

# In TSMK F. Edhem Karatay Catalog X.-XII. Century Mushaf Rose Decoration Samples

TSMK F. Edhem Karatay Kataloğu'ndaki X.-XII. Yüzyıl Mushaf Güllü 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 many 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 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 prepare for hafiz. The medallion-shaped decorations embroidered on these reserved areas are called Mushaf Rose. This study was carried out on three Mushafs belonging to the X.-XII. century early period and registered in the Topkapı Palace Museum Library Fehmi Edhem Karatay Arabic Manuscripts Catalog A.3, R.38 and R 27 Inventory numbers. The roses in the Mushafs have been evaluated in terms of composition, color, motif, pattern construction and stylistic features. A detailed examination of the roses in question in terms of illumination will be valuable in terms of determining the historical development process of illumination art and its effects on today's understanding of decoration.

**Keywords:** Illumination art, mushaf, mushaf rose, decoration, gold

## ÖZ

Türk kültür ve sanatını içinde taşıyan, bugün birçok müze, özel koleksiyon ve kütüphanede muhafaza edilen eserlerin önemli bir kısmını kitap sanatlarımız oluşturmaktadır. Usta sanatkârların 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 Güllü 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 tezyîni 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, mushaf güllü, bezeme, altın

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## Introduction

Art; In addition to developing and changing in different geographies and civilizations since human history, it has always existed in the lives of human beings. In Islamic countries, artists have produced works in many 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 many museums, private collections and libraries today. These are calligraphy, binding, marbling, solid wood, miniature and illumination arts under the title of book arts.

Tezhipî is derived from the Arabic word *zeheb* (gold). It means goldification in the dictionary (Devellioğlu, 2003: 1106). These are decorations made with various patterns and motifs on the title pages and other parts of manuscript books. This art, which requires very fine workmanship and uses various colors together in addition to the main material of illumination being gold, is one of the book decoration arts that has an important place in manuscripts.

Turkish art brought by the Turks from Central Asia as a result of cultural interactions; It 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 are Mushafs (Derman, 2010: 138). Mushaf; In the dictionary, it means bringing together written pages and combining them (Maşalı, 2020: 242). In Mushaf decoration<sup>2</sup>, without going beyond the classical rules, artists brought new styles to the decorations made before them, with the artistic interpretation of the period, and produced wonderful works of beauty beyond the obvious, and they also influenced today's styles..

In order to make it easier for those who read or memorize the Holy Quran, it is divided into 30 chapters of twenty pages each, and each chapter is divided into 4 parts of five pages each. (Kılınçer, 2019: 40). The ornaments in the form of rosettes applied to the caption space of the page outside<sup>3</sup> the text area are called Mushaf roses. The decoration of these roses, which were named according to their functions, differed in each period. While some of these are not seen in today's prints, some of them still exist.

When we review the literature on Mushaf roses, it is noteworthy that studies on early Mushaf roses are limited and there is no study on Mushaf roses of the X.-XII. century. Our study aims to evaluate the Mushaf roses 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 roses belonging to the Mushafs that we include in our study will be valuable in terms of determining the historical development of the art of illumination and its effects on today's understanding of decoration and also contributing to those who will do research in this field.

### Mushaf Rose

Due to the respect felt for the Mushaf-i Sharif, 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, marbling and illumination. The magnificence and richness of these rare works, created by the hands of master artists, each adorned with the other and offering an elegant contemplation to the viewer, are aesthetic marvels. Therefore, this situation; It is the best proof of the value given to the Holy Quran.

After the death of Muhammad (May Allah's peace be upon him),

In the first year of Abu Bakr's caliphate, ridda (apostasy) incidents came to the fore and wars took place. Many hafizes were martyred in these clashes. Omar of the Holy Quran made me worried about its copying. He told Abu Bakr and suggested that the Quran be placed between two covers. Although the Caliph initially opposed this offer, He understood Ömer's sadness and anxiety and accepted the offer. For this study, 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: 30). It was primarily aimed to ensure the unity of reading and copying of the Mushafs, but 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: 365-366). In the Mushafs written in this period, there are no punctuation or vowel marks (Altıkulaç, 2007: 94), nor are there any different shapes and decorations, or badges (roses) showing the locations of the surahs and chapters. Over time, non-Arabs joined Islam and there were cases of misreading the Holy Quran among those who were not fluent in Arabic (Çetin, 2012: 92). Based on the idea that the letters can be read correctly and make it easier, it became necessary to include some signs and movements in the text of the Quran.

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 book shops were opened where books were copied and the bindings were renewed. The end of the Umayyad period and the beginning of the Abbasid period, that is, VIII.-IX. We can say that the art of illumination, which is one of our book decoration arts, started to be performed on the pages of the holy book and became a tradition, as understood from the copies of Mushaf-ı Şerif copied between the centuries (Tanındı, 2010: 90). Based on this, it is possible to say that the dots placed at the end of the verses, the long, thin strip-shaped headings made at the beginning of the surahs, and the rosettes (roses) embroidered on the page edges in different forms were among the first decorative elements.

The zahriye, serlevha, surah head and hatime roses, the earliest examples of which we see in the Mushafs written during the Umayyad and Abbasid periods, are in round or pear shaped form and are decorated horizontally and adjacent to the illumination with rumi and munhani motifs (Derman, 2010: 140). However, the surahs in the Mushafs pause in separation, hamse, ashare, prostration; There are also Mushaf roses called hizib, nisf (nisf), and juz rose in the separation of the parts. These roses were decorated in accordance with the decoration feature and technique of the period, and when more than one Mushaf rose was placed on the same page, they were combined with crochet hooks in<sup>4</sup> the middle direction of the patterns (Duran, 2012: 64). The reason for this is to eliminate the monotony in the decoration, to prevent the rose from looking like a stain, and to provide mobility by filling the rectangular space in which it is located. In the Mushafs, there is a small and mostly circular stop decoration at the end of each verse, 14 prostration roses indicating the places of prostration, a juz rose in every 20 pages, an ashara rose in every 10 verses, a hamse rose in every 5 verses and a hizib rose in every 5 pages ( Derman, 2010:

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

<sup>2</sup> For detailed information, see Devellioğlu, F. (2003). "Tezyinât", "a.g.e":1107.

<sup>3</sup> For detailed information, see Parlâtır, İ. (2011). "Hâşiye", Dictionary of Ottoman Turkish, C.1:594, Ankara, Yargı Publications.

<sup>4</sup> For detailed information, see Pakalın, Z. M. (1971). "Tiğ", Ottoman Dictionary of Historical Dictionaries and Terms, C. 2: 497, Istanbul, MEB.

140). We can examine the roses determined according to surah, juz and page order as follows.

**Stop:** Small stars, flowers, oval (bezi) or geometric decorated dots placed in places where one should stop for a short time while reading the text of the Quran, and at the ends of verses and sentences in manuscripts (Ayverdi, 2005: 765), are called foundation or stop motifs (Özkeçeci. İ. and Özkeçeci Ş., 2014: 181). In the early period Mushaf copies, the pause motif was placed every five (khamse) and ten (asherah) verses. IX.-X. In the Mushafs of the 16th century, the endings of the verses consist of dots resembling triangles, colored in gold or red, instead of the illuminated stop motif. Hamse and ashere stops, which were in the form of pears and rosettes and started to be made in larger forms over time, were located in the footnote space of the page and were called Mushaf rose (Duran, 2012: 63). The stops we encounter most often are; Şeşhâne (hexagonal dot), jewel (interlaced dot), helezon, pençhâne and müzehep are the stops (Derman, 2010: 140).



**Image 1.**

Stop Motif (TSMK, Inventory Nu: Y.27a).



**Image 2.**

Stop Motif (Şenlik, 2024).



**Image 3.**

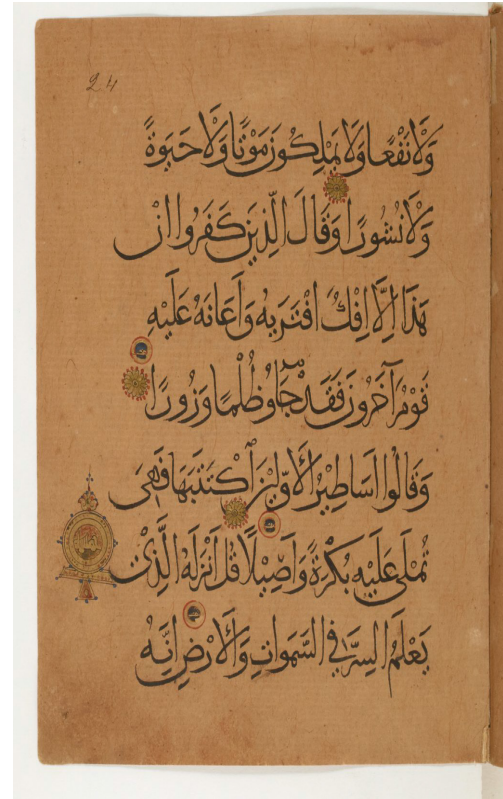
Stop Motif



**Image 4.**

Stop Motif (TSMK, Inventory Nu: 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: 63-64).



**Image 5.**

Hamse Rose (Paris National Library, Inventory Nu: A. 604, Y.24a).



**Image 6.** Hamse Rose (Şenlik, 2024).

**Asherah Rose:** Ashr means “ten” in Arabic. It is the name given to the decorated medallions embroidered on the margins of the page every ten verses in the Mushafs. In order to facilitate learning the Mushaf-i Sharif and memorizing it, the surahs were divided into sections of ten verses, the letter “ayin”, which is the first letter of the word ashra, was placed at the end of these sections (Eroğlu, 1991: 24), and these letters were sometimes written with gold gilding and sometimes with roses. It was written in the middle after being decorated (Özen, 2003: 20). The Asherah rose, which began to appear in the 10th century and differed in color and pattern over time, dates back to the 12th century. It disappeared after the century (Derman, 2010: 141).





**Image 7.**

*Aşere Rose (TSMK, Inventory Nu: Y.746, Y.39a).*



**Image 8.**

*Aşere Rose (Şenlik, 2024).*

**Prostration Rose:** These are medallion-shaped decorations, of which there are 14 in the Holy Quran, embroidered in line with the verses, requiring the reader or listener to prostrate to one of the verses of prostration (Çetin, 2012: 100). While it is not seen in the first Mushafs, it is not seen in the XIII.-XIV. Prostration roses, which are only mentioned in writing in the Mushafs of the 15th century, date back to the 15th century. It started to be seen in the form of a rose since the 19th century (Derman, 2010: 141).



**Image 9.**

*Secde Rose (TSMK, Inventory Nu: R.27, Y.151b).*



**Image 10.**

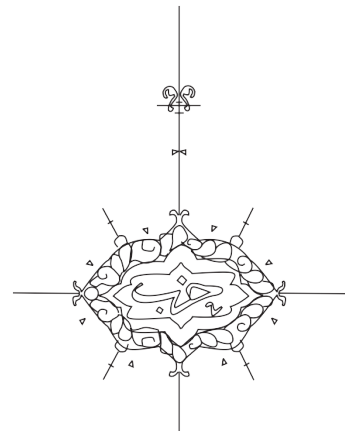
*Secde Rose (Şenlik, 2024).*

**Hizib Rose:** Meaning part, division (Çetin, 2012: 98), each of the parts divided into four sections with five pages in the Mushafs (Serin, 2020: 245). These are illuminated medallions used for display purposes. The hizib rose, which we rarely see in the early period Mushafs, is mostly from the 15th century. We encounter it in the Mushafs from the 11th century onwards (Duran, 2012: 64).



**Image 11.**

*Hizib Rose (TSMK, Inventory Nu: R.57, Y.8b).*



**Image 12.**

*Hizib Rose (Şenlik, 2024).*

**Nısf (nisf) Rose:** Meaning half, half in the dictionary (Ayverdi, 2005: 2345), they are illuminated medallions used to show half of each juz in the Mushafs. While it is not seen in the early period Mushafs, it is in the 15th century. In the century, class places were shown with writing and roses. They are decorated in the form of half sunbursts on the horizontal and vertical axis (Duran, 2012: 64). There are 30 class roses in one Mushaf (Derman, 2010: 141).



**Image 13.**

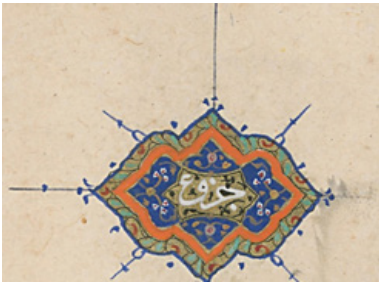
*Nısf Rose (TSMK, Inventory Nu: R.57, Y.33a).*



**Image 14.**

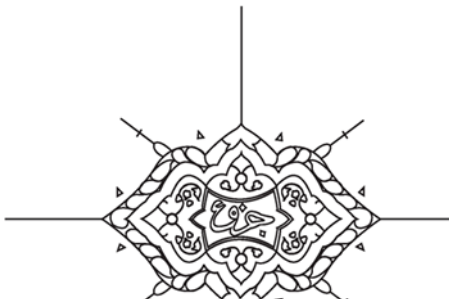
*Nısf Rose (Şenlik, 2024).*

**Juz Rose:** These are illuminated decorations showing the heads of the juzs formed by dividing the Mushaf into thirty equal parts (Derman, 2010: 142), with the juz number written inside (Ayverdi, 2005: 509). The juz roses seen in the early period Mushafs date back to the 15th century. Since the 19th century, it has been mostly found on the horizontal side of the page in the form of circles and sunbursts (Duran, 2012: 64).



**Image 15.**

*Cüz Rose (TSMK, Inventory Nu: R.57, (Y.253a).*



**Image 16.**

*Cüz Rose (Şenlik, 2024).*

**Zahriye Rose:** These are medallion-shaped illuminated decorations embroidered horizontally on the edge of the page, adjacent to the Zahriye page illumination (Image 22). In the First Mushafs These ornaments, which are in the form of drops or circles and have ½ symmetr date back to the 14th century. It is not seen much after the century (Duran, 2012: 64).

**Serlevha Rose:** These are illuminated decorations applied to the edge of the page adjacent to the serene illumination. They are engraved on the middle part of the long side of the serlevha in a horizontal direction in a circular, semicircular or pear shaped shape (Duran, 2012: 64).



**Image 17.**

*Serlevha Rose (TSMK, Inventory Nu: E.H.61, Y.2b-3a).*



**Image 18.**

*Serlevha Rose (Şenlik, 2024).*

**Surah Head Rose:** These are illuminated decorations applied to the page edge on the horizontal axis, adjacent to the surah head illumination or undecorated surah head text (Image 23). In the Mushafs of the early period, the surah head roses, which are large and complexly patterned in the form of drops or circles, date back to the 14th century. They are not seen after the century (Duran, 2012: 65).

**Hâtime Rose:** These are ornamental medallions applied horizontally to the central axis of the Hâtime illumination, which is in square or rectangular form, as seen in the Zahriye rose (Duran, 2012: 65).





**Image 19.**

*Hâtîme Rose (TSMK, Inventory Nu: A.3, Y.72b-73a).*



**Image 20.**

*Hâtîme Rose (Şenlik, 2024).*

The subject of our article is X.-XII. Evaluation of the roses in the Mushafs of the early 19th century in terms of composition, color, motif, pattern and stylistic features; It was carried out 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 is not possible to show the images of the works in advance or to take images from the requested pages, in accordance with the institution's procedure, the review could be made through the digital data sent to us for the works in question. For this reason, in our study, information about the numbers of some Mushaf roses in the works could not be included.

### **TSMK Fehmi Edhem KARATAY Found in the Arabic Manuscripts Catalog X.-XII. Mushaf Rose Decoration from the Century**

Name of the work: Mushaf

Stud found in: TSMK

Inventory number: A.3

Date of copying: X.-XI. century

Calligrapher: -

Mushaf external dimensions: Length: 135 x Width: 130 mm

Foil type: Parchment

Leaf dimensions: Length: 125 mm x Width: 120 mm

Number of foils: 73

Number of lines: 32

Line length: 80 mm

Script type: Kufic

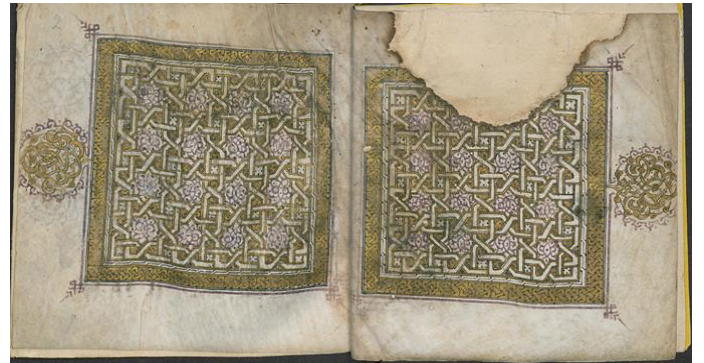
"The catalog information states "Parchment, 73 leaves, 125 mm long and 120 mm wide. 32 lines, 80 mm long, with very thin kufi on the page. Presumably IV-V. It was written in the (X-XI) centuries. Sheets 1b and 2a also have arabesque moat interlaced panels. The upper part of leaf 1b was torn and was repaired by gluing paper. The heads of the surahs are illuminat-

ed in the Arabic style, and the edges of the pages are decorated with hizib and prostration roses and the stops are gilded. On the last leaf, there is a plate of the same nature, decorated with interlocking moats. Simple şemsal leather on miklepli 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 places, the gold has remained intact throughout the work and has preserved its brightness until today.

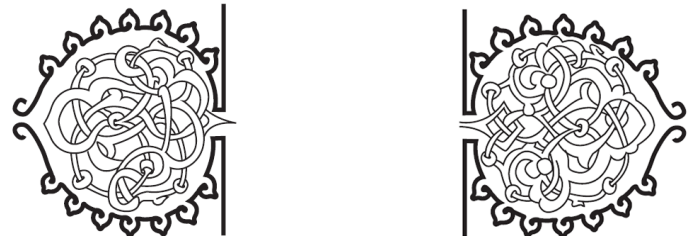
The illuminations that we encounter in the earliest copies of the Holy Quran are mostly in the form of strips drawn to indicate the end of one sura and the beginning of the next. The floor mosaics of these strips are mostly in the form of latticework, inspired by the patterns of textiles (Mahir, 2001: 105), as well as 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: 40). The illumination of the zahriyeh in Mushafs was executed in different styles according to the periods and in different ways in accordance with the horizontal or vertical forms of the books. Although the zahriye pages, which began to be seen from the Xth century onwards, survived until the XVIIth century, the zahriye, serlevha, sürbaşı and hatime roses only survived until the XIVth century (Derman, 2010: 139-140).

There are 3 zahriye and 1 hâtîme rose in the work. The zahriye page of the work is on 1b, 2a and the last page of the text is on 73a. It consists of geometric mesh dots surrounded by a 1mm gold ruler on a parchment background. The inside of the spaces formed by the knotting of the rulers are detailed with lapis and black soot ink. The outer molding of the plate is decorated with a keyed zencerek on plastered gold. The roses on the zahriye, hâtîmeiyeh and the beginning of the sûrah are designed in ½ symmetrical pear-shaped form on the horizontal axis and in the form of a composition with gold rûmîs. (Image 19-21).



**Image 21.**

*Zahriye Rose (TSMK, Inventory Nu: A.3, Y.1b-2a).*



**Image 22.**

*Zahriye Rose (Şenlik, 2024).*

The first verses of Fatiha and al-Baqarah are written in kufic calligraphy on the same page. The outer molding of the sūrah titles surrounded by a rectangular ruler is decorated with a keyed zencerek on plastered gold. The sūrah-head illumination at the beginning of the Fatiha sūrah is separated on both sides by a geometric interlacing composition. The design consisting of rûmî motifs with supersublime ink was applied on a lapis-colored ground, and the kufic calligraphy containing information about the sūrah was left in parchment color, and the surrounding area was engraved with black soot ink. The illumination at the beginning of the sūrah of al-Baqarah is similarly designed with a rûmî motif and the text is written in zer ink. The titles are surrounded by lambs and separated from the writing area, and the sūrah titles are completed with a simple crochet. In addition, the majority of the sūrah titles in the work have been left in the color of parchment with undecorated ground, and the information about the sūrah is written in zer ink. The roses at the beginning of the sūrahs, which recur throughout the work, are quite simple compared to the other roses in the Mushaf and consist of ½ symmetrical compositions with golden rûmî. They are surrounded by lapis-colored lambs with bukçuks. (Image 23).



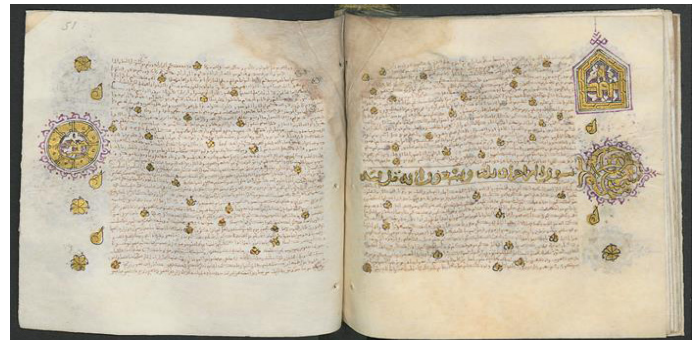
**Image 23.**  
Surah Head Rose (TSMK, Inventory Nu: A.3, Y.2b).



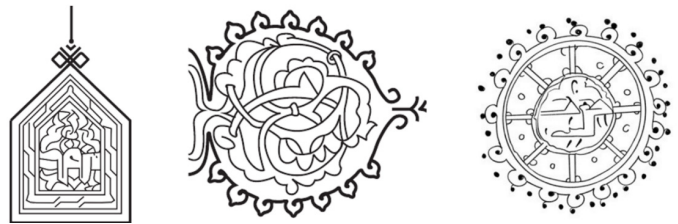
**Image 24.**  
Surah Head Rose (Şenlik, 2024).

In the work, hizib and prostration roses are also applied in the form of two separate design circles with ½ symmetry on the vertical axis of the page. The inner pane of the circular roses is decorated with an undeveloped golden rûmî motif on a lapis-colored ground. The phrases “hizib” and “prostration” are written in Kufic calligraphy in the middle of the roses with zer ink or suprabec ink. In both designs, the outer sheet of the gold-coated roses is divided into 12 parts with tahrir lines in one and 8 parts in the other. Black soot ink thread was drawn around the roses, although not very regularly. The pattern is completed with lamb and brown dots in lapis color. All the roses in the Mushaf are decorated in the annotation space of the page.

The pauses are in line with the lines between the verses and are in the form of a simple small flower consisting of a combination of dots. The stops, which are applied in the same way throughout the work, are drawn with black black ink on a gold background and detailed with lapis and brown dots.



**Image 25.**  
Mushaf Rose and Stops (TSMK, Inventory Nu: A.3, Y.50b-51a).



**Image 26.**  
Mushaf Rose and Stops (Şenlik, 2024).

Name of the work: Mushaf

Stud found in: TSMK

Inventory number: R.38

Date of copying: XI-XII. century

Calligrapher: -

Mushaf external dimensions: -

Foil type: Parchment

Leaf dimensions: Length: 145 mm x Width: 110 mm

Number of foils: 317

Number of lines: 18

Line length: 80 mm

Script type: Kufic – Nasih

<sup>5</sup>For detailed information please see, Yılmaz, A. (2004). “Bukçuk”, Türk Kitap Sanatları Tabir ve İstihlaları, İstanbul, Damla Publisher.



"The catalog information states "It was estimated to have been copied in the V-VI (XI-XII) century. Y. 1a is also in the handwriting of Imam Hussein. There are 4 illuminated plates in Y. 1a, 2a, 3a. The manuscript is illuminated, the surah heads are gilded. Hizib, prostration and ashir signs and pauses are illuminated. Micleped green leather binding. The part of this Mushaf up to Yaprak 90a-91b and 94a-95b was written on paper later with naskh" (Karatay, 1962: 29)."

Some of the pages of the 18-line work, written in soot ink Kufic calligraphy, were worn out, the parchments were restored with leather, and the color of the leather has darkened on some pages. The missing leaves 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 ink were used in the illumination and the movements of the script.

Gold, dark blue, green, red and glossy inks were used in the zahriye illumination and pattern spaces in 1b, 2a, 2b, 3a of the work. In all of the illuminations designed with  $\frac{1}{2}$  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's sutures were made between the lines of the text where information about the Mushaf was written. Kufic calligraphy is written with and is surrounded by floral motifs. The outer casing of the plate consists of interlocking knitting patterns. The inner and outer moldings are decorated with fine arasyu on a gold ground. The zahriye rose applied on the horizontal symmetry axis of the zahriye page is in  $\frac{1}{2}$  symmetrical pear-shaped form, and the design consisting of very large leafy floral motifs on a dark blue background is colored in gold and surrounded by a thick dark blue lamb around the plate illumination.

There are a total of 4 zahriye roses in the work. The inner molding of the zahriye page in 2b and 3a consists of geometric interlacing patterns. The outer molding is composed of floral motifs emerging from each other with spiral movements used in 1b and 2a. Gold rulers are applied to the inner and outer moldings. The zahriye rose applied on the horizontal axis of the page was designed differently with the same patterns and colored with gold on a dark blue background, and the pattern was finished by drawing a thick dark blue lamb around it with the zahriye page.

There are 2 roses at the beginning of the sūrah on the title page. The horizontally shaped surah heads on the manuscript page are surrounded by a golden ruler. 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 rosettes (roses) attached to the surah titles are in pear shape, and the  $\frac{1}{2}$  symmetrical composition consists of stylized large leaves and bud-like plant motifs. It is larger and more intricately patterned than the other roses in the work. In the designs, the spaces between the patterns are painted with red, dark blue and green colors, with the emphasis being on gold, and etched with soot ink. It is surrounded by thick dark blue lambrequins along with the title of the surah, and some of them are half-shaped. In the other sura head decorations in the work, almost no pattern was repeated and a separate pattern was designed for each sura head, adhering to the same style. The majority of surah heads are illuminated in writing, but there are also sura heads without illumination, in which the information about the surah is written in zer ink Kufic calligraphy and only the roses of the surah beginning are added at the beginning or at the end.

It has been observed that some lines in the text of the work are written one under the other, not in the same line. For this reason, the sizes and forms of the surah titles designed according to the text vary. It is possible that the Mushaf was restored because some of the roses in the right and left spaces of the pages were cut. There are 2 roses at the beginning of the surah on the master sheet (Image 27).



**Image 27.**

Surah Head and Surah Head Rose, in Sûre title, âyet of "El Mümteherine Selase Aşere" is written (TSMK, Inventory Nu: R.38, Y.287a).



**Image 28.**

Surah Head and Surah Head Rose (Şenlik, 2024).

The hamse, prostration and ashara roses in the mushaf are in the form of circles and resemble the paw motif. It looks smaller and plainer compared to the surah head roses. The names of the surahs were written in Kufic calligraphy on a green background on the inner sheet of the roses, and the names of some of them were left in parchment color. Gold smearing was applied to the outer sheet and the surrounding area was enlivened by scratching with soot ink. Some of them have a dark blue lamb drawn around them and are detailed with dots. Additionally, there are only roses in the Mushaf, indicated in ink writing (Image 29).



**Image 29.**

Surah Head Rose (TSMK, Inventory Nu: R.38, Y.301a).

<sup>9</sup>For detailed information please see, Ayverdi, İ. (2008). "Beyne's sūtur", Misalli Büyük Turkish Dictionary, İstanbul, Kubbealtı Publication, Vol. 1: 358.



**Image 30.**

*Surah Head Rose (Şenlik, 2024).*

Two types of stops were used in the work. One is a simple flower motif with six petals, and the other is a small circular form written in brown with a dot in the middle on plastered gold. There is no space between the verses and the pauses are placed on the verse. It is applied in the same way throughout the work.

The work has a total of 3 hâtima roses. The inner frame of the Hâtima page consists of three parts. Information about the Mushaf was written in Kufic calligraphy with soot ink on the areas consisting of rectangular sheets. The design of the hâtima roses, applied in ½ symmetry on the horizontal axis of the plate and the hâtima illumination, 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 molding of the rectangular area has a thick dark blue lamb with a rose.

Name of the work: Mushaf

Stud found in: TSMK

Inventory number: R.27

Date of copying: XII. century

Calligrapher: Muhammad b. Muhammad b. Ali b. Shu'ayb al-Anshari

Mushaf external dimensions: 325 x Width: 277 mm

Foil type: Parchment

Leaf dimensions: Length: 315 x Width: 262 mm

Number of foils: 197

Line count: 25

Line length: -

Font type: Moorish Kufic

*"In the catalog information "Parchment. 197 sheets. 180mm width. 25 lines. Muhammad b. Muhammad b. Ali b. It is written in Kufic calligraphy by Shu'ayb al-Anshari and the phrase Satha stanza Mushaf Sharif line 25 is included. It was written in the city of Sebte (Ceuta-Spain) on the third Muharram of the year 587 (1191). Three exquisitely decorated plaques with a moat and polygonal interlockings on Y.2a and Y.196b -197a. The heads of the surahs, the faction, the ashir, and the roses of prostration are illuminated in the same style. It is listed as "dark brown smooth skin with miklep".*

This work, registered at Inventory number Revan 27, consisting of 197 pages and 25 lines, was written in soot ink Moorish calligraphy and decorated mainly 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: 316). The beautiful illumination of this work, which attracts attention with its elegant details, was made by the illuminator Muhammed b. Yusuf committed it (Tanindi, 2015: 249).

The work, which generally appears to be intact, has discoloration

and darkening on some of its parchments, suggesting that it was wet or exposed to moisture. It is understood that some of the roses of the Mushaf in the annotation section on the right and left of the page have been cut, and that the worn parchment ends of the Mushaf have been repaired. Dark blue, green, brown and gold were used in the illumination and the movements of the text. Zahriye, serlevha, hatime page, surah heads, roses and pauses are among the decorated areas. Geometric braided interlocking patterns and fully developed Rumi motifs were 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 zahriye roses in the work. The zahriye 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 molding of the rectangular plate is decorated with geometric interlacing patterns on a gold ground and surrounded by a fine interlace. The outer mouldings are decorated with finer and more detailed interlacing, and the gaps formed by the knots on the inner moulding are colored with green, dark blue, brown, pigment ink and gold. The interlacing and ornamentation on the inner moulding are detailed with metallized ink. The rûmî motifs in ½ symmetry on the horizontal axis are colored in gold and the gaps are filled with dark blue. The plate with its illumination is surrounded by lambs and bukchuks.

**Image 31.**

*Surah Head Rose (TSMK, Inventory Nu: R. 27, Y.2b).*

**Image 32.**

*Surah Head Rose (Şenlik, 2024).*

The title page is on a single page. The two horizontal sūrah titles are composed of geometric interlacing patterns. The sūrah title of the Fatiha sūrah is written in parchment and the sūrah title of the Baqara sūrah is written in zer ink. The surroundings are decorated with light rūmî motifs and colored in gold and dark blue. There are 2 sūrah-head roses with ½ symmetry attached to the head of the sūrah titles, decorated with gold rūmî motifs and crests of two different designs. The horizontal form is surrounded by thick dark blue lambs and bukuks, and the corners are finished with a short, thin crochet. The other sūrah titles in the Mushaf are not illuminated, but are written in zer inked Moorish calligraphy. It is clearly observed that the roses tied at the beginning or end of the sūrahs, each of which is composed of different designs, some with rūmî 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 (Image 31-33).



**Image 33.**  
Surah Head Rose (TSMK, Inventory Nu: R. 27, Y.157b).



**Image 34.**  
Surah Head Rose (Şenlik, 2024).



**Image 35.**  
Mushaf Rose ve Stops (TSMK, Inventory Nu: R.27, Y.170b).

The sizes of the roses in the Mushaf vary, and while the designs of some are quite simple, some consist of more intricate and interlaced knitting patterns. In addition to the roses embroidered in the margin space of the page, there are also roses embroidered at the line of the line. The names of the roses are mostly written in hazel ink on a dark blue and green background, and some are written in fine ink. In his illuminations, dark blue, green and glossy inks were used, with the emphasis being on gold. There are also Mushaf roses in the work, undecorated and marked only with fine ink (Image 35).



**Image 36.**  
Aşere Rose (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 drop, representing the letter “he”, which corresponds to the number five, which is used every five verses rather than a stop. The dots placed between the verses at the line of the line are detailed with soot ink, dark blue and green colors on plastered gold, and the surrounding areas are engraved with soot ink. It is repeated in the same way throughout the work.



**Image 37.**  
Surah Head Rose and Mushaf Rose (TSMK, Inventory Nu: R.27, Y.178b).



**Image 38.**  
Surah Head Rose and Mushaf Rose (Şenlik, 2024).



There is 1 hâtîme rose in the work. The hatime page of the work is in horizontal rectangular form and is quite plain. The rectangular form is surrounded by zencrek consisting of geometric interlocks on a gold background. It contains information about the text. It was designed with a ½ symmetrical rumi motif attached to the horizontal axis of the Hatima page, with a parchment-colored background, and colored with gold. The inner part of the rose is detailed with dark blue small dots and is surrounded by lamb and half. There is 1 hatime rose in the work.

### Conclusion

Our study is based on the X.-XII. manuscripts recorded in the Topkapı Palace Museum Library Fehmi Edhem Karatay Arabic Manuscripts Catalog A.3, R38 and R.27 Inventory numbers. It was realized on three Mushafs belonging to the century. The fact that the Mushafs are not provided with the opportunity to review the Mushafs from start to finish, as per the institutional procedure, has led to the necessity of making do with digital images. For this reason, the numbers of some Mushaf roses in the works could not be determined.

The X.-XII. As a result of the examination of the roses belonging to the 11th century Mushafs, while zahriye and hatime roses were included in the works, no serlevha rose was found. Classical manuscript page tradition dates back to the 13th century. It has been included in the Mushafs since the century and in the XIV century. Since the 19th century, they have begun to be decorated mutually. In the works examined, Surah Al-Fatiha and Al-Baqara were written on the same page, and there is only a surah head illumination and a rose at the beginning of the surahs, and therefore there is no serlevha illumination and rose in the works. Additionally, no nisf rose was found in any of the works.

While there are no ashere, hamse, or juz roses in the work with inventory number A.3, there are prostration and hizip roses. In addition, in the work, there are very small ornaments in the form of droplets and the şeşhane stop motif, which we call hexagonal dots, detailed with tahrir lines on plastered gold, which we think were processed with aesthetic concerns in the footnote space of the pages. It has been determined that the sentences "lâ ilâhe illa hûve" in the entire text of the Mushaf are written in Kufic calligraphy with larger ink than the text of the work. When the Mushafs written until today are examined, the phrase "lâ ilâhe illa hûve" comes to the fore. It constitutes an important example. In this respect, we believe that the Mushaf can be examined even as a single research subject. In addition, the expressions indicating the number of verses at the beginning of the surah differ from the numbers expressing the number of verses in today's Mushafs.

It is noteworthy that although the zahriye, surah head and hatime roses of the Mushaf with inventory number R.38 are processed with an intricate composition, the other rose types are decorated in a very simple way. In the Mushaf numbered R.38, there are ashara, hizib, hamsa and prostration roses, and in the work numbered R.27, there are ashara, hizib, hamsa and prostration roses, but there is no juzh rose.

Mushaf roses in manuscripts; When evaluated in terms of the motifs used, composition, color, pattern construction and workmanship, the designs consist of interlocking knitting patterns consisting mostly of geometric planes, which are the most distinctive decorative features of the periods, and stylized large-leaved herbal and rumi motifs intertwining with spiral movements. While gold is predominantly used in decorations, lapis, dark blue, oakum, red, brown and green are among the colors used. In the Mushafs examined, pattern repetition was mostly avoided in the design of the roses at the beginning of the surah, but a design consisting

of different compositions was prepared for each rose. Especially in the decoration of the work numbered R.27, the decorations consisting of different and fine designs with the most meticulous workmanship offer an aesthetic richness.

In this context, it was possible to observe that the Mushaf rose decoration in these works, each of which is rare, from the early period, completely reflects the initial level of the art of illumination and the understanding of decoration and aesthetic taste of the period. So much so that it would not be out of place to say that these decorative elements, which were created by the necessity of adding some signs and movements arising from necessity in order to facilitate the correct reading of the Quran, were the first seeds laid on the basis of the art of illumination.

The first examples were found in VII. and IX. The roses we see in the 19th century Mushafs have developed and changed with various stylistic approaches as a result of the combination of aesthetics and form, and have differed in each period. Therefore, these roses that still exist; There is no doubt that the fact that they have survived and developed until today has affected the understanding of Mushaf rose decoration.

In conclusion; Mushaf roses, which are the most elegant decorations of the Holy Quran, as well as the zahriye, serlabha, surah heads and hatime pages, where intense decorations are seen in the decoration of the Mushaf-ı Şerîf, are remarkable both for their position and functionality in the Mushafs and for the meticulous brushwork of the artist of the period. We are of the opinion that they are so valuable and important that they cannot be ignored because they are decorated with their skill and eye-catching composition.

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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' lar da 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 lar da sayfa düzenine göre yer alan ancak günümüz matbularında varlığını halen koruyamayan zahriye, sûre başı, serlevha ve hâtîme 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' lar a 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 gülleri ne 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 lar da 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 gülleri nin 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 lar a ait kâğıt, sayfa düzeni, yazı özellikleri, desen kurgusu, yazı ve tezhiplerde kullanılan renklendirmeler, zahriye sayfaları, sûre başları, güller, duraklar ve hâtîme 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 gülleri n incelenmesi neticesinde, Eserlerde zahriye ve hâtîme gülleri yer alırken serlevha güllüne rastlanmamıştır. Klasik serlevha sayfası geleneği XIII. yüzyıldan itibaren Mushaf lar da yer almıştır ve XIV. yüzyıldan itibaren de karşılıklı olarak tezyîni edilmeye başlanmıştır. İncelenen eserlerde Fatiha ve Bakara Sûreleri aynı sayfa üzerine yazılmış ve sûreleri n başında yalnızca sûre başı tezhibi ile sûre başı güllü mevcut olup dolayısıyla eserlerde serlevha tezhibi ve güllü bulunmamaktadır. Ayrıca eserleri n 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 hareketleri n konulması zarureti ile oluşturulan bu tezyîni unsurları n tezhip sanatının temeline atılmış olan ilk tohumlar oldukları nı söylemek yersiz olmayacaktır.

İlk örnekleri n 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 gülleri n; günümüze kadar ulaşmış ve gelişmiş olmaları Mushaf güllü bezeme anlayışını etkiledikleri de şüphesizdir.

Sonuç olarak; Mushaf-ı Şerîf tezyînatında yoğun bezemeleri n görüldüğü zahriye, serlevha, sûre başları ve hâtîme sayfaları kadar, Kur'ân-ı Kerîm'in en zarif bezemeleri olan Mushaf gülleri nin, hem Mushaf' lar da ki konumu ve işlevselliği bakımından hem de dönemi n san'atkarınının titiz fırça mahareti ve göz alıcı terkîbi ile tezyîni edilmiş olmaları n göz ardı edilemeyecek ölçüde kıymetli oldukları ve önem arz ettikleri kanaatindeyiz.