

A white line drawing on a dark blue background. It depicts a dome-shaped structure with a vertical stem at the top and bottom. Two small rectangular protrusions are on the sides of the dome. A dashed line forms a banner across the middle of the dome. The word 'MUSH' is written in large, bold, white, serif capital letters across the banner.

MUSH

Architectural Heritage at Risk

MUSH

Architectural Heritage at Risk

to Dear Osman Kavala...

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Foreword

Why Mush?

I travelled to Mush for the first time in 1997 to investigate its rural schools for the Ministry of National Education's project to extend primary schooling to eight years. At the time, all that Mush signified for me was an endless plain and the wild honey I bought upon recommendation from a shop on its dilapidated main street. Back then, it was a place where girls were not allowed to attend school after the first five (mandatory) years and where the paucity of teachers was often mentioned. Mush was the children with sparkling eyes, who surrounded you in schools with broken windows.

I arrived in 2014 to find a Mush that was completely changed. As Osman Kavala said in his acceptance speech for the 2019 European Archaeological Heritage award, which he was granted by the European Association of Archaeologists (EAA) for his extraordinary contributions and individual efforts to the field of archaeological heritage, "The works created by Armenian communities in the eastern part of our country told the stories of a culture that remained active for centuries, without interruptions. When the Armenians were ripped from these lands in 1915, these stories were left without an audience and silenced; some of them were damaged..." Mush was full of villages, monasteries, churches, mills, bathhouses, fortresses, homes, bridges, and cemeteries; most of whose locations were not indicated on modern maps or road signs and whose names had been changed... They could only be found by word of mouth or by asking for directions. How did I arrive in this Mush, whose existence I had not even been aware of during my first visit?

Dear Osman Kavala and I crossed paths in 2005, during a project jointly run by Kars Municipality and the Global Heritage Fund to document and conserve surviving examples of Ottoman residential architecture in Kars. During the project meetings, which were attended by many experts under the leadership of Osman Bey, I found myself participating in unexpected discussions regarding "how the lives of the inhabitants of these historic houses can be improved while cultural heritage is being conserved; how new job opportunities can be created via professional training programs throughout the conservation process; what can be done to vitalize/improve economic, social, and cultural life in the city by utilizing the influence of holistic conservation in the historic centre and the resulting touristic activity" in addition to preparing a conservation project. The creator of the special period during which, in accordance with these discussions, Kars became known for increased intellectual enterprise including exhibitions, activities, and festivals as well as being associated with optimistic feelings, efforts, ideals about the city's future was none other than Osman Kavala.

Our paths crossed once again when I began to prepare conservation projects for the magnificent monuments in Ani after 2006. It was in 2011 that Anadolu Kültür, World Monuments Fund, and Scott Redford (ANAMED) organised the Ani Consultation Council under the leadership and enterprise of dear Osman Kavala. The council was composed of experts from the Ministry of Culture and Tourism in addition to conservation architects, civil engineers, art and architectural historians from Armenia, Istanbul, USA, France, and North Macedonia who met for a two-day symposium. This meeting, where the conservation projects and issues of Ani were addressed, was the first to bring together experts from both sides of the Akhuryan (Arpaçay) River. Thus, it allowed new friendships to be formed through our shared cultural heritage.

We met again in Ani for another joint effort with new experts who joined this team from Armenia, France, Norway, Turkey, and USA in 2013. This time, we held a nine-day fieldwork to investigate and document (on site) the current condition of nearby settlements, defence structures, monasteries, and churches that were known to have been in contact with Ani during the Middle Ages when the city was at its brightest, but which have since been forgotten, abandoned, and left out of the "modern" maps. This first joint endeavour by conservation experts from Armenia and Turkey focused on potential short- and medium-term projects that might be implemented for the preservation of these monuments in addition to documenting their current physical condition. This research, called Ani in Context (*Ani ve Çevresi*), was a pioneering effort to classify structures,

prioritise future interventions, and place Ani at the centre of a historical web of interactions that was much larger than previously thought.

After this successful experience, the idea to undertake a series of endeavours to examine ‘unattended’ cultural assets in various historical settlements within Turkey with a multidisciplinary team of conservation experts –to determine their current physical conditions, issues, any present and potential threats, and disappearing values, then to make a list of priorities for possible interventions and develop recommendations for their protection in accordance with conservation principles— brought us together under the roof of the Association to Protect Cultural Heritage (KMKD) in 2014. That is how I arrived in Mush for KMKD’s first project: the Protection of the Architectural Heritage of Anatolia.

I came across a situation in Mush –a city I had visited with experts from both KMKD and from Armenia— that I could not foresee at all. Differently from Ani, which had peaked in the Middle Ages and been abandoned after the 14th century, the creations left behind by a community that had continued to exist and to fill the landscape around Mush with magnificent works until 1915 were still right in front of our eyes, as dear Osman Bey reminded us. I arrived in a Mush where the stones of one monastery were extracted and moved to be used in new buildings, the stone blocks of another were dismantled to build a village right on top of it, and where some villages were gone with the wind. The extent of the damage naturally affected all of the experts that worked on site. I believe that is why the Mush publication never came to fruition as one that was at the level we wanted it to be. As time passed, the need arose to visit the same places once again in order to determine their current conditions.

In that sense, the Mush publication is perhaps the most important of the products spearheaded and shaped by the foresight, contribution, and devoted efforts of dear Osman Kavala, who has been unjustly imprisoned in Silivri for a very long time, and who believes in the need for dialogue, friendship, and collaboration in the preservation of our shared cultural heritage –notably the ruins of Ani— that is moulded by the peoples of these lands and is fast disappearing.

Mush: Architectural Heritage at Risk came to life as a publication where data from research that was interrupted between 2014 and 2022 were collated. We believe that this publication, which is the product of an intense effort that began in 2014 but was only completed in 2022, will increase the visibility and awareness of cultural assets in Mush as well as contributing to the understanding and conservation of their values. We hope that it will be useful for people, non-profit organisations, and other institutions working in the field of historic preservation.

İsmail Yavuz Özkaya
Chair of the Board at KMKD

Methodology

This study, in which the historical structures of Mush are considered, primarily aims to assess the architectural history in the province, identify the current conditions of at-risk architectural works, and contribute to their continued existence through scientific suggestions. We believe that this book may be beneficial in the decision-making processes of relevant persons, institutions, and conservation boards since it contains information about settlement history, buildings' history, architectural analysis, legal status, risk assessment, and potential future scenarios. We hope that it may also help to transfer cultural heritage to future generations and create awareness.

The province of Mush is home to some relatively preserved historical structures. It is known that there are various and numerous historical buildings — especially in Mush centrum, but also throughout the rest of the province — that are at risk. Hence, our study focused on Mush centrum and its surrounding villages in addition to the peripheral districts of Hasköy, Korkut, Bulanık, and Malazgirt.

The destruction of original information about the structure is as critical a threat as the physical damage inflicted on them. If a building has not been adequately documented, the values inherent to it as a piece of cultural heritage that will be transferred to future generations could be lost. For this reason, fieldworks were conducted in 2014 and in 2022 in order to investigate historical buildings on site as part of a long-term study reviewing different time periods. The most important aspect of the fieldwork was taking architectural measurements and detailed photographs of the structures for documentation. Structures were researched and documented in light of their historical context.

The lists of Van's Regional Board for the Preservation of Cultural Assets indicate that there are approximately 211 surviving, registered historical structures in Mush and its districts. This research and publication focused on at-risk structures that are not included in any conservation program.

Van's Regional Board for the Preservation of Cultural Assets and other relevant local institutions were contacted to gather existing information on the registered, immovable cultural assets in preparation for the fieldwork. In light of these communications and preliminary research, as well as the time limitation for the fieldwork, only the structures that were found to be most at-risk were included in the program. 28 structures that exemplify the cultural fabric of Mush and face the most danger were documented and included in this publication. We also want to express that there are more structures than the ones included in this publication; we hope that this study will contribute to the documentation of others in the future.

During fieldwork, the buildings' current conditions and their deteriorations were documented and their physical surroundings were examined. The information collected during historical research and field analyses, the architectural features of the building in question as well as its history, function(s), its relationship with its surroundings, and the problems with its materials and construction were recorded in tables by experts.

Individual reports were prepared for each building, beginning with a history of the structure. It was important for all of the building's known names to be included. An effort was made to incorporate bilingual terms discovered in archival documents in addition to all of the original names that could be identified. We believe that all available data was accessed for the historical overview as well as the buildings' individual historical accounts. All relevant information and data that were obtained were objectively presented to the reader. The history section of each report is followed by an architectural description of the building, an evaluation of its current condition, and a risk assessment/recommendation section. The latter section examines the threats faced by the structure, recommendations to minimise them, and prevention methods against various threats. Methods of architectural conservation were mentioned in the context of each building's condition and unique context.

Experts participating in the study collaboratively prepared risk analysis tables where each building was numerically evaluated in terms of its priority as a cultural asset and the risks it faces. The structures with the most accelerating and extensive deteriorations were identified in order to prioritise the ones facing the highest risk.

We developed the assessment system used in this study on the basis of Herb Stovel's report titled *Risk Preparedness: A Management Manual for World Cultural Heritage* (ICCROM Rome 1998). Each structure was evaluated in terms of "vulnerability" and "significance" criteria: "vulnerability" includes various risks (structural failure, difficulty of access, earthquake, erosion due to wind and rain, soil strength, flooding, and vandalism), while "significance" includes the building's importance as a cultural asset (originality, interiors, exteriors, degree to which its integrity is preserved).

All the structures evaluated in this study were given the same earthquake risk classification. This was due to the proximity of Mush and its surroundings to the active fault lines in Turkey, including the intersection of the North Anatolian Fault and East Anatolian Fault. The region has been affected by many destructive earthquakes since the 1300s.

The deteriorations in the examined buildings vary in terms of the extent and severity of damage as well as their potential to lead to further deteriorations in the future. All of the risks that the buildings face were categorised in order to identify the structures that are threatened the most by the degree/extent current and future deteriorations.

We believe that the systematic documentation of each building as well as the comparative tables of vulnerability and significance will benefit the prioritisation of cultural assets during the decision-making processes regarding the allocation of resources for conservation and repairs.

Almost all of the structures visited for this study are registered as immovable cultural assets. The registration records could be accessed for all but two of the sites. These reports, prepared to assist in the conservation and consolation of the buildings that face serious risks and are in need of urgent interventions despite being registered, will be relayed to the relevant conservation councils in order to accelerate the process leading to interventions.

The responsibility to take part in the conservation of cultural heritage does not only fall on public institutions or professionals working in this field. Public awareness of the necessity of conservation will increase only inasmuch as this cultural richness can be adopted by society. Our reports are distributed online as electronic books in order to work towards this goal. (<http://kmkd.org/>)

The attitudes of those who live in areas that are home to characteristic, historical structures — such as Mush — is critical for conservation and maintenance. We believe that efforts made by competent civil society organisations and conscientious individuals on a local scale will greatly increase awareness of this issue.

We hope that this study will help publicise the cultural heritage of Mush, which is part of a rich and multi-layered cultural tapestry, and that it will increase the understanding of the featured structures' significance for the public.

Mustafa AKÇAÖZ
Editor

A Brief Reflection on the History of Daron (Mush)

A large portion of the Province of Bitlis, as it was administratively defined towards the end of the 19th century, corresponded to the ancient Armenian settlements of Duruperan (in the north) and Aghdznik (in the south). In its early phases (4th c.) the region was ruled by numerous Armenian princedoms and principalities. Daron Princedom, where Mamikoneans ruled, governed the District of Mush — the administrative centre of the Province of Bitlis — in addition to the northern part of Sasun and the western part of the District of Bitlis. The northern and north-eastern districts (Gop/Bulanik and Manazgerd/Malazgirt) of the province were shared amongst the Abahunis, who were vassals in Abahunik, and the Manavaziank princes of Hark (Kévorkian-Paboudjian 2012, 467).

Hovannisian (2016, 14) historically and geographically situates the modern cities of Bitlis and Mush in ancient Pagesh (Bitlis) and Daron, which were in the Duruperan region during the Middle Ages. Duruperan or Daron was one of the central lands of old Armenia and played a large role in the history of Armenian peoples. The religious centre of Armenia during the pagan era, Ashdishad (Derik/Yüce-tepe), was located here (HHŞDP 2001, 57).

Hewsen (2016, 46) wrote that the name Daron has three different meanings: the first refers to the Mush Plain, which spreads over three thousand square kilometers to the southeast of middle Armenia (HSH 1981, 659; HSH 1985, 616-617). The second meaning is the Daron Principality that flourished on this plain (HSH 1985, 617-618); the third is a wider area that includes a series of principalities in addition to other regions beyond the plain.

The known political history of ancient Daron/Duruperan begins during the Urartian Period (Hovannisian 2016, 14). The name Daron is mentioned in Urartian and Assyrian inscriptions among other similarly-named regions; however, it is difficult to match one of the Urartian cities to Daron. Strabon (xiv. frag. 5) writes that Armenians captured the region known as Tamonitis in the 2nd century BCE. There are various views that this region could be the ancient Daronitis. Nonetheless, the similarity between the names Tman — a fortress in Southern Armenia that once belonged

to Syria — and Tamonitis makes it unlikely that the latter has any relation to Daron (Hewsen 2016, 47). Kertmenjian (2014, 6) points out that there are more than twenty tells on the plain, including the one underneath the historic city centre of Mush. However, he also suggests that there are very few remaining traces of Urartians in the region.

Data about Daron and its surroundings become clearer beginning in the 5th century. It is possible to talk about two political units on the Mush Plain. One of these is the Sghkounik Principality with its capital in Oghakan (Mercimekkale), while the other is the autonomous religious government in Ashdishad ruled by the temple hierarchy (Hewsen 2016, 47-48). Every aspect of life that had been constant since Antiquity changed following the proclamation of Christianity as the official state religion by Armenian King Drtad III at the start of the 4th century (301). The commander of the king's army, Mamikonean, brought an end to the Sghkounik Principality in response their rebellion against Drtad III; as a result, all of the Sghkounik lands and property were gifted to the Mamikonean family who had been the commanders-in-chief of the royal army for generations (Hewsen 2016, 49; Khorenatsi 1961, 245-247). The lands of the autonomous religious government in Ashdishad were given to the Armenian Church; the church of Ashdishad became the earliest spiritual centre that was led by bishops descending from Surp Grigor Lusarovich (St. Grigor the Illuminator) (Hewsen 2016, 49). Armenian historians specialising in the Early Christian Period confirm that this is where the first religious centre was established. It is clear that the Daron region carried great importance for Armenian religious history. Following the death of the last clergyman who descended from Surp Grigor Lusarovich (240-326) — Surp Sahag, a patriarch of Armenia — all his assets were inherited by his daughter Sahaganush. Hence, the church's half of the Daron plain was united with the Mamikonean lands through marriage (2016, 49).

The Daron region came under Byzantine rule towards the end of the 6th century. However, the Arab invasions starting in 640-46 caused a decline of the Byzantine influence in Asia Minor. Many of the aristocratic families that were under pressure from both the east and west during this period

gradually lost their relevance (Grousset 2005, 285). There was a particular decrease in the influence of the Mamikoneans, who were working against the Arab Caliphate. The Mamikoneans were leading the insurrections against the Caliphate, so their governance prerogatives were given to the smaller branch of the Bagratunis near the end of the 8th century. Ashod Bagratuni was appointed as the first Prince of Armenia (806-826) by Caliph Harun Reşid on the condition that he remain loyal to the Arab governors. The Bagratunis continued their relationship with the Caliphate as well as with the Byzantines and established the Daron Princedom (826-966) with its capital in Mush. However, the power struggle between the Mamikoneans and the Bagratunis persisted (Kévorkian 2012, 468; Maranci 2016, 123-124). The Arab hegemonia that began in the mid-7th century weakened over time as a result of the contemporary political climate; it disappeared near the end of the 9th century.

The lands of the Daron Princedom rejoined the Byzantines when the latter's army began their campaigns in Armenia (966-968); the region was thus made a military province in the 10th century (Grousset 2005, 483-484). Tornigyan princes of Sasun, who descended from the Mamikoneans, returned to the area and took advantage of the issues that the Byzantines were experiencing at the time (Avdoyan 2016, 89). During this period, the Tornigyan Princedom reclaimed Sasun and Daron in addition to

several other lands. They continued to protect their position after the Byzantines were defeated by the Seljukids. Nevertheless, the lands of Daron came under the rule of Seljukid Turks following the Battle of Malazgirt in 1071; the Mamikonean and Bagratuni families entirely disappeared from the area following the transfer of these lands to the Shah-Armen Principality.

The region was conquered by the Ottomans at the start of the 16th century, after which it remained under the authority of Kurdish principalities – centred in Bitlis – for a long time due to the symbiosis between Armenians and Kurds (Kévorkian-Paboudjian 2012, 468). Towards the late 19th century, the central government decided to make the region into an autonomous province. Hence, the city of Mush and its surroundings became a district of the Sanjak of Mush, which was a part of the Province of Bitlis (2012, 466-510).

A Brief Look into the Sanjak and District of Mush in the Ottoman Period

The Sanjak of Mush (Fig. 1) was located in the region that was once governed by the ancient Mamikonean Princedom of Daron. The Mush Plain, which was irrigated by the Murat River (Fig. 2), was historically and geographically well-suited to be the centre of the region. The sanjak was home to a total of 140,555 Armenians living across 16,927 households in 339 villages with 299 churches, 94 monasteries, 53 pilgrimage sites, and 135 schools with 5669 pupils. The



Fig. 1 - The Province of Bitlis at the beginning of the 20th century (Houshamadyan Archives)

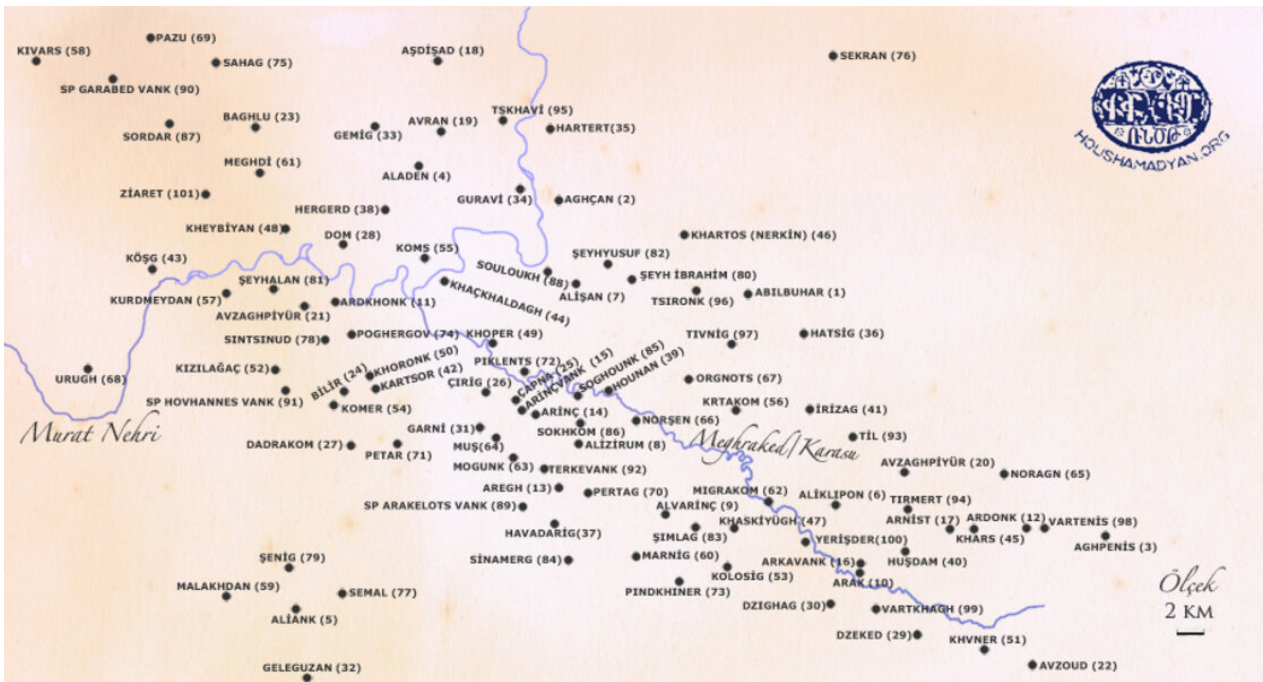


Fig. 2 - Armenian villages on the Mush Plain (Houshamadyan Archives)

Sanjak of Mush comprised five districts: Mush, Sasun, Malazgirt, Bulanik, and Varto; it was recorded as the region that had the largest and most homogeneous population of Armenians in 1914 (HHŞDP 2001, 57; Kévorkian-Paboudjian 2012, 481).

The District of Mush — the ancient centre of the Daron Princedom — lay between Gortuk and Dzirangadar Mountains on the northern slopes of the Taurus Mountains. The low hills covered by terraced vineyards, orchards, and poplar trees extended all the way to the valley where fields of wheat, barley, rye, cotton, and tobacco were outstretched (Kévorkian-Paboudjian 2012, 467). 75,623 Armenians spread across 9067 households inhabited 103 settlements in the district that coincides with the Mush Plain in 1914. 113 churches, 66 monasteries, 66 pilgrimage sites, and 87 schools with 3057 students were also recorded (Kévorkian-Paboudjian 2012, 481).

During this period, Mush was an important religious/spiritual centre for Armenians. The Diocese of Daron or Mush was one of the oldest religious structures belonging to the Armenian Apostolic Church. Some records from the 14th century, predating Ottoman rule, indicate that the Diocese of Mush was in a position to be approving decisions. There were 230 active churches and monasteries affiliated with this diocese in 1902 (Ormanyan 1913, 283). Other data from Ormanyan (1913, 283) show that approximately

3000 Catholic and 1000 Protestant Armenians lived within the borders of this diocese at the start of the 20th century. Data relayed from the 1914 records of the Ottoman administration by Karpas (1985, 174) indicates that the number of Catholic Armenians was 2699 and that of Protestant Armenians was 530 in the District of Mush. The Catholic Armenian congregation lived in three villages near Mush: Arinch (Çöğürlü) Tsogunk/Ognuk (Üçdere) and Norshen (Sungu). The Protestant Armenian community inhabited the villages of Mogunk (Soğucak), Hunan (Suboyu) ve Terkevank (Donatım) (Kévorkian - Paboudjian 2012, 489; Teotig 1921, 108; Luma 1897, 169).

According to the 1892 Bitlis Annal, there were 21,246 Muslims (11,451 men and 9795 women); 32,391 Armenian Apostolics (18,649 men and 13,742 women); 2449 Armenian Catholics (1360 men and 1089 women); and 488 Armenian Protestants (301 men and 187 women) living in the District of Mush at the time. The Armenians — with a total number exceeding 35,000 — constituted most of the population in the district (URL 1).

Mush was the centre of the district. It was located on top of a very old fortress-city and referred to as an important settlement by the historian Hovhannes Mamikonean (7th century). Cuneiform inscriptions from the reign of the Urartian King Menua (810-778 BCE) were discovered in the fortress, which was also the property of



Fig. 3 - Traditional houses in Mush (Houshamadyan Archives)



Fig. 4 - Panorama of the city of Mush (Bodil Biørn Archives)

Mamikonean princes for a time. The fortress was still standing at the beginning of the 20th century¹.

The two/three-story houses of Mush are constructed using either rubble and adobe or stone masonry with wooden balconies decorated with carvings. They are terraced on the slope of the hill at the edge of the Mush Plain (Figs. 3-4). Most of the vineyards, also terraced, still survive. In 1914, the 20,000 residents of the city were spread across 12 neighbourhoods. The Armenians formed the bulk of this population and primarily inhabited the five predominantly Christian neighbourhoods (Van-Dosb 1916, 8; Safrasdyan 1965, 183).

1. The name of this fortress is not directly mentioned by historians, but there are various historical data about the structure. Mamikonean (1989, 90) makes a reference to a fortress named Aydzits Pert in Mush at the start of the 7th century in the book 'The History of Daron'. The chronicler Mateos of Urfa (1987, 22) who lived in the 11-12th centuries and the modern historian Grousset (2005, 484) both suggest that the Byzantine Emperor Tzimiskes — who was of Armenian descent — arrived at the borders of his empire at the head of his army. The emperor entered Daron, which he wanted to take over. He then ordered his army to rest (974) in front of the Aydziats or Aydzits Pert (Fortress of Goats) that carried a strategic importance in Mush, the centre of the region. He agreed to a peace treaty after meeting serious resistance from the Armenian King Ashod Bagratuni III and the Armenian princes. He departed the city after receiving the military troops and provisions that he demanded from the king (Hovhannesyan, 1970, 175). It was considered that this data is an indicator, which showed that Mush had a well-defended fortress-settlement.

Van-Dosb (1916, 8) and Safrasdyan (1965, 183) relay the following data about Armenian neighbourhoods and their active churches in the historical centre of Mush at the start of the 20th century:

Verin Tag (Upper Neighbourhood): 495 households, 4570 persons. *Surp Harutyun Church.*

Surp Marine Neighbourhood: 374 households, 3460 persons. *Surp Marine Church and Surp Kevork Church.*

Tsori Tag (Küçük Vadi Neighbourhood): 312 households, 2750 persons. *Surp Asdvadzadzin Church and Surp Minas Chapel.*

Prudi Tag (Çömlekçi Neighbourhood): 145 households, 1330 persons. *Surp Sarkis Church.*

Chikrashen Neighbourhood: 50 households, 340 persons. *Surp Giragos Church.*

Kévorkian (2012, 489) includes Minara Mahla Neighbourhood among those with an Armenian community. He proposes that there were 335 Armenian households and *Surp Harutyun Church* in Verin Tag (Upper Neighbourhood); 139 Armenian households and *Surp Sarkis Church* in Prudi Tag (Çömlekçi Neighbourhood); 287 Armenian households, *Surp Asdvadzadzin Church*, and *Surp Avedaranich Church* in Tsori Tag (Küçük Vadi Neighbourhood); 289 Armenian households, *Surp Marine Cathedral*, and *Surp Kevork*



Fig. 5 - The bazaar of Mush, 1912 (Bodil Biørn Archives)

Church in Surp Marine Neighbourhood; and 47 Armenian households in addition to Surp Giragos Church in Çikrashen Tag. In Minara Mahla, which was near the 400-household Muslim neighbourhood, there were 49 Armenian households and Surp Stepanos Church. Armenians ran these churches as well as the seven affiliated educational institutions (2012, 489). Additionally, it was known that 500 of the 800 shops in the city belonged to Armenians. The products sold in these stores were famed across Asia Minor (2012, 489).

Kertmenjian (2014, 7) includes details about all of the neighbourhoods and the urban texture of the central settlement in his report and adds the following about the households: “Overall, Mush comprised twelve neighbourhoods, big and small. It was possible to understand the size of the settlement from the number of households within the neighbourhoods. There were 500 households in Kale, 350 in Upper, 150 in Çömləkçiler, 300 in Surp Marine, 50 in Khurdents, 300 in Vadi, 450 in Minara, 5 in Çikrashen, 400 in Tuz, 150 in Gotan, 700 in Taş, 300 in Sufla neighbourhoods. The smaller neighbourhoods were in the western and northern parts of the city. Kale and Upper neighbourhoods were near the fortress. Surp Marine, Çömləkçiler, and Khodents were at the centre; they contained many craftsmen’s workshops and businesses. The remaining neighbourhoods of Tuz, Taş, Kotan, and Sufla constituted the slums at the edges of the city.

There were 5 stone-masonry churches, 3 mosques, 3 caravansarais, bathhouses, many mills, 400 shops, and other urban structures in the city of Mush in the mid-19th century² (Fig. 5). The lanes and roads were irregular and narrow (Kertmenjian 2014, 7). The houses and neighbourhoods were terraced to suit the inclined topography of the hill; this feature is still visible in the city.

Manakerd / Manavazakerd / Mantzikerd / Malazgirt

According to Armenian mythological/historical sources, the city of Malazgirt was established by Manavaz — son of Hayk, founder of the Armenian

2. Alaeddin Bey Mosque, Hacı Şeref Mosque, the Grand Mosque (Ulu Camii), Yıldızlı Han, and Migre Bathhouse are still standing. Most of the traditional Mush houses, which constituted the majority of the dwellings in the historic neighbourhoods that defined the urban texture (located in the neighbourhoods currently known as Kale, Dere, and Minare), were demolished as a result of the urban renewal process that began in 2012.

state— and came to be known as “Manavazagerd” after him. The city was to the northwest of Lake Van, on the base of Mount Süphan, in the District of Abahunik within the Province of Duruperan, on a plain where many valleys intersect within the borders of Hark (Bulanık) and Abahunik.

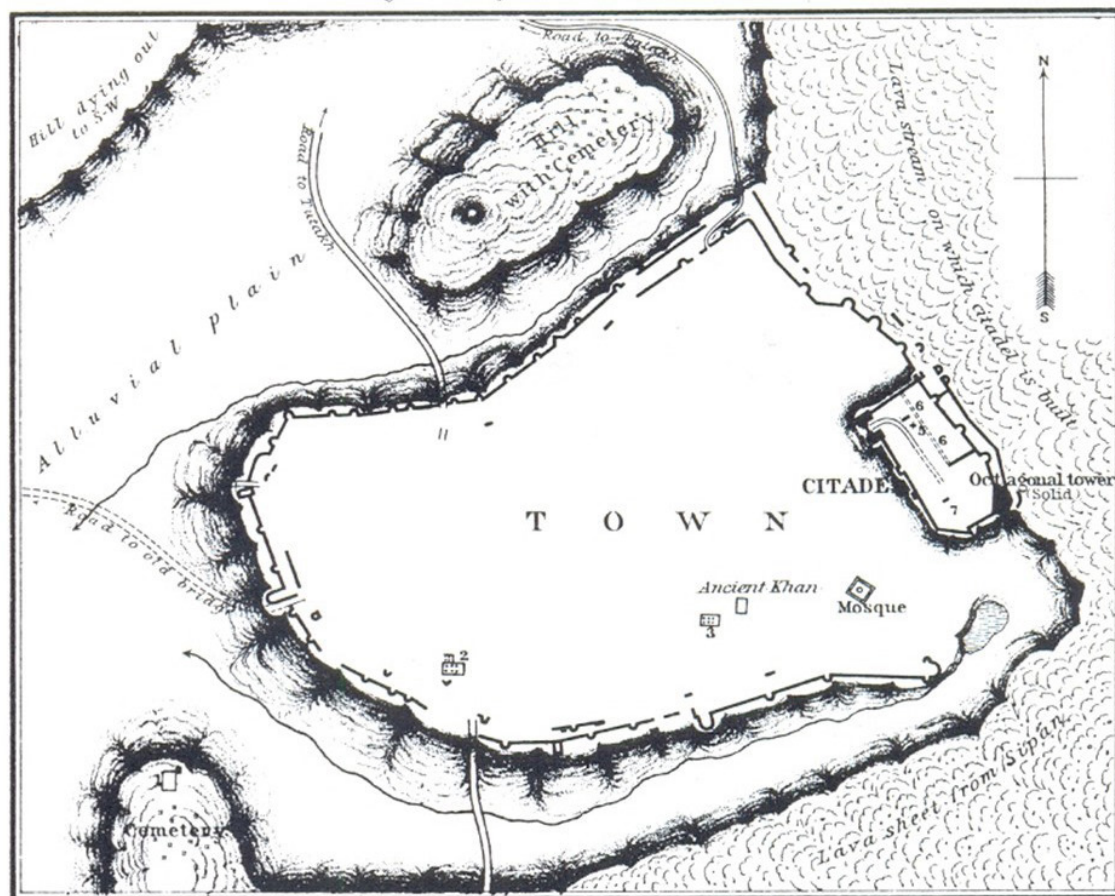
The settlement is referred to as Menuasgkerd in some sources. It is thought to be a Urartian city established by the Urartian King Menua (810-786 BCE). It was one of the important centres on the royal road that stretched from Ardashad to Dikranagerd in antiquity. Manavazagerd was a fortified locality and the capital of Hark, which was under the command of Manavazyans and within the administrative borders of Abahunik Armenian princedoms until the 4th century. In the 4th century, the lands of the Manavazyans were given to the Agbiyanos family by the Armenian king, and Manazgerd quickly became the centre of the diocese. The famous council of Armenians-Syriacs (725-726) regarding the independence of the Armenian Church from the Byzantine Church took place under the leadership of catholicos Hovhannes Odnetsi in this city (Kévorkian-Paboudjian 2012, 500; HHŞDP 1991, 679-680; HSH 1981, 210-211). This large, fortified settlement — which was destroyed and rebuilt throughout the Middle Ages — was one of the prominent cities of Asia Minor during the Abbasid Period. It was the capital of two consecutive Arap principalities from the late 8th century to the 10th century.

The Byzantine historian Ioanis Skylitzes (11th century) wrote that Malazgirt was a strong and indomitable city surrounded by three rows fortification walls of black stone with five gates (Kertmenjian 2014, 28; HHŞDP 1991, 679-680; HSH 1981, 210-211). The Battle of Malazgirt, which took place between Seljukid Turks and the forces commanded by the Byzantine emperor, took place in front of the heavily fortified walls of this settlement in 1071. There are different opinions on the early phases of the Fortress of Malazgirt. The most commonly accepted narrative is that the city was built during the Urartian Period. However, factors such as the damage resulting from the 1903 earthquake, the ensuing climate challenges, and inappropriate repairs make it difficult to determine the pieces that remain from this period (Dikmen-Toruk 2021, 4527).

The topographic map drawn by H.F.B. Lynch and O. Oswald (1901) depicts a citadel towards

PLAN OF THE ANCIENT FORTIFICATIONS OF
MELAZKERT

by H.F.B. Lynch and F.Oswald



Explanation :

- | | |
|--|---|
| 1 Mosque with minaret | 4 Paved way |
| 2 Church of Surb Sargis, with Arab Kilisa adjoining | 5 Large stone, sculptured with an Armenian Cross, recumbent on the ground |
| 3 Church with frescos of Ereik Khoran Astvatsatsin (ruinous) | 6 Foundations |
| | 7 Steps |

0 100 200 300 400 500 600 Yards

Fig. 6 - Layout of the Fortress of Malazgirt (Lynch-Oswald, 1901)

the east and fortification walls surrounding the rest of the city (Fig. 6). There are two cemeteries (necropolis) to the north and southwest. The city was the second capital of Shah-Armen Principality. It was rebuilt between the 11th and 13th centuries. Afterwards, it was abandoned as a result of the Mongolian invasions. The extant walls are probably related to the repair and reconstruction in the 12th-early 13th centuries. The black basalt walls of the medieval settlement still survive.

Evliya Çelebi (1978, 446-7) visited the city in the 17th century and described it as a place with pleasant air and water that consisted of roughly two thousand houses, a mosque, two madrasahs, a small bathhouse, a *han*, approximately 50 shops, and seven children's schools. He also wrote that the walls of the fortress were very high on three

sides and contained an eastward door, that the fortress was partly damaged by the attacks of Timur (Tamerlane), and that there were ashlar-stone aqueducts (Evliya Çelebi 1978, 446-447).

Malazgirt, which was alternatively noted as a village, town, or fortress-city in Armenian sources, was quite advanced in craftsmanship and trade. In 1915, the settlement was home to 5000 persons – most of whom were Armenian – working as grain processors, tradesmen, and craftsmen (HHŞDP 1991, 680). Kévorkian (2012, 500-501) suggested that there were 1400 persons – 945 of whom were Armenian – living across 126 households in 1914 and mentioned Surp Sarkis, Surp Hagop, Surp Garabed churches in addition to Surp Asdvadzadzin Cathedral to the south of the settlement. Additionally, he wrote of two schools

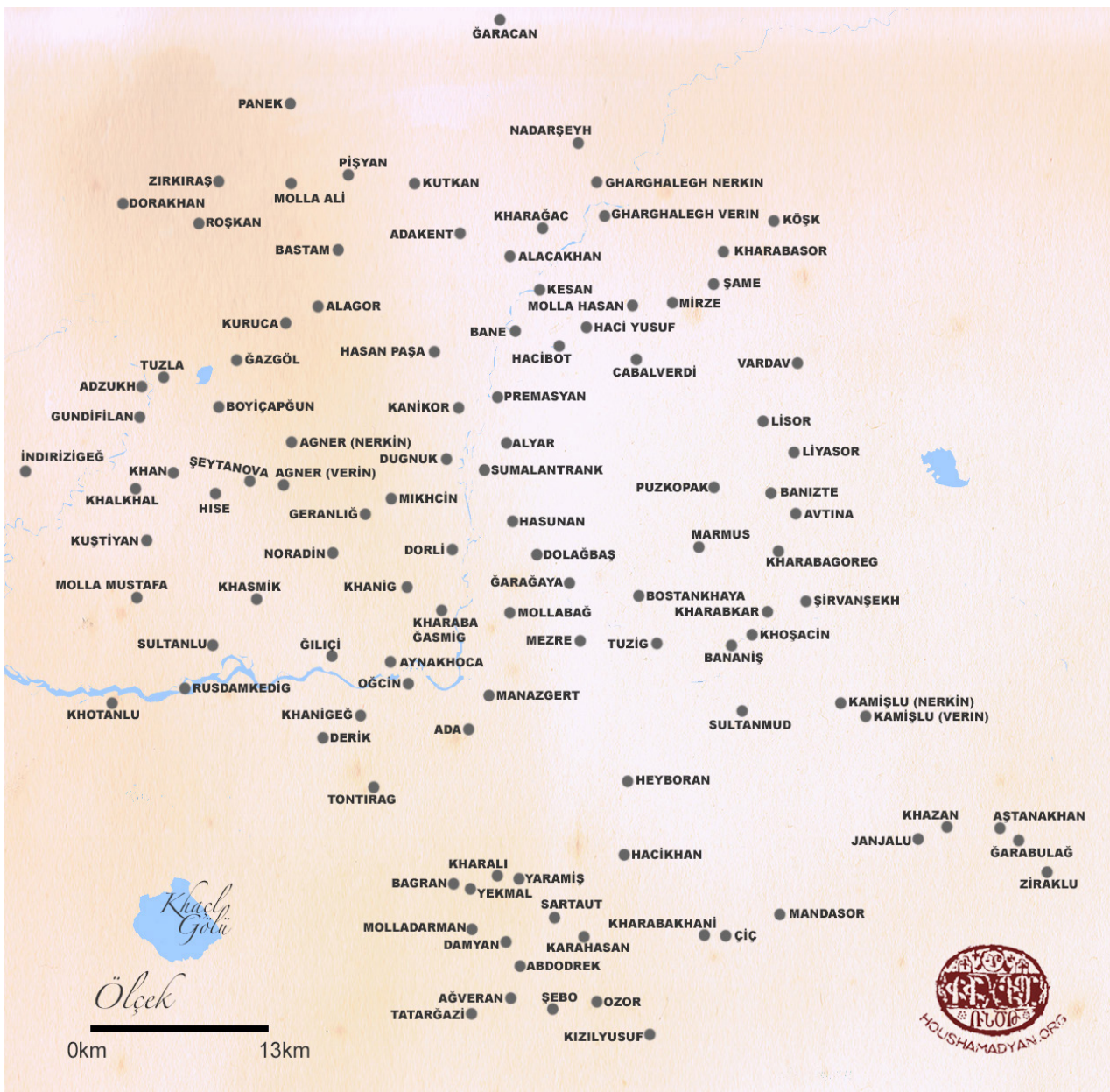


Fig. 7 - Names of the villages with Armenian populations in the District of Malazgirt (Houshamadyan Archives)

with 45 students. Sources in Houshamadyan confirm the data about religious structures in the city. The earthquake in May 1903 had its origin in Mount Süphan and destroyed all of the places of worship except for Surp Sarkis Church (URL 2). In the larger District of Malazgirt, there were 11,931 Armenians living in 1386 households as well as 25 churches, 20 monasteries, 35 pilgrimage sites, and 15 educational institutions with 527 pupils across a total of 39 villages (2012, 501). Most of these settlements were located on the plain defined by Mount Süphan to the south and Bingöl (Puragn) Mountains to the north (Fig. 7).

The data pertaining to the numbers and demographics of Armenian villages during the 17-18th centuries from other sources are in accordance

with the Ottoman Annals from 1871, 1872, and 1873. However, the information in the 1898 Erzurum Annal and 1892 Bitlis Annal are not consistent with data provided by Cuinet (1891, 590) (Dikmen-Toruk 2021, 4528). The tragic events (1894-1896) that resulted from Ottoman policies aiming to increase the number of Muslims in the city and the arrival of the Hamidiye Regiments in the region caused a significant decrease in the settlement's Armenian population. It may be thought that the discrepancies in demographic data after 1890 may have been a consequence of these grim incidents.

Pulaneğ / Pulanukh / Kop / Bulanık Bulanık, where Hark³ and Khorkhoruni

3. Armenian name historically used for Bulanık.



Fig. 8 - Names of the villages with Armenian populations in the District of Bulanık (Houshamadyan Archives)

princedom reigned throughout the middle ages, is located to the northeast of Mush, on a wide plain stretching across the valley of Murat (Aradzani) River. The settlement is divided by the Bilican (Blecan) Mountains and gradually came to be known as Lower (Aşağı) and Upper (Yukarı) Bulanık. There are many lakes suitable for fishing near the peaks of these mountains. It is known that fishing could be done on the lakes on Nazik, Haçlı-Bulanık, and Khazana Mountains — which are very near each other — to the west of Bulanık. The region is quite rich in underground resources. Husbandry and agriculture are widespread economic activities on this plain, which is fertile and lush because it is irrigated by the Aradzani River and its distributaries (HHŞDP 1986, 749; Kévorkian-Paboudjian 2012, 501).

In the final quarter of the 19th century (1884), Bulanık became an administrative district in the Sanjak of Mush within the Province of Bitlis. The centre of the district (Kop) was located on a plain containing an accumulation of greyish alluvion and was home to 5000 Armenians in 500 households in addition to roughly 100 Kurds and Turks (Kévorkian-Paboudjian 2012, 501). According to the 1892 Bitlis Annal, there were 8567 Muslims and 16,889 Armenians included in the total population of 25,456 residents in Bulanık. Armenians represented the majority (66.3%) of the district's population (URL 3). The other residents were Kurds and Circassians.

Data from 1909 suggests that all of the residents in 29 of the 60-63 villages in the District of Bulanık were Armenian (HHŞDP 1986, 749). The 1914 population records of the patriarchate indicate that there were 25,053 Armenians living across 3219 households in addition to 29 churches, three monasteries, and 14 schools with 575 pupils in the 30 Armenian villages within the District of Pulaneg (Bulanık) (Fig. 8). Surp Asdvadzadzin Church, Surp Turkhmanus Church, and two schools with 80 pupils were recorded in the district centre (Kop) (Kévorkian-Paboudjian 2012, 502-503).

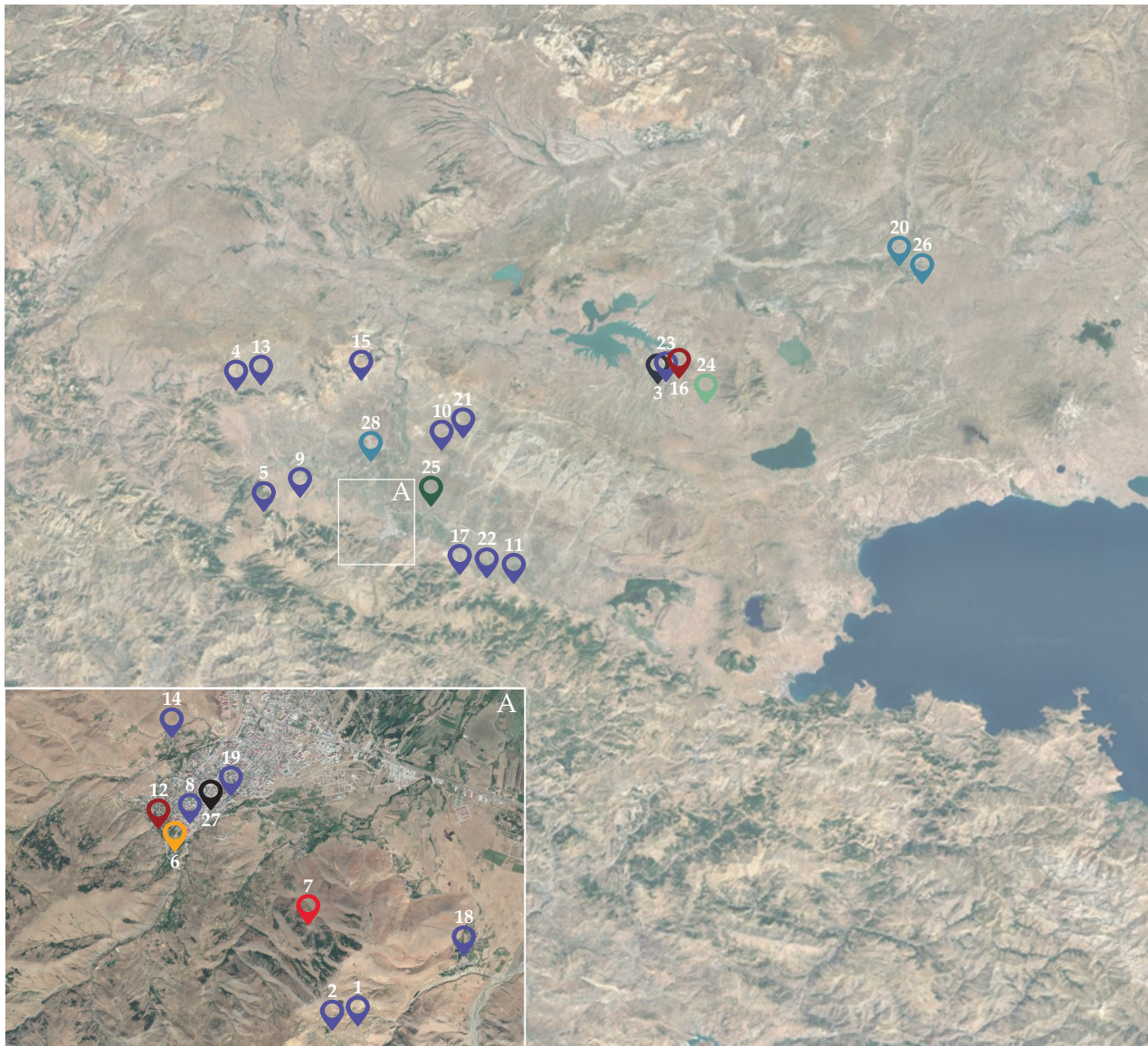
It is known that there were three active monasteries in the District of Bulanık prior to World War I. None of these structures are extant. The first was Surp Taniel Monastery located in the tall hills to the south of the central settlement; it was also known as Kopavank due to its proximity to Kop. The monastery, which was the centre of the Diocese of Pulaneg with two chapels and other structures, was a famous pilgrimage site in the region. The other monasteries that were active prior to 1914 were Surp Garabed Monastery and Surp Kevork Monastery. Surp Garabed Monastery was on the southern shores of the Khachli (Gölyanı) Village Lake that lay south of Kop. Testimonies from when the monastery was standing and active indicate that it was a magnificent structure with nearby khachkars (URL 4).

Risk Analysis Matrix

	Significance					Vulnerability-Threats						
	Heritage Significance	Intactness of Building	Exterior Significant Fabric	Interior Significant Fabric	Significance Rating	Structural Instability	Seismic Belt	Wind and Rain Erosion	Flooding	Anthropogenic	Vulnerability Rating	Significance + Vulnerability Rating
1. Surp Tateos Chapel	5,00	4,00	3,00	3,00	15,00	5,00	1	5,00	1,00	5,00	16,00	31,00
2. Surp Arakelots Monastery	5,00	3,00	3,00	3,00	14,00	5,00	1	5,00	1,00	5,00	16,00	30,00
3. Mollakent Primary School and Cemetery	5,00	4,00	3,00	2,00	14,00	4,00	1	5,00	1,00	5,00	15,00	29,00
4. Surp Garabed Monastery	5,00	2,00	2,00	2,00	11,00	5,00	1	5,00	2,00	5,00	17,00	28,00
5. Yeghrdut Surp Hovhannes Monastery	5,00	3,00	2,00	2,00	12,00	5,00	1	5,00	1,00	5,00	16,00	28,00
6. Migre Bathhouse	4,00	3,00	1,00	3,00	11,00	5,00	1	5,00	2,00	5,00	17,00	28,00
7. Fortress of Haspet	5,00	3,00	4,00	1,00	13,00	3,00	1	5,00	1,00	5,00	14,00	27,00
8. Surp Marine Church	5,00	2,00	2,00	2,00	11,00	5,00	1	5,00	1,00	5,00	16,00	27,00
9. Suvaran Chapel	4,00	3,00	1,00	3,00	11,00	5,00	1	5,00	1,00	5,00	16,00	27,00
10. Surp Sarkis Church	4,00	3,00	1,00	3,00	11,00	4,00	1	5,00	1,00	5,00	15,00	26,00
11. Surp Tovmas Church	4,00	2,00	2,00	1,00	9,00	5,00	1	5,00	1,00	5,00	16,00	25,00
12. Ercan Çete House	5,00	4,00	3,00	4,00	16,00	5,00	1	1,00	1,00	2,00	9,00	25,00
13. St. Mary Chapel and Workshops	5,00	1,00	1,00	1,00	8,00	5,00	1	5,00	1,00	5,00	16,00	24,00
14. Surp Kevork Church	3,00	2,00	2,00	1,00	8,00	5,00	1	5,00	1,00	5,00	16,00	24,00
15. Surp Sahak Church	5,00	2,00	2,00	3,00	12,00	5,00	1	3,00	1,00	1,00	10,00	22,00
16. Mollakent Mansion	4,00	3,00	3,00	4,00	14,00	5,00	1	1,00	1,00	1,00	8,00	22,00
17. Dağdibi Chapel	3,00	1,00	1,00	1,00	6,00	5,00	1	5,00	1,00	5,00	16,00	22,00
18. Surp Giragos Church	4,00	3,00	1,00	3,00	11,00	3,00	1	3,00	1,00	3,00	10,00	21,00
19. Alaeddin Bey Mosque	4,00	5,00	5,00	3,00	17,00	1,00	1	1,00	1,00	1,00	4,00	21,00
20. Hatun Bridge	4,00	3,00	3,00	3,00	13,00	2,00	1	1,00	2,00	3,00	8,00	21,00
21. Surp Hagop Church	3,00	1,00	1,00	1,00	6,00	2,00	1	5,00	1,00	5,00	13,00	19,00
22. The Grand Mosque of Hasköy	5,00	4,00	2,00	3,00	14,00	2,00	1	1,00	1,00	1,00	5,00	19,00
23. Mollakent Mosque	5,00	4,00	2,00	4,00	15,00	1,00	1	1,00	1,00	1,00	4,00	19,00
24. Uzgörü Rock-Cut Tomb Chamber	4,00	2,00	1,00	2,00	9,00	1,00	1	2,00	1,00	5,00	9,00	18,00
25. The Mill of Sungu	4,00	2,00	1,00	1,00	8,00	3,00	1	1,00	2,00	3,00	9,00	17,00
26. Kız Bridge	5,00	2,00	1,00	1,00	9,00	1,00	1	1,00	3,00	3,00	8,00	17,00
27. Yıldızlı Han	5,00	2,00	3,00	1,00	11,00	1,00	1	1,00	1,00	3,00	6,00	17,00
28. Murat Bridge	3,00	3,00	2,00	2,00	10,00	1,00	1	1,00	2,00	1,00	5,00	15,00

The numerical evaluation indicates historical, social, and cultural significance, the actual physical conditions and potential risk of the structures on a scale of 1-5 (1- very low, 2- low, 3- medium, 4- high, 5- very high). Thus, the structures acquire their places in the final risk array, according to their heritage significance combined with current and potential threats. The monuments ranking higher in the final array are those which require urgent preservation action.

Locations of the Structures



- 1 - Surp Tateos Chapel
- 2 - Surp Arakelots Monastery
- 3 - Mollakent Primary School and Cemetery
- 4 - Surp Garabed Monastery
- 5 - Yeghrdut Surp Hovhannes Monastery
- 6 - Migre Bathhouse
- 7 - Fortress of Haspet
- 8 - Surp Marine Church
- 9 - Suvaran Chapel
- 10 - Surp Sarkis Church
- 11 - Surp Tovmas Church
- 12 - Ercan Çete House
- 13 - St. Mary Chapel and Workshops
- 14 - Surp Kevork Church

- 15 - Surp Sahak Church
- 16 - Mollakent Mansion
- 17 - Dağdibi Chapel
- 18 - Surp Giragos Church
- 19 - Alaeddin Bey Mosque
- 20 - Hatun Bridge
- 21 - Surp Hagop Church
- 22 - The Grand Mosque of Hasköy
- 23 - Mollakent Mosque
- 24 - Uzgörüür Rock-Cut Tomb Chamber
- 25 - The Mill of Sungu
- 26 - Kız Bridge
- 27 - Yıldızlı Han
- 28 - Murat Bridge

Surp Arakelots Monastery

Merkez (Centrum) District, Kepenek (Arag/Arak) Village, Karasu Locality	Construction period/date: 5 th c. – 11 th c.
GPS: 38°41'44.82"N, 41°31'10.91"E	Current function: Ruinous
Registration date and number: Van KTVKKBK 06.11.2009 - 437	

History

Prior to the construction of Surp Arakelots Monastery, its site was home to a temple dedicated to Anahid, the mother goddess of the Armenian Pantheon in Antiquity (HHŞDP 1988, 853). The peak where these two buildings were located came to known by the Armenians as Diringadar, Dziringadar or Dziranagadar (Fig. 2). Surp Arakelots Vank (Monastery of the Apostles) was constructed after the temple of Goddess Anahid was destroyed. It eventually became a spiritual/cultural centre that was as important to the Christian Armenian community as Surp Garabed.

Historical records indicate that Surp Krikor Lusarovich (St. Grigor the Illuminator) established the monastery in 312 in order to house

relics (pieces of bone/sacred remains) of several apostles that were brought from Rome. The monastery was named Surp Arakelots to commemorate the apostles; it eventually came to be known as Msho Surp Arakelots Vank, which is its name in historical records (Vosgiyan 1953, 23-24; Balyan 2008, 251; Thierry 1976 236-237; Maranci 2016, 124).

The southern door of the monastic complex leads to Tarkmanchats (Translators) cemetery. Some of the names of the nine khachkars — dated to the 11th century, inscribed, and elegantly embellished with reliefs — that are located here are known. Tavit Anhagt (Davit the Invincible), Gazar Parbeptsi (Gazar of Parbi), Mampre Verdzanog, Asogig, Bogos Daronatsi (Boğos of

Fig. 1 - Surp Tateos Chapel and Surp Arakelots Monastery, view from the east



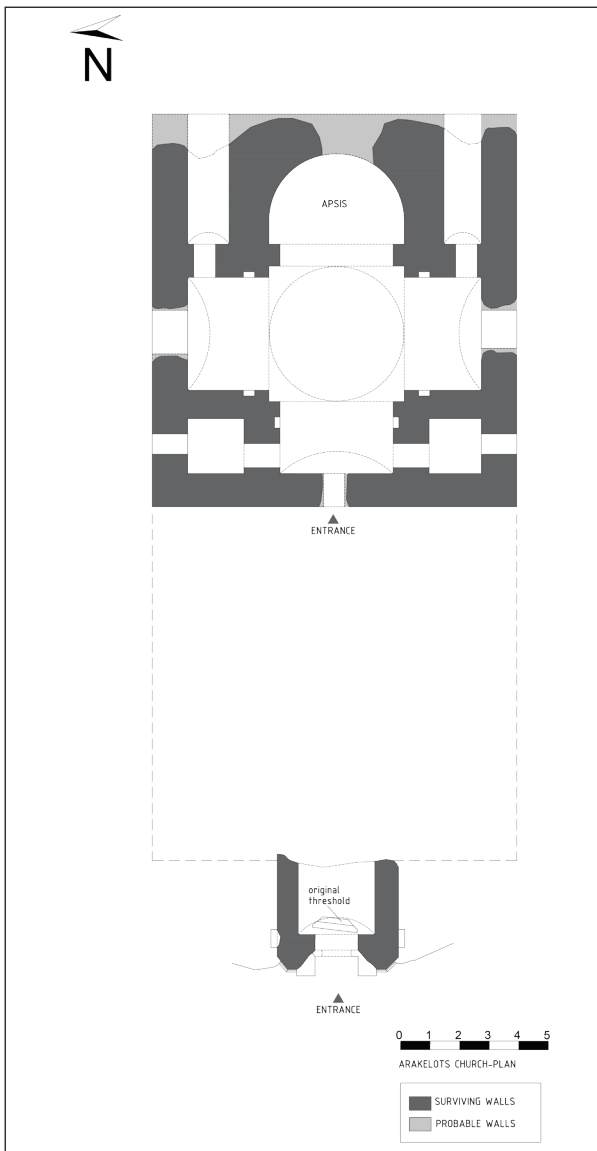


Fig. 2 - Diringadar peak and Surp Arakelots Monastery, before the collapse (Palu-Harput 1878, C II, 364)

12th century. According to the inscription on one of the khachkars, the complex underwent repairs in 1125. It was noted that the monastery was heavily damaged during the campaigns of Timur (Tamerlane) in the late 14th century and that the plain's inhabitants took refuge in the complex, which was secured with fortification walls, during raids (Vosgiyan 1953, 60; Mgrdçyan 2002, 196).

The main door of Arakelots Monastery consisted of a frame and two panels made of walnut wood. This is known as one of the most outstanding examples of Armenian craftsmanship from the Middle Ages. Its dated inscription indicates that the door was made by masters Gugas, Toros, and Krikor in 1134. The inscription, in upper-case letters, translates as "Drawn by Der Toros, Krikor ve Gugas in the year 1134" (Maranci, 2016, 129-131; Der Nersessian 1977, 205; Balyan 2008, 252). The door was embellished with floral, geometric, and figurative reliefs carved into the wood. Today, it is conserved and exhibited at the History Museum of Armenia in Yerevan (Fig. 3).

Educational activity at the monastery began within the first years after it was established. Moreover, translated books were produced on site following the development of the Armenian alphabet (405) by Father Mesrob Mashtots, who was from Hatsegats (Hatsig) Village in Mush (HSH 1981, 469-470; Özdoğan-Üstel-Karakaşlı 2009, 47-48). There was a tradition of preparing illuminated manuscripts in Mush (Daron) similar to that in Bitlis (Pageş) that is dated to the beginning of the 11th century (Maranci 2016, 131). Arakelots was a very important cultural node with its theological school and valuable manuscripts in the Middle Ages. It then became a famous and active centre for manuscripted

Daron), and others are buried in the yard of Surp Arakelots Monastery; an inscribed khachkar was erected to commemorate each of them. Father Vosgiyan (1953, 24) wrote that there is no record of the khachkar inscription for Armenian historian Movses Khorenatsi (Movses of Khoren, from Khoronk Village in Mush) and theorised that it may have been thrown into Euphrates River along with his bones. The written foundation of Armenian literary tradition came together under the roof of Arakelots Monastery; the complex was also known as Tarkmanchats (Translators) Monastery to commemorate the translators who created this historic/literary tradition. Occasionally, the monastery was mentioned under the name of its first spiritual leader, Abbot Yegyazar (as Surp Gazar Monastery) (Vosgiyan 1953, 32-34; Balyan 2008, 252).

The monastery was renowned by the 11th century and made significant developments in the



Fig. 3 - Wooden door of Surp Arakelots Monastic Church (Surp Hayasdan 2007, 195)

book traditions in the 15th and 16th centuries. Mgrdchyan (2002, 196) proposes that a theological academy was in Arakelots Monastery between 11th-13th centuries.

Surp Arakelots Monastery was jurisdictionally one of the most comprehensive and powerful monasteries in the region. It contained a beloved pilgrimage site, many rooms and cells for the priests, an orphanage, and a workshop for craftsmen. The monastic seminary had 25 students in 1910. Father Sirvantsdyants wrote about the presence of an agricultural school in the monastery, established by by Arvesdasirats Society (Sirvantsdyants 1884, 363). The buildings within the monastic complex sustained heavy damage starting at the end of the 19th century, especially during World War I (Vosgiyan 1953, 34, 83-4; Kévorkian-Paboudjian 2012, 484-487).

Architecture

The monastery is 8 km southeast of the provincial centre of Mush, behind Ashdishad / Yüçetepe, on the northern slopes of Mount Kızıl Ziyaret (Red Visit), roughly 1800 m above sea level (Fig. 1). It is located on a flatland above the riverbed, on the way from the plain to the valley. Surp Arakelots Church, the main church

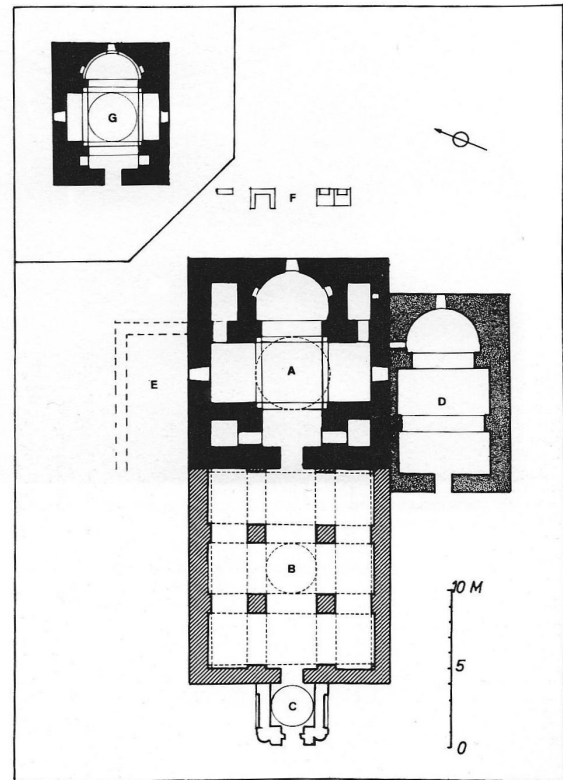


Fig. 4 - Monastery, Floor Plan (Donabédian 1987, 559)

of the monastic complex, is located on the western slope of this wide area, while Surp Tateos Chapel lies to the east.

The walls of the monastery begin in a way that the eastern wall of the church is left outside the perimeter. The church is located in the northeastern part of the monastery's courtyard (Fig 4).

Surp Stepanos Chapel (1663) was adjoined to the southern wall and Surp Kevork Chapel was adjoined to the northern wall at a later date (Donabedian P.-Thierry 1957, 559).

The main entrance of the monastery is through the western wall, aligned with the bell tower. There are 16 spaces of various sizes around the courtyard. The towers on the outer corners of the southern walls are remarkable. It is known that there used to be khachkars that were roughly 3-4 m tall in the courtyard (Kertmenjian 2014, 11). The complex consists of two chapels, a main church, a jamadun, and a belltower (Fig. 4).

Surp Arakelots Church

Surp Arakelots Church was built in the 11th century; it has a cross-in-square plan layout with a single nave and a central dome (Fig. 5).



Fig. 5 - Surp Arakelots Monastery, view from the east



Fig. 6 - Surp Arakelots Church, detail of brick masonry from the walls and arches

There is a narthex (*kavit*) with a square floor plan adjoining the western wall. The bell tower lies west of the narthex. The cells to the north and south of the apse contain the cenotaphs for Margos (Mark) and Gugas (Luke), two of the apostles that wrote the Bible (URL 5).

The floor plan of the masonry church is square-shaped and measures 10x10 m. Doors with pointed arches to the north and south of the main entrance in the west lead to square-shaped rooms (1.83x1.83 m). The nave, also with a square form, has the same dimensions as the interior of the dome: 4.50x4.50 m. The depth of the apse is 3 m, while its width is 4.5 m. There are two-storied cells (1.35x3.00 m) covered by a barrel vault on either side of the apse. The west-facing doors that provide access to the cells also lead to the side aisles (2.70x3.74 m).

The wall thickness in the church varies between 1.30-1.50 m. The walls and arches are constructed of brick. The dimensions of individual units vary between 5-5.5x27x27 cm for bricks and 4-4.5x12.5x26 cm for half-bricks, while the joints are roughly 2-2.5 cm in thickness. The mortar contains a mixture of white lime and small pieces of stone and brick. The interior faces of the walls are plastered and painted, as observed during the fieldwork (Fig. 6). Holes are attested for tie bars that must have connected the arches. Parts of the squinches of the octagonal dome are still standing. The tall dome and the triangular-prism roofs attached to it have collapsed.

The roof, which was clad in stone, and the drum have been repaired at various points in history (Kertmenjian, 2014, 11). These elements have not survived.

Jamatun and Bell Tower

The *jamatun* of the monastic church was built in 1555 under the leadership of the monastery's abbot, Garabed of Bitlis (Garabed Pagishetsi). It connects to the western entrance of the main church. The rectangular space is defined by four independent columns (or pillars) covered either by a vault or a small dome.

High priest Hovhannes Vartabed built the bell-tower west of the *jamatun* in 1791. The belltower had the form of an octagonal rotunda and three stories (Vosgiyan 1953, 26-27; Thierry 1976,



Fig. 7 - Remains of the belltower



Fig. 9 - Surp Tateos Chapel



Fig. 8 - Western façade of Surp Arakelots Church and arch of Surp Stepanos Chapel

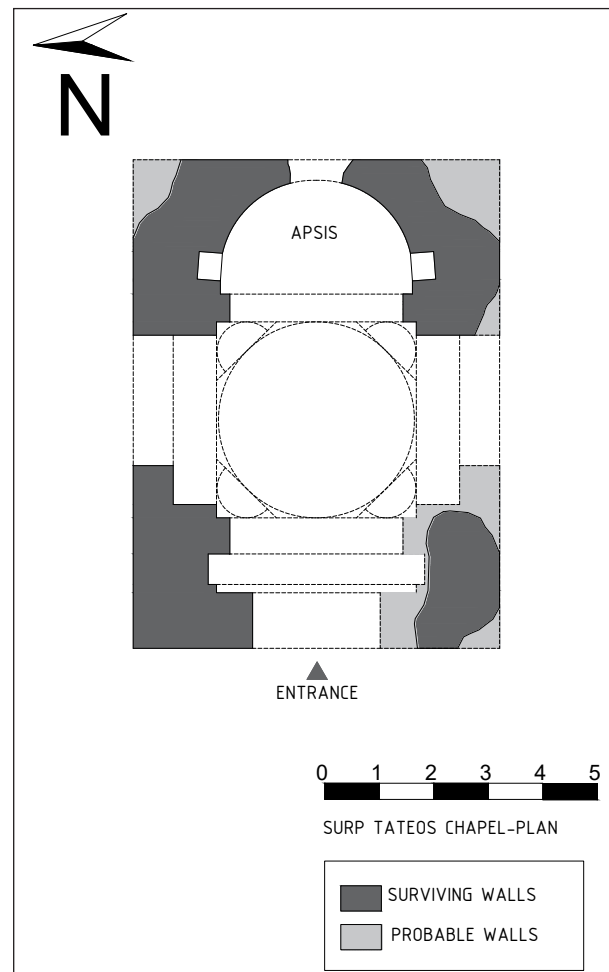
246-7; HSH 1981, 658; Maranci 2016, 125). The ground floor has survived; the dimensions of its plan are approximately 4.40x4.40 m (Fig. 7). Its ceiling is a groin vault. The exterior faces of the walls are ashlar masonry, while the interior faces are rubble masonry. Pilasters are attested adjacent to the main entrance. At the highest elevation of the façade, there is eave moulding that protrudes from the structure in a layered manner.

Surp Stepanos (St. Stephen) Chapel

It adjoins the southern wall of Surp Arakelots Church. Sources indicate that it was built in 1663 above the remains of an older church that had been destroyed by Timur's forces at the end of the 14th century (HSH 1981, 658). The chapel has a single nave and a barrel vault (Thierry 1976, 246-7). Today, most of the structure is buried underground; only the arch at the start of its barrel vault is visible above ground (Fig 8).

Surp Kevork (St. George) Chapel

It is located north of Surp Arakelots Church. The chapel is mentioned in written sources, but its remains are under the collapsed dome and walls.



Surp Tateos (St. Thaddeus) Chapel

Surp Tateos Chapel is situated outside the monastery, 300 m to the northeast. It has a single nave and a cross-in-square plan (Fig. 9). It is thought that the building was constructed between the 12th and 16th centuries (Thierry 1976, 251). The muqarnas on its squinches suggest an affinity with the architectural style of the Late Artuqid Period (Kertmenjian 2014, 12). The reliefs decorating the exterior of its dome are shaped in floral forms, crosses, and lions. It could also have been constructed in the 13th-14th



Fig. 10 - Ashlar-stone and brick masonry units

centuries due to stylistic similarities from buildings of this period (Hovannisian 2016, 126).

The structure has a floor area of 6.70x6.60 m. Its interior is almost square-shaped (3.60x3.75 m) and covered by a pyramidal dome. The spaces to the north and south (approximately 1.32x3.05 m) and the axis created by the apse and entrance area join to create a cruciform layout. The exterior façades are entirely clad with purple tuff. On the interior, the central space (except the stone arches), the squinches, and the dome are brick masonry. The corner squinches are embellished with muqarnas. There are arched, decorative niches between the squinches (Fig. 10-11).

There is a window located in the upper part of the dome. The craftsmanship of the brick coursing above the window differs between courses, it is interlocked at certain parts (Fig. 12). The exterior of the dome is octagonal and clad with ashlar stone. The apse is 3.11 m in width and 2.05 m in depth. There are two symmetrical niches (50x42 cm) to its north and south. The brick walls of the apse are plastered.

The dimensions of the bricks used to construct Surp Tateos Chapel vary between 5x20x30 cm, 5.5x19.5-20x32 cm, and 5.5x14x27 cm. The horizontal joints are 2-2.5 cm in thickness, similar to Surp Arakelots Church. The mortar is made of white lime.

The ornamentations on the exterior of the drum and the pyramidal dome were quite remarkable; they included reliefs of crosses embellished with flowers, rosettes, entrelacs as well as lion and bird figures. These details and embellishments were visible until the early 20th century



Fig. 11 - Corner squinch embellished with muqarnas



Fig. 12 - Window and interlocked brick masonry

(Thierry 1976, 250-253; HSH 1981, 658; Maranci 2016, 126).

Current Condition

Today, the site is reached through Kepenek (Arag/Arak) Village. The monastery is located on a wide flatland at the top of a steep slope. Surp Arakelots Church is in the western part of the area — which is slightly inclined — and on a small hillock (Fig. 1). Surp Tateos is in the eastern part, which is relatively flat; it has a commanding view over the Mush Plain (Fig. 13).



Fig. 13 - Surp Tateos Chapel and the flatlands surrounding it

The dome of Surp Arakelots Monastery has collapsed. Parts of the main walls and interior are extant, so the general layout is comprehensible. The walls and ceiling at the entrance-floor level of the belltower are extant. All but the uppermost level of the stone arches in Surp Stepanos Church are underground. Surp Kevork Church is not visible above ground. Stones from various buildings are scattered throughout the site and its surroundings.

Surp Tateos Chapel is in better condition compared to Surp Arakelots Church and the other buildings on site. Traces of construction techniques and original details are more legible.

Conversations with the locals suggest that the site was a frequent stop for pilgrims prior to the pandemic.

Risk Analysis and Recommendations

The monastic structures are registered as cultural assets; hence, graphic restitution and conservation projects must be drafted for them. This site provides much information about the construction of religious buildings in this area during the Middle Ages. The brick detailing is also quite valuable.

Conservation efforts are necessary to interrupt the ongoing process of the site's total collapse. Ideas may be developed for visitors to safely reach and experience the site within the framework of an architectural conservation project. The archaeological value of the site must also be recognised. Excavations carried out under the supervision of the Ministry of Culture and Tourism would provide more information about the site as well as revealing its components that are currently underground.

Mollakent Primary School and Cemetery

Bulanık District, Mollakent Village	Construction Period/Date: 1818
GPS: 38°57'09.2"N 42°04'09.3"E	Current Function: Abandoned
Registration Date and Number: Erzurum KTVKBK 27.04.1988 - 46	

History

Today, Mollakent (Mulakend, Menala Kend) is located in Bulanık District, 11 km northwest of Lake Nazik. The settlement lies west of Biliban Mountains and on the basin of Liz Stream. Locally, it is known as Melekend rather than Mollakent.

A-To (1912, 106) indicates that there were 25 Armenian and 40 Kurdish households in the village. Records of the Patriarchate note that there were 200 Armenians living across 20 households as well as 780 Kurdish inhabitants in the village, and that there was a church (Kévorkian 2012, 503; HHŞDP 1991, 857). This religious structure was recorded as Surp Hagop Church. The church has not survived, but many

structures reflecting the architectural texture of the Seljukid-era settlement are extant.

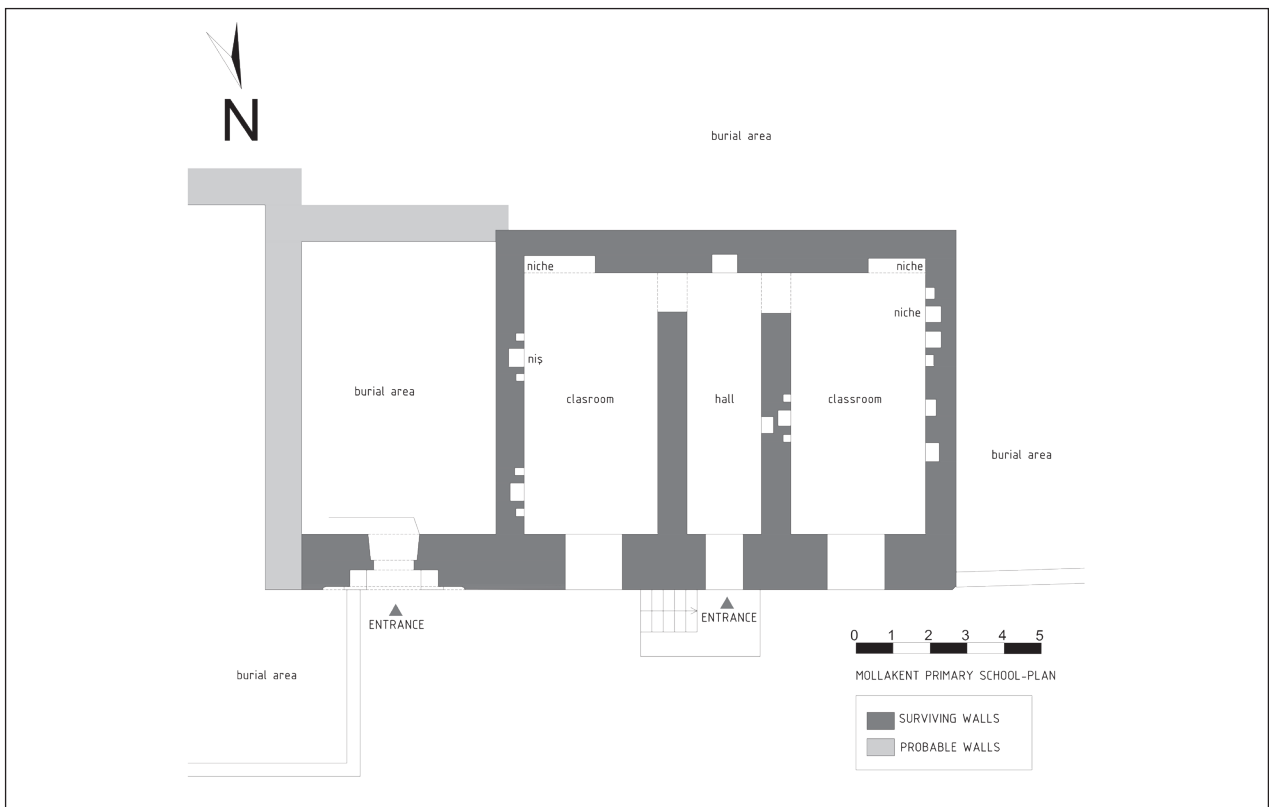
Mollakent is a very old settlement that was an important centre during the Seljukid Period; the largest madrasah of its time was constructed in this locality (Asna 2018, 330). The inscription above the madrasah's main entrance indicates that it was constructed in 1818 (1223 AH) (Asna 2018, 332).

Architecture

The group of historical structures at the centre of Mollakent Village may be considered as a complex that includes a mosque, lavatory, madrasah (primary school?), cemetery, monumental shrine, and mansion (Evren 1997, 1-22). There

Fig. 1 - Mollakent cemetery, entrance portal, and adjoining masonry structure





are variations among the construction periods, alterations, and condition of each structure. There are also other buildings with different typologies in the rest of the village.

The historical cemetery at the centre of the village covers approximately 20,000 square meters (Fig. 1). The cemetery is at a slightly higher elevation than the unpaved, vehicular road that wraps around it; consequently, the grounds are enveloped by a masonry wall. There are hundreds of grave stones and several “open monumental shrines” or private, encapsulated areas that contain multiple graves, often of prominent families (Kılavuz 2020, 393) (Fig. 2). The rectangular grave stones have a monumental quality due to their thickness and ornamentation. Most of them are made using the region’s local stone, however, a few are attested to have been produced from white marble. Graves styled like cists are also attested in the cemetery. The rectangular, open shrines are noticeable among other graves because of the 1-1.5 m-tall masonry walls that surround them. The coursing in some of these walls shows craftsmanship and is capped by stone coping. Small niches are visible on the inside of the walls.

There is an entrance portal with a single-story masonry structure that adjoins it from the west



Fig. 2 - Mollakent cemetery

on the northern edge of the cemetery (Fig. 3). The asphalt road that continues along the northern edge of the lot lies between the group of structures and the mosque. The entrance portal and the structure are adjacent to the road on the west, but slightly recessed from the road on the east. Consequently, a small pocket has been formed in front of the entrance.

The portal is a segmental-arched opening embedded in a pointed-arched niche; it is remarkable for its massing, form, composition, and the craftsmanship evident in its ashlar coursing (width: 5,20 m). It is possible that this was the monumental gate for the madrasah, which has not survived. Its architectural decorations may be considered modest when compared with the monumental gates in the region. Traces of

the layered organization that is often attested in the bordering of Seljukid monumental gates are also visible on this façade. The exterior surface (upper layer) that wraps around the corners of the façade follows a geometric border pattern and extends to the middle layer with a simple chamfer. The pointed arch, the ornate border that continues along its upper edge, and the rosettes in the corners are on this layer. The embellished, horizontal moulding at the level of the springing line continues inward and reaches the inner layer, where the opening is located. The opening is covered by a segmental arch, the joints between whose voussoirs have jagged joints. There is an ornate, protruding border along the upper edge of the arch. Above this border, there is a marble inscription embedded in a niche in the ashlar coursing. At a lower level, there is a tall platform on either side of the opening. The entrance portal is capped by with ashlar-stone eaves that are supported by nine brackets with moulding.

The masonry structure that adjoins the entrance portal from the west (external dimensions: 8.80x12.25 m) has an earth roof and contains three spaces. Its eaves are roughly one meter below those of the entrance portal. At the centre of the symmetrical front façade, there is an entrance with a small window above as well as a window to either side. All of the openings on the ashlar-stone façade have flat lintels. The lintels of the windows are of reinforced concrete.

A straight staircase with seven steps leads to the landing in front of the entrance. Here, the single-winged iron door leads to a long, rectangular hall (interior dimensions: 1.95x7.20 m), which has two openings leading to two other spaces (interior dimensions: 3.55x7.20 m) on the sides. The building's layout is symmetrical and lies on a north-south axis. Its main walls are 94 cm, while the separation walls are 78 cm in thickness. On the interior, the walls appear to be of roughly-worked stone. The earth roof is supported by wooden beams with circular cross sections (diameter: 20 cm) that are placed along an east-west axis at 40-45 cm intervals. Wooden cladding is attested above the beams on the ceiling, followed by a thick layer of earth. There are traces of a series of pointed-arched, ashlar-stone niches on the walls (Fig. 4).



Fig. 4 - The masonry structure in Mollakent cemetery, the organization of niches among the ashlar coursing



Fig. 3 - Mollakent cemetery, entrance portal and adjoining masonry structure, northern façade

The front façades of the entrance portal and the masonry structure are flush. Both feature ashlar coursing with andesite; the craftsmanship in the portal is immaculate. The shape of the ashlar stones as well as the sensitivity and precision regarding both the horizontal and vertical joints in the masonry structure are far from perfection. This situation suggests that the two structures may have been constructed at different periods. The reinforced-concrete lintels above the window openings must be related to later interventions.

Current Condition

Any traces that may have contributed to an accurate evaluation of the portal's original condition have been damaged in recent repairs and interventions. The masonry coursing and details have lost their original form on the eastern edge and southern façade of the structure, so it was not possible to determine the larger layout of which the portal was a part. It was also impossible to make observations regarding the original layout of the structure, which no longer exists, since the area beyond the portal was eventually filled with graves. Another complication is that written sources about the cemetery and the other structures are very limited. Currently, the greatest issue regarding the cemetery is its security. The village muhtar mentioned that grave stones and inscriptions have previously been stolen from the site and that thefts occur.

Efflorescence was attested on the ashlar coursing of the portal, most likely because inappropriate materials were used during previous repairs. The same issue was seen on the façade of the masonry structure. The water that has entered its walls was thought to have been due to insufficient drainage around the building as well as its damaged roof. The piles of rubble in front of the structures present another obstacle to the removal of water in addition to harming their aesthetic authenticity.

The collapsed roof of the masonry structure is one of the most critical issues here. As a result, the structure is open to the elements; any deteriorations and damages quickly worsen. The interior spaces are filled with wooden roof elements and mounds of earth. Additionally, the lack of casings around the windows created security issues.

Risk Analysis and Recommendations

It is possible to enrich data about the cemetery, structures, and entrance portal in Mollakent Village through an extensive literature review based on archival research. Suggestions to improve security around the cemetery must be discussed and implemented in coordination with the muhtar. Moreover, a comprehensive inventory must be taken of the gravestones in the cemetery including three-dimensional documentation, evaluation of their ornamentations and inscriptions by experts. The results of such a project must be widely disseminated and shared with the community. Furthermore, it is recommended for a visitation route to be defined for the cemetery in order to prevent accidental damage to the gravestones. This route must be drafted to protect the uniqueness of the cemetery and its surroundings as well as adhering to conservation and design principles.

The reason for the efflorescence attested on the entrance portal must be precisely determined. Then, if deemed necessary, previous interventions must be reversed and appropriate materials must be used to repair the structure without inflicting further damage. The drafting of a comprehensive restoration project would be necessary before such repairs can take place. The potential use of non-invasive methods to enrich knowledge about the structure must also be brought up during this process.

The masonry structure has evidently been neglected for a long time; a protective roof must be implemented within the framework of a conservation project in order to slow down / prevent further deteriorations.

Surp Garabed Monastery

Merkez (Centrum) District, Çengli Village (hamlet of Yukarı Yongalı Village)	Construction Period/Date: 4 th c.
GPS: 38°57'38.28"N, 41°11'30.07"E	Current Function: Ruinous
Registration Date and Number: Erzurum KTVKBK 27.06.1990 - 248	

History

Surp Garabed Monastery was the oldest and most important religious structure of the Armenian Christian community during Early Christianity, when it was also the Spiritual Centre of southern Armenia (Figs. 1-2). According to the local narrative, the first church here was built by Surp Grigor Lusavorich (the Illuminator). Surp Grigor brought relics (նշխար – sacred remains) of Surp Garabed (Surp Hovhannes Mgrdch [John the Baptist]) and Bishop Surp Atanakine from Kayseri, tore down the temples dedicated to Demeter and Kisane on the southeastern slopes of Mount Karke (Havadamk) near Ashdishad ([Derik]Yüçetepe), and built the first Christian shrine (վկայարան – martyr-ium) – which would eventually expand into a

monastery – in the 4th century. The first abbot of the monastery was Zenop Klag (302-303). After his death, the monastery began to also be called Klagavank in his memory. It was recorded that the monastery was rebuilt by Musheg Mamigonyan following its complete destruction during an earthquake in 602 (Vosgiyan 1953, 149, 167).

The monastery, where a spiritual union of 398 priests lived, was the private property and burial grounds of Mamigonyan princes of Daron until the end of the 8th century. The gravestones of Kayl Vahan, Smpad, and Vahan Mamigonyan – some of the princes that were buried here – were visible until the beginning of the 20th century (Kévorkian-Paboudjian 2012, 484; Vartanyan-Zaryan 1981, 660; Balyan 2008,

Fig. 1 - View of Surp Garabed Monastery (Bodil Biørn Archive)





Fig. 2 - Surp Garabed Monastery, view from the west (Palu-Harput 1878, V. II)



Fig. 3 - Surp Garabed Monastery, Bell Tower, Surp Stepanos, and Surp Garabed Churches (Lynch 1913)

249-250; Thierry 1987, 123-124). According to Maranci (2016, 126), this was probably connected to the rise of the monastery movement in the 940s, during the Bakratuni era.

It is known that some of villagers took refuge from the forces of Timur (Tamerlane) in the fortified Surp Garabed Monastery in the late 14th century. The monastery is also noted to have been a cultural centre where illuminated manuscripts were prepared in the 14th-15th centuries (Maranci 2016, 126). Starting in the second half of the 15th century, comprehensive repairs were undertaken in the monastery after the destructive

earthquakes that occurred almost every subsequent century. The devastating earthquake of 1709 caused extensive damage to the monastic structures that were repaired through the efforts of two clergymen inhabiting the monastery: Hovhannes Golod and Grigor Shtayagir, both of whom became Armenian patriarchs in the following years (Thierry 1987, 124; Maranci 2016, 126). An earthquake towards the end of the 18th century (1784) destroyed the mother church, belltower, fortification walls, and some other structures on site. As a result, a fundamental reconstruction effort took place in 1787-88 (Fig. 3).

Surp Garabed Monastery was a highly respected pilgrimage and visitation site despite being pillaged many times. Evliya Çelebi — a famous traveller who lived in the 17th century — wrote that the monastery had also gained the respect of the Muslim community who joined Christian pilgrims to be among the tens of thousands of people that flocked to the complex for the annual feast of St. John the Baptist, in whose name the monastery was created (Kévorkian-Paboudjian 2012, 484). He also mentioned that the monastery and its surroundings became a fairground visited by peddlers, tightrope walkers, and bards (ashug) on such special occasions (Fig. 4).

Famed Armenian traveller Simeon of Poland (2013, 112-115) was a contemporary of Evliya



Fig. 4 - A feast day at the monastery, tightrope walkers (Keğuni 1903, 1-10)

Çelebi who visited Surp Garabed during his travels in the area. He transcribed some of the legends recounted by the locals, described the monastery and its surroundings as well as its liveliness:

“Immediately adjacent to the dome, there were fountains that were close to each other and had delicious water from Dokuz Pınar [“(Nine Springs”) Mountains]. They said that Lusarovich was baptised in the one of the fonts was so much larger than the others. The water flowing here was so cold that we could not drink more than two sips. A little ahead, we saw about a thousand cooking pits (*tandır*) and hearths where kebabs were cooked especially for visitors, because two-three thousand people, including from Lechia and Rumelia, gather here on Vardavar Feast Day which is a visitation day.”

Balyan (2008, 249) touched on the beautiful architecture of the monastery’s mother church crowned with splendid domes and noted that it may have been named “Çanlı Church” (meaning “Church with a Bell”) among the neighbouring Kurdish and Turkish peoples of the Mush Plain because of the domes. Vosgiyan (1953, 150) wrote that the structure was known as “Çanlı Church” or “Çanlı Monastery” due to its magnificent belltower and the sounds of its bells echoing in the plain.

Surp Garabed Monastery hosted thousands of pilgrims from Russia, Iran, and various provinces of the Ottoman Empire in the early years of the 20th century. The proceeds and gifts from the pilgrims made the monastery very wealthy until its destruction in 1915-1916. The most important treasures of the monastery were saved, conserved, and eventually moved to the Mother See of Holy Etchmiadzin. Among these



Fig. 5 - Collapsed Bell Tower and western façade of the mother church complex after 1915 (Thierry 1983, 401)



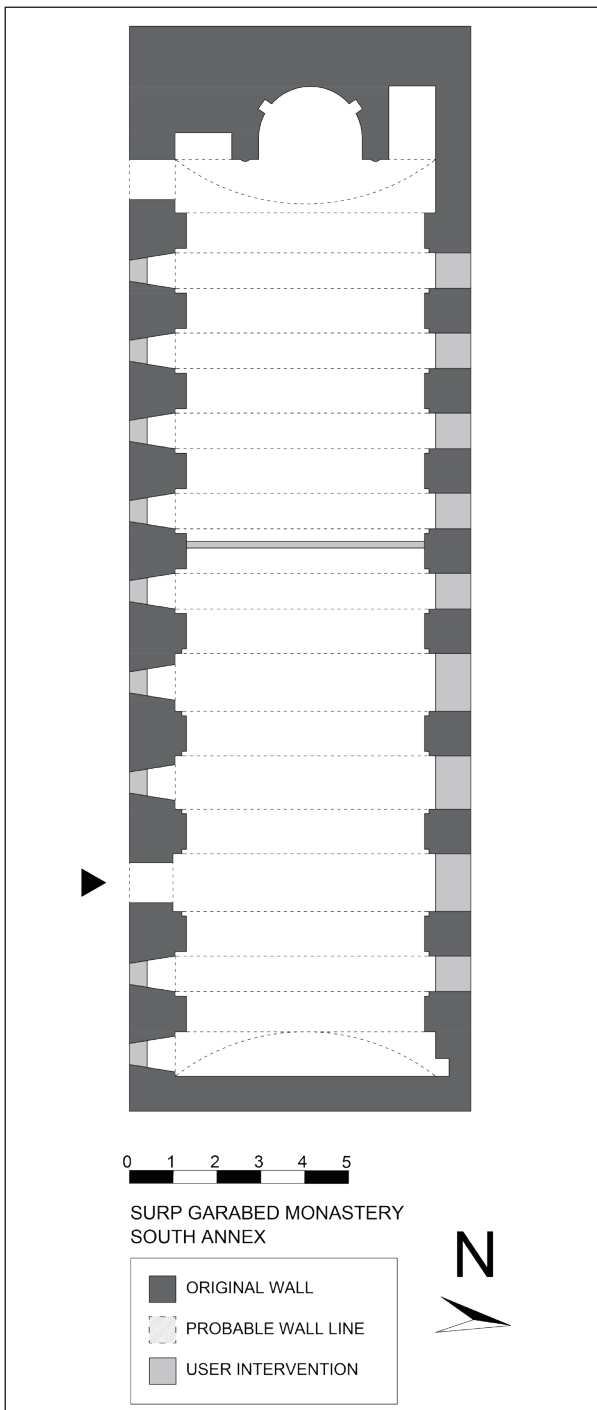
Fig. 6 - Surp Garabed Monastery in the 2000s



Fig. 7 - Çengli Village, view from the southwest

was the silver-inlaid box where the remains of the right hand of Surp Hovhannes Mgrdich (St. John the Baptist) are kept (Maranci 2016, 127; Thierry-Donabedian 1987, 445).

Population records from the late 19th and early 20th centuries indicate that the complex was home to an Armenian settlement of 205 inhabitants that had a school with 71 students. Çengli Village, also known as the hamlet of Yukarı Yongalı, was established in the area where the monastery was no longer active. The ashlar cladding from the monastic buildings became spolia used in the construction of village houses, which were built



using the high-quality stones of the monastery and adorned with its slabs embellished with reliefs (Figs. 5-6).

Architecture

Surp Garabed Monastery is 50 km northwest of the central settlement of Mush at an altitude of 2,100 m. Currently, the monastery site is in the Çengli Village (Çanlı Kilise Köyü) settlement, which is a mezra of Yukarı Yongalı Village (Fig. 7). The monastery is also called Innagyan Vank, after the Innagyan ("Nine Springs") Mountains adjacent to the Eastern Euphrates Valley.

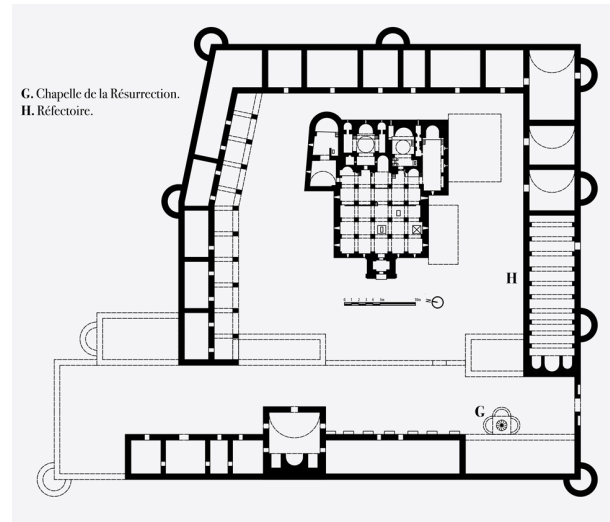


Fig. 8 - Floor Plan of Surp Garabed Monastery, drawn by Honorable Father Asdoadzaduryan (Lusararyan, 1912)



Fig. 9 - Interior of the refectory (H), view towards the east

Most of the structures are collapsed, with the stones being used to construct village houses on top of the remains. The parts that are underground and the remaining walls of the mother church make it very difficult to gather data about the best-known monastic complex in the region and limit the opportunities for detailed investigations. Site plans from the original periods were used to understand the complex during the fieldwork. The logs of travellers who visited the then-extant monastery were merged with the notes of experts who studied this site as well as the observations made during the fieldwork.

The Monastic Buildings and Their Surroundings
The monastic site is surrounded by walls. The mother church complex is affiliated with functions that were designed for the earthly life such as the cells of priests and monks, temporary accommodations for pilgrims, school, refectory, and other two-story service buildings. The exterior walls are very thick. They are reinforced with towers at corners or in the midpoints of the side walls (Fig. 8).



Fig. 10 - Refectory, relief featuring a bishop's staff

The original, rectangular site plan of the monastic complex is defined by a courtyard that was partially open in the west, extended from west to east, and wrapped around the mother church complex. It is known that the healing and double-arched fountain of Lusarovich in the courtyard was restored in 1654. The main entrance to the monastery is on the southwestern corner of the wall.

There was a furnace with supporting spaces on the ground-floor level of the southern part of the complex, with a large hall to its west. This structure (H) was used as the refectory (Vosgiyan 1953, 144-145). The rectangular hall, whose western section is used as a haymow/barn, extends east-west and has interior dimensions of 5.58x20.14 m (Fig. 9). The hall is reinforced with ten semicircular arches — comprising an arch of ashlar stone under a wider, protruding arch of brick — that are supported by ten pilasters. The space is covered by a brick barrel vault and the walls are rubble masonry. The wall thickness is 63 cm. Entrance to the hall is via an opening to the south. The windows that repeat at regular intervals along the southern wall are arched and have ashlar-stone jambs. There are three niches in the western wall. The jambs of the larger niche in the middle are each decorated with a bishop's staff styled like a pilaster (Thierry 1983, 395). The head of each staff is embellished with two mirrored horizontal tulip motifs (Fig. 10).

The Mother Church Complex

The mother church complex is located in the middle of the monastery, surrounded on three sides by the courtyard (Fig. 11). On the west, a small narthex (kavit) on the ground floor of the elegant bell tower, which is articulated with a rotunda (circular and domed structure) containing eight columns leads to the main

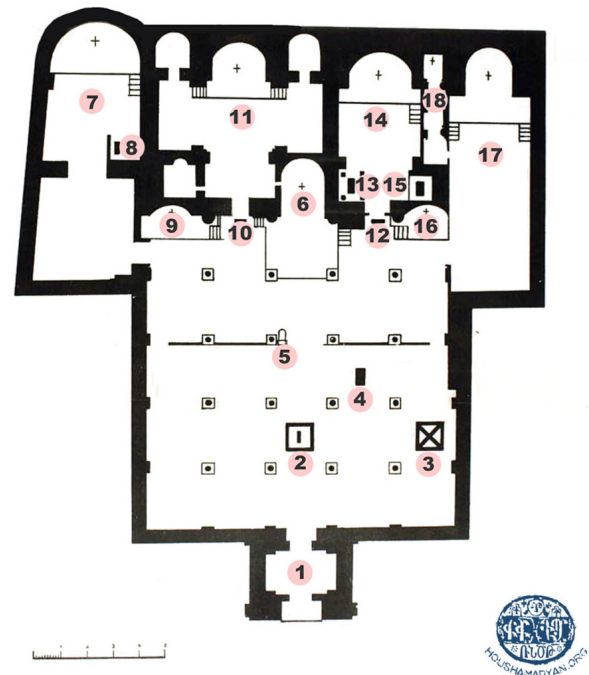


Fig. 11 - Floor plan of the Mother Church Complex, drawn by Honorable Father Asdvadzaduryan (Lusaryan, 1912)

1. Bell tower | 2. Sarcophagus of Tornig of Sasun | 3. Sarcophagus of the Mamigonyans | 4. Sarcophagus of Musheg Mamigonyan | 5. Seat of the abbot | 6. Surp Hach Church / main altar | 7. Surp Asdvadzadzin Church | 8. Sarcophagus of Stepanos (son of Vart Badrig) | 9. Altar of Surp Hagop (side altar) | 10. Sarcophagus of Smpad Mamigonyan | 11. Surp Stepanos Church | 12. Sarcophagus of Kayl (Kurt) Vahan | 13. resting place of Surp Hovannes Mgrdich | 14. Surp Garabed Church | 15. Sarcophagus of Bishop Atanakine | 16. Altar of Surp Grigor Lusavorich (side altar) | 17. Surp Kevork Church | 18. Seclusion Chamber |

church dedicated to the Holy Cross (jamadun) (Vosgiyan 1953, 136). On the east, there are four consecutive churches, each with sarcophagus. From north to south, these are Surp Asdvadzadzin Church, Surp Stepanos Church with its tall domes, Surp Garabed Church and Surp Kevork Church. A seclusion chamber lies between the latter two churches.

• *Bell Tower (Zankagadun):*

The two-story tower was aligned with the nave of jamadun and connected to its western wall (Fig. 11). The entrance was on the ground floor and the belfry is on the second floor. The jamadun was widened in the 18th century, when the dome of Surp Stepanos Church, the refectory, many of the fortification towers, and the magnificent bell tower were also rebuilt (Thierry 1983, 394). The bell tower was repaired in the 1900s. It was quite impressive in its monumental appearance (Figs. 2-3). The ground floor was constructed with a square-shaped layout and



Fig. 12 - Surp Stepanos Church, remains of northern cell

a vault, while the upper floor was built as a rotunda with by eight irregular columns. There was a small altar (horan) dedicated to the Holy Spirit on the interior. The upper elevation of the rotunda was crowned by a belfry with a pyramidal spire, which was supported by the eight columns (1983, 394).

● **Surp Hach Church (Jamadun):**

The old jamadun burned down in 1058 and the structure whose floor plan is known was built in the 16th-17th centuries (Kertmenjian 2014, 17-18). Surp Hach Church was a rectangular space with five aisles, which were covered by stone vault supported by 16 columns connected with arches, on an east-west axis. The apse was at the eastern edge of the nave. It housed the altar dedicated to Surp Hach. The first and fifth aisles each contained an altar, also located on their eastern end. The northern altar was dedicated to Surp Hagop, while the southern one was dedicated to Grigor Lusarovich (Maranci 2016, 127; Thierry 1987, 125-127).

Although this structure seems like a mother church, its layout reflects the features of a jamadun more than those of traditional Armenian religious architecture. Armenian ecclesiastical laws forbid burials in places of worship. Written

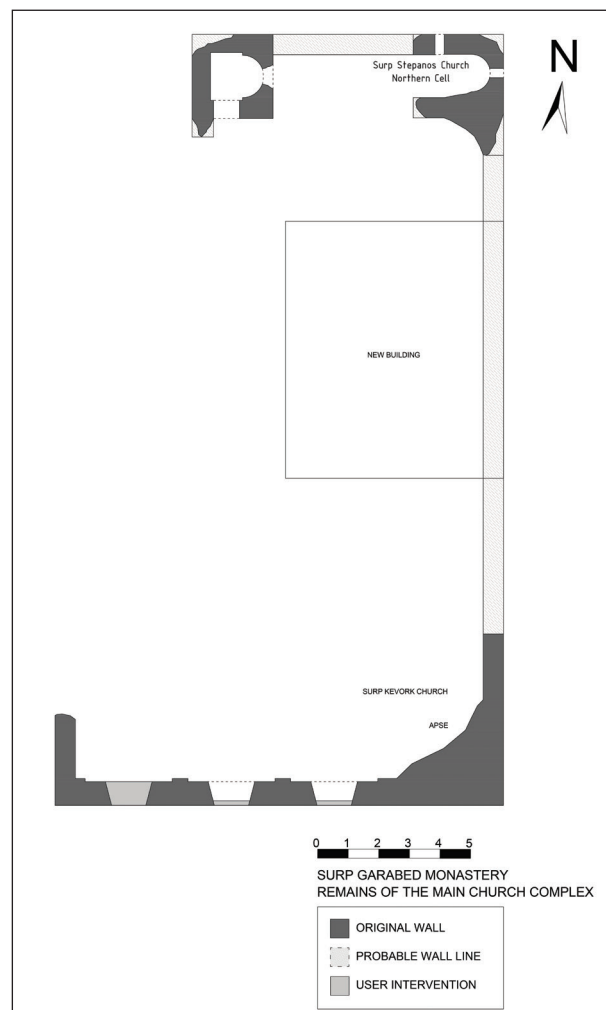




Fig. 13 - Surp Kevork Church, southern wall, view from the northeast

testimonies indicate that there are many burial places below the floor of this church. This suggests that Surp Hach Church may have functioned as a jamadun rather than a church. It is the final burial place of some respected persons including Tornig Mamigonyan, a prince of Sasun (Fig. 11).

● **Surp Asdvadzadzin (St. Mary) Church:**

Surp Asdvadzadzin Church is in the northern part of the mother church complex. It has a single nave and a barrel vault. Entrance is through an opening to the southwest. The square narthex is in the western area. The apse is in the east, its semicircular form protrudes towards the exterior. Steps towards the south lead to the bema of the apse.

According to legend, the church was built by Prince Vart Batrik Ardžruni as a martyrion for his wife, Mary. His son Stepanos became its abbot and was buried here. It was known that Surp Asdvadzadzin Church was assigned to Syriac clergymen during their pilgrimages to the monastery (Vosgiyan 1953, 143-144; Thierry 1987, 126).

● **Surp Stepanos Church:**

Surp Stepanos Church was dated to the 4th century in the local narrative, but Thierry (1987, 126) suggested that the structure does not predate the 10th century. The church has undergone many restorations during its lifespan, and its dome was renewed in the 18th century.

The cells that are located on either side of the apse open up to the side aisles (Fig. 11). A part of the northern cell is extant (Fig. 12). The nave is connected to the side aisles and narthex via ribbed arches. The arches meet the walls

supporting the dome at their corners. The aisles are each covered by a barrel vault. A conic dome sits above a tall drum, similar to the dome of Surp Garabed.

● **Surp Garabed (Surp Hovhannes/John the Baptist) Church:**

Surp Garabed is the first church that was known to exist among the monastic buildings. It is generally accepted to have been a mausoleum-chapel built atop a temple towards the beginning of the 7th century. However, it is known to have been altered over time; consequently, it is difficult to date (Thierry 1983, 394).

The church had a basilica-type layout (6x10 m) with a central dome. The niche to the north of the narthex near the western entrance covered the cenotaph of Surp Hovhannes Mgrdich (St. John the Baptist). The niche in the southern corner housed the mausoleum of Bishop Atanakine (Fig. 11).

It is understood that there were cells on either side of the apse during the early phases of the structure. The northern and northeastern walls had double-wall thickness, suggesting that this area may also have had a cell (Kertmenjian 2014, 16-17). Many repairs were carried out here.

A dark and narrow seclusion chamber — said to have belonged to Surp Grigor Lusarovich — was between Surp Kevork Church and Surp Garabed Church (Fig. 11). It is known that the walls of the church were constructed entirely of ashlar stone. The apse was accessed through a staircase south of the bema. The front façade of the wooden bema was embellished with khachkars. Kertmenjian (2014, 17) dated these four marble khachkars to 1718. The ceiling and roof of the church were probably rebuilt during the modernisation efforts in the Middle Ages. There were two circular eaves articulating the lower and upper borders of the tall drum. The middle part of the drum was embellished with arches containing windows in four directions (Kertmenjian 2014, 17).

The church underwent architectural restoration in the 1460s, then again in 1481, 1576, 1654, and 1709. During these processes, an octagonal drum — complete with arches and a pyramidal spire — was added to the dome. These elements were renewed once again in 1902 (URL 6).



Fig. 14 - The old guesthouse building, currently used as a barn

● *Surp Kevork Church*

The date of construction for this building is unknown. It was restored by Vartabet Simon in 1850. The building was closed for worship because of the damage it sustained during the earthquake. It served as the library and the pastophorion -where liturgical objects are kept- for a period (Thirrey 1983, 394).

The entirety of the southern wall, part of the western wall, and the southern part of the apse are still standing. It appears that the interior dimensions were approximately 6x13 m. The thickness of the western wall is 95 cm. Roughly-worked stone coursing is visible on the interior, while the infill between the interior and exterior faces is filled with rubble and mortar. The southern wall provides clearer information about the masonry techniques used (Fig. 13). The grooved, brick, pointed arches join the pilasters. The original floor plan indicates that access to the seclusion chamber of Surp Grigor Lusarovich —no traces of which remain— is provided via the opening to the north (Fig. 11).

Current Condition

The visible remains of the monastic complex are scattered throughout the village and they

are quite damaged. It is attested that spolia was used in the construction of the houses. The underground spaces —now under layers of earth— and the structures that were buried continue their existence. It is currently difficult to comprehend the layout of the monastery due to the superimposition of the village. Little to nothing survives of the monastery. Houses and sheds are built atop the complex. However, the layout of Surp Kevork Church is partially legible. The walls of the northern cell and the northwestern tampara (mausoleum) in Surp Stepanos Church are also visible. One of the columns in the jamadun is standing, but appears to be rubble.

The refectory in the southern part of the site was one of the service buildings near the monastery. It was buried underground and adjoined by a village house from the east. A measured drawing was drafted for this structure. Moreover, the guesthouse —one of the service buildings east of the monastery— was being used as a barn during the fieldwork (Fig. 14). This area was documented through photographs, but it could not be measured.

Risk Analysis and Recommendations

It is impossible to separate the village buildings from the remains of the registered monastic complex. As a result, the whole settlement must be considered as a historic monument. A holistic conservation plan must be drafted, such that the complex and the modern settlement are both considered, and efforts must be made to rehabilitate the village houses.

The spolia and the inscribed stone blocks that were used to construct the houses must be thoroughly inventoried. The inscribed blocks could prove especially useful in gathering more information on the history of both the settlement and monastery. Architectural, archaeological, and topological studies of the site and its surroundings should be arranged in order to document other original materials that belong to the historical complex.

The inappropriate additions to the monastic remain that are still standing must be removed in a way that does not negatively affect the current inhabitants. Lastly, urgent interventions must be made to prevent further deteriorations of the historic structure.

Yeghrdut Surp Hovhannes Monastery

Merkez (Centrum) District, Suluca (Komer, Kavar) Village

Construction Period/Date: 13th c.

GPS: 38°45'01.7"N 41°20'25.5"E

Current Function: **Ruinous**

Registration Date and Number: **Van KTVKKBK 27.02.2010 - 561**

History

Komer was one of the villages in the District of Mush within the Sanjak of Mush, Province of Bitlis during the Ottoman Period. It is located 8-9 km west of Mush, on the slopes of the north-facing, forested valley of Mount Kurtik. Komer (meaning 'barnyards') is currently known as Suluca. Some sources connect Komer to the old Komgunk village (HHŞDP 1986, 939). The village was home to more than 80 Armenian households in 1909. It is written that 70 Armenian households and 38 Kurdish households were in the village in 1890 (URL 7). 452 Armenians living across 63 households were recorded in 1902, then an unknown number of inhabitants across 60 households in 1910, then 910 Armenians across 110 households in 1914. The records of the Armenian Patriarchate indicate that 600

Armenians inhabited 60 households in Komer, which also had St. Mary Church and a school with 30 students (Kévorkian-Paboudjian 2012, 489).

Yeghrdut Monastery, which lies within the boundaries of Komer (Suluca) Village, is 20 km west of Mush, across from Surp Garabed Monastery, and 3 km from Suluca Village. Due to its location on the forested northern slopes of Mount Sim (Sev, Sasun Mountains?), it overlooks a wide panorama that includes the Bingöl Mountains, Mount Süphan, and the Mush Plain. This monastery was sometimes mentioned as "Surp Hovhannes Mgrdich", "Ardzvaper Surp Nşan", or "Shishyugo Vank". There were some stories about the monastery and its name (HHŞDP 1988, 193). Father Vosgiyan (1953, 93)

Fig. 1 - Aerial photograph of the monastery ruins



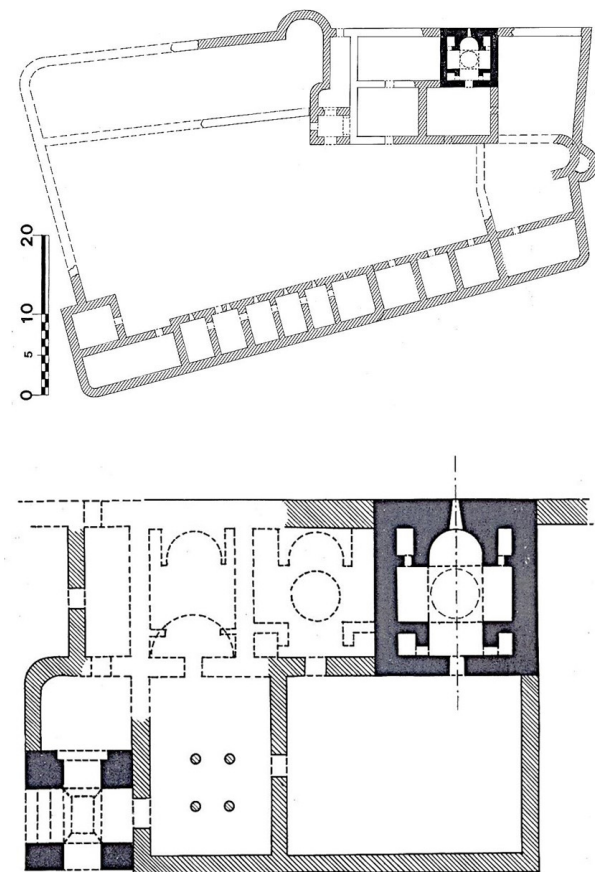
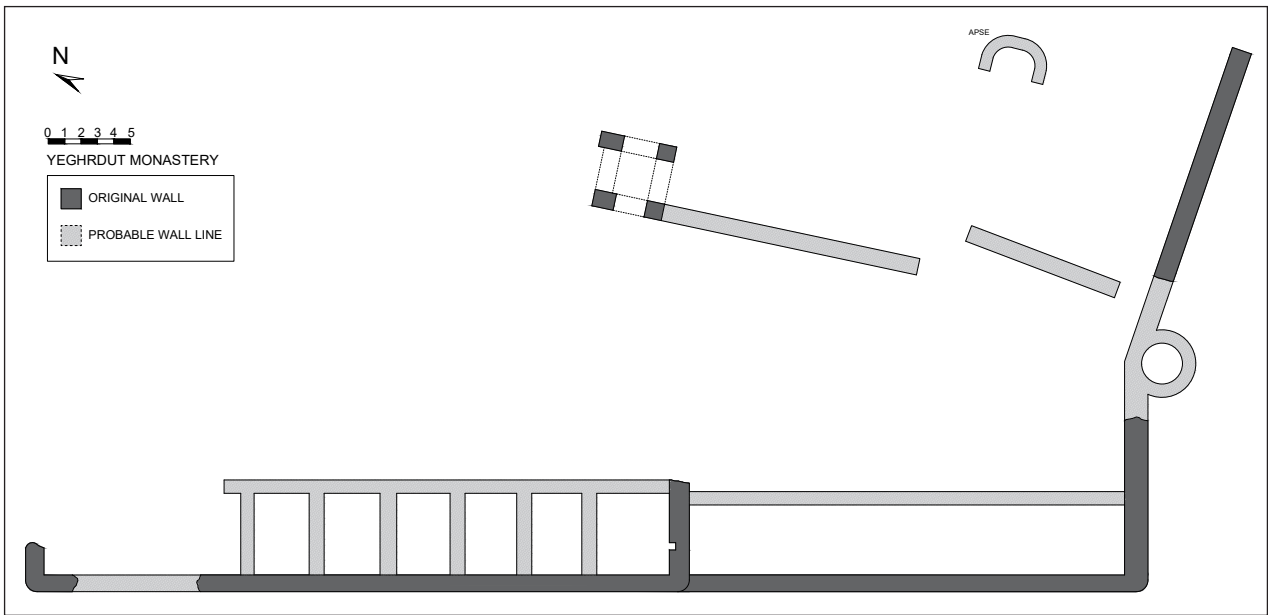


Fig. 2 - Floor plan from Thierry (1983)

wrote that Surp Krikor Lusavorich established this church then placed relics of Surp Hovhannes Mgrdich (John the Baptist) and Surp Atanakine here, and that the monastery came to be known as Surp Hovhannes as a result.

According to another story, when Tateos (Thaddeus) and Partogemeos (Bartholomew) — two apostles that were the first illuminators — were

coming to Armenia, they brought the oil used by Moses to bless prophets, by Samuel to bless David, by Mary Magdalene to bless the Messiah, and by the Messiah to bless the apostles in a Phoenician-made, green bottle and hid it near the roots of a willow tree. Thereafter, the monastery was known as “Shishyugvank” (oil bottle) Monastery (HHŞDP 1988, 194). Written testimonies describe the miraculous emergence of a piece of a sacred cross in addition to relics of Mary Magdalene, St. Hovsep, and Joseph of Arimethea that were hidden under the tree along with the bottle by the apostles. The monastery was named “Yegrtudi Vank” in honor of this willow tree, which was rumoured to have been planted there by an eagle (Vosgiyan 1953, 93-96).

The belief that this willow tree has healing qualities makes appearances in various contemporary accounts of descriptions and stories. As Vosgiyan (1953, 93-96) also mentions, the mythologies and descriptions of the tree provide an insight into social life during the period when the monastery was active.

The name of the founder and the exact date of construction for Yeghrdut Surp Hovhannes Monastery is unknown. It was attributed to Surp Vrtanes or Surp Krikor Lusavorich, even though it was written that the apostle Tateos was the one who established it (1953, 104-105). The first bibliographical evidence of the monastery was written by Vartan Areveltsi in the 13th century. The monastery was a centre for manuscripted book tradition during the 15-16th centuries. The



Fig. 3 - Transition space with arches

dates of construction for the three churches in the complex are uncertain. They are thought to have been built by the 13th century at the latest. A restoration in 1650 involved the consolidation of roofs, domes, and interior spaces within the monastery as well as the construction of monastic cells. The monastery underwent comprehensive repairs in 1707 (Thierry 1983, 130-131). Either the construction or the repair of its bell tower, which has similarities to the main gate of Bitlis Şerefiye Mosque, was completed by a builder called Bogos Kalfa in 1828 (Vosgiyan 1953, 102-3). There were independent seclusion rooms both inside and outside the church in addition to chapels and other places of worship dedicated to Surp Atanakine, Surp Asdvadzadzin, Surp Kevork and Surp Sarkis (Balyan 2008, 254).

Important clergymen of the monastery were buried in the cemetery near Surp Stepanos, another church in the complex. There was a religious leadership centre, a two-story guest-house with more than thirty rooms, and a music school in the monastic settlement. The monastery was visited by enthusiastic crowds from nearby communities during the liturgical feasts of Vartavar, Asdvadzadzin and Khachverats. It had a wide area, large meadows, and forests at the beginning of the 20th century (Vosgiyan 1953, 103, 128-9; Balyan, 2008, 254). An orphanage that housed roughly 40 students was active within the complex in 1910; it continued to function



Fig. 4 - Western fall extending north-south, various coursing methods

until World War I (HHŞDP 1988, 194; Kévorkian-Paboudjian 2012, 487-488).

Architecture

Yeghrdut Surp Hovhannes Monastery, also known as Red Church, is located approximately 3 km west of Suluca Village. It is 1860 m above sea level. Only the ruins of the monastery are visible today. The use of various stone and brick coursing methods are evident in the masonry buildings of the complex. The main walls of its western façade, facing the slope, are partially erect, all other remains are only traceable at a foundation level. Hence, it is quite difficult to read the whole layout of the complex (Fig. 1).

The western wall is 67 m long and defines two main spaces. The parallel, short walls that are

parallel to this one must have belonged to the accommodation areas of the monastery. These spaces are 5 m long; their widths vary between 3 and 4.5 m. The northern and southern corners of the western wall have circular cross-sections in plan. The remainder of the wall that begins from the southern end of the western wall and continues eastward reaches a circular structure after approximately 12 m. Then, this wall veers towards the southeast; its traceable ruins continue for about 18 m in this direction. 10 m to the north of its attested endpoint, the remains of a bow-shaped wall are observed. This wall is relatively traceable despite the infill of earth around the site. It appears to be connected to the apse of one of the monastic chapels based on a floor plan of the monastery in an article by Thierry (1983, 384-386) (Fig. 2). Due to dense infill and heavy damages, it is not possible to comment on the continuity or boundaries of the chapel.

The only part of the monastery where the ceiling/roof is still perceivable is the area containing two parallel arches that extend along the north-south axis. There is evidence of other arches (on the east-west axis) between the pillars supporting these ones, in the stones at the level of the springing line (Fig. 3). This area is thought to have been a transition space with external (plan) dimensions of 4.5 m. The wall adjoining the southern pillar continues for approximately 16 m at the foundation level.

The buildings utilize ashlar stone, roughly-worked stone, and brick using different construction methods. The instances where different masonry-coursing techniques can be observed at varying elevations of the same wall indicates that the building was repaired during different periods (Fig. 4). The remains to the north of the monastery are brick masonry at the ground-floor level, where rubble and brick are used together for the infill between the two faces. There is another, shorter story above the brick wall that was constructed using roughly-worked stone. The walls of the adjoining structure to the south begin with roughly-worked stone; brick lacings consisting of 7-8 courses are visible at two levels. The distance between two lacings is approximately 2.5 m. In brick walls, the brick (thickness: 27-28 cm) is used for the interior and exterior faces, while rubble and pieces of brick are used for the infill (thickness: 40-60 cm).

It is impossible to gather information about interior features from the ruins except for the attested existence of a niche that is on the northern face of the common load-bearing wall between the adjoining structures to the west.

Current Condition

Yeghrdut Surp Hovhannes Monastery could currently be described as a ruin that is partially standing. The overall layout cannot be perceived. The remains of collapsed walls/buildings are scattered throughout the site; almost all of the interior and exterior spaces are covered by rubble and earth. As a result, it is not possible to trace the foundations of all of the structures. There is extensive loss of materials in the walls. All building elements and features are exposed to the elements; hence, it can be expected that the present deteriorations will accelerate.

The structure is not easily reachable because of distance and geographic conditions. The nearest settlement is Suluca Village, 3 km away. The site is a few hundred meters from the vehicular road. It is located within a mountainous area, at the relatively-high altitude of 1860 m.

There is a shed that is thought to be seasonally used northwest of the site; no traces of habitation were attested during the fieldwork. There are no features to provide information about the site and its surroundings nearby.

Risk Analysis and Recommendations

Signs of illicit digs and shovels propped against the walls were spotted at various points of the site during the fieldwork. This indicates that the site was frequently damaged by looters. The remains are already in very poor condition — worsened by environmental factors — so it is very clear that illicit digs will cause them to deteriorate much faster and subject them to greater damages.

Yeghrdut Surp Hovhannes Monastery is very significant among contemporary structures due to its monumental quality. The site must first be secured before it can be the subject of further studies. Then, archaeological excavations may take place under the supervision of the Ministry of Culture and Tourism in order to reveal and document buildings' architectural features. Archaeological research may also enable future graphic restitution projects, since alterations that structures underwent throughout their lifespan may be dated and better understood.

Migre Bathhouse

Merkez (Centrum) District, Dere Neighbourhood, Incebel Locality	Construction Period/Date: Unknown
GPS: 38°43'40.2"N 41°29'11.3"E	Current Function: Ruinous
Registration Date and Number: Erzurum KTVKBK 27.06.1990 - 248	

History

Migre Bathhouse is located in the old Tso-ri Tag (Small Valley) Neighbourhood in the city of Mush. As indicated by the name, Tso-ri Tag is situated on the hillocks between which the rivers from Sasun Mountains flow. Sources indicate that there were five stone churches, 3 mosques, 3 caravanserais, a bathhouse, numerous mills, and 400 shops in addition to other buildings in the historical centre of Mush by the mid-19th century (Kévorkian 2012, 489). Based on this information, Migre Bathhouse may have been active in the 19th century, even though there is no inscription or any other indication of its history on the building itself.

Architecture

Migre (Dere) Bathhouse, located on the western shore of Dere Stream in the historic centre of Mush, may be considered an atypical example of this building typology because its plan layout and spatial organisation are dissimilar to the traditional bathhouse architecture in this region (Öztürk 2020, 263). The structure is in an uneven area. Its northern façade is completely underground, while its eastern and southern sides are only partially buried. Although the roof is completely covered in soil and vegetation, the building still stands with a layout and main walls that are mostly intact (Fig. 2).

Fig. 1 - Migre Bathhouse, view from the southeast





Fig. 2 - View from the north; roof covered by soil and vegetation

The bathhouse comprises a divided changing hall (*apodyterium*) leading to a warm hall (*tepidarium*), steam hall (*caldarium*) with two private bathing chambers – which all have direct connections to the exterior – in addition to the water storage. The furnace is most likely in the northern part of the building, but it is impossible to make further comments due to the current inaccessibility of the façade (Fig. 1).

The layout of the rectangular bathhouse extends along the north-south axis and measures 9.55x19.60 m. The thickness of its main walls is 90-93 cm. The principal materials used in the masonry structure are rubble and brick. All interior and exterior faces of the wall are made of rubble. The arches supporting the roof in the changing hall and steam hall are built using black- and white-coloured ashlar stones, while all other arches, doors, and vaults are constructed of brick (Fig. 3). The grey-coloured, lime-based, fine-grained mortar observed throughout the structure is quite traditional (Öztürk 2020, 273).

Migre Bathhouse is quite dilapidated, but its interior may be reached through four door openings: one on the southern façade and three on the eastern façade. Three of these lead to the changing hall while one provides opens up to the warm hall. The changing hall consists of two identical spaces that are separated by an arch (width: 57 cm) and each covered by a brick barrel vault. The overall space measures



Fig. 3 - Coloured-stone and brick masonry

6.02x6.75 m in plan. It is not possible to determine the original size of the opening in the south due to extensive damage. The two openings in the east are tapered towards the exterior; their widths are 1.72 m on the inside and 1.28 on the outside. There is a rectangular niche (depth: 50 cm, width: 145 cm) on the southern wall of this space. The northern of the two changing hall spaces contains a semi-circular niche (width: 1.81 m, depth: 1.50 m) in its western wall. The original function of this second niche is unknown.

A door (width: 1.22 m) on the northern wall of the changing area leads to the warm hall. There is a window opening (width: 1.10 m) to the west of the door. The rectangular layout of the warm hall (2.08x3.38 m) is covered by a barrel vault. Through its southeastern corner, there is a corridor that leads to the eastern façade (facing the stream), which also has a barrel vault. The end of this corridor (84x282 cm) is articulated on the façade as an arched opening. The opening (width: 1.17 m) for the door between the warm and steam halls has a monolithic, stone lintel that was carved into an arch. The vertical monoliths (jambs) supporting the lintel are both

lost; the width of the opening has widened to 1.35 m as a result.

The steam hall is divided into three areas by two parallel, pointed arches (width: 61 cm) made of ashlar stone that extend in the north-south direction. The pointed vault following the form of these arches is constructed in brick. There are two embrasures to the east, which must have been built for natural lighting. This situation is unprecedented in a bathhouse due to privacy issues, but it may be explained by the presence of Dere Stream in front of this façade. The western wall of the steam hall contains a pilaster at the centre of the wall and two pointed half-arches that are perpendicular to the arches supporting the vault. This decorative and symmetrical arrangement is articulated by the three identical niches on either side of the pilaster. These arches have the springing line at the same elevation as the load-bearing ones. There is also an arched niche placed on the axis of symmetry on the spandrel (Fig. 4). The vault above this space contains several 'aks-ı seda' (Ottoman for sound echo), a decorative and acoustic element featuring amphorae arranged in a one-three-six pattern, examples of which



Fig. 4 - View of the steam hall

may be found in many examples of ceilings in modern-day Turkey (Fig. 5).

The southern, off-centre opening (width: 59 cm) in the steam hall leads to a private bathing chamber (95x107 cm). There is a second chamber (1.79x2.11 m) on the north, immediately opposite the first, reached via another opening (width: 64 cm). The northern wall of this second chamber contains a niche (depth: 31 cm, width, 37 cm). Both chambers have access to natural lighting through an embrasure in the eastern wall. The final space connected to the steam hall is the area for water storage, which reached through an opening (width: 68 cm) to the northwest. The storage (3.71x2.11 m) is built entirely of brick and has a niche on its western wall. The space could not be entered during the fieldwork. Its original entrance appears to have been at a higher elevation. It is probable that a staircase (now lost) was originally used to access this room.

The roof system was difficult to observe during the fieldwork due to dense vegetation above the structure; however, it would appear that the forms of the ceilings were projected to the exterior. No traces of the original roofing were attested. Although there was a point on the northern façade that may have originally been a bracket, this could not be verified. There was a vent stack-chimney that appeared to correspond to the steam hall.

Current Condition

Migre Bathhouse is quite dilapidated. Its last date of use is unknown. It is currently ruinous;



Fig. 5 - Acoustic amphorae ('aks-i seda')

structural cracks are visible and the roof is open to further damage. The building is vulnerable against environmental factors and vandalism. There is extensive loss of materials and other deteriorations in the main walls as well as dense accumulation of soot on the interior walls. The structure is abandoned. The relationship it has to the surrounding topography is quite disadvantageous.

Risk Analysis and Recommendations

Migre Bathhouse is situated against a slope next to a stream; hence, it is quite exposed to damages resulting from landslides and flooding. The structure's long-term neglect has made it vulnerable to vandalism. The first actions to be taken must be to eradicate the thick layer of soil and vegetation that covers the roof — which could be assumed to create considerable pressure on the load-bearing system— under the supervision of experts and with necessary structural analyses; to carry out urgent interventions in order to minimise future collapses and losses of material; and to install a protective roof to shield the building from the elements. Uncontrolled access to the site must be restricted through physical barriers in the surroundings. Extensive documentation and restoration projects must be drafted and implemented with consideration of the immediate surroundings of Migre (Dere) Bathhouse, which has considerable historical significance due to its original plan features. Afterwards, the building must be adaptively reused with a function that benefits the community.

Fortress of Haspet

Centrum (Merkez) District, Soğucak Village	Construction Period/Date: 5 th century
GPS: 38° 42' 47.76" N, 41°30'52.90" E	Current Function: Abandoned
Registration Date and Number: Erzurum KTVKBK 27.06.1990 - 248	

History

Soğucak (formerly known as Mogunk) Village had a population of 497 Armenians in 1880 and more than 600 in 1914 (HHŞDP, 1991, 863). A-To (1912, 106) wrote that the villagers lived across 58 Armenian and 6 Kurdish households, while Sasuni (1956, 352) noted that it comprised 50 Armenian households. Records of the Armenian Patriarchate from 1913-1914 indicate that 379 Armenians lived in a total of 67 households in Mogunk and that the village had a church as well as a school with 45 students (Kévorkian-Paboudjian 2012, 489).

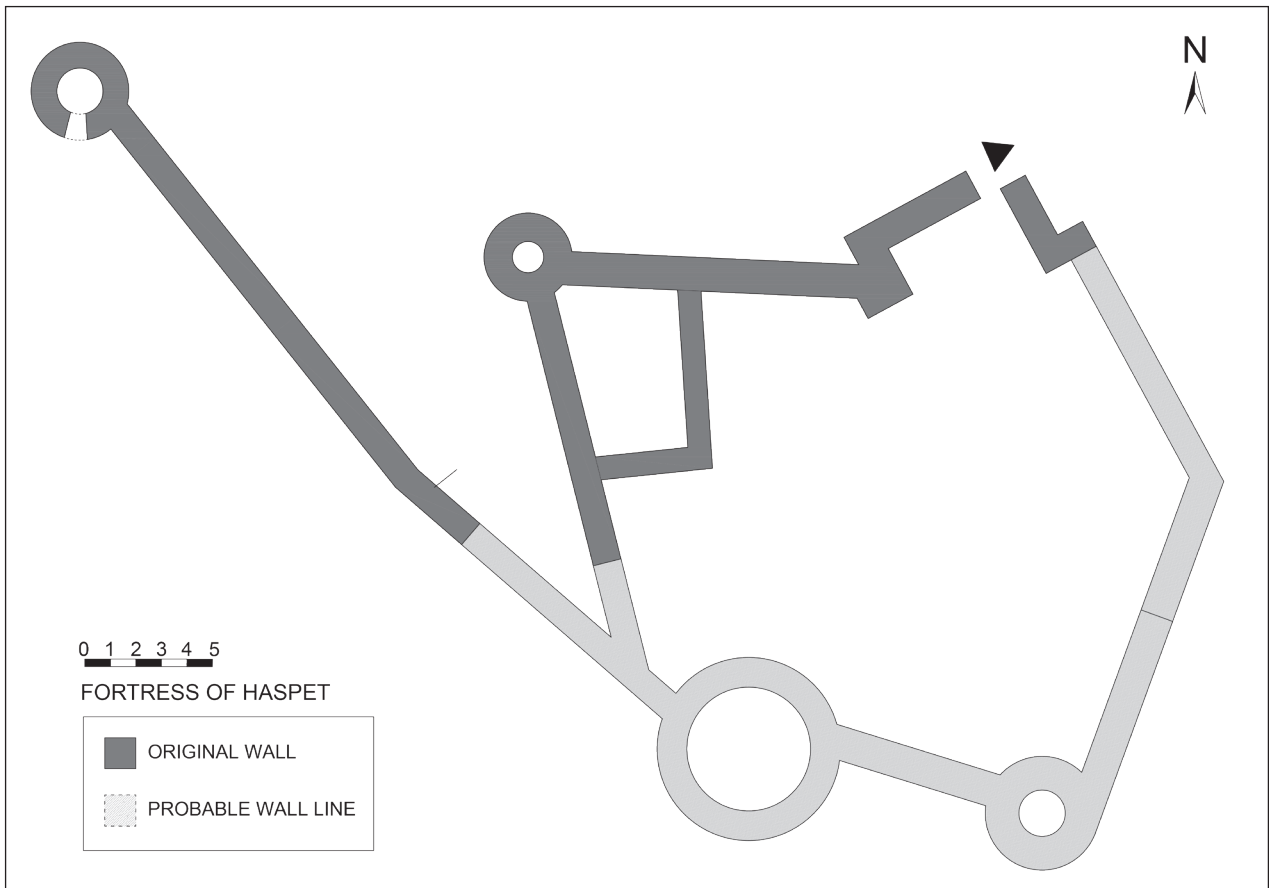
Mogunk was an important centre for manuscripts and book traditions. It is known that a

Bible was prepared here in 1433 (2012, 863). Historian Hovhan Mamikonean (1989, 99-106) suggested that the village may have been known as Moggunk (Moguns) because of the Magi who were martyred and buried in the area in the 7th century. However, the location that the historian talks of is not Mogunk in the Haşdenits region, but the village of Grhen. The name Mokunk has alternatively been noted as Hogunk, Magunk, and Magunats. Indeed, sources refer to Asdğaber, located on a hill 2 km south of the village, as Magunats Perd (2012, 652).

The list of Armenian villages on Mush Plain in the Houshamadyan Archives—based on the census records of the Armenian Patriarchate

Fig. 1 - Overview of the Fortress of Haspet





from 1878, 1902, and 1913-1914— indicates that there was the wooden Surp Stepanos Church, the stone-masonry Surp Kasbar Church, the ruinous Surp Pırğıç and Surp Tuxhmanug churches in addition to the remains of two other churches whose names are unknown. Moreover, the records state that there was a place of worship known as Kasbar Monastery near the village (URL 8).

The Fortress of Asdğaberd, or Haspet, is near Soğucak (Magunk-Mogunk) Village and in the same region as Arakelots Monastery. The fortress is generally referred to in Armenian sources as Magunats Perd (Fortress of Makunk/Magunk/Maguns) and it is one of the most famous Armenian fortresses dated to the 5th century. According to legend, the fortress was constructed by the goddess Asdğig and named for her. Another story holds that Goddess Asdğig would host the god Vahagn here when he came to rest after his battles with dragons. Mamigonyan (1989, 46, 52, 103, 114) mentions a large church known as Asdeğunk, Asdeğonk or Asdğonk in addition to the fortress. Asdğaperd was later mentioned as the fortress of Hunter Avo. There are archaeological remains around the fortress, which is known by

the Kurdish population of the region as Haspet (HHŞDP 1986, 344; HSH 1974, 577).

Architecture

The Fortress of Haspet is 4.5 km from Mush city centre and 1.5 km southeast of Soğucak Village (Fig. 1). It is possible to reach the site via a dirt road from the village. The fortress is difficult to see in the landscape from afar, since the rubble used in the masonry walls is of the same material as the natural rock of the mountain. The site is on the south-facing side of the mountain, with a commanding view of the plain. Its position on a considerably steep slope makes it a natural shelter.

The Fortress of Haspet is relatively small. The entire structure covers approximately 750 square meters of land; the area for the inner settlement, defined by fortification walls and bastions, is around 500 square meters. Four bastions and some of the fortification walls have survived. A single wall connects the settlement—shaped like an irregular pentagon—to the southwest corner. This wall continues northward until it meets a bastion. A small entrance to the settlement and a series of affiliated spaces and wall remains are noticeable in the northeastern corner.



Fig. 2 - Herringbone masonry in the Fortress of Haspet

The stones in the structure's walls are laid in a herringbone¹ pattern², which is attained by repeatedly laying one course of stones tilted to the right, and the next course tilted to the left (Fig. 2). It is possible to see stone courses with horizontal joints only at a few locations near the walls' corners and in the jambs of the openings. The stone walls are approximately 1.0 m thick in the bastions and 1.10-1.30 m thick in the fortification walls. A white, lime-based mortar is visible in the joints. The bastions and fortification walls are connected to the bedrock (Fig. 3).

The bastions are circular in cross section, with a conic form (Fig. 2 and Fig. 4). The southeastern bastion has a diameter of 1.8 m. There is an original opening on its eastern side, whose jambs are of roughly-worked stone with horizontal joints. Due to losses of material around the opening it is not possible to determine the exact construction technique; it probably had a flat lintel. The upper sections of the bastions'



Fig. 3 - The walls connecting to the main rock

walls have collapsed, so it is difficult to ascertain their original height or roof structure.

The walls of the bastion located in the north-western corner of the settlement contain holes that must have belonged to wooden elements with circular cross-sections that measured approximately 17-20 cm in diameter at different elevations (Fig. 2). These elements pierced through the width of the wall; hence it is likely that they were cantilevered instead of being

1. This type of coursing is also known as opus spicatum. It is one of the masonry techniques associated with the Roman Era that continued to be used in the Middle Ages.

2. The herringbone pattern was also found in a few stone courses in the southern and western walls of Yeghrdut Vank (the Red Monastery).



Fig. 4 - Conic form of the bastion

lacing. They may have been used in the initial construction of a wooden platform. However, an investigation into other defensive structures in the area could improve this evaluation.

Current Condition

The bastions and fortification walls of the Fortress of Haspet have partially survived. The site is filled with rubble —belonging to the collapsed bastion and fortification walls— and earth. A lack of maintenance or repairs on the site due to its abandonment is causing deteriorations to worsen. The most striking damages on the

extant structural features include losses of material, cavities, and cracks. The climate conditions are quite harsh in this region, especially during the winter. Without a roof structure, the site is defenseless and continues to deteriorate.

The Fortress of Haspet is removed from extant settlements, so security issues are not a major concern. Traces of illicit digs as well as vandalism on the bastion and fortification walls are visible.

Risk Analysis and Recommendations

Conservation measures must be implemented to prevent the eventual destruction of the Fortress of Haspet. The archaeological value of the site requires a strategy that prioritizes conservation; any intervention involving reconstruction must be avoided and reintegration should only be undertaken where there are critical, structural issues.

A comprehensive survey and following archaeological excavations performed under supervision of the Ministry of Culture and Tourism will enrich knowledge about the site as well as the region. Such works may also benefit local sources and institutions. The removal of rubble and earth from the site for archaeological excavations will contribute to the development of a conservation project.

The fortress's proximity to the city of Mush is an advantage, since it will allow tourists to visit this site on a day trip. Strategies could be drafted under the scope of the conservation project to ensure that any visitors can safely reach and experience the site. However, a further investigation of other defensive structures in the region will allow thematic routes to be planned and for these sites to become more visible on a larger scale.

Surp Marine Church

Merkez (Centrum) District, Kale Neighbourhood	Construction Period/Date: Unknown
GPS: 38°43'43.41"N, 41°29'15.26"E	Current Function: Ruinous
Registration Date and Number: Erzurum KTVKBK 28.02.2008 - 852	

History

There is very limited information available on the structure known as Surp Marine Church (URL 9).

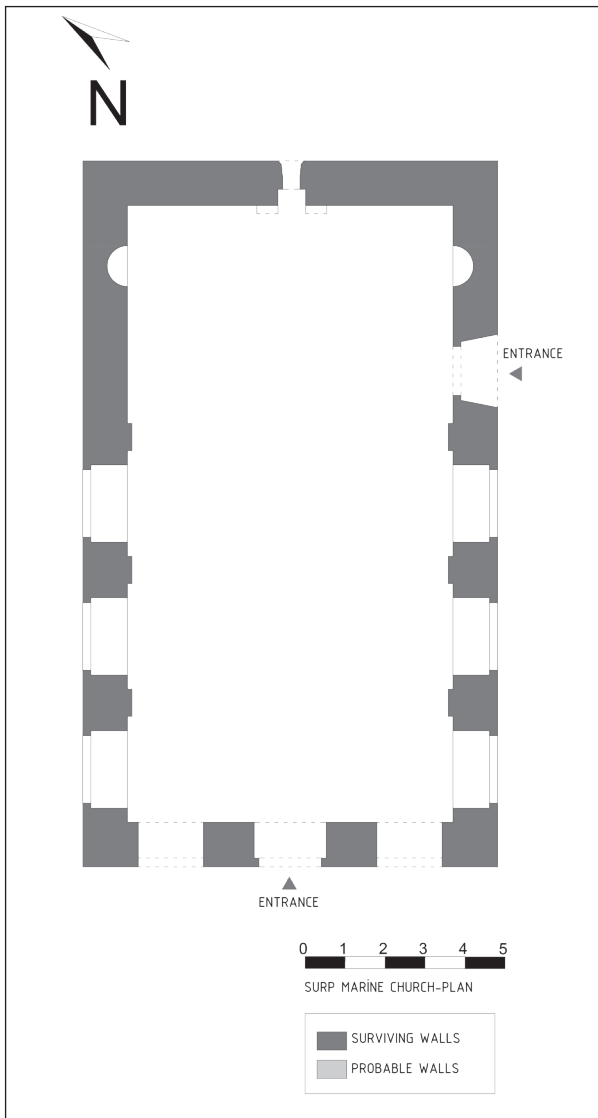
Surp Marine Church is one of eight churches in the historic settlement of Mush (Safrasdyan 1965, 183). It was the main church of the city. The church was known as the most beautiful one in Mush and deemed to be the central church; it retained its function until 1915. The following churches were also noted to be in the settlement of Mush at different times: Surp Giragos, Surp Sarkis, Surp Pırğıç, Surp Avedaranots, Surp Stepanos, Surp Marine, Surp Harutyun. The oldest church is Surp Pırğıç, which is mentioned in records of the events of 851-852 (URL). The active churches in the

Armenian neighbourhoods of Mush at the beginning of the 20th century were Surp Harutyun Church (Verin Tağ Neighbourhood), Surp Marine Church and Surp Kevork Church (Surp Marine Neighbourhood), Surp Azdavadzin Church (Tsori Tağ Neighbourhood), Surp Sarkis Church (Prudi Tağ Neighbourhood) ve Surp Giragos (Çikraşen Neighbourhood) Church (Safrasdyan 1965, 183; Van-Dosb 1916, 8).

The structure in question is located in the former Surp Marine Neighbourhood and in ruins. There are no surviving architectural elements that could be directly associated with a church. In this context, it is difficult to connect Surp Marine Church —noted in local memory and in literature— with this structure. It is thought

Fig. 1 - Surp Marine, western view





that the remains may belong to an additional building affiliated with the church complex or the religious centre.

Architecture

The structure is at Mush city centre. It lies on a northeast-southwest axis on the lot between Fabrika and Değirmenler streets, in the former Armenian neighbourhood (Surp Marine) to the south of Kale Locality. Its interior dimensions are 15.17x8.00 m. It is an elegant structure considering its style of stone masonry, the brick arches of its doors and windows, and ornate iron window bars (Fig. 1, Fig. 2).

The church walls are made of rubble masonry, while the door and window casings are of white ashlar stone. The arches are of brick. Each brick measures 5x17-18x31 cm. Wood is used for the flooring, ceiling, roof, and above the door. Putlog holes are visible. The main walls have the same rhythm and technique on the



Fig. 2 - Surp Marine, southeastern façade



Fig. 3 - Surp Marine, southwestern view of the interior



Fig. 4 - Southwestern entrance and traces of lacing

interior as well as the exterior. The walls are given the appearance of alternating courses of masonry. A similar construction method and material usage is frequently seen in examples of monumental architecture in modern-day Turkey from between the 6th and 14th centuries (Ekinçi-Deniz-Gür 2012, 173-184).

The structure encloses a single space with longer walls on the northwestern and southeastern sides. These walls each have a single window between pilasters. There are three windows and three pilasters along the same axis on each window (Fig. 3). On the interior, the windows begin at the same elevation as the arch above



Fig. 5 - Detail of chimney

the door and rise along the remaining height of the wall. On the exterior, the window height is approximately 2/3 of the height of the interior walls. Both walls have a niche near the north-eastern wall. The niche in the northwestern wall is arched with two rows of brick and covered by a small, brick semi-dome. Its complete height is indiscernible and its base is broken. The southeastern niche is smaller, but similar to the other niche in construction. The base of the smaller niche is covered with a single piece of limestone. The entrance is visible nearby. The ashlar-stone casings around the wall have dentils. The opening for the door is topped with a single-row brick arch on the interior and a double-row brick arch on the exterior.

The arched openings on the southwestern wall, which divide the surface into three equal lengths, are the other entryways into the space. The arches of the doors are double-row brick arches. The middle door is taller than the others. These three doors, whose casings are of ashlar stone, probably connected the structure to another building that has since been lost. There are traces of horizontal lacings on the upper level of brick arches along the length of the wall. Traces of a collapsed gable wall are visible on this surface (Fig. 4).

The northeastern wall, which sits on the axis of the main entrance, contains traces of a stove and chimney in the middle (Fig. 5). There are oval windows — with ashlar-stone casings and iron bars — to either side of the stove on the gable wall. These windows have retained their form to the north. Each window has four horizontal and four vertical iron bars that were elegantly crafted with motifs (Fig. 6).

Current Condition

The examples of residential architecture that reflected the neighbourhood's historic texture were



Fig. 6 - Detail of iron window bars

demolished and replaced with social housing blocks beginning in 2012. As a result, the site is now surrounded by a modern urban texture. The building does not have a roof structure. Access to the building is not controlled. Parts of the walls are lost and the overall structure is in a state of ruin.

At first glance (and with support from the literature), the site is reminiscent of a church with a single-nave, basilica-type plan. However, the orientation of the walls, lack of an apse, and lack of traces of a functional adaptation decrease the probability of this structure having been a church. Considering existing literature and inquiries at the site, it is thought that the structure may have been a unit affiliated with Surp Marine Church, a district representation for Mush Bishopric Centre, a communal building connected to the church complex, or an annex with service functions.

Risk Analysis and Recommendations

The building is in poor structural condition and defenceless against earthquake loads. Since the region is at the intersection of two large fault lines, it could be said that the building's structural condition is quite dire. Construction activity in the surrounding area must also have contributed to minimizing its structural integrity.

As a first step, it is recommended for access to the site be restricted. Information panels must be prepared for the site and visits must be limited. A roof structure must be added to protect the structure from weather conditions as an urgent intervention under the scope of temporary conservation measures in order to minimize the risk of further collapse and loss of material.

It is recommended for this registered building to be preserved through the preparation of graphic restitution and restoration projects.

Suvaran Chapel

Merkez (Centrum) District, Suvaran Village, Köyiçi Locality	Construction Period/Date: Unknown
GPS: 38°46'3.02"N, 41°24'3.28"E	Current Function: Ruinous
Registration Date and Number: Van KVKBK 24.02.2015 - 801	

History

Suvaran Village is located on the Mush Plain, 8 km northwest of the city. The old name of the village is Kartsor/Karsoro/Kasor. The settlement – which was also home to an old church – had 60 Armenian, 10 Kurdish households in 1889 and 40 Armenian, 9 Kurdish households in 1909. It is understood that the village population became completely Kurdish some time before 1915 (HHŞDP 2001, 329). Records from the patriarchate indicate that 500 Armenians lived across 60 households in addition to the presence of 17 Kurdish households. It is written that the Armenians had a church and a school with 25 pupils (Kévorkian-Paboudjişan 2012, 489).

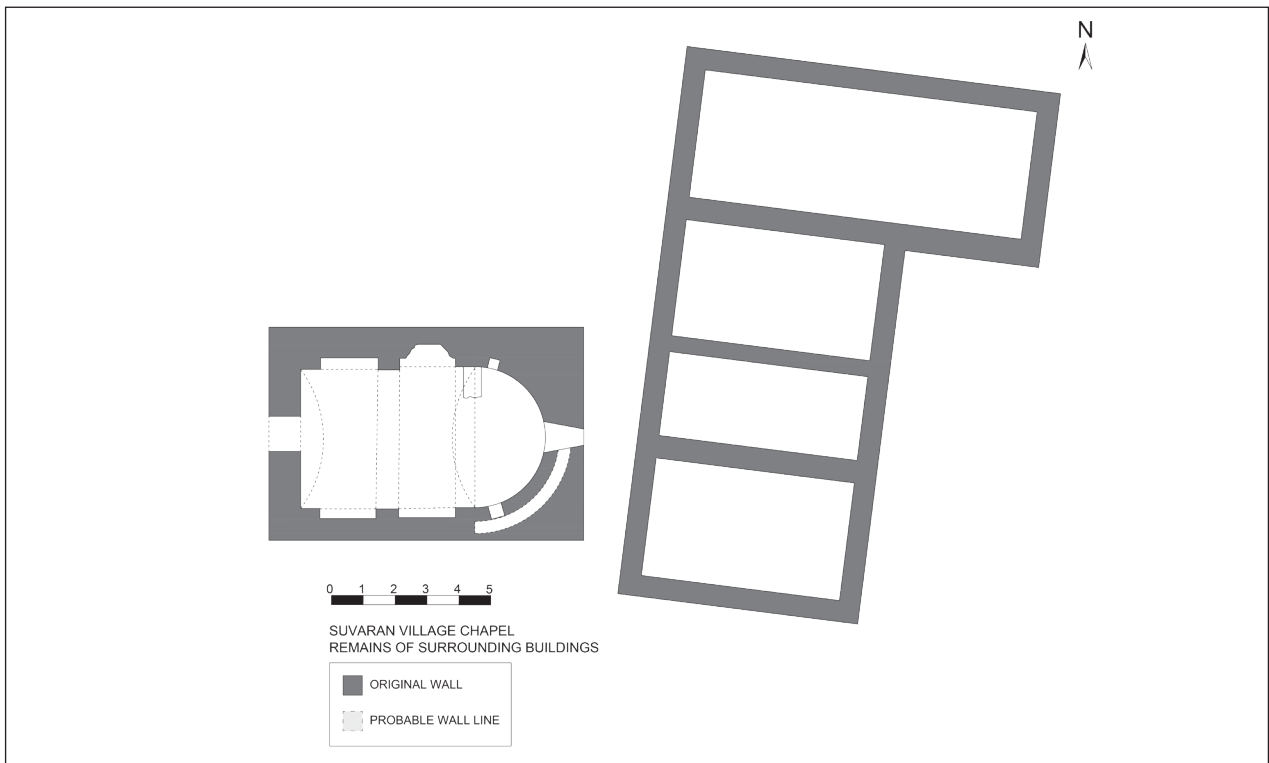
According to sources in Houshamadyan, the cillage was home to the wooden Surp Minas Church as well as the dilapidated Surp Toros and Surp Tukhmanug churches (URL 11). The religious building – registered as ‘Suvaran Village Church’ by the Regional Committee for the Conservation of Cultural Assets in Van – must be related to one of these structures listed in the literature; but it is impossible to provide more detailed information about its name or historical significance at this time.

Architecture

The structure is located by Çağ Stream, south of Suvaran Village (Fig. 1). Its single-nave,

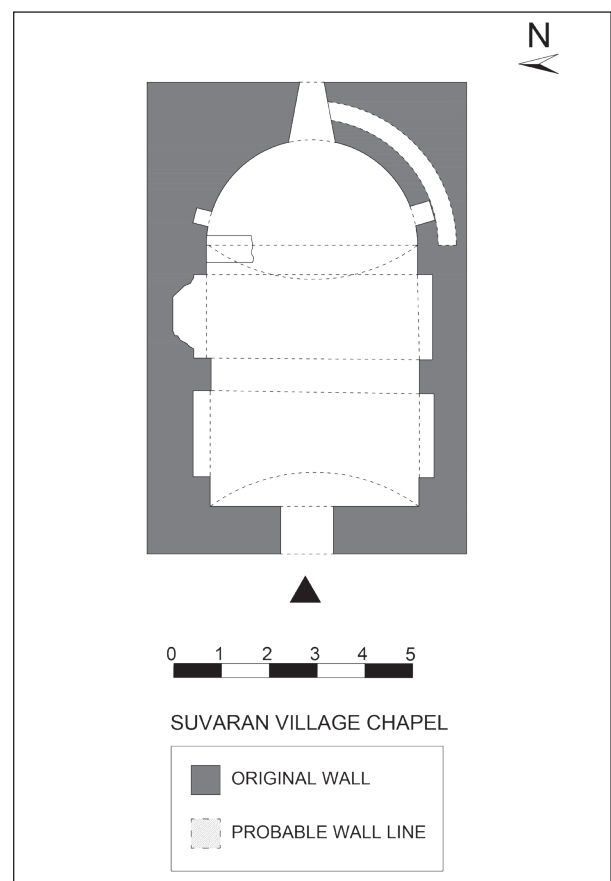
Fig. 1 - Suvaran Village Chapel, western façade and entrance





rectangular layout (external dimensions: 6.55 x 9.55 m) is covered by a barrel vault (Fig. 2). The apse (width: 3.75 m, opening: 2.50 m) is semicircular on the interior, but does not project this form outward. On the interior, there is a series of two arches on the northern and southern walls (Fig. 3). The parts under the arches are recessed by roughly 30 cm to create wide niches on the wall. The northeastern niche is deeper; an architectural organisation related to water is attested in it. The columns that support the two arches on the wall are connected via a brick arch that is perpendicular to the direction of the barrel vault, on a north-south axis. The outline of this arch is also visible on the southern, exterior façade. There is an embrasure on the apse wall as well as above the entrance on the western façade; the northern and southern façades are blind (Fig. 3). Channels are attested at two different levels within the cross-section of the apse wall (height: 28 cm and width: 28 cm for lower channel; height: 29 cm and width: 37 cm for lower channel). The upper channel is exposed through the damaged wall of the eastern façade.

The western façade of the church comprises a gable wall covering the barrel vault in addition to the main wall that supports it. Some of the material from the layer of infill above the vault is lost; thus, there are indentations in the exterior outline at this elevation (Fig. 2). In the middle of



the symmetrical façade, there is the entrance — with a flat lintel — and a small window opening near the roof. The monolithic lintel above the entrance is spolia; there is a snake motif on its bottom surface. The brick barrel vault is visible where pieces of rubble have been lost at the



Fig. 2 - Eastern and northern façades



Fig. 3 - The apse

higher elevations of this façade. The window immediately below the arc of the vault also has a brick arch.

On the southern façade, the vault and the arch lying on the north-south axis are visible because the infill above the vault has been lost (Fig. 4). It is attested that rubble and mortar were used to create the infill between the vault and roof in the area between the western wall and the hemispherical dome of the apse. However, the infill material between the dome and its nearer building elements was found to be more complex; the details observed in this section provide information about local craftsmanship. The holes for wooden elements — which had

circular cross-sections, but have since been mostly lost — that extended in the north-south direction near the elevation of the roof are quite noticeable. It is attested that there was a 4-5 cm layer of mortar between the adjacent wooden pieces. It is observed that the amphorae are immediately below this level (Fig. 5). Moreover, there are holes in the hemispherical dome near the eastern wall.

The eastern façade is rubble masonry, with no other distinctive architectural features than the window opening of the apse (Fig. 2). The jambs and lintel of the opening are prismatic; they are also thicker and the stones are cut more roughly than those in the wall.

The façades are constructed in rubble masonry. Larger and smaller rubble are used together in the courses. The geometric features of the stones suggest that they have been sourced from the bed of the stream. It is attested that the walls' corners were built using larger stones. The vault, arches, and openings on the interior are constructed with brick (6x16x26 cm), while the rest of the interiors are of rubble. Holes are attested at the springing lines of the northern and southern walls, which must have been left by wooden elements (cross-section: 17x17 cm) that were placed both perpendicular and parallel to the surface of the wall.



Fig. 4 - Southern façade

Current Condition

The remains of a structure — observed to be covering an area of roughly 200 m², constructed of rubble, and consisting of four spaces— are situated east of the chapel. This structure is only 1.50-2.00 m away from the apse wall of the chapel at its nearest point. Similar ruins are attested to continue immediately beyond the unpaved road to the north of the chapel.

Suvaran Chapel is a heavily damaged structure that has been neglected for a long time. Its lack of full roof coverage means that it is exposed to the elements, so its condition continues to deteriorate. The site and its surroundings are also open to vandalism. Losses of material are attested in the exterior, rubble-masonry façades as well as the infill layer above the vault. Similarly, there are losses in the interior walls and columns as well as the brick arches. The floor has gradually been covered by an infill of earth; therefore, it was not possible to make observations about the original flooring.

Risk Analysis and Recommendations

Suvaran Chapel is a special building that provides insights into masonry-construction methods that are specific to this region¹. Although it is a small structure, there is abundance of variety in its

1. Similar construction methods appear in Surp Sarkis Church, whose main walls are also coursed with rubble.



Fig. 5 - Detail, infill of the hemispherical dome above the apse

construction materials as well as the special architectural and structural solutions used in its design. It carries historical significance and must be conserved. To this end, projects may be developed to promote the preservation of cultural heritage among the village inhabitants in various different age groups. It may be extremely beneficial for the development of awareness and ownership about this structure if the locals were given workshops and classes about conservation-repair practices and craftsmanship as well as roles during the implementation of a conservation project on site. In the meanwhile, further deteriorations caused by the elements may be prevented through the installation of a protective roof structure. The installation of a door at the entrance and the restriction of roof access may also decrease damage resulting from trespassing and vandalism.

Surp Sarkis Church

Merkez (Centrum) District, Kırköy (Sironk/Serong/ Tsrnk)	Construction Period/Date: 1678
GPS: 38°49'45.38"N 41°39'29.92" E	Current Function: Ruinous
Registration Date and Number: Van KTVKKBK 06.01.2011 - 749	

History

Tsrnk was one of the most famous Armenian villages, located in the Province of Bitlis, Sanjak of Mush, and District of Mush during the Ottoman Period. It was situated in Meghraked Valley (Bal [Honey] River; one of the tributaries of Murat [Aradzani] River; Karasu) near Hatsig Village. Tsrnk was part of the Daron region within Duruperan in Antiquity.

The first known mention of Tsrnk in written sources is by Movses Khorenatsi (410-490), who was born in Khoronk Village in Mush and known as the father of history among Armenians. He writes that Darban —younger son of Shem, who was the son of Noah— lived on the

plain that Aradzani River runs through with his 30 sons, 15 daughters and their husbands. According to legend, this region was initially named Daron as a tribute to Darban, but it came to be known as Tsrnk (tsrvil: dispersion) after Darban's sons separated from each other where the village is located (Khorenatsi 1961, 94).

Tsrnk Village was destroyed and rebuilt several times; demographic records related to the settlement also vary. Its Armenian population, which consisted of 300 households in 1880 and 320 households in 1890, comprised 3000 inhabitants living across 300-320 households (or, according to Sasuni, 500 households) prior to World War I. Armenians of Tsrnk dealt in

Fig. 1 - Western (entrance) façade, overview



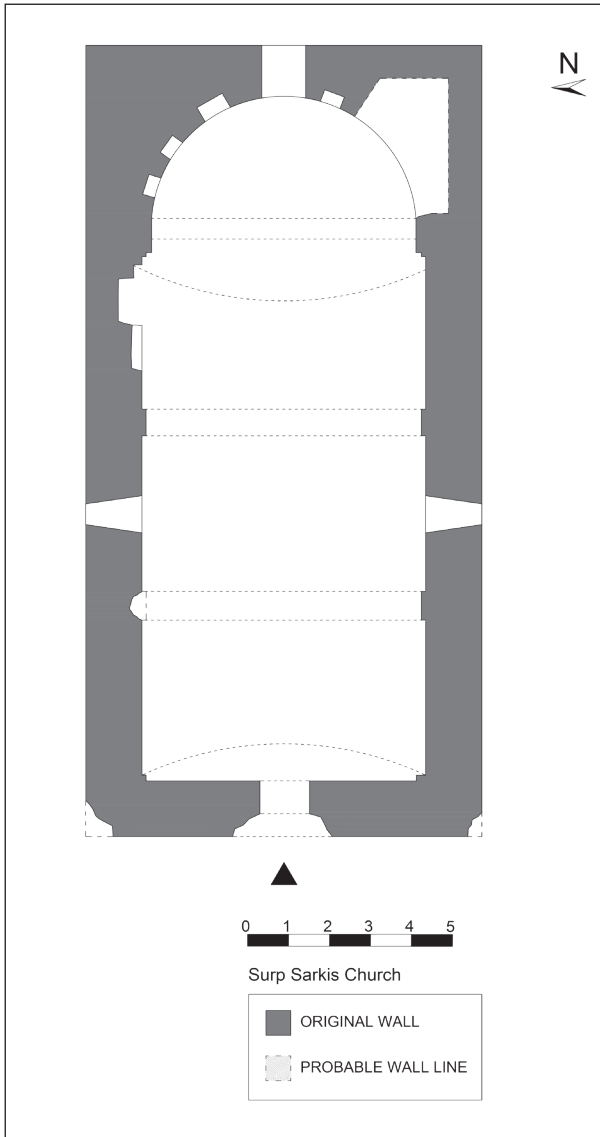


Fig. 2 - Eastward view of the interior



Fig. 3 - Westward view of the interior

agriculture, husbandry, viticulture, olericulture, craftsmanship, and trade. It was known that there were two churches in the village, in addition to a school with 23 pupils established (1861) through the support of Father Mkhitar (HHŞDP 2001, 165; Sasuni 1956, 353; A-To 1912, 105).

Kévorkian (2012, 490) wrote that 2512 Armenians lived across 240 households in Tsrnk Village – which had a school with 60 pupils, churches called Surp Sarkis and Surp Hagop, and four pilgrimage sites— based on the 1913-1914 records of the Armenian Patriarchate. Today, there are traces of (rumoured to be two) old cemeteries a little way ahead of Surp Sarkis. It was noted that some inhabitants of Tsrnk moved to Khas Village (currently known as Hasköy) (Kévorkian-Paboudjian 2012, 165). Nevertheless, Tsrnk Village continued its existence until 1915. Kurdish inhabitants pronounced its name as Sironk.

Only the traces of foundations remain of Surp Hagop Church, one of two churches in Tsrnk Village. According to data from Houshamadyan, both churches were built in the same year (1151). The weathered stone masonry construction of Surp Hagop was renewed in 1664, and Surp Sarkis in 1678. It was recorded that there were two other churches prior to 1915, one of which was Surp Kevork. It was also noted that the names of the clergy at this time were father Musheg Mikayelyan, father Hovhannes Der-Hovhannisyan and father Nerses Asdvadzaduryan (URL 12).

Architecture

Surp Sarkis Church has exterior dimensions of 9.5x19.2 m. It still stands, along with its roof (Fig. 1). The church is located on a flat area, but there is earthen infill on its interior and exterior. Its exterior walls, especially, are quite buried.

The original level of flooring could not be determined at any location during the fieldwork. The village is home to another church dedicated to Surp Hagop, of which the only remains are walls that are 50-60 cm from the level of the foundation. The information gathered about Surp Hagop during the fieldwork is described towards the end of this report.

Surp Sarkis Church is a masonry structure. Rectangular, roughly-worked stones are used in its interior and exterior wall faces. The collapsed sections reveal that the infill between the faces is of rubble. The entrance opening has a segmental arch, above which there is a long, thin window. The interior width of the building is 6.5 m. The distance from the entrance to the farthest point of the apse is 16.6 m. The space is covered by a barrel vault. Interlocked rubble and roughly-worked stones, along with the occasional bricks, are visible in the vault coursing (Figs. 2, 3).

The side walls each contain three niches (interior width: 3.70 m) with segmental arches. Where these arches contact each other, there are traces of pilasters on the wall leading to traces of arches on the vault. Most of these architectural elements are now lost, except for the impostes (similar to brackets on the wall) that support the springer stones. The profiles of the latter can be seen on their remaining (unbroken) faces. Only the stones to the south of the arch that connects the apse to the wall are still in place. The traces on the wall and vault indicate that the pilasters and arches were 70 cm wide.

There are two window openings facing each other at the centre of the northern and southern walls. The head jamb of the window on the northern wall is immediately below the arched middle niche. The opening is roughly 50x50 cm. The slope that begins at the lower edge of the window continues until the springing line of the arch, where it reaches interior face of the wall. The opening of the window reaches 90 cm by this point. The window on the southern wall has identical form and dimensions, but it has been walled shut. Its head jamb is still extant, but the keystone of the arch immediately above it is lost. The opening created by a collapse in this section continues upward until almost halfway through the height of the vault.



Fig. 4 - The area thought to have housed the baptismal font

There is another niche (width: roughly 80 cm) within the eastern one of the arched niches on the northern wall. The smaller niche is in the half that is closer to the apse. Even though some parts of the faces of this smaller niche are in good condition, most of its constituent elements are lost. Consequently, it could not be measured during the fieldwork. It is nevertheless thought possible that this niche could have been the baptismal font because of its location within the layout, its features, and its approximate dimensions (Fig. 4). Some traces of ornamentation on the stones that framed this niche are observable. There is also moulding on the outer frame.

There is a window with a segmental arch on the apse wall. Only the northern portion of the arch survives; its jambs are lost (Fig. 2). In its current condition, its interior width is 1.05 m. The window could not be measured because its elements near the exterior are lost, however, its first course of stone indicates that it was tapered towards the outside. There are three small niches north of this window. Their widths are roughly 50 cm; their lengths vary. The northernmost of these niches still retains all of the stones in its segmental arch (Fig. 2). The right corner of the small niche in the middle contains an early-period cross motif. There is a circular opening at the peak of the hemi-spherical dome above the apse. Due to its location on the axis of the arch — positioned between the vault and the dome — and the roughness of the stone faces around it, it is thought to be the result of a collapse.

There is a space with corners south of the apse; it is located between the side of the hemi-spherical dome and the main wall such that it is parallel



Fig. 5 - The apse and the area with stairs to its south

to the exterior face of the wall (Fig. 5). This space tends towards the top of the apse window. Two of the basalt blocks that must have defined its jambs are extant in the upper left corner. The top of this small room has been covered with a thin slab of stone. There are smaller thin slabs that are cantilevered from the main wall; it is thought that these may have been related with stairs.

Thin slabs protruding from the upper boundary of the northern, exterior façade are likely the remains of an eave. The earthen infill above the vault is partially in place, but no traces of the roof were seen. The remains of the eave suggests that the roof may have also been constructed of these slabs.

Another historical structure in Kırköy (Tsronk) is Surp Hagop Church, which is 300 m northeast of Surp Sarkis Church in a beeline and 30 m west of Kırköy Mosque. There is a house to the east and another structure surrounding the church from the south. The walls are collapsed above the level of a subfoundation. The remains are not sufficient to trace the layout of the main walls. The site is filled with rubble and earth (Fig. 6).

Current Condition

Surp Sarkis Church is located in a flat lot within the village. There are no adjacent or neighbouring buildings. Despite heavy losses of materials, its main architectural features are still comprehensible. Moreover, traces of lost materials are mostly visible.

Currently, most of the exterior walls are surrounded by mounds of earth and the interior



Fig. 6 - Remains of Surp Hagop Church

is filled with earth and trash. Traces of illicit digs are observable among the infill above the flooring. The collapses that created some of the wall openings must also be results of illicit digs. There are no signs or information panels related to the building.

Risk Analysis and Recommendations

The current structural condition of Surp Sarkis Church poses a danger for both the building and the village's inhabitants, in addition to the risk created by collapsed and damaged parts against the church's continued existence. It is very easy to gain access to the interior, which appears to have been used for trash disposal due to the building's proximity to the village's landfill. Many animal carcasses were attested inside the structure during the fieldwork. Hence, the priority must be to rid the structure of these foreign objects.

It is unlikely that the earth mounds around the structure naturally occurred. The removal of these mounds under the scope of a future study will enable a better understanding of the features on the exterior façades.

Access to the site must be restricted and an information panel must be prepared immediately.

The remaining traces of Surp Hagop Church should be documented as soon as possible. Urgent interventions are necessary to conserve its current condition. The results of any research or study about these two churches would increase the value of Kırköy as a whole.

Surp Tovmas Church

Hasköy District, Eşmepınar Village	Construction Period/Date: 1677
GPS: 38°40'23.14"N 41°44'51.54"E	Current Function: Abandoned
Registration Date and Number: Van KTVKKBK 06.11.2009 - 441	

History

Eşmepınar (Yershter-Yereshder) Village is located on the banks of the Megraked River (Aradzani – Eastern Euphrates – a tributary of Murat River) 20-22 km southeast of the center of Mush. In the late 19th century, the village was in the Ottoman District of Mush in the Province of Bitlis and had a population of 750 Armenians. The economic activities were agriculture, husbandry, and pottery. The village had one place of worship (Surp Tovmas) and one school; Surp Garabed Church lay to the south of the settlement (HHŞDP 1988, 369).

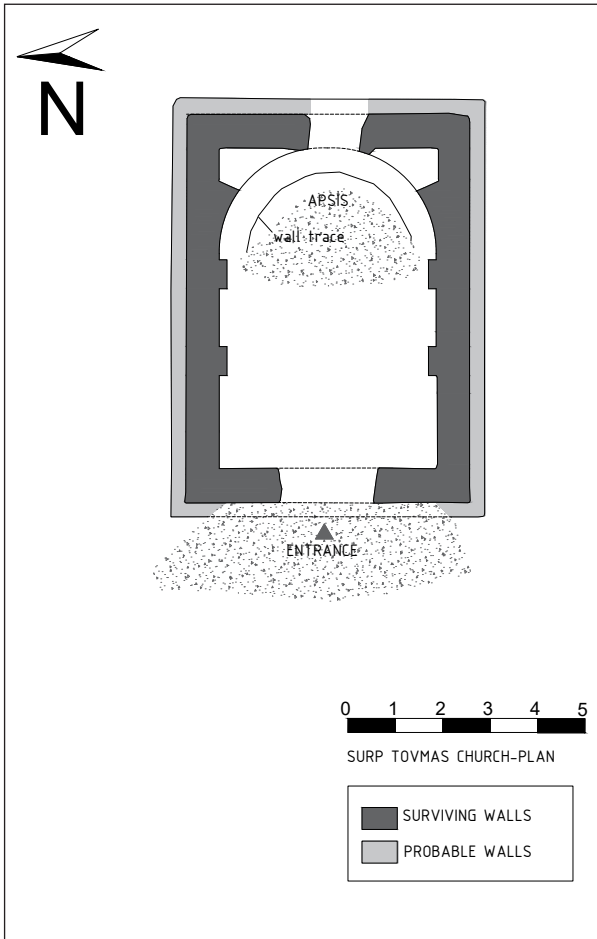
Data from the bishopric indicate that there were 38 households of Armenians in Yereshder in 1890. Mayewski mentioned a Kurdish

community of 70 households in the village, while Der Garabedian wrote that 570 Armenians comprised 65 households in 1902. The bishopric recorded 27 Armenian households and 6 Kurdish households in the village in 1910, and Mardirosyan found 1160 Armenians across 95 households in 1914. The Armenian Patriarchate reported the Armenian population in the village to comprise 83 households and 855 inhabitants. The data from the patriarchate also included the existence of Surp Tovmas Church, three monasteries in ruins, and a 30-pupil school (Kévorkian-Paboudjian 2012, 493).

Data in Houshamadyan indicate that Surp Tovmas Church was a renewed wooden structure, Surp Garabed Monastery was in ruins, and

Fig. 1 - Eastern view of Surp Tovmas Church





that an unnamed ruinous church existed in 1677; the record also names pastors Garabed Haroyan and Harutyun who were assigned to the village (URL13).

Architecture

Eşmepınar Village lies 7 km eastward from the center of Hasköy District. Surp Tovmas Church is located to the east of the village houses, and 200 m south of the village's mosque. It is in an empty field with pieces of its collapsed portions scattered in the environs and it measures 6.40x8.70 m (Fig. 1).

The church has a basilica-type plan layout with a single nave. The collapsed portion of the western wall is thought to have housed the entrance. There are two pilasters on the interior of the northern and southern walls. To the east, the wall of the semi-circular apse has collapsed and split (Fig. 2). The pieces to the north and south of the semicircle have coffered to decrease the structural load as well as niches.

The standing pieces of masonry wall indicate that the cladding on the exterior façade have been removed. Both sides of the wall are of



Fig. 2 - View of the interior from the western entrance, the collapsed western and eastern walls



Fig. 3 - Southern façade

rough-worked stone and rubble. The courses of rubble frequently indicate the use of slate and a white lime mortar. Traces on the wall reveal that the removed exterior cladding units were 42-55 cm in width and 40-50 cm in length (Fig. 3). The main walls are situated on large stone blocks that widen towards the exterior by 30 cm.

Current Condition

There are piles of earth and rubble around the church. The cladding has been removed on the interior and exterior of the structure; they were probably used as spolia in nearby buildings. The western and eastern walls have collapsed such that they left large gaps at the elevation.

Pits for illegal excavations are visible in the apse (Fig. 4). A portion of the hemispherical dome above the apse is also legible. All walls were erected above large, stone blocks that are traceable at the ground level; these were thought to have continued at lower elevations.

The structure is vulnerable against all types of damage. The roof has completely collapsed, and walls on two sides (east and west) have mostly collapsed. This leads to losses of material, rapid deteriorations, and loss of texture.



Fig. 4 - An illegal excavation pit.

Risk Analysis and Recommendations

The building is in very poor structural condition and at risk of rapid destruction. Information panels must be prepared for the church after access to the site is restricted. It is recommended that graphic restitution and conservation projects are urgently drafted for this registered historic structure. An excavation on the site, under supervision from the ministry, will contribute to the conservation process by aiding in the identification of other architectural remains in and around the building.

Ercan Çete House

Merkez (Centrum) District, Kale Neighbourhood	Construction Period/Date: Before 1915
GPS: 38°43'40.2"N 41°29'11.3"E	Current Function: Residential, Periodic Use
Registration Date and Number: Unknown	

History

“Old Mush” has been situated at the centre of the modern city where the principal remains of Armenian neighbourhoods have endured since the beginning of the 20th century. The Armenian neighbourhood called “Dzori tagh” was located on the sides of the valley created by Mush River, to the east of the city. The Mush Plain is on the lowlands of the city, which stretches toward the southwest. The other sides of the settlement are covered in vineyards and other verdant landscapes. The middle of the city sits at an elevation of 1,260 m (Kertmenjian 2014, 7).

The traditional houses of the city are terraced from the bottom of the hill at the end of Mush Plain towards its top. These houses are typically

have two or three floors constructed using either rubble and adobe or stone masonry; they also have wooden balconies embellished with carving (Fig. 1). Many of the vineyards, which were planted as terraces, still survive. The city’s population of 20,000 people was spread across 12 neighbourhoods in 1914. The 7,435 Armenians (1,146 households) in this population lived in six Christian neighbourhoods. The old Surp Marine Neighbourhood, where Ercan Çete House is located, is one of these six neighbourhoods. The area around the house is currently known as Kale Neighbourhood.

The old Armenian houses in the neighbourhoods of Kale, Dere, and Minare were demolished because of the construction of TOKI

Fig. 1 - View of Old Mush (Kévorkian-Paboudjian 2012, 486)



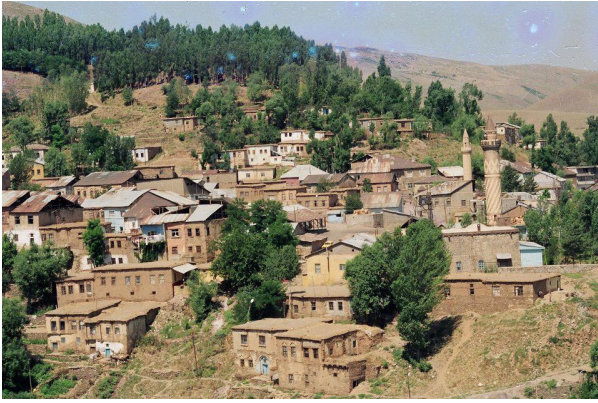


Fig. 2 - View of Dere and Kale neighbourhoods from 1985. Photograph: Cezmi Yentürk

buildings in the area beginning in 2012 (Figs. 2 and 3). Ercan Çete House is one of the last historic Armenian houses that survives and relatively retains its original texture in Kale Neighbourhood.

Architecture

Ercan Çete House is a rare example of surviving traditional residential architecture in the historic urban centre of Mush (Fig. 4). The building is located in Kale Neighbourhood, Değirmenler Street, on a lot that leans towards the southeast. Surp Marine Church lies approximately 50 m northwest of the house.

The main walls of the two-story building are primarily constructed using rubble masonry and wooden lacing, while roughly-cut, large stone blocks are visible at the corners. Occasional use of adobe blocks among the rubble coursing is attested. The other walls are adobe. The exterior walls are completely covered with adobe plaster. The stone coursing is easily visible where the plaster has fallen. Damaged parts of the structure reveal the use of earth-based materials as a binding agent in the walls.

The entrance is at the centre of the eastern façade. The door is enveloped in a double arch. Where the plaster has fallen off, it is visible that the arch is built of brick. There are two small platforms, whose capitals are embellished using moulding, on either side of the door. A metal door was placed inside the wooden casing around the entrance opening during a later intervention. There is a small window above (Fig. 5).

The most sumptuous façade of the structure is the eastern one. It is symmetrical and has four



Fig. 3 - View of Kale Neighbourhood following the demolition and construction. Photograph: Bekir Avcı

windows each on the ground and upper floors. All of these windows were embellished with ogee arches, which are thought to have been made with plaster. The arches on the upper floor are taller than those on the ground floor. The jambs and casings of the windows are wooden. They all have window bars. There is an inscription in Ottoman between the two northernmost windows on the upper floor (Fig. 6).

A wide, single-winged door leads to the ground-floor interior, which comprises two rooms each on the northern and southern wings that all connect to the *taşlık* (entryway). The *taşlık* is roughly 2.5x9 m and has a staircase at the opposite the door. The original flooring could not be seen in the ground-story spaces because the floors have been covered with screed. The flooring of the upper floor is wooden; it is supported by circular wooden beams. The beams are placed in the north-south direction at 50 cm intervals. Their diameters vary between 15 and 25 cm (Fig. 7). All of the interior spaces on both floors have been plastered with adobe and painted in white, blue, and green.

The rooms towards the east each have two windows on the entrance façade that are roughly 1 m-wide. The openings are made with wooden lacing; the casings and jambs are also of wood. The windows are decorated with tall ogee arches made using adobe plaster on both the interior and the exterior. The western walls of both rooms have closets that are 150 cm in width, 60 cm in depth, and covered with curtains.

The rooms on the western wing of the ground floor are smaller than those on the east. The room in the southeastern corner has a window that tapers towards the exterior: the opening



Fig. 4 - General view



Fig. 5 - Entrance (eastern) façade



Fig. 6 - The Ottoman inscription on the eastern façade



Fig. 7 - Circular, wooden beams supporting the flooring

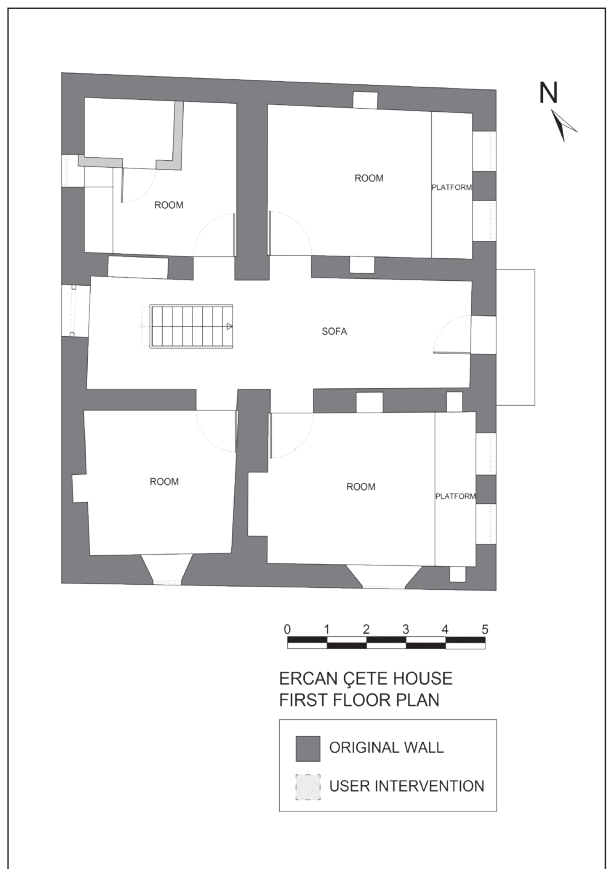
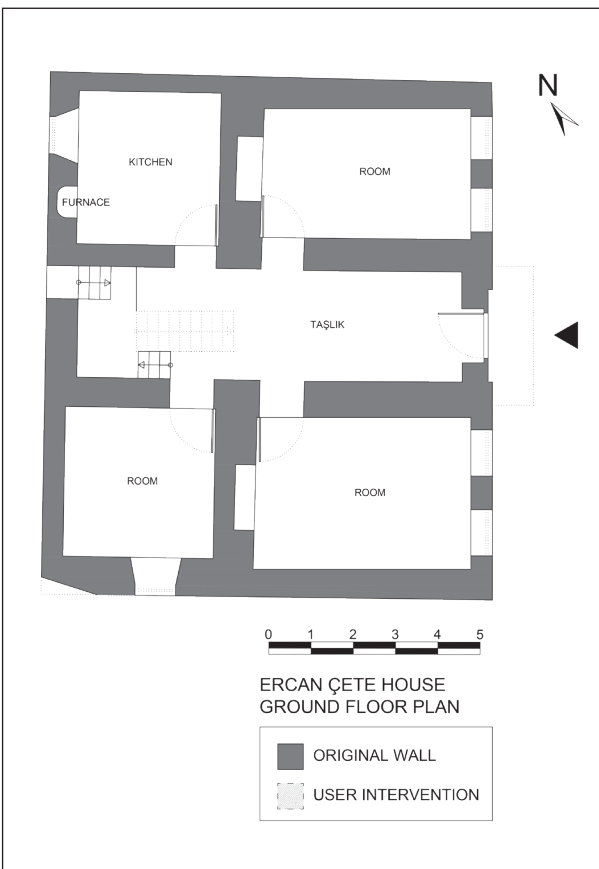




Fig. 8 - General view of the southeastern room on the upper floor

is 120 cm wide inside while it is 95 cm on the outside. The hearth in the western wall of the northwestern room indicates that the space was originally a kitchen. The opening of the hearth is 74 cm wide and covered by a semicircular, brick arch. Towards the north of the same wall, there is another tapered window whose width is 130 cm on the interior and 80 cm on the exterior. A squat toilet surrounded by a burlap curtain is attested in the northwestern corner of this room, which is thought to carry the function of a lavatory. There are no traces of where the original lavatory may have been.

The three steps aligned with the southern wall in the *taşlık* lead to the interior landing. There is another way onto this landing through a secondary entrance on the rear façade. The three steps immediately in front of this entrance also lead to the landing. Nine steps lead from this landing to the upper floor. The staircase and landings are wooden.

The layout of the upper floor is nearly identical to that of the ground floor. It comprises four rooms that open onto a central *sofa*. All of its flooring is clad with wood. There



Fig. 9 - View of the sofa, looking eastward

are circular, wooden beams in the north-south direction on the ceiling that have similar dimensions and intervals to those on the ground floor.

The eastern rooms on the upper floor have the same features as those on the ground floor. Both rooms have small platforms (width: 100 cm) that continue along the wall containing the ogee-arched windows. The southern and northern walls of the northeastern room each have a corresponding niche (width: 60 cm, depth: 40 cm). The southeastern room has three niches.

Two of these are at the centres of the platform's shorter edges and measure 40x50 cm. The third is on the northern wall and measures roughly 50x70 cm. This room also has a tapered window on the southern wall whose width is 1.93 m on the interior and 1.06 m on the exterior (Fig. 8). The closet in the western wall is 50 cm deep and 153 cm wide.

The northwestern room on the upper floor has undergone the most interventions among the spaces. A small room (interior dimensions: 1.43x2.19 m) has been added to its northwestern corner. The separation wall of this small room goes into the window opening on the western wall. There is a tank that is 50 cm off the ground in front of the window. This is used as a sink. A counter has been installed between this sink and the room's southern wall. In the southwestern room, there is a niche (dimensions: 36x67 cm) in the middle of the western wall. There is another tapered window opening with a width of 131 cm on the interior and 70 cm on the exterior.

All of the rooms on the upper floor have a semicircular arch (thickness: 5-6 cm) above their doors that lead to the *sofa* (Fig. 9). A window opening has been created (width: 1.24 m) to the west of the sofa. The door in the middle of the *sofa's* eastern wall leads to the balcony. Currently, only the wooden flooring remains of the balcony, which measures 95x325 cm. The eaves follow the form of the balcony. The shape of the roof suggests that this projection may have been a *cumba*, but there are no traces on the exterior façade to support this theory.

Continuous wooden lacing — on which the roof sits — was attested at the elevation of the eaves. The structure's hipped roof is currently covered with corrugated metal plates.

Current Condition

Ercan Çete House is one of the rare examples of traditional residential architecture that has survived in the historic urban centre of Mush. Until

a few years ago, the house was surrounded by similar buildings, many of which have since been demolished to make way for TOKI blocks. Ercan Çete House remains among these new buildings because its owner refused to sell the residence.

The house is in good overall condition, but there is a deep crack running in its western walls. Moreover, *eğimler* are noticeable on the façades from the exterior. Much of the plaster on the exterior façade has been lost; losses of material are attested in the walls.

The building is not currently used as a house but its owner regularly visits to check that it is secured and relatively maintained. There is a small garden surrounded by walls in front of the house, which is not open to uncontrolled access.

Risk Analysis and Recommendations

Ercan Çete House is an example of a traditional Mush residence retaining most of its original features. It must be comprehensively documented as soon as possible, before it further deteriorates. As an urgent intervention, temporary consolidations may be implemented against existing structural issues. However, it is important for complete documentation, graphic restitution, and restoration projects to be drafted for the house as well as for comprehensive repairs and restoration to take place as a result. The inappropriate additions on the interior and exterior of the house must be removed.

One of the most critical threats against the integrity of Ercan Çete House is the new set of buildings that were constructed around it. The context in which the house is situated has completely changed. It is now surrounded by multi-story blocks. Interviews with the homeowner revealed that the structural issues, especially the cracks, likely occurred because of the vibrations caused by the recent construction activity. Prompt action must be taken to emphasize the values of this precious building and to prevent potential losses.

St. Mary Chapel and Workshops

Merkez (Centrum) District, Yukarı Yongalı Village	Construction Period/Date: 1749
GPS: 38°57'47.54" N 41°12'25.53" E	Current Function: Ruinous
Registration Date and Number: Van KVKBK 29.03.2018 - 1887	

History

St. Mary Chapel, the workshop area (public buildings), and the cemetery are affiliated with Surp Garabed Monastery, but they lie outside of the historical site of the monastery as well as the existing village. The structures on this site were constructed in 1749 (Kertmenjian 2014, 19). There have been very few studies or scientific excavations at this location, which is considered to be significant by many scholars.

It is possible that this was a resting stop for pilgrims travelling to Surp Garabed Monastery, before they began to climb the hill on which the site is located.

Architecture

St. Mary Chapel and Workshops are 3 km east of Yukarı Yongalı Village, where Surp Garabed Monastery is located. They have an impressive view of the mountainous region. The structures' remains are scattered; the apse of the chapel is partially erect, while only 1-1.5-metre-tall portions of the workshop walls have survived.

All of the buildings are masonry structures that utilize roughly-worked stone; some ashlar blocks are visible near the corners. Rubble is attested in addition to roughly-worked stone in the workshop walls. The eastern wall and apse have enough erect remains that the plan layout

Fig. 1 - St. Mary Chapel, remains of the apse



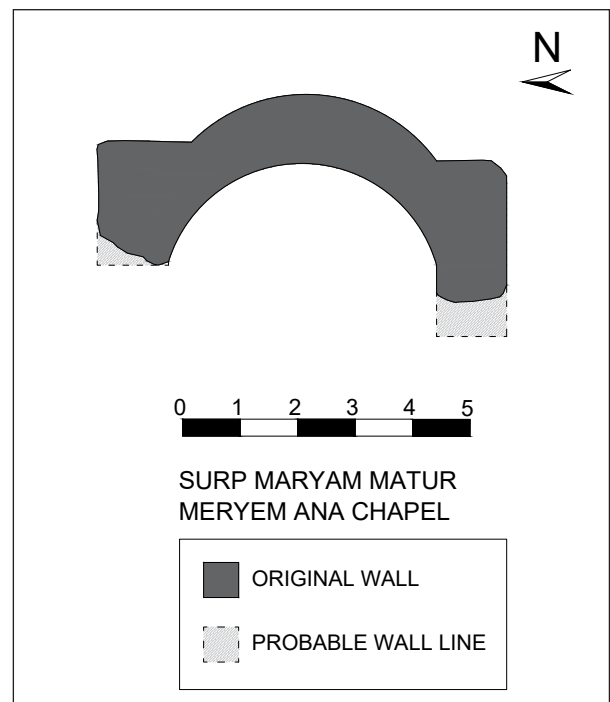


Fig. 2 - Wall remains of the chapel and workshops

is traceable. There are a few brick coursings at the beginning of the vault of the above the apse, which indicates that the vault was of brick (Fig. 1). The side walls of the apse each contain a niche, but the dimensions of these could not be taken due to extensive loss of material.

The chapel lies in the southeastern corner of the site; the workshops are aligned to be parallel to the longer wall of the chapel (Fig. 2). This alignment continues for roughly 100 m. The eastern walls of the workshops are built above a retaining wall.

Six workshops were observed during the field-work; the three of these that are closest to the chapel each contain two interior spaces (Fig. 3). To their north, there are two more buildings that each contain three spaces. These are all adjacent. However, the remains of another workshop containing three spaces lie 50 m away. A few openings were attested in the walls of these buildings, and it was possible to measure one of the window openings, but most of them are currently underground. The part of the measured window that is above ground is 57 cm wide and 36 cm tall. Its side jambs are 16 cm, while its head jamb is 13 cm in thickness. The latter is 65 cm in length.



Two pieces of a large mill stone were attested to the east of the workshops, aligned with the retaining wall (Fig. 4). The diameters of these stones were approximately 1.5 m. Their existence may support the theory that this site hosted regular production/lodging activities. No traces were found of the cemetery mentioned by written sources.



Fig. 3 - Remains of the workshops, southern view

Current Condition

A significant portion of the chapel and workshops has not survived; the site is in ruins. It is difficult to comprehend the overall layout due to the site's condition. The remains are extremely unprotected against weather conditions as well as risks posed by uncontrolled human activity. Hence, it is possible to say that any structural or material deteriorations will rapidly worsen. Many traces of past illicit digs were found during the fieldwork.

There are four reinforced-concrete buildings near the site. They were built last year and seasonally used.

The unpaved road between Yukarı Yongalı Village and Aşağı Yongalı Village is almost adjacent to the site. In that sense, the site is easily accessible even though it does not have a direct relationship with its surroundings.

Risk Analysis and Recommendations

The rate of deterioration for the remains of the chapel and workshops will accelerate as they continue to be neglected. It is recommended for rescue



Fig. 4 - Retaining wall and mill stone near the workshops

excavations and comprehensive documentation work to take place on site. Specifically, fieldwork and excavations supervised by the Ministry of Culture and Tourism will allow both the remains and the site to be better documented, and for other related architectural remains recounted in the written sources to be found. The findings from these works will also provide information regarding the production and the social life that took place around the site. A comprehensive study undertaken in parallel could reveal a tangible relationship of the St. Mary Chapel and Workshop site to Surp Garabed Monastery.

Surp Kevork Church

Centrum (Merkez) District, Ağaçlık Village	Construction Period/Date: Unknown
GPS: 38°44'42.70"N 41°29'6.62"E	Current Function: Abandoned
Registration Date and Number: Van KTVKKBK 27.09.2016 - 1336	

History

Garni (a.k.a. Garner or Garnen) was one of the villages on the Mush Plain, located in the District of Mush and Çukur Municipality during the Ottoman Period. It was an Armenian settlement with a population of 570 in the final quarter of the 19th century and more than 700 prior to 1914. The economic activities were farming, husbandry, and apiculture (HHŞDP 1986, 791-792).

Der Garabedian noted that Garni had a population of 750 Armenians across 110 households in 1902; it is possible that Garni may have been considered part of the District of Mush due to its proximity to the city of Mush. Mardirosyan wrote that there were 40 Armenian households in 1910 and 125 Armenian households with a population of 1190 in 1914 (URL 14). According to the records

of the Armenian Patriarchate, 860 Armenians lived across 123 households in Garni and the village had a church, three monasteries, and a school with 35 students (Kévorkian-Paboudjian, 2012, 489). Sources in Houshamadyan indicate that this church was named Surp Kevork and that there were three monasteries in ruins (URL 15).

Nişanyan (URL 16), who noted Karnen as an alternative name for this village where only Armenians lived at the beginning of the 20th century, wrote that the settlement is now known as Ağaçlık and occupied by a Kurdish-Sunni population.

Architecture

Ağaçlık is currently a village in the Centrum district of the Mush Province. The village is 1 km

Fig. 1 - Eastern view of the structure and environs





Fig. 2 - Western view of the apse and barrel vault

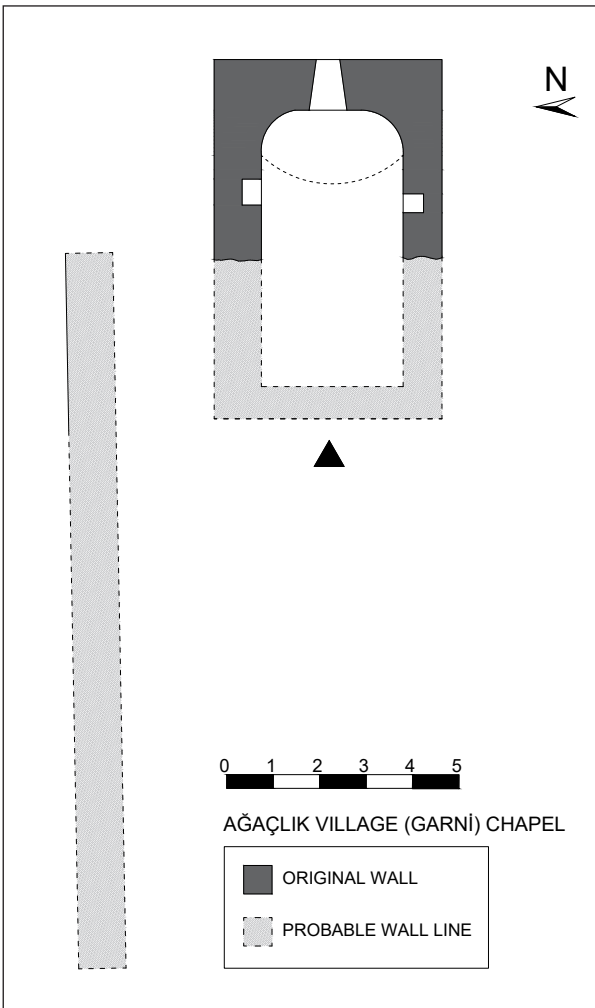


Fig. 3 - The cross carved on a stone block

away from the province's center, to the north of the Centrum. Surp Kevork Church is unattached to the village houses. It is situated in a field to the east of the land rumored to be a cemetery and lies on an east-west axis (Fig. 1). Only the apse (*madur*) of the church has survived. The remains of the structure comprise the barrel vault above the apse and the walls that support it, which are situated on a pile of earth and rubble (Fig. 2). The foundations of the collapsed portions of the church are traceable at the ground level. The external measurements of the rectangular structure are 482x760 cm. The walls are constructed of



Fig. 4 - Rubble scattered around the site

rubble with lime-based mortar and the vaulted ceiling was built of slate. The wall thickness is 110 cm. There is a niche that is 115 cm wide on the northern wall of the apse and another niche that is 45 cm wide on its southern wall. There is a window with broken jambs in the thickening walls of the vault above the apse. Large stone blocks are situated on the outside, below the window opening, on either side (Fig. 1). There is a cross with bevelled corners carved on the stone to the south (Fig. 3). There are coffers in the wall near the roof, in order to decrease the wall thickness and to lighten the load.

Some of the northern and southern walls of the structure are erect. The direction and continuity of these walls as well as the western wall, which is traceable at the ground level, are legible. The traces of a wall that extends in the east-west direction and lies near the structure's northern wall may be related with the original phase of the building.

Current Condition

The remains of the church are located in a rural context, on the eastern edge of a large plot of land that may be accessed via a small road near the village houses. Local residents stated that this land used to be a cemetery that could be

accessed through the door located between the houses to its south.

The pieces of rubble scattered around the masonry structure are related with this church, which has lost its function (Fig. 4).

The plan layout of the church is traceable at the ground level, but the spatial features are not legible. Most of the walls and flooring of the building have collapsed. Surface deterioration and loss of materials is evident on the surviving structure to the east. The building is at risk of rapid deterioration and loss of historical fabric.

Risk Analysis and Recommendations

The church is in poor structural condition and at risk of collapse. The environs of this registered building must be checked for other structural remains (e.g., monastery, gravestones) through work such as excavations. If discoveries are made, the area around the church should be registered together.

An information panel must be prepared for the structure, and access to the site must be restricted to prevent further damage under the scope of urgent prevention methods.

Surp Sahak Church

Merkez (Centrum) District, Yücepete (Derik) Village, Kızlar Locality	Construction Period/Date: Unknown
GPS: 38° 58' 19.81" N, 41°27'03.96" E	Current Function: Hay Storage / Barn
Registration Date and Number: Van KVKBK 23.02.2016 - 1170	

History

Records of the Armenian Patriarchate indicate that Derik, in the District of Mush, had 450 Armenian inhabitants living across 51 households in addition to Surp Sahak Church and a school with 15 students (Kévorkian-Paboudjian 2012, 489). A-To (1912, 107) writes that there were 40, while Sasuni (1956, 352) proposes that there were 60 Armenian households in the village.

Ashdishad was quite an important centre as the sacred, principal worship space for pagan Armenians before the acceptance of Christianity. Ashdishad, also known as Hashdishad in Antiquity due to its abundance of temples, is thought to be near the extant village. This sacred centre

is near Surp Garabed Monastery, on the slopes of Mount Karke (now known as Sergen), and on the right shores of Aradzani (now known as Murat) River. Here, there were temples the housed statues of the god Vahagn and the goddesses Anahid and Asdgig (Kévorkian-Paboudjian 2012, 484; Akatankegos 1977, 130). According to legend, the founders of the pagan temple in Ashdishad were siblings Demetre and Kisane, who emigrated from India to Armenia in the 2nd century BCE (HHŞDP 1986, 300).

Armenian historians Agathankegos and Movses Khorenatsi (V.1, 1974, 493) alluded to Ashdishad as "Hashdits Degik." Following the adoption of Christianity as the official religion of Armenia

Fig. 1 - Surp Sahak Church, overview

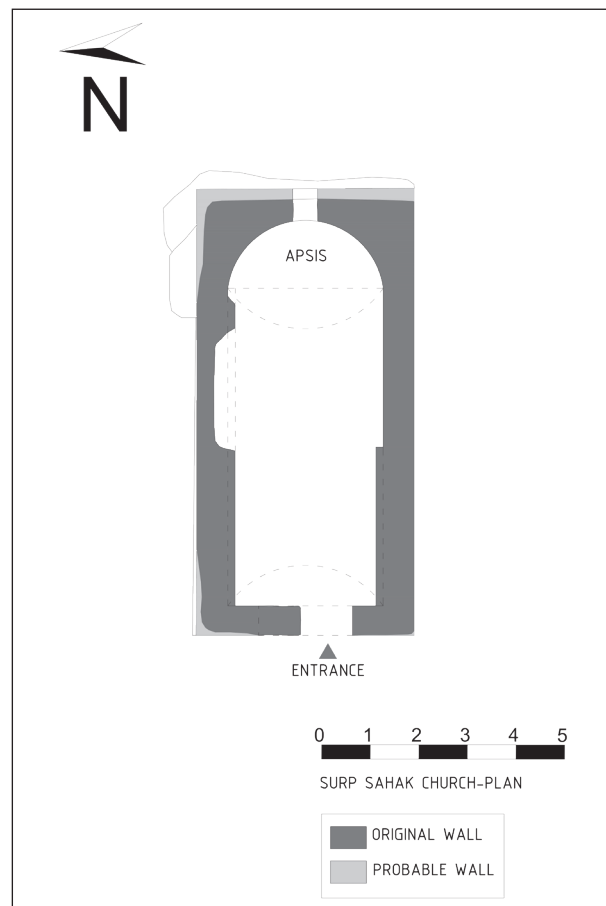


in 301, the pagan temples in Ashdishad were demolished through the initiative of Surp Krikor Lusavorich (St. Grigor the Illuminator). A monastic church – which became the residence of Agbianosian Bishops and is even claimed to have been the first Christian church/religious post in Armenia – was built in their place.

The monastery in Ashdishad, where Surp Sahak Katogikos and his daughter Shushanig were buried, collapsed in the 7th century. The new church built in its place continued its existence until 1915. Ashdishad Church, more commonly known as Surp Sahak, was damaged by Timur in the 14th century. It was written that the chapels of Surp Hovhannes Mgrdich (John the Baptist, Surp Garabed, Ioannes Prodromos) and Surp Athanakine were near the church (1974, 300).

Sources in Houshamadyan additionally mention the graves of Surp Sahak and Shushanig, the ruinous Ikhdatorig Church, and a clergyman named father Sahag in the section related to Surp Sahak Church, which was the main sanctuary of the Derik monastery or Ashdishad (URL 17). Records from the second half of the 19th century and the beginning of the 20th century indicate that the monastery had been abandoned and its buildings were collapsed by this time.

Bishop Drtad Balyan (Hay Vanorayk, 257-258) writes in his book, where he documents Armenian monasteries, that “The stone blocks in the monastery’s walls were shattered and in place – or rather on the side – of the old church, a chapel or a building that could be called a wooden church was constructed. The grave of Surp Sahag, the great thinker of our church, is inside this structure. The graves of Srpuhi Shushan and two other people are adjacent to the grave of Surp Sahag. The three independent altars are half-destroyed in the middle of the collapsed church; the triangle that they form indicates the location of the true position of the altar of the main church as well as the main entrance and the chapels next to it. According to legend, the southern one of these three altars was known as ‘Muroni Khoran’ and the name ‘Ashdits’ carved on it points to another monastery of the same name, but we were not able to find its location... According to another legend, a large and sumptuous basilica with a large, ornate cross stood in front of the main church. The khachkhar next



to the baptismal font still stands; it is known as ‘Krdinki Kar’ [sweating stone] by the locals and inscribed with the date 1581.”

Architecture

Surp Sahak Church is located in Yüce-tepe Village, 30 km from the city centre of Mush. It has a rectangular plan layout that extends in the east-west direction and measures 4.42x9.10 m. Currently, the building is privately owned and used as a haymow. A modern structure adjoins it from the south. The main worship space in Surp Sahak Church is 2.84x6.42 m, while the apse is 3.14 m in width and 1.37 m in depth (Fig. 1).

Entrance is through a door (width: 1.04 m) on the western façade. It is observed that the original opening for the entrance (width: 1.90 m) is in the middle of this façade and, currently, partly infilled. The wall thickness for the western façade is 60 cm, while it is roughly 78 cm in the northern and southern main walls.

The main worship space is rectangular; its width is smaller than that of the apse. As a result, the wall of the semi-circular apse ends somewhere in the northern main wall. This detail is clearly

attested through the gap in the northern wall. It suggests that the apse and the main walls may not have been constructed in the same period, and that the walls may have been placed in front of the already-built apse (Fig. 2).

The main walls were built using the double-faced masonry construction method; their interior and exterior stone coursing is almost completely destroyed. The ashlar-stone cladding only survives on part of the northern wall. The stones in two of the courses near the floor in this section appear to be much larger than those in the upper courses. Moreover, these two courses are attested to protrude towards the ground, similar to a platform. These two courses may be indicators that this section is multi-layered and that parts of it may belong to different periods. The theory is supported by the observation that the size of the stone blocks near the ground on the interior are also larger than usual for a structure of these dimensions (Fig. 3). It is likely that it was converted from another structure, especially considering the significance and religious context of the pre-Christian temples in the Ashdishad settlement.

Many cross motifs and various decorative compositions are attested on the stones in the interior wall coursings, especially on the northern

and southern walls. This suggests that these stones may be spoliated (Figs. 4 and 5).

The ceiling is a barrel vault constructed by the interlocked use of local stones. There is a 'aks-ı seda' (Ottoman for sound echo) detail utilizing six earthenware amphorae towards the northern edge of the barrel vault, near the apse. The amphorae are arranged in three rows (3-2-1) to create a triangular form (Fig. 6). This detail is utilised to create acoustic control in curvilinear ceilings in some other examples in Mush as well as in various parts of Anatolia.

Current Condition

Surp Sahak Church is currently in private ownership and used to store hay. The structure is



Fig. 2 - Interior of Surp Sahak Church, view of the apse



Fig. 3 - Surp Sahak Church, northern façade



Fig. 4 - Surp Sahak Church, decorative detail



Fig. 5 - Surp Sahak Church, cross ornamentation



Fig. 6 - Vault and acoustic amphorae

protected from the elements by a wooden gable roof that was built by its current owners. the walls are constructed in the double-faced wall typology, where the space between interior and exterior ashlar-masonry faces are infilled with rubble. However, almost all of the ashlar courses have been dismantled and the rubble infill is now exposed. The original door to the west has been infilled with rubble and the entrance has been made smaller. The gap above the lintel of the original door most likely used to contain an inscription, which has since been lost.

Risk Analysis and Recommendations

The settlement in Derik (Ashdishad) provides much data about Armenian culture and heritage prior to Christianity. It is imperative for the historical significance of the settlement and the larger region that the church to be considered within a holistic context including other structures that have been traced, or that will be traced, to the same period in this area. Some of

the architectural elements that are observed in the building reflect the multi-layered and multi-period character of both Surp Sahak Church and the surrounding region. Such a valuable structure must be investigated as part of a more precise and extensive study, then opened to visitors following the swift implementation of necessary steps for its conservation-restoration. The wooden, protective roof structure built by the owners to enable hay storage has prevented further deteriorations caused by environmental conditions in the short term. Nevertheless, the building is in poor structural condition.

A critical issue is the loss of the building's original materials. A considerable portion of these is probably being used as spolia in other parts/structures within the village, in which case they may be traced. A scrupulous effort to address this issue may contribute to a partial re-integration of the structure while conserving its historical/architectural integrity.

Mollakent Mansion

Bulanık District, Mollakent Village	Construction Period/Date: After 1878
GPS: 38°57'11.2"N 42°04'10.6"E	Current Function: Housing / Lodging (Guest-house)
Registration Date and Number: Erzurum KTVKBK 15.09.1988 - 46	

History

Mollakent Mansion (Guesthouse) lies to the north of the historic mosque; there are accounts that it belonged to the *zawiya* to the north of the mosque (Asna 2018, 332). It is thought that the mansion was constructed in or after 1878 because of its relationship to the mosque.

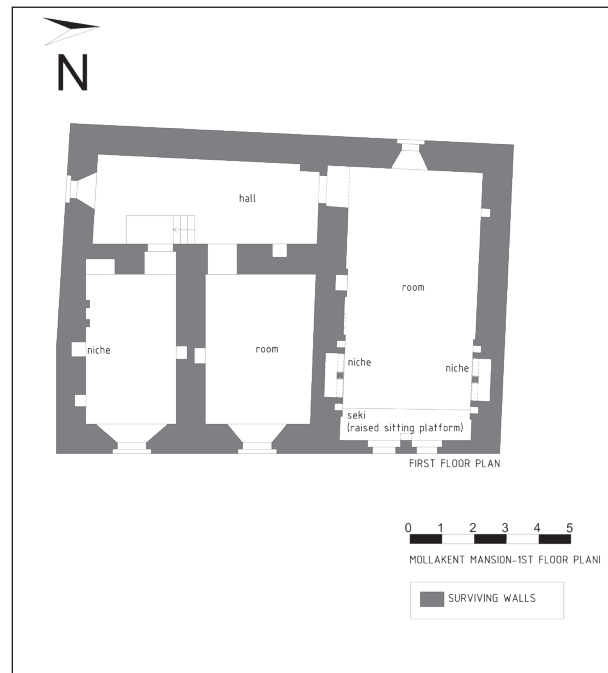
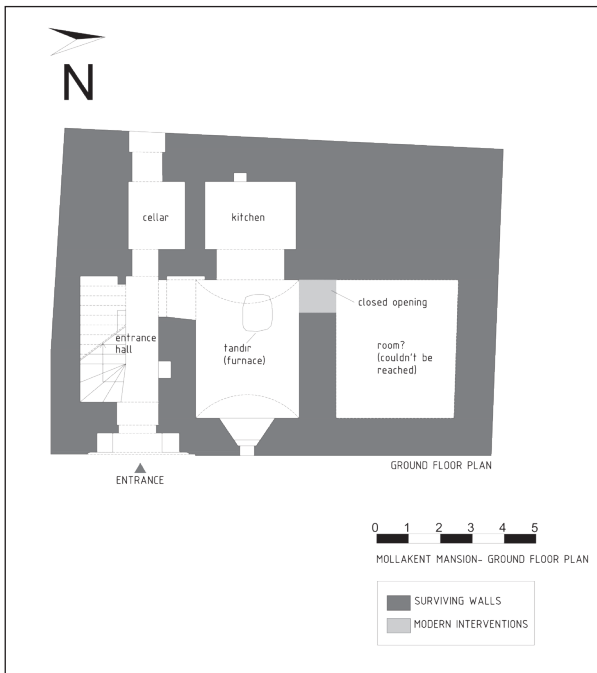
Architecture

The mansion is located in Bulanık District, Mollakent Village, Köy İçi Locality; it is a two-story masonry structure with a floor area of 132 m². The building has a rectangular plan that measures 13.52x9.40 m situated on a north-south axis. The main entrance is on the southeastern corner of the lot, through a monumental, arched door on the eastern façade (Fig. 1). This entrance leads

to the *taşlık* (entryway) – which is connected to a kitchen area with two spaces to the north, and to storage-pantry spaces to the west— on the ground floor. A recently-added, modern, straight staircase immediately to the south of the entrance provides access to the upper floor (Fig. 2). A climb on the staircase leads to the rectangular *sofa*, which is the central space that the three other rooms on this floor are organised around. The longer, eastern edge of the *sofa* has openings to two of the rooms, while its shorter, northern edge has the entrance to another. The southern of the two rooms on the east is reached through a small staircase with four risers and three steps. This is probably the result of an attempt to re-organise the original height of the building's staircase. The rooms on the upper floor, unlike

Fig. 1 - Eastern view, main entrance





those on the ground floor, are quite ornate and elaborate. Especially the larger room on the north contains decorated niches of various sizes and organisational styles as the principal room of the mansion. Both the main and separation walls are roughly 1.15 m thick on the ground floor, while they measure 90-93 cm on the upper floor.

The *taşlık* space immediately encountered after the main entrance has a rectangular plan of 2.42x3.88 m. The modern, reinforced-concrete staircase that is immediately to its south has a width of 1.41 m. The space under the staircase has been walled off to be used for storage. A door (width: 1.14 m) to the north of the *taşlık* leads to the kitchen, which comprises two spaces that are separated by an arch (width: 94 cm). Of these, the eastern space contains an elliptical cooking pit (*tandır*) whose major and minor axes measure 91x114 cm. This is still functional and in good condition (Fig. 3). There is a blocked door (width: 1.01 m) in the northern kitchen wall, whose outline is still traceable. The spaces beyond this door were inaccessible.

The other space on the ground floor is the storage-pantry, which may be reached through a door (width: 80 cm) in the *taşlık*. It comprises a main space (dimensions: 1.75x2.12 cm) and a connected, smaller space. The axis that appears to delimit the latter corresponds to the exterior face of a main wall in the building's overall layout. Hence, the wall construction here must be related to the exterior façade of a main wall in



Fig. 2 - The *taşlık* and modern staircase



Fig. 3 - The kitchen and cooking pit, ground floor

the neighbouring structure. It is thought that the original design of this space may have included an opening leading directly to the exterior, depending on the construction timeline of these two buildings. The ceiling above the kitchen is a brick barrel vault, while the ceilings of the two other spaces on the ground floor are composed of wooden beams.



Fig. 4 - Southern view of the sofa, upper floor



Fig. 5 - Principal room and niches, upper floor

The spaces to the east of the upper-floor sofa are bedrooms (Fig. 4). Both rooms are reached through doors (width: 90 cm) in the sofa and they each have a window with bars looking onto the entrance façade as well as various niches on their walls. The third room on this floor is the rectangular principal room that measures 4.06x8.14 m. It is reached through a door (width: 85 cm) in the sofa. There is a window on its western wall and two windows on its eastern wall. The room's northern and southern walls contain niches that have remarkable ornamentations (Fig. 5). There is a platform in front of the eastern windows, which are enveloped in a decorative band. There are two marble inscriptions on the walls. All of the ceilings on this floor are supported by wooden primary beams and perpendicular, secondary, log-shaped wooden elements.

The main entrance of the mansion is embedded in a segmental arch, which is encapsulated in a pointed arch. There is a marble inscription on the wall area between these two arches (Fig. 6). There is an embellished, inverse-U-shaped band that surrounds the door immediately above the pointed arch, on which seven stone brackets are visible. This detail suggests that there was



Fig. 6 - Entrance and marble inscription, eastern façade

originally a projection; the theory is supported by the difference between the current wall coursing above this section and that in the rest of the structure. There is elaborate stone moulding above the door that follows the arc of the segmental arch. There is also a capital and hourglass motifs carved into the stone — embellished with muqarnas — at the level of the springing line on either side of this arch. The eastern façade is quite plain, with the exception of the entrance; there is one window on the ground floor and four windows on the upper floor that were placed in accordance with the interior layout. A significant portion of the eastern façade at the ground-floor level has been plastered with a cement-based material. Ashlar masonry is visible on the rest of the façade. The three segmental-arched windows towards the north on the upper floor are embellished with moulding that follows the shape of the opening. There are no eave mouldings on this façade; it ends with a wooden gable roof. The gable wall has been built with modern concrete masonry units (Fig. 7). At the ground-floor level of the main façade, there is wooden lacing underneath plaster, which joins the unplastered and continuous wooden lacing seen throughout the façade (Fig. 8). Eave moulding is attested on



Fig. 7 - Gable roof, northeastern view



Fig. 8 - Joint between wooden lacing

the building's northern façade, but it does not continue along the entire surface. The western façade is partially visible and quite plain, while the southern façade is not observable because it is adjacent to the mosque.

Current Condition

The mansion is an impressive example of residential architecture. It may appear that it has lost its original features due to later interventions, but it retains its overall architectural authenticity. The structure is irregularly used. Consequently, the interiors are maintained and in good overall condition. However, the cracks

that appear especially on the western façade draw attention to certain structural issues within the building. The roof is a later addition that does not meet the aesthetic or material need for eaves in such a rainy region.

It was not possible to obtain information about the fate of the space(s) on the ground floor that lay beyond the closed door in the kitchen.

Risk Analysis and Recommendations

The building continues to perform its original function, so any conservation approach must fundamentally focus on its regular-annual maintenance in order to prolong its use. A priority should be to do ground studies and structural evaluation-modelling to determine the issues that would require urgent interventions and to consolidate the building. Research on architectural history must be undertaken to discover information about the original features on the eastern (entrance) façade, including the projection. Following a process of precise documentation and project-drafting, efforts should be made for the structure to swiftly regain its original identity such that it can still respond to the current needs of the community.

Dağdibi Chapel

Hasköy District, Dağdibi Village	Construction Period/Date: Unknown
GPS: 38°40'56.79"N, 41°39'9.11"E	Current Function: Abandoned
Registration Date and Number: Van KTVKBK 25.06.2018 - 1997	

History

The village was located on the Mush Plain, on the Mush-Bitlis road, and 14 km southeast of Mush. The heavily-forested Komshanud Mountains surround the settlement. It was known as Şimlag in the Ottoman era and housed a population of 315 Armenians and 30 Kurds in 1881. By the early 20th century, the population comprised 500 Armenians across 60 households. The main economic activities were agriculture, husbandry, viticulture-horticulture, and various crafts. The settlement had one school and the Surp Garabed Church, which was rumoured to have been established by St. Grigor the Illuminator. The church became a ruin during World War I (HHŞDP 1998, 117, 122, 140).

Houshamadyan data indicate that there were 42-46 households with an average population of 300 in Shmlag (Dağdibi) between 1890 and 1914. There was also a small Kurdish population (URL 18). The demographic data was updated

to indicate 295 Armenians inhabiting 42 households in 1914 (Kévorkian-Paboudjian, 2012, 493).

Şimlag was home to Surp Sarkis Church, which was made of stone and rumoured to be constructed before the 19th century, in addition to Surp Garabed Church (2012, 493).

Architecture

Dağdibi Village Chapel is a masonry structure, whose apse has partially survived (Fig. 1). The chapel was built on a steep slope overlooking the plain to the west of Dağdibi Village (Fig. 2). It is thought that the structure had a rectangular plan (external dimensions: 6.10 × ... m) and a single nave; there is no information about its roof system. Its western wall is underneath the dirt road, so the lengthwise external dimension could not be measured. The surface of the apse is curved on the interior; the space does not protrude on the exterior façade as is the case in other chapels and churches in the region

Fig. 1 - Hasköy, Dağdibi Village, remains of the chapel





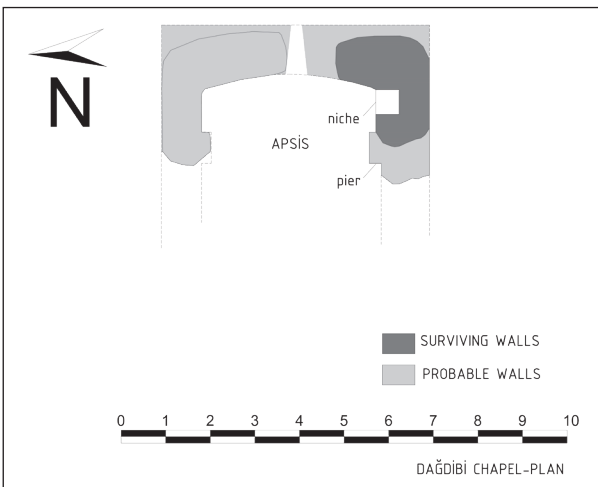
Fig. 2 - Southeastern corner of the Dağdibi Village Chapel



Fig. 4 - Wall of the apse, traces of an embrasure at the upper levels (of Dağdibi Village Chapel)



Fig. 3 - Wall of the apse and northern wall (in Dağdibi Village Chapel)



(opening: 3.89 m; depth: 1.30 m). On the interior, where the northern and southern walls merge with the curve of the apse, the wall protrudes by approximately 25 cm to create pilasters. It is highly likely that the pilasters were originally connected via arches beneath the roof structure. Additionally, there is a rectangular niche on the southern part of the curved wall (depth: 52 cm; width: 55 cm). The original floor elevation could not be evaluated, since the interior has been infilled with rubble and earth over time; the niche in the apse is very close to the current floor elevation, probably for the same reason (Fig. 4).

The masonry walls are made of rubble and 1.05-1.10 cm thick (Fig. 2). The hemispherical dome above the apse is also made of rubble, but the stones here are visibly thinner and longer compared to those used in the walls. There are traces of an embrasure in the apse (Fig. 3).

Current Condition

Only a small portion of the chapel has survived. It was understood that the structure is in its current condition because it was not used or maintained after it was abandoned; the construction and expansion of the dirt road to its west was also thought to have caused further damage and losses.

Risk Analysis and Recommendations

Dağdibi Village Chapel is in a process of rapid deterioration. Unless urgent conservation measures are taken, it is likely that it will be completely destroyed in the coming years. It is necessary for a complete survey to take place and for a restoration project to be prepared while the structure is consolidated through conservation methods. It is recommended for access to the site be restricted and for an information panel to be prepared for the structure in the interim.

Surp Giragos Church

Merkez (Centrum) District, Kepenek (Arag/Arak) Village, Köyiçi Locality	Construction Period/Date: 1427
GPS: 38° 42' 28.20" N 41°32'55.00" E	Current Function: Haymow / Storage
Registration Date and Number: Van KTVKBK 15.07.2010 - 664	

History

Arak was located in the Province of Bitlis, Sanjak of Mush, 4-5 km southeast of the District of Mush, near the road to Bitlis, and on the shores of a tributary of Meghraked (now known as Karasu) River during the Ottoman Period (HHŞDP 1986, 318). The village, which was occasionally defined as a city, was recorded as Araks in the 7th century (Mamigonyan 1989, 76).

Several scholars provide information about the Armenian population of the village. It is noted that there were 427 Armenians living across 87 households in Arak in 1881 (HSH 1974, 524) and that the village had 37 households, most of which were Armenian, at the beginning of

the 20th century (HSH 1974, 524). 1890 episcopate data indicate that there were 83 Armenian and 4 Kurdish households in the village. Some sources note the Kurdish population as being much higher than 4 households. Sasuni (1956, 352) proposes that there were 70 Armenian households at the beginning of the 20th century. A-To (1912, 105) and the episcopal centre notes the contemporary population as 66 Armenian and 15 Kurdish households. The determination of 70 Armenian households in 1910 by Mardirosyan also suggests a drop in the population. Kévorkian (2012, 489) writes that there were 1005 Armenians living across 104 households in the village, which also had a school with 40 students as well as a church called Surp Giragos,

Fig. 1 - Surp Giragos Church, northeastern view



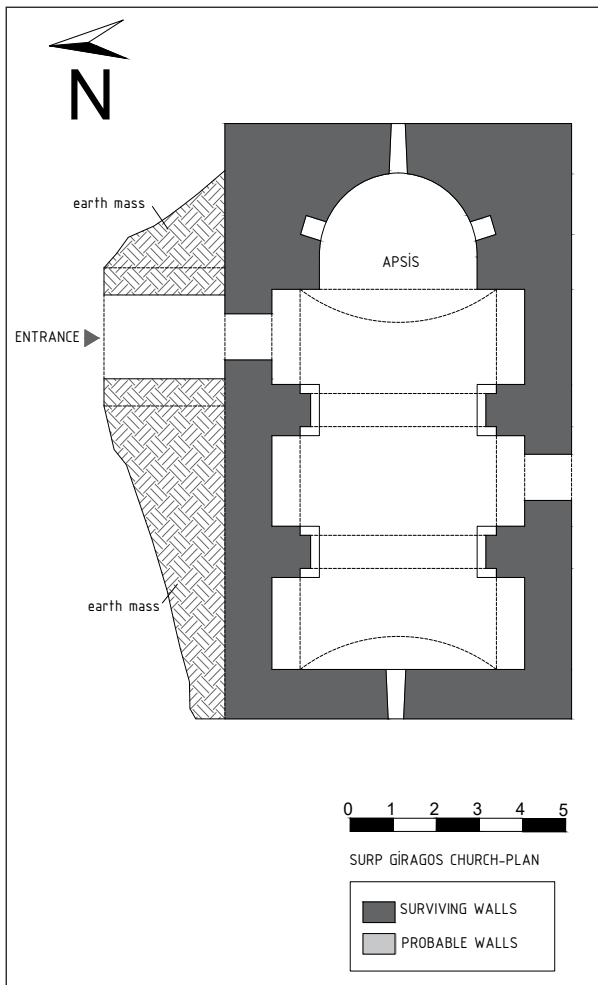


Fig. 2 - Northern façade and modern addition

single-volume church in the records of the General Directorate of Land Registry and Cadastre.

The structure has a rectangular plan that lies on an east-west axis and measures 7.90x13.14 m. A modern entryway/vestibule (dimensions: 3.05x2.77 m) has been added to the northern façade, which is mostly covered with earth (Fig. 2). A door (width: 1.02 m) in the structure's northern main wall leads to the interior.

The main space is 5.77x8.30 m and covered by a barrel vault. The vault is supported by two identical and parallel arches. There is an embrasure in the apse (width: 3.60 m, depth: 2.57 m), which is in the middle of the eastern wall. The northern and southern walls of the apse each contain a niche (width: 44 cm, depth: 47 cm). The space is divided by the two arches that are 73 cm wide; a blocked opening for a door is visible on the southern wall in the middle partition. The opening (width: 1.02 m) was likely blocked following the construction of the adjoining, modern buildings.

The building was constructed using rubble masonry. The exterior façade was articulated by two courses of finer-cut stones that create a herringbone pattern (Fig. 3). No embellishments or decorative elements were attested either on the interior or the exterior. However, traces of plaster were found on the interior wall surfaces. It is likely that these surfaces were originally covered by frescoes, however, it was impossible to determine if any tangible traces still exist due to the accumulation of dirt and soot.

The main walls of the church are 1.07-1.09 m thick. There is a second embrasure at the centre of the western wall. The semicircular form of the apse is not legible on the exterior, where it appears that the church is prismatic. The bema wall is mostly destroyed, but its traces are still

based on the 1913-1914 records of the Istanbul Armenian Patriarchate. In 1914, the demographic records were updated to 797 Armenians living across 103 households (URL 19).

Houshamadyan (URL 20) indicates the existence of three churches in Arak — two of which were in ruins — and roughly dates the construction of Surp Giragos Church to 1427. It also names two clergymen: father Mıgırđıç Der-Mıgırđıçyan and father Garabed Asmaryan.

Many elaborately-carved stones are attested to have been used as spolia in the construction of extant houses in the village, which is home to the remains of Surp Giragos Church.

Architecture

Surp Giragos Church is situated within a vernacular texture in Mush Merkez (Centrum) District, Kepenek Village, Köyiçi Locality (Fig. 1). Its remains are currently used as an barn/haymow by the villagers. The church retains its architectural composition despite neglect and misuse. It is adjoined by modern structures to the south and west. The site is described as a single-story,



Fig. 3 - Eastern façade and rubble coursing with herringbone pattern



Fig. 4 - Interior walls, accumulation of soot

visible. The floor of the apse is elevated to be roughly one step higher than that of the rest.

Current Condition

Surp Giragos Church is surrounded by modern buildings, two of which are adjoined from different directions. The northern façade, where the current entrance is located, is almost completely covered with earth. Dense vegetation is noticeable on the surface of the roof (Fig. 2). Little is perceivable about the roof.

Critical structural issues were not observed in the building. Much of the interior walls have undergone dense accumulation of dirt and soot (Fig. 4). Consequently, it was not possible to make observations regarding potential traces of fresco remains on the wall surfaces.

Risk Analysis and Recommendations

Kepenek Village was an important settlement where the population was mostly Armenian

until the beginning of the 20th century. Its proximity to Surp Arakelots Monastery makes it possible for a touristic route to be defined for this area. Surp Giragos Church must be considered as part of a larger landscape in the village and its surroundings, rather than as a single structure. Any conservation approaches must be determined through this perspective.

The mounds of earth around the building must be eradicated so that the existing walls and roof may become visible. Technical evaluations should follow this process, after which preventative methods must urgently be taken to prevent further deteriorations. The building must be liberated of inappropriate additions and loads, consolidated, and protected from the elements. Efforts to document the building and draft a restoration project should lead to a systematic and scientific series of coordinated interventions.

It would be helpful for information and orientation panels to be installed at the entrance of the village as well as other appropriate locations so that everyone can locate this building as well as any others that may be discovered at different parts of the village on the route .

The installation of information and orientation panels —at the entrance of the village as well as other appropriate locations so that everyone can locate this building as well as any others that may be discovered in the area— would contribute to the conservation of buildings in addition to developing cultural awareness.

Alaeddin Bey Mosque

Merkez (Centrum) District, Dere Neighbourhood

Construction Period/Date: 18th c.

GPS: 38°43'51.2" N 41°29'24.4" E

Current Function: **Mosque**

Registration Date and Number: Erzurum KTVKBK 27.06.1990 - 248

History

Alaeddin Bey Mosque is part of a complex commissioned by Alaeddin Bey, one of the beys in the region, at the city centre of Mush in the 18th century (Fig. 1). It is known that the complex comprised a mosque, bathhouse, madrasah, and monumental shrine (Boran - Kulağuz 2000, 56).

The structure has three inscriptions in Ottoman. These are above the main entrance, on the western façade, and on the pedestal of the minaret. These inscriptions have been published by Boran and Kulağuz (2000, 57-60). There is another inscription, this time in Armenian, on the minaret: YERANOS MEMAR (1748).

The text is very short but quite revealing about

the craftsmanship and history of the building. Yeranos is a name encountered more frequently beginning in the 14-15th centuries. "Memar" or "meymar" means architect (the word is rooted in Arabic, used in Farsi as me'mār and in Turkish as "mimar" with the same meaning). The word "meymar" is often found in Armenian inscriptions. For instance, Maymar Diradur constructed a narthex in Varak Monastery (used as Surp Kevork Church in the 19th century) near Van in 1648. Krikor Maymar built the fortification walls of Eremera Saint Maria Monastery in Rışduni country (south of Lake Van) in 1663 and records were kept that "the fortification walls were built by the hand of Krikor Meymar" (Parkhutaryan 1963, 111-113). The architect that constructed

Fig. 1 - Entrance to the Alaeddin Bey Mosque and the monumental shrine



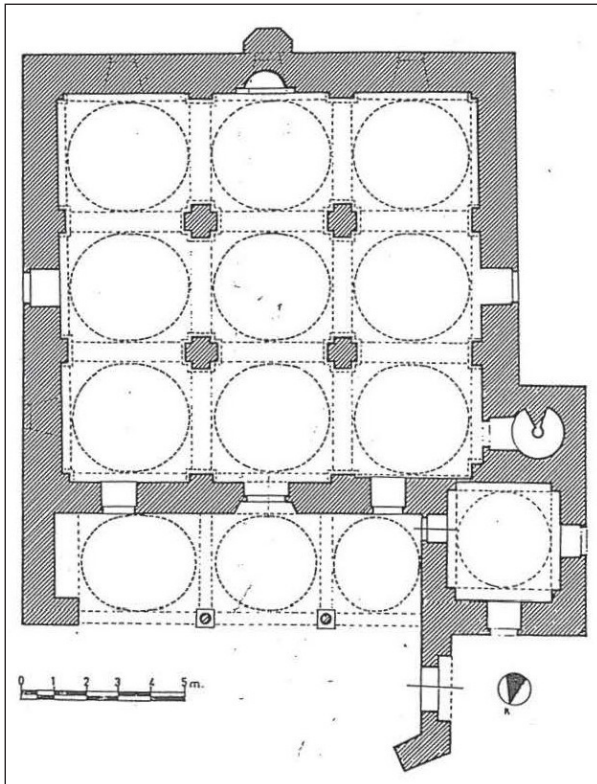


Fig. 2 - Floor Plan of Alaeddin Bey Mosque (Boran - Kulağuz, 2000, 66)

Surp Etchmiadzin Bell Tower and Suğn Church was born in Vaspuragan and lived in Hizan and he was noted on his tombstone (1667) in Mugn Village as MEYMAR BEY (S. Sağumyan 1976, 30; Mateosyan 2000, 43). One of the inscriptions of Surp Garabed Monastery mention someone called Avak Memar. Mush records indicate that Mimar Yeranos built the minaret of Alaeddin Bey Mosque in 1748.

There are two other surviving mosques in the historic city of Mush: the Grand Mosque and Hacı Şeref Mosque. These were not included in the fieldwork reports, but correspondence with the locals indicates that these two may have been converted from churches, unlike Alaeddin Bey Mosque. They are also still used as places of worship.

Architecture

Alaeddin Bey Mosque is located in the old city centre, at the intersection of Atatürk Boulevard, Gazi Street, and Bitlis Street. The other historic mosques of the city, the Grand Mosque and Hacı Şeref Mosque, are nearby. Alaeddin Bey Mosque comprises a sacred area (*harim*) and last prayer hall on the interior as well as a minaret and monumental shrine (*türbe*) protruding from the main walls on the northwestern corner (Fig. 2).



Fig. 3 - Last prayer hall of Alaeddin Bey Mosque

The monumental entrance from Atatürk Boulevard leads to the courtyard (Fig. 1). The entrance portal consists of a rectangular frame — defined by a double-row of moulding with semi-circular profiles— in which there is a pointed arch decorated with more moulding. The pointed arch houses a rectangular opening, defined by a flat lintel, that has a small platform on either side. An arched niche that is surrounded by ornamentations carved into stone is visible above the wooden lintel of the door. This niche probably housed an inscription at some point.

The flooring and walls of the courtyard, which lies in front of the last prayer hall and eastern façade, were recently repaired. A step from the courtyard leads to the last prayer hall, which is thought to have originally been a semi-open space (*revak*) with its three arches (Fig. 3). The western wall of the courtyard contains a door with a flat lintel that leads to the monumental shrine of Alaeddin Bey. The monumental shrine is affiliated with the church, but its entrance as separated from the façade of the last prayer hall by the portal; the shrine's character as a standalone structure is emphasized through its direct connection to the street (Fig. 1). There is stone moulding, eaves, and a roof parapet above the pointed arches of the *revak* on the façade of the last prayer hall. The main walls and roof of the main space are visible behind this façade.

An opening with a pointed arch and ornamentation leads from the last prayer hall to the sacred area (*harim*). The lintel above the arched niche next to the entrance also contains an inscription. The decorations to each side of the ashlar-stone entrance (moving upwards) include a palmette, a rosette, and a cypress tree adorned with a crescent. The sacred area has a square-shaped plan and a



Fig. 4 - Sacred area (*harim*) and mihrab in Alaeddin Bey Mosque

symmetrical organization; there are four pillars with cross-sections shaped similar to a cross (Fig. 4). The arches placed between the main walls and pillars in both directions divide the space into nine vaulted¹ bays. The vault covering the central bay is taller than the others, it protrudes from the roof and ends in a conical roof with an octagonal drum.

There is a mihrab niche in the middle of the mosque's southern (*kible*) wall; this protrudes from the main wall. The polygonal extension of the mihrab is covered by lead-cladded semi-conical roofing on the exterior façade. This wall consists of three arched sections, each section has an opening with iron bars at an upper level. The fourth embrasure is on the northern section of the eastern main wall. The embrasures appear on the exterior façade as openings with pointed arches. The other four window openings in the structure have flat lintels. Two of these are on the wall that separated the last prayer hall from the sacred area, to either side of the entrance. The other two are each at the centre of the eastern and western main walls. There is a doorway

1. The roof structure above the building is essentially a sail vault. The transition from the rectangle defined by the arches to the circular or elliptical drum, as well as the roof above, displays geometric and structural continuity. The brick courses in the masonry follows the same direction/line without interruption.



Fig. 5 - Sacred area (*harim*), vault covering the central bay

with a flat lintel leading from the northeastern corner of the sacred area to the minaret.

The ashlar-stone masonry of the minaret is quite aesthetic in terms of its form and ornamentation. Its square-shaped pedestal is tall. The transition from the pedestal to the cylindrical shaft is via an octagonal drum. There are decorative belts on the drum and shaft. The part above the balcony (*petek*) is short.

The main walls, pillars, and arches are of ashlar-stone masonry; volcanic stones of various colours are evident in the structure. An aesthetic

alternating coursing was attained in the arches, especially, through the use of light- and dark-coloured stones. The vaulting is made entirely of brick. The amphorae or similar hollow ceramic pieces, frequently observed in the brick vaults of local churches and chapels, is visible on the ceiling of the central bay (Fig. 5). As in the other examples, the hollow ceramic pieces were placed to create triangular forms in the masonry. A single form generally contains three or six pieces. In contrast to other examples, however, there is also horizontal series of ceramic pieces above the triangular forms.

Another structural feature attested in the building are iron tie bars. It is difficult to date these pieces, which are used between the pillars in the sacred area (but only on the north-south axes) as well as between the columns and main walls in the last prayer hall. Since the construction period of the mosque is relatively recent, it would not be surprising for tie bars to have been used during the original design. This region is at the intersection of two major fault lines and has endured destructive earthquakes in the past, so it is also possible that the tie bars were placed to consolidate the structure during past repairs².

The mosque has much ornamentation, most of which are floral. The ornamentations around the openings, pillars, and minaret are especially remarkable. There are inscriptions³ above the opening from the last prayer hall to the sacred area, on the western façade, and on the pedestal of the minaret (Fig. 6).

Current Condition

Alaeddin Bey Mosque is a surviving historical building that has maintained many of its original features. There are no critical issues except for recent interventions such as the heating/cooling system (boiler, PVC plumbing, radiators, AC units), wooden screens, and glass covering the *revak* of the last prayer hall. The efflorescence attested in the ashlar masonry of the exterior façades must be related to the use of cement-based mortars in recent repairs.

2. It could be said that the tie bars between the columns and main walls of the Grand Mosque, dated to the 14th century, were later additions.

3. The articles by Boran and Kulağuz on the mosques commissioned by Alaeddin Bey are a good resource for the translations of these inscriptions.



Fig. 6 - Minaret and Inscriptions

The monumental shrine of Alaeddin Bey has a lot of disturbing visual clutter due to the conduit boxes, pieces of the natural-gas system, inappropriate additions of rain spouts and gutters, a speaker, and the sign for the mosque. These damage the overall aesthetic authenticity of the building.

There is a vaulted, two-story masonry structure, locally known as the old Court House, to the west of the mosque on the same lot. It also has an arched fountain. This masonry building has similarities to Alaeddin Bey Mosque in terms of construction materials and methods as well as certain architectural details. However, both the structure and the fountain have been neglected for many years; they show signs of disrepair.

Risk Analysis and Recommendations

It is recommended for the recent additions of equipment for heating, cooling, and ventilating Alaeddin Bey Mosque to be removed and for smarter solutions for interior comfort to be implemented such that the building's aesthetic authenticity is not damaged. It will be beneficial for information panels to be prepared in different languages and placed at various points to inform visitors about the building's history and architectural features. The vaulted structure and its fountain, located on the same lot as the mosque, must be repaired before deteriorations worsen. It is also recommended for the additions to the façades of the monumental shrine to be removed in order to eradicate the visual clutter, and for infrastructure equipment to be moved to more appropriate locations.

Hatun Bridge

Malazgirt Province, Aksungur Neighbourhood	Construction Period/Date: Unknown
GPS: 39°09'06.2"N 42°30'37.8"E	Current Function: Bridge
Registration Date and Number: Erzurum KTVKBK 24.06.1989 - 162	

History

Hatun Bridge lies to the southwest of Malazgirt, on a tributary of Aradzani (Murat) River named Agner, near Agner village (Kévorkian 2012, 500). The exact construction date for the bridge is unknown. Archival documents suggest that it collapsed towards the end of the 19th century, but that its piers survived. There is evidence of correspondence to repair the structure, but it is known that the repairs were still not carried out by the beginning of the 20th century due to a lack of sufficient funding (Şen 2009, 538).

Architecture

Hatun Bridge is located on the D280 Mush-Ağrı highway, 2.5 km northwest of the provincial centre of Malazgirt. It traverses Şeker (Agner) Stream, which is a small tributary of Murat

(Aradzani) River. The bridge has a single opening with a pointed arch (Fig. 1). The opening spans roughly 10.55 m. The deck of the bridge is flat and 6.70 m in width.

The streambed is narrow near the bridge; it is quite steep and rocky to the west, while it has a softer incline to the east (Fig. 2). Hence, the western pier of the arch is shorter while its eastern pier is taller. The piers rise above the bedrock in the streambed. The ashlar-stone arch has three layers in both the upstream and downstream directions. The first 5-6 voussoirs from the springing line are basalt, the remaining ones are of a volcanic stone with a pinkish colour. This difference in material is indicative of the damages mentioned in the archival documents; it could be that the first few voussoirs

Fig. 1 - Northwestern view of Hatun Bridge



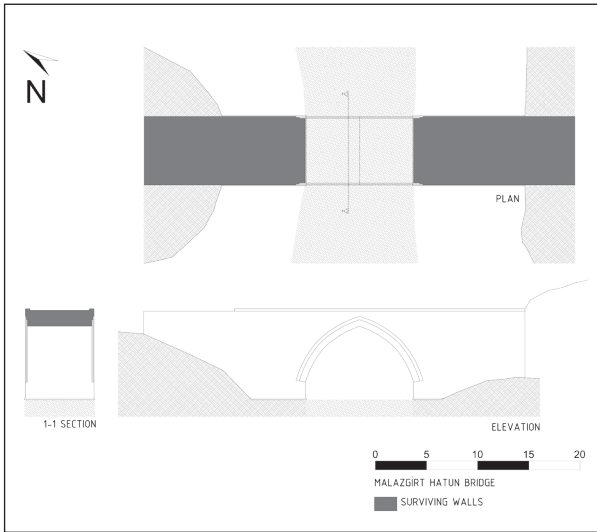


Fig. 2 - Downstream direction of Hatun Bridge

above the springing line are original while the rest are the result of repairs. There is similar evidence of repairs in the western pier. However, the situation is more complicated on the eastern pier where there are variations in material, block sizes, and coursing methods. A small section near the arch is considered to be original; the rest are attested to be the result of repairs and interventions.

Current Condition

A new, reinforced-concrete highway bridge was built next to Hatun Bridge (Fig. 1). The piers of the new bridge abut those of the historic bridge. This situation is harmful for the relationships between the bridge, which is a cultural asset, and its surroundings as well as the streambed.



Fig. 3 - Remains of the mills

Although the new bridge is in use, Hatun Bridge is still active for pedestrian and vehicular traffic. Efflorescence was attested on the stone surfaces, which indicates that cement-based mortars were likely used in recent repairs. It is expected that salt will continue to accumulate on the surfaces. Additionally, it was observed in the rubble exterior of the eastern pier that some material (both stone and mortar) has been lost and that some stones have become dislodged.

The remains of four historical mills lie approximately 70 m north of the bridge, on the eastern side of the stream (Fig. 3). The masonry wall of rubble that has a perpendicular connection to the eastern pier of the bridge may have been part of the path that leads to the mills.

Risk Analysis and Recommendations

Hatun Bridge is a neglected structure that carries evidence of past repairs. The new, adjacent bridge has removed some of the traffic load from the historic structure, but it has also made it less noticeable and observable. It is recommended for the reinforced-concrete bridge to be removed, at least at the end of its lifespan, and a new one to be built in a further location. The mills near the bridge could be investigated, documented, and conserved. Following such a process, the visibility and conservation of both the bridge and the mills may improve through a joint project to make the site visitable.

The Grand Mosque of Hasköy

Hasköy District, Sunay Neighbourhood, 207. Street	Construction Period/Date: 1887 / 1950 for the mosque
GPS: 38°40'57.5"N 41°41'16.8"E	Current Function: Mosque
Registration Date and Number: Van KTVK BK 06.11.2009 - 440	

History

Hasköy (Khaskugh) was in the administrative District of Mush that covered the entire plain, which was located in the Sanjak of Mush affiliated with the province (vilayet) of Bitlis in the Ottoman era. This village was on the right side of the Megraked (Karasu) Stream/River, and 16 km west of Mush. There used to be a fortress known as Simpadapert on the upper side of the village. It was noted that Hasköy was named Khas (has, meaning "true") because it was the most famous village in the District of Mush, and that the village had four neighbourhoods named Dunço, Marağpür, Khajurniki and Kavratsots. Lynch (II, 1901) visited Hasköy towards the end of the 19th century and noted that most of the villages on the Mush Plain were mostly Armenian, but there were partial Kurdish populations in some

of the Armenian villages. Hasköy (Khaskugh) was the largest of these villages, commanded an open area on the base of the large plain, and exemplified a typical Armenian settlement with its buildings resembling a series of ant hills. In addition to remains of older temples, there are also more than 300 houses and 3 churches in Hasköy. Its school was closed following orders from the government and only one percent of its inhabitants were literate.

The village is sometimes recalled as a district; at its largest, it contained 700 households. In 1880, it housed 540 Armenian and 10 Kurdish households. The population of the village was recorded as 400 Armenian households in 1890, then 350 Armenian and 45 Kurdish households in 1909 (HHŞDP 1988, 680). Prior to 1915, the

Fig. 1 - General view from the northeast



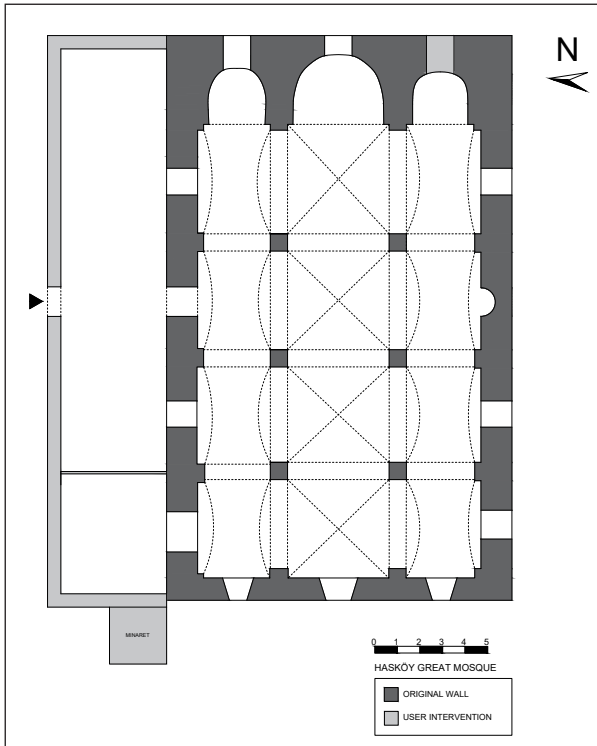


Fig. 2 - Interior, columns and triple-aisle layout

approximately 500 households of Armenians in the village dealt in agriculture, husbandry, trading, and pottery as well as various other crafts. There was a bazaar containing more than 30 shops in the settlement (1988, 680). Data from the Houshamadyan Archives (URL 21) indicate that the village was home to a school named Surp Stepanos, which had one teacher and 60 students (52 male, 8 female) in 1901-1902. According to Kévorkian, Hasköy was home to two schools; records from the Armenian Patriarchate indicate that there were 4113 Armenian inhabitants of the village across 340 households, with 130 children who were students (Kévorkian-Paboudjian, 2012, 493).

There were churches named Surp Stepanos, Surp Talila (Talileos) and Surp Yerrortutyun in Hasköy (HHŞDP 1988, 680). Data from the Houshamadyan Archives indicate that Surp Yerrortutyun



Fig. 3 - Eastern wall with three apses



Fig. 4 - Pedestal of the minaret and the western wall

was reconstructed in 1887 as stone masonry with carved decorations. Surp Stepanos and Surp Talileos were much older, one of them was dated to 1307. Additionally, sources mention Surp Asdvadzadzin ve Surp Tukhmanug churches, which lay in ruins, as well as two chapels and three other churches, for which the latest religious employees were named (URL 22). Hasköy Grand Mosque is connected to one of these churches; its inscription indicates that it was converted to a mosque in 1950.

Architecture

The mosque (formerly, church) is at the centre of Hasköy District in Mush and lies on an east-west axis in the village square, located at the intersection of two roads. There is an ablution fountain in the structure's northern courtyard and additional service buildings in its western courtyard (Fig. 1). A last prayer hall has been added to the north and a minaret to the west of the triple-aisle basilica plan. The exterior walls of the masonry structure are coated with cement-based plaster. The entrance to the mosque is through the door in the portico. The gallery floor, which is supported by wooden post, and the exit staircase cover all of the northern aisle. The minbar and mihrab are considered elements of the mosque; they are not original to the structure. The interior walls are plastered and embellished with *stencilling*.

The interior walls are plastered. The interiors of the arches and the columns are built with ashlar tuff stones.

The interior space is divided into three aisles by a total of six columns that are arranged in two rows on the east-west axis (Fig. 2). The triple-aisle layout (Fig. 3) allows entrance to the nave and main apse through a door in the western wall, and access to the apsidioles through the aisles. Square columns lead to pointed arches, which are built with ashlar stone (basaltic tuff), in the tall, interior space. The square-shaped drum sits above the pointed arches; it is slightly thicker because of the outward groove above the arches. There are 1x4-cm tie rods connecting the pointed arches above the columns' capitals. The shafts of the columns are 75x75 cm with rounded corners. They are made of basaltic tuff. The columns' capitals are square-shaped and chamfered on one side. The pointed arches are positioned above the facing pilasters on the northern and southern walls. The whole space comprises twelve bays. Ten of these are covered by the barrel vaults above the aisles. The other two — the bays to the north and south of the western entrance — are each covered by a sail vault and open to the outside through door and window openings. The window openings have arches on the exterior façades. On the interior, these openings taper outwards towards the top and are topped by a segmental arch, which allow the space to be well lit. Reflections in the window opening increase the sunlight even more. There is a window above the main entrance and above the window in the northern apsidiole. The structure's wall thickness is 135 cm and its interior dimensions are 12.45x19.36 m.

The exterior façades are plain and covered with cement-based plaster. There are wooden eaves at the top of the walls. The rectangular structure is covered by a wooden, hipped roof covered. The windows are arched and undecorated. Only the western façade, which contains the original entrance, protrudes towards the outside. This entrance has been infilled with masonry and has lost some visibility due to the increase in the elevation of the courtyard; however, traces of columns, capitals, and arches around the original opening are still discernible.

The portico attached to the northern wall contains five bays. This space was constructed in limestone and its arched openings are closed with glass. The main space is accessed through the bay in the

middle. The pedestal beneath the minaret rises to the west of the portico; it is made of ashlar limestone and blends well with the space. The location and appearance of the pedestal strongly suggest that it was the belltower added to the church in the second half of the 19th century (Fig. 4). There are blind-arched windows on the pedestal as well as circular decorations on the upper corners. The upper edges of the pedestal are moulded. The minaret itself is brick masonry with thick joints.

The sign at the entrance of the mosque indicates that the structure underwent a restoration project in 1950.

Current Condition

The Grand Mosque of central Hasköy is located at the intersection of two roads on the main square of the district. It is in an urban context, surrounded by other structures, and has many visitors.

Features such as a minaret, portico, mihrab, minbar, and gallery floor were added to the structure in 1950 in order to facilitate its use as a mosque. The building is still used as a place of worship. The apse and apsidioles, from when it functioned as a church, have now lost their function. Similarly, the western entrance has been decommissioned. There are cracks in several places on the northern and western walls. Efflorescence is visible on the columns.

The western entrance is not perceivable due to the rise in the elevation of the courtyard.

Risk Analysis and Recommendations

The Grand Mosque of Hasköy has significance as a piece of cultural heritage. It retains the main features of its original layout. However, it has lost the original features on its exterior façades. The structural elements are intact on the interior, but the structure is relatively unprotected against potential earthquakes.

This religious building has a central location. In order to consolidate its walls and to restore some of its exterior features, the cement-based plaster must be removed. The elevation of the courtyard along the northern and western walls must be lowered to its initial level so that the original openings can be visible. The structure requires a comprehensive restoration project. The installation of an information panel regarding the cultural significance of the mosque will help to increase awareness in the visitors as well as the local community.

Mollakent Mosque

Bulanık District, Mollakent (Melekend) Village	Construction Period/Date: 1878 (AH 1295)
GPS: 38°57'10.0"N 42°04'09.8"E	Current Function: Mosque
Registration Date and Number: Erzurum KTVKBK 15.09.1988 - 46	

History

Mollakent Mosque was constructed in 1876-1878 to replace Kara Abdal Mosque, which had become unusable following heavy damages in 1820. Armenians, who were the craftsmen of many Seljukid religious and residential structures, were active in the construction of Mollakent (Mulakend, Menala Kend) Mosque. It was said that two Armenian masons built the mosque in two years (Asna 2018, 331).

Architecture

Mollakent Mosque is at the centre of Mollakent (formerly known as Melekend) Village near Bulanık District. It is 32 km from the centre of the district and 97 km from the center of Mush Province. A guesthouse known as Divan Mansion is

adjacent to the mosque towards the north. To the south, there is a madrasah and cemetery. The mosque was constructed in the second half of the 19th century. It has four adjoining domes, a single column and a square-shaped layout. The ruins to its west are the remains of the previous church.

The lengths of the interior walls are approximately 8 m. The entrance of the mosque is through an opening on the eastern façade. An inappropriate, wooden addition to the opening was attested during the site visit, which appears to function as a vestibule (Fig. 1). The form of the original entrance is not legible from the exterior, but it appears to have been situated in a deep niche with a pointed arch.

Fig. 1 - Eastern view of Mollakent Mosque and Divan Mansion





Fig. 2 - The interior, with the column supporting the four domes

A marble inscription is located on the second row of stones under this arch. The four arches that support the four domes are connected to a column with a circular cross-section and an 80 cm diameter on the interior. The width of the arches is approximately 70 cm (Fig. 2). The column capital has a square cross-section and it is roughly 40 cm in thickness. The connections between each arch and main wall are marked by two rows of stone blocks, with the upper row comprising a single stone and the lower row consisting of two stones. The transition from the walls to the domes is attained through pendentives (Fig. 3). The column consists of three tambur. Its pedestal is circular and protrudes 10 cm from the shaft. The domes are below a flat roof and the space between is filled with earth, but this detail is not visible from inside the building (Evren 1997, 7).

The masonry structure is built using ashlar basalt with flush joints. The local basalt is also known as Ahlat stone. The surfaces of the stone blocks on the interior are darker, while those on exterior façades are of a relatively lighter colour. This indicates that interventions may have been made on the exterior façades. There are two windows on the southern wall, one on

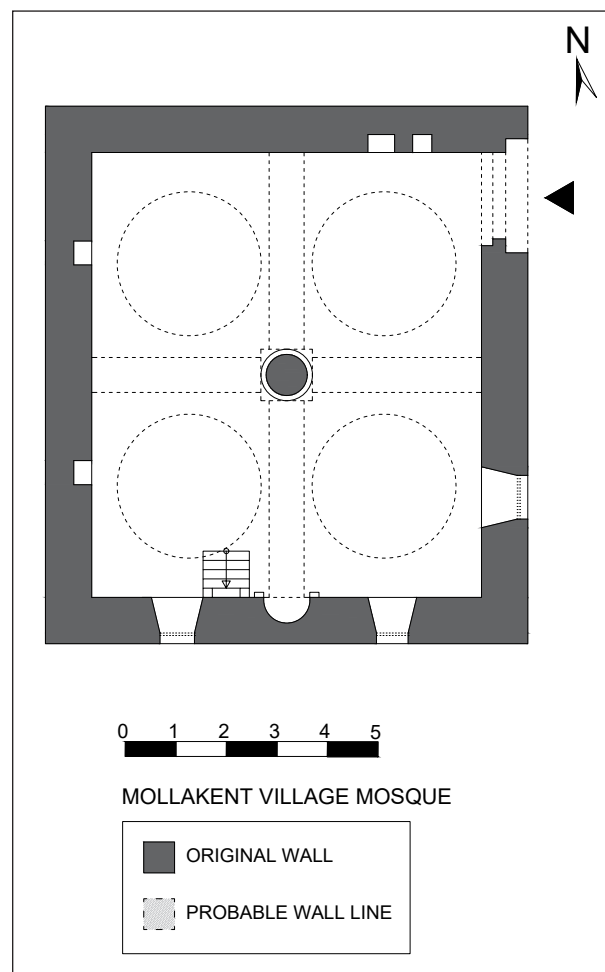




Fig. 3 - Detail of a dome and its pendentives

each side of the mihrab, and one window on the eastern (entrance) façade. The depth of the window openings taper towards the exterior and topped with segmental arches. The mihrab is semicylindrical and unembellished. There is a plain, stone minbar to its side, which is accessed via four stairs. There are two niches each on the northern and western walls of the mosque. The niches are roughly 35 cm deep and 37-52 cm wide. The pediments above the niches are embellished with detailed stone carving and shaped as a three-lobed ornamentation (Fig. 4). The minaret is located in the southeastern corner of the mosque and stands apart. It was not measured during the fieldwork, so the structure does not appear in the drawing. The minaret has two balconies that are accessible.

The wooden beam located in the courtyard has a cross-section of 35x35 cm and it is 7 m long. It is currently used as a seating unit, but it is rumoured to have been a post in the Kulleteyn (the registered structure that functions as a mourning house as well as an ablution location). There is also a massive column on either side of the entrance to the garden.

Current Condition

Mollakent Village Mosque is still open for worship and in very good condition. Critical structure issues or deteriorations of materials were not attested during the fieldwork. The largest feature marring the authenticity of the building is the vestibule added to the entrance on the southern façade. This inappropriate addition was constructed of wood and covered with tarp,



Fig. 4 - Niches

which is held in place by large stones on the ground. This addition hinders the understanding of the original façade organisation and damages the building's monumental quality. Moreover, there is cladding material laid on the roof for improvements, but these prevent the legibility of the eaves. Also, the cables, panels, and lighting fixtures that were placed on the interior and exterior surfaces as part of the mechanical and electrical systems affect the perception of the building's historical significance.

Risk Analysis and Recommendations

The structure does not carry critical structural or material risk; however, it is an important matter for its authenticity and the visibility of its original features to be restored. To this end, the inappropriate addition to the entrance must be removed and the roof cladding must be revised. Similar vestibules to the one at this entrance exist in the adjacent mansion and the door to the madrasah, which lies to the south of the mosque. Once the vestibule is removed, the integrated relationship between the three buildings will become much more visible. The electrical and mechanical fixtures of the mosque could also be improved to be more suitable for the structure and its original materials.

Mollakent has been an important religious and cultural centre at many different points in history. A larger investigation where the mosque, madrasah, mansion, cemetery, monumental tomb, and other surrounding structures may be considered holistically will make the settlement's significance much more evident.

Uzgörür Rock-Cut Tomb Chamber

Bulanık District, Uzgörür Village, Mağara Deresi Locality	Construction Period/Date: Unknown
GPS: 38°55'54.0"N 42°06'33.0"E	Current Function: Ruinous
Registration Date and Number: Unknown	

History

No historical data could be attained about the tomb chamber. The site must be evaluated in conjunction with the observations Kılavuz (2013, 1-17) made about Uzgörür Village during the fieldwork he conducted in the area between 2008 and 2010. Further research must be carried out to determine whether this site is from the same time period as Uzgörür Rock-Cut Church attested by Kılavuz (2013, 4-5).

Architecture

Uzgörür Rock-Cut Tomb Chamber is a simple rock-cut tomb located in a rural area outside of Uzgörür Village in Bulanık District, near Mağara Deresi Locality, with no roads leading

to it (Fig. 1). Its rectangular, almost-square plan lies on a southeast-northwest axis. The entrance is through a northwestern opening that is 3.50 m in width. The rural area containing the rock formation and the floor of the tomb's entrance has gradually been covered by earth as a result of natural occurrences such as floods and landslides. Hence, it is not possible to glean information about the original level or material of the flooring. It is attested that the height of the space has decreased to 1.10 m at the entrance (Figs. 1 and 2). The chamber has a rectangular plan that measures 3.50x4.10 m; its ceiling has been carved to resemble a barrel vault. Chisel marks are visible on the side walls. Some cracks that appear to be structural are attested on the surface of the

Fig. 1 - Uzgörür Rock-Cut Tomb Chamber, general view





Fig. 2 - Uzgörüür Rock-Cut Tomb Chamber, level of infill at the entrance

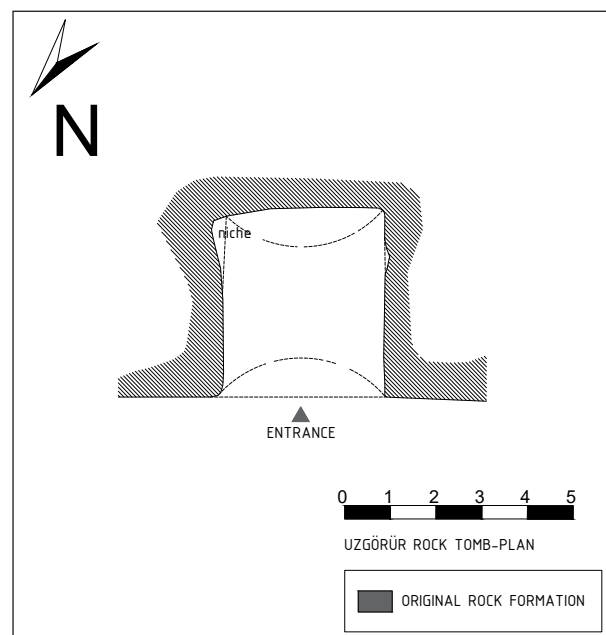
barrel vault. There is a niche (roughly 55 cm in depth and 80 cm in width) in the southeastern corner of the chamber. The surface of the western wall indicates that there is another niche that continues below the earthen infill. However, it is not possible to gather any more information on this because of the dense infill and the limited availability of light on the interior.

Current Condition

Uzgörüür Rock-Cut Tomb Chamber is probably one of a series of tombs that were carved into the main rock near Mağara Stream. Weather conditions during the fieldwork prevented access to other chambers and many that are to the east of the stream could not be seen. It would not be far-fetched to assume that there are other tombs that are currently inaccessible, below the ground level of the valley, or that have been damaged by attempts at illicit digs. Most of Uzgörüür Rock-Cut Tomb Chamber is also buried underground; thus, it is difficult to gain insight into the cultural context of which it was a part.

Risk Analysis and Recommendations

The area around the tomb chamber is covered by earth that is quite soft and it receives a



considerable amount of rainfall. The resulting difficulty in visiting this area was also experienced during the fieldwork for this report. It is recommended for data and other results from past fieldworks to be gathered to determine, research, and document the existence of other tomb chambers in this valley. Scientific data must be accumulated on the boundaries and capacity of a potential necropolis.

The Mill of Sungu

Merkez (Centrum) District, Sungu Village (Norshen/Norashen), Değirmenler Locality	Construction Period/Date: Unknown
GPS: 38°45'01.2" N 41°36'24.0" E	Current Function: Not in use
Registration Date and Number: Unknown	

History

Norşen Village was in the administrative District of Mush, Sanjak of Mush, and Province of Bitlis during the Ottoman Period. It was also known as Norshen Hay, Frankish Norashen or Frenk Norshen. The settlement was one of the most prosperous villages on the Mush Plain. In terms of population density, it was the second largest after Hasköy (Khas-Khaskugh). The village's population was part of the Catholic Armenian congregation prior to 1915 (HHŞDP 1998, 30).

Kévorkian (2012, 489) indicates —based on the demographic records of the Armenian Partiar-chate in 1913-1914— that the village had a population of 2150, with 400 Armenian households,

a school with 80 students (Fig. 1), Surp Maryam Asdvadzadzin (Surp Marine) Church, and Surp Sofya Church, which belonged to the Catholic Armenian congregation. Norşen is known to be one of three villages on the plain that had Catholic Armenian inhabitants (the other two are Ogunk and Arinch).

This large Armenian village, which had seven sections spread across a wide area, had a cemetery with many tombstones as well as a school with a large yard. The settlement also had a workshop for the manuscripted book tradition; two manuscripted books created in the village have survived (HHŞDP 1998, 30; Hagopyan 1982, 384).

Fig. 2 - The Mill of Bedros, northeastern view with the marsh in front





Fig. 1 - Norşen (Sungu) Village, the school established by the Mikhitarian order and adjacent church (Houshamadyan Archives)

Today, only the relatively well-preserved water mill locally known as ‘the Mill of Bedros’ remains of the village.

Architecture

Norşen Village is located 11 km east of the city centre of Mush. It is 3 km from the Mush-Bitlis Road. The structure known by the locals as ‘The Mill of Bedros’ is the only surviving example of the mills that were built to take advantage of the strong flow of Karasu River, which floods and creates a delta in this area every spring. It is located in a marsh that lies roughly 500 m outside of the village.

The mill has lost its function since the amount of water in the river has decreased. The main interior space is no longer accessible. The structure is roughly 4 m tall and has two wells. It has a floor area that is situated on a northeast-southwest axis and measures 5.45x10.80 m. The part of the mill that receives the water from the upstream direction is now covered with cement-based screed; this intervention has hidden the original texture and most of the masonry. Nevertheless, it is visible from the northern and northeastern sides that the masonry structure was constructed using rubble (Fig. 2).

When the structure was functioning as a mill, the water may have first entered the platform — currently covered with cement-based screed— followed by the two wells where it would each rotate a wheel, which would in turn rotate the millstones that may have been in a closed area at a lower level. The wheels and millstones were probably connected by a wooden spoke, and the grinding process may have taken place between two millstones. Excess water on the surface may have been drained via the surviving metal pipe (Fig. 3).

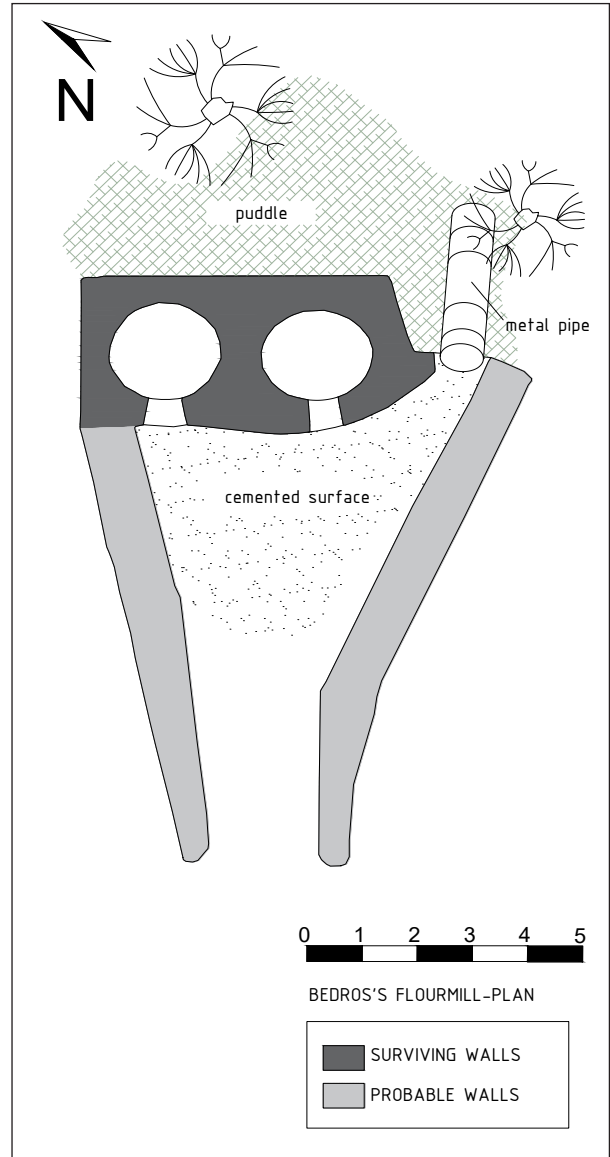


Fig. 3 - The platform and wells

Flour mills built in the rest of modern-day Turkey, especially in the Black Sea region, are constructed on bodies of running water. In these cases, a wooden spoke connected to the millstone has a wheel at the end that is suspended directly above the running water. The situation in the Mill of Bedros is precisely the opposite.



Fig. 4 - Elliptical well and a part of the screed-covered platform

The two elliptical wells are located northeast of the mill. The larger one is 2.00x1.79 m, while the smaller one is 1.96x1.66 m. They are 73 cm apart. The section that contains these two wells has been covered using a cement-based plaster (Fig. 4). To its south, there is a metal pipe with a diameter of 75 cm that may have been placed there to drain excess water at the upper level in its natural direction of flow. This pipe may have allowed excess water to flow between two planes that have a 4 m difference in elevation (Fig. 5).

The original dimensions, materials, and construction of the building are only perceivable on the northern façade. Very small (and boarded) window openings are attested on this façade, where the rubble masonry is also visible.

Current Condition

The mill is no longer in use due to insufficient water flow. The date of its abandonment is unknown, however, heavy interventions using cement-based materials suggest that it was functional until relatively recently. Currently, the structure is hardly visible and difficult to access. The heavy use of cement-based plasters during interventions, the uncontrolled growth of vegetation around the structure, and the marshy surroundings make it challenging to reach the structure.



Fig. 5 - Drainage pipe, eastern view

Risk Analysis and Recommendations

It is known that Sungu / Norşen Village, which was historically important for agricultural activity as well as being prosperous and cosmopolitan, was home to many mills because of the strong flow of Karasu River. 'The Mill of Bedros' is the only surviving example of these, so it must be part of a study that considers them in a holistic way. It is also recommended for this structure, which may be considered as industrial heritage, to be purged of inappropriate interventions as well as being made accessible and visible through pertinent cleaning works. A conservation study must be formulated in coordination with efforts to detect and preserve other historic mills in the area; this mill must be made suitable to exhibit its original function.

Kız Bridge

Malazgirt Province, Mengüçgazi Neighbourhood, Kızköprü Locality	Construction Period/Date: Urartian Period ?
GPS: 39°07'47.9" N 42°32'53.0" E	Current Function: Bridge
Registration Date and Number: Erzurum KTVK BK 24.06.1989 - 162	

History

Kız Bridge is located 2 km south of the provincial centre of Malazgirt in Mush, on a small tributary of Murat River in a rural landscape (Fig. 1). Some sources trace the origin of the bridge to the Romans, while others trace it to the Urartians. According to legend, it takes its name ("kız" means girl or daughter in Turkish) from having been commissioned by one of the daughters of a Urartian king. However, there are no scientific sources to confirm this information. The structure was restored in 2018-2019 by the 11th District Directorate of the General Directorate of Highways. The stone inscription that was prepared in this process indicates that it was dated to the Urartian Period.

Architecture

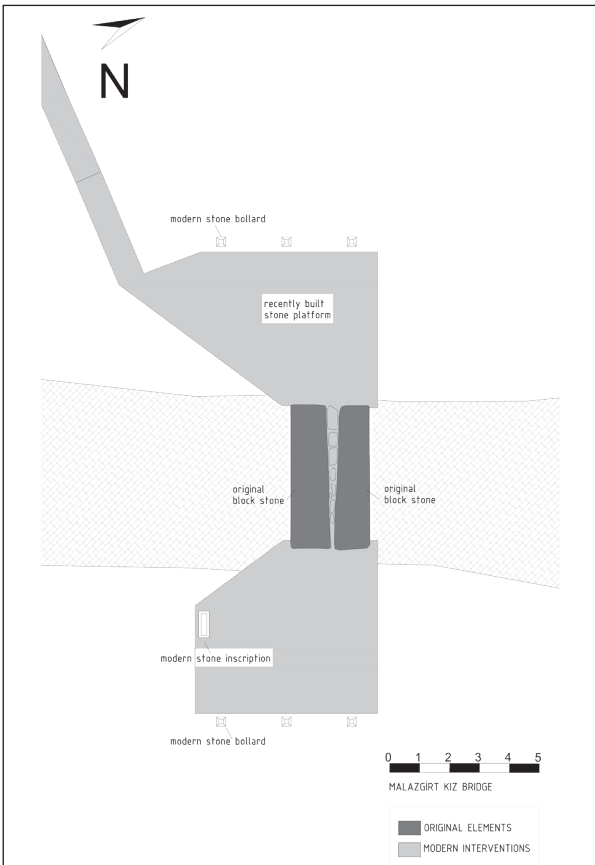
The stream lies on a northwest-southeast direction and its 4.32 m-width as traversed using two basalt megaliths that are 55 cm in thickness. The length of the stones is approximately 4.60 m, while their widths are 1.26 and 1.14 m. During the restoration in 2019, the bridge was placed on walls made of rubble on either side of the stream, and a stone platform measuring roughly 6.00 x 5.50 m was built in both directions (Fig. 2). These platforms were closed to vehicular traffic through the use of stone balusters. The joints between the basalt stone blocks were filled with rubble and mortar; any dents or gaps were covered to fit the overall shape created by the original stones.

Fig. 1 - Southeastern view of Kız Bridge





Fig. 2 - Eastern view of Kız Bridge



Current Condition

Kız Bridge is unique in terms of its construction technique and history. The bridge, which spans the stream it traverses using megaliths, was recently restored and adorned with a



Fig. 3 - Kız Bridge, before the restoration, 2014

stone inscription that briefly informs visitors about its structural features and history. The walls of rubble that support the megaliths on either side of the stream were repaired and stone platforms were created for visitors. The structure is currently consolidated, but it has lost its relatively primitive features.

Risk Analysis and Recommendations

Any conservation-restoration at Kız Bridge must make minimum interventions in consideration of the structure's archaeological value that includes its construction methods, features, and history. The primitive appearance of the bridge must be conserved as much as possible, and the structure should not be laden with a transportation function.

Yıldızlı Han

Merkez (Centrum) District, Minare Neighbourhood	Construction Period/Date: 1890
GPS: 38°43'50.0" N 41°29'21.8" E	Current Function: Not in use
Registration Date and Number: Erzurum KTVKBK 27.06.1990 - 48	

History

An inscription on the entrance (eastern) façade of the building reads KALEMKAR BENIAMIN YILDIZLAR HAN 1307¹. The date 1307 AH corresponds to 1889-1890.

The building was neglected for years before restoration works were carried out in 2015. This involved the reconstruction of the cells around the courtyard of the han.

Architecture

Yıldızlı Han is in the old bazaar area, where shops and ateliers are densely located in the historic city centre of Mush (Fig. 1). The structure

1. Doctoral dissertation by Kulağuz titled "Mush ve Çevresindeki Türk Mimari Eserleri" contains a transcription of the inscription that names the building as "Yoldüzler Hanı"

is noticeable among adjacent buildings due to its ornamentation. Entrance is through the two-story façade on Gazi Street, one of the busiest in the bazaar area (Figs. 1 and 2). The han comprises cells arranged around a rectangular courtyard and an adjoining entrance structure connecting it to the street (Fig. 3). A double-winged, wooden door leads from the street into a corridor with a wooden ceiling. This corridor, in turn, leads to the rectangular courtyard whose floor is covered with stone tiles. There are cells with shop windows around the courtyard. The cells are plastered with cement-based plaster, they also have wooden window casings and ceilings (primary beams with circular sections). A wooden staircase on the eastern edge of the courtyard leads to the level of the terrace, whose slab is of reinforced concrete.

Fig. 1 - Yıldızlı Han and adjoining structures on Ziya Street





Fig. 2 - Yıldızlı Han, ground-floor of the entrance façade



Fig. 3 - Yıldızlı Han, eastward view from the courtyard

The entrance façade is symmetrical. It contains three arched doors on the ground-floor level. The arch above the main entrance is wider and taller, there is also a flat lintel above the door (Fig. 2). The doors on the side provide entrance to shops that are only connected to the street such that they are independent from the rest of the han. There are pilasters with semicircular cross-sections between the arches. These are quite noticeable because of their ornamentation and remarkable moulding. The tops of their capitals are level with the arches' springing lines and consist of repeated concave moulding. An inscription in Ottoman is visible on the pediment of the northernmost arch while one in Armenian is visible on the pediment of the southernmost

arch; the latter has been damaged such that only a few letters are comprehensible (Fig. 2). There is a relief of a hand holding a quill, ready to sign a document, above both inscriptions. At the centre of the middle arch, there is a square-shaped window that is surrounded by a frame of geometric motifs (Fig. 4). A relief of a floral motif is visible on either side of the frame. There is a relief of two shaking hands above the frame. On the façade, there are oval ornamentations that each encapsulate a crescent-and-star relief situated in a diagonally-placed, square, double frame. The star is in the crescent; there are radial lines between the crescent and oval relief.

The upper level of the entrance façade has been recently repaired and plastered. Photographs from 2014 indicate that the three rectangular, wooden windows on the upper level had wooden lintels and brick casings (Fig. 5). The same images show that most of this level of the façade, which was imprecisely constructed using brick and rubble, was covered by adobe plaster. There is a decorative band created by two courses of brick near the upper levels of the window openings. The upper course is placed regularly, while the lower one is placed such that the corners of bricks are protruding from the façade. At the



Fig. 4 - Ornamentations on the middle arch.

highest level, wooden eaves are visible, along with stone waterspouts on either side.

Current Condition

It is attested that the entrance façade was constructed entirely of ashlar stone at the ground-floor level with very elaborate ornamentation, while an imprecise method was used to build the upper level, which was only plastered. This suggests the possibility that the upper level may have been a later addition to the building. Hence, it is also possible that the rest of the structure contains several historical layers.

It was not possible to investigate or evaluate the conservation project that was implemented. However, observations at the site indicate that architectural-design decisions regarding the adaptive reuse were not matured, inappropriate architectural and structural details were used, and that the material and craftsmanship used during the project's implementation lack the appropriate quality. No original parts of the building survive except the entrance façade.

Risk Analysis and Recommendations

Yıldızlı Han is one of the most important cultural assets in the old bazaar area of Mush due



Fig. 5 - Entrance façade of Yıldızlı Han in 2014

to both its original function and its monumental façade. Even though the structure has largely lost its authenticity, it could still become a point of attraction that could enrich the cultural, artistic, and commercial life in the city of Mush.

Murat Bridge

Merkez (Centrum) District	Construction Period/Date: 13 th c.
GPS: 38°51'45.8" N 41°30'45.3" E	Current Function: Bridge, open for pedestrian use
Registration Date and Number: Erzurum KTVK BK 27.06.1990 - 248	

History

One of the major tributaries of the Euphrates (Yeprad), a nurturer of the whole region for millennia, is Murat (Aradzani) River, whose source lies in the northern slopes of the 3,060 m-tall Aladağlar Mountains (north of Lake Van, near Diyadin). Murat River forms mineral and thermal springs (also known as Varşagi Çermugner) as it passes through the volcanic valley to the north of Mount Tendürek. It causes the formation of natural bridges by depositing minerals in the water at two locations. Murat River has many bends from Diyadin to Karakilise (also known as Pakaran and Karaköse) and traverses mountains regions until reaching Malazgirt and the Mush Plain. It is joined by Patnos (Manazgerd), Hinus (Varjarunik), and

Bingöl Rivers near Malazgirt, before reaching the plain where it joins Karasu (Megraked) and creates waterfalls at several points, then traverses more mountains to continue on its path. The river was known as Arsanian by Assyrians and Babylonians, as Arsanias by Greeks and Romans, and as Arsanas by Arabs. Murat River — sometimes referred to as Yeprad (Euphrates) by Armenians — irrigates the verdant and fruitful lands where populous and affluent villages sprouted in the Mush Plain, in other words, the ancient country of Daron/Duruperan (Hewsen 2016, 45-46).

The historic Murat Bridge traverses Murat River approximately 14 km north of the city centre of Mush, on the old highway that connects the

Fig. 1 - Murat Bridge, downstream direction





Fig. 2 - Murat Bridge, upstream direction

city to Bingöl and Erzurum (Fig. 1). The exact construction date of the bridge is unknown. Tunç (1978, 145) suggests that it is a Seljukid structure based on its architectural features, while Kulağuz (1997, 85) proposes that it may have been built in the second quarter of the 13th century considering the effect of Anatolian Seljuks on the region. Çulpan (1973, 190) writes that the inscription dated to 1817, which has since been lost, belongs to a previous repair.

The construction of a new, reinforced-concrete bridge on the highway that traverses the river has ended the traffic load on the historic bridge¹. The new bridge is approximately 1 km west of Murat Bridge, so the highway was altered to fit the new route, which requires travelling roughly 2 km northwest after exiting the highway to reach the historic bridge. The structure was repaired by the 11th Regional Directorate of Highways (Van) in 1986 and 2002-2009 (Kulağuz 1997, 85; Şen 2019, 533)

Architecture

Murat Bridge is a masonry structure that is

1. Kemal Aslan, the *muhtar* of Muratgören in the Merkez (Centrum) District of Mush, mentioned in an interview for a national newspaper in 2004 that the new bridge was constructed in 1975. The same article notes that the bridge was impacted by explosives in 1992, when several of its piers were damaged (URL 23).

roughly 140 m long and 4.80 m wide, with a total of twelve openings (Figs. 1 and 2). Its deck is sloped and covered with basalt tiles. There are parapets on either side of the buttresses in the downstream direction (Fig. 3). Indications of numerous damages and repairs are attested in the direction, deck, spandrel walls, and arches of the bridge. A primary indication is that the piers are not aligned in plan view; there are distortions in the direction of the structure (Fig. 4). A similar irregularity is attested on the deck, which bends after the fifth arch from the southwest. Each of the twelve openings is different in terms of its height and span, lacking any sense of order. Some of the arches are pointed, while some are semicircular. Different methods and materials are visible in the masonry coursings of the spandrel walls.

Current Condition

The deck flooring and parapets have been renewed, and the some of the masonry joints in the walls have been repaired as part of recent interventions. Furthermore, a lighting system was installed on the structure to encourage visitors to visit after nightfall. Cafes and restaurants have been opened around the bridge.

Risk Analysis and Recommendations

One of the most critical issues in any conservation



Fig. 3 - Cutwaters of the bridge facing the upstream direction



Fig. 4 - Murat Bridge, southwestern view

approach for Murat Bridge must be that it is a part of a natural landscape and that it should not be separated from its environment. Recent interventions have included a landscape reorganisation for the establishment of small eateries on either side of the river. This is advantageous for the structure's visibility, but these structures

should not be permitted to spread or become taller in a way that would damage the bridge or its natural landscape in the future. It will have especially adverse effects on the authenticity of this landscape if new commercial structures are built on the natural incline that follows the riverbed on the northeastern side of the river.

It is beneficial that the bridge was closed to vehicular traffic and only remains open to pedestrians. However, only the bridge has been repaired, while the roads leading to it from the north and south have been neglected. These connections could be renewed (to a limited distance) without damaging the natural landscape in order to slightly lengthen the route for visitors. Such an intervention would also benefit from the addition of some parking areas on either side of the river that are further from the bridge, and the restriction of vehicular approach to the structure.

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Abbreviations and Glossary

GEEAYK	Supreme Board of Immovable Ancient Works and Monuments
KMKD	Association for the Protection of Cultural Heritage
KVKBK	Regional Board for the Protection of Cultural Properties
TKTVYK	Supreme Board of Immovable Cultural and Natural Properties
KTVKKBK	Regional Board for the Protection of Cultural and Natural Properties
HSH	Haygagan Sovedagan Hanrakidaran (Armenian Soviet Encyclopedia)
HH	Havgayan Harts (Armenian Issue Encyclopedia)
SH	Surp Hayasdan (Holy Armenia)
HHŞDP	Hayasdani yev Haragits Şırçanneru Değanunneri Pararan (The Dictionary of Location Names in Armenia and Adjacent Regions)

Abutment: Vertical support at the end of a bridges

Aisle: Long spaces that are perpendicular to the apse and separated by columns or pillars in the naos of a church

Altar : Table-shaped piece in a church where consecration of bread-wine for communion takes place; feature in pagan temples where sacrifices/offerings are made to deities

Alternating order: Wall pattern with interchanging courses of stone and brick

Apodyterium: The changing/dressing hall(s) in a bathhouse

Apsē: A large, semi-circular or polygonal recess in a church, arched or with a domed roof, typically at the eastern end, and usually containing the altar; apsis

Apsidiole: A small, secondary apse, or one of the apses on either side of the main apse in a triapsidal church

Arch: A curved structure above an opening that transfers loads from above to columns/piers on either side of the opening

Aqueduct: A structure built to convey water between long distances

Ashlar : Finely-worked or dressed stones; masonry made with such stones

Band moulding: See *moulding*

Bastion: Outward-projecting quadrangular, polygonal, or semi-circular tower that adjoins a fortification wall in a fortress and has a similar height

Bathhouse: Structure containing communal baths that are usually open for public use in exchange for a fee. Roman bathhouses (thermae) contained units such as a changing hall (apodyterium), cold hall (frigidarium), warm hall (tepidarium), hot hall (caldarium), steam hall (sudatorium). Turkish bathhouses have changing halls, warm halls, and steam halls. Both types of structures are heated through the floor

Beam: Horizontal structural element that transfers lateral loads to vertical structural elements underneath

Belt: Temporary consolidation/bracing method to prevent columns from splitting using iron or steel
Caldarium: Hamamda sıcaklık bölümü

Bema: Sanctuary of an Armenian or Greek Orthodox church that is raised one or more steps from the naos
Cami: Müslümanların ibadet mekanı

Bey: Title for tribal chiefs and governors of districts/provinces in the Ottoman Empire

Blind wall: A wall without openings

Bossage/Bossed: Crafting the front face of a rectangular-prism stone block to be slightly convex

Bracket: Component that projects from or overhangs a wall in order to support a cantilevered load

Brick lacing: Course(s) of brick placed at regular intervals to aid the laying of level horizontals and bind the other courses; bonding course; bond beam

Caldarium: Steam hall in a bathhouse; the warmest space where cleaning takes place in a Turkish bathhouse

Casing: Frame around door or window that consists of jambs, sill, and head

Cathedra: Official seat for the bishop in the apse of a church

Cathedral: Churches that contain a cathedra

Catholic: General name for Christian congregations that recognize the Pope in Vatican City as the supreme spiritual leader

Catholicos: The highest-ranking spiritual leader in the Armenian Apostolic Church

Chamfer: An oblique surface produced by cutting away at a corner at an angle

Chapel : Small church

Church : Building used for Christian worship

Çitakâri: Decorative technique implemented with wooden laths, mostly on ceilings

Cist: Coffin made of stone or a hollowed-out tree containing human remains; burial place containing such a coffin

Cistern: Structure built to gather and store water, usually underground

Coffer: Square or polygonal panel that is sunken into a ceiling/vault for decoration; used in series to decrease the weight (load) of the roof

Column: Type of pillar that transfers the load from superimposed parts of a greater construction to structural elements below

Complex: A collection of buildings serving different functions, usually commissioned by the same person or group

Console: Architectural element that supports overhangs in buildings; see *eliböğründe*

Course : A row of a certain material in a masonry wall

Coping: The top course of a masonry wall; may be overhanging, curved, or sloping

Cut stone: Stones that are finely dressed

Cutwater: Triangular, semi-circular or polygonal projections on the pillar of a bridge, built to prevent damage to the structure from overflow or debris during a flood

Deck: The horizontal surface of a bridge

Dentil: One of a series of decorative, small, projecting rectangular blocks; see *toothed*

Diaconicon: Southern pastophorion space; storage for books, archives, and gifts to the church

Diocese: Territorial jurisdiction of a bishop

Discolouration: Type of deterioration; gradual change of the original colour of a building material due to external factor (e.g., sunlight, soot)

Dome: Rounded, generally hemi-spherical roof type

Double bathhouse: Large bathhouse structure that has distinct sections for men and women that can serve both genders simultaneously

Double-faced wall: A wall with two parallel, vertical surfaces with an infilled cavity

Eave: Edge of a roof that projects beyond a wall

Efflorescence: Type of deterioration; accumulation of white-ish, dust-like salt crystals on stone or brick surfaces, resulting from water seeping into the pores of the material and subsequently evaporating, leaving salt crystals behind

Façade: External face/side of a building

Fortification wall: Strong, high wall around a defensive structure, such as a fortress or fort

Fresco: Wall painting applied on wet plaster

Frigidarium: Cold hall in a bathhouse

Furnace: Part of the floor-heating system of a bathhouse where the fire is kept and water is heated in cauldrons

Graphic restitution: Drawings depicting the different stages in the history of the building that attempt to reach its original/significant iterations based on systematic research and documentation

Han: Building with many shops and ateliers, traditionally organized around a courtyard; structures built in the Seljukid/Ottoman Periods for temporary lodging and accommodation, inn

Hypocaust: Hollow, under-floor channel system that conveys heat from the furnace to the bathing areas

I-beam: Metal (often steel) beam whose cross-section is shaped like the letter "I"

Icon: A portable painting of Jesus Christ or another holy figure,

typically in a traditional style on wood, venerated and used as an aid to devotion in the Byzantine and other Eastern Churches
Iwan: Space walled along three edges and opening outside on the fourth edge

Jamatun: Entrance area attached to the western entrance of a church in Armenian religious architecture; larger than narthex

Jamb: Vertical element to the sides of openings; part of a window/door frame

Kalemişi: Traditional painting technique applied on plastered timber or masonry surfaces.

Kavit: Narthex in Armenian religious architecture

Khachkar: An Armenian stone-carved cross

Khorasan mortar: A type of pink mortar made using sifted brick/tile powder, lime, and water

Lintel: Horizontal element spanning and distributing the load above an opening

Load-bearing: Structural element; transfers superimposed forces to other parts of the structural system

Loss of material: Type of deterioration; pieces of buildings or works that are detached and lost

Loss of surface: Type of deterioration; layers on buildings or works that have been lost

Madrasah: Islamic school equivalent to middle and high school; the building of such a school

Madur: Apse in Armenian religious architecture

Main wall: Any load-bearing wall in a building

Martyrium: A place that bears the memory of Jesus Christ or one of his apostles or that bears the relics of a Christian martyr; a structure built in such a place

Masonry: Building of structures using stone and/or brick

Mausoleum: A grand tomb signifying the burial place of an important person

Mihrab: A niche in the qiblah-facing wall of a mosque indicating the orientation for prayers

Minbar: Pulpit used by an imam to deliver a sermon in Islamic religious architecture

Monastery: A group of buildings inhabited by monks of a certain religious order

Monk: A man who is a member of a monastic order and lives in a monastery

Mosque: Building used for Muslim worship

Moulding: An ornamentally shaped outline as an architectural feature, especially in a cornice

Muhtar: Elected leader of a village in Turkey

Muqarnas: Type of three-dimensional, geometric decoration in Islamic architecture

Naos: Prayer hall of a church

Narthex: Entrance hall between the prayer hall of a church and the atrium or exterior space

Nave: The central aisle in a church building; it often accommodates the majority of the congregation

Niche: Rectangular, polygonal or curved recess/cell that is often carved into a wall; may be covered with a flat lintel, arch, or muqarnas

Ogee Arch: A type of arch defined by the intersection of two S-curves at a pointed apex

Orthodox: General name for Christian congregations that recognize their own patriarch as the supreme spiritual leader

Padstone: A stone placed between the capital of a column and the upper structure (arch, vault etc.)

Pastophorion: Spaces flanking the apse of a church for housing liturgical material and gifts to the church

Pedestal: Base beneath elements such as a column or chimney stack

Pediment: Decorative element that rises above a façade/window/door, generally in a triangular form and sometimes containing smaller decorations or inscriptions

Pendentive: Transition element with a concave surface used to fit a dome onto a square-shaped space

Pillar: Large column that often supports part of a building

Pointing: Visible layer of mortar between stones or bricks in a masonry wall

Portico: Porch; covered entrance to a building

Private bathing chamber: Small, individual bathing areas within the steam hall of a Turkish bathhouse

Putlog hole: Small gap in a wall to accommodate the ends of beams or putlogs

Quoin: Larger masonry blocks at the corner of a wall that could be used for structural support and/or aesthetics

Rebar: Metal reinforcement elements embedded in concrete walls

Refectory: Large dining hall usually found in monasteries, boarding schools, or universities

Reinforced concrete: Structural system where concrete is strengthened with steel rebars

Reinforcement: Customisation providing for increased load capacity in a structural element; could involve the embedding of rebars or fibres in a material during construction

Re-integration: Re-constructing the missing part(s) of an architectural element, such as a stone block

Relic: Sacred artefact (assumed to belong to the corporeal remains of saints)

Relief: Decorative technique where figures project from the base material

Riser: Vertical element of a step

Rosette: Decoration, generally flower-shaped, carved into wood or stone

Rotunda: General name for a structure with a circular floor plan and a dome

Rough-worked: Stones that are minimally dressed

Rubble: Stones that are not dressed; fragments of irregular size, shape, and texture; masonry made with such stones

Sanjak: Ottoman district; smaller administrative unit divided into *tumars* (fiefs)

Segmental arch: Rounded arch that is shallow, not a full semi-circle

Shrine: Ottoman or Islamic burial structure, usually for high-standing or wealthy members of society

Sill: Horizontal piece that is the lowest member of a window frame

Single bathhouse: Bathhouse structure can only serve one gender at a given time; these buildings are dedicated to female use during certain hours of the day or particular days of the week

Sofa: The living and circulation hall in regional vernacular architecture

Spandrel: The walls between the arches supporting the deck of a bridge

Spolia: An architectural fragment, often stone, removed from its original context and repurposed in a different one

Springing line: The horizontal line where an arch or vault rises from a support (e.g., column/pier/wall)

Subfoundation: Lowest part of the external wall that wraps around the building to protect this area from external damage, e.g. due to flooding

Tampanan: Burial place of Armenian clergy and high-ranking persons

Tepidarium: Warm hall in a bathhouse; intermediate space between changing hall and bathing areas in Turkish bathhouses that also contains secondary functions such as depilation chambers and lavatories

TOKI: Social Housing Administration of Turkey

Tuff Stone: A relatively soft, porous rock that is usually formed by the compaction and cementation of volcanic ash or dust

Vilayet: Ottoman province; large administrative unit divided into sanjaks

Wall painting: Painted decoration applied on plastered walls in Antiquity, the Middle Ages, and Ottoman Period. In Antiquity and the Middle Ages, paint was applied on wet plaster and resulted in frescoes. Beginning in the Middle Ages and in the Ottoman Period, wall paintings were applied on dried plaster and named "secco"

Zawiya: Small tekke, often located in rural areas



In 2014 and 2022, Anadolu Kültür and the Association for the Protection of Cultural Heritage undertook site visits to document and assess architectural heritage in Mush. This book compiles the results of those visits with the region's history.

We believe that these documentation and risk assessment efforts will contribute much to the conservation of cultural heritage in the region.

We see it as everyone's joint responsibility to embrace these architectural works, which result from the self-expression of the peoples that lived in Mush and transfer their cultural legacy to future generations, as the cultural heritage of all humanity.



Support to the Armenia-Turkey
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