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**A Prayer Phrase on the Doublures Cover of the Principalities
Period Turkish-Islamic Bindings: al-'İzz al-dâ'im wa'l-iqbâl**

*Beylikler Devri Türk-İslam Ciltlerinin Kapak İçlerinde Bir
Dua İbaresini: el-'İzzü'd-dâim ve'l-ikbâl*

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Absract

The phrases of prayer on the Turkish-Islamic bindings of the Principalities period are among the subjects that have been studied at least. The subject of this article is the al-‘İzz al-dā‘im wa’l-iqbāl phrase written on the doublure cover of the Turkish-Islamic bindings produced in the Principalities period, which has not been the subject of a scientific study until now, and the pattern composition containing this phrase. al-‘İzz al-dā‘im wa’l-iqbāl translates as everlasting power and prosperity/high position. As a result of the research, this phrase was found on the doublure cover of six manuscripts of the Principalities period (Amasya ML: 217, İnebey ML Hüseyin Çelebi: 481 and Ulu Cami: 318, Kastamonu ML: 2856 and 3435 and Süleymaniye ML Fatih: 5004). The pattern of the doublure cover is a full-ground geometric design decorated with floral and rümī motifs. This prayer phrase is written on the hexagonal sheets inside the geometric pattern. The phrase has been designed and written in two types, a single line and double line reverse symmetrical. The inscription was found on books and various objects (bowl, ewer, cup, etc.) belonging to important people in the Seljuk, Anatolian Principalities, and early Ottoman periods. It is thought that this phrase is a phrase of prayer wishing that power and high position will be permanent, and that the addressee of the prayer is the sultan, a person belonging to the sultanate or a person who took part in important levels of the state. The waqf seals and records of the individuals on the works also support this.

Keywords: Islamic Arts, Bookbinding Art, Principalities Period, Doublure Cover, Prayer, al-‘İzz al-dā‘im wa’l-iqbāl.

Öz

Beylikler devri Türk-İslam ciltleri hem tezyinatları hem de üzerlerindeki dini içerikli ibareler, dua ve mücellid mühürleri vasıtasıyla cilt sanatı araştırmacılarının yayınlarına konu olmuştur. Ancak ciltlerdeki dua ifadelerini müstakil olarak konu edinen yayın sayısı oldukça azdır. Türk-İslam ciltlerinin gerek kapak yüzeyinde gerekse kapak içlerinde dua içerikli ibarelere rastlamak mümkündür. Makalenin konusu, Beylikler devrinde üretilen Türk-İslam ciltlerinin deri kaplı kapak içlerinde yer alan el-İzzü’d-Dâim ve’l-İkbâl (العز الدائم والقبال) yazısı, bu yazının yer aldığı desen kompozisyonu ve yazının analizidir. Makaledeki amaç, şimdiye kadar cilt literatüründe müstakil olarak ele alınmamış el-İzzü’d-Dâim ve’l-İkbâl yazılı cilt kapak içi tezyinatı hakkında tespit edilebilen örneklerin detaylı desen ve yazı analizleriyle bilimsel birikim oluşturabilmek ve aynı ya da benzer ibarenin yer aldığı diğer İslam sanat eserlerini tespit ederek bu dua ibaresinin ciltlerdeki kullanım amacını ve kullanıldığı dönemleri belirlemeye çalışmaktır.

Cilt sanatı literatürü ve yazma eser kütüphanelerinde yaptığımız araştırmalar neticesinde, Beylikler dönemine ait ciltlerin altı tanesinin kapak içinde el-İzzü’d-Dâim ve’l-İkbâl ibaresi tespit edilmiştir. Bu tespitlerin sayısı, yapılacak yeni araştırmalarla artabilecektir. Tespit edilen yazma eserler; Amasya YEK: 217, İnebey YEK Hüseyin Çelebi: 481 ve Ulu Cami: 318, Kastamonu YEK: 2856 ve 3435 ve Süleymaniye YEK Fatih: 5004’tür. Ciltlerin kapak, sertâb ve mikleb yüzeylerindeki tezyinatları, Beylikler dönemi cilt sanatı üslûbunu yansıtan süslemelerdir. Ciltlerin teknik ve tezyinatları, -mevcut olanların- istinsâh kayıtları incelendiğinde üç örneğin (Amasya YEK: 217, Kastamonu YEK: 2856 ve 3435) 14. yüzyıl tarihli olduğu ya da tarihlendirildiği, üç örneğin (İnebey YEK Hüseyin Çelebi: 481 ve Ulu Cami: 318, Süleymaniye YEK Fatih: 5004) ise 15. yüzyıl tarihli olduğu ya da tarihlendirildiği görülmektedir. Ciltlerin kapak içi deseni, bitkisel ve rümî motiflerle bezeli tam zemin geometrik bir tasarıma sahiptir. Geometrik desenin içerisindeki altıgen paftalarda el-İzzü’d-Dâim ve’l-İkbâl (العز الدائم والقبال) yazısı yer almaktadır. İbarenin, cilt kapak içlerine tek satırda (İnebey YEK Ulu Cami: 318, Kastamonu YEK: 3435) ve çift satırda -½ oranında ters simetrik- (Amasya YEK: 217, İnebey YEK Hüseyin Çelebi: 481, Kastamonu YEK: 2856, Süleymaniye YEK Fatih: 5004) olmak üzere iki türde yazıldığı tespit edilmiştir. Her iki tasarımda da sülüs yazı çeşidi tercih edilmiştir. İnebey YEK Hüseyin Çelebi: 481 envanter numaralı 15. yüzyıla ait cildin kapak içinde ise diğer örneklerden farklı olarak yazı paftalarının bazılarında mücellit kitabesi bulunmaktadır. Kitabede, “Amel-i Mücellid Haydar b. Turbegî” yazılıdır. Kapak içi tezyinatının aynı olması nedeniyle, Kastamonu YEK: 2856 ve Süleymaniye YEK Fatih: 5004 envanter numaralı ciltlerin de Haydar b. Turbegî adlı mücellid eseri olma ihtimali vardır.

Ciltlerin kapak içlerinin tümü, çeşitli tonlarda kahverengi sahtiyana kaplıdır. Derilerin gözeneği türü bunu ispat eder niteliktedir. Süsleme tekniği, tüm kapak içlerinde soğuk baskı tekniğidir. Bu

teknik adını, uygulanması esnasında altının kullanılmamasından almaktadır. Soğuk baskı tekniğinde, desenin deriye genellikle sıcak pres uygulaması yapılarak aktarıldığı bilinmektedir. Uygulamada yüzeyinde motif veya desenin yer aldığı kalıp, çivi ve diğer ciltçilik aletleri kullanılmaktadır. Çalışma kapsamındaki ciltlerde kapak içi deseninin kalıpla uygulandığı, deri üzerindeki desenin kesintili çizgilerden anlaşılmaktadır. Kapak içi tezyînatını oluşturan desenin simetrik bir parçası, kalıba işlenmiş ve kalıp deri üzerine simetrik bir şekilde, boşluk bırakılmadan basılmıştır. Yapılan incelemelerden anlaşıldığı kadarıyla kalıbın basıldığı deri, kapak içine yapııştırıldıktan sonra kapak kenarlarından cilt ebadına uygun şekilde kesilmiş olmalıdır. Kalıbın bazı örneklerde hatalı basıldığı da görülmektedir. Bu da desenin devamlılığını kısmen bozmuştur. Soğuk baskı tekniğinde, desenin deriye genellikle sıcak pres uygulaması yapılarak aktarıldığı bilinmektedir. Desenin deri renginden daha açık olması, uygulamanın ısıyla yapılmış olduğunu doğrulamaktadır. Ciltlerin kapak yüzeylerinin kullanıma bağlı olarak yıprandığı ve bu nedenle desenlerin deforme olduğu tespit edilmiştir. Ancak kapak içleri böyle bir yıpranmaya maruz kalmadıkları için korunarak günümüze ulaşmıştır.

el-İzzü'd-Dâim ve'l-İkbâl (العزّ الذائم والإقبال) ibaresi Arapça bir terkip olup "sonsuz güç ve yüksek mevki" anlamına gelmektedir. Terkip; güç, kudret ve ihtişam anlamına gelen العزّ ve ferah, parlak ve yüksek mevki anlamındaki الإقبال kelimelerinden oluşmaktadır. İbare dua, temenni vb. maksatlarla kullanılmış olmalıdır. The Metropolitan Museum The Galleries of Islamic Art, Louvre Museum Department of Islamic Art, The American Numismatic Society'de bulunan çeşitli sanat eserlerinin üzerinde ve Selçuklu dönemi mimari eserlerinin kitabelerinde aynı ya da benzer ibareler bulunmektedir. Çalışma kapsamındaki ciltler ve diğer İslam sanatı örneklerinden anlaşıldığı kadarıyla İslam sanat eserleri üzerinde el-İzzü'd-Dâim ve'l-İkbâl ibaresine 12. yüzyıldan 15. yüzyıla kadar geniş bir dönemde yer verilmiştir. İbareye; Selçuklu, Anadolu Beylikleri ve Osmanlı'nın erken dönemlerinde önemli şahıslara ait kitap ve kullanım eşyaları (kâse, ibrik, kupa vb.) üzerinde rastlanmıştır. Kitap ve çeşitli eserler üzerinde yer alan el-İzzü'd-Dâim ve'l-İkbâl yazılı bu dua ibaresinin muhatabının sultan, saltanata mensup bir şahıs, devletin önemli kademelerinde görev almış ikbal sahibi bir kimse yahut döneminin varlıklı, önde gelen bir şahısı olduğunu ifade etmek mümkündür. Kitaplar üzerinde yer alan sultan (Fatih Sultan Mehmet) ve önemli şahıslara (Osmanlı Beylerbeyi Timurtaş Paşa'nın oğlu Umur Bey, Reisülküttâb Mustafa Efendi) ait vakıf kayıt ve mühürleri de bu iddiayı destekler niteliktedir. Çünkü bu vakıf mühürleri, yazma eserlerin aidiyeti, geçmişi ve kimler için üretildikleri hakkında bilgi veren önemli veri kaynaklarıdır. Elbette ki el-İzzü'd-Dâim ve'l-İkbâl yazılı kapak içi örnekleri, tespit etmiş olduğumuz örneklerle sınırlı değildir. İlgili müze ve kütüphanelerde yapılacak daha kapsamlı ve detaylı araştırmalarla bu ibarenin yer aldığı cilt örneklerinin sayısı artırılabilir. Bu sayede makalede ortaya koymaya çalıştığımız tasnifler ve tanımlamalar çeşitlendirilebilecek, ibarenin Türk-İslam sanatındaki konumunu teyit edilebilecektir.

Anahtar Kelimeler: İslam Sanatları, Cilt Sanatı, Beylikler Devri, Kapak İçi, Dua, el-İzzü'd-Dâim ve'l-İkbâl.

Introduction

The Turkish-Islamic bindings of the Principalities era have been the subject of the publications of bookbinding researchers, both by their ornaments and by the religious inscriptions, prayer, and bookbinding seals on them.¹ However,

1 For detailed information about the phrases and seals in medieval Islamic bindings, see Gulnar Bosch et al., *Islamic Bindings and Bookmaking (A Catalogue of an Exhibition the Oriental Institute the University of Chicago May 18-August 18)* (Chicago: Chicago University, 1981); Duncan Haldane, *Islamic Bookbindings in the Victoria and Albert Museum* (London: The World of Islam Festival Trust, 1983); Zeren Tanındı, "Topkapı Sarayı Müzesi Kütüphanesi'nde Ortaçağ İslam Ciltleri", *Topkapı Sarayı Müzesi Yıllık 4* (İstanbul: Topkapı Sarayı Müzesi Müdürlüğü, 1990), 102-149; Ahmet Saim Arıtan, "Selçuklu Cildlerinde İmzalar", *I. Uluslararası Selçuklu Kültür ve Medeniyeti Kongresi Bildiriler*, ed. Osman Eravşar (Konya: Selçuk University, 2001), 1/39-42; Hüseyin Gürsel Bilmış, "İnebey Kütüphanesi'nden Dokuz

among these, the number of articles dealing only with bindings containing prayer expressions is very few. In this respect, the bindings should be studied not only in terms of their fine and detailed decorations, but also in terms of the phrases on them. Turkish-Islamic binding has prayer-related phrases both on the cover surface² and on the doublure (inside the cover). Prayer inscriptions on the doublure cover are usually among geometric, herbal, and rŭmī patterns. It is known that these phrases and patterns are embroidered on leather by applying hot press and using a mold. Thanks to the fact that the doublures are more protected than their cover surfaces, the writings on them have survived to the present day.

The subject of the article is the al-'izz al-dā'im wa'l-iqbāl (العزّ الدائم والإقبال) phrase on the leather doublures covers of the Turkish-Islamic bindings produced during the Principalities period and the pattern composition containing this phrase. This prayer phrase means *everlasting power* and *prosperity/high position*. As a result of the research we have done in the bookbinding literature and manuscript libraries, the phrase al-'izz al-dā'im wa'l-iqbāl has been identified on the doublures cover of six bindings dating back to the period of the Principalities. The number of these determinations may increase with new research to be done. Identified manuscripts are Amasya ML: 217, İnebey ML Hüseyn Çelebi: 481 and Ulu Cami: 318, Kastamonu ML: 2856, and 3435 and Süleymaniye ML Fatih: 5004.

The purpose of this article is to create scientific knowledge about the doublure cover decoration of the binding with the inscription al-'izz al-dā'im wa'l-iqbāl, which has not been dealt with independently in the binding literature until now, accompanied by detectable examples. For this reason, the drawing of the doublure cover patterns and detailed pattern analysis are included in the article. In addition, the purpose of the use of this prayer phrase on the bindings has been tried to be determined. By identifying other Islamic artworks with the same or similar phrase, the period in which the phrases were used in Islamic arts and their purpose of use was tried to be determined.

Yeni Tespit ile Birlikte Mücellid İmzaları ve Mücellidleri", *Uluslararası Cilt Sanatı Buluşması Sempozyumu - Tebliğler*, ed. Ali Rıza Özcan (İstanbul: Biltur Basım Yayın, 2014), 53-66; Fatma Şeyma Boydak, "Çorum Hasan Paşa Yazma Eser Kütüphanesi'ndeki Anadolu Selçuklu Cildleri ve Mücellidleri", *Uluslararası Bütün Yönleriyle Çorum Sempozyumu*, ed. Zekeriya Işık (Çorum: Hitit Üniversitesi, 2016), 1/511-536; Fatma Şeyma Boydak, "Orta Çağ İslâm Cildlerinde 'Sikatî Billah' Mührü", *Marife* 20/1 (2020), 265-280; Yasin Çakmak, "Bookbindings with Bookbinder Sealed from Vahid Pasha Manuscript Library", *Middle East International Conference on Contemporary Scientific Studies-VI* (Ankara: İksad Yayınları, 2021), 324-336; Yasin Çakmak, "Topkapı Sarayı Müzesi Depolarındaki Geçme-Örgü Tezyinatlı Cilt Grubu ve Bir Mücellit İmzası", *Milli Saraylar Sanat Tarih Mimarlık Dergisi* 21 (2021), 60-89.

2 For an example of the prayer phrase on the surface of the binding cover, see Boydak, "Orta Çağ İslâm Cildlerinde 'Sikatî Billah' Mührü", 265-280.

1. Technical and Decoration Features of the Bindings in the Article

In this section, information is available about the content of 6 manuscripts included in the article, and then the decorations on the front and back covers of the bindings -fore-edge flap and envelope flap, if available- are explained. Techniques and motifs used in the application of decoration are indicated. In addition, the periods of the bindings were tried to be determined. The chronology and the similarity of the ornamental features were considered in the ordering of the binding samples.

1.1. Amasya ML: 217

The name of the manuscript is al-Fatawat Tatarhāniyye. The book is on fiqh. This volume is the 7th volume of the book. In the library records, the book was named Zād al-Musāfir. This nomenclature is also mentioned in some sources. However, it is stated that the book is famous with the name al-Fatawat Tatarhāniyye, since it was written under the auspices of Tatar Khan and at his request.³ The author of the book is Alim b. Ala al-Hanafi (d. 786/1384). It consists of 397 pages. The font type is naskh.

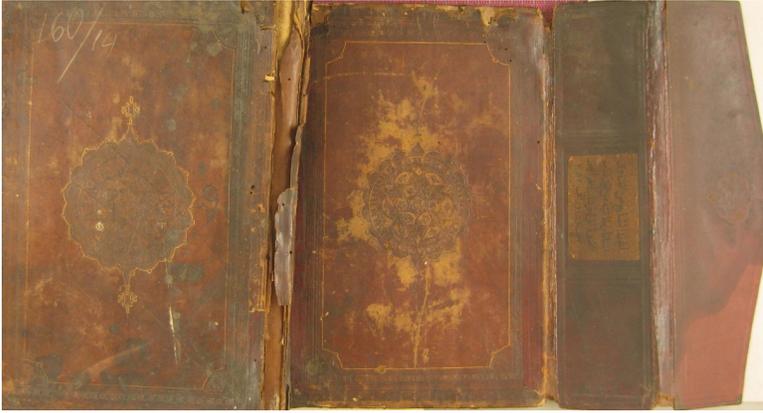


Figure 1. Amasya ML: 217, Front-back cover, fore-edge flap, and envelope flap

The binding size of the manuscript is 277x175 mm. The binding is covered with brown goat leather. The decoration of the front and back covers of the binding is largely the same. Fore-edge flap and envelope flap are attached to the book later, and are not original. The binding is quite worn. Spine leather is torn. Stamping without gold and gold-ink dyeing techniques were used on the binding. The binding covers are surrounded by rūmī, geometric interlaced zencerek (chain-like ornament), and spiral edge decorations, respectively.

3 Ferhat Koca, "el-Fetâva't-Tatarhāniyye", *Türkiye Diyanet Vakfı İslâm Ansiklopedisi* (İstanbul: TDV Yayınları, 1995), 12/446.

Pendants are knitted. The center medallions -including the pendants- are surrounded by a thin golden line. The inside of the front cover is ornamented with a geometric pattern derived from an 8-pointed star. There is a geometric pattern derived from the pentagon inside the back cover medallion. There are crossing motifs between the patterns. Similar ornaments can be found in the volume of the manuscript, which belongs to a different volume (Amasya ML: 215). Amasya ML: 217 inventory number binding was dated to the end of the 14th century by Arıtan due to its decorative features.⁴

1.2. Kastamonu ML: 2856

The name of the manuscript is al-Hidāye fi Sharh-i Bidhāyati'l-Mubtedi. The copy date is 745/1344. Its author is Abu'l-Hasan Burhānuddīn Alī b. Abī Bakr b. Abdiljalīl al-Fergānī al-Marginānī (d. 593/1196) and its copyist is Muhammed b. Ahmed b. Abdullah b. Abdurrahman al-Hanafī. The writing type of the manuscript, which consists of 292 leaves, is naskh. In the book, there is the waqf seal belonging to Reīsülküttāb Mustafa Efendi.⁵

The binding size of the manuscript is 305x220 mm. The binding is covered with dark chestnut-colored goat leather. The cover edges are quite worn, and the spine leather is scattered. The envelope flap has ruptured and disappeared. The stamping without gold technique is used on the binding. The decoration of the front and back covers of the binding is largely the same. The covers are surrounded by two types of rümī border decorations. The corner pieces are triangular. There is a 3-stepped braid motif in the corner pieces on the front cover and a 4-stepped motif in the ones on the back cover. Center medallions are circular with pendants and sliced around. The center medallions are surrounded by spiral decorations and a double stripe decoration with flowers. The center medallions are decorated with double rows of fish scale motifs on the outside and there are lines (tığ) between the slices. The interior of the medallions is decorated with knotting motifs. Pendants are interlaced braiding.⁶

4 Ahmet Saim Arıtan, *Konya Dışındaki Müze ve Kütüphanelerde Bulunan Selçuklu ve Selçuklu Üslûbunu Taşıyan Cild Kapakları* (Konya: Selçuk Üniversitesi, Sosyal Bilimler Enstitüsü, Doktora Tezi, 1992), 235.

5 For detailed information about the foundation seals belonging to Reīsülküttāb Mustafa Efendi, see Fatma Şeyma Boydak, "Yazma Kitapların Muhâfızı Vakıf Mühürleri Reīsülküttāb Mustafa Efendi ve Vakıf Mühürleri", *Sosyal Kalkınma ve Vakıf* (Ankara: Nobel Yayınları, 2021), 322-325.

6 For detailed information about the binding, see Fatma Şeyma Boydak, *Kastamonu Yazma Eser Kütüphanesi'ndeki Selçuklu ve Beylikler Dönemi Cildleri* (Konya: Necmettin Erbakan Üniversitesi, Sosyal Bilimler Enstitüsü, Doktora Tezi, 2020), 222-231.



Figure 2. Kastamonu ML: 2856, Front-back cover

1.3. İnebey ML Hüseyin Çelebi: 481

The name of the manuscript is Sharh (Mafātīḥ al-Ghayb) Misbāh al-Unsā. The copy date of the manuscript is 845/1441. Its author is Fakhr al-Dīn Mohammed b. Umar b. Huseyn al-Rāzī (d. 606/1210). It consists of 199 pages. The font type is naskh.

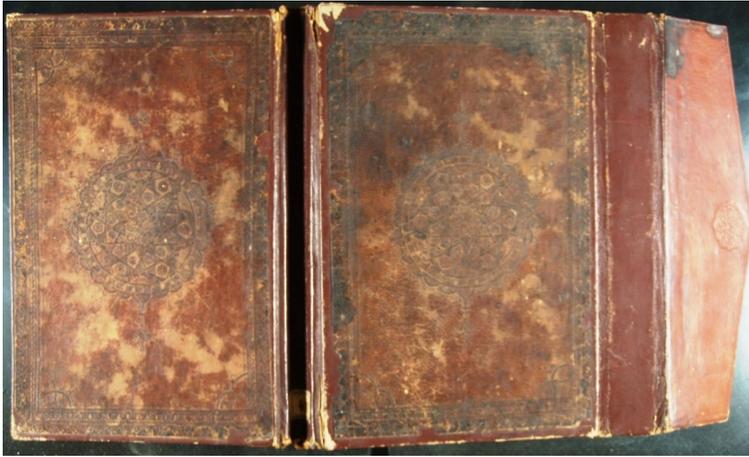


Figure 3. İnebey ML Hüseyin Çelebi: 481, Front-back cover, fore-edge flap, and envelope flap

The binding of the manuscript is 270x180 mm. The binding is covered with light brown colored goat leather. Fore-edge flap and envelope flap are attached to the book later and are not original. The cover edges are frayed. The stamping without gold technique is used on the binding. The decoration of the front and back cover of the binding is the same. The border decorations of

the binding covers are rûmî, geometric interlaced zencerek (chain-like ornament), and spiral, respectively. The corner pieces are in the form of a quarter circle and are sliced. There are rose and leaf motifs in the slices. Cover center medallions are circular with pendants and sliced around. It has 24 slices. There are lines (tığ) at the ends of the slices. Center-medallion is surrounded by geometric interlaced zencerek (chain-like ornament). Pendants are interlaced braiding. The inside of the medallion is ornamented with a geometric pattern derived from the multi-pointed star. The interstices of the geometric pattern are decorated with rose and knotting motifs.

1.4. Kastamonu ML: 3435

The name of the manuscript is Garîb-nâme. The date of copyright is 730/1330. However, the date of copy is unknown. Its author is Āşık Alî Pasha b. Muhlis Baba b. Elijah (d. 733/1332). Written in Turkish, Garîb-nâme is one of the oldest works of Turkish Sufi literature in Anatolia and its circle of influence has been very wide. The writing type of the manuscript, which consists of 374 pages, is naskh. In the book, there is a waqf record belonging to al-Hac Hasan Hazûrî.



Figure 4. Kastamonu ML: 3435, Front-back cover, fore-edge flap, and envelope flap

The binding of the manuscript is 265x175 mm. The binding is covered with brown colored goat leather. The cover edges and surface are pretty worn and there are wormholes in various parts. Fore-edge flap and envelope flap are not original. The decoration of the front and back covers of the binding is the same. The covers are surrounded by a zencerek (chain-like ornament) border decoration. There are 3 fish scale motifs in the middle of the short sides of the covers. Their medallions are in a pointed oval form and their interiors are decorated with -not clear- knotting motifs. The surrounding of the umbrellas is

decorated with spiral decoration and fish scale motifs. Pendants are in knitting form. The binding can be dated to the second half of the 14th century due to its decorative features.⁷

1.5. İnebey ML Ulu Cami: 318

The name of the manuscript is Mafāṭiḥ al-Ghayb. This volume is the 4th volume of the book. Its author is Fakhr al-Dīn Mohammed b. Umar b. Huseyn al-Rāzī (d. 606/1210). It consists of 287 pages. The font type is naskh. The book was dedicated to his mosque in Bursa by Timurtaş Pasha's son, Umur Bey.⁸

The binding size of the manuscript is 275x185 mm. The binding is covered with dark chestnut colored goat leather. The envelope flap is not available. Edges of cover are frayed. The stamping without gold technique is used on the binding. The front and back cover decorations of the binding are different except for the border decorations. Edge decorations are zencerek (chain-like ornament) and spiral type, respectively. The front and back cover corners have a ½ symmetrical rūmī motif pattern that differs from each other. The front cover of the center medallion is oval with a pendant and sliced. In the center of the medallion, there is a rūmī motif pattern derived from a six-pointed star. This circular area is surrounded by a spiral decoration. The slices surrounding the medallion extend towards the pendants. The interior of this area is adorned with flowers and leaves. The middle of the slices is knotted. Pendants are in the form of a tepelik (motif consisting of two rūmī back-to-back) and are symmetrical at the rate of ½. The back cover medallion is in the form of a pointed oval form and sliced. Pendants consist of two tepelik motifs on top of each other. There is a large hatāī motif (Turkish motif showing the vertical image of a flower) in the pendant, which is close to the medallion. The interior of the medallion is decorated with a hatāī motif in the center and leaves and rosebud motifs around it. The binding has been dated to the 15th century.

7 For detailed information about the binding, see Boydak, *Kastamonu Yazma Eser Kütüphanesi'ndeki Selçuklu ve Beylikler Dönemi Cildleri*, 294-299.

8 Julian Raby - Zeren Tanındı, *Turkish Bookbinding in the 15th Century The Foundation of an Ottoman Court Style* (London: Azimut Editions, 1993), 120-121.

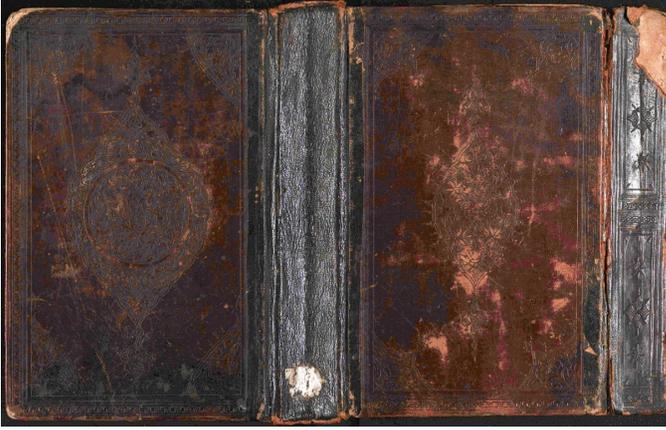


Figure 5. İnebey ML Ulu Cami: 318, Front-back cover, and fore-edge flap

1.6. Süleymaniye ML Fatih: 5004

The name of the manuscript is *Sharh al-Lubāb*. The date of copy is 859/1454. As understood from the colophon record, the book was copied in Konya city-Meram. On page 1r of the manuscript, there is a waqf record belonging to the Fatih Sultan Mehmet Library.⁹ The writing type of the manuscript, which consists of 736 pages, is naskh. The illumination features of the frontispiece and title page confirm that the manuscript belongs to the Fatih period.



Figure 6-7. Süleymaniye ML Fatih: 5004, p. 1r and front-back cover

The binding of the manuscript is 275x165 mm. The binding is covered with brown colored goat leather. The over edges and surface are quite worn. The spine has been repaired with leather. Fore-edge flap and envelope flap are absent. The front and back cover decorations of the binding are different. The ornamentation on the worn parts cannot be clearly understood. The front

9 Arıtan, *Konya Dışındaki Müze ve Kütüphanelerde Bulunan Selçuklu ve Selçuklu Üslubunu Taşıyan Cild Kapakları*, 257-258.

cover edges are surrounded by zencerek (chain-like ornament) and spiral edge decorations. There is no pendant. The front cover of the medallion is oval with slices and pendants. The medallion resembles a classic Ottoman binding medallion. The interior of the medallion is decorated with leaves, flowers, and hatāi motifs placed on the boughs. Except for the medallion, the entire floor of the cover is decorated with interlaced braiding motifs. Pendants are in the form of tepelik, and their interiors are decorated with rūmī motifs. The margins of the back cover are surrounded by zencerek and spiral border decorations, as can be understood from the parts not covered with repaired leather. The corner piece of the back cover is in the form of a quarter circle and is double-sliced. The interior is adorned with curve motifs and fish scale motifs. The back cover medallion is circular and has a pendant. The medallion is surrounded by spiral decoration. The interior is decorated with full floor interlaced braiding motifs. Pendants are in tepelik form. The binding is characterized as an important example showing the effects of the Seljuk binding on the Ottoman binding due to its ornament style and is dated to the second half of the 15th century.¹⁰

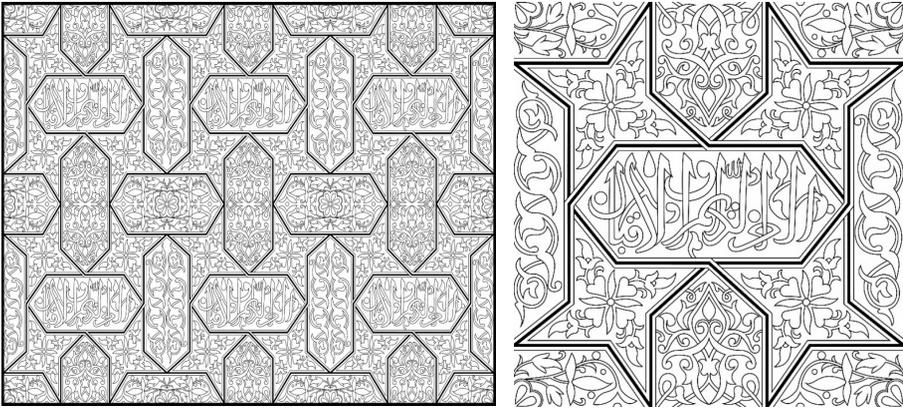
2. Analysis of the Pattern and Calligraphy of the Doublures Cover Written al-‘izz al-dā’im wa’l-iqbāl

The pattern and calligraphy analysis of the doublures cover written “al-‘izz al-dā’im wa’l-iqbāl” of the 6 bindings of manuscripts that we have identified in the Amasya, İnebey, Kastamonu, and Süleymaniye Manuscript Libraries are presented in this title. The doublures are all covered with various shades of brown goat leather. The pore type of the leather proves this. The decoration technique of the doublures cover is the stamping without gold technique. This technique takes its name from the fact that gold is not used during its implementation. It is known that in the stamping technique, the pattern is transferred to the leather by applying a hot press. In practice, molds, nails and other bookbinding tools with motifs or patterns on the surface are used. The pattern of doublures cover included in the study can be named as full ground geometric decoration in general. However, when the bindings are examined, it has been determined that the doublures of the covers are of two types in terms of writing and pattern design.

10 For detailed information, see Ahmet Saim Arıtan, “Selçuklu Cildi’nin Osmanlı Cildi’ne Etkileri”, *V. Ortaçağ ve Türk Dönemi Kazı Araştırmaları Sempozyumu*, ed. Sema Alpaslan (Ankara: Hacettepe Üniversitesi, 2001), 1/32.

2.1. Doublures Cover Pattern Written al-‘izz al-dā’im wa’l-iqbāl in a Single Line

The first type is the geometric pattern design in which the phrase “al-‘izz al-dā’im wa’l-iqbāl” is written in a single line with thuluth/sulus calligraphy. The pattern consists of 5 different pieces, 4 hexagonal and 1 octagonal (four-pointed star) (Drawing 1). The unit part of the pattern is formed by taking the reflection symmetries of the four-pointed star. In the center of the pattern, there is a hexagonal sheet with the writing of al-‘izz al-dā’im wa’l-iqbāl and four-pointed stars around it. On the bottom-upper and right-left edges of the mold, ½ symmetrical rūmī patterned pieces were embroidered in half. On the other hand, the hexagonal piece -in which the pattern consisting of ¼ symmetrical flower and leaf motifs is located- is placed in the four corners of the mold as 4 equal parts (Drawing 2).



Drawing 1-2. Type 1. Drawing of the doublure cover pattern and the symmetrical pattern of the mold (Drawing: F.Şeyma Boydak)

This pattern design is located on the doublure cover of Kastamonu ML: 3435 and İnebey ML Ulu Cami: 318, among our examples. The pattern was applied horizontally on the doublure cover of Kastamonu ML: 3435 inventory number, and vertically inside the doublure cover of İnebey ML Ulu Cami: 318 inventory number. The same patterned leather was used in the fore-edge flap of the binding with inventory number İnebey ML Ulu Mosque: 318. The geometric pattern design in which the phrase al-‘izz al-dā’im wa’l-iqbāl is written in a single line and in thuluth/sulus calligraphy was also found on the cover of a binding in the Birnbaum Collection.¹¹

11 Eleazar Birnbaum, “F. Tafsīr”, *Arabic and Persian Manuscripts in the Birnbaum Collection, Toronto* (Leiden: Brill, 2019), 63-68.



Figure 8-9. Kastamonu ML: 3435, Front-back doublure cover

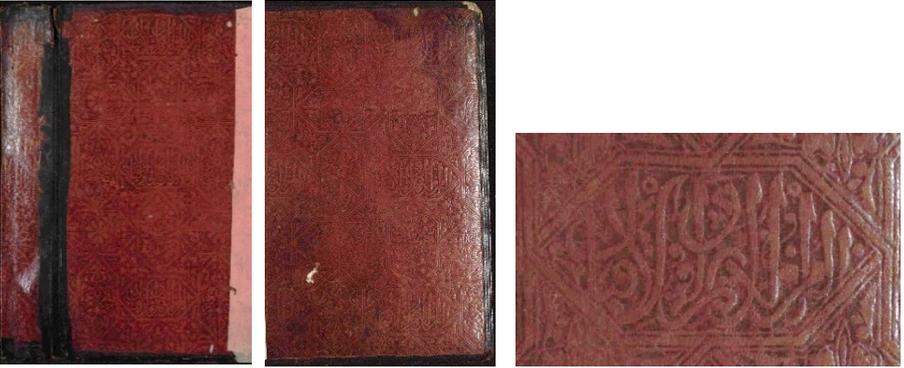
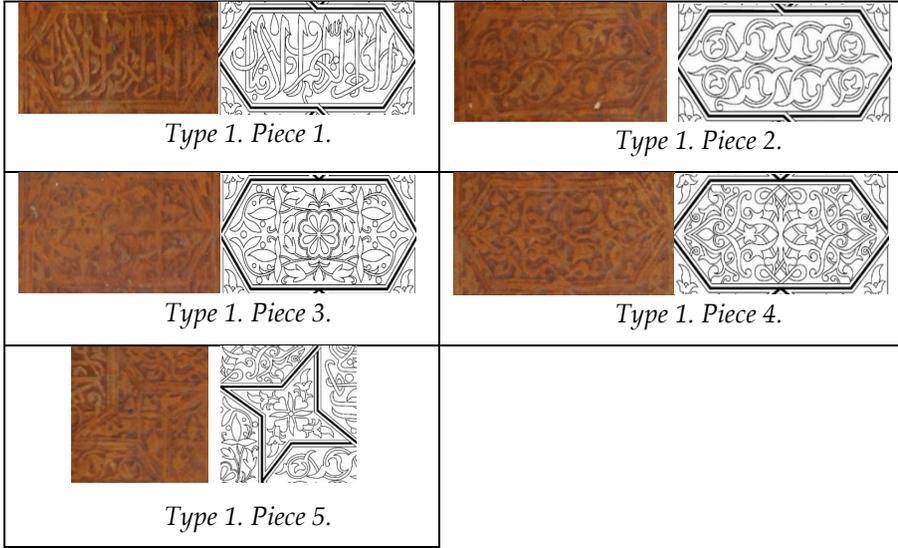


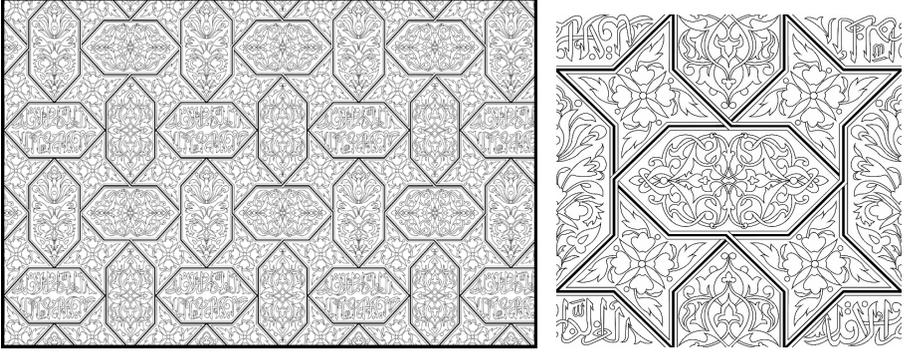
Figure 10-12. İnebey ML UC: 318, Doublure of front-back covers, and phrase of *al-'izz al-dā'im wa'l-iqbāl*

The pattern consists of 5 different pieces. Piece 1 is hexagonal. It contains the inscription of *al-'izz al-dā'im wa'l-iqbāl* in a single line and in thuluth/sulus calligraphy. The letters of the phrase are stacked on top of each other to fit into the available space. There are *rūmī* motifs wrapped in letters between the calligraphy. Piece 2 is also in hexagonal form. There is a pattern consisting of $\frac{1}{2}$ symmetrical sliced *rūmī* inside. Piece 3 is also in hexagonal form and decorated with a $\frac{1}{4}$ symmetrical pattern consisting of flower and leaf motifs. Piece 4 is also hexagonal. Inside, there is a pattern consisting of $\frac{1}{4}$ symmetrical *rūmī* motifs. Piece 5 is a 4-armed star in octagonal form. Its interior is decorated with flower motifs in the center and leaf motifs around it. All the sheets are surrounded by three rows of lines. All patterns are embossed.

Table 1. Pattern analysis of type 1 doublure cover

2.2. Doublures Cover Pattern Written al-‘izz al-dā’im wa’l-iqbāl in Double Line and Reverse Symmetrical

The second type is the geometric pattern design in which the phrase “al-‘izz al-dā’im wa’l-iqbāl” is written in double line and reverse symmetrical with thuluth/sulus calligraphy. The pattern consists of 5 different pieces, 4 hexagonal and 1 octagonal (four-pointed star) (Drawing 3). The unit part of the pattern is formed by taking the reflection symmetries of the four-pointed star. In the center of the pattern, there is a hexagonal sheet with a $\frac{1}{4}$ symmetrical tepelik (motif consisting of two rümī back-to-back) parting and a pattern consisting of rümī and four-pointed stars around it. A different pattern consisting of $\frac{1}{4}$ symmetrical separation of rümī and tepelik on the lower and upper edges of the mold is embroidered in half. On the right-left edges of the mold, the pattern consisting of $\frac{1}{2}$ symmetrical hatāī, bud rose, and leaf motifs were embroidered in half. The hexagonal sheet with the phrase “al-‘izz al-dā’im wa’l-iqbāl” is placed on the four corners of the mold as 4 equal parts (Drawing 4).



Drawing 3-4. Type 2. Drawing of the doublure cover pattern and the symmetrical pattern of the mold (Drawing: F.Şeyma Boydak)

This pattern design, in our examples, İnebey ML Ulu Cami: 481, Kastamonu ML: 2856, Süleymaniye ML Fatih: 5004, and Amasya ML Manuscripts: 217 are located on the doublure cover of the binding. The pattern was applied horizontally inside the cover of all binding. Unlike other examples, there is also a bookbinder inscription on the doublure cover of the manuscript with inventory number İnebey ML Hüseyin Çelebi: 481 (Figure 13). A zencerek surrounds the inscription in the hexagonal piece. On it “عمل مجلد حيدر بن ” طوربکی” (Bookbinder Haydar b. Türbegī made it) is written.¹²



Figure 13. İnebey ML Hüseyin Çelebi: 481, Bookbinder inscription



Figure 14-16. İnebey ML Hüseyin Çelebi: 481, Doublure of front-back covers and envelope flap, and phrase of al-'izz al-dā'im wa'l-iqbāl

¹² Bilmiş, “İnebey Kütüphanesi’nden Dokuz Yeni Tespit ile Birlikte Mücellid İmzaları ve Mücellidleri”, 56.



Figure 17-18. Kastamonu ML: 2856, Doublure of front-back covers



Figure 19-20. Süleymaniye ML Fatih: 5004, Doublure of front-back covers

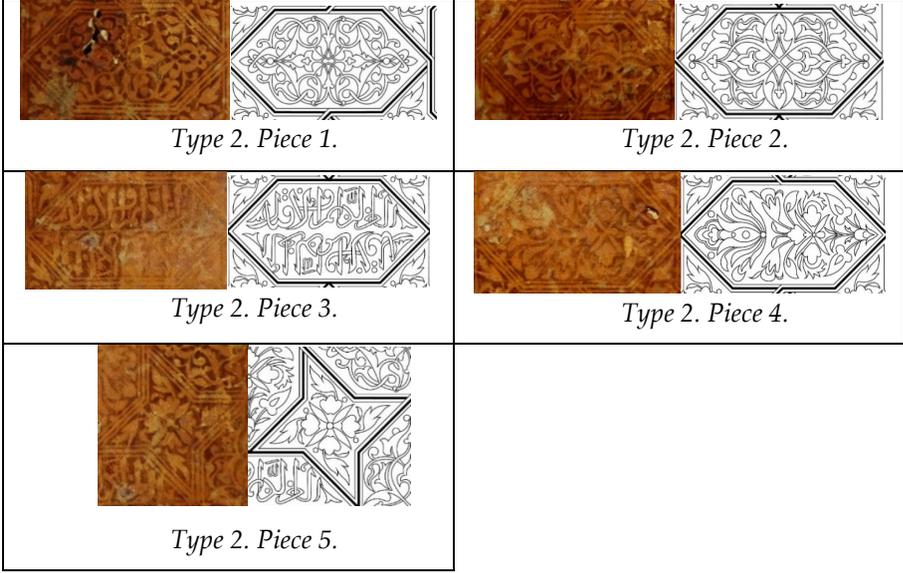


Figure 21-22. Amasya ML: 217, Doublure cover and detail

The pattern consists of 5 different pieces. The first 4 pieces are hexagonal. There is a pattern consisting of $\frac{1}{4}$ symmetrical tepelik and sliced rümī in piece 1. The inside of piece 2 is decorated with a different design pattern consisting of $\frac{1}{4}$ symmetrical sliced rümī and tepelik motifs. This pattern is simpler than the other. In piece 3, there is the phrase al-'izz al-dā'im wa'l-iqbāl written in thuluth/sulus calligraphy in double lines and $\frac{1}{2}$ inverse symmetrical. The letters of the phrase are stacked on top of each other to fit into the available space. There are rümī motifs wrapped in letters between the stacks. Piece 4 is in vertical hexagonal form. Inside, there is a pattern consisting of $\frac{1}{2}$ symmetrical hatāi, rosebud, and leaf motifs. Piece 5 is a 4-armed star in octagonal form. Type 1 is similar to piece 5. Its interior is decorated with flower motifs

in the center and leaf motifs around it. Three rows of lines surround all the pieces. All patterns are embossed.

Table 2. Pattern analysis of type 2 doublure cover



Apart from the samples included in the article, samples in which the phrase al-'izz al-dā'im was written on the cover surface were also identified. In the detected bindings, this inscription is found on the edge decorations. The binding of the 7th-century Mushaf with inventory number 389 in the Yeni collection of the Topkapi Palace Museum Library is an example of this.¹³ There is the phrase al-'izz al-dā'im on the edge decoration of the front cover of the binding. The nail with the inscription was repeatedly pressed between the molded border (Figure 23). The binding was dated to the second half of the 14th century by Arıtan due to its decorative features.¹⁴ The phrase al-'izz al-dā'im was found on both bindings in the Kastamonu Manuscript Library. The first binding belongs to the manuscript named Tafsīru Ebi'l-Leys with inventory number 2779 (Figure 24). This phrase is found in large numbers within the 15 mm wide border that surrounds the back cover of the binding from 4 sides. The second binding found in the same library is the binding of the manuscript with inventory number 3436. There are numerous al-'izz al-dā'im inscriptions on the 10 mm wide border of the highly worn binding. The decora-

13 Ahmet Saim Arıtan, "Anadolu Selçuklu ve Bu Üslûbu Taşıyan Cildlerde Zencirek Tipolojisi Denemesi", *İstem* 1 (June 2003), 88.

14 Arıtan, *Konya Dışındaki Müze ve Kütüphanelerde Bulunan Selçuklu ve Selçuklu Üslûbunu Taşıyan Cild Kapakları*, 233.

tion of both bindings is in the style of 14th-century binding decoration. A similar inscription was also found on the border decoration of two bindings dated to the 12th and 15th centuries found in the Bayerische Staats Bibliothek.¹⁵



Figure 23. TPML Yeni: 389, Border decoration of the binding, second half of the 14th-century¹⁶



Figure 24. Kastamonu ML: 2779, Border decoration of the binding, 14th-century¹⁷

3. The Phrase al-‘izz al-dā‘im wa’l-iqbāl and Other Examples of Islamic Art with This Phrase

The phrase al-‘izz al-dā‘im wa’l-iqbāl (العزّ الدائم والإقبال) is an Arabic composition and means “everlasting power and prosperity/high position”. The composition consists of the words العزّ meaning power, might, and splendor, and الإقبال meaning spacious, bright, and high position. Phrase, prayer, wish, etc. should be used for the intended purpose. Since it is hoped that the power and high position will be permanent in prayer, it is thought that the addressee of the prayer is the sultan, a person belonging to the sultanate, a wealthy person¹⁸ who took part in important levels of the state, or a wealthy and prominent person of the period.¹⁹

It has been determined that the phrase al-‘izz al-dā‘im wa’l-iqbāl appears in Islamic works of art, sometimes in full composition and sometimes only in the form of al-‘izz wa’l-iqbāl. The phrase was found mostly on metal and ceramic works among other works of Islamic art, except for the binding. Especially because of its easy workability, there is the phrase in the objects, ceramic plates, cups, ewer, etc. The Metropolitan Museum, The Galleries of Islamic

15 Binding (Binding, 12th century, München: The Bayerische Staats Bibliothek, Cod.arab), No. 1179; Binding (Binding, 865/1461, München: The Bayerische Staats Bibliothek, Cod.arab), No. 1201.

16 Arıtan, “Anadolu Selçuklu ve Bu Üslûbu Taşıyan Cildlerde Zencirek Tipolojisi Denemesi”, 88.

17 Boydak, *Kastamonu Yazma Eser Kütüphanesi’ndeki Selçuklu ve Beylikler Dönemi Cildleri*, 270.

18 A wealthy person: A bright and high-ranking person. Kubbealtı Lugatı, “İkbal” (Erişim 3 Ağustos 2022).

19 Thank you to Assoc. Prof. Ali Dadan for his consultations on the phrase.

Art collection contains many objects of art with the phrase *al-'izz al-dā'im wa'l-iqbāl*. There is the inscription العز الدائم والإقبال الشامل (everlasting glory and abundant prosperity) on the foot of the metal cup with inventory number 91.1.542 in the museum (Figure 25-26). The brass cup is from the 14th century. The phrase العز الدائم والإقبال الزائد is written on the upper part of the reverse side of the double-headed eagle decorated shield-shaped bronze plate with inventory number OA 5016 in the Louvre Museum Department of Islamic Arts (Figure 27-28). This metal work is dated to the 13th-14th centuries. A similar inscription, *al-'izz al-dā'im wa'l-iqbāl*, is found on a copper coin with inventory number 1929.34.2 found in The American Numismatic Society (Figure 29). The inscription *al-'izz wa'l-iqbāl wa'l-nasr* is found around the 6-pointed star in the center on the obverse of the 1450 dated coin produced in Diyarbakır. On the metal pitcher with inventory number 54.64 in the Metmuseum, there is the inscription العز والإقبال (Figure 30-31). This object is dated to the 12th century.



Figure 25-26. The Metropolitan Museum The Galleries of Islamic Art: 91.1.542²⁰



Figure 27-28. Louvre Museum Department of Islamic Arts: OA 5016²¹

Figure 29. The American Numismatic Society: 1929.34.2²²

20 Cup (Cup, 14th century, New York: The Metropolitan Museum of Art (Metmuseum), the Galleries of Islamic Art), No. 91.1.542.

21 Plaquette en forme d'écu orné d'un aigle bicéphale portant un homme, (Bronze Plate, 13th-14th centuries, Paris: Musée du Louvre, Department of Islamic Arts), No. OA 5016.

22 Copper alloy fals Amid al-Mahrusa (Coin, 12th century, New York: Mantis, The American Numismatic Society), No. 1929.34.2.



Figure 30-31. *The Metropolitan Museum The Galleries of Islamic Art: 54.64*²³

Another metal artifact with a similar inscription (al-'izz wa'l-iqbāl wa'l-dawla/glory and prosperity and fortune) is a wade cup dated to the Seljuk period (early 13th century) (Figure 32). The wade cup is made of brass inlaid with silver. According to the inventory record of the museum, the Arabic phrase includes good wishes for the owner of the wade cup. Unlike other examples, the phrase is written in the type of calligraphy defined as live or figured/animated in this metal artifact. (Figure 33).²⁴



Figure 32. *The Cleveland Museum of Art: 116 Islamic*²⁵

Figure 33. *Analysis of the figured inscription on the wade cup*²⁶ (*The Cleveland Museum of Art : 116 Islamic*)

- 23 Ewer with Lamp-Shaped Spout, (Spout, 12th century, New York: The Metropolitan Museum of Art (Metmuseum), the Galleries of Islamic Art), No. 54.64.
- 24 İrvin Cemil Schick, "The Content of Form Islamic Calligraphy between Text and Representation", *Sign and Design Script as Image in Cross-Cultural Perspective (300–1600 ce)*, ed. Brigitte Miriam Bedos-Rezak vd. (Washington D.C.: Dumbarton Oaks, 2016), 176.
- 25 The Wade Cup with Animated Script, (Cup, 13th Century, Cleveland: The Cleveland Museum of Art, Islamic), No. 116.
- 26 Schick, "The Content of Form Islamic Calligraphy between Text and Representation", 177.

The inscription العز الدائم والإقبال (al-'izz al-dā'im wa'l-iqbāl) was also found on the ewer with inventory number 17.120.45 in The Galleries of Islamic Art collection of The Metropolitan Museum (Figure 34). The ewer has been dated to the 13th century. The same inscription is on the outer edge of the bowl with inventory number 12.49.1 in the same museum.²⁷ The abstract patterned bowl is of the minai type and has been dated to the early 13th century. There is العز الدائم والإقبال (al-'izz al-dā'im wa'l-iqbāl) inscription on the kufic calligraphy belt surrounding the edge of the ceramic plate with inventory number 57.36.13 in the same museum (Figure 35). It is stated that the choice of the subject of the plate decorated with human and animal depictions was inspired by the epics of Iran.²⁸ The plate is dated between the 12th and 13th centuries. On the ceramic bowl with inventory number 64.178.2 in the Metmuseum, there is the inscription العز الدائم والإقبال (al-'izz al-dā'im wa'l-iqbāl) written in kufic calligraphy (Figure 36). The same inscription was found on a small wooden box discovered in St. Albans Abbey in 1872. The box is believed to contain the heart of Archpriest Roger de Norton (d. 1291).²⁹



Figure 34-36. The Metropolitan Museum The Galleries of Islamic Art: 17.120.45³⁰, 57.36.13³¹ and 64.178.2³²

It is possible to come across different versions of the phrase al-'izz al-dā'im wa'l-iqbāl in Islamic architecture. The inscription عز إقبال ('izz iqbāl) was found on the piece of tile inscription belonging to the Konya Palace. The text is written in the Seljuk kufic calligraphy. This expression on the tile piece is thought

27 Bowl (Bowl, 13th century, New York: The Metropolitan Museum of Art (Metmuseum), the Galleries of Islamic Art), No. 12.49.1.

28 Oleg Grabar, *İslam Sanatı Çalışmaları II İslami Görsel Kültür 1100-1800*, trans. Hayrullah Doğan (İstanbul: Albaraka Kültür ve Sanat Yayıncılık, 2022), 68, 70.

29 Barry Knight, "The Heart Case of Abbot Roger de Norton from St. Albans Abbey: An Islamic Object in a Medieval English Context", *Muqarnas Online* 36/1 (October 2019), 221-228.

30 Ewer (Ewer, 12th-13th century, New York: The Metropolitan Museum of Art (Metmuseum), the Galleries of Islamic Art), No. 17.120.45.

31 Bahram Gur and Azada (Ceramic, 12th-13th century, New York: The Metropolitan Museum of Art (Metmuseum), the Galleries of Islamic Art), No. 57.36.13.

32 Bowl (Bowl, 12th century, New York: The Metropolitan Museum of Art (Metmuseum), the Galleries of Islamic Art), No. 64.178.2.

to be the beginning of praise.³³ Also, in Andalusian architecture, in various inscriptions on the courtyard walls of the Alhambra Palace are to be seen some of these different phrases: العزة لله (al-'izza li-llah – Glory belongs to God), العز القائم (al-'izz al-qā'im - perpetual glory) (Figure 37-38), عز لمولانا..... (Glory be to our lord ...) and اليمين و الإقبال (al-yumn wa'l-iqbāl – good fortune and prosperity).³⁴ These phrases should be phrases of praise to God and prayer to the ruler of the state. There is also the inscription العز القائم (al-'izz al-qā'im – perpetual glory) on the belt of the Corral del Carbon in Granada.³⁵



Figure 37-38. From the inscriptions in the courtyard of the Alhambra Palace (F.Şeyma Boydak photo archive, 2017)

Conclusion

In the article, the doublures cover with al-'izz al-dā'im wa'l-iqbāl written in the Turkish-Islamic bindings of the Principalities period are studied. Identified examples; Amasya ML: 217, İnebey ML Hüseyin Çelebi: 481, Ulu Cami: 318, Kastamonu ML: 2856 and 3435 and Süleymaniye ML Fatih: 5004 are the bindings of the manuscripts. The ornaments on the cover, fore-edge flap and envelope flap surfaces of the bindings are ornaments reflecting the binding art style of the Principalities period. When the techniques and decorations of the binding and copy date/colophon -the existing ones- are examined, three examples (Amasya ML: 217, Kastamonu ML: 2856 and 3435) are dated to the 14th century, and three examples (İnebey ML Hüseyin Çelebi: 481 and Ulu Cami: 318, Süleymaniye ML Fatih: 5004) are dated to the 15th century.

The phrase al-'izz al-dā'im wa'l-iqbāl is written on the doublures cover in a single line (İnebey ML Ulu Cami: 318, Kastamonu ML: 3435) and in a double line -½ inverse symmetrical- form (Amasya ML: 217, İnebey ML Hüseyin

33 Friedrich Sarre, *Konya Köşkü*, trans. Şahabeddin Uzluk (Ankara: Türk Tarih Kurumu Yayınları, 1989), 46.

34 José Miguel Puerta Vilchez, *Reading the Alhambra a Visual Guide to the Alhambra Through Its Inscriptions* (Granada: The Alhambra and Generalife Trust and Edilux, 2015), 38, 43, 52, 82.

35 Lütfi Şeyban, "İspanya'da Endülüs-İslam Medeniyetinden Kalan İzler ve Eserler-IV: Granada", *The Journal of Academic Social Science Studies* 26 (Summer 2014), 80.

Çelebi : 481, Kastamonu ML: 2856, Süleymaniye ML Fatih: 5004). In both designs, thuluth/sulus calligraphy is preferred. Phrases are placed in a hexagonal piece in both types. Unlike other examples, on the doublures cover of the 15th century binding with inventory number İnebey ML Hüseyin Çelebi: 481, some of the writing pieces have a bookbinder inscription. Since the interior decoration is the same, it is possible that the bindings with inventory numbers Kastamonu ML: 2856 and Süleymaniye ML Fatih: 5004 are the productions of a bookbinder named Haydar b. Tūrbegī.

Decorations of the doublures cover have a design consisting of vegetal, geometric, and rūmī motifs. Such decorations on the leather-covered doublure covers are frequently encountered in the bindings of the Principalities period. It has been determined that the decoration on the leather in all of the bindings is done with a mold and by stamping technique. It is understood from the discontinuous lines of the pattern on the leather that the pattern was applied with a mold. A symmetrical part of the pattern that forms the cover interior decoration is embroidered into the mold and symmetrically stamped on the molded leather, without leaving any gaps. As it is understood from the examinations, the leather on which the pattern was printed must have been cut from the edges of the cover by the size of the binding after it was adhered to the cover. It is also seen that the mold is printed incorrectly in some samples. This partially disrupted the continuity of the pattern. It is known that in the stamping-without technique, the pattern is transferred to the leather by applying a hot press. The fact that the pattern is lighter than the skin color confirms that the application was made with heat. It has been determined that the cover surfaces of the bindings are worn out due to use, and therefore, the patterns are deformed. However, since the doublure cover has not been exposed to such wear, it has survived to the present day. This is a positive factor contributing to their pattern analysis.

As understood from the bindings within the scope of the article and other objects of Islamic art, the phrase *al-'izz al-dā'im wa'l-iqbāl* was included in Islamic artworks in a wide period from the 12th century to the 15th century. The inscription was found on books and objects (bowl, ewer, cup, etc.) belonging to important people in the Seljuk, Anatolian Principalities, and early Ottoman periods. The literal meaning of the phrase *al-'izz al-dā'im wa'l-iqbāl* shows that it is an expression of prayer. It is possible to state that the addressee of the prayer is the sultan, a person belonging to the sultanate, a wealthy person who took part in significant levels of the state, or a wealthy and prominent person of his period. The waqf records and seals belonging to the sultan (Fatih Sultan Mehmet, Tatar Khan) and influential individuals (Umur Bey, son of the Ottoman Governor Timurtaş Pasha, Reīsülküttāb Mustafa Efendi) on the books also support this claim. Then, these waqf seals are important data sources that give information about the belonging of the books, their history,

and for whom they were produced. Of course, the doublures cover samples written al-'izz al-dā'im wa'l-iqbāl are not limited to the samples we have identified. With more comprehensive and detailed research to be carried out in the relevant museums and libraries, the number of binding samples containing this phrase can be increased. In this way, the classifications and definitions tried to be put forward in the article will be diversified and the position of the phrase in Turkish-Islamic art will be confirmed.

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A Prayer Phrase on the Doublures Cover of the Principalities Period Turkish-Islamic Bindings: al-‘İzz al-dā‘im wa‘l-iqbāl

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