

**REFLECTIONS OF SELJUK BOOKBINDING STYLE ON THE
15TH CENTURY OTTOMAN BINDINGS**

(EXAMPLES OF ÇORUM HASAN PASHA MANUSCRIPT LIBRARY)

**Selçuklu Cilt Üslûbunun 15. Yüzyıl Osmanlı Ciltlerine Yansımaları
(Çorum Hasan Paşa Yazma Eser Kütüphanesi Örnekleri)**

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Reflections of Seljuk Bookbinding Style on the 15th Century Ottoman Bindings (Examples of orum Hasan Pasha Manuscript Library)

Abstract

Binding is the general name of the book covers, which both have protective qualities and give aesthetic pleasure to the eyes with the decoration applied on it. According to the binding fragments found in Chotscho, the Turkish binding art must have started in Central Asia. These bindings set an example for Turkish bindings produced after it, both technically and in terms of decoration. Seljuk Turks, who came to Anatolia from Central Asia, brought this art with them and developed it here. The bookbinders of the period produced many decorated bookbindings during this period and formed the Seljuk style of binding. The medallion is generally in circular form and is located at the center point of the cover. From an ornamental point of view, the decoration of the front and back cover in a different way is the main feature that distinguishes Seljuk binding from other period bindings. The preference for different types of decoration in the border decorations is also one of the distinguishing features of the Seljuk binding style. Seljuk bindings also attract attention in terms of the material used in the inside of covers and the motif applied. Generally, the inside of the cover is covered with leather. There are full geometric and rŭmī patterns on the inside of the cover. The effect of Seljuk binding style on Anatolian Principalities, especially Karamanids, has been determined by various studies. These effects and reflections continued in Turkish-Islamic bindings until the end of the 15th century.

The theme of the article is 15th century Ottoman bindings in which these reflections can be seen. The orum Hasan Pasha Manuscript Library, which has not been the subject of any study in this regard, has been determined as the research area. As a result of the researches carried out in this library, five examples from the 15th century were identified. The first of the examples is the binding of the work with inventory number 3374, with the copying date of 839/1435. This binding reflects the Seljuk binding style in terms of double-row border decoration, medallion form, and decoration technique applied with nails. The second example is the binding of the manuscript with inventory number 4064 and dated 850/1445. The waqf seal of Sayyid Ahmad Fayzī, the mufti of orum, is found on various pages of this work. The binding of the manuscript shows the Seljuk influence with different medallion designs on its front and back cover. In addition, the type of decoration of the corner piece

is also a reflection of the same style. The third example is the binding of the manuscript dated 842/1438 with inventory number 4117. This binding is one of the important examples where the Seljuk style on one cover and the Ottoman early period binding style on the other cover come together in one binding. The fourth example is the binding of the manuscript with inventory number 4115, which was completed in the month of Muharram of 885/1479. The medallion of this binding is in narrow pointed oval form. This binding reflects the Seljuk style especially in terms of border decorations and technique. The fifth example is the binding of the manuscript with inventory number 4933. In the manuscript, there is the waqf seal dated 1201 (1786) in the name of Suleyman Feyzi and an ownership record written Muhammed b. Ahmad al-Shāfiī 934 (1527). The binding of the manuscript was decorated with Seljuk patterns using the gold-ink dyeing technique. The border decoration is also the type that stands out in the Seljuk decoration repertoire. In our article, it was determined that the Seljuk binding style continued to show its effect partially after the 15th century. Two bindings (4768, 4062) dated the 16th century are also available in the library. The binding of the manuscript, like 4117, has the characteristic of different decoration types of the front and back cover, which is the most typical feature of the Seljuk binding.

As a result, it has been determined that the binding subject to the article coincides with the Seljuk bindings in terms of decoration types and production techniques and bears the reflections of this style. Reflections have also been compared with similar examples from the 15th century. According to this; the 15th century is a period in which the Seljuk State continued its continuity in terms of binding art, even if not in an administrative sense. Previous period effects that can be observed in every branch of art were also valid for 15th-century bookbinders who produced works in Anatolia.

Keywords: History of Turkish Islamic Arts, Seljuk bookbinding art, 15th-century Ottoman binding art, Çorum Hasan Pasha Manuscript Library, Reflection.

Selçuklu Cilt Őslûbunun 15. Yüzyıl Osmanlı Ciltlerine Yansımaları (Çorum Hasan PaŐa Yazma Eser Kütüphanesi Őrnekleri)

Öz

Cilt, hem koruyuculuk vasfı olan hem de üzerine uygulanan tezyînâtla göze estetik zevk veren kitap kaplarının genel adıdır. Karahoço'da bulunan cilt parçalarına göre Türk cilt sanatı, Orta Asya'da başlamış olmalıdır. Bu cilt parçaları, kendinden sonra üretilen Türk ciltlerine gerek teknik gerekse tezyîni yönden örnek olmuştur. Orta Asya'dan Anadolu'ya gelen Selçuklu Türkleri, beraberlerinde bu sanatı da getirmiş ve onu burada geliştirmişlerdir. Dönemin mücellitleri, bu süreç içerisinde çok sayıda tezyînâtlı cilt üretmiş ve Selçuklu cilt üslûbunu oluşturmuşlardır. Tezyîni açıdan bakıldığında ön ve arka kapağın farklı şekilde süslenmesi Selçuklu cildini diğerk dönem ciltlerinden ayırt eden temel özelliktir. Kenar bezemelerinde farklı türde bezemenin tercih edilmesi de yine Selçuklu cilt üslûbunun ayırt edici özelliklerindedir. Selçuklu ciltleri, kapak içlerinde kullanılan malzeme ve uygulanan motif bakımından da dikkat çeker. Genellikle kapak içleri deriyle kaplıdır. Deri üzerine tam zemin geometrik ve rûmî desenler işlenmiştir. Selçuklu cilt üslûbunun Karamanoğulları başta olmak üzere Anadolu Beylikleri ciltlerine tesiri, çeşitli çalışmalarla tespit edilmiştir. Bu tesir ve yansımalar, 15. yüzyıl sonlarına kadar Türk İslâm ciltlerinde de devam etmiştir.

Makalenin temasını da bu yansımaların görüldüğü 15. yüzyıl Osmanlı ciltleri oluşturmaktadır. Araştırma sahası olarak, şimdiye kadar bu bakımdan herhangi bir çalışmaya konu olmamış Çorum Hasan PaŐa Yazma Eser Kütüphanesi belirlenmiştir. Burada yapılan araştırmalar neticesinde 15. yüzyıl tarihli beş örnek tespit edilmiştir. Őrneklerin ilki, istinsâh tarihi 1430/839 olan 3374 envanter numaralı eserin cildir. Bu cilt, çift sıra kenar bezemesi, Őemse formu ve çivilerle uygulanan tezyînâtı bakımından Selçuklu cilt üslûbunu yansıtmaktadır. İkinci örnek, 850/1445 istinsâh tarihli 4064 envanter numaralı eserin cildir. Bu eserin çeşitli varaklarında Çorum müftüsü Seyyid Ahmed Feyzî'nin vakıf mührü yer almaktadır. Eserin cildi, ön ve arka kapağındaki farklı Őemse tasarımlarıyla Selçuklu etkisini göstermektedir. Ayrıca köşebentlerin süsleme türü de yine aynı üslûbun yansımasıdır. Üçüncü örnek, 842/1438 istinsâh tarihli 4117 envanter numaralı eserin cildir. Bu cilt, bir kapağında Selçuklu, diğerk kapağında Osmanlı erken dönem cilt üslûbunun tek eserde bir araya geldiği önemli örneklerdendir. Dördüncü örnek, yazımı 885/1479 yılının Muharrem ayında tamamlanmış olan 4115 envanter numaralı eserin cildir. Bu cilt, dar

mekik formda şemseli olup özellikle kenar bezemeleri ve tekniği bakımından Selçuklu cilt üslûbunu yansıtmaktadır. Beşinci örnek, 4933 envanter numaralı eserin cildir. Eserde, Süleymân Feyzî adına 1201 (1786) tarihli vakıf mührü ve Muhammed b. Ahmed eş-Şâfiî 934 (1527) yazılı temellük kaydı yer almaktadır. Eserin cildi, zermürekkep boyama tekniği kullanılarak Selçuklu desenleriyle tezyîn edilmiştir. Kenar bezemesi de yine Selçuklu bezeme repertuarında öne çıkan türdendir. Makalemizde, Selçuklu cilt üslûbunun 15. yüzyıldan sonra da etkisini kısmen göstermeye devam ettiği tespit edilmiştir. Bunu teyit eden 16. yüzyıl tarihli iki eser (4768, 4062) yine Hasan Paşa Yazma Eser Kütüphanesi'nde mevcuttur. Eserin cildi, tıpkı 4117 envanter numaralı örnek gibi, Selçuklu cildinin en tipik özelliği olan ön ve arka kapağın farklı türde tezyîn edilmesi vasfını taşımaktadır.

Sonuç olarak, makaleye konu olan ciltlerin tezyînât türleri ve yapılış teknikleri bakımından Selçuklu ciltleri ile örtüştüğü ve bu üslûbun yansımalarını taşıdıkları tespit edilmiştir. Yansımalar aynı zamanda 15. yüzyıla ait benzer örneklerle de mukayese edilmiştir. Buna göre; 15. yüzyıl, Selçuklu Devleti'nin idârî anlamda olmasa bile cilt sanatı açısından devamlılığını sürdürdüğü bir dönemdir. Her sanat dalında gözlemlenebilecek önceki dönem etkileri, Anadolu'da eser veren 15. yüzyıl mücellitleri için de geçerli olmuştur.

Anahtar Kelimeler: Türk İslam Sanatları Tarihi, Selçuklu cilt sanatı, 15. yüzyıl Osmanlı cilt sanatı, Çorum Hasan Paşa Yazma Eser Kütüphanesi, Yansıma.

Introduction

Binding art is an important art branch that comes to the forefront in Turkish Islamic manuscript arts (calligraphy, illumination, miniature, marbling, etc.) with the characteristics of enveloping and protection. Protecting the manuscript and decorating has always been the primary task of the binding. With this function, the bookbindings have been turned into a work of art by decorating them like jewels in the hands of binders in history. In this regard, the binding is a material that provides both technical and aesthetic benefits. The bindings, which are defined as protective covers that are worn on books or magazines, are generally made of leather-covered cardboard since they have high endurance. However, there are also slim wood, leather, and bindings made of cloth or paper-covered cardboard.¹

¹ Georges Marçais - Louis Poinssot, *Objets Kairouanais IX au XIII Siècle* (Tunis: 1948); Ursula Dreiholz, "Some Aspects of Early Islamic Bookbinding from Great Mosque of San'a Yemen",

The history of Turkish binding art goes back to Central Asia. Leather-covered binding fragments found in the Turfan are considered to be the first Turkish bookbinding.² In the examination made on one of the binding fragments (Staatliche Museen zu Berlin, Preuŕischer Kulturbesitz: MIKIII 6268), it is thought that the binding has a rectangular envelope flap and it may have been fully decorated.³ These bindings in Central Asia affected the Turkish bookbindings produced after those in terms of technically and decoration and the bindings set an example for them. Such effects and reflections can be observed in every period of Turkish binding art history.⁴ Especially Seljuk bindery in Anatolian geography attracts attention in this respect. The Seljuk bookbinding style developed in the 13th century and served as a bridge between the past and the future. It was determined with the examples that the Seljuk bookbinding style affected the bindings of Anatolian Principalities especially Karamanids since the 14th century. These effects and reflections continued in the Turkish-Islamic bookbindings until the late 15th century.⁵ The theme of this article is the 15th-century bookbindings with these reflections.

Since it was not mentioned before, Hasan Pasha Manuscript Library was designated as a research area.⁶ Hasan Pasha Manuscript Library is located in orum and was formed by combining the manuscripts of the three libraries here. These libraries are the Suleyman Fayzı Pasha Library which was founded in 1787, the Kurtoglu Madrasa Library which was founded in 1878 by the orum Mufti Ahmad Fayzı Efendi, and the Haci Hasan Pasha Library which was established in the courtyard of the Great Mosque in 1895. These libraries were merged with the adoption of the Law of Tawhid-i Tadrısat in 1924 and turned

Scribes et Manuscrits du Moyen-Orient, ed. Franois Deroche, Francis Richard (Paris: Bibliotheque Nationale de France, 1997), 18, 23.

² Albert von Le Coq, *Die Buddhistische Spantike in Mittelasien, Die Manichaischen Miniaturen* (Berlin: Verlag Dietrich Reimer Ernst Vohsen, 1923), 17.

³ Zsuzsanna Gulacsı, *Medieval Manichaean Book Art: A Codicological Study of Iranian and Turkic Illuminated Book Fragments from 8th-11th Century East Central Asia* (Netherlands: Brill Academic Publishers, 2005), 84.

⁴ For information on the reflections of Islamic bindings on European binding, please see Richard Ettinghausen, "Near Eastern Book Covers and Their Influence on European Bindings: A Report on the Exhibition "History of Bookbinding" at the Baltimore Museum of Art, 1957-58", *Ars Orientalis* 3 (1959), 113-131.

⁵ Ahmet Saim Arıtan, "Seluklu Cildı'nin Osmanlı Cildı'ne Etkileri", *V. Ortaağ ve Trk Dnemi Kazı Arařtırmaları Sempozyumu*, haz. Sema Alpaslan (Ankara: Hacettepe niversitesi, 2001), 1/32.

⁶ For detailed information about Seljuk bindings and bookbinders in this library, please see Fatma Őeyma Boydak, "orum Hasan Pařa Yazma Eser Ktphanesi'ndeki Anadolu Seluklu Cildleri ve Mcellidleri", *Uluslararası Btn Ynleriyle orum Sempozyumu*, ed. Zekeriya Iřık (orum: Hitit niversitesi, 2016), 1/511-536.

into a provincial public library under the name of the National Library.⁷ As a result of various transportations and transports, the library started to serve in its own building in 1963 under the name of Çorum Library and was named after Hasan Pasha. In 2012, it was moved to the historical building built during the reign of Mutasarrif Nurettin Bey (1913-1915) and still continues to serve here. There are 3693 manuscripts and 6440 printed books in the library. As a result of detailed examinations on manuscripts, 5 examples from the 15th century, with reflections of the Seljuk binding style were identified. In addition, two examples from the 16th century, with the same effects, were also included in the article. These examples are important in terms of showing the effect in the 16th century. Apart from these bindings belonging to the 15th and 16th centuries, in the library, there is no binding in which reflections of the Seljuk binding style can be seen.

It is thought that the article is important in terms of developing this subject, which has been dealt with only within the scope of one article⁸ until now and contributing to the bookbinding art literature. With the determinations in the article, it can be understood from what aspects the Seljuk style of binding had an effect on the 15th century Ottoman bindings.

In the article, firstly the sections and prominent features of the Seljuk bookbinding art are explained. Afterwards, examples with reflections of the Seljuk bookbinding style included in the article were examined in terms of content and binding characteristics. Then these bindings were evaluated and compared with similar contemporary examples.

1. Seljuk Bookbinding Art

Seljuk bookbinding was defined as '*It is an important ring in the Turkish binding art chain and its origin is based on Uyghur binding.*' by Professor Arıtan who has contributed with important academic publication to this field.⁹ Seljuk dominated Anatolia from the second half of the 11th century.¹⁰ In the 12th and

⁷ İlhan Tekeli, "1950-1980 Döneminde Kentin Faaliyetlerindeki Gelişmeler", *Çorum Tarihi*, haz. Mustafa Ercan, İrfan Yiğit (Çorum: Çorum Belediyesi Kültür Yayınları, 1980), 270.

⁸ Arıtan, "Selçuklu Cildi'nin Osmanlı Cildi'ne Etkileri", 1/29-40.

⁹ Ahmet Saim Arıtan, "Anadolu Selçuklu Cild San'atı'nın Özellikleri", I-II. *Millî Selçuklu Kültür ve Medeniyeti Semineri Bildirileri* (Konya: Selçuk Üniversitesi Selçuklu Araştırmaları Merkezi, 1993), 182.

¹⁰ Faruk Sümer, "Selçuklular (III. Anadolu Selçukluları)", *Türkiye Diyanet Vakfı İslâm Ansiklopedisi* (İstanbul: TDV Yayınları, 2009), 36/380.

13th centuries, they developed Turkish Islamic binding by producing very beautiful bookbindings here.¹¹

As a result of his research in various libraries, Arıtan identified a hadith book dated 549/1154 covered with Seljuk binding.¹² This binding is considered to be the earliest dated bookbinding ever identified among Seljuk bindings. The reflections of the Turkish bindings produced before it is immediately noticeable in the binding of this manuscript which is registered with the 105 inventory number in the 3rd Ahmad Library of the Topkapı Palace Museum.¹³ The decoration of the bookbinding decorated with stamping technique was made with knotting and rümī motifs. Its medallion is circular form which is the most commonly used type of medallion in Seljuk bookbinding.

1.1 Sections of Seljuk Bookbinding

Seljuk bookbindings consist mainly of covers, fore-edge flap (sertāb), and envelope flap (mikleb), just like other Turkish Islamic bindings. The inner side of the covers is called the inner of cover or inner cover. The fore-edge flap is the part between the back cover and envelope flap and it covers the front part of the manuscript. The envelope flap is the extension with a triangular end and attached to the back cover.¹⁴

The Seljuk binding cover usually has a medallion (şemse), pendant (salbek), corner piece (köşebend), and border decoration (kenar bezemesi). The medallion is located at the central point of the cover and is usually in circular form. The circular form has evolved over the centuries to become elliptic. A pendant is a small decoration item on the upper and lower ends of the medallion. Pendants of Seljuk binding are generally knitting and tepelik (a kind of rümī motif). Corner pieces are the element on the four corners of the cover. The corner pieces in the Seljuk binding are generally triangular or circular in a ratio of ¼. The border decoration is the decoration element surrounding the cover by turning the four edges. Seljuk binding has a wide variety of edging decorations.

¹¹ Ahmet Saim Arıtan, "Anadolu Selçuklu Cilt Sanatı", *Türkler*, ed. Hasan Celal Güzel vd. (Ankara: Yeni Türkiye Yayınları, 2002), 7/933.

¹² Arıtan, "Anadolu Selçuklu Cilt Sanatı", 934.

¹³ For a different example please see, Francis Richard, *Splendeurs Persans, Manuscrits du XII e XVII e Siècle* (Paris: Bibliothèque Nationale de France, 1997), 19.

¹⁴ For detailed information about envelope flap of Seljuk binding and its decoration please see, Fatma Şeyma Boydak, "Yusuf Ağa Yazma Eser Kütüphanesi'ndeki 13. Yüzyıl Selçuklu Cildlerinde Mikleb Tasarımları", *Buhara'dan Konya'ya İrfan Mirası ve XIII. Yü. Medeniyet Merkezi Konya (II)*, ed. Dilaver Gürer vd. (Konya: Konya Büyükşehir Belediyesi Kültür Yayınları, 2019), 493-514.

Chain (zencerek) and rûmî border decorations are the most common.¹⁵ All of these ornamental elements (medallion, corner piece, etc.) on the cover are also found in the envelope flap of the Seljuk binding.

1.2 Important Features of Seljuk Bindings

The characteristics that distinguish Seljuk bindings from other Turkish Islamic bindings are observed in their decoration and construction techniques. Different decoration of front and back cover is the main feature that distinguishes Seljuk binding from other period bindings. This difference is largely seen in the medallion. For example, while the medallion of the front cover is circular form, the back cover is fully decorated.¹⁶ To be preferred different types chain (zencerek) in border decoration is a common situation. Decoration elements are commonly geometric, knotting-braiding, and rûmî motifs. Stamping and gold inlaying techniques were used on the cover surfaces of Seljuk bindings. Stamping is the technique of removing the pattern by pressing the mold, nails, and other hand tools without using gold. In the gold inlaying technique, glue is applied on the leather, then the gold leaf is adhered, then the gold leaf is shot on a round hand tool and the gold leaf is glued to the leather. Seljuk bindings also attract attention in terms of the material used in the covers and the decorations applied. Usually the inner of covers are covered with leather. Full ground geometric and rûmî designs are applied on the leather. On inner of covers, stamping technique is generally used. As a covering material, in the Seljuk bindings, sahtıyan in other words processed goat leather was preferred. Leather colors are usually brown and tones.

2. Bookbindings with Seljuk Binding Style Reflections and Features

As a result of our examinations in Hasan Pasha Manuscript Library, which has been determined as a research area, 5 bookbindings with reflections of the technical and decorative style of the Seljuk binding art have been identified. These bindings are from the 15th century. The content and binding features of these bindings are as follows:

2.1 Hasan Pasha ML: 3374

The name of this manuscript is *al-Kashshaf 'an haqa'iq al-tanzil* and it is the first volume of the manuscript. It is about tafsir. Its language is Arabic. His author is Abū al-Qāsim Mahmūd ibn Umar al-Zamakhsharī (467-538/1075-1144).

¹⁵ Ahmet Saim Arıtan, "Anadolu Selçuklu ve Bu Üslûbu Taşıyan Cildlerde Zencirek Tipolojisi Denemisi", *İstem* 1 (Haziran 2003), 102-149.

¹⁶ Arıtan, "Anadolu Selçuklu Cild San'atı'nın Özellikleri", 184.

According to what we have learned from the recording of the colophon, the writing of the book was completed by Ahmed b. Isaac in the middle of Dhu al-Hijjah of 839/1435 (Photo 3). The manuscript consists of 227 pages and is written in naskh calligraphy. The size of lettering/inscription is 200x120 mm. There are some explanations in the manuscript.

The binding of the manuscript is covered with brown goat leather. Its measure is 280x190 mm. Cover edges and back of the binding are quite worn. There are wormholes in its various parts. Its envelope flap is broken and lost. The inner of covers are covered with paper. The front and back cover decoration of the binding is the same (Photo 1-2). The edges of the covers are surrounded by spiral and wide knitted chain border decoration between straight lines. Gradual braids are located at the four corners of both covers as corner pieces. Cover medallions of the binding are in pointed oval form. There are pendants shaped tepelik at the ends. The medallion is surrounded by reverse slices, a short crochet needle (tıđ) and spiral decoration between lines. Inside of the medallion is decorated with a knitting pattern made with nails as seen on Seljuk bindings. The decorating technique of the binding is the stamping/pressing technique. This technique is the most widely used one in Seljuk binding.

2.2 Hasan Pasha ML: 4064

The name of this manuscript is *Hāshiyah 'alā Sharh Tajrīd al-'aqāid*. It is based on kalām. Its language is Arabic. His author is al-Sayyid al-Sharīf Ali ibn Muhammad al-Jurjani (740-816/1340-1413). The manuscript, which consists of 195 pages, is written with taliq calligraphy. The size of lettering/inscription is 125x82 mm. The waqf seal of the Çorum Mufti Sayyid Ahmad Fayzī is located in the 1r and 190r pages of the manuscript (Photo 6-7). The manuscript was written in 850/1445 according to the colophon, which was involved in 190r. However, the name of the writer (copying) is not included in this colophon.

The binding of the manuscript is covered with dark brown. It is made of goat leather. Its measure is 177x132 mm. The edges of the cover and back, like the other example, are quite worn. Its envelope flap is lost. There are wormholes in its various parts. The inner of covers are covered with paper. Decorations of the front and back cover are the same except for medallions (Photo 4-5). The covers are surrounded by spiral border decoration between lines. There are decorations consisting of six slices like fish scale in the cover corners. The medallion of the front cover is pointed oval form and has pendants like crochet needles at the ends. The medallion of the back cover is circular form. The medallions are surrounded by slices and a crochet needle. The interiors of

the medallion are decorated with a pattern resembling interlocking rings. The pattern was made with the stamping technique.

2.3 Hasan Pasha ML: 4117

The name of this manuscript is *Hāshiyah 'alā Lawāmi' al-asrār fi Sharḥ al-maṭāli'*. The book is based on logic and its language is Arabic. His author is al-Sayyid al-Sharīf Ali ibn Muhammad al-Jurjani (740-816/1340-1413). Composed of 114 pages, the manuscript is written in naskh calligraphy. There is a colophon at 114v of the manuscript (Photo 10). According to the colophon, the writing of the manuscript was completed in 842/1438. The writer (copying) of the manuscript is Hussein b. Abbas. There are some explanations in the manuscript.

The binding of the manuscript was made with brown and black color goat leather. The back and cover edges were repaired with leather. There are wormholes in its various parts. The covers of the binding were decorated with different designs (Photos 8-9). The front cover edges are surrounded by spiral border decoration. The corners of the cover are decorated with crochet needles. The medallion of the front cover is circular form. The medallion is surrounded by three rows of slices and crochet needles from the outside, and the spiral intermediate border decoration with dots between them inside. The interior of the medallion is decorated with knitting reminiscent of a straw weave. Pendants consist of a tepelik placed on a crochet needle. The back cover edges are surrounded by frame ornament. The cover corner and the middle of the edges are decorated with three slices like fish scales. The back cover medallion is in the form of sliced pointed oval. The interior of the medallion is decorated with a plant pattern consisting of leaves and flowers (penç). It doesn't have a pendant. The covers are covered with paper.

2.4 Hasan Pasha ML: 4115

The name of this manuscript is *Hāshiyah 'alā Sharḥ Hikmat al-'ayn*. The book is based on philosophy and its language is Arabic. His author is al-Sayyid al-Sharīf Ali ibn Muhammad al-Jurjani (740-816/1340-1413). Composed of 108 pages, the manuscript is written in taliq calligraphy. The size of lettering/inscription is 120x50 mm. The seal of ownership is found on the 1r of the manuscript (Photo 15-16). According to the seal, the book belonged to a person named Mustafa in 1831. There is an inscription of colophon on 108v of the manuscript (Photo 17). According to the colophon record, the writing of the manuscript was completed in the month of Muharram in 885/1479. However, the name of the writer (copying) is not included in the record.

The binding of the manuscript was made with burgundy color goat leather. The measure of binding is 180x120 mm. Its back, fore-edge flap, and cover edges were repaired with leather. There are wormholes in its various parts. The front and back cover decoration of the binding is the same (Photo 11-12). The edges of the covers are surrounded by spiral and chain border decoration between straight lines. There are three slices and crochet ornaments on four corners on both covers. Cover medallions are in narrow pointed oval form. The medallions are surrounded by slices, short crochet needles, and spiral decoration between lines. Insides of medallions are decorated with a knitting pattern made with nails. The fore-edge flap is intermittently decorated with four-armed knits. The decoration of the envelope flap is the same as the covers. The inside of the front cover is covered with green leather (Photo 13). Its edges are surrounded by straight lines. In the middle of the cover inner, there is a medallion in the form of a gradual braid (Photo 14). The inside of the back cover is covered with paper. All the decoration of the binding is made by stamping without gold.

2.5 Hasan Pasha ML: 4933

The name of this manuscript is *Hāshiyah 'alā Tafsir al-kashshāf*. The book is based on tafsir and its language is Arabic. His author is al-Sayyid al-Sharīf Ali ibn Muhammad al-Jurjani (740-816/1340-1413). Composed of 176 pages, the manuscript is written in taliq calligraphy. The size of the inscription is 140x90 mm. The manuscript has the seal of waqf and ownership. The seal of waqf found on pages 1r and 176v of the manuscript is in the name of Sulayman Fayzī and is dated 1201 (1786) (Photo 22). The seal of appropriation on the page of 1r shows that the book belonged to a person named Muṣṭafa in 1831, as in our fourth example. On the upper part of this seal, it is stated that the book belongs to Tuzcuzade/Tozcuzade Muṣṭafa, the first imam of Őehzade Mosque. In another ownership record, Muhammad b. Ahmad al-Shāfiī 934 (1527) is included (Photo 21).

The binding of the manuscript was made with dark brown color goat leather. The measure of binding is 190x140 mm. Its back and cover edges were repaired with leather. The inside of the covers is covered with paper. The front and back cover decoration of the binding is the same (Photo 18-19). The covers are surrounded by border decoration of tepelik between lines. On the four corners of the covers, there is 3-armed wheel of fortune-like ornaments painted with gold ink. The covers are framed by golden lines that surround the corner piece from inside. Medallions are in a circular form close to an oval. It has 14 slices. Slices are double gold striped. The middle of each slice is curved. The interiors

of the medallions are decorated with 7 rows of chain (zencerek) decoration. Some parts of chain knotting are painted in gold ink. Pendants consist of tepelik motifs attached to a medallion by means of a crochet needle. Pendants are also painted with gold ink. Both stamping and gold-ink dyeing techniques were used together in the binding decoration.

2.6 Hasan Pasha ML: 4768

It was found that the Seljuk bookbinding style continued to show its effect partially after the 15th century. Two manuscripts dated the 16th century are also available in the Hasan Pasha Manuscript Library. The first of these examples with book-binding originality is the library's 4768 inventory numbered manuscript. The name of this manuscript is *Sharḥ-i Gulistān*. The language of the book on Persian literature is Arabic and Persian. His author is Ya'qūb ibn Sayyid 'Alī Bursavī (d.931/1524). The book was written in the months of Shaban and Ramadan and was completed on Saturday, the month of Shawwal in 948/1540, as understood from the colophon record of the work in 134r (Photo 25). The name of the writer (copying) is Vali ibn 'Alī ibn Dāvūd ibn Khalīl ibn Ahmad. Composed of 134 pages, the manuscript is written in taliq calligraphy. The size of lettering/inscription is 120x70 mm.

The binding of the manuscript was made with brown color goat leather. The measure of binding is 175x127 mm. Its back is repaired with leather. The edges of covers and fore-edge flap are much worn. The inside of the covers is covered with paper.

The front and back cover decoration of the binding is the same (Photo 23-24). The cover and envelope flap are surrounded by chain border decoration between lines. Corner pieces are in the form of a quarterly sun disc. There are plain crochet needles on the edges. Medallions of cover and envelope flap are in pointed oval form. The interior of the medallion is decorated with a nail used for border decoration. There are plain crochet needles at around and end of the medallions. The fore-edge flap is divided into four sections with the same style of chain decoration. The inside of the sections is decorated with a crochet needle. In the middle of the edge flap, the paper with the title of the book is affixed.

2.7 Hasan Pasha ML: 4062

The second example dated 16th century, whose binding reflects the Seljuk style, is the library's 4062 inventory numbered manuscript. The name of this manuscript is *Hāshiyah 'alā Sharḥ al-Mawaqif*. The language of the work

on kalām is Arabic. His author is Hasan ibn Muhammad Shah al-Fanari (840-886/1436-1481). Composed of 270 pages, the manuscript is written in taliq calligraphy. The size of the inscription is 135x80 mm. The writing of the book was completed in 972/1564, according to the colophon record on 270r (Photo 28). The name of writer (copying) is Mustafā ibn Ilyās Balıkesrevi. The waqf seal of the Çorum Mufti Sayyid Ahmad Fayzı is located in this page (Photo 29).

The binding of the manuscript was made with brown and burgundy color goat leather. The measure of binding is 180x135 mm. There are wormholes in various parts of highly damaged leather. The inside of the covers is covered with paper. The front and back cover decorations of the binding are different. The front cover is surrounded by a spiral border decoration between lines (Photo 26). Corner pieces are plain, triangular in shape, and hollow. Corner pieces and lines are limited with gold-line. Its medallion is in oval form with 14 slices. It has pendants in the form of tepelik. Slices of medallion and corners of the pendant are painted with gold ink. The interior of the medallion is decorated with spirals on which leaves and flowers are located. There are no corner pieces and border decoration on the back cover. Its medallion is in pointed oval form (Photo 27). The medallion is surrounded from the outside with a thin spiral intermediate ornament, painted in gold ink, between the gold and without gold line, respectively. The interior of the medallion is decorated with a pattern formed by stamping a nail like 'V' in a certain order. Pendants are in the form of an interlaced braiding dyed in gold ink. An ornamental element cannot be chosen because the fore-edge flap is much worn. There is no corner piece in the envelope flap. Its medallion is in the style of a back cover medallion.

3. Comparative Evaluation of Examples with Contemporary Similar Bindings

When the techniques and decorations of the bindings subject to our research are examined as a whole, the similarity of the bindings with the Seljuk bindings can be seen. The evaluation in terms of border decoration, corner piece, medallion, pendant, inside cover, and technic and comparison with similar bindings are as follows:

The spiral border decoration is seen in 5 examples (3374, 4064, 4117, 4115, 4062) examined in this article. This type of decoration is frequently used on Seljuk bindings. We can see the primitive form of the spiral border decoration in Uyghur binding, which is one of the earliest Turkish bindings (Photo 30).¹⁷

¹⁷ Mehmet Ađaođlu, *Persian Bookbinding of the Fifteenth Century* (Michigan: University of Michigan Publications, 1935), 3.

Table 1: Examples of Border Decorations

 <p>Spiral border decoration</p>	 <p>Chain border decoration</p>	 <p>Rūmī border decoration</p>
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Another common border decoration in Seljuk bindings is chain decoration (zencerek). On four examples (3374, 4117, 4115, 4768), there is chain border decoration created with different designs. In two of these examples (3374, 4115) double row border decoration was applied. There are other bindings with the same application (Photo 31).¹⁸

Rūmī border decoration of 4933 inventory numbered binding is the kind seen in 13th century Seljuk bindings. The Seljuk bindings have the same border decoration of two different bindings dated 644/1246 (Kastamonu Manuscript Library: 20) and 669/1270 (İnebey Manuscript Library Haraççioğlu: 43).

When corner pieces of the examples are examined, the corner piece type formed with slices like fish-scale comes to the fore. This decoration, seen in 3 examples (4064, 4117, and 4115) was also frequently used in Seljuk bindings (see Amasya Manuscript Library: 791, 621/1224). The corner piece with braiding seen in 3374 inventory numbered binding is very similar to the braidings in Seljuk bindings.

In five of the examined bindings (3374, 4064, 4115, 4768, 4062) the pointed oval medallion is shown. This medallion type is a species that has been seen in the last period of Seljuk bindings. The shapes and techniques used in the ornaments rather than the forms of the medallions bear the reflections of the Seljuk bindings. Patterns are not made with single molds. It was made with nails with various geometric motifs 'V' and '()' etc. The pattern is obtained by repeatedly stamping the nails vertically or horizontally. These nails were used in chain border decorations for some examples. This decoration technique is one of the most obvious features of the Seljuk binding (see photo 32). The fact that the medallions of the front and back cover of the 4064 inventory numbered binding are in different forms (pointed oval-circular form) is also common in Seljuk binding.

¹⁸ Julian Raby - Zeren Tanındı, *Turkish Bookbinding in the 15th Century The Foundation of an Ottoman Court Style* (London: Azimut Editions, 1993), 122.

While the front cover medallion of 4117 inventory numbered binding (842/1438) is in Seljuk style, the back cover medallion is close to the Ottoman classical medallion form. With this style, the bookbinding is an example showing that the Seljuk binding continues to have an effect on the 15th-century binding. A similar application can be seen in the 4062 inventory numbered binding dated back to 972/1564. Thus, it is seen that the tradition of applying different decorations on Seljuk binding covers continued in the two centuries after it.

4933 inventory numbered binding with its medallion approaching the classical Ottoman binding style, and the chain border decoration and corner pieces bearing the Seljuk binding style is an example of the fusion of the old tradition with the Ottoman. Another binding dated 883/1478 (Amasya Manuscript Library: 1245) similar to this example was identified (photo 33). This binding is also important with a form of the medallion and corner pieces, and decorations in terms of showing the effect of Seljuk binding style on bindings dated to the 15th century.

In the examined bindings, plain crochet needles were generally used as a pendant. The tepelik form pendants on the front cover of 4117 inventory numbered binding and the braiding pendants on the back cover of 4062 inventory numbered binding reflects the Seljuk binding style (for another similar example, see photo 34).

There is only one example (4115) with inside cover decoration. The braided medallion seen on the inner cover of this binding is a technique seen after the Seljuk period. A similar application can be seen on the cover of the binding dated 760/1359 registered in Mevlana Museum: 67 (photo 35).

In all examples, the decoration was mostly made by the stamping/pressing technique without gold. This technique is the most commonly used in Seljuk binding. Gold inlaying was not found. The example of a gold-ink painting (4933) reflects its own period. Because it is known that the use of gold in Seljuk binding is only in the inlaying technique.

Conclusion

In Anatolian geography, the 15th century is a period when the Seljuk State has long since withdrawn from the stage of history. However, this extinction occurred in terms of administration for the Seljuk and its existence continued with its cultural and artistic reflections. This situation, which can be observed from many angles, has been handled in terms of art in this article.

Bookbinder of Seljuk, who brought their Central Asian binding art knowledge to Anatolia and developed it here, has been a kind of guide for the binders who produce in the next generations. Seljuk binding, which became a style in the process, started to show its effect on bindings in the Anatolian geography from the 14th century in terms of both technique and decoration. This effect continued in the 15th century. As a result of the influence, features unique to the Seljuk binding style were seen in 15th-century binding.

In this article, the reflections on the 15th century Ottoman bindings as a result of this influence have been tried to be dealt with in the Hasan Pasha Manuscript Library examples. As a result of the examinations made on the manuscripts, it was determined that all samples have manuscript-bindings originality. All of the five examples from the 15th century that we examined overlap with the Seljuk bindings in terms of decoration types and construction techniques. The preference of different medallion forms on the front and back cover, types of chain border decoration, and modular decoration with nails are indicators of this. In some examples, the Seljuk style was preferred on one cover and the Ottoman style on the other cover. With these examples, the binders became the creators of the early examples of the Ottoman binding style and partially continued its reflections in the 16th century. It seems that the binders who produced binding in the 15th century continued the tradition from previous generations and developed it by adding new features to it. The knitted ornament inside the cover can be considered as an example of this.

The previous period effects that can be observed in every branch of art have also been valid for bookbinding artists who work in Anatolia, and the Seljuk binding style has changed with their additions and transformed into the style of the Principalities.

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Photos

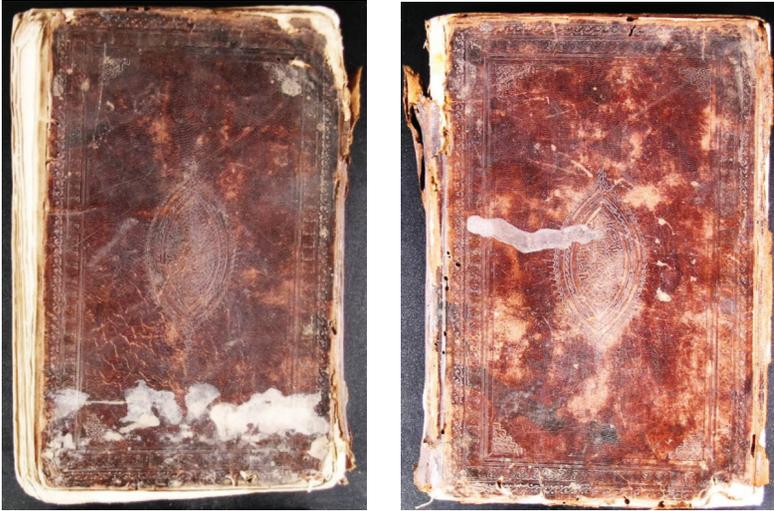


Photo 1-2: Hasan Pasha Manuscript Library: 3374, front-back cover.

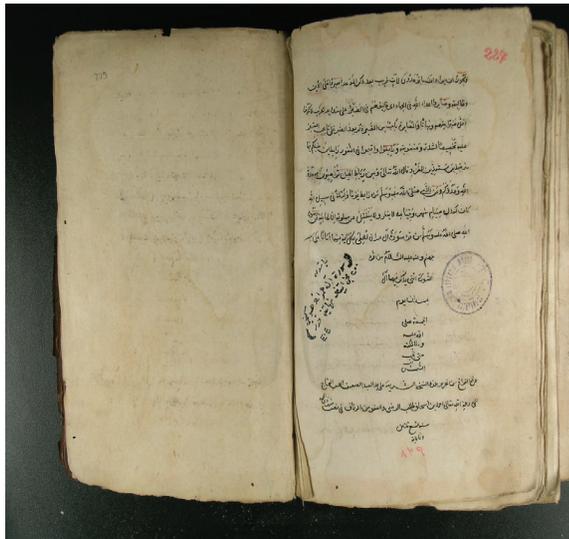


Photo 3: Hasan Pasha ML: 3374, inscription of colophon (p.227v).

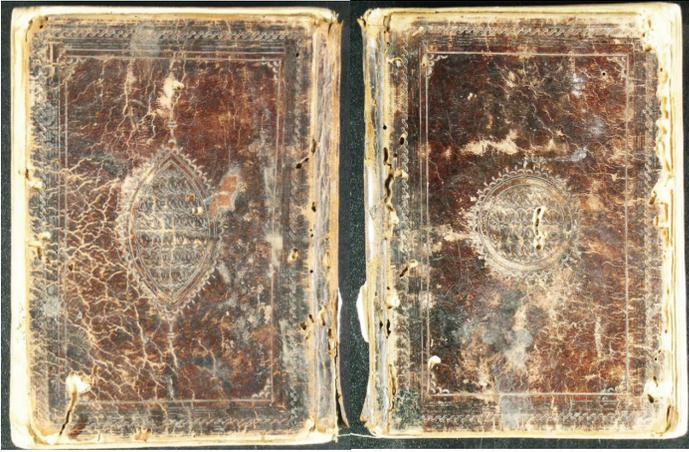


Photo 4-5: Hasan Pasha Manuscript Library: 4064, front-back cover.

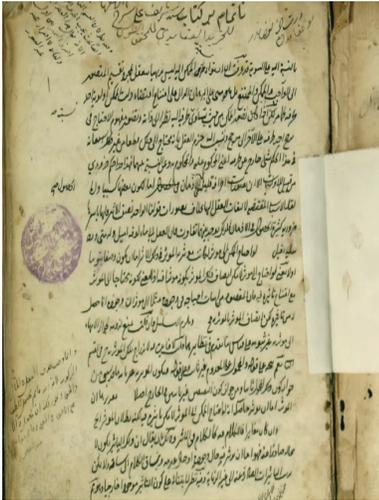


Photo 6-7: Hasan Pasha Manuscript Library: 4064, p.1r, seal of waqf: Vekafehu alâ ehli'l-ülüm es-Seyyid Ahmed Feyzî Müftü Çorum 1296.

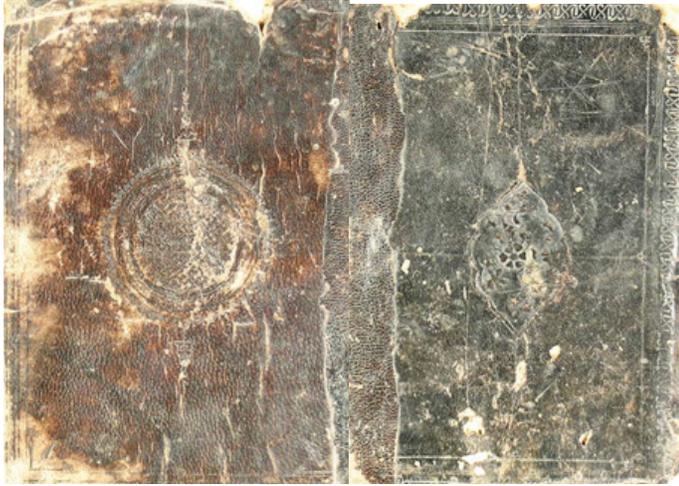


Photo 8-9: Hasan Pasha Manuscript Library: 4117, front-back cover.

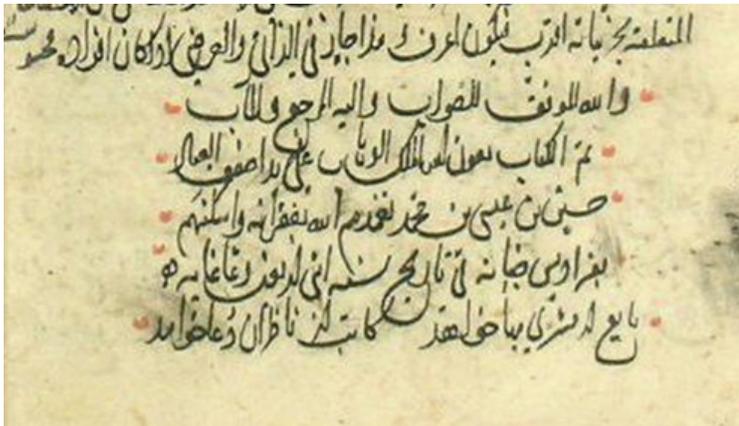


Photo 10: Hasan Pasha Manuscript Library: 4117, inscription of colophon (p.114v).



Photo 11-12: Hasan Pasha ML: 4115, front-back cover and envelope flap.



Photo 13-14: Hasan Pasha Manuscript Library: 4115, inner of front cover and braid medallion.

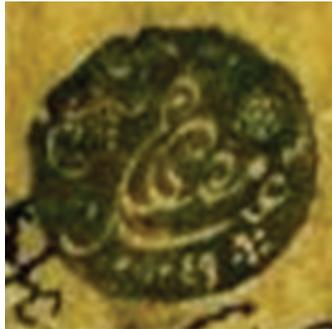
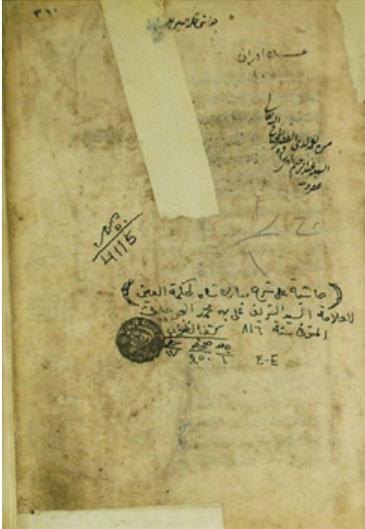


Photo 15-16: Hasan Pasha ML: 4115, p.1r, seal of ownership: Abduhû Mustafa 1249.

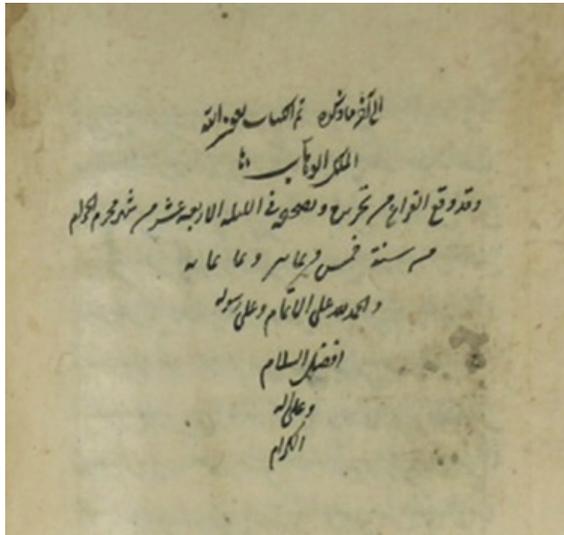


Photo 17: Hasan Pasha Manuscript Library: 4115, inscription of colophon (p.108v).

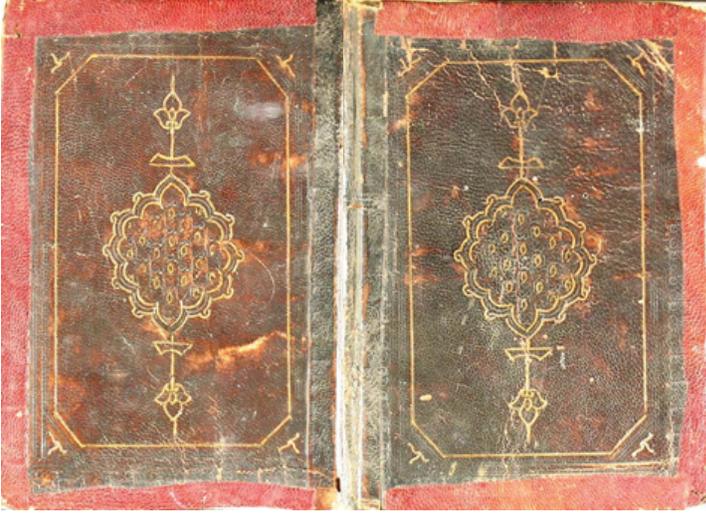


Photo 18-19: Hasan Pasha Manuscript Library: 4933, front-back cover.



Photo 20: Hasan Pasha Manuscript Library: 4933, p.1r.

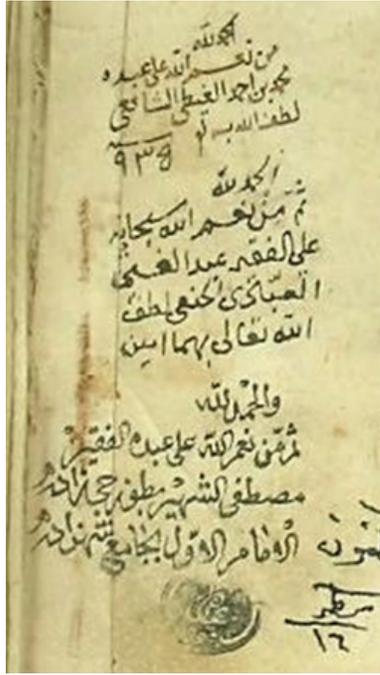


Photo 21: Hasan Pasha Manuscript Library: 4933, inscription and seal of ownership: Abduhû Mustafa 1249.



Photo 22: Hasan Pasha Manuscript Library: 4933, seal of waqf: Vekafehu alâ ehli'l-ulûmi'd-diniyyeti'r-râcî et-tâfî rabbehu'l-hafeyyehu Süleymân Feyzî et-Tevfikî fi'd-Devleti'l-Âliyye 1201.

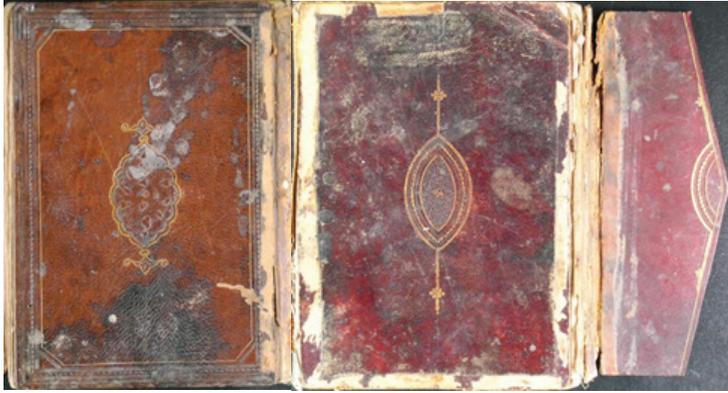


Photo 26-27: Hasan Pasha ML: 4062, front-back cover and envelope flap.

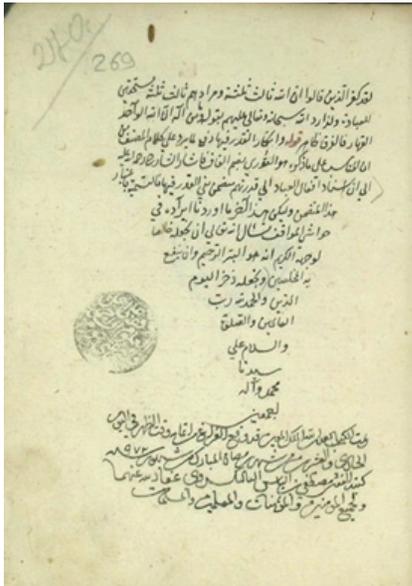


Photo 28-29: Hasan Pasha Manuscript Library: 4062, p.270r, seal of waqf: Vekafehu alâ ehli'l-ulûm es-Seyyid Ahmed Feyzî Müftî Çorum 1296.

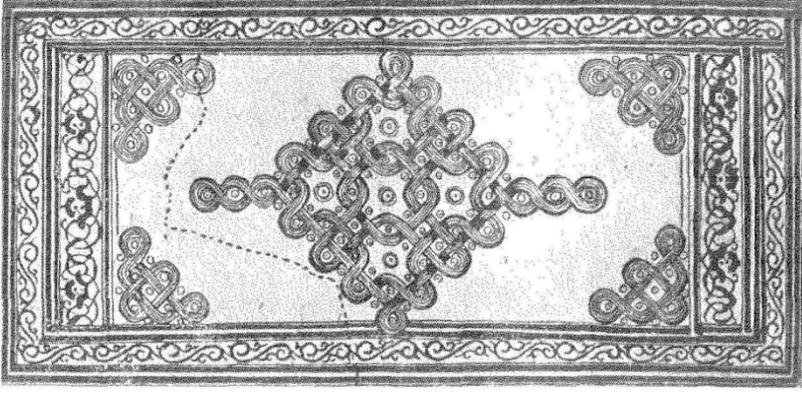


Photo 30: St. Petersburg Hermitage Museum (Ađaođlu, *Persian Bookbinding of the Fifteenth Century*, 3).



Photo 31: Inebey Manuscript Library Ulu Cami: 435 (Raby, Tanındı, *Turkish Bookbinding in the 15th Century The Foundation of an Ottoman Court Style*, 122).

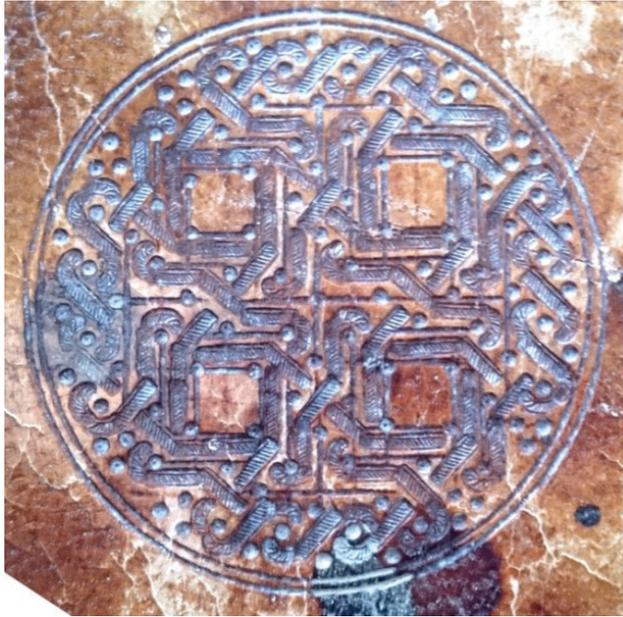


Photo 32: Yusuf Aga Manuscript Library: 4733.

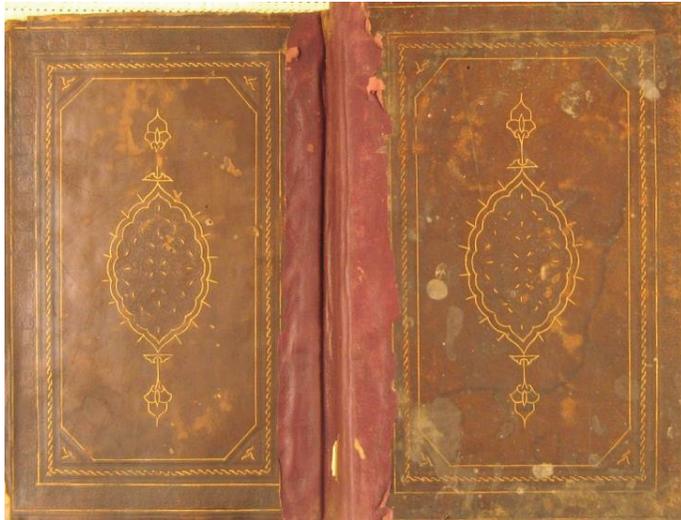


Photo 33: Amasya Manuscript Library: 1245, 883/1478.



Photo 34: Sivas Ziya Bey Manuscript Library: 57



Photo 35: Mevlana Museum Hasan Pasha: 67, Inners of front and back cover.