

Decoration Samples of Mushaf Rosettes from the Xth-XIIth Centuries in the TSMK F. Edhem Karatay Catalog

TSMK F. Edhem Karatay Kataloğu'ndaki X.-XII. Yüzyıl Mushaf Gülü Bezeme Örnekleri

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ABSTRACT

Our book arts constitute a significant portion of the works that carry Turkish culture and art and are preserved in numerous museums, private collections, and libraries today. The splendor and richness of these rare works of art, each one of which comes from the hands of master craftsmen and offers an elegant view to the viewer, are a marvel of aesthetics. Mushafs (written copies of the Qur'an) are among the most important of these works, which have an important place in manuscripts. Mushafs are divided into sections for the convenience of those who read or memorize them. The medallion-shaped decorations embroidered on these reserved areas are called Mushaf Rosettes. This study was conducted on three Mushafs belonging to the early periods of the Xth-XIIth centuries and registered in the Topkapı Palace Museum Library, Fehmi Edhem Karatay Arabic Manuscripts Catalog, A.3, R.38 and R 27 Inventory numbers. The rosettes in Mushafs have been evaluated in terms of composition, color, motif, pattern construction and stylistic features. A detailed examination of the rosettes in question in terms of illumination will be valuable in terms of determining the historical development process of illumination art and its effects on the contemporary understanding of decoration.

Keywords: Illumination art, mushaf, Qur'an, mushaf rosettes, decoration

ÖZ

Türk kültür ve sanatını içinde taşıyan, bugün birçok müze, özel koleksiyon ve kütüphanede muhafaza edilen eserlerin önemli bir kısmını kitap sanatlarımız oluşturmaktadır. Usta sanatkarların ellerinden çıkan her biri birbirinden müzeyyen, izleyenine zarif bir temaşa sunan bu nadide eserlerin ihtişamı ve zenginliği birer estetik harikasıdır. El yazmalarında önemli bir yere sahip olan bu eserlerin başında da Mushaf lar gelmektedir. Mushaf lar okuyana ya da ezberleyene kolaylık sağlaması amacıyla bölümlere ayrılmıştır. Ayrılmış olan bu alanlara işlenen madalyon şeklindeki bezemelere Mushaf Gülü adı verilmiştir. Bu çalışma, X.-XII. yüzyıl erken döneme ait, Topkapı Sarayı Müzesi Kütüphanesi Fehmi Edhem Karatay Arapça Yazmalar Kataloğu A.3, R.38 ve R 27 Envanter numarada kayıtlı olan üç Mushaf üzerinde gerçekleştirilmiştir. Mushaf'lar da yer alan güller; kompozisyon, renk, motif, desen kurgusu ve üslup özellikleri bakımından değerlendirilmiştir. Bahis konusu olan güllerin tezyini açıdan detaylı bir şekilde ele alınıp incelenmesi, tezhip sanatının tarihsel gelişim süreciyle birlikte günümüz bezeme anlayışına etkilerini tespit etmek açısından değerli olacaktır.

Anahtar Kelimeler: Tezhip sanatı, mushaf, Kur'an, mushaf gülü, bezeme

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Introduction

Art has always existed in the lives of human beings, as well as undergoing development and change in different geographies and civilizations since the history of mankind. In Islamic countries, artists have produced works in various fields ranging from architecture to handicrafts within the understanding of aesthetics and beauty. Our book arts constitute a significant part of these works, which carry Turkish culture and art from hundreds of years ago to the present day, and are preserved in numerous museums, private collections and libraries today. These are calligraphy, binding, *ebru* (marbling), *kati'* (Quilling), miniature and illumination under the title of book arts.

*Tezhip*¹ (illumination) derives from the Arabic word *zeheb* (gold). It means gilding in the dictionary (Devellioğlu, 2003, p.1106). It is the decorations made with various patterns and motifs on the heading pages and other parts of manuscript books. In addition to the fact that the main material of illumination is gold, this art, which requires very fine workmanship and uses various colors together, is one of the book decoration arts that has an important place in manuscripts.

Turkish art, which the Turks brought from Central Asia as a result of cultural interactions, developed during the Seljuk, Anatolian Principalities and Ottoman periods and has survived to the present day. As a result of the experience and various interactions they have gained over time, Turkish artists have decorated their works with the desire to find harmony in clarity, without tiring the eyes, without chaos and ostentation, appealing to the viewer's heart. The most important of these works is Mushafs (Derman, 2010, p.138). The meaning of Mushaf is given in the dictionary as bringing together written pages and combining them (Maşalı, 2020, p.242). In Mushaf decoration², without going beyond the classical rules, artists brought new styles to the decorations produced before them, with the artistic interpretation of the period, and produced wonderful works of beauty beyond the obvious, and they also influenced contemporary styles.

In order to make it easier for those who read or memorize the Qur'an al-Kerim, it is divided into 30 *juzs* (chapters) of twenty pages each, and each chapter is divided into 4 *hizbs* (parts) of five pages each. (Kılınçer, 2019, p.40). The ornaments in the form of medallions applied to the *hâşiye*³ (margin) space of the page outside the text area are called Mushaf rosettes. The decoration of these rosettes, which were named according to their functions, differed in each period. While some of them are not seen in today's prints, some of them still exist.

When we review the literature on Mushaf rosettes, it is noteworthy that studies on early Mushaf rosettes are limited and there is no study on Mushaf rosettes from the Xth-XIIth centuries. Our study aims to evaluate the Mushaf rosettes of the early period in terms of the art of illumination, within the historical course starting from the Abbasid period and including the Anatolian Seljuk period. A detailed examination of the rosettes belonging to the Mushafs that we have included in our study will be valuable in terms of determining the effects of the art of illumination on today's understanding of decoration along with the historical development process and it will also contribute to those who will conduct research in this field.

Mushaf Rosettes

Due to the respect felt for the *Mushaf-i Sharif* (Qur'an al-Kerim), which is considered sacred in Islam and is the first and only book of Muslims, writing the manuscripts in the most beautiful way led to the emergence of the art of calligraphy, and their decoration led to the emergence of the art of binding, ebru and illumination. The splendor and richness of these rare works of art, each one of which comes from the hands of master craftsmen and offers an elegant view to the viewer, are a marvel of aesthetics. Therefore, this situation is the best proof of the value given to the Qur'an al-Kerim.

After the death of Hazrat Muhammad (PBUH), in the first year of Hazrat Abu Bakr's caliphate, *ridda* (apostasy) incidents came to the fore and wars occurred. The fact that many hafizes were martyred in these clashes made Hazrat Omar worried about the copying of the Qur'an al-Kerim. He suggested Hazrat Abu Bakr that the Qur'an be combined between two covers. Although the Caliph initially opposed this offer, he understood Hazrat Omar's sadness and anxiety and accepted the offer. For this purpose, one of the revelation scribes, Zayd b. Thabit was appointed and the first Mushaf was created by bringing together the Qur'anic texts he collected upon the instructions given to him between two covers (Altıkulaç, 2010, p.30). It was primarily aimed at ensuring the unity of reading and copying of the Mushafs, but the emphasis was not given to decoration due to concerns such as the correct writing of the Qur'anic text and not affecting it (Baysal, 2010, p.365-366). In the Mushafs written in this period, there are no punctuations or vowel points (Altıkulaç, 2007, p.94), nor are there any different shapes and decorations, or medallions (rosettes) showing the locations of the surahs and juzs. Over time, non-Arabs joined Islam and there were cases of misreading the Qur'an al-Kerim among those who did not know Arabic very well (Çetin, 2012, p.92). Based on the idea that they would make it easier to read the letters correctly, it became necessary to include some signs and vowel points in the text of the Qur'an.

Since the early Middle Ages, as the rulers' fondness for art and books increased, libraries were established in centers such as Damascus, Merv, Cairo, Baghdad and Cordoba, and bookshops were opened where books were copied and the bindings were renewed. As understood from the copies of Mushaf-ı Sharifs copied between the end of the Umayyad period and the beginning of the Abbasid period, that is, between the VIIIth-IXth centuries, we can say that the art of illumination, one of our book decoration arts, began to be performed on the pages of the holy book and became a tradition (Tanındı, 2010, p. 90). Based on this, it is possible to say that dots placed at the end of verses, long, thin strip-shaped headings made at the beginning of the surahs, and the medallions (rosettes) embroidered on the page margins in different forms were among the first decorative elements.

Zahriyyah, serlevha, surah heading and khatimah rosettes, the earliest examples of which we see in the Mushafs written during the Umayyad and Abbasid periods, are in round or pear-shaped forms and are decorated horizontally and adjacent to the illumination (*tadhhib*) with *Rumi and Munhani* motifs (Derman, 2010, p.140). However, there are also Mushaf rosettes in Mushafs, which are called stop, hamsa, ashara, sajdah rosettes for separating surahs; and hizb, nisf and juz rosettes for separating juzs. These rosettes were decorated in accordance with the decoration features and techniques of their periods, and when more than one Mushaf rosette was placed on the same page, they were combined with reed pen⁴ in the middle direction of the patterns (Duran, p. 2012, p.64). The reason for this is to eliminate the monotony in the decoration, to prevent rosettes from looking like a stain, and to provide mobility by filling the rectangular space in which it is located. Mushafs have small and mostly round decorations of the stop at the end of each verse, 14 *sajdah* (prostration) rosettes showing the places of prostrations, a *juz* rosette on every 20 pages, an *ashara* (decennial) rosette after every 10 verses, a *hamsa*

¹ For detailed information, see. Devellioğlu, F. (2003). "Tezhib", "Osmanlıca- Türkçe Ansiklopedik Lûgat", Ankara, Aydın Kitabevi. p.1106.

² For detailed information, see Devellioğlu, F. (2003). "Tezyînât", "a.g.e":1107.

³ For detailed information, see Parlatır, İ. (2011). "Hâşiye", Osmanlı Türkçesi Sözlüğü, C.1:594, Ankara, Yargı Yayınları.

⁴ For detailed information, see Pakalın, Z. M. (1971). "Tiğ", Osmanlı Tarih Deyimleri ve Terimleri Sözlüğü, C. 2: 497, İstanbul, MEB.

(quinquennial) rosette after every 5 verses, and a *hizb* rosette on every 5 pages (Derman, 2010, p.140). We can examine the rosettes determined according to *surahs*, *juzs* and page orders as follows.

Stops

Small stars, flowers, oval (*bezyî*, egg-shaped) or geometric decorated dots placed in places where one should stop for a short time while reading the Qur'an, and at the ends of verses and sentences in manuscripts (Ayverdi, 2005, p.765), are called *vakfe* or stop motifs (Özkeçeci İ. and Özkeçeci Ş., 2014, p.181). In the early period Mushaf copies, stop motifs were placed after every five (*hamsa*) and ten (*ashara*) verses. In the Mushafs from the IXth-Xth centuries, the endings of the verses consist of dots resembling triangles, colored in gold or red, instead of the illuminated stop motifs. *Hamsa* and *ashara* stops, which were in the form of pears and medallions and started to be made in larger forms over time, were located in the margin space of the page and were called Mushaf rosettes (Duran, 2012, p.63). The stops we encounter most often are; *şeşhâne* (hexagonal dot), *jewel* (interlaced dot), *helezon* (helix), *pençhâne* (pentagon) and *müzehpep* (illuminated) stops (Derman, 2010, p.140).



Image 1.
A Stop Motif (TSMK, Inventory No: Y.27a).



Image 2.
A Stop Motif (Şenlik, 2024).



Image 3.
A Stop Motif (TSMK, Inventory No: Y.15a).



Image 4.
A Stop Motif (TSMK, Inventory No: Y.15a). (Şenlik, 2024).

Hamse Rose: In the Mushafs, they are placed every five verses in the margin and line level of the page. There are examples of hamse roses shown with unilluminated script, as well as hamse roses with hamse script or only illuminated interiors. Although it

is mostly processed in drop form, circular shaped examples are also seen (Duran, 2012, p.63-64).

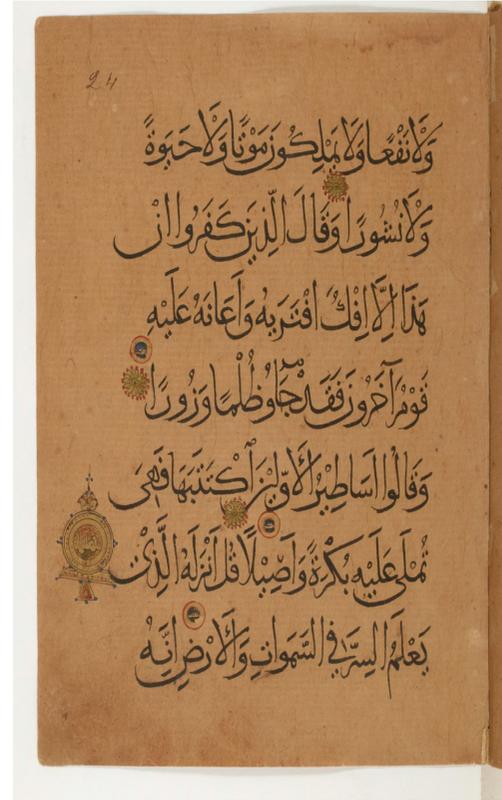


Image 5.
A Hamse Rosette (Paris National Library, Inventory No: A. 604, Y.24a).



Image 6. A Hamse Rosette (Şenlik, 2024).

Ashara Rosettes: Ashara means "ten" in Arabic. It is the name given to the decorated medallions embroidered on the margins of the page every ten verses in Mushafs. In order to facilitate learning the Mushaf-i Sharif and memorizing it, surahs were divided into sections of ten verses, the letter "ayn", which is the first letter of the word ashara, was placed at the end of these sections (Eroğlu, 1991, p.24), and these letters were sometimes written with gold gilding, and sometimes rosettes were written in the middle after being decorated (Özen, 2003, p.20). Ashara rosettes, which began

to appear in the Xth century and differed in color and pattern over time, disappeared after the XIth century (Derman, 2010, p.141).

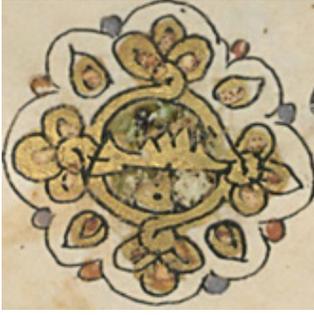


Image 7.

An Ashara Rosette (TSMK, Inventory No: Y.746, Y.39a).



Image 8.

An Ashara Rosette (Şenlik, 2024).

Sajdah Rosettes: These are medallion-shaped decorations, of which there are 14 in the Qur'an al-Kerim, embroidered in line with the verses, requiring the reader or listener to prostrate after reading or listening to one of the verses of sajdahs (Çetin, 2012, p.100). While they were not seen in the first Mushafs, sajdah rosettes, which were only indicated in the scripts of the Mushafs from the XIIIth-XIVth centuries, began to be seen in the form of rosettes in the XVth century (Derman, 2010, p.141).



Image 9.

A Sajdah Rosette (TSMK, Inventory No: R.27, Y.151b).

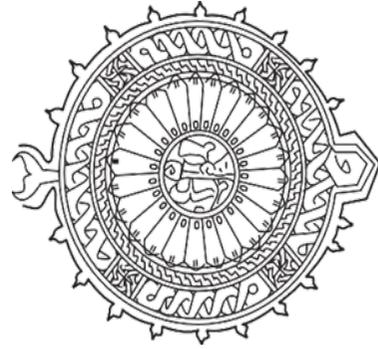


Image 10.

A Sajdah Rosette (Şenlik, 2024).

Hizb Rosettes: Meaning part or division (Çetin, 2012, p.98), hizb rosettes are illuminated medallions used to show each of the juzs (Serin, 2020, p.245), which are divided into four sections of five pages in the Mushafs. Hizb Rosettes, which we rarely see in the early period Mushafs, are mostly seen in Mushafs after the XVth century (Duran, 2012, p.64).



Image 11.

A Hizb Rosette (TSMK, Inventory No: R.57, Y.8b).

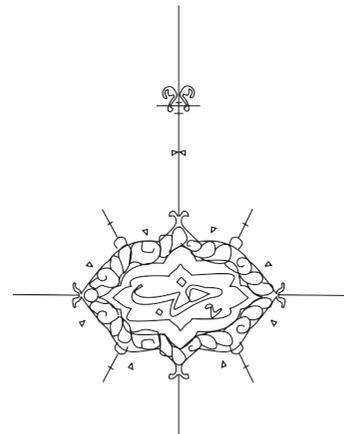


Image 12.

A Hizb Rosette (Şenlik, 2024).

Nisf (nisf) Rosettes: Meaning half, half in the dictionary (Ayverdi, 2005, p.2345), nisf rosettes are illuminated medallions used to show half of each juz in the Mushafs. While they were not seen in the early period Mushafs, the places of the nisfs were shown with inscriptions and rosettes in the XVth century. They were decorated in the form of half şemse (sun) on the horizontal and vertical axes (Duran, 2012, p.64). There are 30 nisf rosettes in each Mushaf (Derman, 2010, p.141).



Image 13.

A Nisf Rosette (TSMK, Inventory No: R.57, Y.33a).



Image 14.

A Nisf Rosette (Şenlik, 2024).

Juz Rosettes: These are illuminated decorations showing the headings of the juzs formed by dividing a Mushaf into thirty equal parts (Derman, 2010, p.142), with juz numbers written inside them (Ayverdi, 2005, p.509). Juz rosettes, seen in the early Mushafs, have been found on the edge of the page in the form of circles and şemses, mostly horizontally, since the XVth century (Duran, 2012, p.64).



Image 15.

A Juz Rosette (TSMK, Inventory No: R.57, (Y.253a).

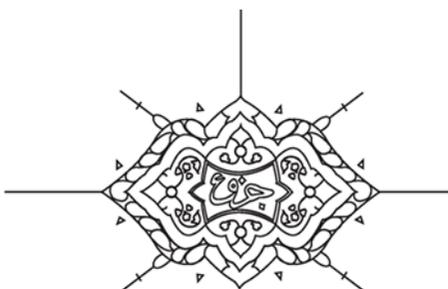


Image 16.

A Juz Rosette (Şenlik, 2024).

Zahriyyah Rosettes: These are medallion-shaped illuminated decorations embroidered horizontally on the edge of the pages, adjacent to the Zahriyyah page illuminations (See Image 22). These ornaments, which are in the form of teardrops or circles and have ½ symmetry in the first Mushafs, are not seen much after the XIVth century (Duran, 2012, p.64).

Serlevha Rosettes: These are illuminated decorations applied to the edge of the pages adjacent to serlevha illuminations. They are embroidered on the middle part of the long side of the serlevhas in a horizontal direction in circular, semicircular or pear shapes (Duran, 2012, p.64).



Image 17.

A Serlevha Rosette (TSMK, Inventory No: E.H.61, Y.2b-3a).



Image 18.

A Serlevha Rosette (Şenlik, 2024).

Surah Heading Rosettes: These are illuminated decorations applied to page edges on the horizontal axis, adjacent to the surah heading illuminations or undecorated surah heading texts (See Image 23). Surah heading rosettes, which are large and complexly patterned in the form of teardrops or circles, are not seen after the XIVth century (Duran, 2012, p.65).

Khatimah Rosettes: These are ornamental medallions applied horizontally to the central axis of khatimah illuminations, which are in square or rectangular forms, as seen in zahriyyah rosettes (Duran, 2012: 65).



Image 19.
Khatimah Rosettes (TSMK, Inventory No: A.3, Y.72b-73a).



Image 20.
Khatimah Rosettes (Şenlik, 2024).

The Evaluation of the rosettes in the Mushafs from the early Xth-XIIth centuries in terms of composition, color, motif, pattern and stylistic features, which is the subject of our article; was conducted on three Mushafs registered in the Topkapı Palace Museum Library Fehmi Edhem Karatay Arabic Manuscripts Catalogue, Inventory numbers A.3, R.38 and R27. Since it was not possible to show the images of the works in advance or to take images from the requested pages due to the institutional procedure, we were able to examine the digital data sent to us for the works in question. For this reason, in our study, information about the numbers of some Mushaf rosettes in the works could not be included.

Mushaf Rosette Decorations from the Xth-XIIth Centuries Found in the TSMK Fehmi Edhem KARATAY Arabic Manuscripts Catalog

Name of the work	: Mushaf
Stud found in	: TSMK
Inventory number	: A.3
Date of copying	: X-XIth centuries
Calligrapher	: -
Mushaf external dimensions	: Length: 135 x Width: 130 mm
Folio type	: Parchment
Folio dimensions	: Length: 125 mm x Width: 120 mm
Number of Varaks	: 73
Number of lines	: 32
Line length	: 80 mm
Script type	: <i>Kufic</i>

"In the catalog information, it is registered as "Parchment, 125 mm height and 120 mm width 73 varaks (folio). 32 lines, 80 mm long, with very thin *Kufic* on the page. Presumably, it was written in the IV-Vth (X-XI) centuries. Pages 1b and 2a feature plates with arabesque geometric interlaces. The upper part of the folio 1b was torn and was repaired by gluing paper. The surah headings are illuminated in the Arabic style, and the edges of the pages are decorated with hizb and sajdah rosettes

and the stops are gilded. The last folio also features a decorated plate with similar geometric interlaces. Plain cover with a *şemse* (sun-like motif) on a blind-tooled cinnamon-colored (*darçini*) leather. This is also a complete Mushaf" (Karatay, 1962: 26)."

The Mushaf, which generally looks solid, is written in soot ink *Kufic* calligraphy, consisting of 32 lines. There are color changes and darkening in the middle parts of the parchments, and although the writing in these parts has been erased in some places, the gold has remained intact throughout the work and has preserved its brightness until today.

The illuminations that we encounter in the earliest copies of the Qur'an al-Kerim are mostly in the form of strips drawn to indicate the end of one surah and the beginning of the next one. The floor mosaics of these strips are mostly in the form of latticework, inspired by the patterns of textiles (Mahir, 2001, p.105), on the other hand, multi-sided geometric decorations and the use of more complex shapes that gradually diversify over time can be expressed as the most distinctive features of the Mushaf decoration of the early period (Ersoy, 1988, p.40). Illuminations of the zahriyyahs in the Mushafs were embroidered in different styles according to the periods and in different ways in accordance with the horizontal or vertical forms of the books. Although zahriyyah pages, which began to be seen after the Xth century onwards, survived until the XVIIth century; zahriyyah, serlevha, surah heading and khatimah rosettes survived only until the XIVth century (Derman, 2010, p.139-140).

There are 3 zahriyyah and 1 khatimah rosettes in the work. The zahriyyah pages of the work are on 1b, 2a and on the last page of the text 73a. It consists of interlacing geometric patterns framed by a 1mm gold band on a parchment ground. The spaces created by the interlacing of the bands are filled in with lapis and black soot ink details. The outer frame of the plate is decorated with an interlinear keyed chain motif in gilt gold. The zahriyyah, khatimah and surah heading rosettes of the work are designed in ½ symmetrical pear-shaped forms on the horizontal axis and in the form of a composition with gold Rumi (See Image 19-21).

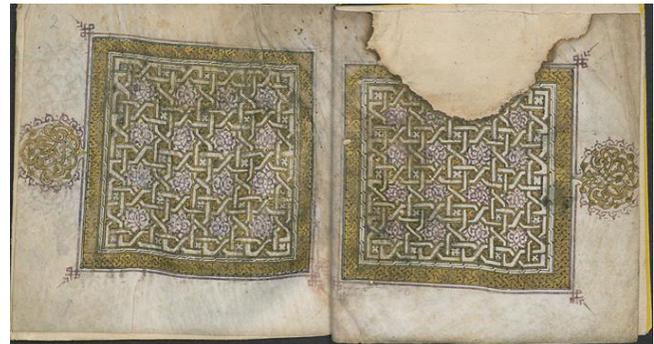


Image 21.
Zahriyyah Rosettes (TSMK, Inventory No: A.3, Y.1b-2a).

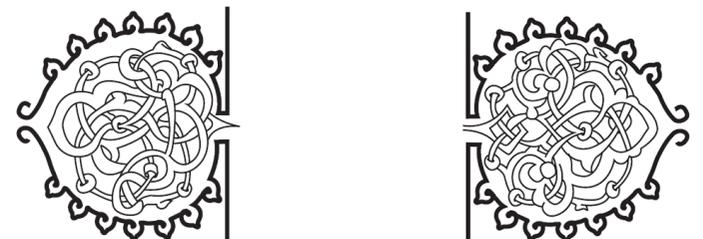


Image 22.
Zahriyyah Rosettes (Şenlik, 2024).

The first verses of the Surah al-Fatiha and Surah al-Baqarah are written in Kufic calligraphy on the same page. The outer frame of the surah headings, which are surrounded by a rectangular band, is decorated with an interlinear keyed chain motif in gilt gold. The surah heading illumination at the beginning of the Surah al-Fatiha is separated on both sides by a geometric interlacing composition. The design, consisting of Rumi motifs in white lead ink, was applied on a lapis color background, and the Kufic script containing information about the surah is left in parchment color and adorned with black soot ink. The illumination at the surah heading of the Surah al-Baqarah is similarly designed with a Rumi motif and the text is written in zer ink (gold or silver dust ink). The headings are surrounded by *kuzu* (thin sheets of gold) and separated from the script area, and the surah headings are completed with a plain reed pen. In addition, the majority of the surah headings in the work have been left in the color of parchment with undecorated ground, and the information about the surah is written in zer ink. The Surah heading rosettes, which are decorated at the beginning of the surah headings and repeated throughout works, are quite plain compared to other rosettes in the Mushaf and consist of $\frac{1}{2}$ symmetrical gold Rumi compositions. They are surrounded by lapis-colored kuzus with a *bukçuk*⁵ (a curling gold leaf motif) (See Image 23).



Image 23.
Surah Heading Rosettes (TSMK, Inventory No: A.3, Y.2b).



Image 24.
Surah Heading Rosettes (Şenlik, 2024).

In the work, hizb and sajdah rosettes are also applied in the form of two separate design circles with $\frac{1}{2}$ symmetry on the vertical axis of the pages. The inner parts of the circular rosettes are decorated with a yet undeveloped gold Rumi motif on a lapis-colored ground. The phrases “hizb” and “sajdah” are written in Kufic in the middle of the rosettes with zer ink or white lead ink. In both designs, the outer part (decorative border) of the rosettes with applied gilt gold is divided into 12 parts in one of them and 8 parts in the other by ruling lines. A black soot ink thread is drawn around the rosettes, albeit not very regularly. The pattern is completed with kuzus and brown dots in lapis color. All the rosettes in the Mushaf are decorated in the margin spaces of the pages.

The stops are in the ruling lines between the verses and in the form of simple small flowers consisting of a combination of dots. The stops, which are applied in the same way throughout the work, are adorned with black soot ink on a gold ground and detailed with lapis and brown dots.



Image 25.
Mushaf Rosettes and Stops (TSMK, Inventory No: A.3, Y.50b-51a).

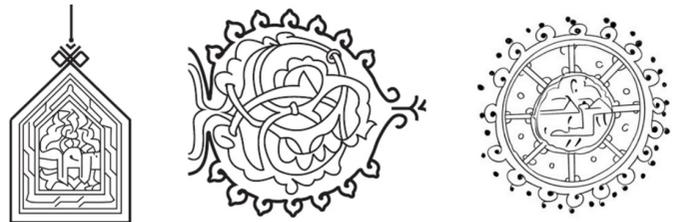


Image 26.
Mushaf Rosettes and Stops (Şenlik, 2024).

Name of the work	: Mushaf
Stud found in	: TSMK
Inventory number	: R.38
Date of copying	: XI-XII th . centuries
Calligrapher	: -
Mushaf external dimensions:	-
Varak type	: Parchment
Folio dimensions: Length	: 145 mm x Width: 110 mm
Number of Varaks	: 317
Number of lines	: 18
Line length	: 80 mm
Script type	: Kufic – Naskh

⁵ For detailed information see, Yılmaz, A. (2004). “Bukçuk”, Türk Kitap Sanatları Tabir ve İstihlaları, İstanbul, Damla Yayınevi.

"In the catalog information, it is recorded as "It was estimated-ly copied in the V-VIth (XI-XII) centuries. It is also known that Y. 1a is the handwriting of Imam Hussein. There are 4 müzehhep plates in Y. 1a, 2a, 3a. The serlevha is müzehhep, the surah headings are gilded. Hizb, sajdah and ashara signs and stops are müzehhep. A green blind-tooled leather cover. The part of this Mushaf up to folios 90a-91b and 94a-95b was written on paper later with Naskh" (Karatay, 1962, p.29)."

Some of the pages of the 18-line work, written in soot ink Kufic calligraphy, are worn out, the parchments have been restored with leather, and the color of the leather has darkened on some pages. The missing varaks were later completed by writing them on paper with Naskh calligraphy. Although the colors used in the decoration have faded over time, the text is quite legible and intact. Red, dark blue, green, gold, soot and white lead inks are used in the illumination and vowel points of the script.

Gold, dark blue, green, red and white lead inks were used in the zahriyyah illuminations and pattern spaces in 1b, 2a, 2b, 3a of the work. In all of the illuminations designed with ½ symmetry, the same patterns are repeated in different places and applied in different ways. Pages 1b and 2a were left in parchment color and *beyne'l-sutur*⁶ were applied between the lines of the text where information about the Mushaf was written. It is written in Kufic calligraphy and surrounded by floral motifs. The outer frames of the plates consist of interlacing patterns. The inner and outer frames are decorated with an intricate *arasuyu* (interlacing band) on gold ground. The zahriyyah rosettes applied on the horizontal symmetry axis of the zahriyyah pages are in ½ symmetrical pear-shaped form, and the design consisting of very large floral motifs with leaves on a dark blue background is colored in gold and surrounded by a thick dark blue kuzu around the plate illumination.

There are a total of 4 zahriyyah rosettes in the work. The inner frames of the zahriyyah pages in 2b and 3a consist of geometric interlacing patterns. The outer frames are composed of floral motifs emerging from each other with spiral movements used in 1b and 2a. Gold bands are applied to the inner and outer frames. The zahriyyah rosettes applied on the horizontal axis of the page are designed differently with the same patterns and colored with gold on a dark blue background, and the patterns are completed by surrounding thick dark blue kuzus around them along with the zahriyyah pages.

There are 2 rosettes at the surah heading on the serlevha page. The horizontally shaped surah headings on the serlevha page are surrounded by a golden band. Although the patterns are not understandable because the colors have faded over time, as can be understood from the traces on the parchment, the design consists of floral motifs that emerge from each other in spiral movements and are arranged side by side. The medallions (rosettes) attached to the surah headings are in pear shape, and the ½ symmetrical composition consists of stylized large leaves and bud-like floral motifs. It is rather larger and more intricately patterned than the other rosettes in the work. In the designs, the spaces between the patterns are painted in red, dark blue, and green, with gold being the dominant color, and they are adorned with soot ink. It is surrounded by thick dark blue kuzus along with the surah headings, and some of them have bukçuks. In the other surah heading decorations in the work, almost no pattern is repeated and a separate pattern was designed for each surah heading, adhering to the same style. The majority of surah headings are illuminated in writing, but there are also surah headings without illumination, in which the information about the surahs is written in Kufic calligraphy with zer ink and only the rosettes of the su-

rah headings are added at the beginning or the end. It has been observed that some lines in the text of the work are written one under the other, not in the ruling lines. For this reason, the sizes and forms of the surah headings designed according to the text vary. It is possible that the Mushaf have restored because some of the rosettes in the right and left spaces of the pages are cut. (See Image 27).



Image 27.

A Surah Heading and A Surah Heading Rosette, the verse "Al-Mumtahina Thalāthata Ashara" is written in the surah heading (TSMK, Inventory No: R.38, Y.287a).



Image 28.

A Surah Heading and Surah Heading Rosette (Şenlik, 2024).

The hamsa, sajdah and ashara rosettes in the Mushaf are in the form of circles and resemble the *penç* (five-pointed star) motif. They look smaller and plainer compared to the surah heading rosettes. The names of the surahs are written in Kufic calligraphy on a green background on the inner part of the rosettes, and the names of some of them are left in parchment color. Gilt gold is applied to its outer part and the surroundings are made more vibrant by being adorned with soot ink. Some of them have dark blue kuzus surrounding them and are detailed with dots. Additionally, there are rosettes in the Mushaf, indicated only in zer ink script. (See Image 29).

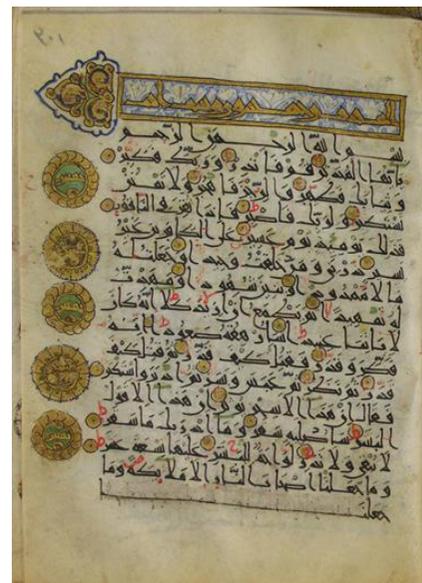


Image 29.

A Surah Heading Rosette (TSMK, Inventory No: R.38, Y.301a).

⁶ For detailed information please see Ayverdi, İ. (2008). "Beyne's sūtur", Misalli Büyük Türkçe Sözlük, İstanbul, Kubbealtı Neşriyatı, C. 1: 358.



Image 30.

A Surah Heading Rosette (Şenlik, 2024).

Two types of stops are used in the work. One of them is a simple six-petaled flower motif and the other is a small circle form adorned with brown in gilt gold with a dot in the center. There is no space between the verses and the stops are placed on the ruling. It is applied in the same way throughout the work.

The work has a total of 3 khatimah rosettes. The inner frame of the khatimah pages consist of three parts. The information about the Mushaf is written in Kufic calligraphy with soot ink on the areas consisting of rectangular paftas. The design of the khatimah rosettes, applied in ½ symmetry on the horizontal axis of the plate and the khatimah illuminations, consists of stylized large leaf and bud-like motifs used throughout the work. The colors are predominantly gold, with occasional use of dark blue, green and red. The outer frame of the rectangular area has a thick dark blue kuzu with a rosette.

Name of the work	: Mushaf
Stud found in	: TSMK
Inventory number	: R.27
Date of copying	: XIIIth century
Calligrapher	: Muhammad b. Muhammad b. Ali b. Shu'ayb al-Anshari

Mushaf external dimensions: 325 x Width: 277 mm

Varak type	: Parchment
Folio dimensions	: Length: 315 x Width: 262 mm
Number of Varaks	: 197
Line count	: 25
Line length	: -
Font type	: Oriental Kufic

"In the catalog information, it is registered as "Parchment. 197 folios. 180mm with Maghrib script on the page. length. 25 lines. Below the seal tughra, there is an inscription in Kufic script saying; written by Muhammad b. Muhammad b. Ali b. Shu'ayb al-Ansari in Ta'liq script, and Satha kit'a Mushaf Sharif line 25. It was written in the city of Sebte (Ceuta-Spain) on the third Muharram of the year 587 (1191). Three exquisitely müzehhep plates decorated with geometric and polygonal interlaces on Y.2a and Y.196b -197a. The surah headings, hizb, ashara and sajdah rosettes are müzehhep in the same style. A flat dark brown blind-tooled cover."

This work, registered at Inventory number Revan 27, consisting of 197 pages and 25 lines, is written in *Maghribi* calligraphy with soot ink and decorated predominantly with gold. It has an impressive aesthetic appearance and reflects the development in manuscripts in the best way with its calligraphy and illumination, where both the font has become more diverse and the illumination has become increasingly mature and richer over the course of history (Özkeçeci, 2006, p.316). The beautiful illuminations of this work, which attract attention with their elegant details, were made by the illuminator Muhammed b. Yusuf (Tanindi, 2015, p.249).

The work, which generally appears to be intact, has discoloration and darkening on some of its parchments, suggesting that it has been wet or exposed to moisture. It is understood that some of the rosettes of the Mushaf in the margin section on the right and left of the pages have been cut and that the worn parchment ends of the Mushaf have been repaired. Dark blue, green, brown and gold are used in the illumination and the vowel points of the text. Zahriyyah, serlevha, khatimah page, surah headings, rosettes and stops are among the decorated areas. The geometric braided interlocking patterns and fully developed Rumi motifs are used throughout the illumination. The illumination designs of the Mushaf are eye-catching and quite successful in terms of pattern construction, color and fine workmanship, compared to other works decorated in the same century.

There are 3 zahriyyah rosettes in the work. The zahriyyah page in 1a of the work is decorated as a single page, not as two opposite pages as in the other works we have included in our study. In addition, the last pages of the text of the work, 197b and 198a, are mutually illuminated. The inner frame of the rectangular plate is decorated with geometric interlacing patterns on gold ground and surrounded by an intricate arasuyu. The outer frames are decorated with finer and more detailed interlacing patterns, and the spaces formed by the knots on the inner frames are colored with green, dark blue, brown, white lead ink and gold. The interlacing and ornamentation on the inner frame are detailed with white lead ink. The Rumi motifs in ½ symmetry on the horizontal axis are colored in gold and the spaces are filled with dark blue. The plate with its illumination is surrounded by kuzus and bukçuks.



Image 31.

Surah Heading Rosettes (TSMK, Inventory No: R. 27, Y.2b).



Image 32.

Surah Heading Rosettes (Şenlik, 2024).

The serlevha page is on a single page. The two horizontal surah headings are composed of geometric interlacing patterns. The surah heading script of the Surah al-Fatiha is written in parchment color and the surah heading of the Surah al-Baqarah is written in zer ink. The surroundings are decorated with light Rumi motifs and colored in gold and dark blue. There are 2 surah heading rosettes with ½ symmetry attached to the head of the surah headings, decorated with gold Rumi motifs and finials of two different designs. The horizontal form is surrounded by thick dark blue kuzus and bukçuks, and the corners are completed with a short, thin reed pen. The other surah headings in the Mushaf are not illuminated but are written in Maghribi calligraphy with zer ink. It is clearly observed that the rosettes tied at the beginning or end of the surahs, each of which is composed of different designs, some with Rumi motifs and some with interlaced patterns, are in complete harmony with the other illuminated areas of the work and are decorated with the same taste of craftsmanship (See Image 31-33).



Image 33.
A Surah Heading Rosette (TSMK, Inventory No: R. 27, Y.157b).

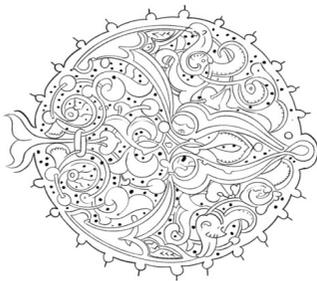


Image 34.
A Surah Heading Rosette (Şenlik, 2024).



Image 35.
TSMK, Inventory No: R.27, Mushaf Rosettes and Stops (Y.170b).

The sizes of the rosettes in the Mushaf vary, and while the designs of some are quite plain, some consist of more intricate and interlacing patterns. In addition to the rosettes embroidered in the margin space of the page, there are also rosettes embroidered in the ruling lines. The names of the rosettes are mostly written in white lead ink on a dark blue and green background, and some are written in zer ink. In its illuminations, dark blue, green and white lead inks are used, with gold being the dominant color. There are also some Mushaf rosettes in the work, undecorated and indicated only with zer ink (See Image 35).



Image 36.
Ashara Rosettes (Şenlik, 2024).

Two types of stops were used in the work. One of the motifs is the same as the motif used in the work with inventory number A.3 and is in the form of a simple small flower formed by a combination of dots. The other one is in the form of a teardrop, representing the letter “ha”, which corresponds to the number five, which is used every five verses rather than a stop. The dots between the verses, applied in the ruling line, are detailed with soot ink, dark blue and green on gilt gold, and the surrounding is adorned with soot ink. It is repeated in the same way throughout the work.



Image 37.
A Surah Heading Rosette and Mushaf Rosettes (TSMK, Inventory No: R.27, Y.178b).



Image 38.
A Surah Heading Rosette and Mushaf Rosettes (Şenlik, 2024).

There is 1 khatimah rosette in the work. The khatimah page of the work is in horizontal rectangular form and is quite plain. The rectangular form is surrounded by an interlinear chain motif consisting of geometric interlocks on a gold background. It contains information about the text. It is designed with a ½ symmetrical Rumi motif attached to the horizontal axis of the khatimah page, with a parchment-colored background, and colored with gold. The inner part of the rosette is detailed with dark blue small dots and is surrounded by kuzus and bukçuks.

Conclusion

Our study was conducted on three Mushafs dating back to the Xth-XIIth centuries, recorded in the Topkapi Palace Museum Library Fehmi Edhem Karatay Arabic Manuscripts Catalogue, Inventory number A.3, R38 and R.27. The fact that the Mushafs are not provided with the opportunity to review them from beginning to end, as per the institutional procedure, has led to the necessity of making do with digital images. For this reason, the numbers of some Mushaf rosettes in the works could not be determined.

As a result of the examination of the rosettes belonging to the Mushafs from the Xth-XIIth centuries, while zahriyyah and khatimah rosettes were included in the works, no serlevha rosette was found. The tradition of classical serlevha page has been included in Mushafs since the XIIIth century, and it started to be mutually decorated in the XIVth century. In the works examined, Surah Al-Fatiha and Al-Baqara were written on the same page, and there is only a surah heading illumination and rosette at the beginning of the surahs, and therefore there is no serlevha illumination and rosette in the works. In addition, no nisf (midpoint) rosette was found in any of the works.

While there are no ashara, hamsa, or juz rosettes in the work with inventory number A.3, there are sajdah and hizb rosettes. In addition, in the work, there are very small ornaments in the form of teardrops and the şeşhane (hexagonal) stop motif, which we call hexagonal dots, detailed with ruling lines in gilt gold, which we think were processed with aesthetic concerns in the margin space of the pages. It has been determined that the sentence "La ilaha illa huwa" in the entire text of the Mushaf is written larger in Kufic calligraphy with white lead ink when compared to the text of the work. When the Mushafs written until today are examined, it constitutes an important example in which the phrase "La ilaha illa huwa" is highlighted. In this respect, we believe that Mushafs can be examined even as a single research subject. In addition, the expressions indicating the number of verses in the surah headings differ from the numbers expressing the number of verses in today's Mushafs.

It is noteworthy that although the zahriyyah, surah heading and khatimah rosettes of the Mushaf with inventory number R.38 are processed with an intricate composition, the other rosette types are decorated in a very plain way. In the Mushaf with inventory number R.38, there are ashara, hizb, hamsa and sajdah rosettes, and in the work with inventory number R.27, there are ashara, hizb, hamsa and sajdah rosettes, but there is no juz rosette.

When the Mushaf rosettes in manuscripts are evaluated in terms of the motifs used, composition, color, pattern construction and workmanship; the designs consist of interlacing patterns consisting mostly of geometric planes, which are the most distinctive decorative features of the periods, and stylized large-leaved floral and Rumi motifs intertwining with spiral movements. While gold is predominantly used in decorations, lapis, dark blue, white lead,

red, brown and green are among the colors used. In the Mushafs examined, pattern repetition is mostly avoided in the design of the rosettes in the surah headings, but a design consisting of different compositions is prepared for each rosette. Especially in the decoration of the work with the number R.27, the decorations consisting of different and fine designs with the most meticulous workmanship offer an aesthetic richness.

In this context, it is possible to observe that the Mushaf rosette decorations in these works, each of which is rare, from the early period, completely reflect the initial level of the art of illumination and the understanding of decoration and aesthetic taste of the period. In fact, it would not be inappropriate to say that these ornamental elements, which were created with the necessity of placing some signs and vowel points that arose out of necessity in order to facilitate the correct reading of the Qur'an al-Kerim, were the first seeds laid in the foundation of the art of illumination.

The rosettes, the first examples of which were found in the Mushafs from the VIIth and IXth centuries, have developed and changed with various stylistic approaches because of the combination of aesthetics and form, and have differed in each period. Therefore, there is no doubt that these rosettes, which still exist, have survived and developed until today and have influenced the understanding of Mushaf rosette decorations.

In conclusion, we are of the opinion that Mushaf rosettes, which are the most exquisite ornaments of the Qur'an al-Kerim, as well as the zahriyyah, serlevha, surah headings and khatimah pages, where intense ornamentation is seen in the Mushaf illumination, are valuable and important both in terms of their position and functionality in the Mushafs and because they were decorated with the meticulous brush skill and eye-catching composition of the artists of the period.

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Yapılandırılmış Özet

Sanat; insanlık tarihinden bu yana farklı coğrafya ve medeniyetlerde gelişim ve değişime uğramasının yanı sıra insanoğlunun yaşamında her zaman var olmuştur. İslâm ülkelerinde de, san'at kârlar estetik ve güzellik anlayışı içerisinde mimariden el san'atlarımıza kadar uzanan birçok alanda eserler ortaya koymuşlardır. Yüzerce yıl öncesinden günümüze kadar ulaşan Türk kültür ve san'atını içinde taşıyan, bugün birçok müze, özel koleksiyon ve kütüphanede muhafaza edilen bu eserlerin önemli bir kısmını kitap san'atlarımız oluşturmaktadır. Bunlar, kitap san'atları başlığı altında hat, cilt, ebru, kâti', minyatür ve tezhip san'atıdır.

Tezhip, Arapça zeheb (altın) kelimesinden türemiştir. Sözlükte altınlama anlamına gelir (Devellioğlu, 2003, s.1106). El yazması kitapların başlık sayfaları ve diğer yerlerine çeşitli desen ve motiflerle yapılan süslemelerdir.

Türklerin Orta Asya'dan kültürel etkileşimler sonucu getirdiği Türk san'atı; Selçuklular, Anadolu Beylikleri ve Osmanlı dönemlerinde gelişerek günümüze kadar gelmiştir. Türk san'at kârları, eserlerini zaman içerisinde edindikleri tecrübe ve çeşitli etkileşimler sonucunda gözü yormayan, karmaşa ve gösterişten uzak, seyredenin gönlüne hitap eden, duruluğun içinde ahengi bulma arzusu ile bezemişlerdir (Derman, 2010, s.138). Usta sanatkarların ellerinden çıkan her biri birbirinden müzeyyen, izleyenine zarif bir temaşa sunan bu nadide eserlerin ihtişamı ve zenginliği birer estetik harikasıdır. El yazmalarında önemli bir yere sahip olan bu eserlerin başında da Mushaf lar gelmektedir.

Mushaf; sözlükte yazılı sayfaların bir araya getirilerek birleştirilmesi anlamına gelir (Maşalı, 2020, s.242). Mushaf lar okuyana ya da ezberleyene kolaylık sağlaması maksadıyla bölümlere ayrılmıştır. Ayrılmış olan bu alanlara işlenen madalyon şeklindeki bezemelere Mushaf Güllü adı verilmiştir.

Kur'ân-ı Kerîm, okuyan ya da ezberleyene kolaylık sağlaması amacıyla yirmişer sayfalık 30 cüze, her cüz de beşer sayfalık 4 hizbe ayrılmıştır (Kılınçer, 2019, s.40). Mushaf larında her âyet sonunda küçük ve çoğunlukla yuvarlak formda durak bezemesi, secde yerlerini gösteren 14 adet secde güllü, her 20 sayfada bir cüz güllü, 10 âyette bir aşere güllü, her 5 âyette bir hamse güllü ve her 5 sayfada bir hizib güllü bulunur (Derman, 2010, s.140). Ayrıca, Mushaf larında sayfa düzenine göre yer alan ancak günümüz matbularında varlığını halen koruyamayan zahriye, sûre başı, serlevha ve hâtme gülleri de mevcuttur.

Bu çalışma Abbasîler döneminden başlayarak Anadolu Selçuklu dönemini de kapsayan tarihi seyir içinde erken döneme ait Mushaf gülleri tezhip san'atı açısından değerlendirmeyi amaçlamaktadır. Çalışmamızda yer verdiğimiz Mushaf larına ait güllerin tezyîni açıdan detaylı bir şekilde ele alınıp incelenmesi, tezhip sanatının tarihsel gelişim süreciyle birlikte günümüz bezeme anlayışına etkilerini tespit etmek ve ayrıca bu alanda araştırma yapacak olanlara da katkı sunabilmemiz açısından değerli olacaktır.

Araştırma kapsamında ulusal ve uluslararası yazın incelendiğinde; ulusal literatürde Mushaf gülleri inceleyen çalışmaların olduğu ancak çalışmaların sınırlı sayıda kaldığı, araştırmamız neticesinde ulusal ve uluslararası yazın dahil olmak üzere X.-XII. yüzyıl erken döneme ait Mushaf gülleriine dair bir çalışmanın yapılmadığı dikkat çekmektedir.

Makalemizin konusu TSMK F. Edhem Karatay Kataloğu'ndaki X.-XII. Yüzyıl Mushaf Güllü Bezeme Örnekleri olan çalışmamız kapsamında, yararlanılan kaynakların başında gelen Fehmi Edhem Karatay'a ait Topkapı Sarayı Müzesi Kütüphanesi Arapça Yazmalar Kataloğu'dur. Bu eserde yer alan bilgiler doğrultusunda TSMK' de X.-XII. yüzyıl aralığında kayıtlı olan Mushaf lar tespit edilmiştir. Bu bağlamda çalışmada üç adet Mushaf incelenmiştir. Mushaf larında yer alan güllerin kompozisyon, renk, motif, desen kurgusu ve üslûp özellikleri bakımından değerlendirmesi; A.3, R.38 ve R27 Envanter numarada kayıtlı olan Mushaf üzerinde gerçekleştirilmiştir. Kurum prosedürü gereği eserlere ait görsellerin önceden gösterilmesi veya talep edilen sayfalardan görüntü alınması mümkün olmadığından söz konusu eserler için tarafımıza gönderilen dijital veriler üzerinden inceleme yapılabilmektedir. Bu sebeple çalışmamızda, eserlerin içinde yer alan bazı Mushaf gülleriinin sayıları hakkındaki bilgilere yer verilememiştir.

Tezhip sanatı üzerine yapılan kaynak taramasından elde edilen verilerle bu çalışma; giriş, Mushaf gülleri ve katalog kısmı olmak üzere üç bölümde ele alınmıştır. Birinci bölümde tezhip sanatı, Mushaf tezyinatı ve Mushaf in bölümlere ayrılması ile ilgili bilgilere kısaca yer verilmiştir. İkinci bölümde görevlerine göre isim alan tüm Mushaf gülleri konu edinilmiştir. Üçüncü bölümde ise çalışmaya dahil edilen Mushaf ların genel katalog bilgilerine değinilmiş ve Mushaf larına ait kâğıt, sayfa düzeni, yazı özellikleri, desen kurgusu, yazı ve tezhiplerde kullanılan renklendirmeler, zahriye sayfaları, sûre başları, güller, duraklar ve hâtme sayfaları dahil olmak üzere uygulanan tezhip teknik ve üslûpları açısından detaylı olarak gözden geçirilmiştir. Ayrıca çalışmamızda yer verdiğimiz görsellerin desen ve motif özelliklerinin daha anlaşılır olabilmesi adına bu çalışma dijital çizimlerle desteklenmiştir.

Ele aldığımız X.-XII. yüzyıl Mushaf larına ait gülleriin incelenmesi neticesinde, Eserlerde zahriye ve hâtme gülleri yer alırken serlevha güllüne rastlanmamıştır. Klasik serlevha sayfası geleneği XIII. yüzyıldan itibaren Mushaf larında yer almıştır ve XIV. yüzyıldan itibaren de karşılıklı olarak tezyîni edilmeye başlanmıştır. İncelenen eserlerde Fatiha ve Bakara Sûreleri aynı sayfa üzerine yazılmış ve sûrelerin başında yalnızca sûre başı tezhibi ile sûre başı güllü mevcut olup dolayısıyla eserlerde serlevha tezhibi ve güllü bulunmamaktadır. Ayrıca eserlerin hiç birinde nısf güllüne rastlanmamıştır.

Erken döneme ait her biri nâdir olan bu eserlerde Mushaf güllü tezyînatının tezhip sanatının başlangıç seviyesini, döneminin bezeme anlayışı ve estetik zevkini bütünüyle yansıttığını gözlemlemek mümkün olmuştur. Öyle ki Kur'ân Kerîm'in doğru okunup kolaylık sağlaması hasebiyle öncesinde ihtiyaçtan doğan bazı işaret ve hareketlerin konulması zarureti ile oluşturulan bu tezyîni unsurların tezhip sanatının temeline atılmış olan ilk tohumlar olduklarını söylemek yersiz olmayacaktır.

İlk örneklerini VII. ve IX. yüzyıl Mushaf larında gördüğümüz güller, estetik ve formun bir araya gelmesi sonucu çeşitli üslûp anlayışlarıyla birlikte gelişip değişmiş ve her dönemde farklılık göstermiştir. Dolayısıyla halen varlığını koruyan bu gülleriin; günümüze kadar ulaşmış ve gelişmiş olmaları Mushaf güllü bezeme anlayışını etkiledikleri de şüphesizdir.

Sonuç olarak; Mushaf-ı Şerîf tezyînatında yoğun bezemelerin görüldüğü zahriye, serlevha, sûre başları ve hâtme sayfaları kadar, Kur'ân-ı Kerîm'in en zarif bezemeleri olan Mushaf gülleriinin, hem Mushaf larındaki konumu ve işlevselliği bakımından hem de dönemin san'atkarlarının titiz fırça mahareti ve göz alıcı terkîbi ile tezyîni edilmiş olmalarından göz ardı edilemeyecek ölçüde kıymetli oldukları ve önem arz ettikleri kanaatindeyiz.