


Erzurum Caferiye Mosque and Its Calligraphies

Erzurum Caferiye Camii ve Yazıları

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ABSTRACT

Islamic calligraphy, an important part of the rich artistic and cultural heritage of Islamic civilization, has not only conveyed the content of the text but also served to convey messages with deep meaning to its addressee through an aesthetic language. Islamic calligraphy, which is used in a wide range of areas such as Mushafs, plates and architectural works, has also gained a unique place in Turkish-Islamic architecture. More than just being a decorative element, calligraphy has strengthened the spiritual dimension of the architectural structure by giving meaning and identity to the space where it is written. Especially in mosques, calligraphy, which decorates the walls and domes, has created a visual place of worship that invites to worship, as well as contributing to the creation of a peaceful and profound atmosphere that appeals to the inner worlds of the worshippers. This function of calligraphy shows that in Islamic art, writing and architecture are intertwined and complement each other. In this way, religious and cultural values are expressed in an aesthetic way.

Erzurum Caferiye Mosque, an Ottoman work dating back to the 17th century, is one of the mosques that houses remarkable examples of calligraphy art. Caferiye Mosque, built by Cafer Efendi in 1648, is a typical example of Ottoman architecture. The main dome of the mosque is supported by four half domes and its minaret has one balcony. Although there are studies on the mosque's architecture and restoration, no comprehensive research has been done on the mosque's calligraphies. In this study, the construction inscription in the mosque, the minbar-mihrab calligraphies, the calligraphies on the dome and window pediments were examined in detail in terms of Islamic calligraphy art.

Keywords: Erzurum, Caferiye Mosque, Islamic calligraphy, inscription, endowment

ÖZ

İslâm medeniyetinin zengin sanatsal ve kültürel mirasının önemli bir parçası olan hat sanatı, yalnızca metnin içeriğini aktarmakla kalmayıp, estetik bir dil ile muhatabına derin anlamlar taşıyan mesajlar iletme işlevi görmüştür. Mushaf, levhalar ve mimari eserler gibi geniş bir alanda kullanılan hat sanatı, Türk-İslam mimarisinde de kendine özgü bir yer edinmiştir. Sadece dekoratif bir unsur olmaktan öte hat sanatı, yazıldığı mekâna anlam ve kimlik kazandırarak, mimari yapının manevi boyutunu güçlendirmiştir. Özellikle camilerde, duvar ve kubbe-leri süsleyen hat sanatı, ibadete davet eden görsel bir ibadethane oluşturmanın yanı sıra, ibadet edenlerin iç dünyalarına hitap eden, huzurlu ve derinlikli bir atmosfer oluşturulmasına katkı sağlamıştır. Hat sanatının bu işlevi, İslam sanatında yazı ile mimarın iç içe geçerek birbirini tamamladığını göstermektedir. Böylece dinî ve kültürel değerler estetik bir şekilde ifade edilmektedir.

XVII. yüzyıl Osmanlı dönemi eseri olan Erzurum Caferiye Camii, hüsn-i hat sanatının kayda değer örneklerini barındıran camilerden biridir. Cafer Efendi tarafından 1648 yılında yaptırılan Caferiye Camii, Osmanlı mimarisinin tipik bir örneğidir. Caminin ana kubbesi, dört yarım kubbe ile desteklenmekte olup minaresi tek şerefelidir. Camii mimarisi ve restorasyonu hakkında çalışmalar mevcut olsa da caminin yazıları hakkında kapsamlı bir araştırma yapılmamıştır. Bu çalışmada, camide yer alan inşa kitabesi, minber-mihrap yazıları, kubbe ve pencere alınlıklarında yer alan yazılar hat sanatı bakımından detaylı olarak incelenmiştir.

Anahtar Kelimeler: Erzurum, Caferiye Camii, hat sanatı, kitabe, vakfiye

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Introduction

It is known that religion has a central position in the fabric of civilizations. Religious beliefs have played a decisive role in the construction of social structures, the determination of norms, and the shaping of individuals' worldviews. In this context, architectural elements have not only served a structural function, but also served as symbolic signs in which religious beliefs and cultural values were coded (Mülayim, 2018, p. 69). By using religious symbols and images, artists have produced works that appeal to the collective subconscious of society and strengthen the sense of belonging. Therefore, examining an architectural work is a valuable tool for obtaining important clues about the religious, cultural, and social structure of that society (Koç, 2017, p. 22).

In Islamic civilization, calligraphy arose with the beautiful and aesthetic writing of the Quran, the fundamental text of Islam, and was accepted as the most concrete expression of divine revelation in this world. This situation gave calligraphy a sacred dimension and placed it at the center of Islamic art (Alparslan, 2016, p. 24; Nasr, 2017, pp. 28-30; Burckhardt, 2019, p. 154). Calligraphy was not limited to the writing of religious texts, but also shaped the cultural texture of Islamic civilization by spreading to almost every area of architecture, literature and daily life. In this process, an understanding dominated

in which art was seen as a tool connected to both this world and the hereafter, without a clear distinction being made between religious and worldly values (İ. L. Farukî & L. L. Farukî, 2020, p. 408).

Beyond being a mere visual embellishment, calligraphy, as a mode of expression reflecting society's spiritual sentiments, is described as "a spiritual geometry created with physical tools" (Yazır, 1972, p. 119; Derman, 1997, p. 427) and offers both aesthetic pleasure and a deep spiritual experience. In this regard, calligraphy has been considered as a language that appeals to the depths of the soul, beyond just a visibility perceived by the senses (Serin, 2019, pp. 51-52). Calligraphy, refined over centuries and employed in a variety of written works, most notably the Qur'an, as well as architectural structures, has been regarded as more than just an embellishment; it has been seen as a crucial element that imbues a space with meaning and depth, bringing the structure to completion (Aslanapa, 2021, pp. 386-391). In Turkish-Islamic architecture, calligraphy has been commonly utilized both in construction and repair inscriptions and as integral decorative elements (Açık-gözoğlu, 2015, p. 181; Memiş, 2019, p. 427). This indicates that calligraphy has served not only as an aesthetic pursuit but also as a means to strengthen the bond between space and individuals. In this way, calligraphy intertwined with architectural structures, creating both an aesthetic integrity and deepening the symbolic meaning of the space.

Calligraphy, found in various parts of mosques, including crowned doors, window pediments, domes, mihrabs, minbars, and pendentives, has become an integral part of these structures, creating a sacred ambiance. This has established an environment where everything is connected to the Qur'an, which is positioned at the heart of both individual and communal life. In this context, calligraphy has served as a visual expression of the connection that Muslims have established with the divine being, and as a symbolic language that aims to make individuals feel constantly under the control and protection of Allah (Sülün, 2020, pp. 64-70).

History of Caferiye Mosque

The Caferiye Mosque, built by Cafer Efendi, who served as a financial officer in the Erzurum province in the 17th century, is located on Cumhuriyet Street in the city center. Cafer Efendi also established a social complex in the same period, and the Caferiye Mosque is located in the center of this complex (Küçükuşurlu, 2020, p. 57). To acquire comprehensive information about the complex and its founder, researchers have resorted to the limited extant sources. These include the endowment deed of the foundation established by Cafer Efendi, the inscription on the mosque, the summary of the endowment deed located within the mosque, and the biographical details provided in Evliya Çelebi's "Seyahat-name" (Konyalı, 1960, p. 190; Kılıç, 2009, pp. 173-174).

The Caferiye Complex initially consisted of various structures such as a mosque, a hermitage, a madrasa, a school, a hammam, a graveyard, a nine-pipe fountain and a toilet (Konyalı, 1960, p. 196; Kılıç, 2009, p. 175; Özkan, 2015, p. 47). This rich content indicates that the complex served not only as a place of worship but also as a center for education and social services. Over time, the complex as a whole suffered significant damage, and only parts of the mosque, retreat house, and a part of nine-pipe fountain have survived to the present day (Özkan, 2015, p. 47). The fact that important structures such as the madrasa and the hammam do not exist today reveals the extent of the damage the complex has suffered. In particular, the deterioration of the nine-spouted fountain to a single-spouted one is a significant detail that highlights the complex's general state of neglect.

The mosque, described in its endowment deed as "a minareted mosque in a neighborhood near The Grand Mosque/Ulu Mosque", is a square-planned structure with a single dome and a three-bayed portico. The portico, covered by three small domes, features columns connected by round arches with muqarnas capitals (Kılıç, 2009, p. 175).

Located on the eastern side of the portico, which extends towards the entrance of the mosque and serves as a congregation area for those who cannot make it to the prayer in time or cannot enter the main prayer hall due to overcrowding (Eyce, 1993, p. 56), is the tomb of the mosque's founder, Cafer Efendi. The inscription on his headstone, carved in an irregular thuluth script, states that he was martyred on Tuesday, the 7th of Shaban 1061, at noon, as a result of oppression (Kılıç, 2009, p. 174; Özkan, 2015, p. 48). İbrahim Hakki Konyalı, in his book "Abideleriyle Erzurum Tarihi" states that Cafer Efendi was "murdered by the Janissaries" (Konyalı, 1960, p. 198).

Calligraphies of Caferiye Mosque

Endowment Inscription

In the endowment inscription on the northern wall of the mosque, the title is in jeli thuluth script and the text is carved in rika' script.

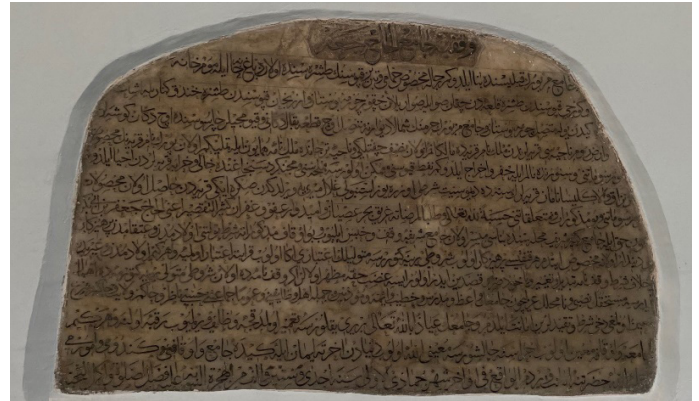


Image 1.

Endowment inscription

Text:

- وقفيهه جامع الحاج جعفر
- 1- جامع مزبورك قبليسنده بنا ايلدوكم رجاله مخصوص حمامى وتبريز قپوسنك طشره سنده اولان دباغ خانه ايله موم خانه
 - 2- وكورجي قپوسندن طشره قلعه دن چيقان صو ايله صواريلان چيقور چورمه بوستان وارزنجان قپوسندن طشره خندق كناريله اشاغى به
 - 3- كيدن يوله متصل چورمه بوستان وجامع مزبورك حرمك شمالا ديوارنه متصل اوچ قطعه بقال دكاني وقيومجبلر چارشوسنده اوچ دكان كوشه لرى
 - 4- وارضروم ناحيه سي قريه لرندن ملك نام قريه ده مالكاتم اولان نصف چفتلكي و ناحيه ء ترجاندنه ملك نامه همايون ايله تملكيم اولان پورك نام قريه نك محصولات
 - 5- ورسوماتني وسنورنده مالم ايله حفر واخراج ايلدوكم نطق قپوسني وممكن اولورسه مملحه سني ومجنكرده سنجاغنده حالى وخرابه قريه لرندن احيا ايلدوكم
 - 6- وزنراق الاكليسنا نامان قريه لرك سنه ده ديموسنيت شرطي اوزره يوز استنبولي غلال ميريه و يرلدكن صكره ايكي قريه دن حاصل اولان محصولات
 - 7- ورسوماتني بو مذكورات ومتعلقاتي حسبه لله تعالى وطلبا لمرضاته غريق بحر عصيان واميد وار عفو وغفران كثير التصير اعني الحاج جعفر بن ابي بكر

۸- عون حق ايله جامع كبير شريف محله سنده بناسي ميسر اولان جامع شريف وقف وحيس ايليوب وبو اوقف مذکوراته شرط توليتي اولادمن و عتقامن پرهيزکار

۹- وديندار اولانه مخصوص ايتدم هر قنغيسي پرهيزکار اولوب شروطي يرينه کتورسه متوليلک اعتباري اكا اولوب قرابته اعتبار اولميه وهر کيم اولادمن وغيريدن

۱۰- خلاف شرط وقف نامه تبديل وتغيير وياخود ضرر قصدین ايدر اولور ايسه غضب حقه مظهر اولالر واکر وقف نامه ده اولان شروطي متولی يرينه کتورمه ده اهمال

۱۱- ايدرسه مستحقک نصبی ونا محکک عزلچون جامعک واعظ ومدرس وخطيب وائمه ومؤذنين وجمله اهل وطاقنی وعموما جماعتی حسبی ناظر وحاکم ولايت وحاکم شرع

۱۲- معین اولمغي دخی شرط تقيد لرین امانت ايلدم وجامعک عيادا بالله تعالی بر يری يقلورسه تعمير اولمدقجه وظایفی ويرلمیوب رقبه اولنه وهر کيم

۱۳- جامعک وواقفه معین اولوب اجراسنه چالشورسه معینی الله اولوب دنيدان اخرته ايمان ايله کيده جامع وواقفن وکندومی امورمی

۱۴- وجملهه الله حضرتته امانت ويرديم الواقع في أواخر شهر جمادي الاولى سنة احدى وستين وألف من الهجرة النبويه عليه أفضل الصلوة وأكمل التحية.

Meaning:

The Endowment Deed of the Mosque

1. The men's hammam built in connection with the mosque, the tannery and candle house opposite the Tabriz Gate,
2. And the garden irrigated with water from the Georgian Gate from the provincial castle and the garden extending from the Erzincan Gate to the provincial moat,
3. And the three grocer's shops adjacent to the northern wall of the mosque and the three shops in the jewelers' bazaar,
4. And the products of my half-farm in the village of Mülk in Erzurum and the village of Purf in the district of Tercan,
- 5-6. And the oil well that I dug with my own money and effort on the border, and if possible, the refinery facility, and the crops of the villages of Zanzak and Alakilise, which we revived from the derelict and ruined villages in the Micینگirt district, after giving one hundred Istanbul giral miriya,
7. And I have forgiven these mentioned goods, along with the taxes, for the sake of Allah Almighty and in the name of Hacı Cafer bin Ebu Bekir, who has sunk into the sea of sins and has many sins that he hopes for forgiveness.
8. With the help of Allah, I endowed the mosque, whose construction was completed in the Cami-i Kebir-i Şerif neighborhood, and donated it.
9. And the management of these endowment assets was made exclusive to the religious.
10. Those who intend to make changes or cause harm contrary to the conditions in the endowment deed will incur the wrath of Allah.
11. If the endowment manager is negligent in fulfilling the conditions in the endowment deed, I stipulated that the preachers, lecturers, preachers, imams, muezzins and other officials of the mosque, as well as the congregation, the governor and the judge of the sharia court, should help in this regard in order to fulfill the rights of the rightful owners and to remove the unsuitable persons from office.
12. And if, with the permission of Allah, a part of the mosque is destroyed, those who are on duty there will not be paid before it is

repaired and the situation will be monitored.

13. Allah will help the person who helps the mosque and endowments and strives for their implementation and will pass away from this world with faith. I entrusted the mosque, the endowments, myself and all my affairs to Allah.

14. This endowment deed was drawn up at the end of the month of Jumada al-Awwal in the year one thousand and sixty-one of the Hijra. May the most beautiful prayers and greetings be upon our Prophet.

Construction Inscription and Main Entrance Gate

The construction inscription written in jeli thuluth on the marble above the arched qibla door has preserved the characteristics of the period from the date the mosque was built to the present day. The language of the inscription is Arabic and its dimensions are 70x45 cm. The inscription, written in a stacked calligraphic form with gilding on a black background, consists of 5 lines and the writing area is limited with 4-5 mm gilding rulers. Although the stacking and letters in the lines are striking, it is not known who the calligrapher of the inscription is, since there is no signature of the calligrapher on it and no information about this can be found in any source. No decorative signs or special letters were used in the text. The vowels used were a balancing element in terms of the space and fullness in the line. The text was engraved on the stone and the letters were made more visible by gilding. The construction date of the structure is stated as ۱۰۰۵ (1055) in the last line.



Image 2.

Construction inscription at the entrance gate of Caferiye Mosque

Text:

ربنا تقبل منا هذا الجامع الشريف والمسجد المنيف بقبول حسن بفضلک العميم عمر في عصر

سلطان البرين وخاقان البحرين خادم الحرمين الشريفين السلطان ابن السلطان سلطان

ابراهيم خان من نسل آل عثمان ادام الله سلطنته الي يوم الميزان وبني حسبة لله وطلبا

لمرضاته احقر كل من احقر الحاج جعفر بن ابي بكر مقاطعه خزينه ارض روم غفر الله

ولوآديه واجداده والمسلمين اجمعين بحرمة سيد المرسلين التاريخ تقبل اليه الجليل

عنه بقبول حسن سنة ۱۰۰۵

Meaning:

Our Allah, please accept this honorable and magnificent mosque with Your boundless grace. This work was built by Hacı Cafer bin Ebu Bekir, the humblest of the humble, the treasurer of Erzurum, during the time of Sultan İbrahim Han, the ruler of the two seas, the sultan of the two lands, the servant of the Two Holy Sanctuaries, the sultan of sultans, a person from the Ottoman dynasty, for the sake of Allah and to gain His pleasure. This was done for the sake of Allah and to gain His pleasure. May Allah prolong his reign until the Day of Judgment. May Allah forgive the sins of him, his parents, his ancestors, and all Muslims for the sake of the Prophet. May the Glorious Allah accept this with favor. Year 1055.

Just above the inscription, "The Kalima Tawhid" in jeli thuluth is written on a rectangular sheet measuring 30x25 cm and engraved on the stone. The text on the black background is engraved and made more visible with gilding. Although there is no calligrapher name and date of writing, it is thought to have been written at the same time as the inscription. Since the use of vowel points and ornamental signs did not reach a full aesthetic level in the understanding of the period, very few vowels were used and three plant motifs were gilded in the empty spaces on the left side of the text (Image 3).

**Image 3.**

The Kalima Tawhid at the entrance of the Caferiye Mosque

Text:

لا إله إلا الله محمد رسول الله

Meaning:

There is no god but Allah, Muhammad is the messenger of Allah.

The Calligraphy on the Last Congregation Place

The calligraphies on the window pediments of the last congregation place of the Caferiye Mosque overlooking the courtyard is in the jeli thuluth style. The background of the writing is colored blue and the letters are made visible with gilding. However, some aesthetic problems in the letter bodies have caused the letters to lose their original identity. The surroundings of the writing are decorated with tulip motifs in gilding and light blue on a white background. In addition, there is no calligrapher's signature or date on these writings.

**Image 4.**

The calligraphy and decoration of the east window pediment of the last congregation place

Text:

من بنا لله مسجد بنا الله له بيتا في الجنة

Meaning:

Whoever builds a house (a mosque) for Allah, Allah will build a house for him in Paradise.

**Image 5.**

The calligraphy and decoration of the west window pediment of the last congregation place

Text:

وأن المساجد لله فلا تدعوا مع الله أحدا

Meaning:

The mosques belong to Allah alone. Therefore, do not worship anyone else alongside Allah (Qur'an, 72:18).

The Calligraphy on the Mihrab

The general view of the mihrab is presented in Image 6. The calligraphy of mihrab, measuring 40x35 cm, is inscribed on marble using the jeli thuluth script. It includes the construction date of the mosque and a supplication for its founder. The text, arranged in lines within a rectangular area, is divided into four panels and bordered by 5-6 mm gilding frames. The text engraved on the marble surface is highlighted by painting it with black ink. The letters exhibit a certain stiffness and bluntness, with short and blunt serifs. The vowels are evenly placed, and the text includes muhmel signs. The final "س" in the word "بانيسنه" (for its founder) has an elongated kasheeda, creating an aesthetic harmony, and the construction date of the mosque, 1055, is inscribed above it (Image 7).

The other mihrab calligraphy in Image 8 is 40x36 cm in size and although the text is different, it is thought to have been written by the same calligrapher since it shows the writing characteristics

in Image 7. The calligraphy, which is divided into 4 sheets and stacked in line format, is limited by a 5-6 mm gilded ruler. No decorations were made. In some places, the spacing between the letters was not taken into account. In addition, since there is no space in the text, it is seen that some vowels are written incompletely. The date is written on the last line over the 'س' in the word 'سنه'.



Image 6.
General view of the mihrab of Caferiye Mosque



Image 7.
The calligraphy of mihrab (detail 1)

Text:

حمد لله عون حقله بو مقام
اولدی حالا سجده کاه خاص و عام
مسکنن حق ایلسون دار السلام
هرکه بومحرابه قیلورسه قیام
بانیسنه ۱۰۵۵ دعا

Meaning:

All praise is due to Allah, Lord of the Worlds. This place has now become a place of worship for people from all walks of life. Whoever stands at this altar, may Allah make his abode heaven. Prayer for the builder, 1055.



Image 8.

The calligraphy of mihrab (detail 2)

Text:

نه خوش وضع اولدی بو محراب و منبر
کورن دیر شاننا الله اکبر
خرردان استدم تاریخن آنک
دیدي تاريخدر آثار جعفر سنه ۱۰۵۵

Meaning:

What a magnificent sight this mihrab and minbar present! Everyone who sees their magnificence will surely say, "Allah is Great!" When I asked the date of its construction, the date replied, "the works of Cafer, the year 1055."

The Calligraphy on the Minbar

The mosque's minbar is made of wood (Image 9), and although it has undergone some changes, it has preserved its originality (Konyali, 1960, p. 192). In the calligraphy on the minbar door in Image 10, a section of the 64th verse of Surah Yusuf is engraved on a wooden background with the jeli thuluth script and the letters are painted in black. There is an almost complete absence of vowels in the text. The lengths of the vertical letters are made long to suit the stacking.

The Kalima Tawhid on the minbar pediment in Image 11 is stacked in jeli thuluth script. The letters are engraved on the wooden background and the structure of the letters is compatible with the features of the period. The vowels are used very little here, as in Image 10. The text in Image 12 is in Ottoman Turkish. The first two and last two lines of the text are written in jeli talik, while the middle part is engraved with the jeli thuluth script, and highlighted in black. The letter anatomy is appropriate for the period, and the stack is balanced. There is very little use of vowels in the text, and the vowels placed with the writing pen have become a balancing element in the ratio of space and fullness in the line. The muhmel letter is not used together with the vowel. The calligrapher of the phrase is unknown, and the date is stated as 1051.



Image 9.

General view of the mosque minbar



Image 10.

The calligraphy of minbar (detail 1)

Text:

فَاللَّهُ خَيْرٌ حَافِظًا وَهُوَ أَرْحَمُ الرَّاحِمِينَ

Meaning:

Allah is the best protector and Allah is the most merciful of the merciful (Qur'an, 12:64)



Image 11.

The calligraphy of minbar (detail 2)

Text:

لَا إِلَهَ إِلَّا اللَّهُ مُحَمَّدٌ رَسُوْلُهُ

Meaning:

There is no god but Allah, Muhammad is the messenger of Allah.



Image 12.

The calligraphy of minbar (detail 3)

Text:

چراغ مسجد و محراب و منبر
 أبو بكر و عمر عثمان و حيدر
 إلهى جامع و محراب و منبر
 يابلدى عونكيله اولدى اظهر
 سكا اصميرليوب ويردي امانت
 بونك بانسى عاجز حجى جعفر
 كمال فضلكيله ايله مقبول
 ايدوب و معمور اتي هم قلمه ابتر
 عباداته كلنلردن اميدم
 قبول اتسون ديه الله اكبر
 دعا ايدوب او قورسه كيمكه تاريخ
 معين اولسون اكا حق يوم محشر ١٠٥١
 اصلح اولاده مشروط اوله ضبط توليت
 اولمزسه اصلح معتق اولوبسر معتبر

Meaning:

The illuminator of the mosque, mihrab, and minbar
 Ebu Bekir, Omer, Osman, and Haydar (Ali)
 The mosque, mihrab, and minbar, the house of God
 It was built with assistance and became radiant
 It was entrusted to You
 Its builder was the sinful Hacı Cafer
 Accept it by Your great grace
 Keep it alive and thriving forever
 I hope those who come to worship
 Will say Allahu Akbar (God is Greatest)
 If anyone reads its history and prays
 May he be helped on the Day of Judgment
 May it be inherited by righteous descendants
 If it falls into the hands of the wicked, it will lose its value.

The Calligraphy on the Qibla Wall and East-West Wall

The texts on the window pediments are presented in Images 13–16. The texts were applied in a single line with the jeli thuluth in a stacked manner using the pen work technique, and the decorations are the same. The calligraphy on the 83x56 cm sheet metal panels was applied with gilded paint or ink on a black background. There are verses emphasizing the importance of prayer, a hadith, and the signature “Ihsan”. No information could be obtained about this person. There are some anatomical deteriorations in the writings on these panels. It is thought that the aesthetic deterioration occurred during the application of the writing to the sheet metal during restoration. The writing area is limited with a 5 mm green ruler. In addition, a ½ ratio symmetrical decoration in the baroque style was made on a green background in burgundy. The decoration is limited with a gilded 4–5 mm ruler.



Image 13.

The calligraphy and decoration of the Mosque interior qibla wall right window pediment

Text:

ان الصلوة كانت على المؤمنين كتبنا موقوتا

Meaning:

There is no doubt that prayer is an obligation prescribed for the Muslims at specific times (Qur'an, 4:103).



Image 14.

The calligraphy and decoration of the Mosque interior qibla wall left window pediment

Text:

ان الله يحب المتقين

Meaning:

Because Allah loves those who fear Him (Qur'an, 9:7).



Image 15.

The calligraphy and decoration of the Mosque interior east wall window pediment

Text:

الصلوة تنهي عن الفحشاء والمنكر

Meaning:

Prayer, which is the remembrance of Allah, is surely the greatest act of worship. Allah knows what you do (Qur'an, 29:45).



Image 16.

The calligraphy and decoration of the Mosque interior west wall window pediment

Text:

الصلوة جامعة لأقسام الشكر

Meaning:

Prayer encompasses all forms of gratitude.

The Calligraphy on the Dome

In the center of the dome of the single-domed mosque, the Surah Ihlas was designed in a stacked and arranged manner together with the Basmala and applied with the pen work technique. The writing is read starting from the right side of the qibla and proceeding counterclockwise. There is no date of writing, and the name “Gokhan” is written in the signature in the writing area. Again, no information could be found about this name. In the stack made with white jeli thuluth letters on a dark green background with the pen work technique, the vertical letters are placed in the direction of the circle center. Although the composition prepared for the combinations and harmony of the letters is quite beautiful, there are distortions in the letter structures. The writing is surrounded by rulers and a plain brown border with the pen work

technique. The border with a blue background is decorated with a plant motif. On the outermost brown border, there are tulip motifs in the negative technique (Image 17).



Image 17.
The calligraphy and decoration of the dome

The Calligraphy on the Dome Band

A part of the “Qasida-i Burda”, as the dome band writing, was written in the jeli thuluth script with black ink in a pen work technique within sixty-four sheets on a green background (Image 18).



Image 18.
The calligraphy on the dome band

In Image 19, the Kalima Tawhid is located in the decorated area in the form of a mihrab at the bottom of the band text. The Kalima Tawhid is written on a blue background with white ink and jeli thuluth calligraphy. The symmetrical small sheets on both sides of the writing area are painted in burgundy. In the dark green colored mihrab form, geometric interlaced decoration is made at the bottom and top of the text. In addition, there are triangular forms on both sides of the pointed part of the written mihrab form. On both sides of the mihrab form, geometric decoration is made in the form of a circle in dark green. In the decoration made with the carving technique, the circle is placed inside the square form.



Image 19.
The Kalima Tawhid located on the dome band

The Calligraphy of Pendentives

The pendentives at the center and the northern facade of the single-domed mosque are adorned with plaques bearing the names of Allah, the Prophet Muhammad, the four great caliphs, and six of the ten promised paradise: Sa'd ibn Abi Waqqas, Sa'id ibn Zayd, Abdurrahman ibn Avf, Abu Ubaidah ibn al-Jarrah, Talha ibn

Ubaidullah, and Zubayr ibn al-Awwam. The calligraphies, written in a stacked, elegant cursive script, are identical in their composition and ornamentation. These 83x56 cm plaques, made of sheet metal, feature the inscriptions in gilded paint or ink on a black background (Images 20–27).

The pen thickness of the written names is wider than the phrases “May Allah be pleased with him”. There is no calligrapher's signature or date on the writings. In all the compositions on the pendentives, some letters are written in sections in the stacks, thus providing a balance of space and a kind of rhythm and fluency to the writing. This situation is seen in the case of the letters بسم in Image 20, the letter با in Image 21, the letter عمر in Image 22, the letter علي in Image 23, the letter حسين in Image 24, the letter سعيد in Image 25, the letter عبيده in Image 26, and the letter طلحه in Image 27. The appropriate letters are written in a way that completes the circle shape and are extended. Not all of the vowels are used in the stack, they are placed according to the balance of space in the composition. The writing area is limited with a red ruler in accordance with the octagonal form in all of them. The decorations are black and made symmetrically in the style of a curved branch and are finished with a red ruler.



Image 20.
The calligraphy and decoration of the pendentive on the southwest facade of the mihrab wall

Text:

بسم الله الرحمن الرحيم

Meaning:

In the name of Allah, the Most Gracious, the Most Merciful.



Image 21.
The calligraphy and decoration of the pendentive on the southeast facade of the mihrab wall

Text:

يا الله جل جلاله محمد عليه السلام

Meaning:

Allah, Prophet Muhammad



Image 22.
The calligraphy and decoration of the pendentive on the east facade
Text:

أبو بكر عمر رضي الله عنهما

Meaning:
Ebu Bekir-Omar (May Allah be pleased with them)



Image 23.
The calligraphy and decoration of the pendentive on the west facade
Text:

عثمان علي رضي الله عنهما

Meaning:
Osman-Ali (May Allah be pleased with them)



Image 24.
The calligraphy and decoration of the plaque on the east wall
Text:

حسن حسين رضي الله عنهما

Meaning:
Hasan-Huseyn (May Allah be pleased with them)



Image 25.
The calligraphy and decoration of the plaque on the west wall
Text:

سعد سعيد

Meaning:
Sa'd-Sa'id



Image 26.
The calligraphy and decoration of the plaque on the women's prayer area on the north wall
Text:

عبدالرحمن أبو عبده

Meaning:
Abdurrahman-Abu Ubaidah



Image 27.
The calligraphy and decoration of the plaque on the women's prayer area on the north wall
Text:

طلحه زبير

Meaning:
Talha-Zubayr

Conclusion

The Caferiye Mosque, an important religious and cultural center of the 17th century, has been added to the rich architectural heritage of Erzurum thanks to the philanthropy of its founder, Cafer Efendi. Originally designed as a social complex, this complex has lost some structures over time, but it still bears traces of the past with the mosque, the cellar and the fountain that have survived to the present day. The interior of the mosque has been enriched with decorations reflecting the architectural features of the period. Cafer Efendi left numerous foundations works to cover the construction costs of the social complex. Thanks to these foundations, the maintenance and repair of the mosque and other structures were ensured for many years. The summary of the endowment deed is located on the northern wall of the mosque's gallery, and is a written document of this philanthropy. The Caferiye Mosque underwent a comprehensive restoration by the Erzurum Foundations Regional Directorate in 2006-2007.

The calligraphies in the mosque are written in jeli thuluth, jeli talik and rika' script. Rika' script is in the summary of the endowment deed. Jeli talik script is in the inscription on the minbar, and all other calligraphies in the mosque are in jeli thuluth script. The inscription of construction is written in jeli thuluth on marble and has preserved the characteristics of the period from the date the mosque was built to the present day. The Kalima Tawhid in jeli thuluth, which is thought to have been written on the same date as the inscription, is located just above the inscription. On the pediments of the windows of the last congregation place, verses and hadiths emphasizing the importance of the mosques are in jeli thuluth script. The calligraphies on the mihrab include the date of the construction of the mosque and prayers for its benefactor, and are engraved in jeli thuluth on marble and written on the same dates as the construction of the mosque. On the inscription on the door of the minbar, there is a verse in jeli thuluth script and the Kalima Tevhid written in jeli thuluth script. The first two and last two lines of the text written in Ottoman Turkish are in jeli talik script and the middle part is in jeli thuluth script.

The texts on the window pediments are applied in a single line with a stacked jeli thuluth calligraphy. The patterns on all the window pediments inside the mosque are in the same style, repeating each other. The writing style inside is the same, but the texts are different. However, the letter anatomy is distorted. In the center of the dome of the mosque, the Surah Ihlas is designed in a stacked manner together with the Basmala and applied in the pen technique. The Qasida-i Burda is written in the pen technique with the jeli thuluth calligraphy as the dome band script. The names of Allah, Prophet Muhammad, the four great caliphs, Hasan-Husayn and ten promised paradise are written in the form of panels on the center of the mosque's pendentives and the north facade. The decorations in the composition found on the panels written in jeli thuluth script are the same.

As a result, the calligraphies carved and engraved on the stone in the Caferiye Mosque have largely preserved their originality, showing that the structure is not only an architectural structure but also a rich heritage of Islamic art and culture. In this context, the inscriptions provide important clues about the development of the art of calligraphy in the period. In the dome, dome band,

window pediments and the pen technique ornaments on the octagonal form, there have been aesthetic and anatomical structural deteriorations due to restoration interventions in the past. These works of art both reflect the spirit of a religious place and carry the artistic and cultural atmosphere of the period to the present day.

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Image References

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Yapılandırılmış Özet

Kültürel mirasın dokusunda dinin merkezi bir konumu bulunmakta ve dini inançlar, toplumların yapı taşlarını oluşturarak normları belirlemekte ve bireylerin dünya görüşlerini şekillendirmektedir. Mimari eserler, bu bağlamda sadece yapısal bir işlev görmekle kalmayıp, dini inançların ve kültürel değerlerin şifrelediği sembolik işaretler olarak öne çıkmaktadır. Sanatçılar, dinî sembol ve imgeleri kullanarak toplumun ortak bilinçaltına hitap eden ve aidiyet duygularını güçlendiren eserler ortaya koymuşlardır.

Dolayısıyla, bir mimari eseri incelemek, o toplumun dini, kültürel ve sosyal yapısı hakkında derinlemesine bilgi edinmek için anahtar bir araçtır. Hat sanatının dinî metinleri estetik bir şekilde ifade ettiği gibi, mimari de dini inançları görsel bir dilde yansıtarak İslam medeniyetinin kültürel dokusunu şekillendirmiştir. Bu süreçte, sanat hem bu dünyada hem de öte dünyayla bağlantılı bir araç olarak görülerek, dinî ve dünyevî değerler arasında sıkı bir ilişki kurmuştur.

Camilerde taç kapı, pencere alınlıkları, kubbeler, mihraplar, minberler ve pendantifler gibi birçok bölümde yer alan hat sanatı, bu yapıları kutsal bir atmosfere büründürerek, var olan her şeyin Kur'an-ı Kerim ile ilişkilendirildiği bir ortam inşa etmiştir. Bu sayede, hat sanatı sadece estetik bir unsur olmaktan öte, Müslümanların ilahi varlıkla kurdukları bağın görsel bir ifadesi haline gelmiş, bireylerin kendilerini sürekli olarak Allah'ın kontrolü ve himayesi altında hissetmelerini sağlayan sembolik bir dil işlevi görmüştür.

Bu tür dini ve estetik bir bütünlüğün güzel bir örneği olarak, XVII. yüzyılın önemli bir dini ve kültürel merkezi olan Caferiye Camii, banisi Cafer Efendi'nin hayırseverliği sayesinde Erzurum'un zengin mimari mirasına katılmıştır. Başlangıçta bir külliye olarak tasarlanan bu kompleks, zaman içerisinde bazı yapıları kaybetmiş olsa da günümüze ulaşan cami, çilehane ve çeşme ile hala geçmişin izlerini taşımaktadır. Caminin iç kısmı, dönemin mimari özelliklerini yansıtan süslemelerle zenginleştirilmiştir. Cafer Efendi, külliyesinin yapım masraflarını karşılamak için çok sayıda vakıf eseri bırakmıştır. Vakfiye özeti, caminin mahfilinin kuzey duvarında yer alarak, bu hayırseverliğin yazılı bir belgesi niteliği taşımaktadır. Caferiye Camii, 2006-2007 yıllarında Erzurum Vakıflar Bölge Müdürlüğü tarafından kapsamlı bir restorasyon geçirmiştir.

Camide yer alan hatlar, celf sülüs, rıka' ve celf ta'lik ile yazılmıştır. Rıka' hat ile vakfiye özeti yazılmıştır. Celf ta'lik hat minberde yer alan bazı yazılarda, camide yer alan diğer tüm yazılar ise celf sülüs hat ile yazılmıştır. İnşâ kitâbesi, mermere celf sülüs ile yazılmış olup, caminin yapıldığı tarihten günümüze kadar dönem özelliklerini korumuştur. Kitâbenin hemen üzerinde kitâbe ile aynı tarihte yazıldığı düşünülen celf sülüs Kelime-i Tevhid yer almaktadır. Son cemaat yeri pencere alınlıklarında, mescidlerin önemini vurgulayan ayet ve hadis celf sülüs hat ile yazılmıştır. Mihrap yazıları, caminin yapılış tarihini ve banisine dua edilmesini içermekte olup, mermere celf sülüs ile hakkedilmiştir ve caminin yapılışı ile aynı tarihlerde yazılmıştır. Minber kapısında bulunan kitâbelikte celf sülüs hattı ile ayet ve celf sülüs hattıyla istiflenmiş Kelime-i Tevhid yazısı bulunmaktadır.

Sonuç olarak Caferiye Camii'nde özgünlüğünü koruyan hat sanatı örnekleri, İslam sanatı ve mimarisinin zengin bir kesiti olarak, yapının sadece bir ibadethane değil, aynı zamanda önemli bir kültürel ve sanatsal miras olduğunu ortaya koymaktadır. Özellikle taş hakk edilmiş yazılar, büyük ölçüde özgünlüklerini koruyarak dönemin sanat yazısı gelişimi hakkında önemli ipuçları sunmaktadır. Kubbe, kemer, pencere alınlıkları ve sekizgen form üzerindeki kalem işi süslemeler ise ne yazık ki, geçmişte yapılan restorasyon müdahaleleri nedeniyle estetik ve anatomik yapılarında bozulmalar yaşamaktadır.