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# AN ILLUMINATED *MATHNAWI AL-MA'NAWI* OF JALALADDIN AL-RUMI KEPT IN THE NATIONAL ARCHIVE OF THE TURKISH REPUBLIC OF NORTHERN CYPRUS

Banu MAHİR & Netice YILDIZ

In this paper an early 14<sup>th</sup> century copy of *Mathnawi al-Ma'nawi* illuminated manuscript (Inv. No. M. 1006) located in the collection of the National Archive of Turkish Republic of Northern Cyprus, Kyrenia, will be introduced. The manuscript, originally a part of the manuscript collection of Sultan Mahmud Library, Nicosia, is a copy including only the fourth, fifth and sixth chapters of the work within one binding, and the first three chapters are missing. The existing chapters are inscribed at different dates between 1320-1330 and compiled together in a binding in 1360.

The *Mathnawi al-Ma'nawi*, written by Jalaladdin al-Rumi (d. 1273) in 1263, is a Persian philosophical work, composed in six chapters, about 25,000 verses or 50,000 lines, that has a significant place in Islamic Sufi tradition. The first illuminated copy of this work is believed to be the one which is today kept in the collection of Konya Mevlâna Museum (No. 51).<sup>1</sup> Publications relevant to the illuminations of this manuscript realized by Zeren Tanındı is giving the date of the completion of the work in the year 1278. Accordingly, this particular copy has been inscribed by a calligrapher, named Muhammed bin Abdullah el-Konevi el-Veledî, a disciple from the close circle of Mawlana, and illuminated by the illuminator Muhlis bin Abdullah el-Hindî.<sup>2</sup> In this copy, the first three or four pages of each six chapters that are without any text are richly illuminated, while the opposite pages that included the prefaces and headings of each chapter are also richly illuminated. All these illuminations are designed in different shapes like an enclosed frame, a full page plate or oval medallion forms. They are filled in with interlacing geometrical forms as well as arabesques (*rumîs*) and palmettes. Furthermore, the margins of the illuminated pages are also decorated with illuminated rosettes. The dominant background colour of these illuminations is gold which is mostly used in two different tones. Moreover, red, white, green and lapis lazuli are the preferred colours for the designed motifs. It is clarified that the illuminator Muhlis designed this first *Mathnawi* copy according to the decoration programme of a *Qur'an* copy (Chester Beatty Library, Is 1466) which had been also illuminated by him in the same year (1278).<sup>3</sup>

- (1) M. Y. AKYURT, *Konya Âsâr-ı Atika Rehberi*, İstanbul, 1930, p. 49-51, fig. 11, 12; M. FERİT & M. MESUT, *Selçuklu Veziri Sahip Ata ile Oğullarının Hayatı ve Eserleri*, İstanbul, 1934; M. ÖNDER, *Mevlâna Müzesi Rehberi*, İstanbul, 1958, p. 9, fig. 5; M. ÖNDER, *Gönüllerin Sultanı Hz. Mevlâna*, Konya, 1959, p. 62; M. ÖNDER, "XV. Yüzyıl Sonuna Kadar En Eski Mesnevi Nüshaları", *Necati Lugal Armağanı*, Ankara, 1968; N. ÇETİN, "Matnavî'nin Konya Kütüphanelerindeki Eski Yazmaları", *Şarkiyat Mecmuası*, IV (1961), p. 103; A. GÖLPINARLI, *Mesnevi Tercümesi ve Şerhi I-II*, İstanbul, 1990, p. XIX-XXIV, fig. 1-5; *Mesnevi (Facsimile) Konya Mevlâna Müzesinde 51 no. ile Kayıtlı Bulunan 677 H./1278 M. Tarihli Nüsha*, Ankara, 1992; A. GÖLPINARLI, *Mevlâna Müzesi Müzelik Yazma Eserler Kataloğu*, Ankara, 2003, p. 45-55; E. TÜRKMEN, "Mesnevi'nin Hint ve İran Nüshaları ile Mevlâna Müzesinde Bulunan Asıl Nüshasının Karşılaştırılması", *Uluslararası Düşünce ve Sanatta Mevlâna Sempozyumu Bildirileri*, 25-28 Mayıs 2006, Konya, 2006, p. 372.
- (2) According to a note on fol. 312b of this *Mathnawi* copy, it has been donated to the Mawlawi lodge in Konya by Cemaladdin Mubarek b. Abdullah in 1279 who was an emancipated slave of the vizier Fahreddin Ali b. Huseyin (Sahip Ata). For the illuminations of this masterpiece see Z. TANINDI, "1278 Tarihli En Eski Mesnevi'nin Tezhipleri", *Kültür ve Sanat*, 8 (Aralık 1990), p.17-22; Z. TANINDI, "Türk Tezhip Sanatı", *Başlangıcından Bugüne Türk Sanatı*, Ankara, 1993, p. 397-406; Z. TANINDI, "Anadolu Selçuklu Sanatında Tezhip: Müzehhip Muhlis b. Abdullah el-Hindî ve Halefleri", *Yıldız Demiriz'e Armağan*, U. TÜKEL & B. TANMAN (ed.), İstanbul, 2001, p. 141-150.
- (3) Muhlis bin Abdullah el-Hindî illuminated a *Qur'an* copy which has been inscribed by the calligrapher Hasan b. Cuban bin Abdullah el-Konevi in the Sadeddin Köpek Madrasa in Konya in 1278. For this *Qur'an* copy which is in the collection of Chester Beatty Library, Dublin (Is 1466) see. D. JAMES, *Qur'ans and Bindings from the Chester Beatty Library*, London, 1980, p. 89; E. WRIGHT, *Islam: Faith, Art and Culture: Manuscripts of the Chester Beatty Library*, Singapore, 2009, p. 72.

Surviving identified works prove that the activity of preparing illuminated copies of *Mathnawi al-Ma'nawi* continued in Anatolia during the 14<sup>th</sup> century when the *Mawlawi* order became widespread during the Emirates Period.<sup>4</sup> It is also stated that the decoration pattern of the 1278 dated *Mathnawi* copy, established by the illuminator Muhlis, has a significant influence on the illumination programmes of a couple of *Mathnawi* copies and some other works produced during the 14<sup>th</sup> century. The illuminators who decorated a copy of the above mentioned original *Mathnawi* (Konya Mevlâna Museum, no. 1177) and a copy of *Divan-ı Veled* (Konya Mevlâna Museum, no. 74), a masterpiece written by the son of Mawlana, both of which were prepared in Anatolia during the early 14<sup>th</sup> century, followed a similar decoration programme.<sup>5</sup>

Several researches so far published have verified the fact that the illuminations of various manuscripts prepared in Anatolia during the 14<sup>th</sup> century also share common features with the contemporary Mamluk and Ilkhanid manuscripts in terms of the compositions and design of their motifs. This is the result of a process that during the first half of the 14<sup>th</sup> century, the Ilkhanids, and throughout the whole 14<sup>th</sup> century the Mamluks, had significant impacts on the art movements in this region due to their political power.<sup>6</sup> Most of the manuscripts prepared for the Ilkhanid and Mamluk rulers during this period are *Qur'an* copies or *Qur'an Juzs*, which are introduced through various publications by several scholars as important masterpieces of the book art in Islam dating to the 14<sup>th</sup> century. As it is stated by many noteworthy scholars, during this concerned period, some illuminators and bookbinders practicing their profession in the workshops of both dynasties added their signatures at the end of the illuminated manuscripts or on the bindings of the manuscripts.<sup>7</sup>

The illuminations in the 14<sup>th</sup> century Mamluk *Qur'ans* are mostly composed with motifs in circular forms, arabesques (*rumîs*) shooting out on vine scrolls, palmettes and motifs painted in degrading tones,<sup>8</sup> with gold, brick red, green, white and black on dark blue backgrounds. On the borders of these illuminations, the interlaced patterns of the Seljuk period are to be seen, usually applied in reduced sizes. A simplified type of strap-work, in which knots alternate with squares, are ornaments generally filling in the thinnest border of the illuminations. Other typical features of the 14<sup>th</sup> century Mamluk illuminations are either frame-formed or plate-formed compositions with pointed medallions at their edges which extends to the outside of the margins. Plate-formed illuminations are usually placed at the opening pages of the manuscripts on opposite pages. In these illuminations, the enclosed spaces are divided into several parts with bands running in horizontal and vertical axis which have inner decorative fillings. The colouring technique, which is degrading in hues starting from the centre to the outer frame, is creating a polychrome, glossy tone.

It is a known fact that the nature of illumination style instigated by the Seljuks almost continued in the same manners in the Ilkhanid period manuscript decoration style. The vine scroll stems with interlacing *rumî* motifs filling in the geomet-

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- (4) The political map of Anatolia during the 14<sup>th</sup> century can be summarised briefly as follows: Karamanoğulları Emirate ruled the Ermenek, Karaman and Konya districts; Eşrefoğulları Emirates ruled the Beyşehir districts; Germiyanogulları Emirate ruled the area near Kütahya; Hamidoğulları and Saruhanogulları Emirates were dominant in the Isparta, Eğridir and Burdur regions; Ramazanoğulları Emirate occupied the area near Adana; Dulkadiroğulları Emirate ruled the district of Maraş; Karesioğulları Emirate were controlling the neighbourhoods of Balıkesir, Çanakkale and Bergama; Osmanogulları Emirate ruled the district around Bursa, İznik and Söğüt. Meanwhile in the neighbourhood of Sivas and Kayseri, the authority of Eretna Emirate gained importance by replacing the sovereignty of the deteriorated Ilkhanid power. On the other hand, at the east, Akkoyunlu and Karakoyunlu Turkomans whose origins are the Oghuz tribes, gained power. About the art of the Emirates Period see: *Yüzyıllar Boyunca Türk Sanatı (14. Yüzyıl)*, O. ASLANAPA (ed.), İstanbul, 1977; G. ÖNEY, *Beylikler Dönemi Sanatı XIV.-XV. Yüzyıl (1300-1453)*, Ankara, 1989; *Anadolu Selçukluları ve Beylikler Dönemi Uygurluğu*, vol. 2, A. U. PEKER & K. BİLİCİ (ed.), Ankara, 2006.
- (5) Z. TANINDI, "1278 Tarihli En Eski Mesnevi'nin Tezhipleri", *loc. cit.* [n. 2], p.17-22; Z. TANINDI, "Türk Tezhip (Kitap Süsleme) Sanatı", *loc. cit.* [n. 2], p. 400; A. MERİÇ, "Selçuklu Tezhip Sanatında İlk Mesnevi'nin Yeri", *Üçüncü Uluslararası Türk Kültürü Kongresi Bildirileri 25-29 Eylül 1993*, Ankara, 1999, I, p. 302-304; Z. TANINDI, "Anadolu Selçuklu Sanatında Tezhip", *loc. cit.* [n. 2], p. 141-150, fig. 236-238; Z. TANINDI, "Kitap ve Tezhibi", *Osmanlı Uygurluğu*, H. İNALCIK-G. RENDA (ed.), Ankara, 2004, II, p. 871; F. ÇAĞMAN & Z. TANINDI, "Tarikatlarda Resim ve Kitap Sanatı", *Osmanlı Toplumunda Tasavvuf ve Sufiler*, A. Y. OCAK (ed.), Ankara, 2005, p. 504-545; Z. TANINDI, "Mevlâna Celeleddin Rumi'nin ve Sultan Veled'in Konya Mevlâna Müzesindeki Eserlerinin İlk Örnekleri", *Mevlâna Ocağı*, M. BAYYİĞİT (ed), Konya, 2007, p.163-165; Z. TANINDI, "Başlangıcından Osmanlı'ya Tezhip Sanatı", *Hat ve Tezhip Sanatı*, A. R. ÖZCAN (ed.), Ankara, 2009, p. 247; Z. TANINDI, "Kur'an-ı Kerim Nüshalarının Ciltleri ve Tezhipleri", *1400. Yılında Kur'an-ı Kerim*, M. UNUSTASI (ed.), İstanbul, 2010, p. 90-119.
- (6) The Mamluks after gaining more power in the middle of the 13<sup>th</sup> century had defeated the Ilkhanids who had devastated several parts of Anatolia and Near East during the first half of the 13<sup>th</sup> century and were in close relation with the Karamanids at the early 14<sup>th</sup> century. See "Karamanlılar", *İslam Ansiklopedisi*, İstanbul, 1967, VI, p. 322-23.
- (7) Muhammed bin Ayyak bin Abdullah, who worked under the patronage of Ilkhanids, Ebu Bekir (penname: *Sandal*), Muhammed bin Mübaşir, Aydukti bin Abdullah el-Bekir and İbrahim al-Amidi, all of whom worked under the patronage of Mamluks, are the noteworthy illuminators whose works are known through their signatures recorded in the manuscripts inherited today. For the book art during the Ilkhanid and Mamluk periods, see B. GRAY, "History of Miniature Painting, The Fourteenth Century", *The Arts of the Book in Central Asia*, B. GRAY (ed.), London, 1979; E. ATIL, *Renaissance of Islam: The Art of the Mamluks*, Washington, 1981; D. JAMES, *Qur'ans of the Mamluks*, London, 1988; D. JAMES, *The Nasser D. Khalili Collection of Islamic Art, The Master Scribes, Qur'ans of the 10th-14th Centuries*, New York, 1992; Z. TANINDI, "Topkapı Sarayı Müzesi Kütüphanesinde Ortaçağ İslam Ciltleri", *Topkapı Sarayı Müzesi, Yıllık*, 4 (1990), p. 103-149.
- (8) E. ATIL, *op. cit.* [n. 7], p. 27-48.
- (9) R. ETTINGHAUSEN, "Manuscript Illumination", *A Survey of Persian Art*, A. U. POPE (ed.), Oxford, Oxford University Press, 1939, p. 1959.

rically designed form is the favourite decoration. Furthermore the colour scheme is rather enriched and motifs are painted with a range of colour in shaded tones. However, the colours in the Ilkhanid illuminations, contrary to the Mamluk practice, are degrading from the centre to the outer sides. The origin of this type of painting technique is attributed by R. Ettinghausen to the Chinese Turkestan area.<sup>9</sup> Also, this type of shaded painting technique is seen in the works of early 14<sup>th</sup> century Mamluk manuscripts painted by the illuminator Ebubekir, who is usually identified with his penname 'Sandal'.<sup>10</sup>

The impact of Sandal, the Mamluk illuminator, is asserted to have been reflected in the illumination of a *Qur'an* (Konya Mevlâna Museum, No.12), dated 714/1314-15, copied by Ismail bin Yusuf and illuminated by Yakub bin Gazi al-Konevî for the Karamanid Bey Halil bin Mahmud in Konya, in a series of publications by Zeren Tanındı. It is likely that the intense relationship between the Mamluks, that has gained great power in the area during the second half of the 13<sup>th</sup> century, and the Karamanid Emirate, during the early 14<sup>th</sup> century, has an important role in this impact.<sup>11</sup>

The *Mathnawi al-Ma'nawi* manuscript in the collection of the National Archive of the Turkish Republic of Northern Cyprus in Kyrenia, (No. M.1006), which is the main theme of this paper, is a 14<sup>th</sup> century copy bearing resemblance with the other 14<sup>th</sup> century *Mathnawi* copies and displaying the Mamluk and Ilkhanid characteristics mentioned above. The manuscript which lacks its original binding is bounded in an early 20<sup>th</sup> century binding, which is worn out and without a flap. As mentioned before, it consists of the fourth, fifth and sixth chapters of *Mathnawi al-Manawi*. The manuscript with the size 31.5 x 23 cm, is 151 folios. The main text is written in black *nakshi* script and organised in four columns, 25 lines to the page. The subtitles are in red while the illuminated *Basmalah* at the beginning of the fourth chapter, is in gold *thuluth* script. The columns are framed in red rulers.<sup>12</sup>

Each of the three chapters of the manuscript are having different dates, the oldest being the fifth chapter. The fourth chapter taking place between the folios 1b-44a is dated 728/1327-28.<sup>13</sup> Chapter five which is starting on folio 44b is ending on 93a where the date 720/1320-21 is recorded at the end of the chapter.<sup>14</sup> The last part, which is the sixth chapter of the *Mathnawi*, is taking place between the folios 95b to 148b. The last page of this part is recording the completion of the copying of the work on Saturday in the last ten days of the month Zilhicce in the year of 730/1330 by Muhammed b. Mervan b. Muhammed Deylemî.<sup>15</sup> As stated on fol.149b, these three chapters of the *Mathnawi* that had been written on different dates have been bounded together in a volume after being revised and corrected in 761/1360.<sup>16</sup>

A note added on folio 1a<sup>17</sup> is indicating that the *Mathnawi* manuscript was laid as a *waqf* (pious foundation) by İbrâhîm

(10) D. JAMES, *Qur'ans of the Mamluks*, op. cit. [n. 7], p. 55-58, fig. 31, 32 and 33.

(11) Z. TANINDI, "Konya Mevlâna Müzesinde 677 ve 665 Yıllık Kur'anlar, Karamanlı Beyliği'nde Kitap Sanatı", *Kültür ve Sanat*, 12 (1991), p. 42-43.

(12) *Kıbrıs İslâm Yazmaları Koleksiyonları İçinde Tezhipli Eserler ve Dört Önemli Eser*, *İzzet Kayaoğlu Hatıra Kitabı- Makaleler*, O. BELLI, Y. DAĞLI & M. S. GENİM (ed.), İstanbul, TAÇ Vakfı, 2005, p. 524-543.

(13) The record on folio 44a: "Kayd-ı'l ferâğ lil-mecellede'r râbî fi tarih selh-i zilhicce senete semani işrîn ve sebâ miete" is indicating the completion of the fourth chapter on the last day of 728 [1328] Zilhicce [October/November].

(14) On fol. 93a there is a record "Kayd-ı ferâğ lil-mecellede'l hâmis zil-kâde senete işrîn ve sebâ mie" which refers to the completion of the fifth chapter on Zilkade (December/January), in the year 720.

(15) There is a record on folio 148b which is as follows: "Kayd-ı'l ferâğ fi âhârî el-mecellede's-sadis temme'l kitab ...ve hüve el-mecellede'sâdis fi yevmi's-sebt aşere'te şehrollahu'l mübarek zil'hicce senete selâsin ve sebâ miete hicriyyete ala yed-i ezafu ibadullah Muhammed bin Mervan bin Muhammed Deylemî" which described the completion of the sixth chapter on Zilhicce (September/October) month, tenth day (?) on Saturday in the year 730 (1330).

(16) The record on folio 149b "Kayd-ü'l mukabele vet-tashih fi vahir-i şehri-i safer senete ahadi ve sittin ve sebâmie" is recording the compilation of the manuscript in a volume after authentication and corrections of the text were done on the last 10 days of the month Safer in the year of 761 [1360].

(17) The note on 1a which is reads as follows: "Hâzâ kitâb-ı Mesnevî li- Hazret-i Mevlânâ - kuddisâllâh sirruhu'l-azîz- bi-mülket ve vakfe hassebehu'llâhu'l-azîm ve taleben li-merzâ ve ene fakîr-ü muhtâc-ü ilâ Rabbihü'l-gafûr el-vedüd İbrâhîm bin el-Hâc Hasan Bellâr Bedvî el-kâtîb, gafaru'llâh lehü ve li-vâlideynihü" [Seal:] İbrâhîm bin...İlâhî,

Bu üç cild Mesnevî-i şerîfi hassebehu'llâh vakf ve habs etdim şu şertle ki dâme hayyen kendüm istifâde ve isti'mâl edüp ba'd-i vefâtı evlâdım dan ve gayrıdan ifâda ve istifâdeye kâdir olan kimesne isti'mâl ve istinsakh ve istifâde edüp kemâl-i mürüvvetlerinden bu abd-i müzneb fakirin rûhuna duâ eyleyeler. Hak sübhânuhü ve teâlâ onların dünyevi ve uhrevî merâm u maksûdlarını hayrla mokaddarr ve müyesser eyleye.

Emîn bi-harf-i Seyyidü'l-Mürselîn

Harere fi evâl-i şehri-i Seferü'l-hayr

Senê ahdâ ve aşer ve elf [1011] min hicret ve lehü'l-izz ve ş-şeref

This note could be translated as such:

"This copy of the book entitled as *Mathnawî* which was written by the revered and deemed scholar Hazreti Mawlana, is laid as a *waqf* by a humble, poor believer of God, İbrâhîm bin el-Hâc Hasan Bellâr Bedvî el-kâtîb. The herewith three volume of *Mathnawî-i sheriff*, composed in the name of the God, is laid as a pious foundation and kept in secure with the condition that I will always make use of it and ensure for of its safety personally during my life time, and after my death, and my inheritors, including my child, grandchildren or others who would be entitled to inherit it, should protect and make benefit out of it and make sure to give their prayers, as an act of being true and just human beings during their life time, in the soul of this humble being. Let their life in the worldly and otherworldly affairs always subsist eternally so as to let them perform their aims and wishes in the good things. Make sure that Mohammad is the last and most trustworthy prophet. And the date of making this holy book a pious foundation is at the beginning of the holy month Safer, on the year of one thousand and eleven of the hegira calendar and God is the Greatest power who is responsible for everything".

bin el-Hâc Hasan Bellâr Bedvî el-kâtib in 1011 (1603) (fig. 1). There is also another note, “*Vakf-ı Kâtib İbrahim*” added on the top part of a folio (fol. 44b). Thus, both records are recalling the possibility that the manuscript was a bequest to a Mawlawi convent by a certain Ottoman official, a clerk named as İbrahim, at the beginning of the 17<sup>th</sup> century.

The illuminated heading, designed in rectangular form on folio 1b in the fourth chapter of the *Mathnawi*, includes the *Basmalah* inscribed in gold *thuluth* on a lapis lazuli background and crowns the preface text. It is bordered with a petalled cartouche in the centre. The inner spaces of the letters are filled with turquoise coloured *rumis*. The space left outside the petalled cartouche is filled with hatayî ornaments painted in two different hues of gold. At two sides of the illuminated heading cartouche, the vertically designed rectangular borders on two sides are filled with *rumî* ornaments in white on a black background while the spaces at the edges are filled with three dot motifs. The thickest rulers on the outer border are decorated with flowers in coral red and mildew green. In the other thin rulers painted in turquoise, gold, blue and brick red colours, chain motifs and dots are selected for the fillings. The space above the rectangular frame encircling *Basmalah* line is filled with *rumî* motifs. The background of the enclosed area covered with *rumîs* is painted in indigo blue while the palmettes from which the *rumîs* are coming out are painted in coral red. The *rumî* motifs that remained at the sides are painted in gold on the paper without background colouring and the outlines are emphasized. The spaces between the spike ornaments projecting out a dark indigo blue ruler line are decorated with three dot motifs (fig. 2).

This illumination style is bearing similarity with some works prepared in Anatolia during the second half of the 14<sup>th</sup> century. One of these is the illumination on the frontispiece of the work “*eş-Şifa bi-Ta’rifi Hukuki’l-Mustafa*” written by Kâdî Ebûl-Fazl İyâz bin Mûsâ el-Yahsubî which was copied in Cemaziyevvel 761 (March 1365) and currently in the collection of Tire Necip Paşa Library (Diğer Vakıf 562). The top part of this illuminated page which is designed as a carpet page is showing similarity with the *Mathnawi* presented in our case in view of colour selection and design of the patterns. One of these similarities is in the cartouche which is painted on lapis lazuli background and composed of circles that are interlocking at the edges (fol. 2a) and filled with ornaments consisting of *rumîs* shooting from vine scrolls, in which the title of the book “*eş-Şifa bi-Ta’rifi Hukuki’l-Mustafa*” is inscribed in Kufic letters drawn in white ink. The spaces left between this cartouche and the ruler at the two edges are filled with white flowers on a black background. On the space at the top, are palmettes coming out of the *rumîs*, all running consecutively in degrading tones of gold, green and purple colours. This ornamental design is ending with little spikes resting on a blue colour base line and three dot motifs in the interspaces (fig. 3).<sup>18</sup>

In the manuscript we are presenting, the title “*Agaz-ı Mathnawi*” line on fol. 2a is inscribed in white ink and the outline of the letters are illuminated with black sooty ink. The background of the empty space is painted in gold and filled with vine scrolls shooting out of *rumîs*, painted in blue and outlined in black. The inner one of the two rulers is decorated with white dots and little cross motifs in coral red on a dark indigo blue background. The outer margin is decorated with chain motifs in cyan-colour (fig. 4). This design style is revealing similarity with the design of the title illumination of folio 1b in view of the choice of motifs and colours.

Similar design style of this title illumination is found in the 6<sup>th</sup> juz of a *Qur’ân* (Bursa Vakıflar Bölge Müdürlüğü, No. 1830), inscribed with *muhaqqaq* and *nashki* scripts which was prepared in Anatolian geography. Although it does not have a colophon, in view of its style, it could be dated to the 14<sup>th</sup> century. This particular juz starts with the 148<sup>th</sup> *âyâ* of the *sûrat* of *Nisa* and ends at the 82<sup>th</sup> *âyâ* of *sûrat* of *Maide* where the illuminated bands designed on the top and bottom parts of the folios 1b-2a in which the 77-79 *âyâs* of *sûrat* of *Vaki’â* are inscribed in *thuluth* script in white ink. The background of these elongated rectangular illuminated cartouches are dark blue. The design repertoire is formed with gilded and contoured scrolls that are spirally stemmed with shooting leaves in *rumî* style which are also painted in gold colour. A volumetric appearance is gained by painting the *rumîs* in degrading colouring technique. The illuminated areas are ending with petalled contours painted in gold at the two ends. The background of the area outside the scroll and the gilded leaves is black. A thin gold margin and an inner frame filled with chain motifs are bordering all these surfaces. The illumination following these is enclosed with two rulers, the inner in gold and the exterior in dark blue (fig. 5).<sup>19</sup>

(18) For the detailed description of the design of the illumination of this manuscript, see Z. DEMİRCAN AKSOY, *XIV. Yüzyıl Anadolu Türk Tezhip Sanatı Tasarımları*, (Unpublished PhD Thesis) MSGSÜ Sosyal Bilimler Enstitüsü, İstanbul, 2010, p. 392-399.

(19) Z. DEMİRCAN AKSOY, *op. cit.* [n. 18], p. 158-164.

The title illumination which is crowning the fifth chapter on folio 44b of the manuscript analysed in this paper, has an asymmetrical composition consisting of circle and semi-circle cartouches filled in with *rumî* and palmette motifs designed on a golden background. White thin bands are binding these cartouches. The background of the enclosed forms are painted with dark indigo blue (fig. 6). Similar treatment has been traced in the illumination of the *Mathnawi al-Manawi* dated 723/1323 (No. 1177), another masterpiece in the Konya Mevlâna Museum. At the frontispiece (fol. 3a) of the *Mathnawi* copy dated 723/1323 in Konya Mevlâna Museum (No. 1177), there is an illuminated oval shaped medallion which is filled with *rumîs* and palmette motifs painted in gold on a lapis lazuli background. The forms of the *rumîs* and palmettes as well as the colour choice and other details of this illumination, bear also similarity with the title illumination of the preface (*dibace*) of the fifth chapter of the manuscript in Cyprus collection which is our main concern.<sup>20</sup>

Furthermore, on this folio of the manuscript (44b), the lines of the preface is narrowing towards the bottom of the page. The triangular spaces left at the side of the text are filled in with scrolling stems of *rumîs* which are painted in degrading tones of yellow and green (fig. 7). The design of the illumination of this part is bearing similarity with the design of the of the *rumîs* filling the *shamsa* forms in the centre of the plate compositions on folios 1b and 2a of another manuscript which is a copy of *Divan-ı Kebir* in Konya Mevlâna Museum (No. 68), dated 770/1367-68, the famous work of Mevlâna Celâleddin Rumî.<sup>21</sup>

Moreover, we could say that the design of the composition formed by *rumîs* shooting out from vine scrolls and painted in degrading colours is originally seen in the mural paintings in Kırğızlar Tomb in İznik which was built during Orhan Bey's era of Ottoman dynasty between the years 1326-1362.<sup>22</sup> Similar mural decorations has been also traced in the Kasaba Village Mosque in Kastamonu built by the Candaroğlu Emirate in 1366.<sup>23</sup> These examples give evidence how the book illumination patterns have been adapted to the decorations of the monumental architecture in the 14<sup>th</sup> century Anatolian geography.

Again, regarding to our case study, in the title heading illumination of the preface folio of the sixth chapter of the *Mathnawi* (fol. 95b), there are further divisions with white bands in the cartouche where the inner spaces are ornamented with interlacing motifs on a background painted in gold. The spaces remained outside these areas are filled with *rumî* motifs. The dots of the interlacing bands are emphasised with colouring in lemon mildew and lapis lazuli (fig. 8). This design characteristic is also identical with the illumination design of the manuscript copy of *Divan-ı Veled* dated 732/1332 in the collection of Konya Mevlâna Museum (No. 74).<sup>24</sup> Another illuminated manuscript that shows identical illumination design characteristics is a copy of *Mathnawi* dated 1323 in the same collection (No. 1177).<sup>25</sup>

## Conclusion

As it is revealed in our comparative presentation with the other examples of well known copies from the environs of Mawlawi world, all executed in the 14<sup>th</sup> century Anatolian geography,<sup>26</sup> the manuscript in the National Archive of North Cyprus is worthy of note with its illumination style recalling the contemporary similar works of its period, although the one in Cyprus example does not bear the work of an efficient illuminator. Furthermore, it could be added that this copy, containing only the last three chapters of the *Mathnawi* was inscribed in different dates. Due to this character unlike the other examples we have discussed so far in the course of our comparative analysis, the manuscript lacks additional illuminations between the chapters which usually take place in other *Mathnawi* texts.

(20) See Z. TANINDI, "Mevlâna Celâleddin Rumî'nin ve Sultan Veled'in Konya Mevlâna Müzesindeki", *loc. cit.* [n. 5], p. 170, fig. 6.

(21) See Z. TANINDI, "Seçkin Bir Mevlevî'nin Tezhipli Kitapları", *Uğur Derman'a 65 Yaş Armağanı*, İrvin Cemil SCHICK (ed.), İstanbul, Sabancı Üniversitesi Yayınları, 2000, fig. 1.

(22) For the mural paintings of Kırğızlar Tomb in İznik see. S. BAĞCI, "Osmanlı Mimarisinde Boyalı Nakışlar", *Osmanlı Uygarlığı*, H. İNALCIK & G. RENDA (ed.), Ankara, 2004, II, p. 742.

(23) For the mural paintings of Kastamonu Kasaba Village Mosque see Z. YAMAN, *Kastamonu Kasaba Köyü'nde Candaroğlu Mahmut Bey Camii*, Ankara, 2000.

(24) See. Z. TANINDI, "Mevlâna Celâleddin Rumî'nin ve Sultan Veled'in Konya Mevlâna Müzesindeki", *loc. cit.* [n. 5], p. 170, fig. 7.

(25) *Ibidem*, p.180-181.

(26) For a selected list of publications relevant to these manuscripts, see the following articles by Z. TANINDI "Konya Mevlâna Müzesinde 677 ve 665 Yıllık Kur'anlar", *loc. cit.* [n. 11], p. 42-44; "Seçkin Bir Mevlevî'nin Tezhipli Kitapları", *loc. cit.* [n. 21], p. 513-536; "Anadolu Selçuklu Sanatında Tezhip: Müzehhip Muhlis b. Abdullah el-Hindî", *loc. cit.* [n. 2], p. 141-150, "Mevlâna Celâleddin Rumî'nin ve Sultan Veled'in Konya Mevlâna Müzesindeki", *loc. cit.* [n. 5], p. 163-177; Also, see. S. GENÇ, *Süleymaniye Kütüphanesi Halet Efendi 171 Numaralı Mesnevi'nin Tezhip Tasarımı* (Unpublished MA Thesis), MSGSÜ Sosyal Bilimler Enstitüsü, İstanbul, 2002; Z. DEMİRCAN AKSOY, *op. cit.* [n. 18].

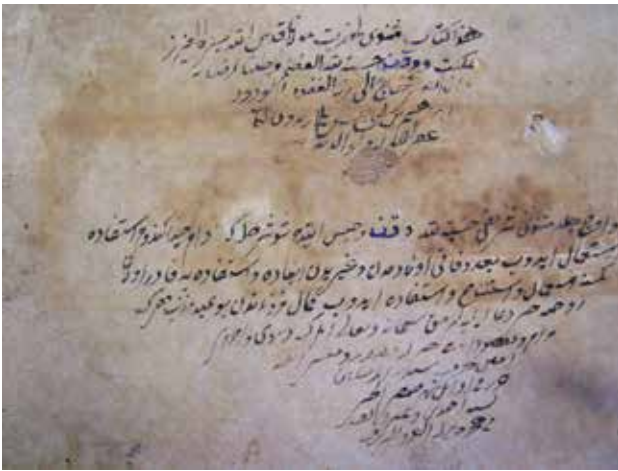


Fig. 1. Bequest record of the work *Mathnawi al-Ma'nawi* by İbrahim Katib in 1011 (1603), Kyrenia National Archive, No: M.1006, fol.1a (©Yıldız).



Fig. 2. Illuminated heading of the preface of the fourth chapter of *Mathnawi al-Ma'nawi* including “*Basmalah*”, 1327-28, Kyrenia National Archive, No. M.1006, fol. 1b (©Yıldız).



Fig. 3. Illuminated Frontispiece of *eş-Şifa bi-Ta'rifi Hukukî'l-Mustafa*, 1360, Tire Necip Paşa Library, Diğer Vakıf 562, fol. 2a (detail)(©Demircan Aksoy).

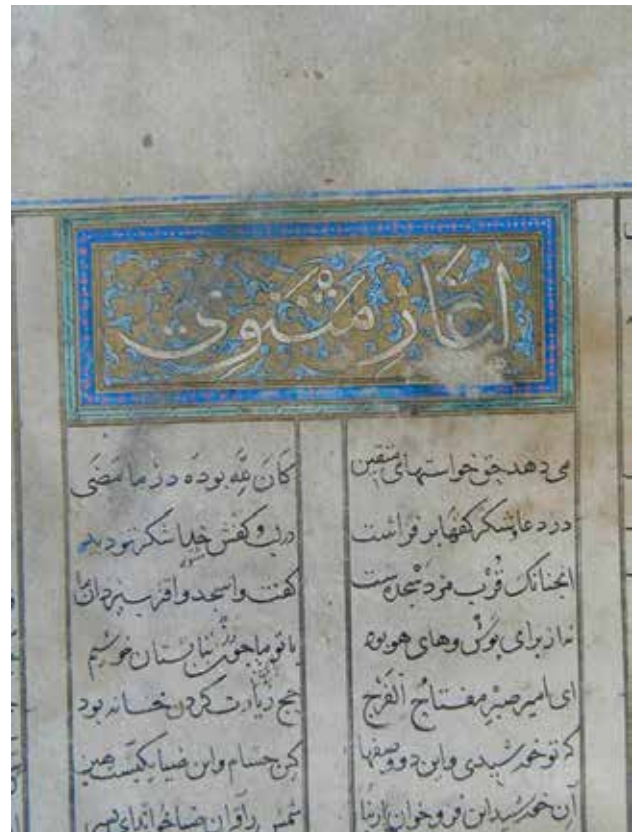


Fig. 4. Illuminated heading of the fourth chapter of *Mathnawi al-Ma'nawi* including “*Ağaz-ı Mesnevi*”, 1327-28, Kyrenia National Archive, No. M.1006, fol. 2a (©Yıldız).



Fig. 5. Illuminated headings including verses of *Vakîa* Surah of a *Qur'an Juz*, dated 14th Century, Bursa Vakıflar Bölge Müdürlüğü, No. 1830, fol. 1b (©Demircan Aksoy).



Fig. 6. Illuminated heading of the preface of the fifth chapter of *Mathnawi al-Ma'nawi*, 1320-21, Kyrenia National Archive, No. M.1006, fol. 44b (©Yildiz).



Fig. 8. Illuminated preface of the sixth chapter of *Mathnawi al-Ma'nawi*, 1330, Kyrenia National Archive, No. M.1006, fol. 96b (©Yildiz).



Fig. 7. Illuminated preface of the fifth chapter of *Mathnawi al-Ma'nawi*, 1320-21, Kyrenia National Archive, No. M.1006, fol. 44b (©Yildiz).