



Osmanlı Mirası Araştırmaları Dergisi

Journal of Ottoman Legacy Studies

e-ISSN: 2148-5704

Cilt 13, Sayı 36, Temmuz 2026 / Volume 13, Issue 36, July 2026

Makale Türü/Article Types: Araştırma Makalesi/Research Article

Geliş/Received: 24.12.2025

Kabul/Accepted: 17.04.2026

DOI: 10.17822/omad.133613

Atıf/Citation: Serap SEVGİ and Mesut YILMAZ. “ Mescitten Camiye: Çorum İnyetullah Camii’nin Tarihsel Süreci İçinde Mekansal Değişimi Üzerine Bir İnceleme”. *Osmanlı Mirası Araştırmaları Dergisi* 13/36 (2026): 522-546.

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Mescitten Camiye: Çorum İnyetullah Camii’nin Tarihsel Süreci İçinde Mekansal Değişimi Üzerine Bir İnceleme

From Masjîd to Mosque: A Study on the Spatial Change of Çorum İnyetullah Mosque in Its Historical Process

Öz: Osmanlı döneminde dini yapılar içerisinde hutbe okunmayan, minberi bazen de minaresi olmayan vakit namazı kılınan yapılar mescit, hutbe okunan, Cuma ve bayram namazı kılınan minber ve minare olan yapılar cami olarak değerlendirilmektedir. Mescitten camiye dönüştürülme sultan iznine bağlıdır. Özellikle yerleşim yerlerinde cuma namazı için cami bulunmadığı durumlarda bu uygulamaya gidilmiştir. Çorum ili, zengin tarihi geçmişinde geçirdiği birçok doğal afetler ve kentsel gelişmeler nedeniyle, kentsel mekânsal planlanması paralel gelişmiş ve değişmiştir. Çorum merkezde bulunan birçok cami özellikle 18-19. yüzyıllarda büyük zarar görmüştür. 20.yüzyılda Kafkasya ve Rumeli’den göç almasıyla artan nüfusun ihtiyacı nedeniyle mevcut mescitler genişletilerek camiye dönüştürülmüştür. Benzer şekilde 19-20. yüzyıl yerel ustalarca inşa edilen ve “boyuna dikdörtgen planlı tek sahınlı ve ahşap tavanlı camiler” sınıflandırılmasında ele alınan bu mescitlerin camiye dönüştürme çalışmalarında benzer uygulamalar yapıldığı görülmektedir. Bu çalışmada, 2020 yılında korunması gerekli kültür varlığı olarak tescillenen İnyetullah Camii’nin mescitten camiye dönüşümü ve günümüze kadar geçirdiği değişimler incelenmiştir. Yapının inşa tarihine ilişkin önermeler ortaya konulara retroperspektif bir açıyla mimarlık tarihi alanına katkı konulması hedeflenmiştir.

Anahtar Kelimeler: Kültürel miras, Çorum, Çorum cami ve mescitleri, İnyetullah Cami, restitüsyon.

Abstract: During the Ottoman period, religious structures where sermons were not read and where daily prayers were performed without a pulpit or sometimes a minaret were considered masjids, while structures where sermons were read and Friday and holiday prayers were performed with a pulpit and minaret were considered as mosques. Conversion from a masjîd to a mosque was subject to the permission of the Sultan. This practice was implemented primarily in residential areas where there was no mosque for Friday prayers. Due to the many natural disasters and urban developments that Çorum experienced in its rich historical past, its urban spatial planning developed and changed in parallel. Many mosques in the center of Çorum were severely damaged, especially in the 18th and 19th centuries. Due to the increasing population migration from the Caucasus and Rumelia in the 20th century, masjids were expanded and converted into mosques. Similarly, similar practices were applied in converting these masjids, which were built by local masters in the 19th and 20th centuries and are classified as “longitudinally rectangular single-nave and wooden ceiling mosques” into mosques. This study examined the transformation of the İnyetullah Mosque, which was registered as a cultural asset to be protected in 2020, from a masjîd to a mosque and the changes it has undergone until today. It aims to contribute to the field of architectural history with a retrospective perspective by putting forward propositions regarding the construction date of the building.

Keywords: Cultural heritage, Çorum, Çorum mosques and masjids, İnyetullah Mosque, restitution.

Introduction

The word "mosque" derives from the Arabic verb "cem," meaning "to gather." Initially, the term *el-mescidü'l-câmi'* referred to large mosques where Friday prayers were held, and over time, it became shortened to "mosque."

Key elements of mosque architecture, such as the pulpit, minaret, mihrab, maksûre, and bayt al-mal, developed from functional needs but later gained symbolic significance. The pulpit originated during the time of the Prophet (s.a.v.) for sermon delivery, while Umayyad Caliph Muawiyah I built the first formal minaret at the Amr b. As Mosque in Fustat. Though originally intended to project the call to prayer, minarets—especially in cities like Cairo, Isfahan, and Istanbul—symbolized political power and prestige¹.

Over time, the buildings where Friday prayers were performed and where there was a pulpit for the reading of the sermon were called mosques, and the smaller buildings without pulpits and where Friday prayers were not performed were called masjids². While religious duties such as teaching classes and issuing fatwas in mosques were carried out by imams appointed by the caliph, the caliph's approval was not required for such activities in neighborhood mosques³. In addition, imams of small mosques that served only a specific neighborhood or community and where Friday and Eid prayers were not performed were usually appointed by local notables⁴.

Although Islamic law does not explicitly mandate the placement of a pulpit in mosques, it has historically become a symbol of religious and political authority, particularly linked to Friday prayers and sermons. The pulpit's significance has evolved from the conditions surrounding the validity of Friday prayers and the mosque's role, aligned with the sunnah and precedents. Its presence in a mosque signals that a sermon will be delivered^{5,6}.

In medieval Turkish and Islamic sources, two key symbols of sovereignty were sermonizing and minting coins. The legitimacy of Muslim states in Anatolia and the Ottomans was rooted in the performance of Friday prayers. While daily prayers could be performed individually, Friday and Eid prayers required a congregation, making mosques essential for these communal prayers. The tradition of the Ulu Mosque in the Seljuk period continued in the Ottoman Empire⁷. The Sultans built the largest and second-largest mosques by the grand vizier or other viziers. The Sanjak beys had to build large mosques in the city centers in the provinces. While the approval of the local woman was sufficient for small mosques, permission from the sultan was required for large mosques. Mosques were generally built in the city center with solid materials (stone, iron, bronze). Prayer rooms were built by prominent figures in society, such as merchants and artisans⁸.

During the Ottoman period, there were village and neighborhood mosques where no sermon was read in the sultan's name, and mosques with sermons were delivered in the sultan's name and served as government offices. The establishment of sermon mosques required special permission, and the sermon reader was appointed with an imperial warrant. This distinction was

¹ Maşide Betül Kaya, "İstanbul'da Sonradan Minber Konularak Camiye Çevrilen Mescidler" (Master Thesis, Marmara University, 2019), 25.

² Ahmet Önkâl-Nebi Bozkurt, "Cami", *Türkiye Diyânet Vakfı İslâm Ansiklopedisi, DİA*, in (İstanbul: Türkiye Diyânet Vakfı, 1993), VII, 46.

³ Ebû'l-Hasan El-Mâverdi, *El-Ahkâmü's-Sultâniyye*, Trans. Ali Şafak, (İstanbul: Bedir Yay., 1976), 21.

⁴ Kaya, "İstanbul'da Sonradan Minber," 16.

⁵ Kaya, "İstanbul'da Sonradan Minber," 65

⁶ Nuri Adıyeke, "Bir Siyasi-İdari Kurum Olarak Osmanlı'da Cami," *kebiçe*, (2010): 6.

⁷ Ahmet, Akın, "Tarihi Süreç İçinde Cami ve Fonksiyonları Üzerine Bir Deneme", *Hitit Üniversitesi İlahiyat Fakültesi Dergisi*, (2016/1, V. 15, 29): 192.

⁸ Halil İnancık, "İstanbul, Bir İslam Şehri", *İslam Tetkikleri Dergisi*, cild IX, İstanbul, Edebiyat Basımevi, (1995): 254-255.

also reflected in architecture, with large mosques featuring minarets and pulpits, while masjids were smaller structures without minarets.

The Ottoman central government established the sermon mosque system by building new mosques, converting existing ones, and repairing those in need. Mosques are governed by conditions set by their donors, and any expansion or reconstruction requires the donor's permission. Mosque foundations are managed by trustees, who can decide independently or with the sultan's order and the donor's approval. Major changes, such as the placement of the pulpit, were made with the sultan's or judge's consent.

There are two main reasons for placing a pulpit in a mosque: First, the addition of a pulpit during the mosque's reconstruction (e.g., after an earthquake or fire); second, the lack of a mosque in a village or neighborhood where Friday and Eid prayers can be performed, coupled with a large congregation. In practice, a pulpit is added during mosque repairs or when access to the mosque is difficult, creating the need for its installation ⁹.

In the province of Çorum, a large portion of mosques and masjids, especially those with rectangular wooden ceilings, have not survived to the present day. Mosques damaged by natural disasters and the increase in the city's population were converted into mosques to meet the need for mosques, and social needs were met. One of these structures, the İneyetullah Mosque, is listed in the sources as having been built at the beginning of the 20th century, and its architectural, plan, and decorative features show the characteristics of Çorum mosques and masjids from the 18th-20th century. In this context, it is aimed to examine the changes in the İneyetullah Mosque with the renovations it underwent and to make a suggestion regarding the date of construction and function of the structure.

1. Material Method

Although there are very few written and Figure sources before 2002 about İneyetullah Mosque, one of the mosque structures of the Late Ottoman - Early Republic period, due to its construction technique, material, and design, and the fact that it has survived to the present day with its original architectural features preserved, the restitution proposal was based on (mostly) the data on the structure itself and comparisons with similar period structures, and thus, highly reliable data was obtained.

For the condition of Çorum İneyetullah Mosque when it was first built and the changes it has undergone over time, written sources based on scientific research (thesis, research books, articles, etc.), historical research, archive information, old photographs and traces from the structure were investigated. The structure's destructions, changes, and repairs from its first construction to the present were examined using document information and traces from the structure. The comparative study conducted with examples of structures that are similar in terms of plan-architecture-decoration definition in the region and its surroundings revealed that the mosque structure was converted into a mosque after the restorations it underwent and the dating of the structure.

2. Historical and Urban Development of Çorum Province

Çorum is located in the inner part of the Central Black Sea Region and is surrounded by Amasya to the east, Çorum to the south, the provinces of Amasya to the south, Yozgat to the south, Çankırı to the west, Sinop to the north, Samsun to the northeast and Kırıkkale to the southwest.

The historical origins of Çorum remain uncertain, but archaeological evidence indicates that settlement in the region dates back to the Chalcolithic Age. Significant sites such as

⁹ Kaya, "İstanbul'da Sonradan Minber," 78-85

Alacahöyük, Boğazköy, Eskişehir, and Pazarlı date to the Early Bronze Age.¹⁰ The city has witnessed successive dominations by the Hittites, Phrygians, Cimmerians, Persians, Macedonians, and Romans, among others¹¹. During the Pontic Kingdom (90–80 BC), Çorum was known as Gordiana, while in the Roman period, it was referred to as Takivum. The limited data on the Byzantine period suggests it was known as Eukhaita.¹² During the transition to Turkish sovereignty, the trap set by Danışmend Ahmed Gazi against his people and the great earthquake that followed gave the region the name "Cürümlü," which changed to "Çorum" over time¹³. Evliya Çelebi defined Çorum as "Çevr-i Rum"¹⁴.

Under Turkish rule, following the Battle of Manzikert (1071), Çorum was controlled by the Danışmends (1104), the Ilkhanids (1243),¹⁵ and later the Ottomans (1398)¹⁶ becoming an administrative province in the mid-15th century. Çorum, which became a province including the Bozok, Divriği, Canik, and Arapkir districts in the 16th century, was connected to the Ankara Province after the Tanzimat period¹⁷.

Caucasus and Rumelia, and in 1921, the sanjak system was abolished and gained provincial status¹⁸. In the second half of the 20th century, with manufactured goods being exported to Europe in Çorum, domestic production decreased, and an industrial-oriented structure began to develop. During this period, Samsun Port became a major trade point¹⁹. Between 1785 and 1912, the neighborhood structure changed with migrations from the Caucasus, Crimea, and the Balkans, and Çorum's urbanization process accelerated.

The spatial development of Çorum reflects the characteristics of a traditional Turkish-Islamic city. The urban core evolved around the fortress, featuring key architectural elements such as the Ulu Mosque, the Government House, commercial bazaars, and marketplaces. Republic's early years, urban planning interventions expanded road networks and introduced green spaces, yet the neighborhood structure remained relatively unchanged until 1934²⁰. The expansion of industrial facilities in the 1950s and 1980s further shaped the city's architectural landscape. Post-2000, rapid urban development and industrial investments resulted in a substantial transformation of Çorum's built environment²¹.

The North Anatolian Fault Line, which passes approximately 20 km north of the city center, places the region in a significant earthquake zone. Çorum has historically experienced many major earthquakes and tremors, particularly in 1075, 1446, 1509, 1514, 1543, 1559, 1579, 1793, 1800, 1824, 1908, 1939, and 1943²².

¹⁰ Deniz Kılıç Sözer. "Cumhuriyet Sonrasında Çorum Kent Merkezinde Mimari ve Kentsel Gelişim (1923- 1968), (Master Thesis, Kocaeli University, 2007), 8; Sevim, "Çorum'da Türk Dönemi", 13.

¹¹ İlhan, Şahin, (1993), "Çorum", TDV İslam Ansiklopedisi, (İstanbul, 1993), 374.

¹² Ertuğrul Şahinci ve Hüseyin Koçbey, Çorum Tarihi, (Ankara: Şahinci Kitabevi, 1986), 3; Sevim, "Çorum'da Türk Dönemi", 10-11; Ömür Bakırer, "Çorum Tarihi," in "Bizans, Danışment, Selçuklu ve Beylikler Döneminde Çorum", ed. Mustafa Ercan and İrfan Yiğit, (Çorum: Çorum Belediyesi Kültür Yayınları, 1985), 53.

¹³ Tugay Akar. Beylikler ve Osmanlı Döneminde Çorum ve Çevresi (XII-XVI.YY), (Master Thesis, Hitit University, 1985), 59; Sevim, "Çorum'da Türk Dönemi", 12.

¹⁴ Evliya Çelebi, Seyahatname, çev. Zuhuri Danışman (İstanbul: C. 2, 1970); Sevim, "Çorum'da Türk Dönemi", 12.

¹⁵ Kemal Göde, "Eretnaoğulları", in TDV İslam Ansiklopedisi, (İstanbul, 1995), 295.

¹⁶ Osman Yalçın, Çorum (İstanbul: Özyürek Yayınevi, 2nd Edition, 1969), 374.

¹⁷ Abdullah Gündoğdu, "İki Numaralı Çorum Şer'iyye Sicili'ne Göre Çorum Kazasının Mülki Taksimatına İlişkin Yeni Bilgiler", OTAM, 1(1) (1990): 164.

¹⁸ Ahmet Öğreten, "Osmanlı Dönemi Ansiklopedik Eserlerinde Çorum", Uluslararası Bütün Yönleriyle Çorum Sempozyumu Bildiriler Kitabı (Çorum, 28-30 Nisan 2016), ed. Zekeriya Işık), V.1, (Çorum: Salmat Basım Yayım Ambalaj San. ve Tic. Ltd. Şti, 2016), 405.

¹⁹ Aşır Yüksel Kaya ve İlhan Akdemir, "Çorum'da Kentsel Gelişimin Morfolojik Analizi," Al Farabi Uluslararası Sosyal Bilimler Dergisi, 5(1) (2020): 15.

²⁰ Kaya ve Akdemir, "Çorum'da Kentsel Gelişimin Morfolojik Analizi," 16-19.

²¹ Özbakır, "Çorum'da Şehirselleşme", 49.

²² Adem Sevim. "Çorum'da Türk Dönemi Mimari Eserleri", (Doctoral Thesis, Atatürk University, 2024), 7-8.

2.1. Çorum Mosques

Travel books, Sharia records, typeface books, and yearbooks provide important data about mosques and masjids in Çorum. In the 17th century, the neighborhoods surrounding the city grew rapidly, and a large urban structure was experienced with 44 neighborhoods, 1 Ulu Mosque, 23 mosques, 21 masjids, 10 madrasahs, two libraries, and 135 fountains²³. In the Sharia records recorded between 1839 and 1911, there are 67 mosques and three masjids, 57 of which are in the center of Çorum and have not survived to the present day.

Following the earthquakes in Çorum, in an application dated October 23, 1794, it was stated that most mosques and masjids in Çorum had been destroyed and that there was no mosque where Friday and Eid prayers could be performed, and permission was requested to convert the Karakeçili Neighborhood Masjid into a mosque and to appoint a preacher²⁴.

In the yearbooks published between 1869 and 1908, it was stated that there were 164 mosques in 1892, excluding the Ulu Mosque, while in the Ankara Provincial Yearbook published in 1896, it was stated that there were 165 mosques and masjids in Çorum. A total of 26 of these mosques, 23 with minarets and three without, are located in the center of Çorum²⁵. Abdullah Dündar, by examining the typebooks and the 1892 map of Çorum, determined that there were 45 neighborhoods and 45 mosques (21 of which were masjids) in the center²⁶.

There are different types of plan features of Çorum mosques. These mosques have various arrangements such as in-depth quadrangular, cross-rectangular, square, single-domed, centrally planned, and with tabhane-zawiya.

Since İnyetullah Mosque is a rectangular planned wooden ceiling mosque, similar structures have been researched in Çorum. These mosques were designed in a deep arrangement extending horizontally parallel to the mihrab and were built with a flat wooden ceiling. While wooden beams carried these ceilings, the ceiling overlapping process began on the walls after the 17th century. The wooden ceiling and the Baghdadi dome were completed in these mosques with wooden-hipped roofs.

Aldulbaki Pasha Mosque (17th century), İnyetullah Mosque (20th century), Kellegoz Mosque (17th century), Kunduzhan Mosque (17th century), Uckoy Village Mosque (19th century), Cemilbey (Corak) Village Mosque (13th century), Suheyb-i Rumi (Hıdırlık Mosque (19th century), Alaca Omer Mosque (Old Mosque) (19th century), Dodurga Obruk Village Mehmet Dede Mosque (19th century), Iskilip Hacı Saban Mosque (19th century), Evlikdereseği Village Aksemseddin Mosque (15th century), Hacı Mursel Mosque (18th century), Mecitözü Aloren Village Mosque (20th century), Sungurlu Kavluk Village Capanoglu Mosque (19th century) can be given as examples of mosques with a rectangular plan²⁷.

3. Çorum İnyetullah Mosque

3.1. Location, Position, and Imprint of the Mosque

Merkez District of Çorum Province is a structure owned by the İnyetullah Foundation. Although there is no inscription regarding the construction of the İnyetullah Mosque, there is a Turkish inscription on the southwest corner of the south façade, "İnyetullah Mosque, Y. Tarihi 1902". In addition, there is information in the 1973 Çorum Provincial Yearbook that the mosque

²³ Sevgi Aktüre, "Çorum Tarihi" içinde, *19. Yüzyıl Sonunda ve 20. Yüzyıl Başında Çorum* (Ankara: Efa Yayınları, 2004), 4.

²⁴ Adıyeke, , "Bir Siyasi-İdari Kurum", 11.

²⁵ Sevim, "Çorum'da Türk Dönemi", 488.

²⁶ Abdulkadir Dündar, "Çorum Şehri ve Mimari Yapıları (XIX. Yüzyılın Sonlarındaki Bir Haritaya Göre)," *Dini Araştırmalar*, V.9, Ocak- Nisan (2007): 187.

²⁷ Dündar, *Çorum Cami ve Mescitleri*, 151.

was built by the public in 1318/1900²⁸. In addition, there is information in the 1973 Çorum Provincial Yearbook that the mosque was built by the public in 1318/1900. The stained glass window above the mihrab also includes the date 1318/1900. In the Çorum Index, from the records of "Imamate Foundation re-established in the İneyetullah Mosque in the Hacı Nasrullah Neighborhood of Çorum" and "İneyetullah Foundation in Çorum," it is understood that a foundation was established for the imams working in the mosque. Although it is stated that the people built the mosque, the identity of its architect is not known²⁹.

According to oral sources, the mosque was repaired by tradespeople in 2003. İneyetullah Mosque was registered by the Ankara Cultural Heritage Preservation Regional Board in 2020 and was determined as building group 1. The registration slip states that the protection status is medium.

3.2. Architecture

The İneyetullah Mosque, located in the Karakeçili Neighborhood of the İneyetullah Mosque, draws attention with its original rectangular planned prayer room, wooden ceilinged prayer room, muezzin, and women's gallery in the north, and wooden minaret. The Quran course structure added to the north of the mosque includes an additional last congregation place, a women's section and toilets on the ground floor, and men's toilets in the basement. There is a fountain in the west and northwest of the building and a wooden fountain in the west. A new stone-coated, domed two-story structure was built west of the mosque (Figure 1). The mosque is reached from the south through an opening with brick-coated bollards to the west of the courtyard.



Figure 1. a. İneyetullah Mosque Site Plan, b. Aerial view, c. View from west and south sides.

The muhdes shoe storage area, added to the İneyetullah Mosque on the west side, is accessible through doors on the south and north. The structure includes a women's entrance on the ground floor, a toilet, a women's section, and a men's toilet on the basement floor. The west door connects the shoe storage to the last congregation area and the women's section, while the north door leads to the muezzin's gallery.

The women's area can also be accessed through west-side doors. The north door leads to the women's toilet, and the east door connects to the women's area and the last congregation area.

²⁸ Çorum İl Yıllığı, (1967), 127.

²⁹ Dündar, "Çorum Cami ve Mescitleri, 30.

Another west-side door provides access to the men's toilet and ablution area on the basement floor.

The northern wall is blind, with two toilet doors on the north side and two rectangular windows with wooden joinery. Five additional windows of the same type are on the east side (Figure 2).



Figure 2.a. South side, b. West side, c. South and east sides.

On the northern façade of the original mosque section, the main door in the middle was replaced with an opening flanked by rectangular windows. The muezzin's gallery is located in this area, with access to the harim via the gallery's middle axis. The eastern side of the gallery is divided into the muezzin's room, separated by a wooden door. The left section, raised by a step, contains the staircase to the women's gallery. The wooden minaret is accessed from the muezzin's room and the women's gallery.

The Harim is accessed through an opening on the muezzin's gallery's middle axis. Circular-sectioned wooden legs support the upper gallery floor, visible from this section. The harim has rectangular windows on the lower floor (east, south, west) and the upper floor (east, west), with three on the qibla side. The lower-floor windows have fixed upper sections and openable lower parts with marble sills and wooden slats secured by metal railings.

The upper windows are stained glass, featuring orange, green, yellow, and burgundy geometric motifs. The mihrab is at the center of the qibla wall, with a pulpit in the west corner and a cupboard in the east. The ceiling, corner seats, and fan-shaped details are painted blue, while the slatted sections are white. The walls are wood-paneled up to 1.25 meters, with beige plaster above. The floor is covered with wood and carpet (Figure 3).



Figure 3. a. Harim east side, b. view from the harim, c. View of the Harim from the south and west sides.

The Muezzin's gallery is located one step below the special structure on the north side and has a wooden floor. To the west of this area, which is entered through a square opening, a section

is raised one step and bordered by a wooden railing. In this section, the wooden door of the staircase provides access to the women's gallery on the upper floor. To the east is the Muezzin's Room, which is accessed through a wooden door. The gallery's ceiling is covered with wooden paneling (Figure 4).



Figure 4.a. Muezzin's Mafil Stairs, b. The Muezzin's Room, c. View from the Minaret Core.

This space, located east of the muezzin's gallery, is enclosed by a wall and has a door to the east, with a closed window beside it. The niche formed by the wooden core of the minaret serves as a cupboard. The gallery staircase, with ten wooden steps, is accessed from the door to the west of the last congregation area. The women's gallery is reached via a separate ten-step staircase on the right side of the last prayer area. The minaret, located east of the gallery, is accessed through a door on this floor.

The women's gallery extends over the muezzin's gallery, supported by square-sectioned wooden posts. The gallery's center, which extends towards the prayer hall, has rounded lines with curved sides. Railings around the wooden console maintain the gallery's architectural integrity. The ceiling is divided by a beam supported by square posts, with wooden slats and a wooden-coated floor reflecting traditional craftsmanship. The wooden beams and ceiling corner seat moldings are painted blue, while the rest are left white (Figure 5).



Figure 5.a. Protrusion of mahfil, b. Mahfil lower ceiling covering

The minaret is located east of the muezzin's and women's galleries. Its core, steps, and body are made of wood, with a circular wooden belt near the top covered by wood. A convex molded bracelet is at the body's base, and the balcony base is accented with moldings. The balcony railing

features bow tie inserts. The honeycomb section is highlighted with vertical moldings and topped with a conical cone, finished with a five-node finial³⁰(Figure 6).

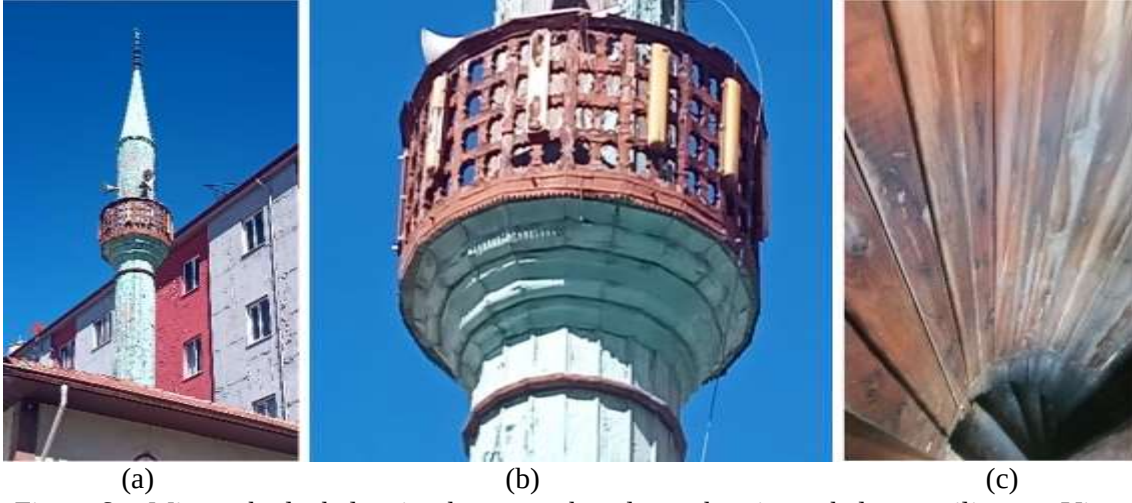


Figure 6.a. Minaret body, balconies, honeycomb and cone b. minaret balcony railings, c. View from wood material joint detail.

3.3. Construction Technique and Material Use

The İnayetullah Mosque is a significant example of traditional Anatolian mosque architecture, characterized by a rectangular plan and wooden ceiling. The eastern and northern façades of the mahfil section were constructed using the half-timbered (hımış) technique, while the remaining façades were built with wooden beams and adobe on a stone foundation. This mosque represents this typology, especially in the Çorum region.

The Harim section's wooden ceiling and mahfil floor are supported by circular wooden columns spaced approximately 2.32–2.42 meters apart. Originally plastered and whitewashed, the adobe walls were later covered with cement-based plaster and paint. Wooden beams support the ceiling, transferring the roof load to the main walls.

The mosque's structural support includes square-section columns in the last prayer area and circular wooden poles for the mahfil. The hipped roof, made of wood and covered with Marseille-type tiles, is a notable feature.

Rectangular windows are placed on the lower row, and arched windows on the upper level of the western, eastern, and southern façades.

The minaret, located northeast of the muezzin's gallery, stands 21 meters tall. Its core, located in the last prayer area, has steps accessed from the women's gallery. The wooden steps, fixed to vertical wooden pieces, are reinforced with iron strips.

Recent unqualified additions of reinforced concrete and masonry on the west and north sides have damaged the mosque's original architectural features, including the entrance and window arrangement.

4. Comparison and Evaluation

There is no inscription regarding the construction of the İnayetullah Mosque. The İnayetullah Foundation was registered with the General Directorate of Foundations in 1926. An inscription on the southwest corner of the south façade reads, "İnayetullah Mosque, Y. Tarihi 1902". The 1973 Çorum Provincial Yearbook states that the mosque was built by the public in

³⁰ Sevim, "Çorum'da Türk Dönemi", 148.

1318/1900. The stained glass window above the mihrab also states the date 1318/1900. It is known that the mosque was built by the public, but its architect is unknown³¹.

While there were very few written and visual sources about the İnayetullah Mosque before 2003, Prof. Dr. Abdülkadir Dündar's book "Çorum Mosques" provides a period analysis based on the findings of the structure from 2002 and before. These findings have led to the fact that the structure has preserved its original characteristics in terms of materials, design, and construction technique and that changes can be observed compared to structures from similar periods.

Mosques and masjids in Çorum generally have introverted architecture, various plan types, and covering systems. The most common type of mosque in Çorum is a structure with a rectangular plan in both transverse and longitudinal directions, a single nave, and a wooden ceiling. These mosques have stone foundations built with stone/adobe stone walls, wooden beams, and a hipped roof. The wooden ceilings are directly superimposed on the main walls of the mosque in a way that transfers the load. The decorations made with the influence of local elements and artists are remarkable on the mosque façades. Wooden minarets in Çorum have polygonal bodies and a single balcony and are generally located in the northeast or northwest corner between the Harim and the last congregation place. There is a bracelet under the balcony, and the balcony overlaps decorated with concave moldings³².

Although the İnayetullah Mosque dates back to the beginning of the 20th century, it is similar to the 17th-18th century mosque architecture of the Merkez Kellegöz, Merkez Abdülbaki Paşa, Merkez Kunduzhan, Merkez Çakır Mosques and Sungurlu Hilmi Paşa Mosque in Çorum, with its longitudinal rectangular plan and wooden ceiling³³.

4.1. Comparison Examples

Mosques with similar characteristics were examined to evaluate the plan, architectural elements, and façade layout of İnayetullah Mosque.

Çorum, Center, Abdülbaki Pasha Mosque (17th century)

The Abdülbaki Pasha Mosque in Çorum, dating back to the 17th century, features a rectangular plan with a single-nave harim. A last prayer area is located northeast, and a separate room to the northwest. The mosque's wooden minaret has a polygonal body, a single balcony with openwork square motifs, and is topped with a metal-covered cone and finial. The minaret is accessed via the last prayer area and a gallery supported by quadrangular wooden posts adorned with çıtakari decorations.

With a nearly square plan, the Harim has a flat wooden ceiling decorated with diamond-shaped çıtakari and fan motifs. The structure combines adobe brick masonry and wooden beams, with the northern façade employing a half-timbered technique. The mosque's windows follow a 3+4+3 arrangement, with flat-lintel rectangular windows below and pointed-arched windows with plaster grids above (Figure 7).

Built on stone foundations, the mosque's north, west, and east walls are made of adobe brick masonry and wooden beams, while the north façade uses a half-timbered technique. Restorations in 1865 and 2004 preserved the mosque's structural and decorative elements³⁴. The Abdülbaki Pasha Mosque shares similarities with the İnayetullah Mosque, including the wooden ceiling, gallery, lower-level last prayer area, and wooden minaret. It also features a semicircular

³¹ Dündar, *Çorum Cami ve Mescitleri*, 30.

³² Dündar, *Çorum Cami ve Mescitleri*, 155-156.

³³ Dündar, *Çorum Cami ve Mescitleri*, 169; Zeynep Tanrıverdi ve Rabia Sena Keçelioğlu., "Çorum Sungurlu Hilmi Efendi Cami'nin Korunması Üzerine Bir İnceleme," *Kent Akademisi Dergisi*, 17(5) (2024): 1857-1888; Murat Çerkez, "Mecitözü'nde Mütevazı Bir Külliye: Alören Köyü Külliyesi", *History Studies*, 11/2, (Nisan 2019): 505.

³⁴ Dündar, *Çorum Cami ve Mescitleri*, 8-14.

mihrab niche and a wooden pulpit, retaining traditional Ottoman mosque architectural characteristics (Figure 8).



Figure 7. a. Abdalbaki Mosque plan b. West and south façade .
Source: Abdulkadir Dundar, Adem Sevim



Figure 8. a. Upper Windows, b. Ceiling of the Harim, c. Mihrab, d. Wooden Pulpit ³⁵
Source: Adem Sevim

Çorum, Center, Çakır Mosque (19th century)

The Çakır Mosque features a square-planned prayer hall and a trapezoidal courtyard to the north. The last prayer area, enclosed on three sides, is accessed through a flat-ribbed door and includes two quadrangular windows with flat lintels. The mosque's wooden minaret, accessible from both the last prayer area and the gallery, has a polygonal form with convex moldings below the balcony and a decorative belt of small square motifs between the balcony corbels. The mosque's fenestration follows a structured arrangement, with a 2+2+2 pattern in the lower row on the east, south, and west façades and a 2+3+2 arrangement in the upper row. The lower windows are flat-lintels and quadrangular, while the upper windows incorporate round-arched plaster grids, pointed arches, and interior stained glass elements (Figure 9).



³⁵ Sevim, "Çorum'da Türk Dönemi", 90-91.

Figure 9. Çakır Mosque Plan, Görsel 12: View of South Side³⁶

Source: Abdülkadir Dünder, Hanife Nuran Hakyemez

The last prayer area has been enclosed and integrated into the gallery, which is accessed through a flat-ribbed door leading to the Harim. The gallery ceiling, featuring a central navel extending in the east-west direction, is adorned with long and thin çıtakari rectangles. Supported by wooden beams and two quadrangular-sectioned wooden pillars, the ceiling structure integrates seamlessly with the harim. The mosque's mihrab is a semicircular niche with a quarter-sphere hood and an eyebrow arch, remaining undecorated, while the pulpit is constructed of wood³⁷(Figure 10).



Figure 10.a. Upper Windows, b. Ceiling of the Harim, c. Half-Circular Profile Niche and Quarter Sphere Arched Mihrab, d. Wooden Pulpit³⁸

Source: Hanife Nuran Hakyemez, Adem Sevim.

Structurally, the Çakır Mosque was built on stone foundations using adobe masonry reinforced with wooden beams. The southeastern corner is chamfered, and the northern façade incorporates the traditional hımmış construction technique. The hipped roof is covered with Marseille tiles. Registered as a cultural heritage site in 1995, the mosque underwent restorations in 1950 and 2003, ensuring the preservation of its architectural integrity³⁹.

Çorum, Center, Kellegöz Mosque (19th century)

The Kellegöz Mosque features a rectangular prayer hall with a flat wooden ceiling and an externally visible hipped roof. Access to the prayer hall is through a northern entrance. The single-nave hall, supported by walls on all sides, uses the çıtakârî technique, with a central twelve-pointed star surrounded by twelve triangles on the ceiling. The hipped roof is covered with tiled cladding. The mosque's fenestration follows a 3+2+3 pattern in the lower row and a 3+3+4 arrangement in the upper row on the east, south, and west façades (Figure 11).

The mahfil, located in the northern part of the prayer hall, is divided into three sections. A glass-fronted room is to the west, while a 13-step wooden staircase and a minaret from the east provide access to the gallery. The gallery, enclosed by wooden railings, serves as a muezzin gallery. Four wooden posts support the prayer hall side of the gallery, with two additional posts centrally positioned in the lower gallery. The semicircular central section extends into the prayer hall, with its ceiling featuring slatted east-west decorations. The lower windows are flat-lintel and

³⁶ Dünder, *Çorum Cami ve Mescitleri*, 19; Hakyemez, "Çorum Camilerinde Selçuklu", 267; Tanrıverdi and Keçelioğlu., "Çorum Sungurlu Hilmi Efendi", 1878.

³⁷ Dünder, *Çorum Cami ve Mescitleri*, 15-19.

³⁸ Hakyemez, "Çorum Camilerinde Selçuklu", 253; Sevim, "Çorum'da Türk Dönemi", 115-117.

³⁹ Sevim, "Çorum'da Türk Dönemi", 113.

quadrangular, while the upper windows have pointed arches and stained glass with plaster grids. The mihrab is polygonal with a quarter-sphere niche, and the mosque includes a wooden pulpit, maintaining traditional Ottoman craftsmanship (Figure 12).

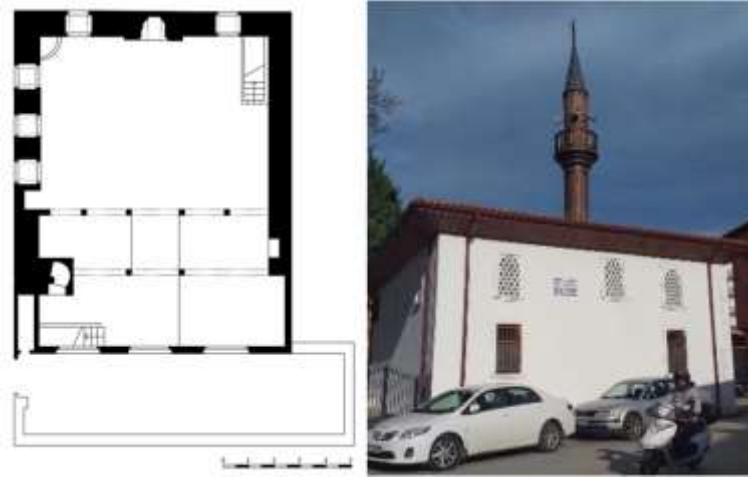
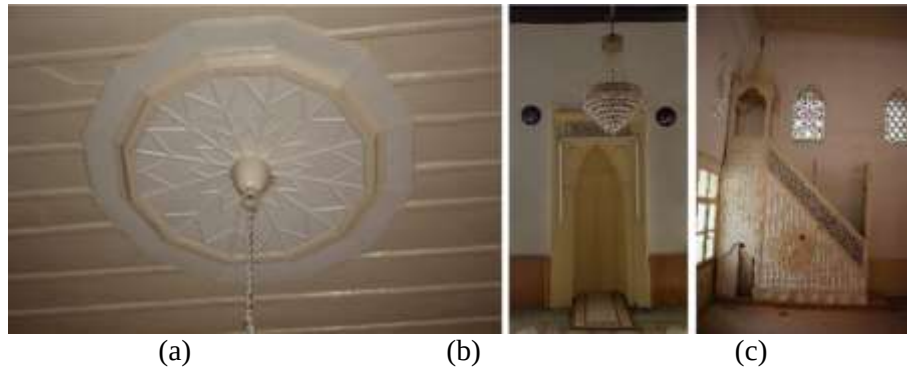


Figure 11.a. Kellegöz Mosque plan, b. South side⁴⁰

Source: Abdülkadir Dünder, Adem Sevim, Zeynep Tarıverdi and Rabia Sena Keçelioğlu



(a) (b) (c)

Figure 12. a. Wooden Ceiling Hoop, b. Polygonal Profiled Niche and Quarter Sphere Arched Mihrab, c. Wooden Pulpit⁴¹.

Source: Adem Sevim, Hanife Nuran Hakyemez.

The Kellegöz Mosque features a wooden minaret northeast of the Harim, with stairs leading to the gallery between its base and the north wall. The minaret can be accessed through three points: the door beneath the gallery, the gallery itself, and the courtyard. The polygonal body of the minaret includes a prominent bracelet at its midpoint and delicate balcony corbels with concave and convex moldings. It is topped with a honeycomb-patterned cone adorned with square relief motifs. The mosque's walls rest on stone foundations, with the northern façade constructed of mud brick and reinforced with wooden beams. The other façades use adobe masonry combined with wooden beams. Registered as a heritage site in 1993, the mosque underwent restorations in 1908 and 2020. The 1908 restoration altered the northern section, integrating the last prayer area into the harim and expanding the gallery. Architecturally, the Kellegöz Mosque shares features with the Abdülbaki Paşa, Çakır, Kunduzhan, and İnayetullah Mosques, including the rectangular-plan prayer hall, wooden ceiling, wooden minaret, and the integration of the last prayer area with the gallery.

⁴⁰ Dünder, *Çorum Cami ve Mescitleri*, 43; Sevim, “*Çorum'da Türk Dönemi*”, 98; Tanrıverdi ve Keçelioğlu., “*Çorum Sungurlu Hilmi Efendi*”, 1877.

⁴¹ Sevim, “*Çorum'da Türk Dönemi*”, 115; Hakyemez, “*Çorum Camilerinde Selçuklu*”, 143.

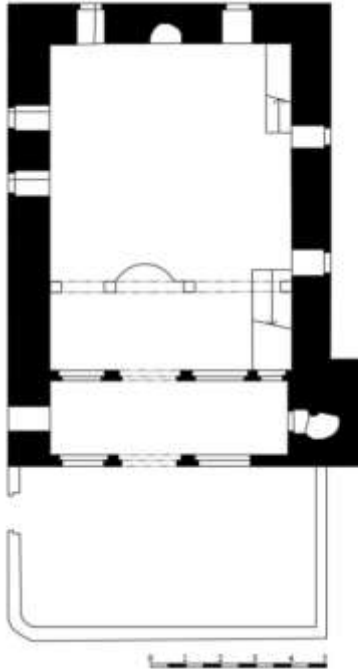
Çorum Center, Kunduzhan Mosque (18th century)

The Kunduzhan Mosque features a rectangular prayer hall extending longitudinally towards the mihrab, with a last prayer area to the north and a courtyard beyond. The last prayer area is accessed through a wooden glass-paneled door, enclosed on the west by the minaret base and on the east by a wall. The north façade facing the courtyard has wooden glass-paneled elements. The upper section of the last prayer area includes a room on the east side, while the wooden minaret stands to the west. The minaret's door to the last prayer area is sealed, and access is through the gallery. The polygonal minaret body is structurally decorated with slats, a bracelet near the balcony, concave and convex moldings, and an iron railing. It is topped with a pyramidal cone, honeycomb cover, and a two-node finial. The mosque's windows are generally rectangular, except on the southeast façade, where the upper windows feature pointed arches and stained glass. The roof is hipped and tiled (Figure 13).⁴²

The Harim, entered from the last prayer area through a centrally placed wooden glass-paneled door, covered with a flat wooden ceiling adorned with çıtakari diamond-shaped motifs. The interior features a semicircular niche, a curved mihrab, and a wooden pulpit (Figure 14).

The mahfil, situated above the northern section of the harim and the last prayer area, is accessible via a twelve-step wooden staircase in the northwest corner. Structurally, it is supported by five wooden posts—two adjacent to the walls and three resting on the main walls. The mahfil extends semicircularly into the harim.

The mosque was built on stone foundations using adobe masonry reinforced with wooden beams, with the northern façade constructed in the half-timbered technique. Initially recorded in 1595, the mosque underwent restorations in 1867, 1895, 1980, 1990, and 2006. The 1980 intervention reinforced the adobe walls with brick and applied concrete plaster to the façades⁴³. The General Directorate of Foundations also restored it in 1990 and 2006. During these restorations, the window arrangement—originally similar to İnayetullah and Kellegöz Mosques—was altered, increasing the number of openings.



⁴² Dündar, *Çorum Cami ve Mescitleri*, 57-62.

⁴³ Dündar, *Çorum Cami ve Mescitleri*, 57-62.

Figure 13. a. Kunduzhan Mosque Plan, b. East and North sides⁴⁴.

Source: Abdülkadir Dünder, Adem Sevim.



(a)

(b)

(c)

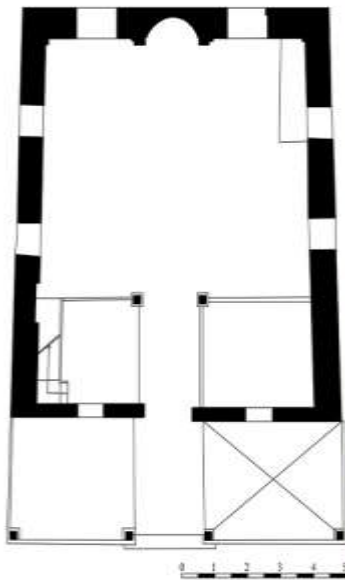
Figure 14. a. Upper Windows and mihrab, b. Wooden Ceiling Hoop, c. Wooden pulpit⁴⁵

Source: Adem Sevim, Hanife Nuran Hakyemez

Çorum Sungurlu Hilmi Efendi Mosque (18th century)

The Hilmi Efendi Mosque, built in 1683 and opened in 1708, underwent restorations in 1960 and 1997. The 1960 repair included a new reinforced concrete minaret added to the northwest. The mosque has a rectangular plan extending perpendicular to the Harim, with four wooden square-section piers supporting the last prayer area on the northern façade. The western, southern, and eastern walls are adobe, reinforced with wooden beams, while the north façade features half-timbered construction.

The main entrance has a depressed arch, and the harim is accessed through a double-winged wooden door beneath the gallery. The nearly square harim has a wooden ceiling with square diamond-shaped motifs. The gallery, located in the northern part of the Harim, is elevated by one step, with the eastern and western sections slightly lower near the entrance. A twelve-step wooden staircase in the northeast provides access to the gallery, supported by east-west beams on square-sectioned wooden posts. The mihrab is centrally placed on the qibla wall, and the pulpit is westward.



⁴⁴ Dünder, Çorum Cami ve Mescitleri, 462; Sevim, "Çorum'da Türk Dönemi", 99-104.

⁴⁵ Sevim, "Çorum'da Türk Dönemi", 107; Hakyemez, "Çorum Camilerinde Selçuklu", 166.

Figure 15.a. Hilmi Efendi Mosque plan, b. Last Prayer Area⁴⁶

Source: Zeynep Tanrıverdi and Rabia Sena Keçelioglu



Figure 16. a. Mihrab Façade Windows, b. Wooden Ceiling Hoop, c. Wooden Pulpit⁴⁷

Source: Zeynep Tanrıverdi and Rabia Sena Keçelioglu

The mosque has a symmetrical window arrangement: two quadrangular windows are placed higher on the qibla wall, and the lower and upper rows each feature two quadrangular windows on the east and west sides. The window distribution follows a 2+2+2+2 pattern in the lower row and a 2+2+2 pattern in the upper row (Figure 15-16).

The Hilmi Efendi Mosque features a semicircular niche, a mihrab with a semicircular arch, and a wooden pulpit. The gallery, divided into three equal sections, extends 0.80 meters into the harim, supported by wooden posts. Its ceiling is adorned with square diamond-shaped motifs created using wooden slats. The northern façade of the gallery includes two quadrangular windows that open to the last prayer area. The mosque is covered with a hipped roof and clad with traditional Turkish-style tiles.

A staircase in the northeast corner provides access to the gallery, while the minaret, constructed separately from the main structure, is located in the northwest. The placement of the wooden minaret varies across similar structures: it is positioned in the northeast relative to the gallery staircase in Abdülbaki, Kellegöz, and İnyetullah Mosques, whereas in Çakır and Kunduzhan Mosques, it is situated in the northwest within the last prayer area.

When other mosque and masjid repairs in the region are examined, it is also found that;

- The wooden minaret of the Kulaksız Mosque, built in 1814-1815, was repaired in 1863 and demolished in 1980, and a new minaret was built,
- The Kale Mosque, also known as the Alaaddin Masjid, was built in the early 18th century and made of adobe material; it was converted into a mosque by adding a pulpit in 1732 and was repaired in 1802 and was repaired by the General Directorate of Foundations in 1977 and 1992 during the Republic period⁴⁸.

In the 18th century, several masjids in Çorum were converted into mosques to increase their capacity, leading to significant changes in their architectural plans. These transformations are evident in the structures of mosques such as Kunduzhan, Kulaksız, and Kellegöz, which underwent repairs in the 19th and 20th centuries, bearing traces of these adaptations.

The expansion of these masjids during the 18th and 19th centuries aimed to meet the growing spatial needs of the congregation. This expansion involved closing off the northern façades of the last prayer areas and extending the gallery to create larger prayer spaces. The addition of a pulpit and a wooden minaret likely addressed the functional requirements for Friday Prayer.

⁴⁶ Tanrıverdi ve Keçelioglu., "Çorum Sungurlu Hilmi Efendi", 1863-1867.

⁴⁷ Tanrıverdi ve Keçelioglu., "Çorum Sungurlu Hilmi Efendi", 1866-1870.

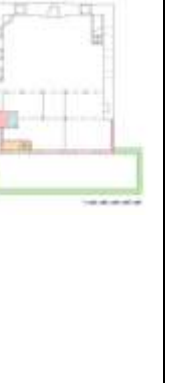
⁴⁸ Dündar, Çorum Cami ve Mescitleri, 50-56; Dündar, Çorum Cami ve Mescitleri, 32-37.

The transformation of the northern façade of the last prayer area in mosques such as Çakır, Kunduzhan, and Kellegöz, as well as the gallery's expansion to the north, suggests that these mosques underwent similar repairs around the same period. For example, the inscription on Kellegöz Mosque indicates a repair in 1908⁴⁹.

As shown in Table 1, the Abdülbaki, Çakır, Kunduzhan, Kellegöz, İnayetullah, and Hilmi Efendi Mosques, built between the 17th and 19th centuries, all share a rectangular plan that extends along the length of the harim. These mosques feature stone or adobe masonry walls with wooden beams on the eastern, southern, and western sides, while the northern façades are constructed using the half-timbered (hıms) technique. The Harim is covered with a flat wooden ceiling, and the gallery is supported by wooden posts. Among these mosques, the Hilmi Efendi Mosque, dating back to the 17th century, stands out as the most significant for analyzing these architectural developments, as it is located farther from the center.

Tablo 1. Arrangements and additional structures for the expansion of the Hilmi Efendi Mosque (Sungurlu), Abdülbaki, Çakır Kellegöz, Kunduzhan and İnayetullah Mosque Last Prayer Area.

Kaynak: Abdülkadir Dünder, Adem Sevim, Hanife Nuran Hakyemez, Zeynep Tarıverdi and Rabia Sena Keçelioğlu

Hilmi Efendi (Sungurlu) Mosque	Abdülbaki Mosque	Çakır Mosque	Kellegöz Mosque	Kunduzhan Mosque	İnayetullah Mosque
					
50	51	52	53	54	
					
	Closed Last Prayer Hall		Additional Buildings		The Ladder of Mahfil

Regarding façade layout, the window arrangements in İnayetullah and Çakır Mosques exhibit similarities. Both mosques feature a 2 + 2 + 2 window arrangement in the lower row on the east, south, and west façades and a 2 + 3 + 2 arrangement in the upper row. While the original window layout of the Kunduzhan Mosque is similar to that of İnayetullah and Kellegöz Mosques,

⁴⁹ Dünder, *Çorum Cami ve Mescitleri*, 41.

⁵⁰ Tanrıverdi ve Keçelioğlu., "Çorum Sungurlu Hilmi Efendi", 1863.

⁵¹ Sevim, "Çorum'da Türk Dönemi", 85.

⁵² Tanrıverdi ve Keçelioğlu., "Çorum Sungurlu Hilmi Efendi", 1878.

⁵³ Tanrıverdi ve Keçelioğlu., "Çorum Sungurlu Hilmi Efendi", 1876.

⁵⁴ Hakyemez, "Çorum Camilerinde Selçuklu", 167.

the number of window openings was increased due to additional sections added during repairs. Abdülbaki Mosque, sharing similarities in material and construction technique, has a 3 + 4 + 3 window layout in its original section's lower and upper rows.

On the other hand, Hilmi Efendi Mosque follows a distinct 2 + 2 + 2 + 2 window arrangement in the lower row on the east, south, west, and north façades. Apart from this exception, the other mosques exhibit common features such as quadrangular windows in the lower row, pointed-arched windows in the upper row, and stained glass decorations.

Regarding architectural features, the mihrab of İnayetullah Mosque has a semicircular profile niche with a quarter-sphere arch, similar to that of Çakır Mosque. Additionally, the pulpit of İnayetullah Mosque bears characteristics reminiscent of the pulpit designs in Kunduzhan and Hilmi Efendi Mosques, particularly in its geometric and vegetal motifs and the arrangement of its side panels.

4.2. The Date of the Mosque

The stained glass on the qibla wall and the mihrab of the İnayetullah Mosque are dated 1900, while some sources state 1903, while the Turkish inscription on the mosque states 1902 as the construction date. The stained glass in the mosque may have been made before the construction of the mosque and then installed, or the mosque may have been built before this date.

The fact that construction techniques of the Çakır, Kellegöz, Kunduzhan, Abdülbaki Mosques, and even the Kulaksız Mosque, especially in terms of the plan structure and façade layout, are similar to the repairs of structures that transformed into mosques, suggests that the İnayetullah Mosque was repaired in a similar period. In this respect, it also supports the possibility that the mosque was built before 1902.

5. Repairs/Changes and Period Analysis of the İnayetullah Mosque

It is possible to divide the periodization of the restitution of the İnayetullah Mosque in Çorum, Center into four.

First Period: (First construction end of the 19th century? / H.1318 / M.1900-1902)

The exact construction date of the İnayetullah Mosque remains unknown, as no inscription or foundation charter provides definitive information. The only historical reference to the mosque is a 1318/1900 inscription on the stained glass window above the mihrab.

According to research publications and documents regarding the mosque, it was constructed on stone foundations with wooden beams and adobe masonry walls. At the same time, the northern façade was built using the half-timbered construction technique.

The windows on the northern façade, along with the two lower windows on the north side of the harim leading to the last prayer area, differ from those on the east, south, and west façades. These windows are not original, indicating they were added later. Structural traces reveal modifications in the harim wall thickness on the north side, indicating the location of a staircase leading to the last prayer area. Additionally, the ceiling in the last prayer area has been altered, with changes in the orientation of the stairs, which was originally on the east side and later moved to the west. These alterations are reflected in the separate ceiling arrangements on the last prayer area floor, supported by wooden beams (Figure 17).

Based on these findings, the last prayer area is open and supported by wooden pillars on the north side of the harim. Its almost square layout has a four-shouldered hipped roof covered in Turkish tiles. The lower windows on this façade are flat and rectangular, similar to those on the east, south, and west façades, while the upper windows feature pointed arches consistent with the other façades.

Access to the Harim is via a wooden two-winged door from the last prayer area on the northern façade. The Harim is supported by two wooden columns that also support the gallery. The Harim has eight rectangular windows: two on each side of the mihrab, located on the north, west, east, and south façades. The upper level features ten pointed-arch windows: two on the west and east sides, three on the south side, one above the mihrab, and three on the north side.

The women's mahfil, located in the northern section of the Harim, is supported by two wooden columns, with the middle section protruding as a balcony. Access to the gallery is via an L-shaped wooden staircase on the eastern wall, comprising ten steps. The gallery floor is made of plain wood, while the ceiling is covered with slatted timber.

The mihrab on the south wall has a semicircular section and a spherical arch, framed by an "S" or "C"-shaped eyebrow arch. The ceiling of the harim is made using the chitakari technique and decorated with squares and rectangles, with a fan motif placed at each corner. Notably, there is no central feature in the ceiling.



Figure 17.a. Trace of the Closed Exit of the Gathering Stairs on the Gathering Ceiling Covering, b. Lathed Ceilings of the Gathering and Last Congregation Place on the Gathering Floor.

Second-Period Repairs: The dates of repairs carried out on similar structures in the comparative study do not fully align with the construction date of the İnayetullah Mosque, as can be inferred from the available information and documents. Therefore, these repairs are considered to have occurred after 1902. However, no concrete documentation exists regarding this repair period, so it cannot be precisely dated.

Based on the available evidence, it is understood that the windows on the northern façade of the mosque, as well as the two lower windows opening to the last prayer area from the north of the Harim, differ from the windows on the south, east, and west façades. These windows are not original and were added later, likely as part of an effort to increase the mosque's capacity by expanding the gallery floor towards the last prayer area.

This repair involved the removal of the north wall behind the last prayer area on the gallery floor and reshaping the northern façade within the boundaries of the last prayer area. As part of this transformation, the last prayer area was enclosed with a new wall, and four windows were added—two on the lower floor and two on the upper floor. These new windows differed in form from the existing ones on the other façades.

A wooden door was placed at the center of the newly constructed façade in front of the last prayer area. The section of the mosque (the muezzin's gallery) expanded at the gallery floor level within the last prayer area. It was divided into three sections, with the central section being set one step lower.

A wooden minaret was added to the eastern wall of the last prayer area, which was enclosed on the west, north, and east sides. The core of the minaret is within the last prayer area, with the entrance to the staircase located in the women's gallery. Each wooden step of the minaret is attached to vertical wooden supports placed within the minaret core and along the outer surface of the wall. Internally, the wooden body is reinforced with iron strips, and the steps are secured to both the wooden supports and iron strips using iron nails. The minaret is capped with a circular wooden strip near the top of the cone, and the circle's center is closed with wood. The body and the honeycomb section of the approximately 21-meter-high wooden minaret are polygonal, featuring thin laths. A convex-molded bracelet is located near the balcony, and the wooden railings of the balcony are adorned with square motifs created using the openwork technique. The minaret is topped with a five-node finial.

Given that the original location of the gallery staircase in the east direction would have prevented access to the wooden minaret from the gallery floor, it can be inferred that the location of the gallery staircase was altered. Consequently, the stairs exiting the mahfil were moved to the west side of the last prayer area. This new staircase, consisting of ten steps, now provides access to the gallery and the minaret.

The mahfil floor was preserved in its original form, and no changes were made to the direction of the harim. As the last prayer area was expanded to the north, the wooden slatted ceiling and roof were supported by square-section wooden legs that carried the wooden beam between the last prayer area and the mahfil floor (Figure 17b).

A small door leads to the single-sided wooden pulpit, which is perpendicular to the mihrab wall west of the mihrab. The skirting section at the base of the pulpit is divided into three rectangular sections, with the transom section located in the central part. The passage section of the pulpit consists of two longitudinal rectangles. The pulpit's railing is a single piece formed using the lattice carving (openwork) technique. The pulpit pavilion, supported by four columns, is covered with a pyramidal cone and topped with a finial (Table 2).

Third Period Pre-2003 Repairs: Since the date of the repairs made until 2002 cannot be determined, it is presented as a period before 2003. Information on the condition of the mosque before 2002 and the repairs afterward is obtained from the book of Prof. Dr. Abdülkadir Dündar. In these repairs, a glass-fronted entrance was added to the north entrance of the mosque, and the front of the northwest window was closed. The glass-fronted annex has a canopy roof. A toilet was added to the northeast corner of the north courtyard of İnayetullah Mosque, and an octagonal wooden fountain was added in the middle in 1963 (Figure 18).⁵⁵



Figure 18. a-b. Glass Window, Fountain and Toilet in Front of the North Façade, c.South and East Sides, d. Minaret (2002)⁵⁶
Source: Abdülkadir Dündar

⁵⁵ Yeşilirmak Kalkınma Birliği, İnayetullah Cami, 2010, 51

⁵⁶ Dündar, Çorum Cami ve Mescitleri, 221,223.

It is seen from the pictures that the façades, wooden minaret interior walls, and architectural elements are in a single color (off-white/beige). The walls inside the mosque are covered with wooden paneling. Radiator radiators have been added (Figures 19-20).



Figure 19.a. Celing of Harim, b. Stained Glass Windows, c. Mahfil Floor (2002)⁵⁷
Source: Abdülkadir Dündar.

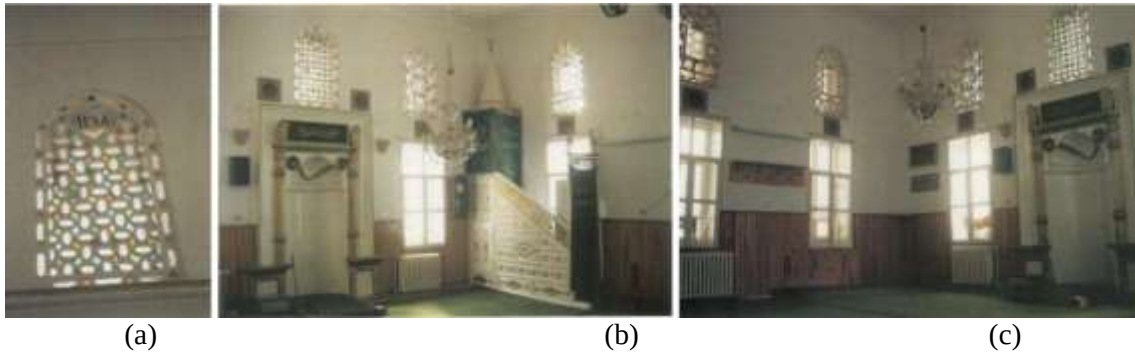


Figure 20.a. Virtay Window with Date, b. Mihrab and Pulpit, c. Wall paneling and radiator panels (2002)⁵⁸
Source: Abdülkadir Dündar

Fourth Period Repairs After 2003: During the renovations carried out by tradespeople in 2003, several changes were made to the mosque and its surroundings. The glass window in front of the northern main door was removed, and the toilets in the courtyard were dismantled. Additionally, the fountain was relocated to the west side of the courtyard. The space vacated by these alterations on the northern side of the mosque was enclosed entirely in front of the north wall.

A new structure was introduced to serve as functional spaces for both men and women. The men's toilets were placed on the basement floor, while the women's toilets were on the upper floor. This entire structure, designed to serve both functions, was built under a single roof and was added to cover the northern façade of the mosque.

Further modifications were made to the western façade of the mosque, where a shoe cabinet and a mass structure, which also incorporated part of the western wall, were introduced. These additions and the fountain placed between them in the west courtyard are visible in Figure 21.

⁵⁷ Dündar, *Çorum Cami ve Mescitleri*, 223-224.

⁵⁸ Dündar, *Çorum Cami ve Mescitleri*, 225-226.



Figure 21. a. West Side, b. The Location of the Fountain and Fountain of Unqualified Structures Joined from the North Side (2024)

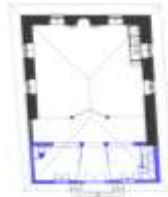
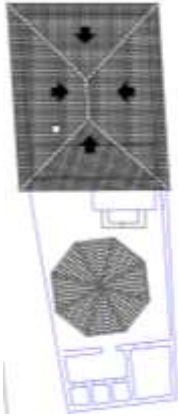
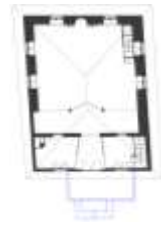
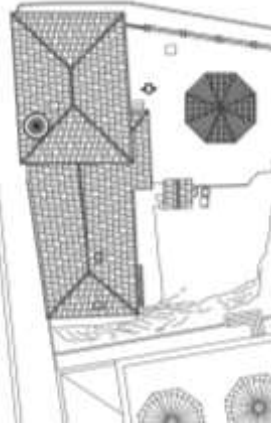
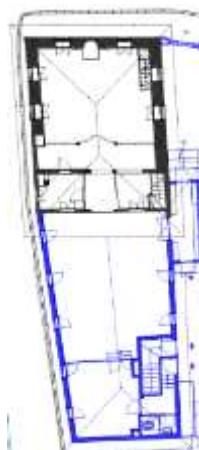
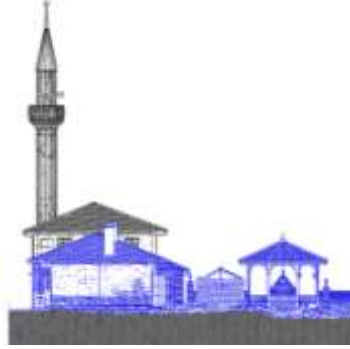
A new space was created on the eastern side, beneath the gallery in the last congregation area. A smaller window, distinct from the lower windows on the mosque's eastern façade, was inserted into the main wall to illuminate this space. Additionally, an opening was made in the western wall and covered with wooden paneling (Figure 22).

Inside the mosque, several decorative changes were made. The wooden poles supporting the gallery were painted with gilded paint, and the pulpit and mihrab were adorned with white and gold leaf, featuring broken white contours on the architectural elements outlined in blue. The exterior of the mosque, as well as the surface of the minaret, was repainted during this renovation, giving the mosque a refreshed appearance.



Figure 22. a. Mahfil's inventions, b. Window of the Muezzin's Room on the North Side

ÇORUM, CENTRAL İNAYETULLAH MOSQUE PERIOD ANALYSIS			
			1st Term

			2nd Term
			3rd Term
			4th Term

Conclusion

İnayetullah Mosque is one of the adobe masjids/mosque structures built with local materials and artistry that served the neighborhood congregation in Anatolia and Çorum in the 17th-20th centuries. The structure's exact construction date cannot be determined, and it does not have a foundation charter. Although the 1902 inscription in Turkish on the wall and the 1900 inscription on the upper window of the Harim are also recorded in the sources as the construction date, Abdülbaki Mosque, Kunduzhan Mosque, Kellegöz Mosque, Hilmi Efendi Mosque, and Çakır Mosques show similar features in terms of plan-architecture-decoration features. Due to the gallery floor that was expanded in the direction of the last congregation to expand the structure during the repair in 1908 in Kellegöz Mosque, the changes made to the northern façade of the last

congregation area are similar to those in Kunduzhan, Çakır, and İnaletullah Mosques, indicating that they may have been repaired in similar periods. In the first construction of the mosque, there was a square-like quadrangular harim behind the open last prayer area supported by wooden poles, it had a loge floor, the date of the restoration is not definitely determined between 1902-2003 (in the 1902 restoration?) the last prayer area of the mosque was expanded towards the last prayer area and the north façade was closed, the façade formed in this direction was arranged by adding quadrangular windows in different forms than the other façades in the lower and upper rows, the stairs leading to the last prayer area were moved to the west direction in order to place the minaret in this section and the minaret was placed in this section so that it would not protrude outside, the original order of the other façades was preserved, again in an undetermined date during this period, an entrance window was added to the north façade of the mosque, a fountain and toilets were added to the courtyard, in the 2003 restoration, the northern window was removed, the fountain was moved to the western courtyard, the toilets were removed and the adjacent muhdes last prayer area, covering the entire land borders on the north façade and closing the mosque to the north façade, a women's section, women's section on the ground floor, a basement It is understood that a men's toilet was added on the first floor.

The İnaletullah Mosque reflects the spatial transformation experienced in parallel with the urban development of Çorum Province during the 18th and 20th centuries, shaped by socio-political dynamics such as natural disasters, wars, and migrations. Although the structure underwent various alterations throughout this process, it has largely preserved its original architectural characteristics to the present day. To reveal the mosque's authentic values, it is recommended that the non-original and incompatible additions -particularly those blocking the northern entrance- be removed.

While the exact date of construction remains uncertain, the mosque's secondary-phase interventions, aimed at sustaining its religious function, are significant as they reflect both the architectural evolution of the building and the historical context of the period. Therefore, these later additions should be preserved within the scope of the restoration process.

The mosque, which was built using adobe masonry on a stone foundation and reflects the characteristics of vernacular architecture, has undergone incompatible plaster and paint applications on its façades. These should be carefully removed without damaging the original fabric. In addition, necessary conservation interventions should be meticulously carried out on structural components such as walls, wooden supports, and the minaret. Such efforts will contribute to the long-term preservation of the mosque and ensure its transmission to future generations.

Note: Drawings and photographs not referenced in the article belong to the authors.

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