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TO‘PQOPI SAROYI KUTUBXONASIDAGI H.S. 4 RAQAMLI MUS’HAFI SHARIF (QUR’ONI KARIM) NING KITOBAT SAN’ATI NUQTAYI NAZARIDAN BAHOLANISHI

Annotatsiya: Muqaddas Qur’oni karim Islom dinining asosiy manbasi hisoblanadi. Muhammad (s.a.v.)ning ilohiy rahnamoligi ostida uning ta’limotlarini saqlash va insoniyatga tarqatish uchun ikki asosiy usul qo’llanilgan: yodlash (hifz) va yozma tarz (kitobat). Masjidlardan tashqari, musulmon jamiyatlarida bu usullarni amalga oshirish uchun “Qorixona”lar (“Qur’on yodlovchilar uyi”, “Qur’on qiroatchilari uyi”, “Xattotlar madrasasi”) kabi muassasalar tashkil etilgan. Muhammad (s.a.v.) hayotligida yozilgan oyatlar keyinchalik jamlangan. Usmon (r.a.) xalifaligida Qur’onning yetti nusxasi tayyorlanib, Kufa, Basra, Damashq, Makka, Toshkent va Qohira kabi shaharlarga tarqatildi. Ularga muallimlar (kotiblar) hamroh bo’ldilar. Bu hududlarning har birida qori, kotib va xattotlar ushbu asos matnlar asosida yangi nusxalar yaratdilar. O’n besh asr davomida arab yozuvi rivojlanishi bilan Qur’on (Mus’haf) turlicha xattotlik uslublari, masalan, kufiy, muhaqq, rayhoni, naqshiy, riq’a kabi uslublarda yozildi. Mazkur maqolada Temuriylar davrida Hirotda kitobat qilingan juda ham noyob Mus’haf nusxasi haqida so’z boradi.

Kalit soʻzlar: Mus’haf al-Sharif, Hirot, To’pqopi saroyi, Iqlimi-Sitta, Muhammad ibn Sultonshoh, xattotlik.

Summary: The Holy Qur’an is the foundational source of the Islamic belief system. Under the divine guidance of the Prophet Muhammad, two primary methods were employed to preserve its teachings and disseminate them to humanity: memorization (hifz) and recording in writing (kitâbet). In addition to mosques, Muslim societies established institutions like dâru’l-huffâz, dâru’l-kurrâ, and madrasa al-hattâtîn to implement these methods. Through the method of scribing, verses that had been recorded during the Prophet’s lifetime were compiled. During the caliphate Uthman, seven copies of the Qur’an were produced and distributed to cities such as Kufa, Basra, Damascus, Mecca, Tashkent and Cairo, accompanied by scribes (muallims). In each of these regions, scribes and calligraphers created new copies based on this master text. Over fifteen centuries, with the development of Arabic script, the Qur’an (Mushaf) was transcribed using various calligraphic styles such as kufic, muhaqq, reyhânî, tawqî, rikâ’, thuluth, naskh, and ta’lîq. These copies were then donated to places of worship and libraries. Recognizing the importance of the Mushaf, caliphs, emirs, sultans and rulers commissioned the finest calligraphy, illumination, paper, and binding, often keeping these beautifully crafted works as cherished items in their private quarters. Each of these masterpieces reflects the cultural and artistic values of the societies and governments that produced them. One such masterpiece is the Mushaf al-Sharif, written by the calligrapher Muhammed bin Sultanshah al-Harawî in Herat in 890 AH/1485 CE. This Mushaf, transcribed using the muhaqq-thuluth-naskh

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script in a stanza page arrangement, was brought to Istanbul, the capital of the Ottoman Empire, shortly after its completion. It was housed in the Has Room of Topkapı Palace, where it was stamped with the seal of Sultan Bayezid II. In the late 19th century, Sultan Abdulhamid II's seal and a presentation note were added to the opening page (Zahriya) of the manuscript, ordering its preservation in the Department of Hırka-i Saâdet within the Has Room. This article examines this Mushaf, which bears significant traces of Turkish and Uzbek cultural heritage, and is currently exhibited in the Department of Calligraphy at Topkapı Palace. The analysis focuses on its calligraphy, ornamentation, and the principles of representation between states, societies, and cultures.

Keywords: Mushaf al-Sharif; Herat, Topkapı Palace, Aklâm- Sitte, Muhammad bin Sultan-shah, Calligraphy and Illumination.

THE EVALUATION OF THE MUSHAF AL- SHARÎF (THE QURAN AL-KARÎM) NUMBERED H.S. 4 OF THE TOPKAPI PALACE LIBRARY IN TERMS OF BOOK ARTS AND CULTURAL HERITAGE MANAGEMENT

Introduction

One of the principles of faith in Muslim society is to believe in the divine texts sent to the human world through the revelation of Allah Almighty within the framework of the principle of “faith in books”. Islamic literature refers to these texts with terms such as ‘levh-i Mahfouz, sahîfa, suhuf, Kitab’. Comprehensive and long texts include ‘Zabur, Torah, Bible, and Qur’an’. The sahife (pages) and the books are based on the main principle of tawhid, the belief in one God. The form of these texts In the sight of Allah is called ‘Levh-i Mahfouz’¹. The last book revealed to the last Prophet Muhammad and the human world in his person is the Qur’ân al-Karim. In the sources of Islamic history, this text is known by such names as ‘Qur’ân al-Karim, Furqân-ı Hakîm, Qur’ân al-Majîd, Kitâb-ı Mubîn, Kitâb-ı Meknûn, Kelâmu’llah (divine word), Kelâm-ı Kadîm, Mushaf al-Sharif’. The form of the ‘Lavh al-Mahfooz’ in the presence of Allah, which was gradually revealed to our Prophet through the angel Gabriel for 23 years, is called ‘Qur’ân al Karim’, and the form of this text, which was read by our Prophet and written down by scribes with writing materials and recorded in concrete and organized between two covers according to the order of revelation, is called ‘Mushaf al-Sharif’².

During the Prophet’s life in both Mecca and Medina, during his 23-year mission as the Messenger of Allah, the revelations of the verses were recorded by two methods. One of these methods is ‘Hıfz (memorization)’, and the other is to record the revelation by scribes by writing in Arabic on bone, wood, and stone surfaces made into plates as well as papyrus and parchment. The text in the 9th verse of Surah Hijr of the Holy Qur’an, which reads ‘Verily, We have sent down this dhikr/wahy and We will certainly preserve it’, emphasizes the methods of this preservation. These ideas and methods were implemented by the Prophet himself. Both the Companions and the later Muslims, who saw and recognized them, have been strictly following both the hıfz and the scribal method for XV centuries since then. The efforts to memorize the Holy Qur’an from an early age, i.e. to become a teacher, and the construction of Dâru’l-Huffâz and Dâru’l-Kurrâ buildings, as well as mosques and masjids in Turkish-Islamic architecture for this purpose, are concrete cases of the institutionalization of this process. Likewise, the Companions who knew writing in the era of the Prophet were constantly with him by keeping watch among themselves to record the revealed verses immediately, these recorded scrolls were protected by the Prophet’s wife Hafsa, and the scrolls were collected between two covers in the time of Prophet Abu Bakr, and these scrolls were

¹ Yusuf Şevki Yavuz, “Levh-i Mahfuz”, *TDV İslâm Ansiklopedisi*, XVII, s. 151.

² Nihad M. Çetin, “İslâm Hat Sanatının Doğuşu ve Gelişmesi”, *İslâm Kültür Mirasında Hat Sanatı*, IRCICA, İstanbul 1992, s. 14-32.

collected between two covers in the time of caliphate Abu Bakr (Ebu Bekir). During the caliphate of Uthman (Osman), seven copies were printed and one of them was left in the authority of the Caliph and the others were sent to different cities in the Muslim geography (Mesâhif-i Osmâniye), and the effort to make new manuscripts by scribes by looking at these copies (resm-i Osmânî) also constitutes the subject of Mushaf Kitâbet³ (The book of Quran). Thus, the first book organized in Islamic society was the Mushaf al-Sharif, and its bookkeeping had an impact on the development of other branches of book arts such as writing, illumination, and binding. It is claimed that one of the Mushafs reproduced during the time of the caliphate Uthman (Osman) was sent to Tashkent, one of the important cities of Uzbekistan today, and this Mushaf copy is accepted as a measure in scholarly studies on the comparative history of the Holy Qur'an⁴.

Since the revelation of all the verses was completed in the last month of Ramadan before the Prophet's death, The angel Gabriel first read the entire Qur'an in order from beginning to end, and the Prophet listened to this reciting, and then the Prophet read in the same manner and The angel Gabriel listened. This method of reciting and listening to each other from memory (Hıfz) is known as 'mukâbele' in Turkish-Islamic civilization and is still practiced throughout the whole month of Ramadan. Naturally, both the method of recitation and the method of writing have been appreciated as a very valuable occupation in Turkish-Islamic societies. So much so that one of the criteria for a person who is engaged in the art of calligraphy and scribing to be considered a master in this art is to have written a 'Mushaf al-Sharif'. For this reason, in the signatures of the artists on the ketebe / ferag / temmet pages of the Mushaf al-Sharifs, we mostly detect the adjectives and virtues of 'hâfız-ı Qur'ân'. In other words, the Mushaf scribe is also the scribe of the Holy Qur'an; thus, both memorization and scribing are gathered in one person.

One of the scribes of revelation is the caliphate Ali. His beautiful writing and the Prophet's advice to him about writing had a positive effect on the development, artisation and spread of Arabic writing in general. In the early Islamic period, until the end of the III/IX. century, the Kufic script (Modern style calligraphy) was used in the inscription of Mushafs⁵. In general, the Kufic script has no movements, no dots, and some of the letters are sharp and angular. With the extensions of letters such as Elif, lâ, m, tı, and kef, interlacing motifs are made and the unity of writing and decoration is seen. It was used throughout the first five centuries of Hijri, from the inscription of Mushafs to architecture. To ensure that the non-Arab societies, who became Muslims through conquests, read and memorized the Mushafs correctly, punctuation and gestures were developed on the verses. The presence of these punctuation and glyphs also affected the aesthetic value of the Mushaf calligraphy⁶. Some needs such as determining the beginning and end of the suras, dividing them into chapters, counting the verses five by ten, and placing foundation signs at the end of the verses have affected the Mushaf writing over time. From the IVth/Xth centuries onwards, calligraphers such as Ibn Muqle, Ibn Bawwab, and Yâkut Musta'sımî and the students they trained started to spread in the Turkish-Islamic geography with the scripts of the Aqlâm al-Sitte group, which consisted of tawqî-riqa, muhaqaq, reyhani, thuluth, naskh scripts. These types of writing were also effective in Mushaf writing, while kufic writing remained in a limited area mostly at the beginning of surahs. The mouth opening and inclination of the reed pen in the writing types also determined the proportions of the writing and page compositions. For example, instead of writing the entire Mushaf from beginning to end in thuluth, one line each at the beginning, middle, and end of the page was

³ Fatih Özkafa, "Hat Sanatı Bakımından Mushaf Kitâbetinin Tarihi Seyri", *Marife*, 10/3 (2010), s. 309-311.

⁴ Tayyar Altıkulaç, *Günümüze Ulaşan Mesâhif-i Kadîme: İlk Mushaflar Üzerine Bir İnceleme*, Diyanet İşleri Başkanlığı, İstanbul 2010, s. 29-31.

⁵ Muhittin Serin, *Hat Sanatı ve Meşhur Hattatlar*, Kubbealtı Neşriyat, İstanbul 2008, s. 37-44.

⁶ Abdülkadir Yılmaz, "Hat Sanatında Hareke ve Noktalamanın Tarihi Seyri", *Atatürk Üniversitesi İlahiyat Fakültesi Dergisi*, 19 (2003), s. 50-51.

written in thuluth, and the remaining intermediate parts were written in naskh. Similar to this, the tradition of writing Mushafs and composing scholarly and literary texts with compositions made up of different types of writing in the Aqlam al-Sitta was formed⁷. Although there are changes in the physical shapes of the letters depending on the types of writing (shakl-i hat), the principles of spelling, calligraphy, and reciting (Qirā'āt) of the caliphate Osman's Mushafs have been transferred to the present day unchanged.

In terms of the type of writing, the use of naskh from beginning to end in Mushafs became a tradition from the XVth century onwards, especially in the Ottoman geography with the efforts of Sheikh Hamdullah. After him, his son and pupil Mustafa Dede, his son-in-law Şükrullah Halife, Hâfız Osman, Sayyed Abdullah of Yedikuleli, İsmail Zühdü, Mehmed Şevki Efendi, Kazasker Mustafa İzzet Efendi and Hasan Rıza Efendi, the tradition of writing Mushafs in naskh script has reached the present day⁸. The magnificent Mushaf prepared by Ahmad Karahisari and his pupil, who were almost contemporaries of Sheikh Hamdullah, is one of the last examples of the genre written in muhaqqaq –reyhani, tawqî - rika, thuluth, naskh i.e. Aqlam al-Sitta. The Mushaf of Muhammad b. Sultanshah al-Harawî (Topkapı Palace, HS.4), which is the subject of this paper, is one of the most beautiful representatives of the style of Karahisâri Mushaf. Mushafs of the Ottoman period were classified according to their physical size; from the largest size to the smallest size, they were listed as mosque (rahle) size, kebirî kıt'a, vezîrî kıt'a, rubu kıt'a, sumun kıt'a and sancak Mushaf⁹. Considering the cities of Uzbekistan such as Samarkand, Tashkent, Bukhara, Tabriz, Herat in the XIVth century, the smallest size Sancak Mushaf (4.8 cm x 5.5 cm; TS. EH.502) and the largest size Baysungur Mushaf (169 x 105 cm.) was also written by the artisans of this region.

TS. HS. Of Herat (Uzbek) Mushaf al-Sharif Numbered 4 Ornamental Features

The Mushaf is registered in the Topkapı Palace Library, Department of Hırka-i Saâdet, number 4. According to the records on the title page, it was written by the calligrapher Muhammed bin Sultanshah al-Harawî in the city of Herat in Ramadan 890/September 1485. There is no information on the illuminator (muzahhib) and the bookbinder (mujallid). Original leather binding, 219 folios. Measures 37 cm X 28 cm. (Photo: 1).

The materials and decoration of the binding are characteristic of the Herat style. The upper and lower slipcases with the mikleb are made of dark brown oak leather, decorated in the technique of recessed decoration. The motifs are free of color and gold. The surfaces of the vessels are decorated with zencirek, rûmî and hatayî motifs, brackets, and a salbek shamsa. The shamsa and brackets are decorated with hatayî roses carved on curved branches, forming a central composition that develops in four directions. (Photo: 2). On the surface of the sertab connecting the brackets, the 77th-80th verses of the Qur'ân from the Surah al-Vaqia (Vaki'a Chapter) are inscribed in a frame and also framed by Rumi decorations: “innehu le-Qur'ânun karîm, Fî kitâbin maknûn, lâ yamassuhû illâ'l-mutahharûn, tanzîlun min Rabbi'l-âlemîn” (Meaning: Surely it is the Qur'an whose value is very high. Its original is in a preserved book. Only the pure can touch it. It has been sent down from the Lord of the worlds). (Photo: 3). This calligraphy, written in thuluth, is the same as the writings inside the Mushaf. Therefore, based on the same calligraphy and decoration, it can be said that the binding is an original work by the same artisans who worked on the Mushaf. The interior of the bindings has a mushebbak character. (Photo: 4). The borders and shamsa are the same as on the outside of the container and are made of leather dyed in gold, turquoise blue (bedahshi laciverd), blue, yellow, grey, and green. On the surface of the sertab, the 79th and 80th verses of the Surah al-Vaqia are written in Kufic script on blue leather (Photo: 4a).

⁷ Nihad M. Çetin, “Aklâm-ı Sitte”, *TDV İslâm Ansiklopedisi*, II, s. 276-280.

⁸ Muhittin Serin, *Hattat Şeyh Hamdullah*, Kubbealtı Neşriyat, İstanbul 2007, s. 20-80.

⁹ M.Üğur Derman, *Sabancı Üniversitesi Sakıp Sabancı Müzesi Hat Koleksiyonundan Seçmeler*, Sabancı Üniversitesi, İstanbul 2002, s. 22.

Mushaf is quite rich in terms of the art of illumination. In general, the feature of illumination on the two opposite pages of the Mushafs (serlevha illumination) is also applied here. In addition to the serlevha illumination, the surah heads hamse, ashar, hizib, rubu, nisf, secde and vaqfe roses are also illuminated. There are nine lines of text on both pages. The fifth line of the text begins with an arrowed Basmala-i sharif and draws attention with its thuluth script and illumination with rule. While the name of the Surah al-Fatiha and its seven verses are written in kufic script in the centre of the illuminated double page above the text, the 77-80th verses of the Surah al-Vakia are written in kufic script, starting from the lower double page and continuing in the double pages of the opposite page. The interlinear spaces of the text are illuminated in the line spaces (Beyne's-sutûr Muzehheb). The repeating illumination (Iklil) and rectangular parts (Koltuk) around the text are divided into geometrical (Hendesi) panels. (Photo: 5). The formation of rectangles, medallions, and interlaced knots in the geometrical areas is a continuation of the decoration understanding of the Ghaznavid, Seljuk, Zengid, Ayyûbi, and Artuqid architectural and book arts, which is intensive between the 12th-14th centuries. In general, the spirals and leaves with rûmî motifs are worked with the gold and greengold which is called zerenderzer technique in illumination. In the dark blue areas, the decoration consisting of branches, leaves and rose motifs arising from a root is predominantly hatayi. Closed-form paneling with rûmî motifs dominates the exterior. Spirals, leaves, hatayi roses, and munhani ornamentation are common. The magnificent tac formed with munhani motifs is striking both with its green and orange colours and with its sliced overflowing lines on both sides of the heading (Serlevha). The page ornamentation, which ends with long crochets on three sides, is dominated by the colours gold, dark blue, blue, yellow, green, black, white (Ustubach), pink and orange. Although there are nuances in this approach to the decoration of the heading (Serlevha), it is, in outline, a general design characteristic of the Seljuk and Principalities period (10th-15th century) (Photo: 6).

Except for the Surah al-Baqara and al-Imran, all of the surat-beginning illuminations are decorated. The Surah al-Baqara, written in thuluth script, is lightly decorated like the interlinear illuminations in the fifth line in the center of the title page 1b. The same style of decoration is applied to the repeating decoration of the leaf 17b. On the center of leaf 37a, the name of the Surah al-Maida and its 110 verses are inscribed in thuluth, but not illuminated. (Photo: 7). The remaining 112 surahs, with their repeating illumination and the concept of the rectangular area (Koltuk) placed vertically on either side of the text, express the form of the Thuluth-Naskh rectangular line (Kıt'a) in the art of calligraphy. The ground and pattern colors and calligraphic inks of each title are different. In addition to the predominant colors of gold and turquoise blue (Bedahshi Laciverd), yellow, green, blue, black, orange and ochre are dominant. The rectangular places are narrow and long and decorated with münhani and crochets. There are two thuluth-Naskh rectangular forms on one page. Münhani and roses are dense in all rectangular areas. This layout continues from beginning to end and is the basic style of the Mushaf al-Sharif that determines its period (Photo: 8).

Rose illuminations are placed on the page margins of the Mushaf al-Sharif. Primarily part (Juz) roses, prostration (sajda) roses, hamse, ashar, rubu, nisf, and hizib roses were used extensively. In terms of form, these roses have a variety of medallion, drop, quadripartite, crocheted, and non-crocheted models. Some pages have eight roses (Photo: 9). They are decorated with gold, dark blue, black, blue, green, yellow, pink, white, and orange colors, as well as spirals, curly branches, leaves, hatayî roses, and often münhani. The spaces between the spiral, rûmî, and hatayî rose motifs and the text is glazed with three spot motifs. The waqf roses placed between the verses are mostly decorated with interlacing or wheel of fortune motifs. On all pages, the text and decoration areas are bounded by gold rulers. The muhaqq and thuluth lines are written and engraved in



white ink (Zarmurakkab). In these lines, the eyes of letters such as he, sad, tı, mim, ayn, fa, kaf and vav are filled with soot ink. As they resemble a live creature (Photo: 10).

The Zahriya page of the Mushaf is not illuminated. On the last information (Faragh) page, the end of the Surah al-Nas is decorated with a double form corresponding to a single line. The central area is decorated with curly waves, spirals, rūmi, and leaves in pink on a gold ground, while the marginal panels, bordered with white thread, are decorated with Rumi and münhani in

green on a dark blue ground. The spaces between the motifs are glazed with three speckle motifs. (Photo: 11). The text of the Mushaf is completed with this double ornamentation, which is in a sense the illumination of the faragh page, and the last page (Kataba), which contains the identity of the calligrapher, the place and date of printing, is illuminated between the lines (beyne's-sutūr) like the text layout on the serlevha¹⁰ Although the name of the decorator (Müzehhib) is unknown, it is almost as if both calligraphy and illumination were the work of the same artist, and that they worked in close collaboration with the calligrapher.

In terms of calligraphic characteristics, the Mushaf al-Sharif contains more data. First of all, according to the information on the last (Kataba) page, the calligrapher is known and it is Muhammad bin Sultanshah al-Harawī. (Photo: 12). In this signature, the name of the calligrapher is Muhammad; his father's name is Sultanshah; his hometown is Herat; the date of writing is 890/1485, i.e. 15th-century artisan; the signature verb is 'ketebe'; the place of writing is Herat city. On the ketebe page written in Rıkâ' (hatt-ı icâze), the calligrapher begins with expressions of gratitude for the blessing of writing that Allah has given him, emphasizes the verses expressing the divine characteristic of the Mushaf, and concludes with the salutation to the Prophet Muhammad after the identity information (Photo: 12).

The reader and viewer are introduced to the calligraphic features of the work in the hard cover of the volume. Verses 77- 80 of the Surah al-Vaqia are written in thuluth on the outside of the cover and in kufic script on the inside of the cover (Photo: 3). The name of the Surah al-Fâtiha and the verses referring to the Surah al-Vaqia are written with White ink (Ustubah) and in Kufic script (Photo: 5-6). The same type of writing is also frequently used on the Mushaf's ashar, hamse, secde and hizib roses. The names of the surahs and information on the number of verses in the surah-head illuminations are usually written in tevki script, which is also reminiscent of thuluth (Photo: 8-9). These data are rendered with inks of different colors to enable reading according to the color of the illuminated ground. Tevkî- Rıkâ script can also be seen in the signature sentences of the calligrapher on Mushaf's last (Kataba) page. The surah Fatiha begins with the 'arrowed Besmele' written in naskh. The Mushaf also offers rich examples in terms of interpretation of the calligrapher's stacks of Besmele. The Besmele sentences at the beginning of each surah are written in naskh, thuluth, muhaqqaq and tevki script types, revealing the skill of the calligrapher in terms of stacking variety (Photo: 13).

All pages of the Mushaf are arranged in 15 lines, in the form of a rectangular shape, and the text is framed by rulers. The richest illumination is on the Serlevha, where the page format is 4 lines of naskh, 1 line of thuluth, and 4 lines of naskh (Photo: 5-6). On all other pages, the first lines

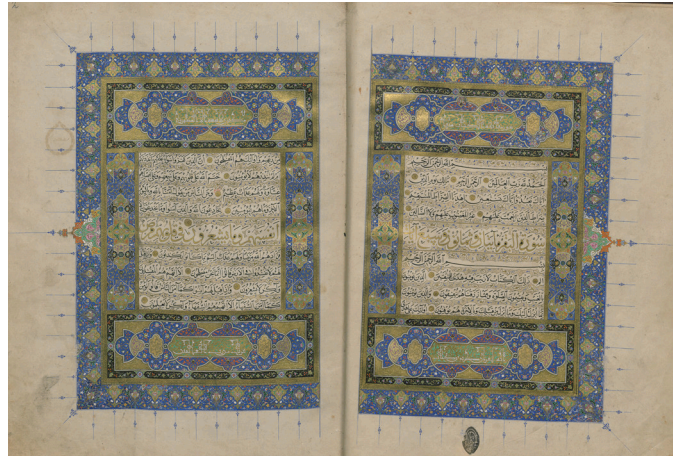
¹⁰ See also about the illumination features of the Mushaf: Şehnaz Biçer Özcan, *Timur Devri Herat Tezhip Ekolü (Topkapı Sarayı Müzesi Kütüphanesi)*, Marmara Üniversitesi Güzel Sanatlar Enstitüsü, Sanatta Yeterlik Tezi, İstanbul 2007, s. 266-361.

are muhaqqaq, 6 lines of naskh, 1 line of thuluth in the middle to divide the page into two and form a rectangular shape, then 6 lines of naskh again, and at the bottom muhaqqaq (Photo: 7). This alternating line and page layout of muhaqqaq -reyhâni, thuluth-naskh, tevki'-rıkâ' is a stacking style of the Seljuk-Principality and Early Ottoman era. All the lines in muhaqqaq and thuluth are written in gold ink, while all the lines in naskh are written in soot ink. Lâl ink is used in the correction of some erroneous words, in places where differences in reciting (Qirâ'ât) are pointed out, and in tajwid (Tecvid) stops. In 27a, the word 'faqîran' is corrected as 'ferîkan'; in 60a, the word 'leserîu'l-ıkâb' is corrected as 'serîu'l-ıkâb'; in 80a, the word 'alâ mekânetikum' is corrected as 'alâ mekânâtikum'. A similar situation is seen in the words 'li-fityatihi; hâfızan' in 83b. (Photo: 14). In the first line of 112a, the misspelling of the last two letters in 'an ibâdetihi' was corrected by adding the naskh. (Photo: 10). In some words, there are also records of completion and correction of deficiencies other than the ruler beyond the line. (Photo: 9). Examples like these must have been checked by the Hafız and Qurra after the writing and illumination of the Mushaf were completed and the calligrapher was allowed to correct them again.

Since all writings are stacked based on lines, horizontal lines are dominant in the letters. For this understanding, the muhaqqaq script offers the most suitable opportunity with its shallow and dagger-like character. Letters and words are written in a clarity suitable for reciting and with gestures. In addition to the known gestures, med, tenvin, shaddah, and cezm are also used. However, cezm signs are open on the right side in naskh and completely closed round in muhaqqaq and thuluth. The gesture pen and soot ink used in naskh scripts were also used in thuluth and muhaqqaq scripts. Sila and muhmal letters, which are signs for reciting letters, are also included. For example, on page 60a, the reciting of 'yumsikûne' is signaled with a gesture pen with is ink, and the reciting of 'yumessikûne' is signaled with a gesture pen with lâl ink. (Photo: 15). At the bottom of the same page, under the words 'faksusi'l-kasasa' there are double sad signs. With a similar idea, the letters such as ayn, ha, sad, sin, and he has been marked with majmal (Muhmel) signs in order to facilitate reciting. It is known that punctuation marks were invented in order to distinguish letters that resemble each other in calligraphic form. For this purpose, the feature of placing three dots under the letter sin in order to read the letters sin and shin correctly is also noteworthy in this Herat Mushaf (Photo: 16). The balanced arrangement of the letters on the line was sometimes achieved by making keside. All Besmele are stacked in the style known as 'Besmele with arrows' in calligraphy. In the words 'kitâbun kerîm' in the first line in 132a and 'ahla'l-kitâbi' in 86b, the letters kef and be are used as a common line called 'tetâbuk' in calligraphy (Photo: 16).

Evaluation and Conclusion in Terms of Cultural Heritage Management

Cultural heritage management, whether in museums, urban centers, or rural areas, requires interdisciplinary work involving fields such as art history, archaeology, architecture, urban planning, tourism, economics, and business. Beyond the physical characteristics of artifacts, their cultural and social dimensions must also be considered in defining cultural heritage management¹¹. In this context, the Herat Mushaf (HS. 4) provides insight into the societal, state and governance practices in both Ottoman (modern Turkey) and Herat (a region in 16th-century Uzbek



¹¹ Derman Küçükaltan, "Kültürel Miras Destinasyonları", *Kültürel Miras Yönetimi*, Edt. Mustafa Çakır, Anadolu Üniversitesi Yay., Eskişehir 2011, s. 51-67.

lands) societies. Supporting this idea are the seals and records of Sultan Abdulhamid II on the frontispiece of the Mushaf (Photo: 17) and those of Sultan Bayezid II on the illuminated opening page (Serlevha) and colophon (Kataba) pages (Photos: 5; 12). Chronologically, in the early 16th century, Turkish-Islamic states and principalities, under the Baghdad-based Abbasid caliphate, ruled from Central Asia to Anatolia. Inter-state conflicts, administrative changes, political and social mobility, marriages, and exchanges of gifts naturally facilitated the exchange of artisans, artworks, and book arts. The seals and records on this Mushaf offer valuable clues for interpreting the cultural transitions reflected in the artifact. Firstly, this work is a Mushaf al-Sharif, a sacred text of the Islamic faith. Any connection with this artifact must be understood within this religious framework. From a modern cultural heritage management perspective, this can be seen as aligning with the principles of “faith and faith tourism.” Furthermore, due to the recitation (Qiraat) and meaning markers, the Mushaf can contribute to contemporary Qur’anic studies and the history of Islamic sciences. On the other hand, the aesthetic values and techniques, from binding to paper, ornamentation to bookbinding, make it a subject of art historical research. A facsimile edition, reflecting the original state of the Mushaf by utilizing advanced printing technology, could highlight the artistic and historical depth, as well as the representational significance, of the Turkish and Uzbek states. A reproduced edition could be promoted at international fairs through mutual agreements, enhancing both the economic and cultural representation of heritage. Under the responsibility of the Presidency of National Palaces in Topkapı, the Mushaf in TS. HS. 4 has been displayed in the Department of Calligraphy Works since 2019, following the completion of restoration work. The principle behind this display is to “showcase and arrange artifacts in air-conditioned conditions to allow more works to be viewed by visitors, rather than preserving them solely in storage” (Photo: 18). Among the thousands of artifacts in the Topkapı Palace Manuscripts and Fine Writings Collection, the principles of cultural heritage management mentioned above played a key role in selecting this Mushaf for exhibition. Two points are particularly noteworthy: First, according to the information on the Mushaf’s ketebe page, the manuscript was copied in Herat in 890 AH/1485 CE. At that time, Herat was a major center of art, where the most distinguished book artists produced outstanding works in bookbinding, illumination, and calligraphy, contributing to the development of the “Herat Style.” During this period (1481-1512), Sultan Bayezid II ruled the Ottoman Empire from Topkapı Palace. The Mushaf bears his seal in two separate places, on both the serlevha and ketebe pages. It is intriguing to consider how a manuscript written in Herat in 1485, in such a short span of time (Sultan Bayezid’s reign lasted 30 years), made its way from Herat to Istanbul, where it became part of the Sultan’s private library at Topkapı Palace and was stamped with his seal. Was it a gift between administrations? Did a ruler, artist, or scholar migrate to Istanbul? Was it part of the spoils of war? Each of these possibilities merits further exploration. Af-



ter the conquest of Istanbul by Mehmed the Conqueror in 1453, the city became a center of politics, culture, and art. Whatever the true reason may be, we believe that these seals at least serve as concrete evidence that the migration of both artists and rare works to this center accelerated. The presence of the sultan’s seal could suggest either that the sultan took the work into his own possession following a special offer made to him, or that the sultan kept it in his personal library for his own reciting after it was

somehow presented to him. The second significant seal belongs to Sultan Abdulhamid II. In addition to this seal on the Zahriya (frontispiece) page of the Mushaf, Sultan Abdulhamid II clearly expressed his opinion in writing. According to the record, Sultan Abdulhamid II, in 1305 AH/1887 CE, returned this Mushaf — which had somehow been removed from Topkapı—to be kept again in the Hırka-i Saâdet Department of Topkapı Palace (Photo: 17). This decision was made because the Sultan, who held the office of the Caliphate, deemed it appropriate for the most distinguished place associated with this office, the Has Room, where the Prophet Muhammad's Holy Mantle (Hırka-i Saâdet) was kept. In summary, this Mushaf has been recognized as a significant artifact of Turkish-Islamic state authority. In line with this understanding, the Mushaf is now exhibited in the Department of Calligraphy and Fine Writings, visited by fifteen to twenty thousand visitors every day, embodying principles of sociality, intergovernmental representation, and sustainability in accordance with cultural heritage management principles¹². (Photo: 18).



The Herat Mushaf (HS.4) stands as one of the finest examples of 15th-century Herat style book arts, particularly in terms of calligraphy and ornamentation. During this period, the “seated kīt’a” format, shaped with aklâm-ı sitte (six pens) scripts, was prevalent in large-sized Mushafs. The Mushaf by Muhammad bin Sultan Shah is a masterpiece of this style. In Ottoman lands, Ahmed Karahisârî, a student of the calligrapher Asadullah Kirmânî, produced works in a similar style. One of his works, known as the “Karahisârî Mushaf,” was commissioned by Sultan Süleyman the Magnificent and, like the Herat Mushaf (HS.4), was endowed to be read in the Has Room (Photo: 19). The Karahisârî Mushaf, inscribed with both illumination and Muhakkak-Reyhânî and thuluth-Naskh scripts, is one of the rare works of its time. The Karahisârî Mushaf, registered in Topkapı (YY. 999), dates to 953 AH/1546 CE, with only the serlevha and ketebe pages written in the style of a cuffed kīt’a (Photo: 20). Another example is the Mushaf al-Sharif, recorded in Topkapı Palace Library (K.27), which is entirely written in the thuluth-naskh armband kīt’a style. This Mushaf was inscribed in 964 AH/1557 CE at the Ravza-i Mutahhara in Medina, though unfortunately, the calligrapher and illuminator remain unknown (Photo: 21).

From the mid-16th century onward, this style of Mushaf writing began to be replaced by Sheikh Hamdullah's naskh style. Naskh Mushafs, which are more legible due to the consistent use of a single script for entire verses and are easier to transport and preserve, have been the preferred style for Mushaf inscriptions for the past four centuries and continue to be printed in this script today (Photo: 22). In addition to aklâm-ı sitte scripts, experiments were also conducted with ta'liq script in Mushaf inscription. One of the Mushafs written in ta'liq script was produced by the calligrapher Shah Mahmud Nishâbüri in 945 AH/1538 CE and was presented as a gift to Sultan Murad III. This work, preserved in TS.HS.25, is a masterpiece of book arts, notable for both its calligraphy and ornamentation.¹³ In the second half of the 15th century, the cloud motif began to be incorporated alongside rûmî and hatayî motifs in both book arts and architectural ornamentation. Although this motif is not yet present in the HS.4 Mushaf, early examples can be observed

¹² Yasin Yıldız, “Saray-Müzelerin Yönetiminde Millî Sarayların Kurumsal Dönüşümü”, *International Symposium of National Palaces Uluslararası / Uluslararası Millî Saraylar Sempozyumu*, T.C. Cumhurbaşkanlığı Millî Saraylar Başkanlığı, İstanbul 2023, s. 18-29.

¹³ Fatih Özkafa, “Şah Mahmud Nişâbüri Mushafı'nın (TSMK.HS.25) Hat Sanatı Bakımından Tahlili”, *Millî Saraylar Dergisi*, 22 (2022), s. 38-63.

in the Mushaf of Sheikh Hamdullah (Photo: 22) and in the inscriptions of Sultan Bayezid II in Amasya (Photo: 23). By the 16th century, the cloud motif became a favored element in all forms of Ottoman ornamentation, from textiles to book arts, from everyday objects to architecture, and ultimately became a defining style of the period¹⁴.

As a result, this Mushaf stands out as one of the magnificent examples of the Mushaf writing style using the aklâm-ı sitte script group, which was prominent between the 10th and 16th centuries. It is particularly notable for its extensive use of munhani motifs, as well as rûmî and hatayî designs. The manuscript harmonizes with the geometric ornamentation found in Ghaznavid, Seljuk, and Zengid architectural works (Irâqî style)¹⁵ through its geometric (Hendesi) and knotted sheet patterns and ranks among the important representatives of the Herat style, alongside other key centers of book arts such as Baghdad, Merv, Shiraz, and Tabriz. With its distinctive calligraphic and ornamental features, this Mushaf is not only a masterpiece of Turkish and Uzbek art history and cultural heritage but is also currently exhibited in the Department of Calligraphy Works adjacent to the Has Room in Topkapı Palace (Photo: 18).

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¹⁴ Aziz Doğanay, “Bulut Motifi”, *Hat ve Tezhip Sanatı*, Kültür ve Turizm Bakanlığı Yayını. Ankara. 2009, s.467-476; Emine Geçtan, *Bulut Motifinin Menşei ve Osmanlı’da İlk Örnekleri*, Marmara Üniversitesi Sosyal Bilimler Enstitüsü, İstanbul 2019, Master’s Thesis.

¹⁵ Aziz Doğanay - Merve Akyüz, “İslîmî / Rûmî ve Hatayî Motifinin Köken Meselesi: Timûrî Tezyînât Üslûbunun Osmanlı Sanatına Yansımaları ve İstanbul Üslûbunun Teşekkülü”, *Türklük Araştırmaları Dergisi*, 3/12 (2024), s. 31-77.