

A Sustainable Cultural Heritage in Cyprus: Kırklar Tomb with its Architectural and Historical Identity

By Memnune Turkan¹, Zihni Turkan²

ABSTRACT:

Kırklar Tomb, which is in Kırklar village in Cyprus, is considered among the Ottoman period convents in the island. However, it shows differences from other Ottoman period convents in both its place and its architecture. The tomb area under the ground level, accessed through the prayer room, is made of a central corridor and two side corridors housing tombs. Considered a holy place and visited by both Muslims and Christians on the island, the tomb houses the tombs of soldiers who were martyred during the Arab raids on Cyprus. Another narrative tells that the tombs belong to saints who were spreading Christianity in Cyprus. During the restoration works carried out in the convent, animal and geometric mosaics and remains of a column base were revealed in the roof of the tomb, belonging to early Christianity period, and dated V. and VI. Centuries. These findings hint to a three nave basilica. The findings, opinions, and claims of authors from different religions on the place of the shire were also examined. In the all these studies, our views on the sustainability of the possible original state of the Kırklar tomb, in line with our findings regarding its location, architectural features and architectural findings here, have been presented.

Keywords: Cyprus, tomb, Kırklar, Ottoman, cultural heritage.

1. Introduction

Although tomb is a term also used for the graves of people considered as saints, in general it described monumental structures built over the tombs of famous people (Arseven, 1983; Hasol, 1993).

Tombs are either positioned together with structures for praying, or they take place in graveyards. Structures of Tombs are formed with different architectural styles depending on those people's positions and social status.

There are many tomb constructions in Cyprus dating from the Ottoman period. Mostly belonging to men of religion, these tombs are square planned cubic¹ or baldaquin² shaped structures. Built with stone material and having a plain façade, tombs are covered with a dome. Most of the tombs in Cyprus are tomb monuments integrated with mosques or masjids (places of prayer).

¹ Cubic: Made in a geometric form with equal surfaces.

² Baldaquin: A wooden, marble or metal cover with poles covering the altar in churches.

¹A Near East University, Faculty of Architecture, Near East Avenue, Lefkoşa / Northern Cyprus
<https://orcid.org/0000-0002-2090-1207>

²Near East University, Faculty of Architecture, Near East Avenue, Lefkoşa / Northern Cyprus
<https://orcid.org/0000-0001-5266-5192>

Sustainability, which is based on environmental protection, economic growth and social development, is used in many areas today. Preserving and keeping historical structures in their original forms and carrying them to the future are the most important elements of sustainability for cultural heritage.

Considered among the Ottoman period tombs in Cyprus, Kırklar tomb, with its adjoining masjid, is positioned away from urban settlements, in contrast to other tomb structures. Considered a holy place by the Christians, as well as the Muslims, on the island (Anonymous, 1982; Bağışkan, 2005), it shows difference from Ottoman period of Cyprus (1571-1878) tombs in construction style, and takes place below ground level. Having a rectangular plan, the tomb is designed with a prayer area in the center and three corridors, with tombs on both sides. Kırklar tomb has been an object of study for its differences from other Ottoman tombs on the island.

Some sources state that Kırklar tomb was the place where soldiers were martyred during the Arab raid on Cyprus, and it was turned into a convent during the Ottoman period of Cyprus by building a masjid there (Maden, 2015; Öztürk, 2017). However, both literature reviews and field studies on site revealed that this place is different from other tombs in Cyprus. Considered a holy place by both the Muslims and Christians of the island, its location, different architectural characteristics, and the mosaics and remains of columns on its roof strengthen the view that it is not one of the Ottoman period monumental tombs in Cyprus. Therefore, the tomb was chosen for further detailed examination and interpretation of its spatial description based on its architectural characteristics.

The aim of this study is to examine the differences of Kırklar tomb from other Ottoman period grave monuments on the island, and interpret the remains of the floor and columns, which were found on its roof during restoration works; thus establish that it is not an Ottoman period grave monument.

The fact that past studies about Kırklar tomb are contradictory, and that besides literature knowledge, no research has been carried out yet to document its architectural characteristics implicitly, and establish that it is not a tomb place as it is thought to be, makes this study important. In addition, determining the place of Kırklar tomb in the Ottoman period tomb architecture in Cyprus, adds originality to our study. The scope of this study is limited by the tomb structure of Kırklar tomb, placed within Kırklar convent.

2. Theoretical Background

2.1 Grave / Tomb Concept

The grave, which is the place where the dead are buried, is mostly used in the sense of not having a building built on it (Arseven, 1966; Bader, 2020; Hasol, 1993; Kuban, 1973; Uçar, 2015). The graves have been sized in different ways due to the geographical conditions of their location, cultural differences and beliefs of societies, and have taken different names such as *simple earth graves*, *chest graves*, *cube graves*, *rock graves*, and *room graves* (Kortanoğlu, 2006).

In Central Asia, nomads with Shaman beliefs put the dead in rooms called *kurgan*, which they placed underground, surrounded by wooden logs, and made them prominent by piling stones to form a hill. Zarathustrian put the bones of the dead in earthenware pots in square or circular tombs called *Naus*, which were made of mudbrick in cemeteries and covered with vaults or domes. Buddhist communities, on the other hand, built cylindrical body, tower-shaped and dome-covered *stupa* made of mudbrick for their dead.

Mastaba made of mudbrick or stone in Egypt, resembling a pyramid with a truncated top, and the square-planned king tombs of the Sumerians in Mesopotamia (3300 BC), built with stone and brick, were the oldest domed tombs of the prehistoric period and pioneered the covering of the burial chambers built in antiquity with domes.

The first graves in Anatolia were in the form of hills covered by piling soil over a room (Süslü, 2005). With the adoption of Christianity, saints and important people in society were buried in tombs or burial chambers (crypts) under religious buildings.

In Turkish Art, a place with a grave in it is called a tomb, with or without a cover (Ünsal, 1982). Tombs are named as *dome (kubbe)* in Arab societies, *kümbed* in Persian-speaking societies and *tomb, turba or türbet* in Turkish societies. The tombs were also called by local names such as *ravza, meşhed, makber* depending on the regions where they were located (Önkal, 2009).

2.2 Ottoman Period Tombs in Cyprus

Architectural works of the rich cultural heritage belonging to periods of various civilizations in the history of Cyprus, made the island reach the present as a cultural mosaic and made the historical textures of cities open air museums. Leaving their marks in the present day historical texture of Cyprus, the Ottoman period works possess an important place in the architectural heritage of the island.

During the Ottoman period, which began in 1571 and lasted until 1878, some churches and cathedrals were initially turned into mosques with the addition of minarets, mihrabs, minbars (pulpits), and screened quarters for women, with the aim of meeting religious needs of the first Muslim settlers. Later, masters from Anatolia were used, as well as local stone masons, and construction works began. Based on priority of needs, religious buildings like mosques, convents and tombs, and civil buildings, such as inns, baths, fountains, aqueducts, and houses were built, as well as military constructions, such as castles (Turkan, 2017).

Among those Ottoman period constructions in Cyprus, which survived to the present, tombs were built in all the districts of the island, either within the same plot with mosques/convents, or in the graveyards of the period, in cities. Tombs/tombs were built in the name of important people who had served the community either in the administration, or in religion, which was a tradition since the Turks lived in Central Asia. The first samples of tombs/tombs in Cyprus belong to commanders and janissaries who fell during the conquest of the island. In later years, tombs, dated to XVI.-XIX. centuries, were built for the men of religion and notables of the community, using local stone material. In general, these tombs have a square plan, are cubic, and baldaquin with pointed arches. They are covered with dome cover systems. Having a simple façade, these monumental tombs still survive as places of religious visits (Figure 1a, 1b).



Figure 1a. Baldaquin tomb (Author - 2021)



Figure 1b. Cubic tomb (Author - 2021)

2.3 Sustainability and Cultural Heritage

Sustainability, which was first mentioned in the ‘Our Common Future’ report of the United Nations dated 1983, is basically addressed under the headings of environmental protection, economic growth and social development. Sustainability, which is a very broad concept and used in many fields of science, is also very important for historical monuments and historical textures, which constitute the memories of the development of societies. Particularly, the preservation, survival and transfer of original architectural works reflecting the cultural heritage to the future with their original functions are among the most basic elements of sustainability (Açıcı, 2021).

Cultural heritage elements are historical data that convey information about the architectural identity of the period with their designs, building materials, construction techniques, decorations, architectural styles as indicators of the social, cultural and economic status of past civilisations (Ahunbay, 1996; Ahunbay, 2022).

In order to ensure the sustainability of historical buildings, it is necessary to complete the conservation procedures by first determining their original function. The survival of historical monuments with their original identities constitutes the most important factor in the sustainability of cultural heritage.

The sustainability of cultural heritage is considered with *Historical Value* with its historical past, *Mythological Value* with its legends, *Traditional Value* with its formation and way of life, *Architectural Value* with its design quality, *Artistic and Aesthetic Value* with its spatial design and decoration, *Construction Technique Value* with its materials, techniques, and craftsmanship, *Authenticity Value* with authenticity elements, *Uniqueness Value* with being the only example of its kind, *Economic Value* with its adaptability in human life, *Usability Value* with its repurposing potential, *Continuity Value* with original function and current usage possibilities, *Memorial Value* with connection to a historic event, *Identity Value* with its memory, and *Educational Value* with its information on source (Erder, 2016).

Environmental sustainability in the restoration of cultural heritage assets refers to an approach that ensures efficient use of natural resources, protects ecological balance, saves energy, reduces waste production, and aims to ensure the long-term preservation of buildings. Restorations that are performed with natural and local materials through preserving original facades and archaeological layers, aim to maintain historical values while reducing environmental impacts and ensuring a more livable environment for the future.

The preservation of cultural heritage contributes to the development of inter-community tourism and at the same time the conveyance of the past values to the future. Preservation strengthens economic and social identity benefits in domestic and international tourism while introducing a contribution to sustainability in cultural exchanges between communities and national economies.

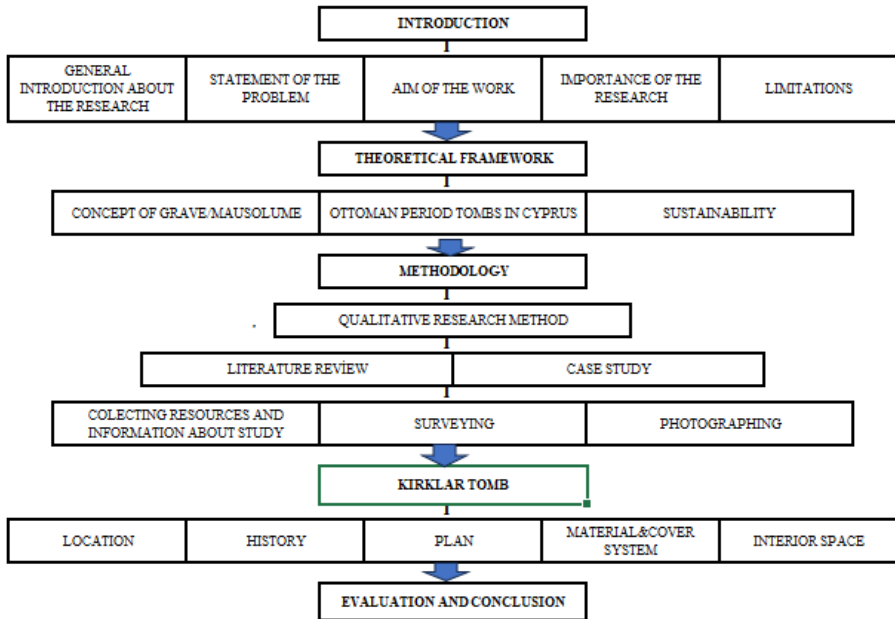
3. Methods

The research has been carried out using qualitative research method. Initially studies about Kırklar convent, which houses the tomb, and especially about the Kırklar tomb were examined as literature review, in libraries and archives. Books, papers, and documents on the topic were examined, and old photographs of the convent and tomb were obtained. In addition, information was gathered about the structure and maintenance of the tomb from the related institutions of Cyprus Waqfs Administration and TRNC Antiquities and Museums Department.

A field study was carried out at the convent, creating a survey of the tomb by taking its detailed measurements, its plan and cross-sections were drawn, and the present state of the tomb was established by photographing it.

Later, restitution drawings were made of the basilica that could have been on top of the tomb, in light of the researches done on the mosaic floor and remains of columns that were revealed during the restoration works by the Cyprus Waqfs Administration. The opinion of the author on this place, which is known as a tomb at present, based on assessments in light of information from written sources and field studies, are stated below (Table 1).

Table 1 Research process table



4. Case Study (Kırklar Tomb)

The tombs in Cyprus are tomb monuments from the Ottoman period of Cyprus (1571-1878), and are built in the name of important people who had served the community in administration and religion, as a Turkish tradition since Central Asia. The first samples of tombs and tombs in Cyprus were built for commanders and Janissaries who were martyred during the conquest of the island. In time, they were built in all settlements of the island. The tombs were generally constructed with a square plan, in the form of cubic baldaquins with pointed arches, using local stone materials. They were covered with dome cover system.

Kırklar tomb is mentioned in literature as one of the Ottoman period tombs in Cyprus, however, its architectural features show differences from other tombs and tombs. Kırklar tomb is within the Kırklar convent, which is outside any settlements, in the south of Kırklar Village (Tymbou) in the district of Nicosia (Figure 2). Kırklar convent was considered a holy place and visited by both Turkish and Greek Cypriots before year of 1974 (Harmanşah, 2014). Turks called the convent ‘Kırklar’, while Greeks named it ‘Agioi Saranta’ (Forty Saints), which almost have the same meaning. Visited by both communities for different aims, it is registered in the Waqfs Properties list as “Kırklar convent situated in Değirmenlik” (Harmanşah, 2014).



Figure 2. Aerial photograph of Kırklar lodge and tomb (Google Earth - 2021)

The first documents about the buildings of the convent are dated 1742. It is documented that the buildings were constructed by Eş-Şeyh el-Hac Abdülgafür Efendi, and a waqf (foundation) was established for its continuity (Bağışkan, 2005; Özkul, 2006).

The epitaph of the convent states that the convent was in a bad condition and was repaired in 1813 (Altan, 1986; Çulluk, 2015). The masjid in the convent was built in 1816 due to an increase in the number of visitors. Information obtained from the Cyprus Waqfs Administration shows that the construction group underwent a restoration in 1940, a vast repairmen in 2007, and maintenance work was carried out in 2013 (Bağışkan, 2005).

At present, only parts of one meter high walls of the residential buildings remain. Information about the construction date of the tomb, which was built on a graveyard area,³ are obscure. Some sources mention it as the place where forty martyred soldiers were buried, during the Arab raids on Cyprus in the Byzantine period (395-1190), or as a dignitary tomb Akmaydalı, 1993; Bağışkan, 2005; Harmanşah, 2014), Some other sources state that it was a basilica structure from the 5th or 6th centuries (Bağışkan, 2019; Casson, 1937; Foulías, 2009; Gunnis, 1973; Papageorghiou & Foulías, 2013).

During the restoration works by Cyprus Waqf Administration in 2007, remains of base mosaics were revealed, belonging to two different periods (Roman and Late Hellenistic periods). It is assumed that those mosaics could be the base mosaics of a basilica belonging to the Late Hellenistic period (Hadjichristofo, 2018). The column bases of three columns of two collonades placed in an east-west direction, one of which is in the north and the other in the south, found in the mosaics area during the same restoration works, give rise to the thought that they are remains of a three-aisled basilica (Bağışkan, 2007), (Figure 3). Moreover, in a report prepared on these works, it is mentioned that the place known as Kırklar tomb today, which is under the unearthed mosaics, could be a kriptá place built for the tombs of the saints who were martyred for religion, as can be seen in some other churches in Cyprus (Hadjichristofo, 2018; Bağışkan, 2007).

³ It is in Waqf archives that villagers of Kıracköy, who excavated here in 1899, found a sarcophagus and a marble column and carried them to their village. It is also in Waqf archives that the surrounds of the convent was a graveyard and human bones were excavated there.

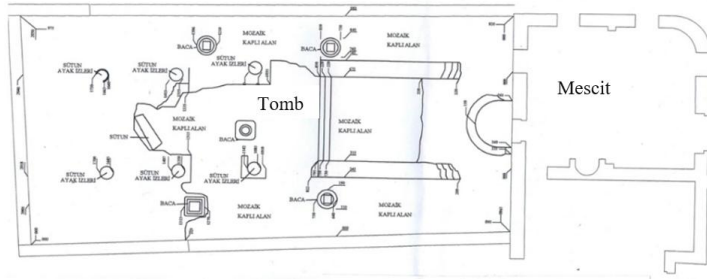


Figure 3. Roof plan sketch of Karklar tomb (Bağışkan, 2007)

According to information about the tomb, given in a paper, the tomb place, also known as Saint Saranta, where the tombs are designed as a three-aisled basilica. The tomb was visited by both Christians and Muslims of the island on March 9 every year for prayers and wishes (Peler, 2013; Tokalak, 2006; Yıldırım, 2018)⁴. Later, during restoration works in 2007, the human and animal figure mosaics, which were unearthed on the roof of the tomb, were stated to belong to the 5th and 6th centuries (Michaelides, 2018).

The tomb place is a rectangular structure stretching in east-west direction, on the west of the masjic. 2/3 of the height of the structure is buried in the floor. The walls above the floor, 1/3 in height, are constructed of rubble and stone materials. There are six ventilation loopholes on the north side wall, and eight on the south side wall. All of these ventilation loopholes are finished in a cascade, flowing outside about 30cm. Each of these openings are fitted with fly meshes on the interior, and with glass lids on the outside (Figure 4).



Figure 4. Battlements of tomb (Author – 2021)

There is one air shaft about in the center and two each near the north and south walls on the plain roof cover, which does not overlap the tomb building in size. The air shafts of square plan are finished by elevating them about 25 cm. from the cover surface, and covered with transparent plastic material shaped like vaults .

⁴ According to Muslim and Christian beliefs threes, sevens, and forties are considered holy places. Thus Turks and Greeks in Cyprus created places carrying these names or considered such places as holy mutually.

A semi dome, leaning against the wall of the masjid is seen on the axle of the east side of the roof. There are three illumination holes just above the skirt of the dome, at equal intervals (Figure 5).

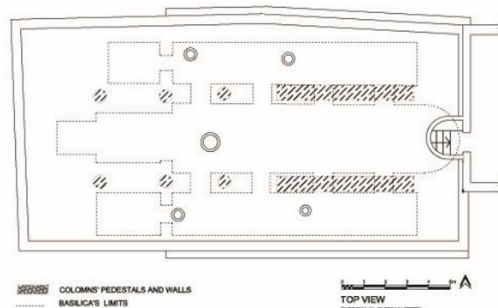


Figure 5. Top view of the tomb space roof (Author - 2021)

The tomb is accessed from inside the masjid, through a semi-circled arched door opening on the south side of the western wall of the masjid, by six steps going down. The door and the steps were added later. This place is of three corridor type parts; a central aisle along the east-west axle, and two narrower, parallel aisles stretching along the north and south sides. The stairs to the east of the central aisle is actually placed in a semi-circle planned apsis. A dome like cover of small size was later added to the outside mass where the door is. The corridors are covered with tunnel vaults in east-west direction (Figure 6).



Figure 6. Transition from masjid to tomb (Author - 2021)

There is a tomb at the east end of the central aisle, next to the north of the stairs, and two sacred spaces covered with vaults at the west end, stretching in east-west direction and accessed through one another. The first place with a rectangular plan is narrower than the central aisle, and there are tombs on its north and south sides. The almost square planned place towards the west, accessed from here is narrower than the first one, and its floor is about three risers higher (Figure 7-8).



Figure 7. The western end of the central corridor of the tomb (Author - 2021)

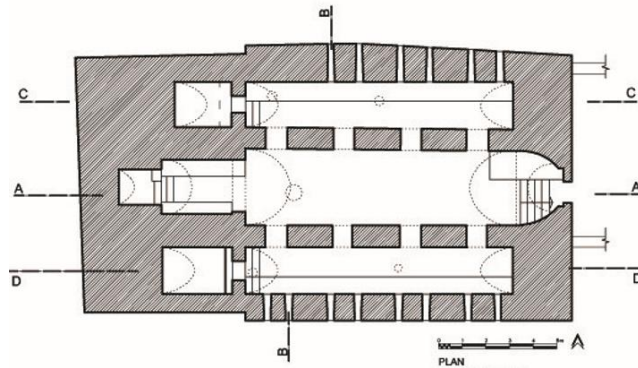


Figure 8. Kırklar tomb plan (Author - 2021)

Each of the side aisles, in the north and south directions, are accessed from the central aisle through four openings of semi-circled arches, lined at equal intervals (Figure 9a). The arch apertures are each 110 cm. in height. There are two rooms at the west end of each side aisle, covered with vaults and their floors raised two steps. The room in the south is in east-west direction, and with a rectangular plan. The one in the north is almost square planned, and smaller than the room in the south. These rooms are accessed through semi-circle arched door openings (Figure 9b).



Figure 9a. Transition from mid corridor to side corridors (Author - 2021)



Figure 9b. South side corridor (Author - 2021)

There are walls in the east-west direction in the side aisles, and tombs raised 75 cm. from the floor and leaning against the north and side faces of the aisles. The loopholes on the walls of the aisles begin at about 145 cm. from the ground and reach outside with a 45 degree inclination (Figure. 10a, 10b, 10c, 10d).



Figure 10a. Side ventilation chimney (Author - 2021)

Figure 10b. Ceiling ventilation chimney (Author - 2021)

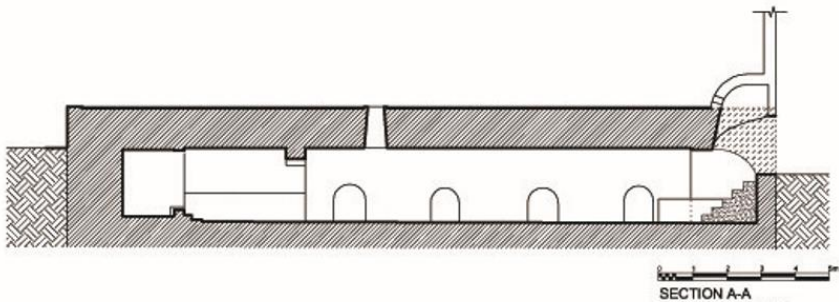


Figure 10c. Kerkklar tomb section A-A (Author - 2021)

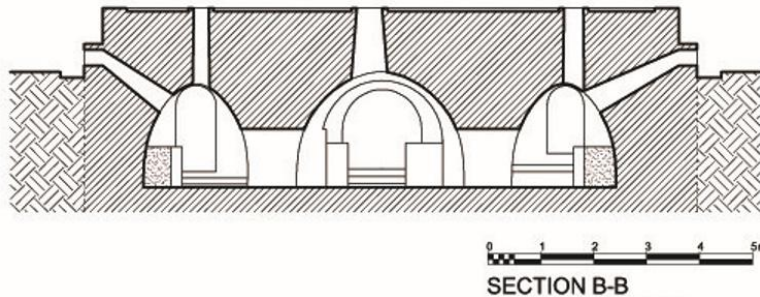


Figure 10d. Kerkklar tomb section B-B (Author - 2021)

There is one air shaft on the west of the central aisle ceiling, while the ceilings of the side aisles have one air shaft each at the center and near their west ends. These air shafts are circular in shape. The floor of the tomb is covered with square shaped local marble plaques, and all the walls are plastered and whitewashed.

5. Discussion and Conclusion

The research carried out on Kırklar tomb through both literature review and the published works of both Turkish and Greek Cypriot researchers, together with the field study on sight, revealed that this place known as a tomb shows a lot of differences from Ottoman period tomb monuments in Cyprus. The Ottoman period tombs in Cyprus are in towns, adjoining mosque or masjid structures or near them, or inside graveyards of towns. They are constructed in cubic or baldaquin forms, and covered with domes.

Although Kırklar tomb, mentioned among the Ottoman period tombs in Cyprus, is in a style adjoining a masjid, the tomb place being underground and made with a different plan scheme, in rectangular form, with three aisles, differs it from other tombs.

While the Ottoman period tombs in the island belong to men of religion, prominent people, and martyrs who fell during the conquest of Cyprus, thus considered holy places and visited by Muslims of the island, Kırklar tomb is considered a holy place by the Cyprus Christians under the Greek name Agioi Saranta (Forty Saints) and visited by them.

The rectangular shaped tomb, stretching in the east-west direction, consisting of three aisles – central and side naves -, and accessed through the masjid at present, has an apsis like form in the east which gives rise to the thought that it was built in a basilica scheme.

Excavations and restoration works carried out at the tomb place till the present revealed Roman and Late Hellenistic period mosaics and remains of columns, proving that there was a Christian place of worship, a basilica there in the past.

The field studies carried out at the place, remains of a possible basilica, supporting views of other studies combined with the reassembling work by the authors, the estimated plan and cross section alternatives of the basilica hint that the tomb place right under its elevation could be a crypt belonging to such a basilica (Figure. 11a, 11b, 11c, 11d, 11e).

In conclusion, based on the literature review about Kırklar Tomb, field study and opinions in parallel with established facts, it is understood that this place known as a tomb/tomb shows no similarity with the place, plan scheme, and form of Ottoman period monumental tombs in Cyprus. The mosaics and remains of columns found on the roof of the tomb reveals that the surface forming the roof was most probably the floor of a former basilica. Therefore, the authors are of the opinion that the place under the elevation of the basilica floor, known as Kırklar Tomb, and having three aisles, is not an Ottoman period tomb as is known today, but the crypt of this basilica.

The restoration of this historical monument, a sacred place for Muslims and Christians in Cyprus, based on the findings uncovered during excavations re-introduced its unique identity, which, would then allow both communities to continue visiting the site in a sustainable manner. This would promote peace on the island upon ensuring social and cultural interaction between the communities, fostering mutual understanding, facilitating the continuity of shared heritage across generation, and sustaining a culture of coexistence.

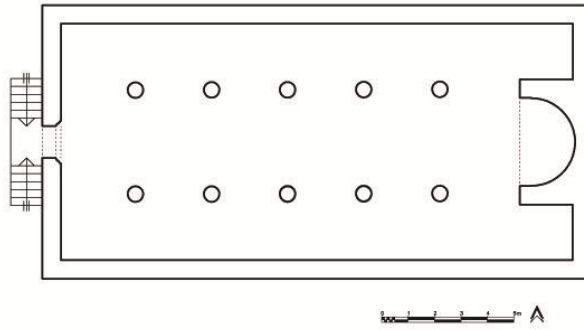


Figure 11a. Restitution proposal plan (Author - 2021)

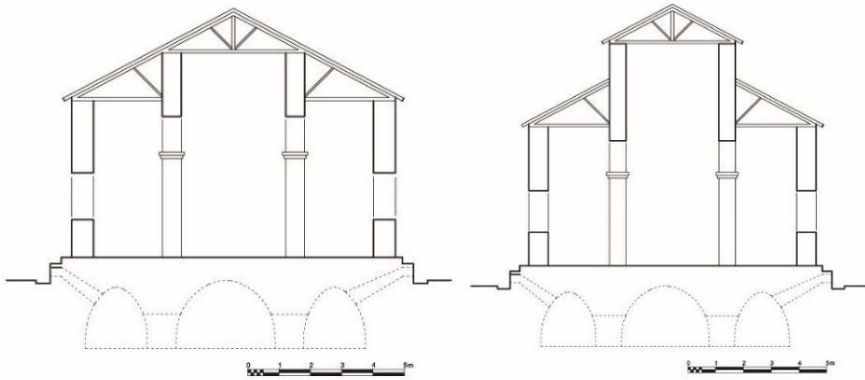


Figure 11b. Restitution proposal I section (Author - 2021)
Figure 11c. Restitution proposal II section (Author - 2021)

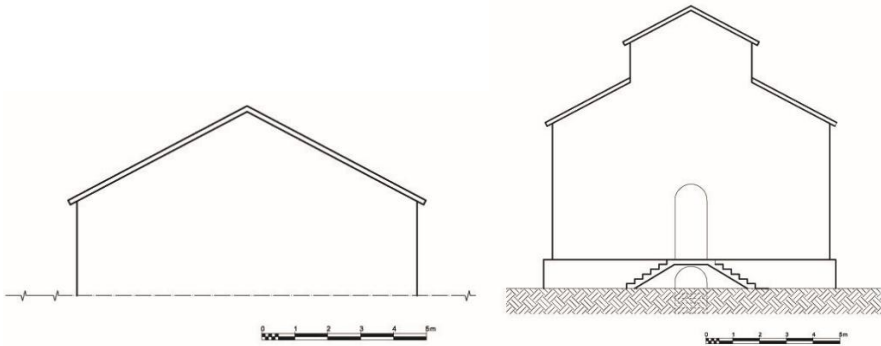


Figure 11d. Roof restitution proposal I (west elevation) (Author - 2021)
Figure 11e. Roof restitution proposal II (west elevation) (Author - 2021)

References

- Açııcı, F. K. (2021). The sustainability of historical city texture. *Doğu Karadeniz yapılı çevre tartışmaları*, (p. 25-48). Livre de Lyon Publication.
- Ahunbay, Z. (1996). *Tarihi çevre koruma ve restorasyon*. YEM Publication.
- Ahunbay, Z. (2022). *Kültür mirasını koruma ilke ve teknikleri*. YEM Publication.
- Akmaydalı, H. (1993). Kıbrıs'taki Türk devri eserleri. X. *Vakıflar Haftası Kitabı*. (s. 341-362). Vakıflar Genel Müdürlüğü publications
- Altan, M. H. (1986). *Belgelerle Kıbrıs Türk vakıflar tarihi (1571-1974) C.I-II*. Kıbrıs Vakıflar İdaresi publication.
- Anonymous. (1982). *Kıbrıs'ta Türk eserleri*. Kıbrıs Türk Federe Devleti Eğitim, Gençlik, Kültür ve Spor Bakanlığı Eski Eserler ve Müzeler Dairesi Müdürlüğü publication.
- Arseven, C. E. (1966). *Sanat Ansiklopedisi C.III*. Milli Eğitim publishing.
- Arseven, C. E. (1983). *Sanat Ansiklopedisi C.IV*. Milli Eğitim publishing.
- Bader, A. E. (2020). Mısır'da piramitlerden mezar evlere. *Bülent Ecevit Üniversitesi İlahiyat Fakültesi Dergisi 7/2*. 581-610. Doi: 10.33460/beuifd.810672.
- Bağışkan, T. (2005). *Kıbrıs'ta Osmanlı-Türk eserleri*. Kuzey Kıbrıs Müze Dostları Derneği publication.
- Bağışkan, T. (2007). *Kırklar tekkesi türbe çatısındaki antik tapınak alanı ile taban mozaikleri ön araştırma raporu*.
- Bağışkan, T. (2019). *Kıbrıs'ta Osmanlı, İslam ve islamlaştırılan eserler*. Kıbrıs Türk Eğitim Vakfı publication.
- Casson, Stanley. (1937). *Ancient Cyprus its art and Archaeology*. Methuen & Co. Ltd. publication.
- Çulluk, S. (2015). <http://sinanculuk.blogspot.com/2015/01/lefkosa-kirklar-tekkesi-kitabesi.html>
- Erder, C. (2016). "İCOMOS". İdealkent Kent Araştırmaları Dergisi. 7(20). 696-697.
- Foulias, A. (2009). The Basilica of Agioi Saranta / Kırklar Tekke in Cyprus and its mosaics. *XI. Uluslararası Antik Mozaik Sempozyumu 16-20 Ekim 2009*, (381-389).
- Gunnis, R. (1973). *Historic Cyprus*. K. Rüstem & Bro. publication.
- Hadjichristofu, F. (2018). New evidence for the interior decoration of the early Christian basilicas of Cyprus: The case of mosaics. M. Horster, D. Nicolaou and S. Rodge (Eds) *Church Building in Cyprus (Fourth to seventh centuries)*. (p.191-212). Waxmann.
- Harmansah, R. (2014). *Performing social forgetting in a post-conflict landscape: The case of Cyprus*. [Unpublished Ph.D. thesis]. University of Pittsburgh.
- Hasol, D. (1993). *Ansiklopedik Mimarlık Sözlüğü*. YEM publication.
- Kortanoğlu, R. E. (2006). *Helienistik ve Roma dönemlerinde dağlık Phrygia bölgesi kaya mezarları*. [Unpublished Ph.D. thesis]. İstanbul University.
- Kuban, D. (1973). Anıt kavramı üzerine düşünceler. *Mimarlık (117)*.
- Maden, F. (2015). Kıbrıs'ta Bektaşilik ve Bektaşî tekkeleri. *Alevilik Araştırmaları Dergisi* 5(10), 89-142.
- Michaelides, D. (2018). Mosaik decoration in early christian Cyprus. M. Horster, D. Nicolaou and S. Rodge (Eds.) *Church Building in Cyprus (Fourth to Seventh Centuries)*. (s .213-246). Waxmann.
- Önkal, H. (2009) Türkiye'de türbe mimarisi araştırmaları. *Türkiye Araştırmaları Literatür Dergisi*,7(14), 125-139.
- Özkuş, A.E. (2006). XVIII. Yüzyılda Kıbrıs adasında İhtida Hareketleri, XV. *Türk tarih kongresi (11-15 Eylül 2006 Ankara) Kongreye Sunulan Bildiriler IV. Cilt – II. Kısım*. (p.1461-1471).
- Öztürk, M. C. (2017). Başbakanlık Osmanlı arşivlerine göre Kıbrıs tekkeleri. *Tarihte Kıbrıs II* (p. 625-600).
- Papageorghou, A. and Foulias, A. (2013) L'architecture funéraire à chypre du ier auxie siècle. *Cahiers du centre d'Études Chypriotes* 43, (p. 212-225). Edition Diffusion Bocard.
- Peler, G. Y. A. (2013). Doğumla ilgili bazı âdetler bağlamında Kıbrıs Türklerinin etnik

- kökeni üzerine düşünceler. *Turkish Studies International Periodical For the Languages, Literature and History of Turkish or Turkic Volume 8/8 Summer*. (p. 2041-2052).
- Süslü, N. S. (2005) *Batılılaşma döneminden günümüze devlet başkanları anıt mezar yapıları*. İstanbul Technical University publication.
- Tokalak, İ. (2006). *Bizans-Osmanlı sentezi; Bizans kültür ve kurumlarının Osmanlı üzerinde etkisi*. Gülerboy publications.
- Turkan, Z. (2017). Turkish architectural works in Cyprus: “Lodges”. *Journal of History Culture and Art Research*. <https://doi.org/10.7596/TAKSAD.V6I2.802>
- Uçar, H. (2015). Balıkesir’de Beylikler dönemi mimar İzi Oğul Paşa türbesi. *Uludağ Üniversitesi Mühendislik Fakültesi Dergisi*, <https://doi.org/10.17482/uujfe.83888>
- Ünsal, B. (1982). İstanbul Türbeleri Üzerine Stil Araştırması, *Vakıflar Dergisi* XVI. (p. 77-120).
- Yıldırım, Ç. (2018). *Kıbrıs Türbe Adakları*. Graduation homework.