



Tombstones of Clerics and their Families in the Cemetery of Al-Muradiyya Complex in Bursa (13th AH/19th AD Century) “Publication and Study”

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ABSTRACT

The study deals with a group of tombstones (gravestones) in the cemetery of Al-Muradiyya Complex (külliye) in Bursa by studying thirteen tombstones for one of the categories of Ottoman society, namely the clergy and their families in the 13th AH/19th AD century. The study dealt with the shapes and components of these tombstones, their characteristics and artistic features, and demonstrated the extent to which the shape and components of the tombstones are related to the function of their owner. The study also focused on identifying the languages and fonts used in the tombstones and the methods of dating, in addition to the raw materials on which those tombstones were engraved.

The study reached a set of results, the most important of which are the publication and study of thirteen tombstones of clerics and their families dated in the 13th AH / 19th A.D. century in the cemetery of Al-Muradiyya in Bursa, which had not been previously studied and published. The diversity of the jobs of the clergy in the cemetery of Al-Muradiyya in Bursa includes imam, first imam, muezzin, muaqat, dede, teacher, and endowment employee. The study showed that the families of the clergy working in Al-Muradiyya Complex had the right to be buried in the complex cemetery and that clergy working in other religious facilities were allowed to be buried in the Muradiyya Complex cemetery. The study showed that the nature of the job of the holders of the tombstones, the subject of the study, was reflected in the form, quality, and nature of the decorations. The study dated several tombstones based on language, comparison, and analysis of the contents and geographical location of the tombstone in relation to the cemetery.

ARTICLE INFO

Article history

Received 26 January 2024

Received in revised form 15 October 2024

Accepted 29 October 2024

Available Online 6 February 2025

KEYWORDS

Tombstones, Inscriptions, Clerics, Al-Muradiyya, Bursa, Ottoman era.

INTRODUCTION

Islamic tombstones (‘adulNwr 2013, 687) (Shīha 1988, 10) are among the most important sources that provide essential historical and cultural information, such as their owner's name, their profession, titles, and date of death. This study is concerned with the gravestones of clergy members in Ottoman society, a category of people who enjoyed a certain status. The data is limited to those clergy members and their families originating from the cemetery (Hazire-Mezar) of the Muradiyya Complex in Bursa, Turkey. (‘abnManzur 1980, 540) (Ayverdi 1989, 299) (Bozkur 2004, 515-522) (Gabriel 1958, 112-113) (Halīm 1988, 36-37) (Yaghy 1996, 35-37) buried during the 13th AH/19th AD century. The study aims to identify the form and components of these tombstones and attempt to connect these details to the position held by their owner. The researcher provides a detailed description regarding the languages, fonts, and stones of the tombstones, and presents the means to specify the dating of these artefacts.



Regarding previous scholarship on the topic, one study entitled *Bursa Muradiye Mezar Taşları Müzesinde Bulunan Mezar Taşlarının Hat Sanatı Açısından İncelenmesi* was led by Berrin İnci (İnci 2022, 1-221). While it did not include the currently studied tombstones, its methodology and wealth of date was especially beneficial in the comparative analytical section. I followed the comparative analytical recording method. The tombstones are studied through two axes:

1. THE FIRST AXIS: DOCUMENTING THE TOMBSTONES:


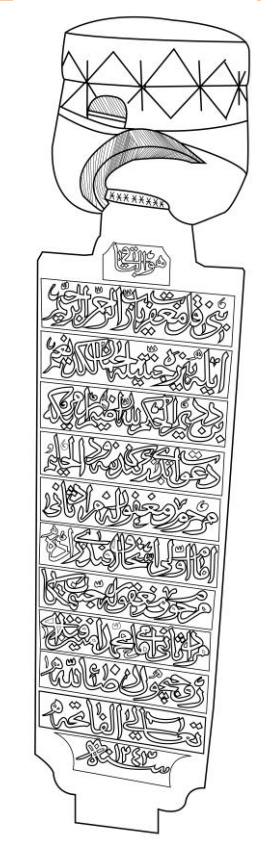
This documentary study started with the tombstones of the clergy, before examining those of their families. The chronological order was followed to present them, ranging from the oldest to the newest.

1. 1. TOMBSTONES OF CLERICS:


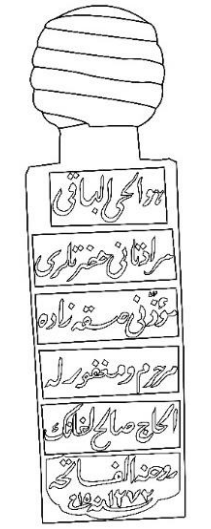
1. 1. 1. TOMBSTONE OF IMAM HAJJ ABDUL QADIR:

مرحوم ومغفور له امام سيد الحاج عبدالقادر..... روحچون الفاتحه سنه ۱۲۱۳				“The late and forgiven Imam Abdul Qadir Effendi Al-Fatihah on his soul in the year 1213 AH”	
Tombstone text				Translation of the tombstone text	
Fig. (1-A) Taken by the researcher				Fig. (1-B) The work of the researcher	
Material	Stone			Tombstone owner position	Imam
General shape	A rectangle is surmounted by a turban. Its body was divided into five horizontal, rectangular frames. The lower section was less spacious than the rest of its core. The two sides of the lower section of the tombstone were curved.	Dimensions	Width 33 cm, height 100 cm		
		Conservation status	It has a break in the top right of the tombstone		
		Writing method	Deep drilling		
		Language	Ottoman Turkish		
		Font type	Thuluth		
		Number of lines	Five lines		
Top of the tombstone	Turban (Örfi Destari Kavuk)				
Conservation number	None/ the cemetery of Al-Muradiyya	Publication status	Unpublished		
Date	1213 AH (1798 AD)	Decorations	None		

1. 1. 2. TOMBSTONE OF THE IMAM MOHAMED AMIN EFFENDI:

<p>هو الباقي / بنى قل مغفرت يارب الرحمن الرحيم / ايله بيزه جنتيله جمالكدن نعيم / بن دديم الحكم لله راضيم هر امريكه / دعوات الحليم / مرحوم ومغفور له مراد ثاني / امام اولى إسحاق افندى زاده / مرحوم ومغفور له جنتمکان / مراد ثاني امامى محمد امين افندى / روحیچون رضاء لله / تعالى الفاتحه / سنه ۱۲۴۳</p>			<p>“He is the one who remains. Forgive me, O Lord, O Most Merciful, O Most Merciful. Grant us the bliss and beauty of paradise. I said that judgment belongs to God and accepted all His decrees (commands). Ishaq Effendi Zada, the late and forgiven first imam of Sultan Murad II Complex, son of the late and forgiven Imam of Murad II Complex Mohamed Amin Effendi, resident of Paradise, may his soul be pleased with God Almighty, Al-Fatihah, in the year 1243.”</p>
<p>Tombstone text</p>			<p>Translation of the tombstone text</p>
<p>Fig. (2-A) Taken by the researcher</p>			<p>Fig. (2-B) The work of the researcher</p>
<p>Material</p>	<p>Marble</p>	<p>Tombstone owner position</p>	<p>Imam of the Muradiyya mosque</p>
<p>General shape</p> <p>A rectangle is surmounted by a turban. Its body was divided into 12 horizontal rectangular frames. The last frame was distinct by its curved sides, and the first frame was small with bevelled upper corners.</p>		<p>Dimensions</p>	<p>Width 45 cm, height 185 cm</p>
		<p>Conservation status</p>	<p>Good</p>
		<p>Writing method</p>	<p>Deep drilling</p>
		<p>Language</p>	<p>Ottoman Turkish</p>
		<p>Font type</p>	<p>Thuluth Jali</p>
		<p>Number of lines</p>	<p>Twelve lines</p>
<p>Conservation number</p>	<p>9/ the cemetery of the Muradiyya</p>	<p>Top of the tombstone</p>	<p>Turban (Nezkebi Başlık)</p>
<p>Date</p>	<p>1243 AH (1827 AD)</p>	<p>Publication status</p>	<p>Unpublished</p>
		<p>Decorations</p>	<p>None</p>

1. 1. 3. TOMBSTONE OF THE MUEZZIN HAJJ SALEH AGHANAİK:

<p>هو الحى الباقي/ مراد ثانى حضرتلىرى/ مؤذنى صقه زاده / مرحوم ومغفور له/ الحاج صالح اغانك/ روحنه الفاتحه/ في ١٥ ش سنة ١٢٧٢</p>			<p>“He is the remaining living, Muezzin of His Holiness Sultan Murad II, the late Saqah Zada Hajj Saleh Aghanik, Al-Fatiha for his light soul, on Shaaban 15, 1272”</p>
<p>Tombstone text</p>		<p>Translation of the tombstone text</p>	
<p>Fig. (3-A) Taken by the researcher</p>		<p>Fig. (3-B) The work of the researcher</p>	
<p>Material</p>	<p>Stone</p>	<p>Tombstone owner position</p>	<p>Muezzin of Al-Muradiyya Mosque</p>
<p>General shape</p>	<p>A rectangle is surmounted by a turban. Its body was divided into 7 horizontal rectangular frames. The first frame has a smaller width than the others. The last frame included two lines.</p>	<p>Dimensions</p>	<p>Width 30 cm, height 90 cm</p>
<p>Conservation number</p>		<p>Conservation status</p>	<p>Good</p>
<p>Date</p>		<p>Writing method</p>	<p>Deep drilling</p>
<p>Conservation number</p>		<p>Language</p>	<p>Ottoman Turkish</p>
<p>Date</p>		<p>Font type</p>	<p>Nastaliq Jali</p>
<p>Conservation number</p>		<p>Number of lines</p>	<p>Seven lines</p>
<p>Date</p>		<p>Top of the tombstone</p>	<p>Turban (Örfi Destari Kavuk)</p>
<p>Conservation number</p>	<p>22/ the cemetery of Al-Muradiyya</p>	<p>Publication status</p>	<p>Unpublished</p>
<p>Date</p>	<p>6 Rajab 1272 AH (12 March 1856 AD)</p>	<p>Decorations</p>	<p>None</p>

1. 1. 4. TOMBSTONE OF THE JUDGE HAJJ ABDUL AZIZ EFFENDI:




<p>هو الحى الباقي/ قدوة العلماء المحققين/ خاندان قديم وموالي/ كرامدن سابق مرعاش/ ملاسى فيضى زاده مرحوم/ ومغفور له السيد/ عبدالعزيز افندى ابن/ الحاج إسماعيل افندى/ روحيجون الفاتحه/ ١٢٨٨</p>			<p>“He is the remaining living, role model of investigative scientists, descendant of an ancient family, one of the honourable judges, the former Maraash judge, the late Faiz Zada, and the late Sayyid Abdulaziz Effendi, son of Haj Ismail Effendi, Al-Fatiha for his soul, 1288.”</p>
<p>Tombstone text</p>		<p>Translation of the tombstone text</p>	

Fig. (4-A) Taken by the researcher		Fig. (4-B) The work of the researcher	
Material	Stone	Tombstone owner position	The Judge of Maraash
General shape	A rectangle is surmounted by a turban. Its body was divided into ten protruding horizontal rectangular frames. The first and last frames were smaller than the others.	Dimensions	Width 52 cm, height 160 cm
		Conservation status	Good
		Writing method	Deep drilling
		Language	Ottoman Turkish
		Font type	Thuluth Jali
		Number of lines	Ten lines
		Top of the tombstone	Turban (Örfi Destari Kavuk)
Conservation number	23/ the cemetery of Al-Muradiyya	Publication status	Unpublished
Date	1288 AH (1871 AD)	Decorations	None



1. 1. 5. TOMBSTONE OF THE TEACHER OF SULTAN MURAD II HAJJ SALEH:

<p>هو الحى الباقي / مراد ثانى مدرسى / مرحوم ومغفور له / جنتمکان فردوس / اشيان باليكسىرى / الحاج صالح / افنديك روحنه / الفتاحه ١٢</p>				<p>“He is the remaining living, the teacher of Sultan Murad II, the late and forgiven, the inhabitant of heaven and paradise, Hajj Salih Effendi al balikesir (A city in Anatolia), Al-Fatiha for his light soul” 12....</p>	
Tombstone text				Translation of the tombstone text	
Fig. (5-A) Taken by the researcher				Fig. (5-B) The work of the researcher	
Material	Stone	Tombstone owner position	Teacher of Sultan Murad II		
General shape	A rectangle is surmounted by a turban. Its body is divided into eight prominent rectangular frames. The first frame is distinct by its smaller width than the others and its inner corners being curved.	Dimensions	Width 32 cm, height 120 cm		
		Conservation status	Good		
		Writing method	Deep drilling		
		Language	Ottoman Turkish		
		Font type	Thuluth		
		Number of lines	Eight lines		
		Top of the tombstone	Turban (Örfi Destari Kavuk)		
Conservation	16/ the cemetery of Al-	Publication status	Unpublished		

number	Muradiyya		
Date	12.. (13 th AH / 19 th AD)	Decorations	None

1. 1. 6. TOMBSTONE OF MUAQAT OF AL- MURADIYYA MOSQUE:

His name was not inscribed, and the study suggests that it belongs to the (Muaqat) Ali Babank due to the spatial proximity with his wife's tombstone. The latter is presented with the tombstones of the clergy's families.

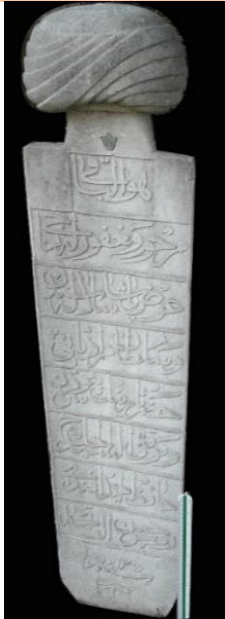

هو الباقي/سلطان مراد ثانی/ حضرتلر نیک/ موقتی مرحوم/ جنتمکان الحاج				“He is the one who remains, the muaqat of Sultan Murad II, the resident of Al-Jinan Al-Hajj”	
Tombstone text				Translation of the tombstone text	
Fig. (6-A) Taken by the researcher				Fig. (6-B) The work of the researcher	
Material	Stone			Tombstone owner position	Muaqat of Al-Muradiyya mosque
General shape	A rectangle is surmounted by a turban. Its body is divided into five prominent rectangular frames. The first frame is distinct with its smaller width than the others and its upper sides being curved.	Dimensions			
		Conservation status	Good		
		Writing method	Deep drilling		
		Language	Ottoman Turkish		
		Font type	Thuluth Jali		
		Number of lines	Five lines		
		Top of the tombstone	Turban (Örfi Destari Kavuk)		
Conservation number	24/ the cemetery of Al-Muradiyya	Publication status	Unpublished		
Date	It is undated and is likely dated to the 13 th AH/19 th AD century.	Decorations	None		

2. 1. 7. TOMBSTONE OF THE FRIDAY MUEZZIN AHMED RASHID MULLA:

هذا قبر / سلطان مراد ثانی/ حضرتلر نیک خدمه/ کانندن مؤذن جمعه وصلاة/ احمد راشد ملا ابن المرحوم/ خطیب زاده امین افندی/ روحنه رضاء لله				“This is the grave of one of the employees of His Holiness Sultan Murad II, the muezzin of Friday prayers and the five daily prayers, Ahmad Rashid Mulla, son of the late Khatib Zada Amin Efendi. His soul is pleasing to God (al-Fatihah).”	
Tombstone text				Translation of the tombstone text	


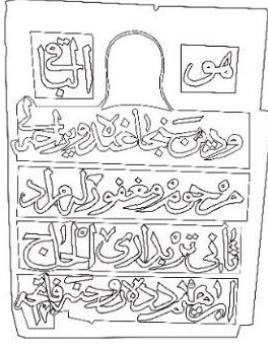
Fig. (7-A) Taken by the researcher		Fig. (7-B) The work of the researcher	
Material	Stone	Tombstone owner position	Friday Muezzin of the Muradiyya Mosque
General shape	A rectangle is surmounted by a turban. Its body was divided into seven protruding rectangular frames. The first frame was decorated with pointed arch.	Dimensions	Width 30, height 100 cm
		Conservation status	Good
		Writing method	Deep drilling
		Language	Ottoman Turkish
		Font type	Thuluth Jali
		Number of lines	Seven lines
		Top of the tombstone	Turban (Örfi Destari Kavuk)
Conservation number	1/ The cemetery of Al-Muradiyya	Publication status	Unpublished
Date	It is undated and is likely dated to the 13 th AH/19 th AD century.	Decorations	None

1. 1. 8. TOMBSTONE OF THE MUEZZIN AND MUAQAT HAJJ HAFEZ(A title for the memoriser of the Qur'an) AHMED EFFENDI:

<p>هو الباقي / مرحوم ومغفور له حاجي / عوض پاشا سلاله سندن / وسلطان مراد ثاني / حضرتلر نيك سر مؤذن / وموقتي السيد الحاج / حافظ احمد افندي / روحيچون الفاتحه / سنه ١٣٠٥ / ١٠ صفر</p>				<p>“He is the one remaining, the late and forgiven Mr. Hajj Hafez al-Qur’an, Ahmed Effendi, of the Awad Pasha lineage, and the chief muezzin and muaqat of His Holiness Sultan Murad II, Al-Fatiha, for his light soul, on Safar 10, 1305.”</p>	
Tombstone text				Translation of the tombstone text	
Fig. (8-A) Taken by the researcher				Fig. (8-B) The work of the researcher	
Material	Stone	Tombstone owner position	Muezzin and Muqat of the Muradiyya Mosque		
General shape	A rectangle is surmounted by a turban. Its body is divided into ten prominent rectangular frames. Two sides of the ninth frame are spirals.	Dimensions	Width 38 cm, height 145 cm		
		Conservation status	Good		
		Writing method	Deep drilling		
		Language	Ottoman Turkish		



		Font type	Thuluth Jali
		Number of lines	Ten lines
		Top of the tombstone	Turban (Örfi Destari Kavuk)
Conservation number	12/ the cemetery of Al-Muradiyya	Publication status	Unpublished
Date	10 Safar 1305 AH (28 October 1887 AD)	Decorations	None

1. 1. 9. TOMBSTONE OF HAJJ IBRAHIM DEDE:

هو الباقي / ودين سناغنده ويراچه لي / مرحوم ومغفور له مراد / ثاني تربداري الحاج / ابراهيم دده روحنه فاتحه ١٣٠...			“He is the one who remains, the late and late Hajj Ibrahim Dede, official of the soil of Murad II, from Vidin Sanjak (North-western Bulgaria), Al-Fatihah for his soul Year 130...”
Tombstone text	Fig. (9-A) Taken by the researcher	Fig. (9-B) The work of the researcher	Translation of the tombstone text
Material	Stone	Tombstone owner position	Burial worker of the Muradiyya mausoleum dome, and One of the sheikhs of the Mawlawi order
General shape	A rectangle is divided into five prominent rectangular frames. The first frame is divided into two parts, separated by the Mevlevi turban (sikka).	Dimensions	Width 35 cm, height 48 cm
Conservation status	Good	Writing method	Deep drilling
Language	Ottoman Turkish	Font type	Thuluth Jali
Number of lines	Five lines	Top of the tombstone	Mevlevi Turban (sikka)
Conservation number	None/ The cemetery of Al-Muradiyya	Publication status	Unpublished
Date	130. AH (18.. AD)	Decorations	None

1. 1. 10. TOMBSTONE OF THE MUEZZIN HAJJ HAFEZ AHMED EFENDI:


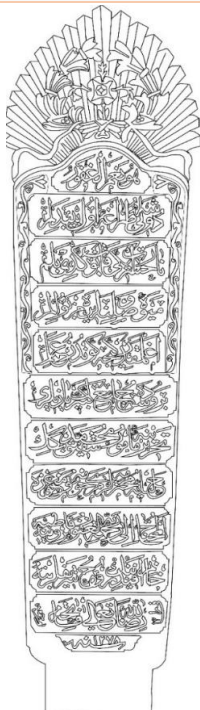
هذا قبر / مرحوم ومغفور له / دره لي زاده موذن / السيد حافظ احمد / افندي روحچون / الفاتحه سنه ١٣٠٨			“This is the grave of the late and forgiven Dereli Zada, the muezzin and hafez of the Qur’an, Sayyid Ahmad Effendi, for his glorious soul, in the year 1308.”
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Tombstone text				Translation of the tombstone text	
Fig. (10-A) Taken by the researcher				Fig. (10-B) The work of the researcher	
Material	Stone			Tombstone owner position	Muezzin of Al-Muradiyya Mosque
General shape	A rectangle is surmounted by a turban. Its body is divided into six prominent rectangular frames. The first frame has an oval shape.	Dimensions	Width 28 cm, height 90 cm	Conservation status	Good
Number of lines	six lines	Writing method	Deep drilling	Language	Ottoman Turkish
Conservation number	None/ The cemetery of Al-Muradiyya	Font type	Thuluth	Top of the tombstone	Turban (Örfi Destari Kavuk)
Date	1308 AH (1891 AD)	Publication status	Unpublished	Decorations	None

1. 2. TOMBSTONES OF THE CLERGY MEMBER’S OF FAMILIS:

1. 2. 1. TOMBSTONE OF FATIMA HANIM DAUGHTER OF AN ENDOWMENT

EMPLOYEE:

<p>هو نعم الغفور / دولی شه طبر اغه اول بیبدلم نار حسرات ایکی قات بو کدی بلم/ میوهء وصلنه ایره مز نوالم/ اغلمقدر کیجه کوندز عملم/ بروسه ده جامع کبیرک یازیلری/ تحریرینه مأمور محمد شفیق بکک/ حلیله محترمه لری مرحومه ومغفور ه/ المحتاج الی رحمة ربه الغفور بروینه فاطمه/ خانم افندیکنک روح شریفلرینه/</p>			<p>“He is the Most Merciful, the Forgiving/...../// My job is to cry day and night/ / Wife of Mohamed Shafiq Bey, Writings Editor (Waqf employee) at the Grand Mosque of Bursa, the late and forgiven respected one, in need of the mercy of her Forgiving Lord, Parwinah Fatima / Khanum Effendi, for her honourable soul / with the pleasure of God Almighty Al-Fatihah / on the 22nd of Rabi’ al-Awwal of the year 1278.”</p>
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رضاء الله تعالى فاتحه في ٢٢ را (ربيع أول) يوم جمعة/ سنة ١٢٧٨			
Tombstone text	Fig. (11-A) Taken by the researcher	Fig. (11-B) The work of the researcher	Translation of the tombstone text
Material	Stone	Tombstone owner position	Wife of the Endowment employee (Waqf employee) of the Grand Mosque in Bursa
General shape	A rectangle is surmounted by a pointed arch decorated with plant branches of the Jewish thorn. The lower section is less spacious than the rest of its body. The two sides of the lower section of the stele are curved. Its core is divided into twelve prominent rectangular frames with curved corners.	Dimensions	Width 35 cm, height 170 cm
		Conservation status	Good
		Writing method	Deep drilling
		Language	Ottoman Turkish
		Font type	Thuluth Jali
		Number of lines	Twelve lines
		Top of the tombstone	A pointed arch is decorated with plant branches of acanthus leaves, in the middle of which is a four-petal rose. On either side, there is a branch of acanthus leaves.
Conservation number	None/ The cemetery of Al-Muradiyya		
Publication status	Unpublished		
Date	Friday 22 Rabi' al-Awwal 1278 AH (26 September 1861 AD)	Decorations	Acanthus leaves finish the top of the tombstone, with a four-petal rose in the middle. On either side, there is a branch of acanthus leaves. The five writing bands are also surrounded by half-palm fans.

1. 2. 2. TOMBSTONE OF THE WIFE OF MUAQAT HAJJ ALI BABANK :

هو الحي الباقي/ مرحوم مؤقت الحاج / على بابانك حليله سى			“He is the living one who remains, wife of muaqat the late Hajj Ali Baba”
Tombstone text Fig. (12-A) Taken by the researcher			Translation of the tombstone text Fig. (12-B) The work of the researcher

Material	Stone		Tombstone owner position	Wife of Muaqat Hajj Ali Babank
General shape	This rectangular stela has a pointed top with four centres decorated with acanthus leaves. It is divided into three prominent rectangular frames. The first frame is smaller in width than the other, and its corners are rounded.	Dimensions		Width 28 cm, height 50 cm
		Conservation status		Good
		Writing method		Deep drilling
		Language		Ottoman Turkish
		Font type		Thuluth Jali
		Number of lines		Three lines
Top of the tombstone		Pointed arch decorated with acanthus leaves		
Conservation number	25/ The cemetery of Al-Muradiyya	Publication status		Unpublished
Date	13 th AH / 19 th AD century	Decorations		None

1.2. 3. TOMBSTONE OF SHARIF HASIBA HANIM:

Material	Stone	Tombstone owner position	Daughter of the first imam of the Muradiyya Mosque
General shape	A rectangle topped with a pointed arch decorated with floral branches of the Jewish thorn.	Dimensions	Width 45 cm, height 145 cm
		Conservation status	Good
		Writing method	Deep drilling
هو الباقي / اسم يا الهى اول مبارك باكك عربى / هجر رسولك فخر عالم شاه كونين حرمتى / ايله قبرم روضه جنت يا اله العالمين / غلمان حرمتى / اون ايكي ياشنده كندى باغ جنته..... / والديم جرمنى عفو ايله رب الكريم / مرحوم ومغفور له مراد ثانى امام / أولى محمد امين افندى كريمه سى / مرحومه مغفور لها شريفه / حسيبه خانم روحى چون / لله تعالى الفاطحه			“He is the rest/ Oh my God, this pure Arabic name/ By the sanctity of the Messenger, the pride of the world and the Shah of the two universes/ Make my grave a garden of paradise, O God of the worlds// At the age of twelve, she travelled to Riyad al-Janat/ Forgive my father for his sins, O generous Lord//The late and forgiven daughter of Mohamed Emin Efendi, the first imam of the Sultan Murad II Mosque/ The late and late Sharifa/ Hasiba Khanum for the sake of her soul/ To please God Almighty, Al-Fatihah”

Tombstone text	Fig. (13-A) Taken by the researcher	Fig. (13-B) The work of the researcher	Translation of the tombstone text
Language	Ottoman Turkish	Font type	Thuluth
Number of lines	Six lines	Top of the tombstone	Pointed arch decorated with acanthus plant branches
Conservation number	10/ The cemetery of Al-Muradiyya	Publication status	Unpublished
Date	13 th AH / 19 th AD century	Decorations	A vase from which plant branches emerge, and grapevines above the writing frames.

2. DISCUSSION:

Perhaps the most significant insight from this group of tombstones lies in the possibility to identify categories of Ottoman society. A historical and cultural analysis also brings forward the social and societal dimensions by examining the form of these tombstones and their content as a whole.

2.1. In terms of form:

2. 1. 1. Material and implementation methods:

The use of godina stone (Zedef, et al. 2011, 2655-2659) dominated in most of the tombstones subject to the study, except for one example, which is the second tombstone, in which marble was used. Many quarries of this stone abound in the local environment, which were used not only in tombstones but in most buildings in Western Anatolia in general, including the city of Bursa. The nature of the religious function of the owners of the tombstones under study can be linked to the material of the stone from which the tombstone is made, as it is a simple, inexpensive raw material, unlike marble.

The raised relief technique, which involves drawing the inscription and decoration before excising the surface surrounding them. The inscriptions were inscribed as regular horizontal lines, and did not showcase the diagonal lines and poetic lines, well known for the Ottomans (Muhammed and Al-Sayeh 2021, 796).

1. 1. 2. Shapes and parts of tombstones:

The rectangular shape was mostly used in the tombstones of the clergy and their families in the Muradiyya Cemetery in Bursa. The rectangular shape is the most common shape in the Ottoman tombstones in general ('abdul Razik 2006, 585). The creativity of the Ottoman artist reached the link between the shape of the composition as a whole, or the general shape of the tombstone, and not part of it with the function of its owner. (Hassanein 2016, 3-30) Tombstones consist of four parts: The top of the tombstone, called "the head" is the upper part of the tombstone, and it held great value in the Ottoman era. It differed depending on the gender (Al-Shennawy 1980, 119-120) and laws were established regulating the wearing of head coverings on the tombstones' heads.

In the Ottoman Empire, according to each class and rank (Jalal 2016, 21-22) (Donia 2017, 723), the tops of the tombstones showed three styles: the turban, the crown made of acanthus leaves, and the pointed arch. The turban, which is wrapped around the head, is called in Turkish "*Destari*". The lined turban is known as a *qawuk*, or, in modern Turkish, a *kavuk*, which is a hood that one wraps around. Light cloth around it, and a shape or pattern was allocated for each category. The turban is specific to the tombstones of men. It consists of a

hood topped with a fez, and a long piece of white silk is wrapped around it. It is part of the official uniform (Issa 1994, 180) (Jalal 2016, 175-177). There were two types of turbans on the studied tombstones: the first of which is a turban called "*Örfi Destari Kavuk*," which is a circular turban characterised by its large size, tall height, and wide folds. It is in the form of a turban wrapped around his head without a beard, with a part hanging over his shoulder, and it is distinct for its white colour. It was used by clerics, including the Sheikh of Islam, the judge, the mufti, the imams, and the preachers (Al'unsy 1900, 375) (Donia 2017, 837) (Fig. 1, 3-9). The second type is called "*Pashali Nezkebi*". *Pashali* is a Turkish word with two parts. The first is *pasha*, meaning head, and the adjective has the suffix *li*. With it, the heads of sultans, statesmen, and different categories were covered, and it was distinguished by the shape of *Lam elif*, which is a piece of silk cloth known as "*tulbent*" and wraps around the head. The cylindrical or conical "*qawuk*," are known as either a *katabi*, or the *nezkebi*, which is the one used in these tombstones, and a *meteorite*, meaning a spear or a celestial body. It was used by sultans, senior statesmen, doctors, blacksmiths, writers, etc. (İşli 2009, 55, 104) (Jalal 2016, 179-180; 197-198) (Donia 2017, 849, 853). This turban was used in the tombstone of Imam Mohamed Ibn Ishaq (Fig. 2). The same turban was used on the tombstone of Sayyid Haj Mulla Mohamed Saeed (1247 AH/1831 AD) in the cemetery of Amir Sultan in Bursa (Fig. 18) (Mermutlu and Öcalan 2012, 376).






Turbans were also added on tombstones, such as the *Mevleı Başlıkları*, or "*Sikka-Mevlevi Sikka*," which is the *Mawlawi* hood, or high hat. It is the specific turban for members of the *Mawlawi* order and is worn by all members of the order. The Sheikh of the order is distinguished by wrapping his turban around the *Sikka*. These *Sikka* are distinguished by their colour: white for everyone, green for those who hold the title of *Sayyid*, and red for those who hold the title of *Çelebi* (Al'unsy 1900, 265) (Atasory 1992, 134). The *Sikka* was used decoratively in the tombstones of Hajj Ibrahim Dede (Fig. 9-A, 9-B), Hajj Mustafa Effendi (Fig. 14), and Dede Qulangi (Fig. 15) in the cemetery of Al-Muradiyya.

The *Qadiri* hat was also decorated in a decorative pattern on the head of the tombstone of Imam Mohamed bin Ishaq (Fig. 2), to indicate his belonging to the *Qadiriyya* order.

The second style of top for tombstones was made in the form of a crown made of *acanthus* leaves. These tops resemble the shape of plant branches of *acanthus* leaves, with a vase or rosette in the middle. They are one of the forms of tops for women, and it is a common style for Ottoman female tombstones. According to İnci, this was to add an aesthetic touch (İnci 2022, 195-196). It is seen in tombstone no. 12, and on the headstone of Afifa bint Salih, wife of Imam Hassan Pasha (d. 1230 AH / 1814 AD) (Fig. 16) as well as the tombstone of Shifa Zakia Khanum in the same cemetery (Fig. 19) (İnci 2022, 203-204).

The third style of top is pinnacles, which is in the form of a pointed arch with four centres, decorations on the inside with plant branches of the *acanthus* flower. This style was used in tombstone no. 11, and the tombstone of Sharifa Saida Khatun, the daughter of one of the imams in Al-Muradiyya cemetery and the historian in 1202 AH/1785 AD (Fig. 17) (İnci 2022, 175-176).

The second part of the tombstone is its neck, which is the space between the head of the tombstone and its body. It has a conical shape and appears solely on tombstones whose tops are a turban. All the studied clerics' tombstones have one, except for the tombstones of Mohamed Amin Efendi and Ahmad Effendi (Figs. 1, 3-9). Those tombstones have a direct connection between the neck and the body, and the necks are devoid of decoration and smooth, except for the tombstones of imam Mohamed Amin (Fig. 2) and the tombstones of muaqat of Al-Muradiyya mosque (Fig. 6) The artist used part of necks to implement the frame and the first line of the written text of the tombstone.

				
Fig. 14 Tombstone of Hajj Mustafa Effendi in the cemetery of Al-Muradiyya (İnci, 2002,133)	Fig. 15 Tombstone of Dede Qulanji in the cemetery of Al-Muradiyya (İnci, 2002, 141)	Fig. 16 Tombstone of Afifa bint Saleh in the cemetery of Al-Muradiyya (İnci, 2002, 195)	Fig. 17 Tombstone of Sharifa Saida Hatun in the cemetery of Al-Muradiyya (İnci, 2002, 175)	Fig. 18 Tombstone of Hajj Mulla Mohamed in Amir Sultan Cemetery in Bursa (Mermutlu, Öcalan, Tarihi Bursa Mezar Taşları, 376)

As for the third part of the tombstone, the body was rectangular for the studied selection. The shapes differed between two types. The first appeared in most of the studied tombstones, which have a regular rectangular shape (Figs. 1, 3, 7, 9, 10, 11). As for the second type, it takes a rectangular shape and is narrow from the bottom (Figs. 2, 8, 12).

The fourth part of the body of the tombstone is the tombstone stand, designed for anchoring the tombstone into the ground at the base. The stands of the tombstones of Al-Muradiyya were broken due to poor preservation and other damaging factors. Only the tombstones of Hajj Abdulkadir and Mohamed Amin Effendi (Fig. 1–2) had their rectangular stand preserved that were narrow at the bottom.

2. 1. 3. Language and fonts:

The engravers used the Ottoman Turkish language to write inscriptions on the tombstones of clerics, which appeared at the beginning of the 10th AH/16th AD century and continued until the end of the Ottoman Empire. The last period of the Ottoman Empire is the period that represents the time frame of the study. Prior to that, during the early Ottoman Empire, the inscriptions were written using the Arabic language. According to Ziyadah, this is due to the following of the traditions of the Seljuk state, including the Arabic language, by the Ottoman state (Ziyadah 2015, 829). Many Arabic words entered the Turkish dictionary, especially those with a religious character, and became part of the Turkish vocabulary. This is visible in the tombstones of the clerics, such as “He is the Remainer” هو الباقي, “God is the Remainer” الله هو الباقي, “Al-Fatihah” الفاتحة, “the late” (ة) المرحوم, “the forgiven” المغفور, “Imam” امام, etc.

The Ottomans paid attention to the calligraphy and its decoration until it was said in the famous phrase: The Qur’an was revealed in the Hijaz, read in Egypt, and written in Turkey (Ekinci 2023, 162), which reflects the degree and exaltation that the Ottoman Turkish calligraphy had reached. The Thuluth Jali script (Aljabury 1994, 130-131) (Hansh 2012, 202) was used to inscribe the studied tombstones, except for that of Hajj Saleh Aghanik (Fig. 3), in which the Nasta’liq script was used (Fadayili 1993, 417) (Albaba 1988, 118-121). The traditional characteristics of the letters in the Thuluth script (Table1-A) and Nastaliq Jali (Table1-B) are

examined. The tombstones executed in Thuluth script are distinguished by the combination of the letters *waw* and *meem*. In addition, the combination of the round head when they follow each other. The use of the common structures of two letters is called “tetâbuk”, as in the word 4, 7).

Letter	Table (1-A) Thuluth script (the work of the researcher)				Table (1-B) Nasta'liq script (the work of the researcher)			
	Single case	Compound case			Single case	Compound case		
		Beginning	Middle	End		Beginning	Middle	End
أ	ا			ا	ا			ا
ب-بتا-ث		ب	ب	ب		ب	ب	
ج-ح-خ	ج	ج	ج	ح	ج	ج	ج	ح
د-ذ	د			ذ	ذ			
ر-ز	ر			ز	ر			
س-ش	س	س	س			س		
ص-ض	ص	ص	ض			ص	ض	
ط-ظ			ط	ظ				
ع-غ		ع	غ			ع		
ف-ق		ف	ق			ف	ق	
ك		ك		ك				ك
ل		ل	ل		ل	ل		
م	م	م	م	م	م			م
ن	ن	ن	ن		ن	ن		
هـ		هـ		هـ		هـ		هـ
و	و			و	و			و
لا				لا				
ي	ي	ي	ي	ي	ي			ي

2. 1. 4. Decorative elements

The decorative elements on tombstones varied, and the use of plant decorations was widespread and enjoyed great demand by Muslims due to their distance from religious prohibition of

human and animal drawings. Plants, vegetables, and fruits were mentioned regularly in the Holy Qur'an. Because tombstones are part of the afterlife of the deceased, they were keen to avoid religious bans and used what was compatible with their functional purpose. Plant decorative elements carried symbolism in Ottoman art (Yassīn 2006, 115-120). Indeed, the acanthus leaves, (Syring 1992, 300) (Sa'ed 2012, 343-344), palm fans (Ḥassan 1948, 31) (Demand 1982, 31), grape clusters (Qadous and 'abdal-fataah 2002, 252) (Sa'ed 2012, 327-329, 345-346), and four-petal roses (Khal'fa 2003, 307) (Sa'ed 2012, 317) composed a garden around the grave itself, referring to the garden of paradise, thanks to the Ottoman tombstones (Muḥamed and Al-Sayeh 2021, 801). *Hūwa*

2.2 The contents of tombstones:

2.2.1 Opening statements:

The opening statement is the sentence that starts the written texts on tombstones. There are many forms for these opening statements, including those that begin with *Hūwa* هو such as: "He is the one who remains" (هو الباقي) (Figs. 6, 8, 10, 13), "He is the living and remaining" (هو (الحي الباقي) (Figs. 3, 4, 5, 12), "He is the Most Merciful, the Forgiving" (هو نعم المغفور) (Fig.11). Those epithets refer to Allah. As for the Remaining, the Living, and the Forgiving (Al-Nawawy 2017, 5), they are among the Most Beautiful Names of God, which the Messenger said to God are ninety-nine names. Whoever counts them will enter Paradise, and these expressions are counted. One of the most used expressions in Ottoman testimonies is related to death and the afterlife: "the remaining" and "the forgiving" are linked to the survival of the Creator and the annihilation of the human, and they are doctrinal matters linked to death ('adul Nwr 2007, 150-151). "The remaining is the one whose existence has no beginning and the one who does not accept annihilation (Al-Qatary 2008, 678-679). "The forgiving" is linked to the Creator's ability to forgive the sins of the deceased servant. These expressions have replaced the basmalah and Quranic verses (Khaīrallah, Dirasat 'athariat faniyat limajmū'at min shawahid alqubūr al'ūthmaniāt manqushat bi'allughat alturkiat min jabanat rashīd fī alqarnayn , 2001, 263-264). The ones who examine these expressions, especially, (al-Baqi الباقي), and (al-Hayy الحي), are Sufi expressions. They were among the Sufi and were inscribed on their buildings (Tekkiyes) (Zīyadah 2015, 152-444). Ottoman society was linked to Sufism. It is one of the opening formulas preferred by the Ottomans, which was widely used during the 13th AH/ 19th AD century. ('abdu Razik 2006, 596-597) (Khaīrallah, Alnuqush alkitabiat 'alaa shawahid alqubūr al'iislati alqahirati- rashīd- dahlak - 'aistanbula" ma' Mu'jam lil'alqab walwazayif al'iislati 2007, 189-256)

Some of the studied tombstones begin with the remembrances formula "This is a grave" (هذا قبر), which is composed of Arabic words foreign to Turkish. It is a common phrase in Arabic funerary inscriptions up until the Mamluk period ('abdu-Hamīd 2003, 416-417) (Figs. 7, 9).

2.2.2. Prayers for the deceased:

Requesting reading of Al-Fatihah from visitors:

Propaganda statements were regularly used on tombstones in many forms, executed in Turkish, in the form of Ruhigun Al-Fatiha (روحجون الفاتحة) "the opening to his soul or for his soul", and were implemented on the studied tombstones (Figs. 1, 4, 8, 9), and it was also formulated as Ruhigun Al-Fatiha (روحنه الفاتحة) (Figs. 3, 5, 10). This is a common propaganda expression on Omani tombstones during the 13th AH/19th AD century ('abdu Razik 2006, 600) (Al-Qatary 2008, 810). It also came in other forms, such as "My soul is pleasing to God Almighty Al-Fatihah" (روحجون رضاء الله تعالى الفاتحة) (Figs. 2, 11) and "My soul is pleasing to God" (روحنه)

(رضاء لله (Fig.7).

2. 3. The family members of the clergy on the tombstones of Al-Muradiyya: Some names of family members appeared among the tombstones in the cemetery of Al-Muradiyya in Bursa. The first family which appears is the Ishaq Effendi family: Ishaq Effendi, the imam of the first Muradiyya Mosque in Bursa (Fig. 2), Mohamed Emin Effendi, son of the later Ishaq Effendi (Fig. 2), and Sharifa Hasiba Hanim bint Mohamed Amin Efendi (Fig.11). Awad Pasha lineage appears also: first, Awad Pasha (Fig. 8), and the name of Hajj Ahmad Effendi (Fig. 8), who is the muezzin of the Muradiyya Mosque, is attributed to the lineage of Awad Pasha, or whose lineage ends with Awad Pasha (Goodwin 1987, 70). Awad Pasha is my nephew Bayezid, son of Awad Hussein, who was born in the city of Tokat. He was appointed minister and architect of the Ottoman Empire. He participated in the Ankara War in 814 AH/1402 AD. He was captured with Sultan Bayezid by Tamerlane. He was later released and joined the army of Sultan Mehmed Çelebi, who regained his father's kingdom and worked to stop the Qaramanyun attack on the city of Bursa, so he was promoted to the rank of minister. He also contributed to suppressing the rebellion of Prince Mustafa in the year 830 AH/1427 AD against Sultan Murad II. Among his most important works was the construction of the Green Complex. The founder of the mosque built the Sultan Mohamed Celebi Mosque in Demutqia in 823 AH / 1420 AD, and he died in 831 AH / 1428 AD (Özcan 1994, 485-486). The third family is that of Ali Babanek, the caretaker of the Muradiyya Mosque. The name of the muaqat Ali Babanek was mentioned in tombstone no. 6 (Fig. 6) and tombstone no. 2 (Fig. 11), as well as the name of his wife in her capacity on women's tombstone no. 2 (Fig. 11).

2. 2.4. Places and methods of implementing death dates and dating of undated tombstones:

The dates of death were mentioned at the end of the tombstones in two forms: the first was on the Fatiha line, such as men's tombstones no. 5, 9 and women's tombstone no. 11. The second was on a separate line after the Fatiha, such as men's tombstones no. 1-4, 8.

As for the methods of recording death dates, the last period tombstone dating methods changed for the Ottoman state, and Indian numbers were mostly used instead of letters, unlike the first period of the history of the Ottoman state, which followed the approach of the Seljuk state in implementing the date of death of the deceased in letters of Alphabet. (Ziyadah 2015, 608-609) The methods of recording the dates of death on studied tombstones are classified according to two type: First: Date. In the Hijri year only, such as tombstone of Hajj Abdul Qadir (Fig. 1 A-B), the tombstone of Mohamed Emin Effendi (Fig. 2 A-B), the tombstone of Hajj Abdul Aziz Effendi (Fig. 4 A-B), the tombstone of Hajj Salih Effendink (Fig. 5 A-B), the tombstone of Hajj Ahmad Effendi (Fig. 9 A-B), and the tombstone of Hajj Ibrahim Dede (Fig. 10 A-B). Secondly, the date in day, month, and Hijri year. It was implemented in two forms: the first of which explicitly states the date, such as the tombstone of Hajj Hafez Ahmad Effendi in the form of the year 1305/10 Safar (Fig. 8 A-B). The second form uses symbols to indicate the months. which mentions the day. In numbers only, as the tombstone of Hajj Salih Aghanik in a formula 15 ش (Shaban) year 1272 (Fig. 3 A-B), or which mentions the day in letters and numbers as it appears on the tombstone of Fatima Khanum “22 RA (Rabi’ al-Awwal) on Friday, Year 1278” (Fig. 11) (Hanoglu 2018, 327).

Some men's tombstones (6, 7), and women's tombstones (11, 12) whose inscriptions do not contain a date, can nevertheless be dated to the 13th AH/19th AD century thanks to relevant evidence. First, the Ottomans only used Arabic as an official language in their early period. In the later period, the use of the Ottoman Turkish language, as seen in the studied tombstones, became widespread (Ziyadah 2018, 829). Secondly, the technical and analytical study of these

tombstones allows for comparing them with their dated counterparts. These tombstones are also located among a group of tombstones dated to the 13th AH/19th AD century. This shows the geographical extension of the cemetery. Finally, the owner of headstone no. 12 died at the age of 12, and she is the daughter of Imam Mohamed Amin Effendi, the owner of tombstone No. 2, died in 1243 AH / 1827 AD. The daughter died before her father died because he was not called the deceased on the daughter's tombstone, which confirms that the daughter's tombstone dates to the first half of the 13th AH century.






2. 2. 5. Titles and positions on tombstones:

There were many titles given to the clerics and their families in the Al-Muradiyya Cemetery during the 13th AH/19th AD century, including the title of Hajj (Fig. 8) (Al-Basha, *Alfunun aliaslamiat wa alwazayif 'alaa aluathar al'arabiati* 1966, 251) (Barakat 2000, 206), Agha, (Suleiman 1979, 17) (Hallaq and Sabbagh. 1999, 11), Pasha (Fig. 8) (Dahman 1990, 30) (Şaban 2000, 52-53), role model of verified scholars (Fig. 4) (Al-Basha, *Al'alqab wa alwazayif fi altarih wa alathar wa alwathayiqi* 1989, 430), Effendi (Figs. 2, 4, 7, 13) (Taymur 1919, 66) (Al-Basha, *Al'alqab wa alwazayif fi altarih wa alathar wa alwathayiqi* 1989, 166), Hanim (Figs. 11, 12, 19), (Al'unsy 1900, 234) (Al-Basha, *Al'alqab wa alwazayif fi altarih wa alathar wa alwathayiqi* 1989, 274-275) (İnci 2022, 203-204), and Hafez (figs.8,10) (Al-Basha, *Al'alqab wa alwazayif fi altarih wa alathar wa alwathayiqi* 1989, 252).

The professions varied between *muaqat* (Figs. 6, 8, 9, 12), (Aydüz 2009, 413) (Ihsan and others 1999, 492) (*'uthman* 2000, 140-340) (Mahmwud 2020, 660-661),

- *muezzin* (Fig. 3, 7, 8, 9) (Al-Maqdisi 2008, 327) (Al-Basha, *Al'alqab wa alwazayif fi altarih wa alathar wa alwathayiqi* 1989, 1167-1168) (*'abdu* 1994, 26-27) (Mermutlu and Öcalan 2012, 408). Hajj Ibrahim Agha served as *muezzin*, with his tombstone in the Amir Sultan cemetery in Bursa dated 1279 AH/1862 AD (Fig. 20)
- Imam (Barakat 2000, 176-177). Hajj Abdul Qadir was employed in this position (Fig. 1), and Mohamed Emin Effendi was also employed in this position. (Fig. 2). Hafez Mohamed Effendi was also employed in this position at the Al-Muradiyya Mosque. The latter's tombstone is dated 1327 AH and preserved in the Magnesia Museum (Fig. 21) (Muhamed and Al-Sayeh 2021, 754-755, 816)
- First Imam, Ishaq Effendi was employed in this position (Fig. 2). Mohamed Amin Effendi was also employed in this position with the tombstone of Sharifa Hasiba Hanim (Fig. 13), and Sayyed Hajj Rifaat was also employed in the same position as mentioned on the tombstone of his daughter Shifa Zakia, dated 1268 AH (Fig. 19) (*'abnManzur* 1980) (İnci 2022, 203-204).
- *dede*, (Al'unsy 1900, 248) (Hallaq and Sabbagh. 1999, 89) Hajj Ibrahim Dede, one of the sheikhs of the Mevlevi Order, used this title on his tombstone (Fig. 10). Hajj Mustafa Effendi was employed in the same position, with his tombstone dated in the 12th - 13th AH / 18th - 19th AD century in Al-Muradiyya Cemetery (Fig. 14). It is also engraved on the tombstone of the Qulanji dated 1248 AH in the same cemetery (Fig. 15) (İnci 2022, 133-134; 141-142).
- *teacher* (Dahman 1990, 133) (Takın 2008, 354-355). This position was held by Hajj Salih Efendinik (Fig. 5), and he was employed as a teacher with the same cemetery as Lala Jaafar Agha (d. 1202AH) (Fig. 22), Lala in originally meaning school or educator, then became a teacher or educator of princes and addressed the sultans and their ministers with this name. He was also employed in the same position (teacher) as Juyli

Hajj Ali Effendi, with his tombstone dated in 1223 AH in the cemetery of Amir Sultan in Bursa (Fig. 23) (İnci 2022, 131-132; 213).

				
Fig. 19 The tombstone of Shifa Zakia Khanum in the Muradiyya Cemetery (photographed by the researcher)	Fig. 20 Tombstone of Attar Hajj Ibrahim Agha in Amir Sultan Cemetery in Bursa. (Mermutlu and Öcalan 2012, 408)	Fig. 21 Hafez Mohamed Effendi the Imam of Al-Muradiyya in Manisa Museum (Muhamed and Al-Sayeh 2021, 816,825)	Fig. 22 Lala Jaafar's tombstone in the Muradiyya Cemetery (photographed by the researcher)	Fig. 23 Tombstone of Gewili Haji Ali Effendi in Amir Sultan Cemetery in Bursa. (Mermutlu and Öcalan 2012, 213)

2.2.6. Names of cities:

Some cities were mentioned on the tombstones of the clerics and their family members. It is interesting to note that some expressed the origins of their upbringing, while others expressed their place of work. For example, the city of Balıkesir was mentioned on the tombstone of Hajj Saleh Effendi (Fig. 5) as the city of Hajj Saleh's upbringing, and it is located west of Anatolia (İlgürel 1992, 12-14). Vidin Sanjak was mentioned on the tombstone of Ibrahim Dede, and it is the city of his birth (Fig. 9), which is on the border belonging to the Ottoman Empire and currently in West Bulgaria (Kiel 2013, 103-105). Another city mentioned on the tombstones is Dereli, located in northern Anatolia, in the province of Giresun, particularly in the valley of the Aksu Deresi and Akkaya river (Emecen 1996, 83). It is supposed to be the city of Hajj Ahmed Effendi's birth (Fig. 10). The city of Bursa was also mentioned on the tombstone of Fatima Hanım (Fig. 11), located west of Anatolia, and it was the first capital of the Ottoman Empire (İncalık 1992, 445-449). The place of work of her father is also mentioned on Fatima Hanım's tombstone (Fig. 12).

CONCLUSION

The research studied and published a group of 13 tombstones from the Muradiyya cemetery in Bursa for the first time. This selection was inscribed in the Ottoman Turkish language in the Thuluth script, with the exception of one tombstone inscribed in the Nasta'liq script. The study was able to identify the form and content of these inscriptions.

The purpose was the publication and study of thirteen tombstones by clerics and their family members, mostly dated to the 13th AH/19th AD century originating from the Al-Muradiyya Cemetery in Bursa, which had not been previously studied and published. The study showed that the families of the clergy working at Muradiyya Complex were entitled to be

buried in the complex cemetery and that clergy working in other religious facilities were allowed to be buried in the Muradiyya Complex cemetery also, such as the Imam of the Great Mosque in Bursa. The study dated several tombstones based on language, comparison, and analysis of the contents and geographical location of the tombstone in relation to the cemetery. There is a diversity of clerical professions recorded in the Muradiyya cemetery in Bursa, including imam, first imam, muezzin, muaqat, dede, judges, and teacher. Judicial clerics were allowed to be buried in the Muradiyya cemetery, such as a judge of Marash. The sectarian affiliations of the clerics appeared on their tombstones. The Mawlawi Sikha painted "Bashali Mawlawi" on the tombstone of Ibrahim Dede, and the Qadiri hat was drawn on the tombstone of Imam Mohamed Effendi Ibn Ishaq Effendi. The study identified the origins of some clerics, such as Haj Saleh from Balkesir, and Ibrahim Dede from Sanjak of Vidin in Bulgaria.

The tombstones' tops of the men had the form of the Turban (Örfi Destari Kavuk), while the form of the Turban (Nezkebi Başlık) tombstone top was used in a single tombstone. The artist was keen to limit the decorations executed on the tombstones of the Muradiyya cemetery to plant elements to avoid the artist's religious prohibition. The tombstones of the female family members of the clergy were distinguished by having heads on pointed arches with four centres and acanthus leaves of the same shape. =The writer-artist limited himself to using the Ottoman Turkish language in the tombstones of the clerics and their family members, suggesting a date during the 13th AH / 19th AD century.

Acknowledgement:

The author expresses his thanks to Dr K. Watt of Simbel for proofreading the language and academic structure of his paper.

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شواهد قبور رجال الدين وأسرهم بجبانة (مزار - حظيره) كلية المرادية ببورصة خلال القرن (١٣هـ/١٩م) «نشر ودراسة»

المخلص

تتناول الدراسة مجموعة من شواهد القبور بجبانة (مزار - حظيره) كلية المرادية ببورصة من خلال دراسة ثلاثة عشر شاهد قبر لأحادي فئات المجتمع العثماني وهم رجال الدين وأسرهم بالقرن ١٣هـ/ ١٩م، حيث تناولت الدراسة أشكال ومكونات تلك الشواهد، وسماتها ومميزاتها الفنية، وبيان مدى ارتباط شكل ومكونات الشاهد بوظيفة صاحبه، كما اهتمت الدراسة بالتعرف على اللغات والخطوط المستخدمة في الشواهد محل الدراسة، وطرق تأريخها، إضافة الى المواد الخام التي نقشت عليها تلك الشواهد.

وقد توصلت الدراسة إلى مجموعة من النتائج من أهمها: نشر ودراسة ثلاثة عشر شاهداً لرجال دين وذويهم مؤرخة بالقرن ١٣هـ/ ١٩م بمزار المرادية ببورصة والتي لم يسبق دراستهم ونشرهم من قبل، تنوع وظائف رجال الدين بمزار المرادية ببورصة ما بين امام، امام أول، مؤذن، مؤقت، دده، مدرس وموظف وقف، بينت الدراسة أنه كان يحق لأسر رجال الدين العاملين بالمرادية الدفن بنفس المزار، كما سمح لرجال الدين العاملين في منشآت دينية أخرى أن يدفنوا بمزار مجمع المرادية. أظهرت الدراسة انعكاس طبيعة وظيفة أصحاب الشواهد موضوع الدراسة على شكل ونوعية وطبيعة الزخارف بها، أرخت الدراسة العديد من شواهد القبور بناءً على اللغة والمقارنة وتحليل المحتويات والموقع الجغرافي لشاهد القبر بالنسبة للمقبرة.

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بيانات المقال

تاريخ المقال

تم الاستلام في ٢٦ يناير ٢٠٢٤
تم استلام النسخة المنقحة في ١٥ أكتوبر ٢٠٢٤

تم قبول البحث في ٢٩ أكتوبر ٢٠٢٤
متاح على الإنترنت في ٦ فبراير ٢٠٢٥

الكلمات الدالة

شواهد قبور، نقوش، رجال دين، المرادية، بورصة، العصر العثماني.