

A Decoration Technique Featured in 18th Century Turkish Bindings: Yekşah

18. Yüzyıl Türk Ciltlerinde Öne Çıkan Bir Süsleme Tekniği: Yekşah

Fatma Şeyma Boydak

Dr. Öğr. Üyesi, Selçuk Üniversitesi, İslami İlimler Fakültesi

İslam Tarihi ve Sanatları Bölümü, İslam Sanatları ve Dini Musiki Anabilim Dalı

Assist. Professor, Selçuk University, Faculty of Islamic Sciences Islamic History and Arts

Department of Islamic Arts and Religious Music

Konya, Türkiye

seyma.boydak@selcuk.edu.tr orcid.org/0000-0002-5111-7239

Article Information/Makale Bilgisi

Article Types / Makale Türü: Research Article/Araştırma Makalesi

Received/Geliş Tarihi: 08 August/Ağustos 2022

Accepted/Kabul Tarihi: 04 December/Aralık 2022

Published/Yayın Tarihi: 15 December/ Aralık 2022

Pub Date Season/Yayın Sezonu: December/Aralık

Volume/Cilt: 26 **Issue/Sayı:** 2 **Pages/Sayfa:** 743-762

Cite as/Atıf: Boydak, Fatma Şeyma. "18. Yüzyıl Türk Ciltlerinde Öne Çıkan Bir Süsleme Tekniği: Yekşah". *Cumhuriyet İlahiyat Dergisi* 26/2 (Aralık 2022), 743-762. <https://doi.org/10.18505/cuid.1159330>

Boydak, Fatma Şeyma. "A Decoration Technique Featured in 18th Century Turkish Bindings: Yekşah". *Cumhuriyet Theology Journal* 26/2 (Aralık 2022), 743-762. <https://doi.org/10.18505/cuid.1159330>

Plagiarism/İntihal: This article has been reviewed by at least two referees and scanned via a plagiarism software. / Bu makale, en az iki hakem tarafından incelendi ve intihal içermediği teyit edildi.

Published by/Yayıncı: Sivas Cumhuriyet University, Faculty of Theology/Sivas Cumhuriyet Üniversitesi, İlahiyat Fakültesi.

Ethical Statement/Etik Beyan: It is declared that scientific and ethical principles have been followed while carrying out and writing this study and that all the sources used have been properly cited/Bu çalışmanın hazırlanma sürecinde bilimsel ve etik ilkelere uyulduğu ve yararlanılan tüm çalışmaların kaynakçada belirtildiği beyan olunur (Fatma Şeyma Boydak).

Telif Hakkı&Lisans/Copyright&License: Yazarlar dergide yayınlanan çalışmalarının telif hakkına sahiptirler ve çalışmalarını CC BY-NC 4.0 lisansı altında yayımlanmaktadır./ Authors publishing with the journal retain the copyright to their work licensed under the CC BY-NC 4.0.

A Decoration Technique Featured in 18th Century Turkish Bindings: Yekşah

Abstract: Decoration techniques have changed over time in bookbinding art, as in every branch of art. The 18th century is a period in which the classic style bindings were continued to be made, but at the same time new decoration techniques were tried. Yekşah, one of these techniques, is a decoration technique applied in the form of inlaying/pressing a flat or oval metal iron tool on the motifs embroidered with gold on the binding. This decoration technique takes its name from the metal tool used in the application. This tool, called yekşah iron, is an average of 15-16 cm long and is a flat or oval hand tool. Yekşah decoration technique is applied on bindings applied with brush. 'Applied with brush binding' means to embroider the pattern on the leather using gold-ink with a brush. After the pattern is embroidered on the leather with the applied with brush technique, it is started to be processed with yekşah iron tool. Lines are drawn on the motifs with a yekşah iron tool based on the direction of the pattern. The leather is partially pitted during this striping. Yekşah decoration technique joined Turkish bookbinding art at the end of the 17th century and the beginning of the 18th century. Examples continued to be seen in the 19th century. However, the period in which the technique was most frequently used is the 18th century. It is known that yekşah decoration technique is mostly applied by the palace bookbinders and especially on the bindings of the manuscript of high value. As a result of the examinations of the yekşah bindings samples published in the literature of Turkish binding art and found in museums and libraries, it was determined that the yekşah decoration technique was applied on 3 different patterns in Turkish bindings. These; rûmî, lattice (zerbahar/zilbahar) and baroque-rococo patterns. It is seen that the yekşah technique was applied in all parts of the rûmî patterned yekşah binding cover. However, it is most common and most diverse in medallions. The reason for this may be that, as of the 18th century, when yekşah decorations began to be seen, corner pieces were not frequently used on the covers of the binding and the intensity of the decoration was seen on the center-medallions. Three types of medallions were identified in the rûmî patterned yekşah bindings. These are the classical sliced oval form medallion, the rectangular medallion, and the sliced circular form medallion. On the rûmî patterned yekşah bindings, the center-medallion and pendant backgrounds are often painted in burgundy color in order to see the gold of the pattern more clearly. Another type of pattern in which the yekşah decoration technique is applied is the lattice (zerbahar) pattern. Zerbahar pattern is a type of binding decoration seen at the end of the 18th century and especially in the 19th century and was applied to cover the entire surface of the binding. It has been determined that as of the 18th century, yekşah application has been made on realist-style flower or Western-influenced baroque-rococo motifs seen in Turkish bindings. Turkish Rococo is an attractive decoration style in which the surface is completely filled and decorated with C and S curved motifs. Along with curved and round shapes, leaf, flower motifs and flower bouquets are also included in this decoration style. Although yekşah technique is weak in terms of durability, there is an effort to increase the artistic value of the binding, which is often preferred in 18th century bindings. Thanks to this technique, the pattern applied with brush has been made more attractive. This has increased the artistic value of the binding.

Keywords: History of Turkish Islamic Arts, Turkish Bookbinding Art, Yekşah, 18th Century, Rococo.

18. Yüzyıl Türk Ciltlerinde Öne Çıkan Bir Süsleme Tekniği: Yekşah

Öz: Süsleme teknikleri her sanat dalında olduğu gibi cilt sanatında da zaman içerisinde değişim göstermiştir. 18. yüzyıl klâsik üslûpta ciltlerinin yapılmaya devam edildiği ancak aynı zamanda yeni tezyînat tekniklerinin denendiği bir dönemdir. Bu tekniklerden bir olan yekşah, cilt üzerine altınla işlenen motiflerin üzerine ucu düz veya oval olan demir aletin kakılması/bastırılması şeklinde uygulanan bir tezyînat tekniğidir. Bu süsleme tekniği, adını uygulamada kullanılan metal aletten almaktadır. Yekşah demiri olarak isimlendirilen bu alet, ortalama 15-16 cm uzunluğunda olup ağzı düz veya oval bir el aletidir. Yekşah süsleme tekniği, yazma ciltler üzerine uygulanmaktadır. Yazma cilt, desenin fırça yardımıyla zermürekkep kullanılarak deri üzerine işlenmesi anlamına gelmektedir. Desenin yazma tekniğiyle (fırça) deriye nakşedilmesinin ardından yekşah demiriyle işlenmesi aşamasına geçilmektedir. Motiflerin üzerine, gidiş yönü esas alınarak yekşah demiriyle taramalar yapılmakta, desen üzerinden çizgiler halinde geçilmektedir. Deri bu tarama esnasında kısmen de çukurlaşmaktadır. Yekşah tezyînat tekniği, Türk cilt sanatına 17. yüzyıl sonu ile 18. yüzyıl başı itibarıyla katılmıştır. 19. yüzyılda da örnekleri görülmeye devam edilmiştir. Ancak en yoğun kullanıldığı dönem 18. yüzyıldır. Yekşah tezyînatın çoğunlukla saray mücellitleri tarafından ve özellikle değeri yüksek eserlerin ciltlerinde tatbik edildiği bilinmektedir. Türk cilt sanatı literatüründe yayınlanmış ve müze ve kütüphanelerde tarafımızca tespit edilen yekşah cilt örneklerinin incelenmesi neticesinde, Türk ciltlerinde yekşah tezyînat tekniğinin 3 farklı desen üzerine tatbik edildiği tespit edilmiştir. Bunlar; rûmî, zerbahar ve barok-rokoko desenleridir. Rûmî desenli yekşah ciltlerde cilt kapağının tüm bölümlerinde yekşah tekniğinin uygulandığı görülmektedir. Ancak en yoğun ve çeşitli olarak şemselerde rastlanmaktadır. Bunun nedeni, yekşah tezyînatın görülmeye başlandığı 18. yüzyıl itibarıyla cilt kapaklarında köşebentlere sıklıkla yer verilmemesi ve bezeme yoğunluğunun şemselerde görülmesi olabilir. Rûmî desenli yekşah ciltlerde şemselerin üç türü tespit edilmiştir. Bunlar; klâsik

oval/beyzî formda dilimli şemse, dikdörtgen formda şemse ve dilimli dairevî formdaki şemsedir. Rûmî desenli yekşah ciltlerde desenin altınlarının daha net görülebilmesi amacıyla şemse ve salbek zemini sıklıkla bordo renkle boyanmıştır. Yekşah tekniğinin uygulandığı bir diğer desen türü ise zerbahardır. Zerbahar desen, 18. yüzyılın sonunda ve özellikle 19. yüzyılda görülen bir cilt tezyînat türü olup ciltlerin genellikle tüm yüzeyini kaplayacak şekilde uygulanmıştır. 18. yüzyıl itibarıyla Türk ciltlerinde görülen realist üslûptaki çiçek veya Batı etkisindeki barok-rokoko motifleri üzerine de yekşah uygulaması yapıldığı belirlenmiştir. Türk Rokokosu, C ve S kıvrımlı motiflerle yüzeyin tamamen doldurularak süslediği gösterişli bir bezeme üslûbudur. Kavisli ve yuvarlak şekillerle birlikte yaprak, çiçek motifleri ve çiçek demetleri bu bezeme üslûbunda yer almaktadır. Dayanıklılık bakımından zayıf olmasına rağmen yekşah tekniğin 18. yüzyıl ciltlerinde sıklıkla tercih edilmesinde, cildin sanat değerini artırma çabası vardır. Bu teknik sayesinde, yazma olarak uygulanmış desen daha cazip hale getirilmiştir. Bu da cildin sanat değerini yükseltmiştir.

Anahtar Kelimeler: Türk İslam Sanatları Tarihi, Türk Cilt Sanatı, Yekşah, 18. Yüzyıl, Rokoko.

Introduction

The bindings, which serve with their encompassing and protective qualities in the Turkish-Islamic book civilization, offer an aesthetic appearance to the addressee in terms of art with the ornaments applied on them. The production techniques of the ornament, which provides this aesthetic appearance, have changed, and developed over time in the art of binding, as in every branch of art. As of the end of the 17th century, this change is striking in the decoration techniques of Turkish bookbinding art. The 18th century, on the other hand, is an age in which classical period (16th century) examples were tried to be continued, new decoration techniques were tried, realist style examples entered the motif repertoire and Western influences were experienced.

As of the 18th century, Ottoman bookbinders began to decorate with different techniques, as well as the classical recessed center-medallion bindings applied with molds. Yekşah is one of these techniques. This decoration technique, which has not been seen in previous centuries among the decoration techniques of Turkish Islamic bookbinding art in Anatolia, takes its name from the tool used in its production.

Publications on yekşah bindings¹ are limited in Turkish bookbinding literature. The fact that there are few publications about the yekşah decoration technique reveals the necessity of studying this technique. In our article, yekşah bindings, which are included in the literature of bookbinding, and which can be determined by us from the relevant museum and manuscript libraries, are discussed. In the selection of the binding samples, the samples with good workmanship and less deformation were taken into consideration, which best demonstrated the yekşah decoration technique. The bindings were examined by classifying them according to the variety of motifs. As a result of the examinations, it was tried to create a systematic scientific knowledge about the yekşah decoration technique.

1. Decoration Types of Turkish Bookbindings

There are various classifications in the literature about Turkish binding types. However, many of these classifications are scattered and contain various contradictions and deficiencies. In his article published in 2021², Çakmak classified the types of bindings appropriately. According to this classification, the bindings are divided into two separate headings in terms of material and decoration features. In terms of decoration features, there are 7 types of binding, excluding sub-titles. These; molded, applied with molded, applied with brush binding, fabric, embroidered, marbling and jeweled.

¹ Mehmet Küçük, Tire Necip Paşa Kütüphanesindeki Necip Paşa Vakfına Ait El Yazma Eserlerin Çarkuşe, Yekşah ve Zilbahar Cilt Kapağı Özelliklerine Göre Kataloglanması (Sakarya: Sakarya Üniversitesi, Sosyal Bilimler Enstitüsü, Yüksek Lisans Tezi, 2008); Paul Hepworth, "The Yekşah Binding: Problems in a Name", Uluslararası Cilt Sanatı Buluşması Sempozyumu-Tebliğler, ed. Ali Rıza Özcan (İstanbul: Lale Yayıncılık, 2013), 161-163; Ebru Alparslan, "Türk Cilt Sanatında "Yek-Şah Şemse" Tekniğinin İncelenmesi ve Kayseri Raşit Efendi Yazma Eser Kütüphanesinde Bulunan "Yek-Şah Şemse" Cilt Örnekleri", III. Uluslararası Akdeniz Sanat Sempozyumu Kültürel Mirasın Korunması ve Yaşatılması Sempozyum Bildirileri, ed. Menekşe Suzan Teker (Antalya: Akdeniz Üniversitesi, 2018), 87-95; Nil Mucuk, Hacı Selim Ağa Kütüphanesi'ndeki Yekşah Ciltler (İstanbul: Mimar Sinan Güzel Sanatlar Üniversitesi, Güzel Sanatlar Enstitüsü, Yüksek Lisans Tezi, 2019); Yasin Çakmak, "Manisa Yazma Eser Kütüphanesi'ndeki Yekşah Ciltler", Gıfad: Gümüşhane Üniversitesi İlahiyat Fakültesi Dergisi 10/20 (Temmuz 2021/2), 300-324; Yasin Çakmak, "Kütahya Vahid Paşa Yazma Eser Kütüphanesi'ndeki Yekşah Ciltler", İslam Medeniyeti Araştırmaları Dergisi 6/2 (Aralık 2021), 294-322; Hasan Çıkmış, Sakıp Sabancı Müzesi Koleksiyonundaki Yekşah Ciltlerin Teknik Açısından İncelenmesi ve Yeni Uygulamalar (İstanbul: Mimar Sinan Güzel Sanatlar Üniversitesi, Güzel Sanatlar Enstitüsü, Yüksek Lisans Tezi, 2021).

² Yasin Çakmak, "Türk Cilt Sanatında 'Yazma' Kavramı", BAİD 13 (Haziran 2021), 225.

The most common type of binding in Turkish-Islamic manuscripts is center-medallion bindings. It takes its name from the center-medallion part in the center of the cover, where the decoration is most intense. Other parts of the cover, such as pendant, corner piece, and edge decoration, are also seen in these bindings. In the medallion binding type, the gold-plating method is applied to make the center-medallion, pendant, and corner piece patterns prominent. In the gilded-background design (alttan ayırma), the patterns remain in the color of leather, while the ground is golden with gold-ink. Sometimes, the patterns were also gilding with the upper parting technique (ustten ayırma), which is the opposite of this. Applications called 'mulemma', in which both the pattern and the ground are gold, were also made. The examples where gold is not applied are called without gold. There are also bindings in which the center-medallion, pendant and corner piece are covered with leathers of different colors than the cover. These are also called colored (mulevven). There is also gilded-background design (alttan ayırma), gilding with the upper parting technique (ustten ayırma) and without gold printing types on colored (mulevven) bindings.

The binding production in the Ottoman palace was carried out by the Ehl-i Hiref organization and mostly by joint work. Especially in the decoration of the bindings, illuminators, miniature painters, and jewelers worked together.³ It is known that the illuminators of the 19th century also served as bookbinders in the palace and, although not as enthusiastically as in the illumination, they applied the vase decorations filled with flowers, together with the baroque-rococo folds, to the bindings.⁴ It is possible to come across the jeweled binding decoration called 'murassa' in the bindings in the palace collections.⁵ Embroidered bindings, which have two types as 'zerdüz' and 'simdüz', are among the precious binding types that are usually in the palace collection. It is seen that flowers are usually embroidered on these bindings in a realistic style.⁶ The bindings embroidered with gold wire and gold thread are called zerdüz, and the bindings embroidered with silver wire and silver thread are called simdüz.⁷

2. Yekşah Decoration Technique in Turkish Bookbinding Art

Yekşah is basically a type of binding decoration technique. In the classification of binding types, it has been placed under the heading of "made with tools" because of the tool with the same name used in its production.⁸ Since this type of binding is a decoration technique, we will refer to it as yekşah decoration technique in the article. Yekşah decoration technique takes its name from the tool used in its construction, as we have mentioned before. This tool, called yekşah iron, is an average of 15-16 cm long and is a flat or oval hand tool (Photo 1-2). As with other bookbinding tools, the length of the yekşah iron is prepared according to the hand structure of the bookbinder.



Photo 1-2: Yekşah Iron Tool (from bookbinding workplace of Islam Seçen)

Yekşah decoration technique is applied on the bindings that are patterned with a brush.⁹ In applied with brush decoration, the pattern is embroidered directly on the leather with a brush with gold-ink, and molds etc. equipment is not used in the application. After the pattern is embroidered on the leather with the applied with brush technique, it is started to be processed with yekşah iron tool. Lines are drawn on the motifs with a yekşah iron tool based on the direction of the pattern.¹⁰ This process is

³ Fatma Şeyma Boydak, "Osmanlı Saray Mücellidleri ve Müşterek Çalışma Gelenekleri", *21. Yüzyılda İletişim ve Sanat*, ed. Salih Gürbüz (Konya: NEÜ Yayınları, 2021), 67-87.

⁴ Zeren Tanındı, "Osmanlı Kitaplarının Görkemli Giysileri", *P Dünya Sanatı Dergisi* 35 (2004), 85; Zeren Tanındı, "Kitap ve Cildi", *Osmanlı Uygarlığı*, ed. Halil İnalçık – Günsel Renda (Ankara: Kültür ve Turizm Bakanlığı, 2009), 2/863.

⁵ Zergerler yani kuyumcularla iş birliğinin ürünü olan bu ciltlerin önemli bir örneği, Topkapı Sarayı Müzesi'nin Hazine koleksiyonunda 2/2107 envanter numarasıyla kayıtlı III. Murad Divânı'nın cildir. For detailed information, see Filiz Çağman, "Serzergerân Mehmet Usta ve Eserleri", *Kemal Çiğ'a Armağan* (İstanbul: Topkapı Sarayı Müzesi, 1984), 53.

⁶ Ahmet Saim Arıtan, "Türk Cild San'atı", *Türk Kitap Medeniyeti* (İstanbul: İstanbul Büyükşehir Belediyesi Kültür A.Ş. Yayınları, 2009), 82.

⁷ İslam Seçen, "Klasik Türk Cildinin Yapısal Unsurları ve Çeşitleri", *Türk Sanatının Yapı Taşları II* (İstanbul: Bülent Ecevit Üniversitesi, 2017), 69.

⁸ Çakmak, "Manisa Yazma Eser Kütüphanesi'ndeki Yekşah Ciltler", 307.

⁹ For detailed information on the term 'applied with brush', see Çakmak, "Türk Cilt Sanatında 'Yazma' Kavramı", 221-248.

¹⁰ Seçen, "Klasik Türk Cildinin Yapısal Unsurları ve Çeşitleri", 67.

continued until the entire pattern is completed. With the application of striping made with yekşah iron tool, the patterns gain dimension and volume and become more ostentatious (Photo 3-4). The leather is partially pitted during this striping.¹¹



Photo 3-4: Kayseri Raşit Efendi ML (Manuscript Library): 1147, 1113/1701, Front cover center-medallion and detail

In the history of bookbinding, yekşah decoration technique is encountered as of the end of the 17th century. The 18th century is the period in which the yekşah decoration technique was used most intensively. It is known that it was used until the 19th century.¹² It is stated in the bindings that yekşah decoration technique is mostly applied by the palace bookbinders and especially on the bindings of the manuscript of high value.¹³ Most of the artifacts we have identified belong to the 18th century. Towards the end of the 17th century, the master-student model in art training was replaced by the employment of trained personnel in the organization, with the abolition of the group of newcomers to the arts, known as şakirdan, in the Ehl-i Hiref organization. It has been determined that the Ottoman palace craftsmen in the 18th century were not affected by the political, economic, and military events, and there was no decrease in the number of craftsmen in this period.¹⁴ In this respect, the 18th century was a period in which Western influences were observed in terms of motif repertoire and decoration types, but it was also a period in which classical stylized motifs were applied with new techniques and high art production continued.

Since the yekşah decoration technique, which is mainly applied in 18th century Turkish bindings, is a kind of inlay technique, some examples where the yekşah iron is pressed lightly may cause pattern losses due to friction. Due to the surface of the applied area, it is suitable for wear. The bindings of the works with inventory numbers 1403 and 5066 in Manisa ML¹⁵ are obvious examples of this (Photo 5-6). The cover surfaces are heavily worn, and its decoration is almost on the verge of being erased. However, since the envelope flap of the binding was preserved among the books, it has survived to the present day with an unscathed decoration.

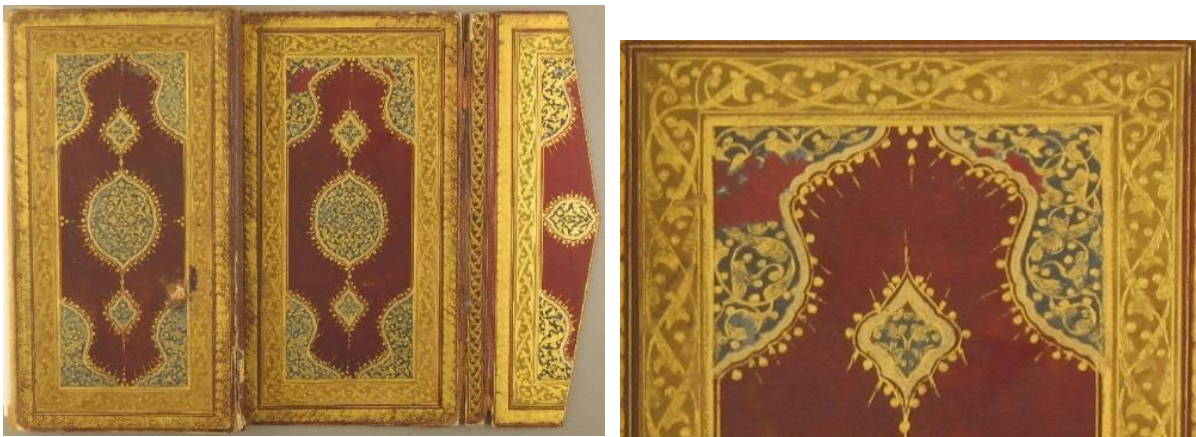


Photo 5-6: Manisa ML: 5066, 1185/1770, The yekşah binding of manuscript and details

It has been determined that the yekşah decoration technique is applied on 3 different patterns in Turkish bindings. They are listed as rûmî, lattice (zerbahar) and baroque-rococo patterns in terms of frequency of occurrence (Table 1). Although classical

¹¹ Oktay Aslanapa, "Osmanlı Devri Cild Sanatı", *Türkiyemiz* 38 (1982), 15.

¹² Karin Scheper, *The Technique of Islamic Bookbinding: Methods, Materials and Regional Varieties* (Leiden: Brill, 2015), 309.

¹³ Hepworth, "The Yekşah Binding: Problems in a Name", 163.

¹⁴ Bahattin Yaman, *Osmanlı Saray Sanatkarları 18. Yüzyılda Ehl-i Hiref* (İstanbul: Tarih Vakfı Yurt Yayınları, 2008), 134.

¹⁵ For detailed information, see Çakmak, "Manisa Yazma Eser Kütüphanesi'ndeki Yekşah Ciltler", 311-312.

rūmī-patterned yekşah bindings are in the majority, yekşah has been applied on realist-style floral or Western-influenced baroque-rococo motifs seen in Turkish bindings as of the 18th century.¹⁶

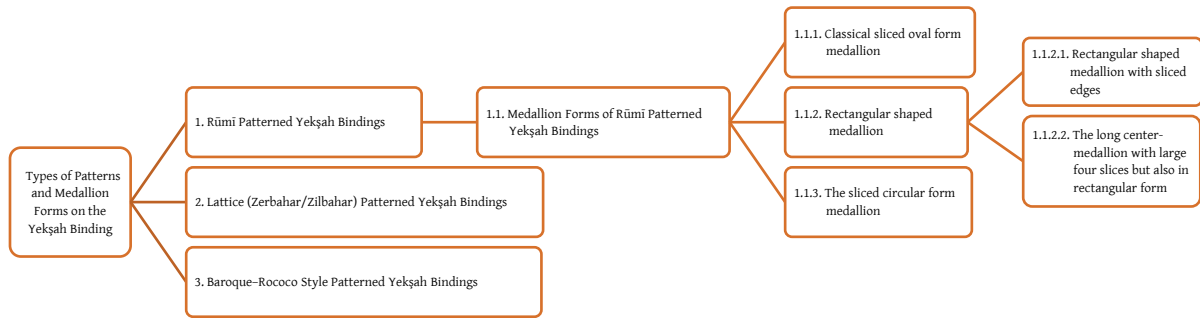


Table 1: Types of patterns and medallion forms on which the yekşah decoration technique is applied

2.1. Rūmī Patterned Yekşah Bindings

In yekşah decorated bindings, Rumi patterns can be found in all parts of the binding cover (center-medallion, pendant, corner piece, and edge decoration). The binding of the Qur'an with inventory number 8 in the Süleymaniye ML Pertevniyal collection is an important example of this (Photo 7). The border/edge decoration, corner piece, pendant and medallion of the binding cover are rūmī patterned and the motifs are striped with a yekşah iron tool based on their direction. This application has added depth to the pattern. A similar application is also included in the binding with inventory number 3812 in the Abdülmecid Efendi Library collection.¹⁷



Photo 7: Süleymaniye ML Pertevniyal: 8, 1205/1790, Rūmī-patterned yekşah binding

In yekşah binding, the rūmī pattern is mostly seen on the center-medallion among the cover sections. The reason for this may be that, as of the 18th century, when yekşah decorations began to be seen, corner pieces were not frequently used on the covers of the binding and the intensity of the decoration was seen on the center-medallions. Three types of center-medallions were identified in the rūmī-patterned yekşah bindings. The first one is medallion in classical sliced oval form. The binding of the manuscript dated 1108/1696 with inventory number 167 in Hacı Selim Ağa ML is an important example of this type. The rūmī pattern, designed according to the shape of the center-medallion, is $\frac{1}{4}$ symmetrical (Photo 8-9). The pattern floor is painted red. Pendants are also in the same style. The center-medallion of binding 579 in the Kayseri Raşit Efendi ML is of this type (Photo 10-

¹⁶ Fatih Rukancı - Hakan Anameriç, "The Art of Bookbinding in the Ottoman Empire (Fifteenth to Nineteenth Centuries)", *Toruńskie Studia Bibliologiczne* 2/9 (2012), 23.

¹⁷ For detailed information, see Naciye Uçar Başaran, "Abdülmecid Efendi Kütüphanesi Koleksiyonu'ndan Cilt Sanatı Örnekleri", *Milli Saraylar Kültür-Sanat-Tarih Dergisi* 7 (2011), 113.

11).¹⁸ The medallion pattern of the binding, covered with dark red goat skin, is $\frac{1}{4}$ symmetrical, and the ground is painted black so that it is the opposite of the other sample. It can be seen that the color of the cover leather is being contrasted to the pattern floor painting. In both examples, the motifs' surfaces are lined with yekşah iron tool in the direction of their directions. Thanks to these lines, rümi motifs have become much more ostentatious than an applied with brush pattern. Bookbindings of manuscripts with inventory numbers 100-0279, 120-0371 (Photo 12-13), 100-0268, 100-0258 and 103-0004 in the Sakıp Sabancı Museum BACC (Book Arts and Calligraphy Collection) are also in classical oval form, with rümi patterns and yekşah decorations.¹⁹ The binding of the manuscripts with inventory numbers 100-0268, 100-0258 and 103-0004 has a 16th century classical binding design with border decorations and corner pieces.



Photo 8-9: Hacı Selim Ağa ML: 167, 1108/1696, Front-back cover and front cover center-medallion



Photo 10-11: Kayseri Raşit Efendi ML: 579, Front-back cover, envelope flap and front cover center-medallion



Photo 12-13: Sakıp Sabancı Museum BACC: 120-0371, Front-back cover and front cover center-medallion

¹⁸ Yıldırım Özbek, *Kayseri Raşit Efendi Kütüphanesi'ndeki Kitap Kapakları* (Kayseri: Erciyes Üniversitesi Yayınları, 2005), 110.

¹⁹ For detailed information, see Çıkmış, *Sakıp Sabancı Müzesi Koleksiyonundaki Yekşah Ciltlerin Teknik Açısından İncelenmesi ve Yeni Uygulamalar*, 14-16, 31-36, 46-48, 56-58.

The second medallion type of rûmî-patterned yekşah bindings is rectangular shaped medallion with sliced edges. The rectangular medallion form began to be seen in the 17th century after the classical sliced oval medallion in the history of bookbinding. It has been determined that the pendants of these medallion are larger than in the past centuries and the corner pieces are used less.²⁰ A well-crafted example of a rûmî-patterned medallion with rounded edges and yekşah application can be seen on the binding of the manuscript with inventory number 42 in Hacı Selim Aga ML (Photo 14-15). The rûmî pattern of the medallion, whose ground is colored with burgundy, is $\frac{1}{4}$ symmetrical. The motifs were lined with yekşah iron tool in the direction of the drawing and made dimensional. A similar form of medallion with a black background can be seen on the burgundy binding of the manuscript with inventory number 5498 in Yusuf Aga ML (Photo 16-17). The binding medallions of the manuscript with inventory numbers 503, 276 and 1079 in the Kayseri Raşit Efendi ML similar to this center-medallion form (Photo 18-19).²¹ The medallions of the bindings with inventory number 392 in Rhodes Hafız Ahmed Aga ML (Photo 20-21), 4075 in the Konya Regional ML Halil Hamit Pasha Collection and 1139 in Vahit Pasha ML²² (Photo 22-23) are also in a similar form.



Photo 14-15: Hacı Selim Aga ML: 42, Front-back cover and front cover center-medallion



Photo 16-17: Yusuf Aga ML: 5498, Front-back cover, envelope flap and back cover center-medallion

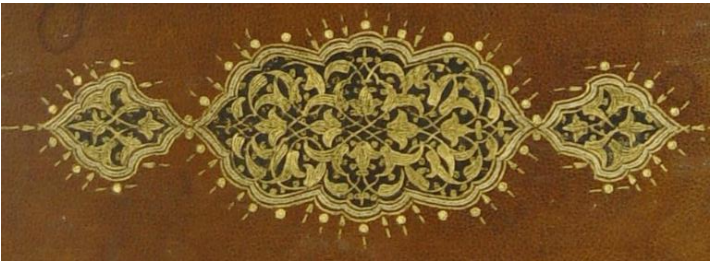


Photo 18-19: Kayseri Raşit Efendi ML: 1079, Front-back cover and back cover center-medallion

²⁰ Arıtan, "Türk Cild San'atı", 82.

²¹ Özbek, *Kayseri Raşit Efendi Kütüphanesi'ndeki Kitap Kapakları*, 93,126,191.

²² Çakmak, "Kütahya Vahid Paşa Yazma Eser Kütüphanesi'ndeki Yekşah Ciltler", 303-305.



Photo 20-21: Rhodes Hafız Ahmed Aga ML: 392, Front-back cover, envelope flap and front cover center-medallion

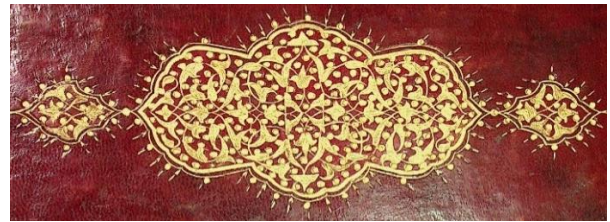


Photo 22-23: Vahit Pasha ML: 1139, Front-back cover, envelope flap and back cover center-medallion

A different type of rectangular shaped medallion on rūmī-patterned yekşah bindings is the long center-medallion with large four slices but also in rectangular form. The bookbinding of the manuscript dated 1160/1747 with inventory number 1117 in Kayseri Raşit Efendi ML is of this type (Photo 24-25).²³ There is no corner piece in this binding. However, there is a three threads rūmī border decoration. As in the center-medallion, the surface of the rūmī in the border decoration is lined with yekşah iron tool. The front and back covers of the manuscripts with inventory number 1403 in Manisa ML (Photo 26-27) and inventory number 103-0361 in Sakıp Sabancı Museum BACC (Photo 28-29) are in the same form. The book cover of the manuscript with inventory number 101-0303 and the inside cover of the manuscript with inventory number 190-0191 in the same museum are similar examples of this type. In this binding, the yekşah application is applied both to the rūmī pattern in the center-medallion and pendant as well to the rūmī patterned border decoration with a wide width.



Photo 24-25: Kayseri Raşit Efendi ML: 1117, 1160/1747, Front-back cover, envelope flap and front cover center-medallion

²³ Özbek, *Kayseri Raşit Efendi Kütüphanesi'ndeki Kitap Kapakları*, 187.

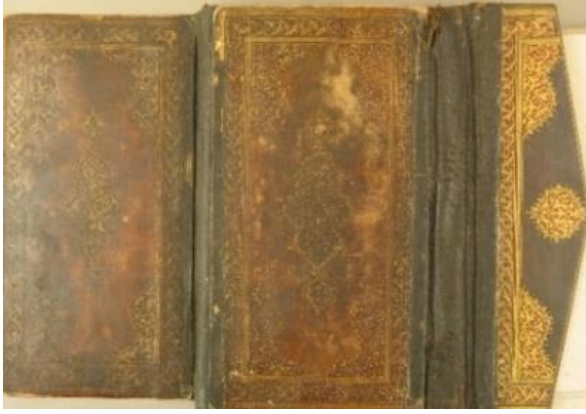


Photo 26-27: Manisa ML: 1403, 1140/1726, Front-back cover, envelope flap and back cover center-medallion



Photo 28-29: Sakıp Sabancı Museum BACC: 103-0361, Front-back cover, envelope flap and back cover center-medallion

The third medallion type of rûmî-patterned yekşah bindings is the sliced circular form. This medallion type has been identified only in one manuscript binding. The binding with inventory number 594 in the Kayseri Raşit Efendi ML is covered with black goat skin. The manuscript is dated 1172/1758 (Photo 30-31). Cover edges are surrounded by spiral border decoration. There is no pendant and corner piece. There is a circular center-medallion with 12 slices in the center of the cover. The medallion floor is painted red. Rûmî motifs placed on spiral spirals were lined according to the motif directions with the yekşah tool. This application has given a dimensional look to the applied with brush pattern. There are golden dots in various parts of the pattern.



Photo 30-31: Kayseri Raşit Efendi ML: 594, 1172/1758, Front-back cover and front cover center-medallion

On the rûmî patterned yekşah bindings, the center-medallion and pendant backgrounds are often painted in burgundy color in order to see the gold of the pattern more clearly. Because this color is one of the ground colors on which the golden color can be seen most clearly. Another reason for the preference of the colored technique (mulevven) should be the desire to emphasize the medallion and pendant parts, which are the most decorated parts of the binding. There are also examples where the pattern floor is not painted. The binding of manuscripts with inventory number 6632 in Yusuf Aga ML, 1139 in Vahit Pasha ML, 1052 in Rhodes Hafız Ahmed Ağa ML and 944 in Kayseri Raşit Efendi ML are examples of this type.

The border decoration of the rûmî-patterned bindings processed with the yekşah tool is usually S-shaped spiral edge decoration created with a nail. These nails can be of different thickness. In this type of bindings, along with spiral border decorations, wide-width three-thread rûmî border decorations are also encountered. This type of decoration is present on the binding cover of the manuscript with inventory number 120-0347 in the Sakıp Sabancı Museum BACC.²⁴ The pattern in these parts is also lined with yekşah iron tool. The corners of such bindings, which usually do not have corner piece, and the middle of the cover margins are decorated with golden dots. Some bindings also do not contain pendant. Instead, 6-leaf flower motifs formed with golden dots are embroidered on the medallion ends. A rose motif is applied on the dots with a tool called a dot or dot iron. Contrary to other examples, there are also examples where the center-medallion pattern is embroidered with a mold, but the yekşah decorated rûmî motif, which is worked in the applied with brush technique on corner piece and pendants. On the binding of the manuscript dated 1144/1731 with inventory number 155 in Hacı Selim Ağa ML, pendant and corner piece were applied with brush technique, and then the motifs were lined with yekşah iron tool. On the binding of the manuscript with inventory number 1435 in the Topkapi Palace Museum Hazine Library, medallion and pendants were printed with a mold, while corner piece and edge decorations were processed in the applied with brush technique and lined with a yekşah iron.²⁵

It is seen that the rûmî patterned yekşah decoration technique is also applied to the inside of the covers of the bindings. The bindings with inventory number 5040 in Manisa ML²⁶ and the binding with inventory number 101-0288 in the Sakıp Sabancı Museum BACC, made with the cover surface recessed technique, are important examples of this type. Yekşah application was also made inside the bound cover of the manuscript with inventory number 101-0283 in the Sakıp Sabancı Museum BACC. However, this is quite simple compared to the other two examples.

Yekşah decoration technique is sometimes applied on rûmî patterns designed to completely fill the ground, except for the center-medallion, pendants, and corner pieces, on bindings made in the recessed technique. The binding of the manuscript with inventory number 106 in Kayseri Raşit Efendi ML is an example of this type (Photo 32-33).²⁷ Contrary to the floral and cloud motifs on the center-medallion, pendant, and corner piece, three thread rûmî patterns were preferred on the cover floor and the motifs were lined with yekşah iron tool and the pattern was given a dimension.



Photo 32-33: Kayseri Raşit Efendi ML: 106, The binding of manuscript and details

Center-medallions with yekşah application on rûmî patterns were also found in binding protective boxes/bookcases (mahfaza). The protective box of the manuscript with inventory number 1117 in Kayseri Raşit Efendi ML is a good example of this type (Photo 34-35). The four sides of the çârkûşe (cehargûşe) protective box are covered with leather, and the front and back sides are covered with fabric, except for the medallion. In the çârkûşe protective box of the manuscript with inventory number 551 in the Tire Necip Pasha Library, there is a yekşah decorated center-medallion similar to the medallion in this example.²⁸ A similar application can be seen on marbling-covered çârkûşe bindings. The binding of the manuscript with inventory number 103-0309 dated to the 17th century and found in the Sakıp Sabancı Museum BACC is an example of this type (Photo 36-37).

²⁴ Çıkmış, *Sakıp Sabancı Müzesi Koleksiyonundaki Yekşah Ciltlerin Teknik Açısından İncelenmesi ve Yeni Uygulamalar*, 63-65.

²⁵ Kemal Çiğ, *Türk Kitap Kapları* (İstanbul: Yapı ve Kredi Bankası, 1971), 55.

²⁶ Çakmak, "Manisa Yazma Eser Kütüphanesi'ndeki Yekşah Ciltler", 313-314.

²⁷ Özbek, *Kayseri Raşit Efendi Kütüphanesi'ndeki Kitap Kapakları*, 237-238.

²⁸ For detailed information, see Küçük, *Tire Necip Paşa Kütüphanesindeki Necip Paşa Vakfına Ait El Yazma Eserlerin Çarkuşe, Yekşah ve Zilbahar Cilt Kapağı Özelliklerine Göre Kataloglanması*, 102.



Photo 34-35: Kayseri Raşit Efendi ML: 1117, 1160/1747, Protective box (mahfaza) and medallion

Photo 36-37: Sakıp Sabancı Museum BACC: 103-0309, Front cover and medallion

2.2. Lattice (Zerbahar/Zilbahar) Patterned Yekşah Bindings

Another type of pattern in which the yekşah decoration technique is applied is the lattice (zerbahar/zilbahar) pattern. Zerbahar pattern is a type of binding decoration seen at the end of the 18th century and especially in the 19th century. It is also called lattice medallion.²⁹ In the application of the lattice (zerbahar) pattern, oblique lines are drawn on the cover surface of the binding with gold-ink. Then, a leaf motif with four slices is embroidered on each line. There may be single or multiple golden dots between the leaves. These points are usually struck with a point iron tool. Zerbahar decoration was applied to cover the entire surface of the binding. However, it has also been applied to smaller rectangular areas delimited by rulers in the center of the cover.



Photo 38-39: Süleymaniye ML Nuri Arlasez: 314, Front cover and details

The binding of the manuscript with inventory number 314 in the Süleymaniye ML Nuri Arlasez collection is one of the prominent examples of the lattice (zerbahar) patterned bindings (Photo 38-39). The covers are surrounded by double rows of spiral border decoration. The cover surface is fully ground ornamented with a lattice (zerbahar) pattern. The lattice (zerbahar) pattern surface was lined with a yekşah iron tool based on the leaf directions. There are four golden dots between the cages. A rosette pattern was drawn on the dots with a dot iron. The binding of the manuscript with inventory number 103-0287 in the Sakıp Sabancı Museum BACC is also one of the lattice (zerbahar) patterned bindings (Photo 40-41). The covers are surrounded by three thread rûmî and spiral border decorations, respectively. Lattice (zerbahar) pattern covers the entire surface of the caps. Yekşah application was applied both to the leaves in the lattice (zerbahar) pattern and to the three-thread rûmî border decoration of the binding. There are four golden dots between the lattice (zerbahar) patterns. A similar application can be seen on the binding of the manuscript with inventory number 463 dated 1213/1798, which is in the collection of manuscripts of Turkish and Islamic Arts Museum.³⁰

²⁹ Arıtan, "Türk Cild San'atı", 85.

³⁰ For detailed information, see Bahar İlker, *Türk İslam Eserleri Müzesi Yazma Eser Koleksiyonundaki Zerbahar Tezyinatlı Ciltler* (İstanbul: Mimar Sinan Güzel Sanatlar Üniversitesi, Güzel Sanatlar Enstitüsü, Yüksek Lisans Tezi, 2020), 59-62.



Photo 40-41: Sakıp Sabancı Museum BACC: 103-0287, 1214/1799, The binding of manuscript and details

The binding of the manuscript with inventory number 222 in the Süleymaniye ML Pertev Pasha collection is full ground embellishment with a lattice (zerbahar) pattern (Photo 42-43). Due to the intensity of the lattice decoration, a golden dot was applied between the patterns in this example. The cover edges are surrounded by a leaf patterned border between two rows of spiral border decorations.



Photo 42-43: Süleymaniye ML Pertev Pasha: 222, The binding of manuscript and details

In the binding of the Holy Qur'an with inventory number 4903, which is in the manuscript collection of Turkish-Islamic Arts Museum, yekşah application was made on the lattice (zerbahar) pattern (Photo 44-45).³¹ In this example, there is a lattice application of plain leaves, as opposed to the classic lattice pattern with sliced leaves.



Photo 44-45: The Manuscript Collection of Turkish-Islamic Arts Museum: 4903, The binding of manuscript and details

³¹ İlker, *Türk İslam Eserleri Müzesi Yazma Eser Koleksiyonundaki Zerbahar Tezyinatlı Ciltler*, 125-126.

2.3. Baroque–Rococo Style Patterned Yekşah Bindings

In the Ottoman Empire, rococo decoration began to be seen as a result of the Paris ambassador 28 Çelebi Mehmet Efendi's return to the country in 1720-1721 with gifts that fully reflect the artistic characteristics of the period, sent by the French King Lui XV. to Padishah Ahmed III. 28 Çelebi Mehmet Efendi was sent to France to observe the developments in the West. Rococo decoration in the Ottomans is similar to the European examples but is partially different from it. This ornament called Turkish Rococo; it is mostly seen in the decoration of architectural structures, tombstones, wooden works, metal works and manuscripts. By the half of the 18th century, rococo influences became palpable in the decoration of manuscripts.³² It is known that the illuminators of the 19th century took an active role in the binding production of this period.³³ The most important example of this in the Turkish and Islamic Arts Museum is the binding of the Holy Quran with inventory number 477. The binding is decorated in the rococo style. The artist of the binding is Ahmed Efendi from Lazgrad, the chief bookbinder of the period.³⁴

Turkish Rococo is an attractive decoration style in which the surface is completely filled and decorated with C and S curved motifs. Along with curved and round shapes, leaf, flower motifs and flower bouquets are also included in this decoration style.³⁵ On some of the bindings, decorations made with bouquets of flowers in vases or tied with ribbons can be seen.³⁶ In the baroque-rococo patterned bindings with yekşah decorations, the lines made with yekşah iron tool on the pattern surfaces have made them more profound. The direction of the motifs is based on the drawings.

The binding of Holy Quran, with inventory number 1.388.79, brought to the Ankara Ethnography Museum from the Istanbul Hagia Sophia Mosque, is a good example of the yekşah bindings decorated in baroque-rococo style (Photo 46-47). The center of the binding is decorated with an eight-petal flower and rays around it. In the middle of the edges of the covers, long multi-sliced leaves coming out of a vineyard surround this ornament. The leaves are decorated with flowers in a naturalist style. Green and yellow gold were used together in the decoration. Yekşah application is very evident especially on leaves. Based on the direction of the leaves, the leaves are frequently lined with a yekşah iron tool. Multi-slice and curved leaves have gained a more attractive and deep appearance with the stripes applied to their surface. The pattern embroidered on the binding with the applied with brush technique has become more elaborate by gaining dimension thanks to the yekşah application. The binding of the manuscript with inventory number 1115 in Konya Mevlana Museum is a yekşah decorated binding quite similar to this example (Photo 48-49).



Photo 46-47: Ankara Ethnography Museum: 1.388.79, Back cover, envelope flap and details

³² Hatice Aksu, "Rokoko", *Türkiye Diyanet Vakfı İslâm Ansiklopedisi* (İstanbul: TDV Yayınları, 2008), 35/159-160.

³³ Tanındı, "Osmanlı Kitaplarının Görkemli Giysileri", 85; Tanındı, "Kitap ve Cildi", 2/863.

³⁴ Şule Aksoy, "Kitap Süslemelerinde Türk-Barok-Rokoko Üslûbu", *Sanat Dergisi* 6 (Haziran 1977), 131, 135-136.

³⁵ Azade Akar, *Sanat Tarihinin Bilinmeyen Bir Ressamı: Ali en-Nakşibendî er-Râkım* (İstanbul: Nakkaş Tezyini Sanatlar Merkezi Yayınları, 2012), 203.

³⁶ Rukancı - Anameriç, "The Art of Bookbinding in the Ottoman Empire (Fifteenth to Nineteenth Centuries)", 25.



Photo 48-49: Konya Mevlana Museum, Museum Artifacts: 1115, Front-back cover, envelope flap and details

One of the prominent elements of Turkish rococo decoration is the bouquets of flowers in the vase. Such decorations are called şükûfe (ornament style based on floral motifs). The binding of the manuscript on tafsir dated 1221/1806, which is in the collection of Süleymaniye ML Halet Efendi, is one of the important examples of yekşah bindings with a supplication pattern (Photo 50-51).³⁷ The binding covers are surrounded by spiral and three threads rûmî border decorations with yekşah applications. It has C-S curved, bi-colored corner pieces in baroque-rococo style. The şükûfe vase in the center of the lid is created with motifs similar to the folds on the corner pieces. In the vase, there are naturalistic flower motifs and a tricolor flower bouquet consisting of various leaves. Yekşah decoration technique has been applied in both the edge decoration, the corner pieces and the şükûfe pattern of the binding. Yekşah application was made with yekşah iron tool based on the direction of the motifs. The applied with brush pattern has gained a more elaborate and detailed appearance thanks to the yekşah application.



Photo 50-51: Süleymaniye ML Halet Efendi: 20, Front-back cover and details

It has been determined that the center medallion-pendant-corner piece, which is the parts of the classical binding cover, is tried to be continued in some yekşah decorated bindings in which Turkish rococo style patterns are applied. While the binding pattern reflects the baroque-rococo style of the bindings produced in and after the 18th century, the decoration of the cover is planned according to the classical binding sections. It can be said that the differentiation seen in the pattern repertoire has been synthesized in harmony with the classical parts of the binding. The bindings of manuscripts with inventory number 1068 in Vahit Pasha ML (Photo 52) and inventory number 100-0275 in Sakıp Sabancı Museum BACC (Photo 53) are of this type.

³⁷ Mine Esiner Özen, *Türk Cilt Sanatı* (İstanbul: İşaret Yayınları, 2017), 120.



Photo 52: Vahit Pasha ML: 1068, Front-back cover and envelope flap



Photo 53: Sakıp Sabancı Museum BACC: 100-0275, 1252/1836, Front-back cover and envelope flap

Another example of yekşah on rococo pattern is the binding of the manuscript with inventory number 100-0253 dated 1222/1807 in the Sakıp Sabancı Museum BACC (Photo 54). The covers of the binding are full of ornaments with a pattern consisting of leaf motifs passing through each other. The surface of the leaf motifs is lined with a yekşah iron, both parallel and curved.³⁸ An 18th century binding, which is in a private collection in Berlin, was decorated with S-curved leaves and flowers in a naturalist style, and a yekşah application was made.³⁹ On the binding of the manuscript with inventory number 598 in Tire Necip Pasha ML (Photo 55), a yekşah embroidered center-medallion made of leaves can be seen.⁴⁰ After embroidering on the binding with the pattern applied with brush technique, lines were made with a yekşah iron tool. This application has given the pattern a deep look. Yekşah technique was also applied on a Western-influenced Turkish binding dated 1240/1825 in The Victoria and Albert Museum (Photo 56).⁴¹ The binding covers were decorated with flowers in a naturalist style on the branches, and motif lines were made with yekşah iron tool.

³⁸ Çıkmış, *Sakıp Sabancı Müzesi Koleksiyonundaki Yekşah Ciltlerin Teknik Açısından İncelenmesi ve Yeni Uygulamalar*, 78.

³⁹ For detailed information, see Friedrich Paul Theodor Sarre, *Islamische Bucheinbände* (Berlin: Scarabeus-Verlag, 1923), Tafel XXIV.

⁴⁰ Küçük, *Tire Necip Paşa Kütüphanesindeki Necip Paşa Vakfına Ait El Yazma Eserlerin Çarkuşe, Yekşah ve Zilbahar Cilt Kapağı Özelliklerine Göre Kataloglanması*, 150.

⁴¹ Duncan Haldane, *Islamic Bookbindings in The Victoria and Albert Museum* (London: The World of Islam Festival Trust, 1983), Plate 153, 164-166.

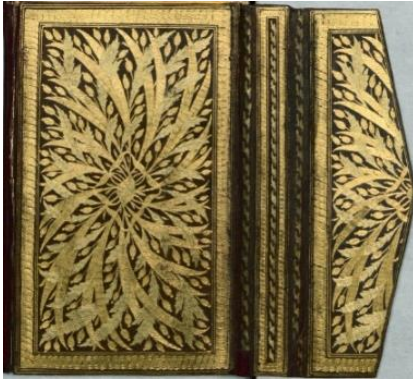


Photo 54: Sakıp Sabancı Museum BACC: 100-0253, 1222/1807, Back cover and envelope flap



Photo 55: Necip Pasha ML: 598, Front cover



Photo 56: The Victoria and Albert Museum: 801-1942, Front-back cover (Haldane, 1983)

Conclusion

The history of binding decoration shows parallelism with the history of decoration of Islamic arts. The use of different materials and tools, new elements of decoration in the decoration repertoire; over time, the variety of binding decoration has increased and differentiated. The 18th century is one of the important periods of this change process. In this age, when the classical art style was tried to be continued, realist style samples were added to the motif repertoire of the bindings, Western influences were seen, and new decoration techniques were tested. Yekşah, one of these techniques, has been one of the prominent applications among the newly tested decoration techniques in the 18th century.

Yekşah decoration technique refers to drawing with yekşah iron tool on the pattern processed with the technique of applied with brush on the binding. This practice, which started to be seen at the end of the 17th century, experienced its most intense use in the 18th century. In the article, the examples of the bindings decorated with the yekşah decoration technique, which were published in the literature and found in museums and libraries, were examined in detail. As a result of the examination, it has been determined that the bindings decorated with this technique have 3 different decoration styles. The first of these is the rûmî pattern. It is interesting that rûmî motifs, which are a classical ornamental element, continued to be used frequently and lovingly in the 18th century, when art production was made under the intense Western influence. It is possible to come across the yekşah application on bindings with rûmî motifs in all parts of the binding cover (center-medallion, pendant, corner piece, and edge decoration).

In the 18th century bookbinding art, because the corner piece and edge decorations were not applied partially, the section where the rûmî patterns with yekşah application were seen most intensely was the center-medallion. As a result of the research on rûmî patterned center-medallion of yekşah bindings, 3 types of medallion forms have been identified. These are classical oval, rectangular and sliced circular. Rectangular medallion, which started to be seen in the history of bookbinding as of the 17th century; two types were determined as rectangular with sliced edges and corners and rectangular with large four slices. It has been seen that the yekşah practice is mostly applied to rûmî patterned medallion in rectangular form. In the border decorations, the yekşah technique is generally applied on three-thread rûmî patterns with a wide width. The yekşah technique is sometimes applied on rûmî patterns designed to completely fill the ground, except for the medallion, pendant, and corner piece on the recessed bindings. Yekşah decoration technique, as can be seen from the examples, was mostly applied on rûmî designs. The reason for this preference may be that the tip form of the yekşah iron used in the application is suitable for the curves of the rûmî motif. Thanks to the lines applied with yekşah iron tool, the rûmî patterns gained a dimensional and deep appearance. This practice also makes the workmanship of the binding decoration retired and ostentatious.

The second type of decoration in which yekşah is applied is the lattice (zerbahar/zilbahar) pattern. Zerbahar is a type of binding decoration seen at the end of the 18th century and especially in the 19th century. Yekşah decoration technique was applied to the leaves of the zerbahar pattern embroidered with the applied with brush technique. In this way, the motifs have become more attractive and dimensional, and the quality of workmanship and display of the work has increased.

The last type of decoration on which yekşah is applied is baroque-rococo patterns. By the half of the 18th century, rococo influences became visible in binding decoration. This situation has shown its reflections in the art of binding, and the book covers are decorated with baroque-rococo patterns, C-S folds, multi-slice large leaves and naturalistic flowers with the applied with brush

technique. In this activity, the 19th century palace illuminator, who worked as bookbinders in the palace, played an active role. Rococo patterns applied with a brush are lined with a yekşah iron, making their enthusiastic curves more prominent and striking. The şükûfe patterns placed in the vase, which we frequently encounter in the illuminations of the period, were also applied with the brush on the bindings, and the yekşah decoration technique was made by considering the pattern direction.

Due to the surface of the applied area, it has been determined with examples that yekşah decoration is suitable for being deformed. It has been determined that the cover surfaces of yekşah binding are more worn than the recessed medallion bindings applied with molds. The best examples of yekşah decoration technique were found in the envelope flaps, which were generally preserved in the book. Although this technique is weak in terms of durability, there is an effort to increase the artistic value of the binding, which is often preferred in 18th century bindings. Thanks to this technique, the pattern applied with brush has been made more attractive. This has increased the artistic value of the binding. The wavy and dimensional appearance created by yekşah iron tool on the leather made the shiny and ostentatious gold even more prominent. By painting the pattern floors with a color different from the leather color, contrast is provided in the medallion samples and the yekşah embroidered pattern is more pronounced. Although the yekşah decoration technique is the prominent decoration technique of the 18th century, unfortunately, the number of examples that have survived to the present day is few. The fact that the yekşah iron practice was more laborious and demanding than the applied with brush practice must have been effective in this.

Bibliography

- Akar, Azade. *Sanat Tarihinin Bilinmeyen Bir Ressamı: Ali en-Nakşibendî er-Râkım*. İstanbul: Nakkaş Tezyini Sanatlar Merkezi Yayınları, 2012.
- Aksoy, Şule. “Kitap Süslemelerinde Türk-Barok-Rokoko Üslûbu”. *Sanat Dergisi* 6 (Haziran 1977), 126-136.
- Aksu, Hatice. “Rokoko”. *Türkiye Diyanet Vakfı İslâm Ansiklopedisi*. 35/159-160. İstanbul: TDV Yayınları, 2008.
- Alparslan, Ebru. “Türk Cilt Sanatında “Yek-Şah Şemse” Tekniğinin İncelenmesi ve Kayseri Raşit Efendi Yazma Eser Kütüphanesinde Bulunan “Yek-Şah Şemse” Cilt Örnekleri”. *III. Uluslararası Akdeniz Sanat Sempozyumu Kültürel Mirasın Korunması ve Yaşatılması Sempozyum Bildirileri*. ed. Menekşe Suzan Teker. 87-95. Antalya: Akdeniz Üniversitesi, 2018.
- Arıtan, Ahmet Saim. “Türk Cild San’atı”. *Türk Kitap Medeniyeti*. 60-97. İstanbul: İstanbul Büyükşehir Belediyesi Kültür A.Ş. Yayınları, 2009.
- Aslanapa, Oktay. “Osmanlı Devri Cild Sanatı”. *Türkiyemiz* 38 (1982), 12-17.
- Başaran, Naciye Uçar. “Abdülmecid Efendi Kütüphanesi Koleksiyonu’ndan Cilt Sanatı Örnekleri”. *Milli Saraylar Kültür-Sanat-Tarih Dergisi* 7 (2011), 111-119.
- Boydak, Fatma Şeyma. “Osmanlı Saray Mücellidleri ve Müşterek Çalışma Gelenekleri”. *21. Yüzyılda İletişim ve Sanat*. ed. Salih Gürbüz. 67-87. Konya: NEÜ Yayınları, 2021.
- Çağman, Filiz. “Serzgerân Mehmet Usta ve Eserleri”. *Kemal Çiğ’a Armağan*. 51-87. İstanbul: Topkapı Sarayı Müzesi, 1984.
- Çakmak, Yasin. “Türk Cilt Sanatında ‘Yazma’ Kavramı”. *BAİD* 13 (Haziran 2021). 221-248.
- Çakmak, Yasin. “Manisa Yazma Eser Kütüphanesi’ndeki Yekşah Ciltler”. *Gıfad: Gümüşhane Üniversitesi İlahiyat Fakültesi Dergisi* 10/20 (Temmuz 2021/2), 300-324.
- Çakmak, Yasin. “Kütahya Vahid Paşa Yazma Eser Kütüphanesi’ndeki Yekşah Ciltler”. *İslam Medeniyeti Araştırmaları Dergisi* 6/2 (Aralık 2021), 294-322. <https://doi.org/10.20486/imad.969548>
- Çiğ, Kemal. *Türk Kitap Kapları*. İstanbul: Yapı ve Kredi Bankası, 1971.
- Çıkmış, Hasan. *Sakıp Sabancı Müzesi Koleksiyonundaki Yekşah Ciltlerin Teknik Açısından İncelenmesi ve Yeni Uygulamalar*. İstanbul: Mimar Sinan Güzel Sanatlar Üniversitesi, Güzel Sanatlar Enstitüsü, Yüksek Lisans Tezi, 2021.
- Haldane, Duncan. *Islamic Bookbindings in The Victoria and Albert Museum*. London: The World of Islam Festival Trust, 1983.
- Hepworth, Paul. “The Yekşah Binding: Problems in a Name”. *Uluslararası Cilt Sanatı Buluşması Sempozyumu-Tebliğler*. ed. Ali Rıza Özcan. 161-163. İstanbul: Lale Yayıncılık, 2013.
- İlker, Bahar. *Türk İslam Eserleri Müzesi Yazma Eser Koleksiyonundaki Zerbahar Tezyinatlı Ciltler*. İstanbul: Mimar Sinan Güzel Sanatlar Üniversitesi, Güzel Sanatlar Enstitüsü, Yüksek Lisans Tezi, 2020.
- Küçük, Mehmet. *Tire Necip Paşa Kütüphanesindeki Necip Paşa Vakfına Ait El Yazma Eserlerin Çarkuşe, Yekşah ve Zilbahar Cilt Kapağı Özelliklerine Göre Kataloglanması*. Sakarya: Sakarya Üniversitesi, Sosyal Bilimler Enstitüsü, Yüksek Lisans Tezi, 2008.
- Mucuk, Nil. *Hacı Selim Ağa Kütüphanesi’ndeki Yekşah Ciltler*. İstanbul: Mimar Sinan Güzel Sanatlar Üniversitesi, Güzel Sanatlar Enstitüsü, Yüksek Lisans Tezi, 2019.
- Özbek, Yıldırım. *Kayseri Raşit Efendi Kütüphanesi’ndeki Kitap Kapakları*. Kayseri: Erciyes Üniversitesi Yayınları, 2005.
- Özen, Mine Esiner. *Türk Cilt Sanatı*. İstanbul: İşaret Yayınları, 2. Basım, 2017.
- Rukancı, Fatih - Anameriç, Hakan. “The Art of Bookbinding in the Ottoman Empire (Fifteenth to Nineteenth Centuries)”. *Torunskie Studia Bibliologiczne* 2/9 (2012), 9-28. <https://doi.org/10.12775/TSB.2012.016>
- Sarre, Friedrich Paul Theodor. *Islamische Bucheinbände*. Berlin: Scarabeus-Verlag, 1923.
- Scheper, Karin. *The Technique of Islamic Bookbinding: Methods, Materials and Regional Varieties*. Leiden: Brill, 2015.
- Seçen, İslam. “Klasik Türk Cildinin Yapısal Unsurları ve Çeşitleri”. *Türk Sanatının Yapı Taşları II*. 61-73. İstanbul: Bülent Ecevit Üniversitesi, 2017.
- Tanırdı, Zeren. “Osmanlı Kitaplarının Görkemli Giysileri”. *P Dünya Sanatı Dergisi* 35 (2004), 74-85.

Tanırdı, Zeren. “Kitap ve Cildi”. *Osmanlı Uygarlığı*. ed. Halil İnalçık – Günsel Renda. Ankara: Kültür ve Turizm Bakanlıđı, 3. Basım, 2009. 2/863.

Yaman, Bahattin. *Osmanlı Saray Sanatkârları 18. Yüzyılda Ehl-i Hıref*. İstanbul: Tarih Vakfı Yurt Yayınları, 2008.