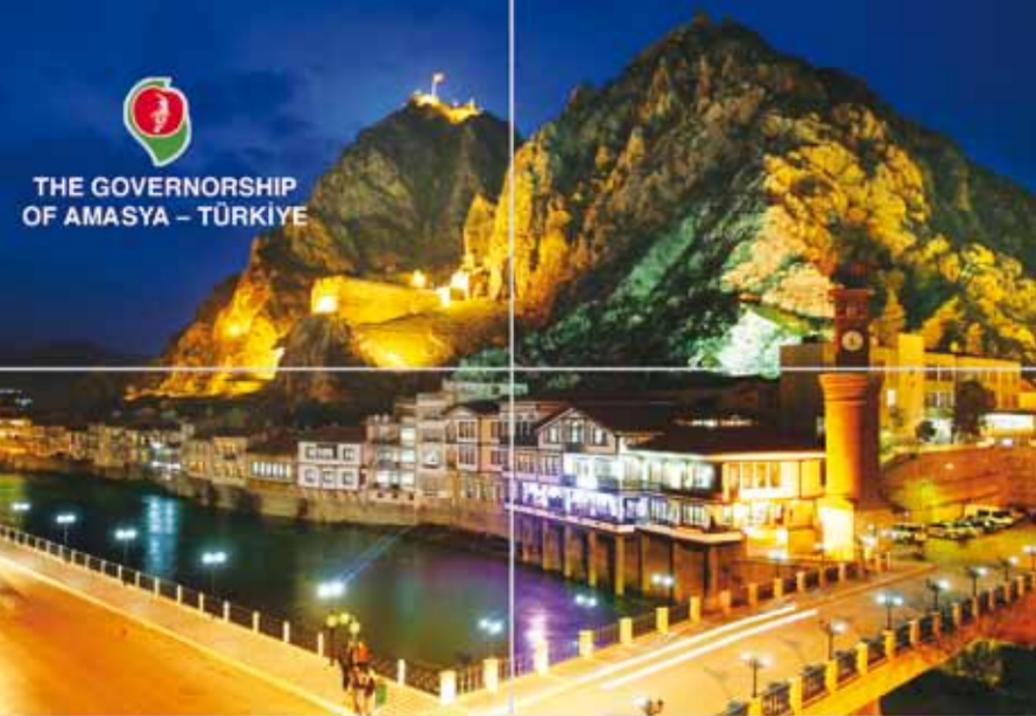




THE GOVERNORSHIP
OF AMASYA – TÜRKİYE



TOURISTIC GUIDE FOR AMASYA



TRANSPORTATION

RAILWAY

Amasya is located on Sivas-Samsun Railroad, 261 km to Sivas and 134 km to Samsun. Within the city there are two terminals (Amasya and Hacıbayram) and six railroad stations (Kızılca, Kayabaşı, Eryatağı, Boğazköy, Suluova, Hacıbayram). The train and local Express schedules are as follows.) (Turkish Railways Phn: 218 12 39)

Daily	Departure from Amasya	Arrival in Samsun	Departure from Samsun	Arrival in Amasya
	04.55	08.02	18.00	21.00

Daily	Departure from Sivas	Arrival in Amasya	Departure from Amasya	Arrival in Samsun
	08.50	14.21	14.25	17.24

Daily	Departure from Samsun	Arrival in Amasya	Departure from Amasya	Arrival in Sivas
	08.20	11.32	14.25	16.50

Local Express Amasya-Samsun: Amasya, Boğazköy, Suluova, Hacıbayram, Bekdiğın, Havza, Ladik, Kavak, Çukurbük, Meşelidüz, Samsun.

Daily	Departure from Amasya	Arrival in Samsun	Departure from Samsun	Arrival in Amasya
	08.40	14.04	14.09	17.08

RAILBUS

Daily	Departure from Amasya	Arrival in Havza	Departure from Havza	Arrival in Amasya
	08.00	09.13	09.30	10.42
	15.00	16.12	17.00	18.12

Daily	Departure from Amasya	Arrival in Hacıbayram	Departure from Hacıbayram	Arrival in Amasya
	12.00	12.50	13.00	13.51

AIRWAYS MARITIME LINES

Closest airport and seaports to Amasya are in Samsun, 130 km to Amasya

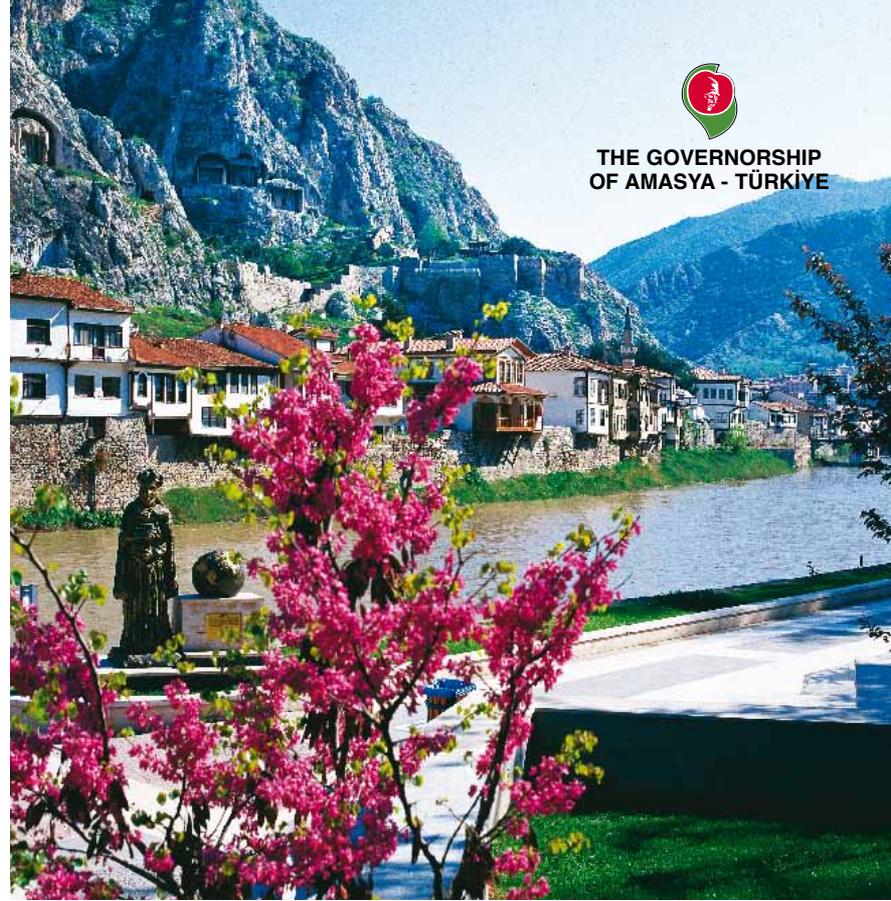
Airways Phn: 0.358.535 10 16 - 1015

Maritime Lines Phn: 0.362.435 16 05

Istanbul-Merzifon Flight Hours

	Departure from Istanbul	Arrival in Merzifon	Departure from Merzifon	Arrival in Istanbul
Monday				
Wednesday				
Friday	16.40	18.10	19.10	20.25

Amasya is connected to the neighboring cities Samsun, Çorum and Tokat via the state highways. Transit highway route through 100-17, 100-18 and 100-19 section checkpoints is on Europe-Iran International state highway. All settlements have connection to motorways and the roads to most villages are asphalted. Transportation runs without problems in all seasons.



THE GOVERNORSHIP
OF AMASYA - TÜRKİYE

TOURISTIC GUIDE FOR AMASYA



PRESENTATION

With a documented history of 7500 years, Amasya is a typical Turkish city. This beautiful city, where you can find artefacts belonging to a time span of thousands of years, is an authentic place with its historical buildings, cultural legacy and artistic elements that have survived to this day.

Generous waters of Yeşilırmak not only enrich the already fertile lands but also create an environment available for cultural development. Lives led along the riverside, social structure of the city and the legacy of the surrounding region turns into a treasure in Amasya. Traces of this legacy can be seen in every aspect of life in the city from music to architecture, arts to science and food to notion of living.

This land of the Shahzadah, who has cradled and nurtured the greatest sultans of history, has been a safe heaven all through history. With the artistic and architectural inheritance of its long history, Amasya is an important center of culture and tourism today. Having stood out among other cities with the recent studies, aiming to exploit the touristic potential Amasya will continue its progress.

Our primary aim in this study was to provide a guide to meet the demands of the growing number of visitors coming to Amasya.

The main difficulty in the preparation of this guide was to decide which objects to include in this guide and which not. Inclusion of every item in the guide would make it too voluminous and difficult to use. We eliminated some and compiled information about the others. The problem at this next stage was the description of the artefacts. All artefacts deserved a description that would last many pages, while we had to summarize each one to a few sentences. The space available for the photographs were limited but the high quality visual material at hand was abundant. We had difficulty choosing among these as well. Finally we came up with the guide you are holding in your hands now, although we feel unsatisfied because of what we had to leave out.

In this guide, which is intended to include the most important historical and cultural values, we made use of the information from the most reliable resources in the briefest way possible. There might be occasional mistakes which we would be happy to correct in the coming issues.

We hope this guide to be of use for those who would like to get to know Amasya and would also like to thank everyone involved in the preparation of this guide which is prepared in both Turkish and English

CONTENTS

History of Amasya	6
Geography and Climate	6
Economy.....	7
Science, Culture and Arts.....	7
Where to Stay?.....	8
What to Eat?.....	9

MOSQUES and KULLIYYAH

II. Bayezid Külliyesi (The Kulliyah of Bayezid II)	11
Beyazid Paşa Mosque.....	15
Burmali Minare Mosque and Cumudar Tomb	16
Çilehane Mosque.....	18
Fethiye Mosque	19
Merzifon – Kara Mustafa Paşa Mosque	20
Hatuniye Külliyesi (The Kulliyah of Hatuniye).....	21
Hatuniye Mosque.....	21
Primary School	22
Yıldız Hammam	23
Küçük Ağa (Ayas Ağa) Külliyesi (The Kulliyah of Küçük Ağa).....	24
Kilari Selim Ağa Mosque	25
Mehmet Paşa Mosque	26
Saraçhane Mosque	27
Şirvanlı (Azerbaijanis) Mosque.....	28
Yörgüç Paşa Mosque	29
Gümüşlü Mosque	30
Hızır Paşa Mosque.....	32
Sofular Mosque and Dar-ül Hadisi (Abdullah Paşa Mosque).....	32
Abide Hatun Mosque.....	34
Gümüş Yeni Mosque (Maden Mosque).....	35

COVERED BAZAARS AND INNS

Bedesten (Covered Bazaar) of Amasya.....	36
Bedesten (Covered Bazaar) of Merzifon.....	37
Bedesten (Covered Bazaar) of Gümüşhacıköy.....	38
Taşhan	40
Ezine Pazar Hanı (The Inn of Ezine Pazar).....	40
Merzifon Taşhan	41

TOURISTIC SITES

Amasya Castle	43
Inner Castle	46
Kızlar Sarayı (Girls Palace).....	46
Cılanbolu Vestibule.....	46
Aynalı Mağara (Mirrored Cave).....	48
Ferhat Su Kanalı (Ferhat Water Conduit)	49
Rock Tombs of Kings.....	50

Yalıboyu Houses.....	52
Lake Borabay	56
Yedikır Dam / Yedikuğular Bird's Haven.....	58

BRIDGES

Alçak Köprü (Low Bridge).....	60
Çağlayan Köprü (Waterfall Bridge).....	61
İstasyon (Meydan) Köprüsü (Station (Square) Bridge)	62
Künç Köprü (Künç Bridge).....	63
Other Bridges (Magdinus and Helkis Bridges).....	64

MEDRESELER (Medresseh – Theological School)

Kapı Ağası (Büyük Ağa) Medresesi (The Medresseh of Büyük Ağa).....	65
Çelebi Mehmet Medresesi (The Medresseh of Çelebi Mehmet).....	66
Gök Medrese (Gök Medresseh).....	67
Haliliye Medresesi (Haliliye Medresseh)	69
Darüşşifa (Hospital) - Bimarhane (Asylum).....	70

TOMBS

The Tomb of Halifet Gazi.....	73
The Tomb of Halkalı Evliya.....	75
The Tomb of Hamdullah Efendi.....	75
Kadılar Tomb	75
The Tomb of Şadgeldi Paşa	75
Kurtboğan Tomb	76
The Tomb of Pir Sücaeddin İlyas	77
The Tomb of Sultan Mesud	77
Toruntay Tomb.....	77
The Upper Tomb (The Tomb of Şirvanlı İsmail)	79

TURKISH BATHS (HAMMAMS)

Kara Mustafa Paşa Hammam	80
Kumacık Hammam	81
Mehmet Paşa (Mustafa Bey) Hammam	81

MUSEUMS

Private Museum of the Shahzadah	82
The Scale Model Of Amasya Museum.....	85
Saraydüzü Regimental Quarters Museum of National Struggle and Congress Center	87
Amasya Museum of Archeology.....	89
Hazeranlar Mansion	90
The Clock Tower.....	92

SPAS AND THERMAL TOURISM

Terziköy Thermal Tourism Center.....	94
Hamamözü Arkut Bey Spa	95
Gözlek Spa	96

HISTORY OF AMASYA

Amasya is one of the oldest settlements of Anatolia. Archeological studies indicate that the history of the city goes back to the Chalcolithic Age, 7500 years before now or 5500 years BC. Through out these years, Amasya has been home to a number of civilizations that have settled here before the Turks such as the Hittites, the Phrygians, the Kimmerian-Scythes, the Med-Persians, the Pontus, the Romans and the Byzantine. In the Turkicization of Anatolia, which started in 1071, Melik Ahmet Danişmend Gazi has conquered Amasya and started the hegemony of the Turks. The Danişmend-Seljuk have reigned in Amasya until the defeat in Köseadağ War in 1423 which led to a hundred-year Mogul-Ilkhanate reign in the region. Amasya was conquered by the Eretna in 1341. Shahzadah Beyazid conquered the city in 1386 and after a brief conflict with Kadı Burhaneddin, Amasya was acquired by the Ottomans for good after 1392. Because of the impending threat posed by Tamerlane, Amasya was promulgated Shahzadah Sanjak in 1386 and has maintained its status until 1566. During this period, Amasya has hosted and served as a training ground for a total of twelve Shahzadahs, six of which assumed the Ottoman throne in the years to come. Çelebi Mehmet, who reinstated the declining Ottoman State after Ankara War in 1402 had governed the city and directed the recovery of the empire from Amasya.

Amasya, which had played a crucial role in the reinstation of the Ottoman State, reassumed its role in the foundation of the state by the Amasya Circular through which Mustafa Kemal and his friends announced to the world their determination and resolution towards independence and the foundation of the Republic of Turkey in July 22, 1919.

GEOGRAPHY AND CLIMATE

Located in the Middle Blacksea Region, Amasya is surrounded by Tokat in the East, Yozgat in the South, Çorum in the West and Samsun in the North. 336 km to Ankara and 671 km to İstanbul, the city is built upon rugged, uneven grounds. Among these tectonic ridges, there are fertile plains available for agriculture.

The city is surrounded by the Kırklar, Karaman, Lokman and Ferhat Mountains, ranging between 780 to 910 meters in height above the sea level. It is located on a valley, 400 meters above the sea level, created by the Yeşilirmak. 140 km of a total length of 519 km of Yeşilirmak passes through Amasya. The speed and volume of the waters of Yeşilirmak varies greatly but the season with the highest flowrate is the rainy season in spring.

Amasya covers a region where the climates of the Blacksea and Central Anatolia Regions overlap. Therefore, there are significant differences between the climates of the mountains and the valleys, or the southern and the northern fronts of the mountains. The winters are mild and the summers are hot. January is the coldest month of the year with an average temperature of 2,4°C, whereas July is the hottest month with an average temperature of 23.6°C.

ECONOMY

The economy of Amasya rests primarily on agriculture, the production and trade of agricultural products and marble industry.

The agricultural potential of the city is quite high thanks to the amount of available farmlands and floral variety. The diversity in the climate and type of land enables different species of agricultural products to be raised. Grain, sugar beet, onion, sunflower and opium poppy are common products. However, Amasya is famous for its fruit. 'Marble' apple, which is grown in many regions of Turkey is at its best in Amasya and is therefore also known as Amasya apple. Cherry orchards have recently become a frequent scene. High quality cherry, specially produced for foreign markets, has become a favorite product. Approximately 10% of the cherry, export from Turkey is grown in Amasya. Peach is another fruit that is grown widely in Amasya. There are many other vegetables and fruit that are grown in and marketed from Amasya.

SCIENCE, CULTURE AND ARTS

Amasya is a city that has shaped its geography with its 7500 year-old history. It was enriched with the Turkish-Islamic culture during the reigns of Seljuk and Ottoman Empires.

Many important personalities in the fields of science, politics and arts have been nurtured, have spent their lives and created their works in Amasya. This cultural opulence can be traced in every corner of the city. The city has been home to numerous shahzadahs and has been a fountain of the theologists, sheikhs ul-islam and pashas or the palace. World famous geographer Strabon was born and lived in Amasya as well. Sabuncuzade Şerafeddin bin Ali, who has authored one of the most valuable pieces of work in the field of medicine, lived in Amasya and has acquired and shared his knowledge in the treatment of his patients in Darüşşifa. Works of Sheikh Hamdullah, also known as the kiblah of scribes, who is one of the greatest talents of calligraphy, can be seen all over Amasya. Beyazid II with his appellation Adli, and the first poetess to collect her poems, Mihri Hatun produced their work here.

The tradition, started by these eminent figures only a bunch of whom has been mentioned here, is still alive today. Great masters of Turkish music, priceless hands of stone and woodwork and calligraphy, poets and writers who build worlds out of words have all been inspired by the infinite

resource that is Amasya. History and culture that brims Amasya overflows in the form of art.



Yeşilırmak adorning the river like a necklace. These hostels, with rooms which have been preserved or decorated as they used to be, help their visitors internalize the feeling of history throughout the duration of their stay.

WHERE TO STAY?

Where to stay
Amasya provides its visitors with a variety of options to choose from. In and around the city center, there are quality hotels as well as historical mansions aligned with the banks of

WHAT TO EAT?

What to eat
The local food in Amasya is also an indicator of the variety in the ancient culture and history of the city. Geographical location of the city which makes it a passageway between the Blacksea Region and the internal regions of Anatolia has enabled the city to acquire the marvellous and authentic cuisines of both regions.

There are so many dishes that are typical of Amasya cuisine, which have influenced the cuisine of the palaces, that it would be impossible to name them here. The best advice would be to go to a restaurant that serves local dishes and to go over the menu. You will see such a variety of soups and vegetable dishes, pastries and meat dishes, salads and desserts that you will doubtlessly find one that will appease your appetite.





II. Bayezid Külliyesi (The Külliyyah of Bayezid II)

MOSQUES and KULLIYYAH

II. Bayezid Külliyesi (The Külliyyah of Bayezid II)

Bayezid II Külliyyah was commissioned by Shahzadah Ahmet, Governor of Amasya in the name of his father Sultan Bayezid II. The architect of the külliyyah, consisting of a mosque, a medresseh, a mission and a fountain, was Şemseddin Ahmet. The tomb, annexed to the building later on, belongs to Shahzadah Osman, Shahzadah Ahmet's son who had died prematurely.

One of the most beautiful samples of side-spaced or angular types, the mosque consists of two square rooms divided by a large arch and two additional spaces on both sides roofed with three domes each. The middle section is roofed with two domes, each of which has sixteen windows on their octagonal drums. There are rich handcarvings above the arches of the windows and the interior surfaces of the domes. The wooden shutters of the windows are perfect samples of the 15th century woodwork. The portico on the north is roofed with five domes supported by six circular columns adjoined by five lancet arches. The upper panes of the windows of the portico are ornamented by blue and white tiles. The minarets on both sides have one balcony each. The one on the left hand side of the portico is vertically striated whereas the one on the right is patterned in featherstitch style. The three lined marble epigraph above the magnificent main portal of the mosque, decorated with muqarnas patterns, was written by Hattat Şeyh Hamdullah. The dodecagonal fountain placed in the middle of the patio is covered by a dodecagonal pyramid supported by twelve pillars.

The U shaped medresseh is to the west of the mosque. The medresseh, built adjacent to the western wall of the patio, consists of a large inner garden,

surrounded by domed porticos and the student cells beyond these porticoes. The domed square classroom, built above an octagonal drum is right across the portal to the north. Sultaniye Medresseh, referred to be the one in the best condition by Evliya Çelebi, has been used as the public library since 1922.

The L shaped mission is to the east of the mosque. The rectangular main spaces of the mission is vaulted.

In front of these spaces, facing the mosque are the porticoes roofed with miniature domes. The rectangular hall of the mission is in use as the Scaled Model of Amasya Museum.

The square planned, small building to the northwest of the mosque, nearby the medresseh, is the 'muvakkithane' which is used to determine the time of prayer according to the position of the sun. Both



II. Bayezid Külliyesi (The Kulliyyah of Bayezid II) From Castle



One of the sycamores in II. Bayezid Külliyesi (The Kulliyyah of Bayezid II)

the interior and the ceiling of the muvakkithane, along with the upper panes of the windows are ornamented with handcarvings. Hacı Hüseyin Efenedi had the muvakkithane built in 1842.

The sycamores, shading the garden for over five hundred years, from both sides of the fountain were planted during the construction of the mosque.



Interior view of II. Bayezid Külliyesi (The Kulliyyah of Bayezid II)

Bayezid Paşa Mosque

Bayezid Paşa, later to become grand vizier, had this mosque built in 1414 on the eastern bank of Yeşilirmak, across the Küncü Bridge in Bayezid Paşa District. Other than a few details, the inverse T shaped building resembles the mosques built in Bursa during the same period. These kinds of mosques are known as Angular or Bursa Type.

The most interesting feature of this building with its rather graceful structure and exquisite masonry is the portico on its north façade. The six square pillars in the portico are adjoined to one another and the side walls with heavy lancet arches so as to create five departments. Each department has a dome supported by octagonal socles ornamented with Turkish triangles. The pillars are masoned of hewn stones upto the arches. The arches connecting the pillars are built of red and white marble. The arches themselves are surrounded by slightly protruding marble contours. The



Bayezid Paşa Mosque

ceilings of this part of the building are adorned with patterns of intermingling leaves and branches. The wooden entrance door is richly carved.

The interior of the mosque consists of two departments. The farther one with the shrine is smaller than the other. The access to the wings on each side of the building is through the doors on the east and west walls of this space. Each part of the building has its separate dome.

The mosque has been restored by the General Directorate of Charitable Foundations in 2006.

Burmali Minare Mosque and Cumudar Tomb

Thanks to the arch shaped epigraph over the entrance, the mosque is known to have been built by two brothers. Of these brothers, Said Ferruh is generally accepted to be Necmeddin Ferruh Bey, one of the viziers of Seljuk Sultan Gıyaseddin Keyhüsrev II. His brother is Haznedar Yusuf. The construction of the mosque is generally dated to sometime between 1237 and 1244.

The mosque, referred to as the Mahkeme Mosque by Evliya Çelebi in his



Burmali Minare Mosque and Cumudar Tomb

Book of Travels, was named after its originally wooden minaret. The minaret, damaged by the earthquake in 1590 and the fire in 1602, was totally burnt down in the devastating fire of 1730. The minaret built in its stead was built of stone to match the strong stone structure of the mosque. The minaret and the mosque, characterized by the stria entwining the former, have thereafter been called Burmalı Minaret and Burmalı Minare Mosque respectively.

The mosque has a rather regular rectangular plan disregarding the minaret and the tomb. The inside is illuminated by four windows on both east and west walls and three more windows on the south wall. All the walls are thick and strong and built of hewn stones. The entrance to the mosque is between the minaret and the tomb, through an arched doorway placed in a large protruding niche. The inner space is divided into three landings by three pillars on both sides of the axis of the shrine. By adjoining each pillar with lancet arches, all the landings are divided into three, creating a total of nine compartments. The three compartments in the middle row have a dome over them. The two platforms by the kiblah wall are covered with cross vaults, whereas the others are covered with barrel vaults.

To the left of the entrance is the octagonal Cumudar Tomb which is built on a square platform. The tomb housed the mummy of Shahzadah Cumudar, who ministered Anatolia from Amasya during the reign of İlhanlılar. The mummy was later moved to Amasya Museum, and the tomb which was named after him actually belongs to Ferruh Bey and his son.



The wooden pulpit of the mosque

Çilehane Mosque

Yakup Paşa, one of the ameers of Çelebi Mehmet had this mosque built in 1413. The main building consists of dervish lodges, the masjid and the suffering rooms. To the west of the western entrance is the edifice that is assumed to be a tomb.

The bearer walls are masoned using broken stones and red mortar. This masonry is supported by two lines of brick aligned horizontally. The entrance to the mosque is through a large, vaulted platform built of hewn stone. The door is arched and the arched windows illuminating the interior are framed with marble.

Once inside through the western entrance, the masjid and the suffering rooms are on the right and the tomb, along with the dervish lodges, is on the left hand side. The mosque and the lodges are domed structures.

The suffering rooms which were heavily damaged by the earthquake in 1939 were restored by the General Directorate of Charitable Foundations in 1964.



Çilehane Mosque



Fethiye Mosque

Fethiye Mosque

This building, once an old Byzantine church, has been converted into a mosque. The church is believed to have been constructed on the orders of Helena, the daughter of the Bizantine Emperor Phocas in the 7th cc. During the reign of Danişmendliler, this large church was converted into a mosque by Fetih Gazi, the governor of Amasya and named as Fethiye Camii. The mosque has worn out considerably in time. Fethiye Mosque which was repaired and reopened in 1956 was last restored in 2006 by the General Directorate of Charitable Foundations.

In 1883, Incezade Hacı Mehmet annexed a minaret to the mosque, which originally had none. Since little has survived from the original structure of the church and remaining walls have been plastered and painted white, the identification of the features of the church has been impossible. The eastern facade of the mosque, which is aligned east/ west, is styled in a fashion to form a hexagon. The entrance is through a small door on the north facade. On the west facade, there are two rows of windows placed underneath a wide arched niche.



The carvings on the ceiling of the fountain of Kara Mustafa Paşa Mosque

Merzifon – Kara Mustafa Paşa Mosque

The mosque was commissioned by Kara Mustafa Paşa and was built in 1666. The outer walls of this rectangular building are masoned with hewn stone. The portico has three cloisters created by four pillars adjoined by lancet arches and it has a wooden roof. The main space dedicated to worship is capped with a large dome. The space in the corners of the octagonal drum of the dome, which is adorned with inscriptions typical of the 19th cc., is supported by octagonal counterweight towers giving the building an aesthetic unity. The mosque is illuminated through two small windows on each facade of the drum of the dome and the six windows in two lines of three on each of the main walls.

One of the most striking features of the mosque is the fountain in the patio. The fountain, presumably built in the 19 cc. is mainly built of wood. The pointed copper cone of the fountain is supported by eight wooden piers. The distinctive property of the fountain is the carvings on its ceiling panel. The carvings are known to be made by Zileli Hasan in 1875. There are three different

landscapes depicted in these carvings. The first one is a landscape from İstanbul. Inspected closely, Galata and Beyazid Towers, Golden Horn and Galata Bridges, Sultanahmet, Hagiasophia and Süleymaniye Mosques are easily discerned. The second landscape in which the castle, the mills on the river and Beyazid Mosques are discernible is from Amasya. The third landscape is believed to depict the Ottoman army during the siege of Vienna. The prevailing tendencies of the period banned picturing man. Therefore, instead of people there are cannons, tents and different weapons in this scene.

The entrance facing Taşhan is also worth seeing. The deep arch of the entrance, with a small cubicle above it, is built of varicolored stones. The patio also houses two old sycamores with a diameter of approximately three meters.

Hatuniye Külliyesi (The Kulliyyah of Hatuniye) Hatuniye Mosque

Bülbül Hatun, wife of Sultan Beyazid II and mother of Shahzade Ahmet, had the mosque built in 1510, in Hatuniye District, on the bank of Yeşilirmak. Hatuniye Mosque is actually a külliye (a complex of buildings built in connection to a mosque) consisting of a mosque, a hammam and a primary school.



Hatuniye Mosque

The entrance to the mosque is through a low arched doorway on the north. The northern facade houses a portico consisting of five platforms created by six pillars connected to one another with lancet arches made up of bricks. The walls of this part of the building are higher than the main space dedicated to worship. The arches are adorned with meander motif which covers all the facades. The portico is roofed with five domes. Only the middle dome is based on an octagonal drum whereas the others are built without one.

The bearing walls of this rectangular mosque are built of broken stone. The interior is divided into six by adjoining the two pillars in the middle to the walls. The two central cloisters which are larger and higher compared to the cloisters on both sides are roofed with a dome of their own. On the northwest corner of the mosque is the brickwork minaret with a single balcony.

Primary School

It is located right to the east of the mosque. The stone-framed, pointed-arched entrance of the school, like the mosque, is on Hazeranlar Road. There are three



Primary School in the Kulliyah



Hatuniye Mosque and Yıldız Hammam

horizontal lines of bricks on the walls which are built of broken stone. Also on the facade of the entrance are three windows with lancet arches. On the upper part of the arches, there are geometric patterns created through the use of bricks in an alternating fashion. On the western wall, there is a smaller, low arched door and above the door, there are two more windows. This single-storey building was built so as to have a large integral space. Originally this space had been roofed with two domes. However, these domes collapsed and have been replaced with a wooden roof. The flooring and the tiles laid over the roof are wooden.

Yıldız Hammam

This square shaped building, also known as Çukur Hammam or Hatuniye Hammam, has a perforated dome which allows light into the structure. The building complex consists of an additional room for undressing, a cooling room, a hot room to the east of the toilets and, lastly, a stoke-hole.



Şamlar Mosque

Küçük Ağa (Ayas Ağa) Külliyesi (The Kulliyah of Küçük Ağa)

The mosque, commissioned by Ayas Ağa, chief white eunuch of Beyazid II, and built in 1495 consists of a mosque, a medresseh (theology school), a primary school and a graveyard.

The mosque has also been called Şamlar Mosque and Ayas Ağa Mosque respectively because of the district that it is located in and the person who funded the construction. This square shaped, single domed mosque is built of broken stone. The portico is on the north facade. The entrance to the mosque is through the narrower middle section with a cavetto vault. Illumination is provided via the two rows of lancet arched windows on the walls. The minaret, based on a hexagonal pedestal, is built of bricks whereas its balcony is built of stone.

The medresseh is composed of the chambers embodying the three sides of the outer walls surrounding the portico. It is an example of



The graveyard of the külliyyah

the classical U shaped Ottoman medresseh. On the sides are the cloisters covered with thirteen domes supported by eleven cylindrical pillars with plain capitals and beyond the cloisters are seventeen student chambers. The pillars are adjoined by round brickwork arches. Each room has a stove and a closet. The medresseh does not have a classroom. On the eastern end of the structure, there is separate abode slightly bigger than the students' chambers which is the primary school.

In the graveyard of the Mosque, there are eight tombs. The tombs are not elaborate in terms of craftsmanship and they are mostly worn out through the years. Some of the graves, none of which has an epigraph, are decorated with geometrical figures, swords and floral patterns.

Kilari Selim Ağa Mosque

The mosque commissioned by Kilari Selim Ağa and built in 1489 is located between Taşhan and Bedesten. The mosque is built of hewn stone and brick. Its portico has two domed cloisters created by three pillars adjoined by lancet arches. The one on the right has an arched door above which is the epigraph of the mosque. The cloister on the left is devoted to worship. The minaret on the eastern facade has a single balcony. The square shaped mosque has a dome with an octagonal drum.



Kilari Selim Ağa Mosque



Mehmet Paşa Mosque

Mehmet Paşa Mosque

The Mosque was built by Mehmet Paşa, lala (a manservant of high rank) to Shahzade Ahmet, son of Beyazid II, in 1485. The main space of this inverse T shaped building is square and it has a dome supported with an octagonal drum. On the north facade of the mosque is a portico with six cloisters created by seven octagonal pillars. Each cloister has a dome of its own. The pillars are adjoined by arches which are built of red and white marbles alternatively. The entrance to the



The marble pulpit of the mosque

mosque is through the arched door in the third cloister on the left. The epigraph of the mosque, too, is above this door which is shaped as a deep niche.

The original door of the mosque which is a masterpiece of woodcarving is on display in Amasya Museum. Similarly, the pulpit, decorated with entwining leave and branch patterns is a significant example of Turkish marble craftsmanship.

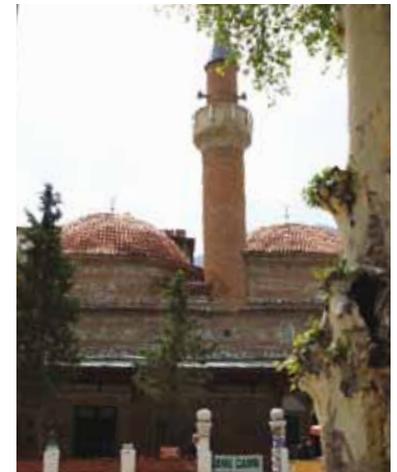
Saraçhane Mosque

This mosque was commissioned by Şadgeldi Paşa, Ameer of Amasya, and was built in 1372. Originally single-domed and square shaped, the building was later turned into a rectangle with an additional section which was also covered with a separate dome. The mosque which is built of broken stone and brick has a cylindrical brickwork minaret.

There are seven cloisters in the portico which is on the northern facade of the mosque. The inner space is adorned with hand carvings. The domes are tiled and on the upper parts of the drums, there are birdhouses.

The mosque, which was previously named after Şadgeldi Paşa, who had it built, has come to be known as Saraçhane Mosque since the reign Çelebi Mehmet.

The building has been restored and repaired a number of times and some parts have been rebuilt entirely.



Saraçhane Mosque



Şirvanlı Mosque

Şirvanlı (Azerbaijanis) Mosque

The mosque was built between 1873-1895. with the donations from the cities of Karabağ and Şirvan along with the donations of immigrants from these two cities who lived in Amasya and contribution of Şeyh Hacı Mahmut Efendi. While most of the mosques in Amasya had been built in the name of and named after statesmen and such, Şirvanlı Mosque was built in the name of a religious guide, Mir Hamza Nigari, by his followers and admirers. The mortal remains of Mir Nigari Hazretleri were brought from Harput, where he had died in 1866, and buried in the backyard of a house in Amasya as demanded in his will. Rumor has it that, the grave was later turned into a tomb with the donations collected under the leadership of Şeyh Hacı Mahmut Efendi and the mosque was built later.

The mosque is square shaped, single domed and has a single minaret. It is built of both hewn and broken stones. On the northern façade there is a portico consisting of three cloisters created by four pillars. The lancet arches above the classical capitals are ornamented with red and white marbles and each cloister in the portico has a separate dome. The craftsmanship and the motifs on the white marble door do not reflect the Turkish architectural style.

The tomb is adjacent to the eastern façade of the building. Entrance to the tomb, which is also square shaped, is through a great doorway within the mosque. The tomb displays the same architectural characteristics with the mosque. The dome has an octagonal drum.

Next to the tomb, there is a graveyard in which there are four sarcophagi. The headstone of one of the sarcophagi, which are otherwise entirely plain, has a headstone with floral carvings.

Yörgüç Paşa Mosque

The mosque was built by Yörgüç Paşa in 1428. Yörgüç Paşa, formerly the governor of Amasya, had settled here after undertaking the duty of Lala to Shahzade Murat, who was appointed to governorship in his stead



Yörgüç Paşa Mosque

by his father Çelebi Mehmet. Later to become vizier, Yörgüç Paşa had fulfilled important duties in Amasya and the surrounding area.

Yörgüç Paşa Mosque is one of the common inverse T shaped mosques in Amasya. The walls are built of hewn stone. The use of red and white marble in the bearing walls and in the arches of the windows gives the building a colorful appearance.

The arch of the antechamber, which is built so as to make a slight projection instead of being aligned with the walls to give the structure a more elegant perspective, is built of red and white marble as in many other similar buildings. The epigraph is placed above the door, under the blind windows which are adorned with geometrical and floral patterns. One of the unusual characteristics of the building is that the portico is part of the inner space of the mosque.

Beyond the entrance is the initial large-domed cloister of the main space dedicated to worship. The access to the rooms on both sides is through the doors on the eastern and western walls. These two rooms are also domed.

Gümüşlü Mosque

Either repaired or rebuilt after each fire or earthquake, this beautiful mosque, across Hükümet Bridge, has survived to this day. It is built on a slight ridge overlooking Yavuz Selim Square which makes it look grander than it really is.

Taceddin Mahmud Çelebi had the original mosque built in 1326. This wooden roofed building collapsed in the earthquake in 1419. Defterdar Mahmut Bey had it rebuilt in 1491. The mosque was heavily damaged during the fire of 1612 and Şemseddin Paşa had it repaired afterwards. It went through another repairwork

in 1688. This repairwork was commissioned by Gümüşlüzade İbrahim Bey and the mosque was named after him after this repair. Unfortunately this was not the last time the mosque had to be repaired. Gümüşlü Mosque was repaired one more time after the fire in 1721 by the trustee of the foundation Mustafa Ağa.

This square planned mosque was built of hewn stones in its entirety. A portico was annexed to the building in 1903. This portico consists of five departments adjoined to one another and the bearing walls with lancet arches supported by wooden piers which also support the triangular facade of the wooden roof of the portico. On the northeast corner of the building is the cylindrical brickwork minaret built upon a square platform built of hewn stone. The interior is roofed by an octagonal dome with two windows on each side. The most important feature of the interior is the engravings which were made in 1960.



Gümüşlü Mosque

Hızır Paşa Mosque

The mosque was commissioned by Yörgüç Paşa's brother Hayrüddin Hızır Paşa in 1446. Originally a kulliyah, consisting of a mosque, a hamam, a medresseh and a fountain, the only remaining parts of the building today is the mosque and the hammam. Similar to Beyazid Paşa and Yörgüç Paşa Mosques, it is one of the angular (inverse T shaped) mosques which are quite frequent among the early Ottoman architecture. Unlike the other two, whose entrances are on the northern facade of the buildings, the entrance and the fountain of Hızır Paşa Mosque is on the eastern facade because of the slope in its location.

Due to numerous restorations and repairs it has gone through, there is no information concerning the original roofing of the building but the two departments in the middle are presumed to have been domed whereas the side spaces are believed to have been vaulted.

Sofular Mosque and Dar-ül Hadisi (Abdullah Paşa Mosuqe)

The mosque, commissioned by Governor-General Abdullah Paşa in 1502, is a single domed, angular building with a single minaret. The corners of the bearing walls are built of hewn stone, whereas the walls themselves are built of broken stone. The facade is built of broken stones and bricks. On the northeastern corner of the mosque is a cylindrical minaret built upon a square socle. The minaret which has a single balcony is built of brick.

The main gate, which has a three lined epigraph above it, is accessed after three stairs. The vaulted gate



Sofular Mosque

is placed between two vaulted rooms. These rooms were used as classrooms where sayings of Prophet Muhammed were studied. The main space dedicated to warship is leveled above the gate and these two rooms. The mosque is roofed with a dome with a deep drum.



Sofular Mosque

Abide Hatun Mosque

Abide Hatun Mosque in Karamustafapaşa Village, Merzifon was commissioned by Kara Mustafa Paşa's mother, Abide Hatun, in the 17th cc.

This rectangular mosque is built on top of a hill within the village. On the northern facade is a wooden roofed portico.

The most striking feature of the mosque is the interior woodwork, which is among the best examples of its kind. The wooden beamed roof, the space between the beams and the roof of the women's naksoorah are adorned with naturalist patterns of colorful plants and flowers. The 'kündekari' carpentry of the main door of the mosque, which is one of the most beautiful pieces of Ottoman architecture, is also worth seeing.



The woodwork on the roof of the mosque



Abide Hatun Mosque

Gümüş Yeni Mosque (Maden Mosque)

Gümüş New Mosque, in Maden District of Gümüş Town, Gümüşhacıköy was originally built as a church in mid 1800s. The church was reportedly built in 1863 and was converted to a mosque, without much change in the architecture of the building, by settlers from western Thrace in 1928. The minaret was annexed to the mosque later in 1962 with the donations of the local population. The mosque was heavily damaged by the earthquake in 1996. It was repaired and reopened in 2008 after the restoration work initiated in 2006.

The corners of the bearing walls of the east-west oriented mosque are built of ground stone whereas the tabernacle is built of ordinary stones. On the western facet is a portico which consists of three departments created by four columns. The gate to the mosque is through the double winged door in the middle of this portico. The interior consists of three vaulted naves aligned east to west. The apse, originally located on the eastern end of the church was demolished and replaced with a straight wall. The shrine on the southern wall was built later. The most striking feature of the interior is the woodwork on the pulpit and the maksoorah. These samples of woodwork are remnants of the original craftsmanship pertaining to the old church.

Figures depicting Jesus Christ and four of his disciples, Matthew, Mark, Luke, John were discovered on the ceiling when the old plaster was removed during the restoration works. These figures popular with Christian visitors are displayed thanks to an collapsible section on the roof.

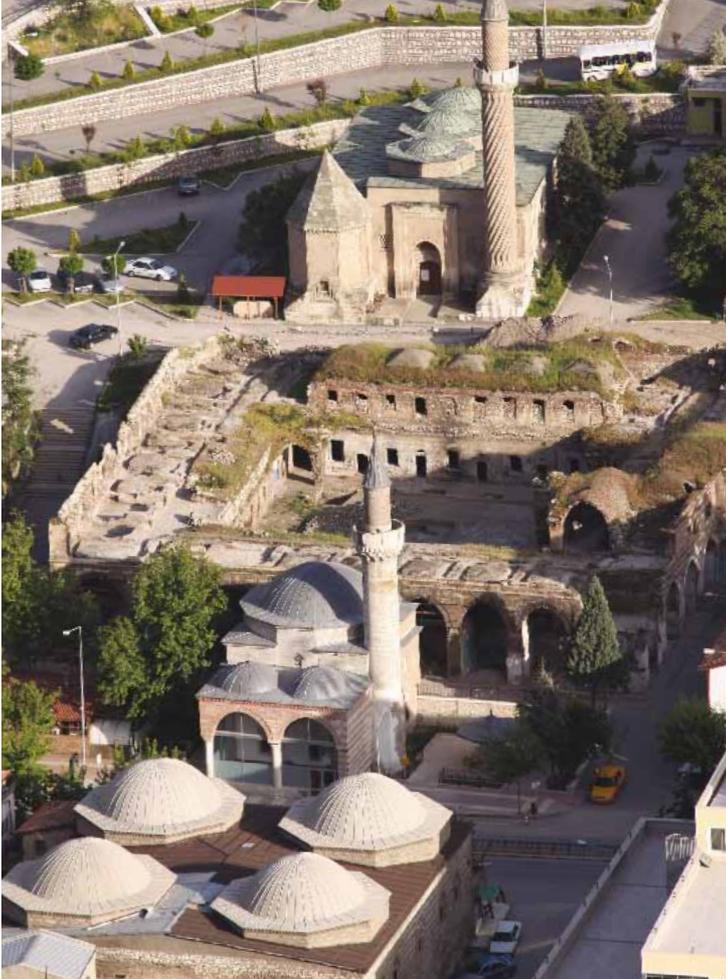


Maden Mosque

COVERED BAZAARS AND INNS

Bedesten (Covered Bazaar) of Amasya

The covered bazaar which Hüseyin Ağa, one of the chief white eunuchs of Beyazid II, had commissioned has reached our day with significant changes in its



The view of Covered Bazaar, Kilari Selim Ağa Mosque, Taşhan, Burmalı Minare Mosque and Cumudar Tomb from the Castle

structure. The covered bazaar, which was built in order to fund the numerous charities founded by Hüseyin Ağa in and around Amasya, had been seriously damaged in the earthquake in 1688. Neglected for rather long, it was eventually included in the public improvement works initiated in 1865 by Ziya Bey (Ziya Paşa the Poet), the tenant of Amasya. Unfortunately this work has been anything but an improvement since the domes were pulled down and the lead coating of the domes had been removed. The roof intended to replace the domes did not last long and the building was forsaken once again. Only the bearing walls of the bazaar, which was by then just a ruin, survived until 1950s and the part overlooking Yeşilirmak was then entirely pulled down to create space for the office block to be built.

It was only possible to see the remaining parts of the bazaar as they are today thanks to the restoration works started by the General Directorate of Charitable Foundations in 1971. After this extensive restoration work, the ancient walls which were neglected for over 500 years but still managed to remain in tact came back to life and the bazaar became a domed structure once again notwithstanding the reduction in the number of the domes.

Bedesten (Covered Bazaar) of Merzifon

Although the date of construction and the person who had it built is not known, the architectural characteristics of the bazaar, which is situated in the center of Merzifon in Gazi Mahbub District, dates it back to the 17th cc. The Covered Bazaar of Merzifon was one of the focal points of the livelihood of Merzifon, which enjoyed the most dynamic period of its history under the rule of Kara Mustafa Paşa.



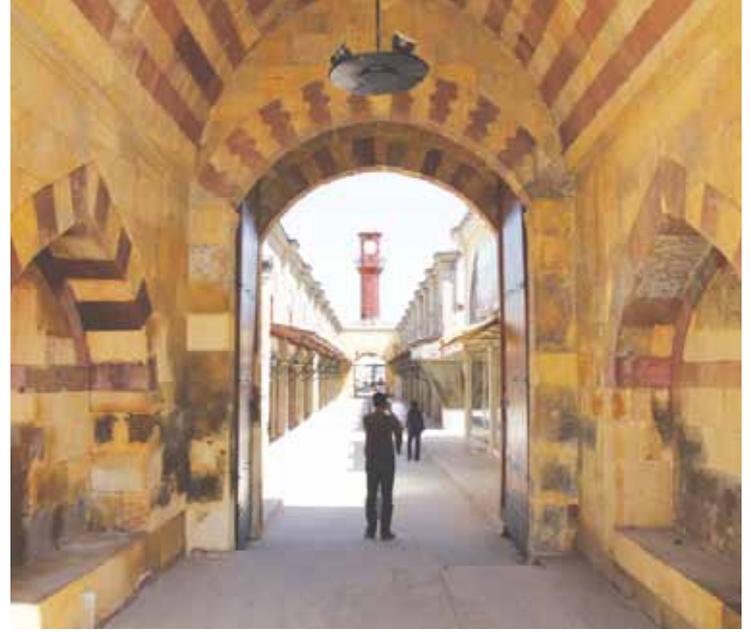
Bedesten of Merzifon

This rectangular bazaar has projecting doors built of hewn stone on all four sides. The entrance to the bazaar is through these monumental entrances. The pillars bearing the roofing are adjoined to one another by lancet arches. The cloisters created by these pillars are all domed separately.

Between the doors are the shops surrounding the bazaar called arasta. The bazaar still functions as the commercial center of the town just as it used to when it was first built.

Bedesten (Covered Bazaar) of Gümüşhacıköy

Köprülü Mehmet Paşa, who wanted a social complex next to the mosque built in Hacıyahya District and named after him, had the bazaar built in 1660. Originally consisting of a caravanserai and a covered bazaar, the building has reached our day only as a



Bedesten of Gümüşhacıköy

covered bazaar after important restoration and repair works as the caravanserai is no longer in tact.

This rectangular building has four doors. The bazaar is actually made up of an arasta, built along a corridor 80 meters long and three meters wide between the eastern and western doors. Only the northern one of the four doors, which were built of red and white hewn stones with deep and wide arches, has survived to this day. The shops aligned on two sides of this corridor are cloisters created with lancet arches and they are fashioned with piers.

Above the eastern door facing the Harvest Bazaar is a circular clock tower built of hewn stone. The original tower, built by Ali Rıza Bey, son of Yanyalı Mustafa Paşa, collapsed in 1900 and the present tower was built at a later date.

Taşhan

Taşhan, which is heavily ruined today, was built in 1758 by Architect Mehmet Kalfa who was commissioned by Governor Rahtuvan Hacı Mehmet Paşa.

The epigraph of the inn is placed in a rectangular frame over the projecting main entrance. There are two handcarved badges in the building. One of these is in the epigraph and the other one is on the keyblock of the arch of the door. The shops are aligned on both sides of the entrance. The patio inside is surrounded by various shops. The second storey of the inn is built upon the arches surrounding this patio.

Although the second storey of the building is in poor condition, it is still possible to find active shops in the building.

Ezine Pazar Hanı (The Inn of Ezine Pazar)

This inn is located in the town of Ezine Pazar, 35 kilometers to Amasya on the Amasya-Tokat highway. The building was commissioned by Melike Mahperi Hatun, wife of Seljuk Sultan Alaaddin Keykubat. The original epigraph is stolen and therefore the exact date of construction is unknown. It is estimated to have been built between 1238 and 1246 considering the dates of the other six inns known to have been built by Melike Mahperi Hatun.

The door is wooden and has two wings. The arch and the upper frame of the door are built of hewn stone. This is where the epigraph, documenting the repairs, is placed. Small windows, one above the epigraph and two even further up, allow sun light in the building especially in the evenings.

The protruding structures on the side walls of the rectangular patio support the bearing walls. The inner



Ezine Pazar Hanı (The Inn of Ezine Pazar)

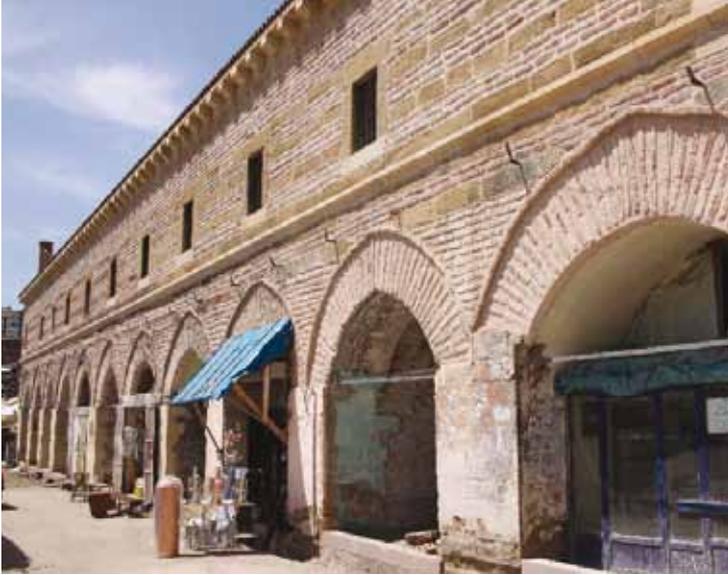
space is divided into three halls. These parallel halls are in turn divided into seven cloisters by arches. Each cloister has a stove and a niche. The platforms and the seats intended for visitors' use are placed in these cloisters.

Even though the inn is built by the Seljuks, it has come to resemble Ottoman buildings as a result of the numerous repair works carried out in time. Not until 2007, when the inn was restored by the General Directorate of Charitable Foundations, was the inn open to visitors since it had not been used for years and was half buried in debris.

Merzifon Taşhan

Merzifon Taşhanı is located right next to Kara Mustafa Paşa Camii and Bedesten in Merzifon. The epigraph is lost, therefore the exact date of construction is not known. However, by looking at the architectural characteristics of the building, it is dated to the seventeenth century.

The rectangular structure is built of hewn stone and bricks. The entrance to the building is through the round arched doorway on the southern façade. The shops on the first floor of this two-storey structure are separated from one another by lancet arches so as to form small cloisters that look outside. The inner



Merzifon Taşhan

area is a hypaethral patio. In the northern part of the patio, there is a portico created by lancet arches over stone columns. Beyond this portico there are alcoves built on corbels and below these are the stables for the animals. On the eastern and western sides of the portico there are chambers facing the inner space.

There are cloisters on the second floor as well. The cloisters on the eastern and western sides of the ground floor are finished with cross vaults. Beyond these vaults are domed rooms with a single window. The arches of the cloisters on the southern and northern walls have been bonded and birdhouses have been placed into these walls.

Two fountains before the cloisters of the northern wall add a unique beauty to the inner space.

TOURISTIC SITES

Amasya Castle

Amasya Castle is located on Mount Harşena which constitutes the northern horizon of the city center. It is also known as Harşena Castle. The mass of rock on which the castle is built is 300 meters higher than the city center and 700 meters higher than the sea level. The castle is claimed by some historians to have been built by Pontus King Mithridates. Other historians argue that the castle had been built by Karsan or Harsana and named after him.

Throughout history the castle has changed hands numerous times and has been demolished more than once. Attacked during the reign of Persian, Roman Pontic, and Byzantine rulers over and over again, the castle was rebuilt in the aftermath of each attack. After the Turks conquered the area in 1075, the castle went through an extensive repair work. The Castle lost its military significance in the 18th century and was later deserted.



The north view of Amasya Castle

The ramparts of the castle are built of broken stone whereas the upper sections are built of hewn stone. The castle has eight rungs of defense as it extends towards the banks of Yeşilırmak. In the middle of the inner yard, there is a vestibule, eight meters in diameter. The vestibule is carved into a rather tall rock and there are 150 stairs leading to the bottom of it. Also within the castle are cisterns, water reservoirs,

remains of an Ottoman Hammam and Pontic rock tombs. Even today, most of the ramparts are in tact.

The castle comprises of three districts, namely The Inner City (Hatuniye Mahallesi), Kızlar Sarayı and The Upper Castle (Harşena). There are mosques, hammams and Amasya Houses built on the antique walls rising from the northern bank of Yeşilırmak



Niht view of Amasya Castle

throughout Hatuniye Mahallesi which extends for as long as 800 hundred meters between the İstasyon Bridge and Hükümet Bridge.

Access to this district, also called the Lower Castle, is possible through the Alçak Bridge, İstasyon Bridge, Hükümet Bridge and Mağdenüz Bridge across Sultan Beyazid Mosque. Kızlar Sarayı is separated from the Inner City (Hatuniye District) by the railway.

Inner Castle

The Inner Castle is also known as Enderun Castle. Nothing other than the bearing walls remain. The palace that was once here is believed to have been used until the 16th cc. The outer walls of the palace are known to have been built of stone whereas the inner walls were woodwork or brickwork. Seljuk Sultan Mesud I had the Inner Castle repaired in 1146. After Sultan Mesud made Amasya his capital, he had a mosque, a medresseh, a hammam and a palace built within the castle and he settled in Amasya where he lived here until he died.

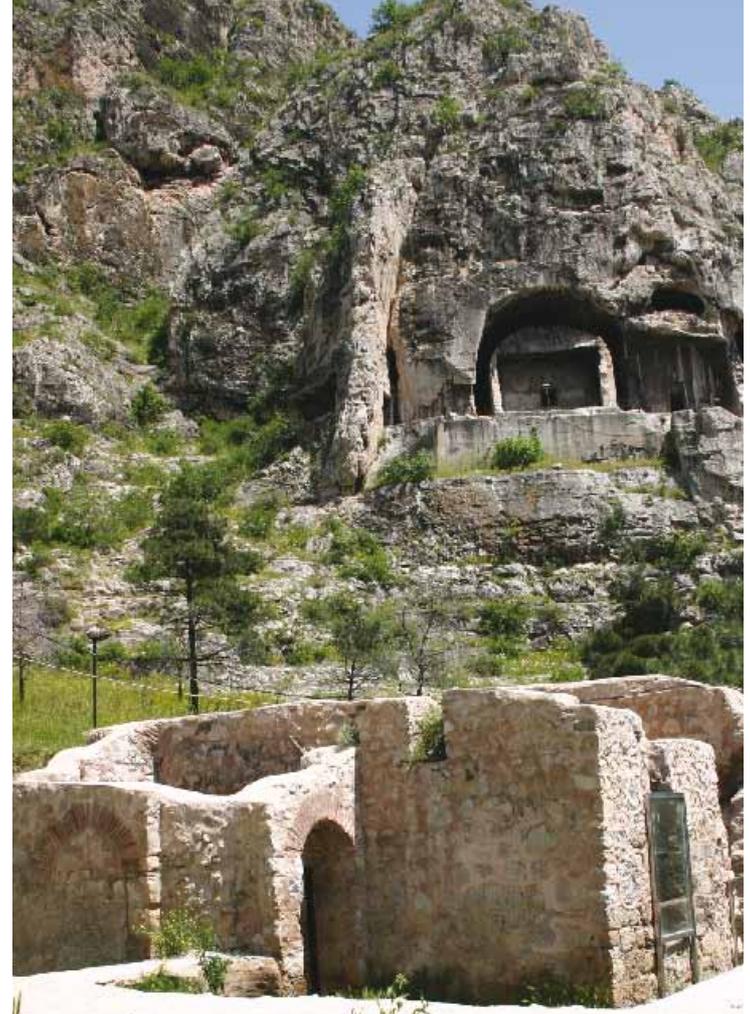
Kızlar Sarayı (Girls Palace)

Kızlar Sarayı is below the caves above the inner castle. It was built when Doğrak Hatun, daughter of the Governor of Sinop visited Amasya. Once it was completed İsfendiyar Lords used Amasya as a military base and stayed at this palace during their campaigns.

Kızlar Sarayı served Ottoman shahzades, ladies and governors for over 150 years. It was still in use by 1852. Following this date, the palace was handed over to the landowners of Amasya and deserted shortly after. Today it is completely ruined.

Cilanbolu Vestibule

There are numerous vestibules and wells in Amasya Castle. The most widely-known among these is the



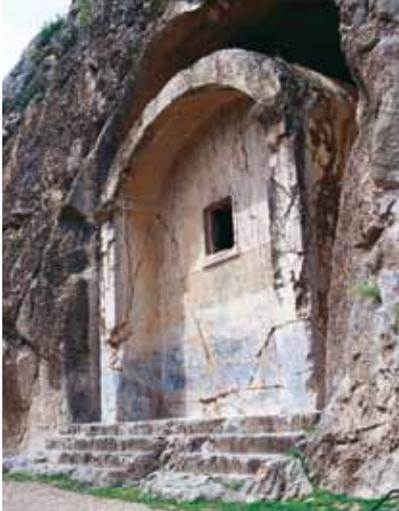
Girls Palace and Rock Tombs of Kings in Inner Castle

Cilanbolu Vestibule. This vestibule extends in the east-west axis and is in the middle of the inner yard of Harşena Castle, in the high ground, aligned with the main entrance. There are one hundred and fifty steps going down this vestibule. The lower steps are not discernible any longer. The entrance of the vestibule

is wide and round. The higher parts of the structure are built of stone whereas the lower parts are carved into the mass of rock.

Aynalı Mağara (Mirrored Cave)

Aynalı Mağara is 3.3 kilometers far from the city center on the way to Ziyaretler Beldesi. It is the most ornate rock tomb in the area and the only one that is fully finished.



Mirrored Cave

The tomb is carved into a flat rock and is four steps above ground level. It is 9.8 meters wide and 13 meters high. The remarkable stonework is easy to realize. The entire interior of the cave is blazoned. The reason why this tomb is called the mirrored cave is that



Interior view of Mirrored Cave

its façade reflects the sunlight. It has been claimed that this cave was not a tomb but a temple. That the cave is far too spacious for a tomb, that there are colorful pictures on the walls and there is an inscription "High Priest Tes" on the pediment support this latter claim.

There are two chambers in the cave. One of these chambers is square shaped whereas the other one is rectangular. The rectangular chamber is the real sepulcher. The frescos are believed to have been made by the Byzantines. Six apostles are painted on each side of the vault. On the southern and northern walls there are some pictures of men and women of indefinite identity. On the eastern wall, there is the Deisis composition depicting Jesus, Mary and Iohannes. This cave is claimed to be one of the places that one of the twelve apostles of Jesus proselytized.

Ferhat Su Kanalı (Ferhat Water Conduit)

It is either late-Hellenistic or early-Roman. It was built to supply water for the antique city of Amasya. It is built in accordance with the principle of water scale, sometimes



Ferhat Su Kanalı (Ferhat Water Conduit)

through tunnels and sometimes through aqueducts as required by the terrain. It has been associated with the legendary love story of Ferhat and Şirin and is known as Ferhat Water conduit among the common folk. Approximately a two-kilometer section of the conduit in Ferhatarası can be seen alongside the highway.

Rock Tombs of Kings

The rock tombs of the Pontic kings who ruled Amasya in the Hellenistic period from 333 BC to 26 AD were carved into the steep limestone slopes on the outskirts of the Castle.

Between the tombs, reached after a short journey along the narrow streets of Hatuniye District and across the railroad, there are narrow paths and stairs carved into the rocks. There are supposed to be 21 rock tombs of various sizes along Yeşilirmak valley; however only a couple of them has survived to this day. The gateways carved deep into the rocks are an interesting feature of these rock tombs. Nearby one of the biggest tombs in the area, there is an entrance which is



Rock Tombs of Kings

believed to be the beginning of a tunnel that ends up at the riverbank.

The biggest one of the rock tombs of Kings is the last tomb to the west accessed by galleries and stairs. This particular cave



Rock Tombs of Kings

is 15 meters high, 8 meters wide and 6 meters deep. The entrance to the sepulcher is higher than those of other tombs. The façade of this tomb, also known as “The Great King’s Tomb”, is heavily ruined.

The tombs above Kızlar Sarayı are carved rather close to each other. The one on the left is built in a fashion so as to overshadow the one in the middle. The tomb, below Kızlar Sarayı and just above the railroad, is carved into a massive block of rock as is usual. Unlike the others, though, it is not fringed and there are no pathways or stairs to enable access to the tomb. The pillars on both sides of the cave have been broken.

The common feature of these rock tombs is that they all have entrances likened to doors as high as 2 or 3 meters. These tombs have been used as prisons and punishment cells throughout history. The mortal remains in the tombs were carried away in complaisance with the directives of Melik Ahmet Danişmend Gazi who conquered Amasya in 1075.



The night view of Yalıboynu Houses and Yeşilirmak

Yalıboynu Houses

Amasya especially takes attention with Yalıboynu houses constructed along the shore of Yeşilirmak. They are constructed by using wooden bands filled with bricks on the old city walls. Upper covering was mostly cradle shaped and covered with corrugated tiles and these houses reflect all the characteristics of traditional Ottoman house and therefore represent coherence with the historical identity of Amasya.

These houses are designed on basements as one or two-storey buildings. In some houses 'Şahniş' (enclosed balcony) is built either on the first floor or on the second floor. They usually have courtyards and gardens. A water-well and fireplace are among the first notable units in courtyards. All units, both in inner spaces and outer units of the houses are connected and therefore complete each other.

Second floors of the houses are generally bay windowed. As a result, these windows both maintain the symmetrical structure of the house and make more room. One can see this aspect clearly in the house constructed on the old walls, especially in Yalıboyu. On the other hand the houses are enlarged by supporting the walls with props called 'eliböğünde' and thus in the inner parts of the houses are provided with comfort and space.

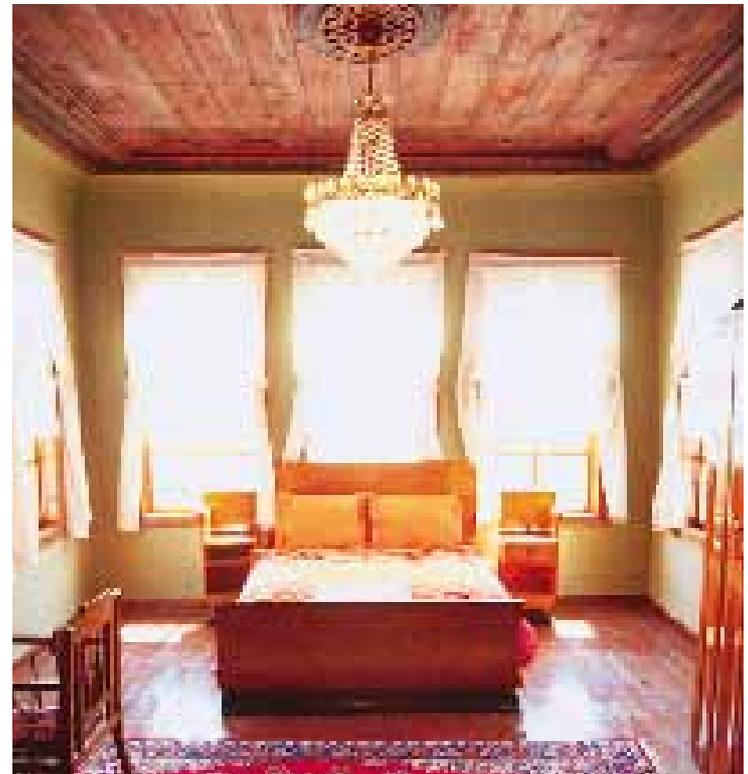
Daily life works in the inner space, in rooms surrounding the sofa (hayat). The rooms generally have some functional facilities such as fireplace, sherbetlik (place to keep sherbet), yüklük (large cupboard to stow the beds), shelf and divan. Also except some examples, the houses are not equipped with separate bath and therefore large cupboards have been arranged as bath-cabinet (gusülhane).



An example of Yalıboyu Houses



Graveyard of a Yalıboyu House



Interior view of a Yalıboyu House

Lake Borabay

Lake Borabay, which is a miracle of nature, is within Taşova District and 63 km to the provincial center of Amasya.

The lake is a natural conservation area and 1050 m above the sea level. It is surrounded by beeches,

pinces, cedars, chestnut trees, has an emerald green color.

You can benefit from trekking, picnicking, camping areas and facilities and from bungalows for accomodation here.



Lake Borabay



Suluova Yedikır Dam and Merzifon on the background

Yedikır Dam / Yedikuğular Bird's Haven

Yedikır Dam Nature Reserve in Suluova is located 35 km to the city center, 10 km to Suluova and 8 km to Merzifon. The lake covers around 1500 acres of approximately 2300 acres of the reserve. The rest of the reserve houses picnic areas and social facilities scattered among forestation fields and reed beds.

Shortly after the surroundings of Yedikır Dam turned into a haven for various species of birds, it was declared a Nature Reserve and protected area in 1989. The reserve has become one of the “Important Bird Habitats” with the rich variety of birds that it hosts. Among the species that inhabit Yedi Kuğular Birds’ Haven, where 100 species of birds can be observed according to some resources, are the small batağan, the bahri, the cormorat, the grey egret, the big egret,

the small egret, the white fronted goose, the grey goose, the ruddy shelduck, the wigeon, the grey duck, the camurcun, the mallard, the pintail, the elmabaş patka, the big tarakdiş, the wild goose, the sandpiper, the big blackheaded gull, black headed gull and the crane.

The natural beauty of the surrounding area of the dam has been preserved and turned into a recreational area. With the walking tracks, basketball fields, tennis courts and other facilities which enable visitors to spend quality time without much inconvenience, Yedikır has become a place of resort located in the heart of nature for all local people. The lake has become a sought after place for amateur fishermen as well.

BRIDGES

Alçak Köprü (Low Bridge)

Low Bridge was built in order to connect the city center, which comprises of the castle and its surroundings, to the residential district of the city on the other side of Yeşilirmak during the Roman Period. The abutments which supported the four arches of the bridge were built of hewn stone. Today these abutments are mostly buried in the rising bed of Yeşilirmak, and only the upper section of the arches are still visible. As the bridge became closer to the surface of the river in time, it has been called “Low Bridge” by the locals as it is called today.

The bridge was used without any improvements until the 19th century. Governor Ziya Paşa, finding the bridge dangerous as it was, had a wooden bridge built on the old one in 1865. Unfortunately this new bridge didn't last for long and was carried away during a flood in 1881. During his term as governor of Amasya, Atıf Bey had a second bridge built on the old one. This second bridge, built with hewn stones taken from



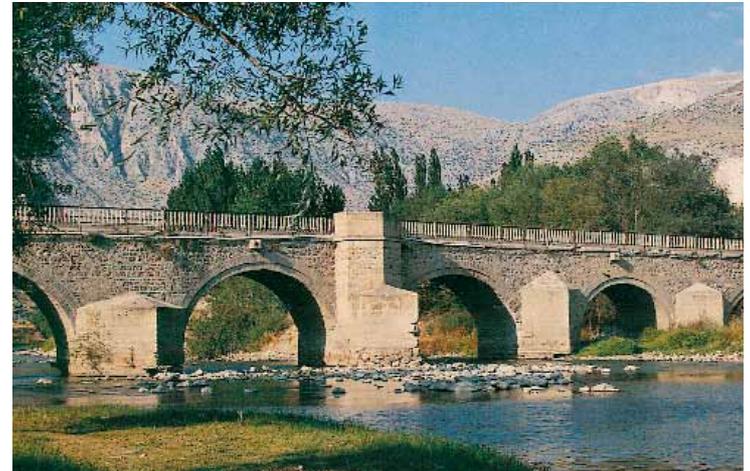
Alçak Köprü (Low Bridge)

an old church, turned out to be sturdier than the one before it and with a minor improvement work, carried out in 1965, it has reached our day.

Çağlayan Köprü (Waterfall Bridge)

The exact date of construction and the commissioner of this bridge on the Eryatağı junction of Amasya-Tokat highway, five kilometers from the city center, are not known. It is generally accepted to have been built either by İltekin Gazi, a Danişmend Ameer, or his son Hüsamüddeve Hasan between 1075 and 1150. Certain historical documents refer to it as having been built in order to enable military maneuvers. If these claims are to be credited, it makes greater sense to assume that it was built by İltekin Gazi around 1075.

The abutments of this 70-meter long bridge are built of stone whereas the arches are brickwork. On the western side of the abutments, there are triangular projections to divert excess water and strong currents



Çağlayan Köprü (Waterfall Bridge)

caused by floods. In the middle and again on the western side of the bridge there is a balcony-like structure. This is believed to have been an “epigraph kiosk” or a “history kiosk” once. These structures used to bear the epigraph of the bridges. The kiosk of Çağlayan Bridge is one of the first examples of such kiosks which will become a distinctive feature of Ottoman bridges in the years to come.

Also known as İltekin Gazi Bridge, among the common folk, the bridge is called Çalاک or Çalık Bridge. These names are believed to have been derived from ‘Çağlak’ or ‘Çahlak’ which are both synonyms of Çağlayan (waterfall or cascade).

İstasyon (Meydan) Köprüsü (Station (Square) Bridge)

İstasyon Köprüsü, located at the end of Ziya Paşa Boulevard, connects İstasyon and Hacı İlyas Districts. The first bridge that was built here by Seljuk Sultan Mesud I in 1145 is known to have collapsed due to



İstasyon Köprüsü (Station Bridge)

earthquakes and floods. The present bridge, built on the remains and in the likeness of the former one dates back to 1370s and has reached to this day only after numerous and extensive repair works. It was commissioned by Şadgeldi Paşa, Ameer of Amasya during the period. The bridge was heavily damaged during the flood in 1824 and was repaired and renewed in 1828. The bridge was repaired once more in 1940 and it was widened and supplemented with metal banisters

Because of its location, right across the main gate of Amasya Castle, it is also known as “Square Bridge.” It is built of hewn stone and is built on three arches supported by large abutments.

Künç Köprü (Künç Bridge)

Künç Bridge, connecting Beyazıtpaşa and Şamlar Districts, is an example of late Seljuk period works. It was built in the 13th century. It was commissioned



Künç Köprü (Künç Bridge)

either by the daughter or the mother (Hondi Hatun) of Sultan Mesud II.

The striking feature of this structure, built of hewn stone and bricks, is the diameter of the three arches supporting it. On the western sides of the abutments facing the current, there are triangular projections to divert and help the bridge resist the excess water and strong currents caused by floods. Some of the stones used in the construction of the one in the middle appear to belong to a sarcophagus of uncertain origin.

The bridge is believed to have been named after Hundi (or Hondi) Hatun. The name pronounced as Kundi, is believed to have changed in time to Kunç or Künç.

Other Bridges (Magdinus and Helkıs Bridges)

Neither Magdinus nor Helkıs Bridge, believed to have been built during the reign of Romans, has survived. In their places, there are new bridges built during the Republican Period.

The bridge, called as Maydanoz or Madenüs Bridge, is right before Bayezid Mosque. It was originally built of wood and after being ruined by the floods numerous times, it was finally pulled down by the flood in 1968. The bridge, whose abutments are concrete and whose body is made of iron, serves pedestrians only.

The bridge, to the south of the Watch Tower, known as Hükümet Köprüsü, was also built during the reign of the Romans and, like Magdinus Bridge, it was made of wood. Because it is located close to the Helkıs gate of the Inner Castle, it is known as Helkıs Bridge as well. Having been repaired a number of times during the Ottoman period, it was knocked down in 1938 and a concrete replacement was built in 1940.

MEDRESELER (Medresseh - Theological School)

Kapı Ağası (Büyük Ağa) Medresesi (The Medresseh of Büyük Ağa)

Hüseyin Ağa, chief white eunuch of Sultan Beyazid II, had this medresseh built 1448. It differs from the classical Ottoman Medresseh in terms of design. It is the first example of the octagonal design which is normally typical of Seljuk tombs or mausoleum.

The entrance is through a large arched gateway on the northeast corner. Just beyond the entrance, there is a hall with rectangular niches on both sides. The octagonal inner courtyard is surrounded by a portico created by lancet arches built on four pillars on each side. Bursa school applied in the arches of this courtyard complements its unique beauty. The vaulted cloisters of this portico constitute the antechambers of the students' cells. Each cell has a rectangular, marble framed window and a dome with an octagonal drum.



Büyük Ağa Medresesi (The Medresseh of Büyük Ağa)

On the southern side, there is a larger chamber with a higher dome than the rest of the chambers which is used both as a classroom and a masjid.

The walls of the building are built of broken stone and brick. The intervals between the lines of three rows of bricks are masoned with broken stones.

Çelebi Mehmet Medresesi (The Medresseh of Çelebi Mehmet)

Çelebi Mehmet Medresseh built in 1448 by Ebubekir Mehmet bin Hamza who was commissioned by Sultan Çelebi Mehmet. The entrance to this square shaped building with four iwans and an open courtyard is through the monumental door on the east. The door, adorned with an epigraph consisting of three chapters on a single line, is built of hewn stones of various colors and marble. The rest of the medresseh is built of broken stones and brick.



Çelebi Mehmet Medresesi (The Medresseh of Çelebi Mehmet)

Three sides of the courtyard are lined with classrooms. The master classroom, complemented with an iwan is roofed with a dome. On both sides of the iwan, there is a cloister with a vault above it. All the arches are built of red and white stones.

Above the entrance, there is a cylindrical brickwork clock tower. The watch tower was annexed to the building in 1866 by Ziya Paşa, governor of Amasya. There are three rings in the cylindrical section of this minaret-like tower and above these rings is a balcony. The upper part of the tower is angular. Just above the balcony are four clocks facing the four sides. The bell of the clock tower is on the second floor above the dials. To make the bell more audible, there are four arched windows on all four sides. There is a small dome on top of the tower.

Gök Medrese (Gök Medresseh)

Gök Medresseh consists of a mosque, a tomb and a theological school. Seyfeddin Torumtay had the medresseh built in 1267. It is generally believed to have been named as Gök (Blue) Medresseh because of the blue glazed bricks in the octagonal drum of its dome.

The massive walls of this rectangular building, used both as a mosque and a medresseh, are built of hewn stone. It has a large entrance with a barrel vault and an iwan. The windows, adorned with geometrical motifs, on both sides of the main entrance display one of the most beautiful examples of Seljuk stone dressing. The door which is similarly an outstanding piece of



Gök Medrese (Gök Medresseh)

woodwork is on display in Amasya Museum today. The windows, getting narrower at the upper sections, are ornamented with muqarnas patterns and have rectangular frames.

The inner space is divided into fifteen compartments by two rows of four columns perpendicular to the shrine. Each compartment has a vault and a dome built on lancet arches. The semi-circular shrine is rather plain. The tomb, embodying one of the most beautiful examples of Seljuk Art, has a square shaped footing and an octagonal structure with a brickwork cone of stellar-pyramidal contour and a high drum.

Haliliye Medresesi (Haliliye Medresseh)

Haliliye Medresseh is in the town of Gümüş in Gümüşhacıköy. It was commissioned by Halil Paşa, the governor-general of Sultan Çelebi Mehmet. Halil Paşa, formerly the bailee of the silver mines in the area, was later promoted to governor-general in 1413. He had the medresseh built in 1415.

The building has a rectangular plan. The bearing walls built of broken stones have been supported with fillings in the repair works carried out recently. The courtyard, which was originally roofed with a dome, was fringed with the present wooden portico after the dome collapsed.

The epigraph is placed above the door on the southern wall which is the main entrance to the medresseh. Once inside, the rectangular courtyard, fringed with a portico with a flat roof supported by wooden piers and lancet arches, welcomes the visitors. The classrooms and chambers are aligned beyond the cloisters created by the wooden piers. The vaulted chambers towards



Haliliye Medresesi (Haliliye Medresseh)

the middle are larger and each has an epigraph of its own over its entrance. Each chamber has a small window looking outside. The tiled roof covering the portico and the chambers are later additions to the building.

Darüşşifa (Hospital) - Bimarhane (Asylum)

According to the epigraph placed upon the rather ornate portal, the hospital and the asylum were built in the name of Sultan Olcayto and his wife İldiz Hatun by Anber Bin Abdullah in 1308, during the Ilkhanate reign in Amasya. The building is modeled after the classical Seljuk medresseh with iwans - vaulted rooms with one side open to a court – facing each other, a courtyard with archways on two opposing sides beyond the iwans and additional vaulted rooms beyond the archways. The facade, the iwans and the archways are built of hewn stone whereas the rest is built of broken stones.

All the adornments of the otherwise plain building concentrate on the monumental portal on the facade



The interior view of Bimarhane

and the windows placed on both sides of it. The portal is placed high on the facade, which stresses its monumental beauty. The geometrical and plastic patterned stonework, which is typical of Seljuk architecture, are among the most beautiful samples of the period they belong to. Many patterns, typical of stone craftsmanship of the early Seljuk architecture, observed frequently in the buildings in Sivas, Konya and Divriği can be seen on the portal of the building. The relief of a kneeling man on the keystone of the arch of the portal, which is surrounded with a triangular niche, adorned with muqarnas edging was first used in this building. The aesthetic quality of the facade is complemented with the grand windows on both sides of the portal.



The monumental portal of Bimarhane

Darüşşifa was both a medical school and a building where the sick were treated. The Darüşşifa in Amasya was an important institution which later became a center of applied medical sciences. This rather advanced hospital of the period, which was a place where cutting edge medical practices were put into use for the treatment of the patients and operations carried out was also a school where these practices were fully taught to future doctors. The distinguishing feature of the Darüşşifa of Amasya, though, was that it was the first medical institution where the patients were cured with music and the sound of water.

The most eminent doctor who was educated in the Darüşşifa of Amasya was Sabuncuzade Şerafeddin bin Ali. Sabuncuzade Şerafeddin bin Ali was the most renowned surgeon of the period who had written a book, titled *Kitab-ül Cerrahiya-i İlhaniyye* (The Surgery Book of the İlhanate), which included miniature paintings and was dedicated to Sultan Mehmet the Conqueror.

The Bimarhane, where people with mental disorders were treated with music still maintains its musical tradition. The building which was heavily damaged by the earthquake in 1939 was last restored between 1992 and 1997 and is used as the Municipal Academy of Music today. The cool and peaceful patio of the Bimarhane brims with the sound of the musicians and musical instruments through out the day and hosts two concerts every week, one of Turkish Classical Music and one of Turkish Folk Music. One of the halls in the building is used as the Museum of Turkish Musical Instruments.



Stonework from Bimarhane

TOMBS

The Tomb of Halifet Gazi

There are contradicting views on the date of construction of the tomb. Although generally agreed to have been built in 1225, the tomb is argued to have been built earlier. According to the epigraph, the medresseh, which is completely ruined except for a column and remains of a stonework wall, adjacent to the western wall of the tomb, was built in 1210. Accordingly the tomb must have been built in or around the same date.

The identity of the person who had the tomb built is a matter of controversy as well. It is generally accepted to have been built by Halifet Gazi, one of the ameers of the Danişmend. Halifet Gazi served the Seljuk after Danişment Beyliği was subdued and, in 1222, he was promoted to the governorship of Amasya. He was appointed to the governorship of Erzurum before he died. His body was brought back to Amasya following his death during a campaign in 1232 and buried here.

The octagonal tomb is roofed with a pyramidal cone. It is built on a square footing and is two-storey. The entrance to the tomb, which is built of hewn stone, is through a flattened arch on the southern facade which is the only facade that is embellished with handcarvings. These geometrical engravings are framed with a border decorated with chevron pattern. The arch of the entrance to the tomb is also embellished with the same pattern. The door is framed by a muqarnas niche. The blank space above the arches and the outer edges are decorated with badges patterned with dovetails and stars. There is a twin arched window on the upper section of the southern facade. There are two more windows with flattened, round arches on the eastern and western facades of the octagonal structure. The window facing east has a muqarnas vault.



The Tomb of Halifet Gazi

There is a sarcophagus on the lower floor, aligned east/west. On the side facing south, there is a relief of a ram's head with serpentine horns. The rest of the edges of the sarcophagus are engraved with Eros and Medusa figures.

The Tomb of Halkalı Evliya

The tomb is believed to have been built in the 15th century. The person who had it built remains unknown to this day. It is comprised of a dome placed upon four pillars and only the southern side of the baldachin style tomb is walled while the remaining three sides are open. The tomb belongs to Şahruz Hatun, daughter of Reis-ül Asker (Chieftain of Soldiers) Burak Bey, grandson of Şadgeldi Paşa. According to some sources, there is a chamber below the tomb, which houses the mummy of Şahruz Hatun. The tomb is called Halkalı (Ringed) Evliya Türbesi because at the northern side of the sarcophagus there used to be two black stones and rings attached to the sides of these.

The Tomb of Hamdullah Efendi

This square shaped, single domed tomb was built in 1847. The dome supported by squinches is covered with corrugated tiles. The epigraph of the tomb, aligned south/north is just above its entrance. The walls are built of broken stone and plastered. The tomb and the inner face of the dome are so ornate as not to leave a blank space.

Kadılar Tomb

The tomb is believed to have been built in the second half of the 14th century. The person who had it built remains unknown. It is one of the two tombs located right across that of Halifet Gazi. It is called Kadılar (Judges) Türbesi because it was built for the judges of Amasya. This iwan styled tomb is built of hewn stones and brick. Its wide arched entrance looks north. The tomb is rectangular in shape and it is roofed with a lancet barrel vault. The tomb was restored in 2007.

The Tomb of Şadgeldi Paşa

This tomb is located right across that of Halifet Paşa and to the southwest of Kadılar Tomb. It is similar in

structure to the latter. It is iwan styled and it was built in the 14th century. It is built of hewn stone and it is roofed with a dome. The entrance to the tomb, which is contiguous to the mosque on its side, is through the harem of the mosque.

Kurtboğan Tomb

The tomb is known to have been built in the 15th cc. The person who had it built is unknown to this day. This baldachin style tomb is single domed and the dome is placed upon four pillars leaving the sides open. The tomb is said to belong to Hamza Şami bin Mehmet, father of Akşemsettin, hodja of Sultan Mehmet the Conqueror. It is known that the person the tomb was built for came to Amasya from Damascus and died here. It is rumored that the corpse was attacked by a wolf the night it was entombed and a hand reaching out from inside the tomb strangled the wolf. The name of the tomb (wolf strangler) is a remnant of this tale.



The Tomb of Pir Sücaeddin İlyas

The Tomb of Pir Sücaeddin İlyas

The tomb is also known as Yukarı Pirlar Tomb as it is located in the Pirlar Park to the South of the Suffering Rooms. It was built for Şeyh Sücaeddin Pir İlyas of Gümüşlüzade Family by Gümüşlüzade Ahmet Bey in 1486. The tomb houses four other corpses, namely of Pir Celaledin Abdurrahman, son-in-law to Şeyh Sücaeddin Pir İlyas, Pir Hayreddin Hızır Çelebi, his grandson and their wives.

The interior of the tomb is divided into three compartments by two lancet arches supported by the pillars on the northern and southern walls. Each compartment is roofed with a dome. The compartment to the west is complemented with a shrine and is also used as a masjid. The tomb is built of hewn stone and illumination is provided through round arched windows on all four facades. The epigraph is placed right above the entrance.

The Tomb of Sultan Mesud

Currently called the Tomb of Mummies, the tomb is an example of Seljuk architecture. It is square-shaped and two-storey. Built in the twelfth century, the tomb is iwan styled. The front facade is built of hewn stone whereas the remainder of the building is built of broken stones. It is roofed with a barrel vault. The entrance to the tomb is through a wide arch resting on two pillars on both sides placed between interbedded profiles getting narrower from the sides to the center. A second wide arch divides the interior into two compartments.

Torumtay Tomb

Seyfeddin Torumtay had this tomb built in 1278 right across the Mosque of Gök Medresseh. Besides Torumtay himself, the corpses of his children and grandchildren are also entombed in the same structure.



Torumtay Tomb

The plan and engravings of the tomb is quite different than other Seljuk tombs. This two-storey tomb is built mainly of hewn stones. The broken stones used inside the walls and the brickwork used in the vault is concealed with plaster. The pillars supporting the stairs and the walls protrude from the bearing walls.

The engravings mostly observed on and around the doors and windows are seen on the upper part of the building. It is believed that the engravings of the building were left unfinished. There are high reliefs in the upper right and left corners of the southern facade. On this same facade, forming the front side of the building is an ornate window placed in a marble niche. On the pediment of the niche, which is unusually left plain, is the four-line construction epigraph of the tomb. On a second epigraph above the niche itself are verses from the Holy Koran. The pediments of the windows on the eastern and western facades are damaged.

There are two entrances to the tomb on the eastern and western facades. The repair epigraph above the

window on the inner face of the southern wall shows that the tomb was repaired in 1891-1892. Of the sarcophagi on the lower floor of the tomb, the one belonging to Torumtay is engraved in celi style with verses from the Holy Koran.

The Upper Tomb (The Tomb of Şirvanlı İsmail)

Şirvanlı Mehmet Rüştü Paşa had this tomb built for his father İsmail Siraceddin in 1870. Seyyid Ahmet Hulusi Siraceddin, the Judge of İstanbul and brother to İsmail Siraceedin is also entombed within the same building.

The tomb, built of bricks and stones, consists of two domed squares. The compartment on the west is more spacious. There are birdhouses in the octagonal drum of the tomb whose corners are built of hewn stone. The walls are built of broken stones and bricks. The interior is illuminated through round, stone arches housing the windows.



The Tomb of Şirvanlı İsmail



Kara Mustafa Paşa Hammam

Turkish Baths (Hammams)

Kara Mustafa Paşa Hammam

Kara Mustafa Paşa commissioned the building of the hammam in Merzifon in 1678. The L shaped hammam consists of a rectangular cooling room, an octagonal hot room with a dome, niches and corner cells on all four sides.



Kumacık Hammam

Kumacık Hammam

Chief White Eunuch Ayas Ağa commissioned the building of this hammam in 1436 in Beyazid Paşa District, opposite the Künç Bridge. Built with broken stones, the hammam conforms to the standards of traditional Ottoman hammam architecture. It has a cooling room, a warm and a hot room. The dressing room is square shaped and roofed with a large dome decorated with Turkish triangles. The hot room is roofed with a dome, as well. The domes are covered with tiles.

Mehmet Paşa (Mustafa Bey) Hammam

Mustafa Bey, son of Yörgüç Paşa, commissioned the building of this hammam in 1436. It consists of a cooling room, a warm and a hot room as is the case in traditional Ottoman hammams. The dressing room is square shaped and there are large niches on its walls. The niches are adorned with muqarnas and the dressing is roofed with a dome. The hot room is a domed space with four large niches on all four sides. The bearing walls of this hammam are built of broken stone and bricks. Entrance to the building is through an arched doorway with a marble frame.



Mehmet Paşa Hammam

MUSEUMS

Private Museum of the Shahzadah

This building, at the head of one of the oldest bridges of Yalıboyu and built on the walls of the outer castle, is an old, two-storey, timber framed Amasya house, renovated in accordance with the original plan and opened as the Museum House of the Shahzadah.

The museum is most popular with the tourists as it displays statues of the Ottoman Sultans who had been

trained in the city as shahzadahs. The statues are all dressed and featured according to the portraits available.

With all the Hatai and Rumi patterns adorning the walls and the ceilings, authentic calligraphies and gildings on the walls, carpets with the finest examples of traditional weaving, colors and patterns laid on the wooden floors and the accessories chosen with utmost taste and care, the museum is a perfect replica of an Anatolian Home belonging to the 15-16th centuries.



Private Museum of the Shahzadah

The seven statues on the upper floor depict the Shahzadahs, namely Yıldırım Beyazid Khan, Çelebi Mehmet Khan, Murat Khan II, Sultan Mehmet Khan (Mehmet the Conqueror), Beyazid Khan II, Sultan Selim Khan (Selim the Stern), Murat Khan III, who were trained in Amasya and who later assumed the Ottoman throne.

The five statues on the ground floor belong to Shahzadah Mustafa and Shahzadah Beyazid, both sons of Süleyman the Magnificent (also known as the Lawgiver), Shahzadah Ahmet and Shahzadah Alaeddin, both sons of Murat Khan II and Shahzadah Ahmet and son of Beyazid Khan II, who were also trained as Shahzadahs in Amasya but never assumed the throne.

A video documentary, depicting the important events of the training and reign of each of these personalities is played in the museum. Visitors can learn the facts and historical events concerning these shahzadahs through this thirty minute video. Foreign visitors are also provided with earphones so that they can listen to the scripts in English.

The museum is directed by the Special Provincial Administration and can be visited for a reasonable entrance fee. Visitors are allowed to take photographs and record videos of their visit.



Private Museum of the Shahzadah



The Scale Model of Amasya Museum

The Scale Model Of Amasya Museum

The Scale Model Museum is located within the almshouse which constitutes part of the Kulliyyah of Beyazid II. The 1/150 scaled model, placed in a 300 square meter hall, represents Amasya as it was almost a hundred years ago.

Unlike those which merely display the architecture and layout of a city, the model city which is fashioned after



The Scale Model of Amasya Museum



Yalıboynu and Rock Tombs of The Kings from The Scale Model of Amasya Museum

a photograph taken in 1914, is designed so as to reflect Amasya as a living city. As the Yeşilirmak runs sluggishly through the city, the train departs from the station once again just like it has done while carrying thousands of people in the years since. Phaetons roam the city as the day turns into night displaying a different beauty at both stages of the day. The vaulted ceiling, designed to reflect the night sky with shooting stars and moonlight gives the visitors a feeling of being in the open air.

Visitors go back in time and experience Amasya as it was a hundred years ago in the company of an atmosphere created with pleasant tunes and the sounds of the city along with the color and light displays.

The museum is directed by the Special Provincial Administration and can be visited for a reasonable entrance fee. Visitors are allowed to take photographs and record videos of their visit.

Saraydüzü Regimental Quarters Museum of National Struggle and Congress Center

Owing to its historical significance, Saraydüzü Kışlası, which Atatürk used as his headquarters during his visits to Amasya and where the Amasya Circular was penned, was rebuilt in compliance with the original plan on the banks of the Yeşilirmak. The building is used both as a museum housing certain documents and works belonging to the Republican Period and a culture center where various organisations are held.

The Independence Museum, which is open all year round, houses reliefs and statues depicting Atatürk's arrival in the city, the welcoming committee and the announcement of the Amasya Circular, along with numerous documents belonging to the period.



Saraydüzü Regimental Quarters Museum of National Struggle and Congress Center



Saraydüzü Regimental Quarters Museum of National Struggle and Congress Center

Saraydüzü Kışlası is also used as a cultural center with its exhibition and meeting halls and the amphitheater.

The museum is run by the Governorship of Amasya, Directorate of Culture and Tourism and is visited free of charge. Amateur photography and filming is allowed within the museum.



Saraydüzü Regimental Quarters Congress Center

Amasya Museum of Archeology

The museum was founded in 1925 and has moved a number of times. Having moved to its present building in 1980, the museum houses artifacts dating back to the chalcolitic period, involving objects belonging to a total of twelve periods including the Bronze Age, the Hittite, The Urartian, the Phrygian, the Scythian, the Hellenistic, the Roman, the Byzantine, the Seljuk and the Ottoman periods.

In the garden, to the west of the building, are stoneworks belonging to the Hittite, the Hellenistic, the Roman, the Byzantine, the Ilkhanate, the Seljuk and the Ottoman periods.

The mummies on display in the tomb belonging to Sultan Mesud I, date back to the 14 cc and belong to the Ilkhanate period. The mummies which are believed to belong to important personalities of the Ilkhanate constitute one of the most important attractions of the museum.

Amateur photography and filming is allowed within the museum.



The Statuette of Teshub



Amasya Museum of Archeology



Hazeranlar Mansion

Hazeranlar Mansion

The Mansion, constructed in 1865, is one of the exceptional civil architecture samples of 19th century in Yalıboyu. The Mansion was built by Hasan Talat Efendi on the name of his sister Hazeran Hanım, lived there for a long time and known as a respectable



The interior view of Hazeranlar Mansion

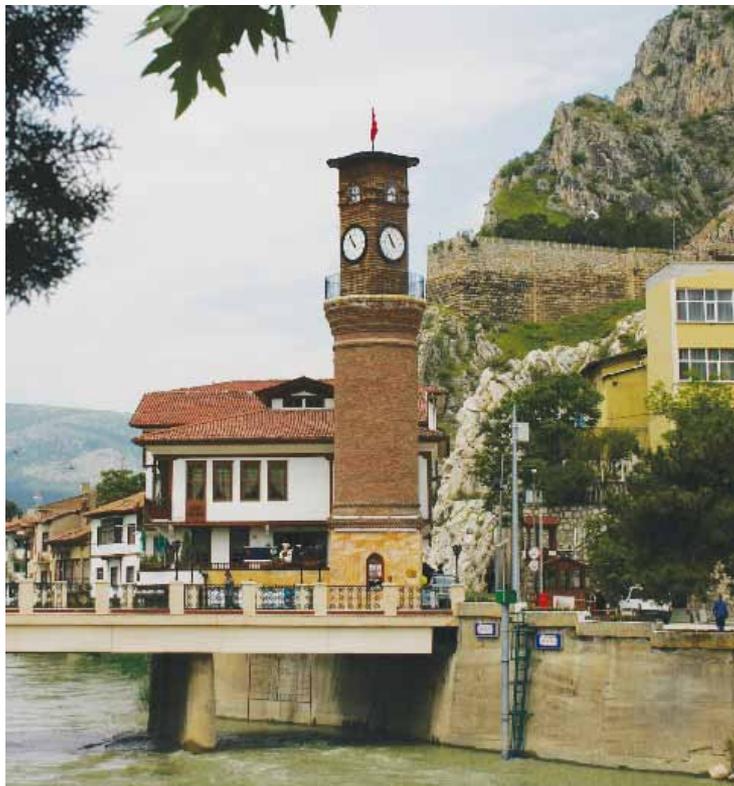
woman. Hazeranlar Mansion, with a plan of four iwans and central-sofa, is one of the most elegant local civil architecture samples of the Ottoman period. The house is arranged in haremlik and selamlık (for women, respectively men) sections and has a plan of four iwans and innercourt.

The restoration of the mansion was started in 1979 and the works were completed in 1983 in 1984, The Mansion was first exhibited and arranged to serve as the “Museum House”.

Totally 984 ethnographical artifacts are exhibited in the Mansion. Among these, there are carpets, kilims, kitchenware and women’s jewelries reflecting the 19th century life. And also, carpets with inscription, bindallıs (traditional caftan embroidered with metal thread), silver jewelries and glided threads are significantly important in terms of reflecting the period they belong. Today, upper floors of the Mansion serve as a museum-house and the basement as the Art Gallery.



The Art Gallery in Hazeranlar Mansion



The Clock Tower

The Clock Tower

The clock tower, right next to the Government Office, at the head of the bridge, was originally built by Ziya Paşa in 1865.

The tower was demolished during the construction of the new bridge in 1940 and rebuilt in 2002. Other than displaying the time, the clock tower is important for the residents of Amasya because of the parable related to it. The story goes like this:

During the invasion of Anatolia, the British troops undertake certain courses of action in order to agitate

the local population. In one case, two British officers demand the release of all the prisoners in the city making a case based on article 4 of the Armistice of Moudros. The Proprietor of the City, Sırrı Bey, the prison director and commissioner İsmail Efendi refuse to comply with this demand and the officers are asked to leave the city at once. Having no other choice, the two officers leave Amasya, only to come back early the next day, accompanied by the British Emissary Solter. This time they have a different agenda: Arresting the Proprietor Sırrı Bey.

Meanwhile a group of British soldiers break the door to the clock tower and hoist the British flag instead of the Turkish flag on the pole atop the tower. This leads to great turmoil in the city. Prominent personalities such as Müftü Hacı Tevfik Efendi, Kadı Ali Himmət Efendi, Hoca Bahaeddin Efendi and Vaiz Abdurrahman Kamil Efendi becalm the crowd at the brink of an uprising. The residents of the city avoid being tricked into the agitation staged by the British but they are deeply saddened by the events. Unable to hold back his tears, Kadı Ali Himmət Efendi cries out, "Allah is great! No other flag than our own shall be brandished in the country of a noble people like us!" All of a sudden, the skies grumble and a violent storm breaks out. The gush of wind knock people off their feet. This brief but strong wind tears the British flag off the pole and hurls it into the Yeşilirmak. Standing back up, the residents of the city realize what has happened and are relieved greatly.

Awed by the unexpected happening, the British soldiers retreat to the Government Office in search of shelter. The people of Amasya then run the Turkish flag back up with cries of Bismillah and Tekbir.

SPAS and THERMAL TOURISM

Terziköy Thermal Tourism Center

Terziköy Thermal Tourism Center is located in the midst of nature in Çivi Village, Amasya. On the way to Göynücek and only 36 kilometers to the city center, visitors can go to the spa either by their own means or public transportation.

Varying between 37-39 °C, thermal waters of Terziköy are known to have positive effects on rheumatism, stomach, gastro-intestinal, ureter and nutrition disorders through oral and external cures.

Visitors who would like to enjoy the healing waters of Terziköy Spa are welcome to accommodate in the clean, refreshing and sanitary facilities available. Special Provincial Administration of Amasya runs a 72-bedroom hotel, a 45-bedroom motel and bungalows in Terziköy. Each room is provided with the healing waters through the mains. Swimming pools are also available for those



Terziköy Spa

who would like to spend their time outside their rooms. Other than the accommodation facilities run by the Special Provincial Administration, there are privately owned hostels where visitors can spend peaceful and quality time during their visits to Terziköy.

Hamamözü Arkut Bey Spa

90 kilometers to the city center, the spa in Hamamözü houses a public bath and a privately owned hotel. All 138 rooms have running thermal water. There is also a swimming pool for those who would like to enjoy hot water.

Approximately 42.5 °C, waters of the spa are known to help cure painful rheumatic diseases, nervous system diseases, post-traumatic paralysis, poliomyelitis, cardio-vascular and blood pressure diseases, mental disorders, herniated disk, sciatica, gynecological diseases, hormonal imbalance, dermatological diseases and scurf.



Covered swimming pool in Hamamözü Spa

Gözlek Spa

13 kilometers from Amasya, on the way to Çorum, the healing waters of Gözlek Spa are known to have complementary benefits in the cure of various diseases such as rheumatism, aches in the joints, diseases of soft tissues, post-up inertia, general stress disorders and sports injuries.

Visitors who would like to enjoy the benefits of the healing waters of Gözlek Spa may stay at privately run but publicly owned facilities. The facilities consist of suits, apartments and rooms totalling twenty seven rooms and seventy beds.

COACH COMPANIES

Mis Amasya Tur	444 00 18	Topçam Turizm	0.358.218 39 24
Amasya Mertur	444 00 19	Tokat Seyahat	0.358.218 37 70
Amasya İtimat	0.358.212 37 75	Niksarkale	0.358.218 16 16

IMPORTANT NUMBERS (+90 358)

Governor's Office	218 10 33 - 218 30 69
Special Provincial Administration	211 01 10
Garrison Commandership	242 00 24 - 25 - 26
Office of the Mayor	218 80 00 - 01 - 02 - 03
Gendarmerie	218 12 48 - 218 10 64
Police Office	218 50 05
Press and Public Relations	218 49 82
Terminal Directorate	218 12 39
Bus Station	218 80 12
Directorate of Meteorology	218 13 17
Directorate of Provincial Culture and Tourism	218 50 02
Tourism Information	218 74 28
Museum of the Sahzadah and Tourism Information	212 40 59
Directorate of Museum	218 45 13 - 218 69 57
State Fine Arts Gallery	218 18 69
Hazeranlar Konağı	218 40 18
Institution for Student Loans and Dormitories	252 62 13 - 14 - 15
Sabuncuoğlu Şerafeddin State Hospital	218 40 00 - 7 lines
SSK Hospital	252 75 05
Obstetrics and Gynecology and Infantile Diseases Hospital	252 75 05
Health Care Center No 1	218 12 02
Health Care Center No 2	218 70 72
Health Care Center No 3	218 70 73
Health Care Center No 4	252 97 96
Health Care Center No 5	218 76 79
Health Care Center No 6	218 70 70
Governor's Office Call Center	179
Fire Department	110
Emergency Service	112
Police Call Center	155
Gendarmerie Call Center	156
Provincial Call Center	185
Constabulary Call Center	153
Electricity Breakdown Call Center	186
Internal Revenue Office	189
Naturalgas Failure Call Center	187

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