Tower





Yedi Kardeşler (Seven Brothers) Tower





The Nur (Light) Tower





The Keçi (Goat) Tower



Signatures in Stone

Inscriptions

The Diyarbakır walls are like a sum total of all the cultures that have ruled the city. With stone inscriptions and figures, each culture has virtually left their signature on the walls. However, destruction over time and new construction activities have brought about the partial or complete loss of some of these stone documents, and others are no longer in their original positions.

The inscriptions and figures from the Roman and Byzantine periods are concentrated on the Mountain Gate. The inscriptions are generally praises of great patrons of the city, mentioning the names of the artisans who built the works. The figures can be said to symbolize the beliefs of the period.

The legible portion of the Latin inscriptions on the Mountain Gate are as follows:

"Founded by the state under the pious administration of the undefeatable emperors Valentinianus and Grantianus, under their constant leadership as they raced towards victory."

The inscriptions of the Abbasid period are encountered more on the Mardin Gate and around the Mountain Gate. In one of these, one of Anatolia's first engineers is mentioned:

"I begin with the name of Allah. Built at the command of the emir of the Muslims Cafer el-Muktedir Billah, under the administration of Yahya, son of Cercera'lı İshak, and under the supervision of engineer Ahmed of Amid; son of Cemil."





During the Mervani period, Diyarbakır became the scene of a large-scale construction efforts. The Mervanis generally gave priority to the building of bridges and restoration of the walls. During this period, the people lived comfortably, in abundance, and Diyarbakır turned into a major center of knowledge and culture. Restoration inscriptions by the Mervanis appear on many parts of the walls. The Mervani Masjed (a small mosque) above the Mountain Gate, has been restored and today serves as an art gallery. The inscriptions on the interior of the gate start as follows:

"Only those who believe Allah and the day of judgement, who perform namaz and give tithes, and fear none but Allah, fill Allah's masjeds."

The inscriptions from the Great Selçuk Period are to be found on the Selçuklu, Nur and Fındık towers, and on Ulucami, the Great Mosque. These Selçuk inscriptions, done in the ornamental Kufic calligraphy

style, are priceless from the standpoint of Turkish art history. Below is one quote from the Selçuk inscriptions:

"The great sultan, shah of shahs, sultan and master of Allah's lands, helper of Allah's caliph, the great one of the faith, the world, and the state, the beauty of the nation Ebu'l-feth Melikşah son of Alparslan, ordered the construction from his own wealth."

During the Artuklu Period, Diyarbakır achieved a very lively urban life. The Artuklus repaired the walls, and adorned the city with palaces, mosques, bridges and medresehs as well. But the "Evli Beden" and "Yedi Kardeş" towers are unequalled contributions to the history of defense architecture. The reliefs, as much as the inscriptions, carry the evidence of the Artuklus' creativity. These architectural works were designed by the Artuklu sultan, and built by stone artisans competing with each other.



Like a great many places, such as the Yedi Kardeş and Evli Beden towers, the Urfa Gate, and the walls of İçkale, we come across Artuklu inscriptions. One of these inscriptions says the following:

"The construction was ordered by our lord, the wise, just and heroic king, victor and powerful man, servant to the faith and to the world, the sultan of Islam and Mushms, Sultan Melik Salih."

During the Eyyubi period the walls of Diyarbakır underwent major repairs. Today one can see Eyyubi inscriptions on the walls and towers between the Hindibaba Gate and the Mountain Gate.



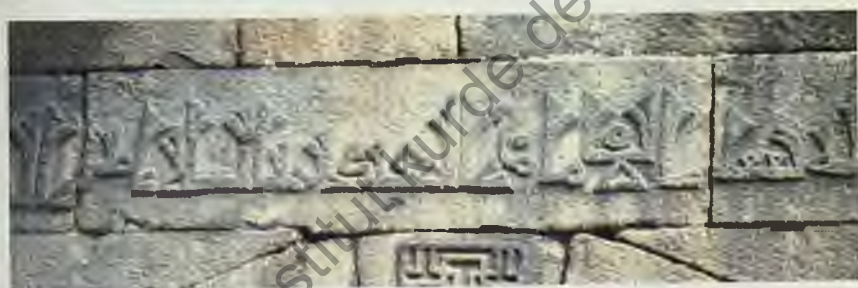




Figures

As yet, no detailed scientific study has been done on the figures that enrich the walls of Diyarbakır. But these symbolic statements can be said generally to reflect the beliefs and cultures of their periods. A large portion of these figures belong to the Selçuk-Artuklu periods.

The Turkic tribes became acquainted with Islam as they were coming to Anatolia, and in their beliefs, one can see the traces of shamanism. Because of this, the reliefs on the Diyarbakır walls can be interpreted as a blend of Eurasian sculptural art and Islamic iconography. Still, these mysterious figures should be the subject of new studies.



Four Directions; Four Gates

"Entering through the gates of such a city, one inevitably makes a link to the past, and seeks the sediments left behind by ages of inhabitation."

Dr. Metin Sözen

The walls of İçkale as well as of Dışkale have four main gates each.

These gates, as well as assuring the city's connection with the outside world, were made to protect the city from every sort of threat coming from outside. The defense of Diyarbakır can be seen in one sense as a reflection of urban knowledge. Each one is a means of control of the entrance to and exit from Diyarbakır, one of North Mesopotamia's most important centers of commerce.

Up until the last century, the gates were opened at sunrise and closed again at sunset. Once the gates were closed, nobody could enter or exit. The traveler H. Peterman, who visited Diyarbakır in 1853, writes that he arrived at the city after sunset and as the gates had been shut, he was forced to wait till morning to enter.

The Gates of İçkale

The gates of İçkale are the Saray (Palace) Gate, the Küpeli (Earringed) Gate, the Oğrun (Hidden) Gate, and the Fetih (Conquest) Gate. The Oğrun and Fetih gates lead out of the city.

The Gates of Dışkale

The main gates of Dışkale connect

Diyarbakır to "new dreams" in four different directions. They are generally known by the names of the neighboring cities they face. In addition to these four gates, there are new gates such as the Çift (Double) Gate, and the Tek (Single) Gate, and other breaches caused by destruction of the walls.

North: The Mountain Gate, also known as the Harput Gate, is situated between two cylindrical defense towers. Along with inscriptions by the Roman Emperor Valentinianus in Latin, and Byzantine Emporor Theodosius II in Greek, there are also inscriptions belonging to the Abbasid and Mervani periods, documenting repairs. The entrance is two-storied, and on the second floor is a masjed constructed in the Mervani period. Today this is used as a State Fine Arts Gallery.

South: The Mardin Gate, also known as the Bab el Tel (Hill Gate) is in a southern portion of the walls that were demolished after Caliph Murtezid Billah conquered Amid, with the goal of preventing its use as a hideout by rebels. According to the inscription on the gate, it was restored in 909-910 by the Amid engineer Ahmed son of Cemil, with the help of Caliph Muktedir Billah and his vezir Ali bin Muhhamed, and supervised by Yahya son of Ishak.

East: The New Gate is also known as the Tigris Gate. With a low arch and a single entrance, this gate connects the city to “the water”, that is, with the Tigris. In an inscription from the year 1240 in the Hanefi section of the Great Mosque, it is referred to as the “Water Gate”. Despite repairs made to it, it still preserves a Byzantine character.

West: The Urfa Gate, or Rome Gate, has three entrances. It is said that the north entrance connected with the city, and

the south entrance with the ancient Assyrian Church of the Virgin Mary. The north entrance is dated to the fifth century. According to the inscription above the gate, it was restored by Sultan Mehmet in the Artuklu period, and to it, double iron doors with stylized human and animal figures has been added. The central gate is larger and different from the others. History tells us that this gate built later than the others, served as the “Sultan’s” or “Royal” gate and was opened when the Sultan visited the city.





The Mountain Gate (Harput Gate)





The Mardin Gate





The Urbs Gate (Rome, Italy)



The Gate (Earring Gate)



The New Gate (Tigris Gate)

Architects and Engineers:

Certain architects, sultans and scholars are also mentioned by name in Diyarbakır's stone inscriptions.

For example, in one of the Abbasid period inscriptions on the Mardin Gate, the name of the first known artist of Islamic Architecture is praised: "The Diyarbakır Architect Ahmet, Son of Cemil".

The Artuklu Sultan Melik Salih Mahmud shared the construction of towers which he designed himself, with the artisans. The artisans, competing in groups, constructed the Ulu Beden and Yedi Kardeş towers, and embellished them with symbols of power and faith of the period.

The Engineer Ebū'l-İz Ismail, better known as El Cezeri, who lived during the same period, laid the foundations for the science we know as "automation" and left us manuscripts of great value. His dream

was to control water, and take advantage of its kinetic energy. Working under the patronage of Artuklu lord Nasiruddin Mahmud, El-Cezeri developed a great number of water-driven robots and machines, known by the western term "automation".

He recorded his projects, thoughts and applications together in a book he called "Kitab-ul Hiyel," or "Book of Imaginations". In this work, composed of six volumes, he tells of water clocks, automatic containers for use in wine parties, machines in the shape of humans or animals, machines that played flutes or stringed instruments, fountains that turned on and shut off by themselves, machines to draw water from wells and rivers, pumps and combination clocks.

In the book there are general explanations, as well as information about the machines' parts, method of installation and function. He drew the pictures and plans himself.

One of the water clocks described in the book was reconstructed in the London Museum of Science for the 1976 World Festival of Islam; another was constructed at half scale and operated at Istanbul Technical University.

Among the projects he adds to his achievements are conical valves, brass and copper casting in closed boxes of sand, wheel balances, the use of



wooden templates, making paper models of instruments, setting water flow with valves, using wooden plates to reduce impact to a minimum, the true use of suction pipes, and water containers that emptied at determined intervals.

Perhaps El-Cezeri best summed up the necessary relationship between dreams and reality in his saying of eight hundred years ago:

"I have seen that every science that is not put into practice remains in a void between truth and error."









The Diyarbakır Gravure of Matrakçı Nasuh (XVI. Century)

Diyarbakır Within the Walls

Stone Houses of Faith: Churches **76-83**

Stone Houses of Faith: Mosques **84-91**

Other Public Buildings **92-99**

Streets and Houses **100-108**



Diyarbakır Within the Walls

According to Assyrian sources, Diyarbakır had a multifunctional structure. Because of this wealth, it has throughout the ages been a city that all peoples wanted to rule. We know that during the Assyrian raids, huge amounts of valuable goods were taken from the city. But we have next to no information about the city's development during this period.



Documents show that the first society to turn Diyarbakır into a “Capitol of the Tigris” were the Aramaic “Bit Zamani” tribe. In that period, the city was today’s İçkale, surrounded by her walls.

It was during the Roman Period, starting in the year 69 B.C., that the inner settlement of Diyarbakır began spreading into what is today’s Dışkale. The outer walls were built in this period, in two stages, and the city became a more secure “frontier station.” In the mid-fourth century, Diyarbakır became the capitol of Roman Mesopotamia. During this period, Christianity became the religion of Rome

and became widespread in the region.

The walls are the most important of the elements that comprise Diyarbakır, and had a direct effect on the inner settlement.

Dr. Rifkî Arslan describes the character of the inner settlement during the Roman era:

“Two roads intersecting in the center, which joined the four main gates and fulfilled the basic services, meeting in the middle, formed Roman plan, which was of Hellenistic origin. Of this probable urban structure, only the original crossroads have remained due to changes to the city over time.”

Another factor that affected the growth of the city was the location of springs and waterways. The water needs of the eastern edge of the city were met by the "Kal'a Suyu," (Castle Stream) those of the western side by the "Balıklı Suyu" (Fish Stream). Both before and after Islam, religious and educational centers had gathered on these waterways.

Diyabakır's advantages, such as its production, commerce, transportation and defense possibilities, were always reason for a diversity of cultures and religions in the city. Before Islam, there were three religions widespread in the area around Diyarbakır: Shemsism, Judaism and Christianity. Shemsism was one of the oldest faiths of the region, in which the sun was the central deity.

Christianity, which became more widespread over time, was represented in Diyarbakır by nearly all its denominations. Gregorians, Orthodox, Catholics and Protestants were important elements in this wealth of beliefs.

During the Islamic period we see a similar multiplicity of denominations. Sects such as the Hanefis, Hambelis, Şafis and Malikis, and different interpretations of Islam such as Shiism and Alevism lived alongside each other in the same region.

As a result, the distribution of quarters, and religious and educational buildings, took place according to religious belief.

During Byzantine rule, Diyarbakır went through a period of unstability lasting nearly 250 years. In the year 639, in the period of the Caliph Omar, the city fell to

the Arabs. As a new power, Islam brought a new character to the walled portion of the city. Some churches were converted to mosques, and new buildings connected with the new government rose up within the walls. But Christians continued their presence, concentrating in the southwest of the city.

During the Mervani, Artuklu and Akkoyunlu periods, Diyarbakır became a very prosperous city. Nasruddevle, of the Mervani rulers, took the first steps of an important tradition, that of the waqfs (Turkish "vakıf"s, or pious foundations) being used in the service of the public. This gained the city the construction of waterways, educational foundations, mosques, bridges and markets. The city became an important center of literature and learning to the Islamic world.





The "Seyahatname" by the Iranian scholar Nasr-Hüsrev, who toured Diyarbakır during this period, is the first known written source of information about the area of the city within the walls. In this document, he writes the following of Diyarbakır:

"The city is built on a single stone outcrop. A castle wall encircles it, built of black rock. There are four gates opening to each of the four cardinal directions. In the center of the city is a spring that emerges from the hard rock; it is a beautiful stream with enough water to turn five mills; nobody has any idea where its source is. I have seen many cities in the four corners of the world, in Arabia, Iran, India and Turkey, but nowhere on the face of the earth have I seen a castle like that of the city of Amid, neither have I heard anyone say they have seen a similar castle anywhere."

During the Great Selçuk period, there was a great earthquake in Diyarbakır. Melekşah had the Great Mosque nearly completely rebuilt. During the period of the Artuklus, who ruled the city after 1183, Diyarbakır again became an advanced and comfortable city.

The Evli Beden and Yedi Kardeş towers, of such high artistic character, medresehs such as the Zinciriye and Mesudiye, and the Artuklu Palace in İçkale are works of this period.

But more importantly, the city again became a learning, cultural and economic center. Along with religious education open to the four sects, areas such as mathematics, geometry, philosophy, medicine, geography, construction and architecture were developed.

During this period, copperwork, carpet weaving, and silk production flourished. Small industry grew, in connection with the lively economic relationships.

Another period that brought major changes to the settlements within the walls was the Akkoyunlular period. The Akkoyunlus did away with the waqf tradition. In this period, monumental buildings like the Great Mosque were



restored, and new mosques and masjeds were built.

An important architectural fact is that the ceramic tiles that decorate these monumental buildings were produced in Diyarbakır's tile workshops. Diyarbakır in the Akkoyunlu period was in rivalry with Ottoman Istanbul.

After the Akkoyunlus were defeated by the Ottomans and moved their capitol to Tabriz, the urban development of Diyarbakır did not change significantly until the sixteenth century.

The new administrative structure in the region, tied to the Ottoman land system, brought great wealth to certain groups and families. These families and city administrators, who controlled the revenue from commerce and agriculture, built magnificent homes, palaces and mansions themselves. In addition, through the waqfs and charitable foundations, they built public service structures such as medresehs, masjeds, hamams, fountains and hans (inns). These structures, a portion of which survive to our day, created new quarters in Ottoman Diyarbakır, and added a new wealth to the city.



Stone Houses of Faith: Churches

For hundreds of years, Diyarbakır was a city that had not forgotten religious tolerance, which was able to maintain an ethnic and religious mosaic and carry it into the future. Various religions and sects found a hospitable environment in Diyarbakır.



Christianity, which in the Abgar V period around 50 A.D. had spread as far as Urfa, was brought to Diyarbakır around 70 A.D. by one Adey, a follower of Jesus. Despite all the oppression and massacres at the hands of the Roman government, 309 years after its arrival in Diyarbakır this new religion had attained such dimensions as to have a great congress held there. When Islam came onto the scene, Christianity was still the region's most widespread religion.

Diyarbakır is an important center for the Süryanis (Assyrians), who are known to be the first people in southeast Anatolia to accept Jesus and his teachings. The Nestorians, Chaldeans and Melchites, who

left the Assyrian Orthodox Church after the fifth century, as well as Greeks and Armenians, were important parts of Diyarbakır's ethnic wealth. In addition, nearly every Christian sect was represented in Diyarbakır for centuries. Whereas the non-Muslim population has very nearly disappeared from many areas of Anatolia, Diyarbakır is today taking responsibility for this cultural wealth.

Sources available to us mention the existence of twenty-two churches where Süryanis, Chaldeans, Nestorians, Armenians and Greeks worshipped. Though some of these churches are completely destroyed, and others partially in ruins, some of them continue to serve their congregations today.

The Church of the Virgin Mary (Mor Yakup) is an Assyrian church. The structure, estimated to have been built in the third century, has burned several times, fallen down, restored, and been repaired time and time again. The Patriarch Yakup 2, who came from the Deyr-ül Zafaran church in Mardin, lived here until his death in 1871 and during that period the building served as the central patriarchate. The complex, in which the stonemasons of Diyarbakır put their entire artistry into practice, consists of the church, the Mor Yakup shrine, four yards, a divanhane (teaching space) and dormitories.



The Church of The Virgin Mary





Nearly everywhere, from the walls to the arches, the steps to the flooring, black basalt has been used. As in many buildings in Diyarbakır, a white fill used in between the black stones, called “jass” adds an immortal harmony to the stones. In accordance with the general character of Assyrian churches, the walls of the Church of the Virgin Mary are not ostentatious. However the capitals of the columns and arches, along with the wooden altar, the bars, lamps, chandeliers, candelabras, shrouds printed with iconographic motifs and doors embellished with geometric designs draw the attention from the austerity of the walls. The Assyrians, performing their worship in the language Jesus’ own language, are one of the city’s many pieces of living history.

The Mar Petyun Church: The date of its construction is not certain but it is dated to the seventeenth century, and is still used by Catholic Chaldeans today. As in many of Diyarbakır’s buildings, the chief building material is black basalt. The basalt stone walls of the church, divided by arches

into four naves, and the adornments out of bicolored diamond-shaped stones, combine to form a harmonious whole.

The Surp Sarkis Church is near the Mardin Gate, and is a Catholic Armenian church, dated to the sixteenth century. The main construction material is black basalt. The church, divided into five naves by four arches is two stories tall.

The Protestant Church is near the Mardin Gate, in the Cemal Yılmaz quarter. The church, is built of black basalt on a rectangular plan.

The Armenian Catholic Church is in the Hasırlı quarter on Gazi Avenue. The decorative stone covering of the black basalt church’s south apse and the tile remains on the walls of the altar section add to the building’s architectural richness.

The Surp Giragos Church is in Balıkcılarbaşı, on Yeni Kapı Avenue. According to the title records, it was used by Catholic Armenians.



The Church of The Virgin Mary







The Church of the Virgin Mary





The Mar Petyun Church





Surp Giragos Church



Stone Houses of Faith: Mosques

First home to polytheistic religions, then to the monotheistic religions of Judaism and Christianity, Diyarbakır was eventually to be ruled by Islam as a result of the Muslim incursions beginning in the 7th century.



Thus when we look at Diyarbakır's development as a city, we see that during the period of Muslim rule, the names of the quarters did not change much, and more than religious names, the quarters tended to be referred to by the cities (gates) they face. But the neighborhoods began to subdivide more and more, with the Muslims mostly in the north of the city, and the non-Muslims concentrated in the south. For this reason, the mosques are mostly in the north half of the city.

From the sixteenth century on, the Ottoman rule of the region, the population of the city, and the number of mosques connected to it are seen to increase. During this period the population and number of mosques nearly doubled.

The oldest of the mosques within the walls is the Ulu Cami, or Great Mosque. Originally the seventh-century Mar Toma Cathedral, it was converted into a mosque

in 1160 by the Nisanoglus. The Hazreti Suleyman Mosque is the oldest mosque in İçkale. The majority of the remaining mosques in İçkale that have survived to our time were built during the Akkoyunlu period. Of the 12 mosques built in this period, the oldest is the Ömer Şeddât Mosque, built in 1150-51.

The oldest of the mosques built by the Ottomans is the Bıyıklı Mehmed Paşa Mosque, built in 1516; the newest is the Kurt İsmail Paşa Mosque, built in 1869-75.

As in many of Diyarbakır's buildings, black basalt and white stone are used in its mosques as well.

The Ulu Cami (Great Mosque) is believed by Muslims to be the fifth great temple of Islam. It is the oldest mosque of southeastern Anatolia, and comprises Diyarbakır's most important complex of memorial buildings. It was originally Mar Toma Church, Diyarbakır's largest, which was converted into a mosque when the city fell to the Muslims in 639 A.D. The mosque as four wings, each dedicated one of the four main sects of Islam. Services for two of these, Hanefi and Shaafi Islam, are still performed in two of the wings. One of the special points of the mosque is that it was never neglected by any ruler or government. Evidence of each one of these rulers' interest in the mosque is the large number of inscriptions on many parts of the building.



The Ulu Cami (Great Mosque)





The Ulu Cami (Great Mosque)



The Nebi (Prophet) Mosque was built by the Akkoyunlus in the beginning of the sixteenth century. Architecturally, it is important because it represents a link between Akkoyunlu and Ottoman building styles. The minaret from the mosque, which collapsed in the early twentieth century, was brought from its original location to where it stands today. According to an inscription on the minaret, it was made in 1530 by Kasap Hacı Huseyin as an act of piety.

The Safa Mosque was built in the fifteenth century, during the Akkoyunlu period, by Uzun Hasan, and is one of the major examples of the architecture of that period. The stonework on the minaret is especially noteworthy. Because aromatic herbs of the Diyarbakır region were blended into the fill of the minaret, until recent times its covering was only removed for Friday prayers.

The Four-Footed Minaret (Kasım Padişah, or Seyh Mutahhar or Muallâk) Mosque was built by the Akkoyunlu shah Kasım Han. The minaret, which rises like an technical and artistic exhibition on four monolithic columns, attracts much more attention than the mosque itself. Because the minaret seems to float in space above the columns, it is also known as the "Muallâk" (Hanging) Mosque. There is a belief among the people that if you pass seven times

through the space between the columns supporting the minaret, all your wishes will be granted. It is Anatolia's only example of a minaret set on four columns.

The Melek Ahmet Paşa Mosque was built in the sixteenth century, by Melek Ahmet Paşa of Diyarbakır. Sinan the Architect's influence is evident in the plan and the architecture. The mihrab is covered with ceramic tiles. With the lower level houseing shops and depots and the upper part a mosque, it is one of the more interesting buildings of its period.

Mosques by Sinan the Architect

There are three mosques in Diyarbakır that are gifts of the most important Ottoman architect, the great Sinan.

The Hadım Ali Paşa Mosque was built between the years 1534-37 by the sixth Ottoman governor of Diyarbakır, Hadım Ali Paşa. It is a complex consisting of a medresseh, a mosque and a tekke. The Safavid section on the eastern part of the mosque was added nearly two centuries after the mosque was built.

The Iskender Paşa Mosque was built between the years 1551-1565 by the twelfth Ottoman governor of Diyarbakır İskender Paşa. A forerunner in the area of public works, Iskender Paşa was instrumental in bring the waters of the Hamravat into Diyarbakır, and also in bringing the Ayn Zeliha to İçkale.

The Behram Paşa Mosque was built in 1564-72 by Behram Paşa. It is the most majestic mosque of Mimar Sinan's time, with fine stone inlay. The ceramic tiles of the mihrab are outstanding.





The Safa Mosque





The Melek Ahmet Paşa Mosque





The Four-Footed Minaret

The Hadim Ali Paşa Mosque





The Behram Pasa Mosque



Other Public Buildings

In inner Diyarbakir, from medressehs to hans, fountains to tombs, stone has come to be the basic building material for a great many structures. As in many areas of life, these buildings are tapestries of stone and dreams.

Structures of Knowledge: Medressehs

The medressehs built by the Turks were centers of culture and knowledge for the Islamic world. Besides religious and theoretical thought, they also taught sciences such as astronomy.

Diyarbakır is known as the first city where the medressehs were built as an open garden surrounded by "eyvans," vaulted rooms opening onto the central court. Among the medressehs that have survived to our day are Zinciriye, Mesudiye, Ali Paşa and Muslihiddin Lari medressehs.

The Zinciriye Medresseh was originally known as the Sincariye Medresseh, and is located near the Ulu Cami. The inscription claims that it was built in 1198 by the Eyyubi ruler Melik Salih Necmeddin. Restored in 1934, it has been turned into a museum. It is an example of an open medresseh with a single floor and two eyvans. It has a plain main gate.

The Mesudiye Medresseh is located to the north of the Ulu Cami. It is known from its inscription that its construction was begun in 1198 during the reign of Artuklu Melikul Mesut Kutbüddin Ebu Musaffer Sokman, and

finished in 1223 by Melikul Mesut. With its architectural style, its inner motifs and inscriptions, it is a priceless work of art. The mihrab in the medresseh's garden contains two revolving stone columns, placed there to warn of any shift or collapse in any part of the building.

The Ali Paşa Medresseh is located between the Mardin and Urfa gates. It was built in 1534-37 by Hadım Ali Paşa.

Abodes for Travelers: The Hans

Throughout the ages, Diyarbakır has been an important stop along the trade routes. Two of them, named for the goods they transported - the "silk road" and the "spice route", passed through Diyarbakır as they carried goods between the East and West.

One of the most vital elements of the road and commerce system in Anatolia were the hans (inns) and caravansarays established and run by the state at certain intervals along the route. First employed by the Anatolian Selçuks, this system was maintained by the Ottomans. In Diyarbakır, the buildings of this type that have survived to the present are products of the Ottoman period, and are among the most beautiful of that era.





The Mesudiye Medresseh







The Deliller (Guides) Han, also known as the Hüsrev Paşa Han, is the first large building to be seen after entering the city via the Mardin Gate. Built by Diyarbakır's second Ottoman governor, Hüsrev Paşa, in the year 1527, it is an entire complex of buildings, including a han, a mosque and a medreseh. Its name came from the fact that the guides for those setting out on the hajj (pilgrimage to Mecca) stayed in this han. For this reason, the area across from the han is known as the Hâjîs' Ruins. In the central area of the han, which adheres to the general scheme of Ottoman hans, there is a broad square yard, with a fountain at its center. The rooms for the guests and the stables are arranged around the porticoed yard. The exterior of the han is lined with shops. The han has been restored and today is used as a hotel.

The Hasan Paşa Han was built in 1575 by Sokollu Mehmet Paşa's son Hasan Paşa, who was the third Ottoman governor of Diyarbakır. It was housed people coming to the Kuyumcular and Ketenciler (Goldsmiths and Linenworkers)

markets, which were built during the same period. The alternating rows of black and white stone in the walls make the han appear longer than it really is. The Polish traveler Simeon writes of the han: *"We came down to Hasan Paşa Han in the city. This immense stone building had two great underground stables sufficient for five hundred horses, a very beautiful fountain encircled with a multicolored iron balustrade, and three stories of stone rooms."*

Fountains and Hamams

For administrators or wealthy citizens wishing to do a deed of piety, bringing water to any place was an important source of praise and recognition. Though today we only come across a few of them here and there, there were once a great number of fountains in Diyarbakır's streets and squares, provided for the use of the people. For example, the Yearbook of the Diyarbakır (1874) makes mention of 130 fountains.

Nearly every neighborhood had a hamam, a Turkish bath. We even know that during the Ottoman period, in order to protect the citizens of the city from the threat of contagious diseases, foreigners especially were taken forcefully to hamams and washed before they were allowed to enter the city. In both İçkale and Dışkale, it is for just such public protection that hamams were built by each of the main gates.

Of the twenty three hamams mentioned in old sources, the Vahap Aga Hamam, Melek Ahmet Hamam and Kadı Hamam continue as working hamams today.



The Hasan Paşa Han



The Deliller (Guides) Han

"Other Worldly" Buildings: Tombs

The signs of death constitute as unavoidable a face of Anatolian cities as those of life. Challenging the centuries, stones give "life" to buildings such as tombs and cemeteries, which carry the names and memories of the deceased into the future.

The Tomb of Sultan Suca is believed to have been built in the eighth century from both cut and rough stone. It is inside the Mardin Gate, across from the Deliller Han.

The Tomb of İskender Paşa is within the garden of the İskender Paşa Mosque. It is believed to have been built by İskender, who commissioned the mosque, or by his children. Divided into two sections, a tomb and a masjed, it is one of the most interesting tombs of Diyarbakır.



The Tomb of Shaykh Abdülcelil is in the garden of the Shaykh Safa Mosque. It is thought to have been built in the fifteenth or sixteenth century.

The Sarı Saltuk Tomb is just in from the Urfa Gate, and part of a larger complex of structures known as the Gülşenliler Tomb. With its architecture and embellishment, it holds an important place among Diyarbakır's tombs.

The Tomb of Zincirkıran (the chain breaker) is outside İçkale, to the south of the Nasuh Paşa Mosque.

The Tomb of Lala Bey is next to the Lala Bey Mosque, and was built during the same period, during the fifteenth or sixteenth centuries. The "mummy" section is a special element not often encountered in Diyarbakır tombs.





Streets and Houses

Some sources refer to old Diyarbakır, the section within the city walls, as "Amid". According to some interpreters, "Amid" means "The place where Mesopotamia ends."

The old city of Diyarbakır is fascinating with its dense and crowded structure. This reflects on one hand the organic eastern style of building, and on the other, a city that has been crowded within walls since the Roman period. The sewer system, which dates back to the Roman period, and some parts of which are still in use today, shows that the buildings were crowded together even in old times.

The streets and houses unavoidably are influenced by this crowded character.

The houses generally join with or separate from each other in irregular shapes. But as irregular as their plots of land may be, the garden walls surrounding the houses are built as much in line with each other as is possible.

The deep-rooted Anatolian building tradition was nourished by influences from the East and from Mesopotamia, and, with the contribution of every culture in the region, has become a new synthesis. The result of this synthesis, the standard "central garden" plan common in public buildings such as mederssehs, hans, and mosques, can also be seen in the houses of Diyarbakır.

The evolution of Diyarbakır's houses has been greatly influenced by regional climate, with its extremely hot summers and cold winters. For this reason, the houses here were built with different sections known as "yazlık" (summer quarters), "kışlık" (winter quarters) and "mevsimlik" (seasonal quarters).

The most carefully built and richly decorated rooms are found in the summer quarters. Always facing north, under "eyvans", arched rooms open on the front to the north breezes, they also included a room called a "soğukluk" (cool room) which sometimes contained a small stone pool. In this room, unique to the region, the temperature could fall to 20-25 degrees C even when it was 45-50 degrees C outside.









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The doors of these houses, encircled by their gardens, functioned both as the meeting point with the street, the opening to the outside world; as well as protection to the life within the house. Until recently, changes taking place among the people of the house were reflected on the doors. For example, the doors of those who had gone on the "hajj", the pilgrimage to Mecca, and attained the status of "hajj" were distinguished by their special decoration.

The houses of old Diyarbakır were made of the extremely difficult-to-work basalt stone. The stones, prepared with hand tools, are classed according to their properties as "male stone" or "female stone." For surfaces requiring decoration, the "male stone" was generally used. The "female stone," with a bubbly structure, was generally used as the main foundation material.

The artisans patiently joined the black basalt stones with a special white filler known as "cız" or "ces." Thus they achieved a colorful building, and a liveliness in the stone.



The most noble element of stone architecture is arches. The central stone joining the two sides of the arch is known as the "keystone." In Diyarbakır, arches are divided into two types: "nikahlı (married) arches" or "nikahsız (unmarried) arches," according to whether a double or single keystone is used. Whichever the type, it is the keystones that keep the arches in place.

The powerful families of the city, having grown rich by agriculture or commerce, had garden houses built for themselves outside the walls, and within the walls, large mansions. In these houses, the ancient tradition of pools, called "selsebil," lives on.

Because of the climate with its extremely hot summers, water was greatly used in old Diyarbakır houses. The "selsebils," a product of the architectural aesthetic of exploiting water's coolness and soothing sound, are an important heritage that has survived from the Artuklu period to our day.









Bridges: Spanning Two Worlds



Bridges: Spanning Two Worlds

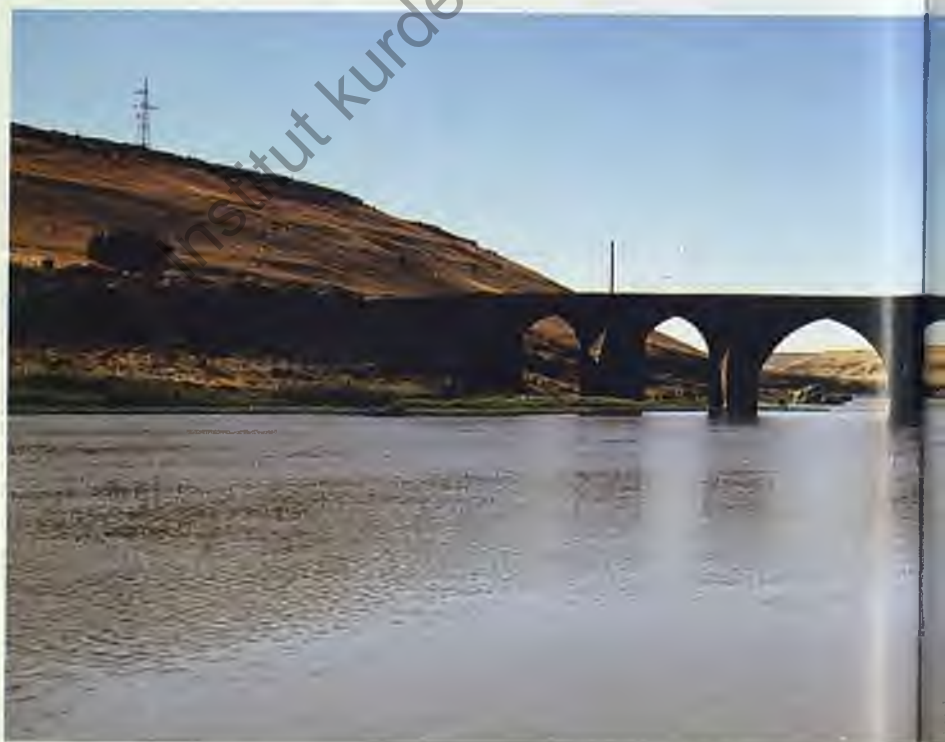
Bridges... Shaping stone with dreams, crossing the water with stone...

Architectural solutions to the problem of getting people from one area to another, such as bridges or stairs, are actually great leaps of intellect, great discoveries. To discover this in everyday life is quite difficult. Because of this, however one looks at it, to cross a waterway by shaping stone takes great courage and skill. To whom we are indebted for this skill we do not know. Like many "firsts" that we have left behind us, bridges are also one of humanity's anonymous discoveries.

Once a bridge is built, the crossing begins. We cross over the water, we cross

through longing for home, separation. We meet, we come together. And so bridges, each a humble servant, fulfill an important social and cultural function in our lives.

Just outside the walls, there is a bridge over the Tigris. The people call it the "Ongozlü" (ten-eyed/arched) bridge, as well as the "Tigris Bridge." Although its inscriptions say that it was built in 1605 by the Mervanis, we know that it was built by Anastasias I in 515 A.D. and has undergone various repairs and restorations over the centuries.



The Ongozlu (Ten-Eyed) Bridge is a witness to the ages, to the comings and goings of travelers, to migrations and settlements; a witness to events both within and outside the city. This dichotomy is the two halves of Diyarbakır's memory. Also, because of its sacredness, it is believed to be the route to the Tigris River God. From ancient times up to this day, on the eve of the Feast of the Sacrifice, the people of Diyarbakır have gathered on the Ongozlu bridge and thrown their wishes that they want to reach God, written on pieces of paper, into the Tigris river.

For centuries, the Ongozlu Bridge, spanning both water and humanity, has continued to serve its purpose, bringing people to and away from Diyarbakır. Like the tides of the ocean, night and day, old and new days, today and the future.

The Ongozlu Bridge also takes us between old Diyarbakır within its walls, to the new Diyarbakır outside them. For some reason, the nights are short in the traditional settlement, loaded as they are with history. In our new cities, which we built in the name of modernity, the nights are quite long.





A New Diyarbakir

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A New Diyarbakır

The Diyarbakır of the XIX century and beyond, could no longer fit withing its walls, and necessarily grew beyond them. During recent years, the flow of immigrants has caused to grow even further.

The first step for crowded, walled-in Diyarbakır to stretch out and develop settlements outside the walls was instigated by the Ottoman governor Kurt İsmail Paşa. During his term from 1867-1875, İsmail Paşa had public buildings such as soldiers' barracks, a hospital, a mosque and government buildings constructed outside the walls. He then developed various conveniences and incentives to encourage civil servants and others to settle there, but these efforts bore little success.

Up until the 1930s, Diyarbakır's four gates were surrounded outside the walls by cemeteries. New settlements outside the walls did away with a great portion of these cemeteries.

During the same time, new building started on a suburb outside the Mountain Gate and the newly-opened Hindibaba Gate. Some official buildings and housing developments for civil servants were built. Despite this, the new construction did not proceed as quickly as was hoped. The development of the new urban structure did not take off until the late 1950s. During the 2000s, because of heavy migration, the new city has been growing more and more quickly, and this uncontrolled expansion has disrupted attempts at planned development.

Modern Diyarbakır has all the possibilities of a modern city. At the same time, it also has all the problems of a city growing without urban planning.





In various areas, Diyarbakir is trying to come up with solutions. Within the walls, great effort is being spent on preserving the historical buildings, and outside, towards bringing the development of the new city into line with modern urban planning and standards. Another important development are works to protect the whole of the city's daily life, shared between the historical quarter and the new city, and the protection of the city's historical heritage.

With this goal, starting in 2000, the Diyarbakir Governorship, the Diyarbakir Municipal Government, and ÇEKUL began collaboration in one of Turkey's largest ever restoration projects. Head of the ÇEKUL application team is Architect Dr. Mehmet Alper, recipient of the 2004 Avrupa Nostra Architectural Award for his previous restoration projects. As a result of a four-year effort, his team have prepared the "Diyarbakir Walls

Preservation, Restoration and Rehabilitation Project."

The starting point for the Preservation Project was İçkale. The public service buildings in İçkale have been emptied, and most of the ownership issues solved. 2005 will likely mark the beginning of Diyarbakir's İçkale restoration and functionality projects. Next in line will be the Dışkale Walls.

Another development that will bring important input into Diyarbakir's new life is "GAP" (Southeast Anatolia Project), one of the Turkish Republic's largest and most integrated investment projects. The fundamental goals of the project are a chain of dams on the Tigris and Euphrates rivers. This chain of dams, built to provide energy, irrigation and drinking water, is intended to bring abundance to North Mesopotamia and provide countless benefits to the lives of its people.

The GAP project includes the lower reaches of the Tigris and Euphrates rivers, and the plains that extend between them. The provinces of Gaziantep, Adıyaman, Şanlıurfa, Diyarbakır, Mardin, Siirt, Batman and Şırnak are wholly or partially included within the project area.

GAP, Turkey's largest and most multi-faceted development project, is an important investment which requires social and political support. This project, which aims at reevaluating the human and natural resources of the region, at the same time carries a significant investment potential. Diyarbakır in turn, with its socioeconomic and sociocultural importance, is one of the lifelines of the GAP project.

Besides the dams, hydroelectric plants and irrigation stations forseen along the Tigris and Euphrates rivers, the GAP

project also includes development and services in agriculture, transportation, industry, education, health and other sectors.

At the same time, GAP, greatly influencing the economic and social life of the region, will bring great employment opportunities in the areas of agriculture and industry. This makes Diyarbakır a candidate to become one of the region's most important industrial cities. Diyarbakır is thus preparing to become a metropolis that will perform many functions including tourism, service, agriculture, commerce and industry.

The city, growing with these expectations, is preparing itself for the future. Preserving its traditional cultural and historical wealty, Diyarbakır is preparing to share them with humanity; and at the same time, is striving to develop its new urban dynamic.





In this city, connected with all corners of the country and the world with its modern airport, railroad and highway system, hotels with all the modern comforts, shopping centers, and entertainment and vacation spots are ready to serve their guests.

Diyarbakır is happy to welcome its guests, but not only as passing tourists. It also wishes to welcome them as permanent and productive scientists, researchers, writers, cinematographers, photographers, industrialists, administrators, architects and engineers.

This city, growing up “between stones and dreams,” is waiting for friends that will share these two worlds and lay down a common ground. And we know that just as Diyarbakır’s stones are the “common heritage of humanity,” her dreams too will be a common inspiration for us all.



Museums: Diyarbakır has several museums to share with those interested in its historical and cultural wealth. First of these is the Archological Museum. Along with this, the house where the famous poet



The Atatürk Museum
(Seman Mansion)

Cahit Sıtkı Tarancı lived, as well as the childhood home of the famous Turkish intellectual Ziya Gökalp, have both been turned in to museums. Our contemporary writer Esma Ocak also has had her home restored, and turned it into an example of a Diyarbakır House, in which the ethnographical heritage of the region is on display.

Another museum is the Commandant Atatürk Museum and Library, in İçkale.

The building known as the Mansion of the General, or the Atatürk Museum, is outside the walls. Another name for the building is the Seman Mansion. Though the date of its construction is not precisely known, it is considered to be an Artuklu structure. The Atatürk Museum, with the "selsebil" (fountain) in the eyvan open to the garden, is architecturally one of the finest and most important examples of its kind.





Cahit Sıtkı Tarancı Museum











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The stones and dreams await you.
And uniting her stones with her dreams,
Diyarbakır awaits you.





The stones and dreams await you.
And uniting her stones with her dreams,
Diyarbakır awaits you.

USEFUL NUMBERS

PUBLIC OFFICES/SERVICES

Tourist Information	(+90) 412 221 21 73
Archeological Museum	(+90) 412 224 67 40
Cahit Sıtkı Tarancı Museum	(+90) 412 223 89 58
Ministry of Culture and Tourism	(+90) 412 223 63 41
Theatre Directorate	(+90) 412 224 00 97
Airport	(+90) 412 235 68 60
Train Station	(+90) 412 221 87 85
State Hospital	(+90) 412 228 96 42
Social Security Hospital	(+90) 412 228 91 93
Medical School	(+90) 412 248 80 01
Red Crescent Blood Center	(+90) 412 221 41 96
Central Governorship	(+90) 412 224 97 97
Metropolitan Municipality Offices	(+90) 412 229 48 80

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Bianca Travel Agency	(+90) 412 223 14 25
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Boton Travel Agency	(+90) 412 223 42 25
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Malabadı Hotel	(+90) 412 237 40 40
Prestij Hotel	(+90) 412 229 60 54
Turistik Hotel	(+90) 412 224 76 50
Balkar Hotel	(+90) 412 228 12 33
Büyük Hotel	(+90) 412 223 91 11
Miroğlu Hotel	(+90) 412 229 60 00
Kristal Hotel	(+90) 412 224 16 42
Güler Hotel	(+90) 412 224 36 61
Grand Güler Hotel	(+90) 412 228 17 36
Kaplan Hotel	(+90) 412 224 96 06
Aslan Hotel	(+90) 412 224 70 96

RESTAURANTS

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Lebeni Diyarbakır Evi	(+90) 412 228 58 55
Çırağan Restaurant	(+90) 412 228 30 74
Özler	(+90) 412 236 85 85
Gurme	(+90) 412 228 51 55
Selim Amca Sofra	(+90) 412 224 44 47
Tüccarlar	(+90) 412 228 90 21
Pilmen Cafe	(+90) 412 224 35 29
Çağlayan	(+90) 412 228 26 42
The Best Restaurant	(+90) 412 229 60 66
Yörem Sofra Salonu	(+90) 412 251 02 70
Tatlıses Lahmacun	(+90) 412 224 84 05
Millenium	(+90) 412 223 23 77

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