

Traditional Turkish Arts

by

Ayla ERSOY



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TABLE OF CONTENTS

I ART OF STONE ORNAMENTATION	5
Motifs of the Seljuk Stone Ornamentation	6
Masterpieces of the Anatolian Stone Ornamentation	13
II ART OF TILING	18
Tiling Techniques	18
Roots of the Art of Turkish Tiles	22
Art of Tiling in the Anatolian Seljuk Period	25
Art of Tiling in the Ottoman Period	31
III ART OF CERAMICS	38
Art of Ceramics in the Anatolian Seljuk Period	39
Art of Ceramics in the Ottoman Period	40
IV ART OF GLASS	44
Techniques of Glassmaking	46
Art of Glass in the Anatolian Seljuk Period	48
Art of Glass in the Ottoman Period	50
V ART OF CARPET WEAVING	55
Carpets Motifs	57
First Turkish Carpets	61
Carpets of the Anatolian Seljuk Period	62
Turkish Carpets with Animal Figures	64
Carpets of the Early Ottoman Period	66
Carpets of the Ottoman Classical Period	67
Carpets of the Late Ottoman Period	71
VI ART OF RUG WEAVING	75
Ottoman Palace Rugs	79
VII ART OF EMBROIDERY	82
VIII ART OF WOODWORKING	87
Woodwork in the Early Islamic Period	88
Techniques in Wood Engraving	91

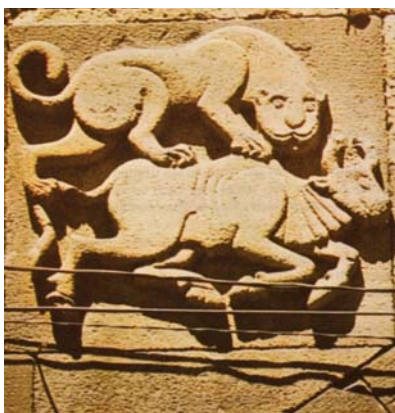
Typological Development	95
Woodworks of the Seljuk Period	98
Woodworks of the Ottoman Period	102
IX ART OF MINIATURE	108
Historical Development of Turkish Miniature Art	108
Miniatures of the Anatolian Seljuk Period	116
Miniatures of the Early Ottoman Period	118
Miniatures of Fatih Sultan Mehmet (the Conqueror)'s Period	120
Miniatures during the Rise of the Ottomans	123
The Classical Ottoman Miniature Style	127
Miniatures of the 17 th Century	130
Western Influences on the Ottoman Miniatures	133
X ART OF ILLUMINATION	138
What is Illumination?	143
Making Illumination	145
Types of Illumination	149
Early Period Illuminations	151
Illuminations of the Seljuk Period	153
Illuminations of the Early Ottoman Period	157
Illuminations of the Ottoman Classical Period	162
Illuminations of the Late Ottoman Period (Rococo Style)	167
XI ART OF PAPER MARBLING	171
Making Marbled Paper	173
Types of Paper Marbling	175
Short History of Marbling	178
XII ART OF CALLIGRAPHY	181
Types of Calligraphy	182
History of the Art of Calligraphy	187
NOTE ON USAGE	194
BIBLIOGRAPHY	195

CHAPTER I

ART OF STONE ORNAMENTATION

The brightest era of stone ornamentation in the history of Turks was the thirteenth century during the era of the Seljuks in Anatolia. The primary sources of Anatolian Seljuk ornaments were based on the brick, plaster and terracotta ornaments of the Great Seljuks in the Persian region, while the influences of the works of art from the Syrian region and Zengid-Eyyubi period were also seen in the eleventh century during the time of Artuks in Southeastern Anatolia; in Diyarbakir, Silvan, and Mardin regions. On the other hand, stone reliefs were widely used for the architectural ornaments of Ghazni, especially at Sultan Mesud's Palace. Marble reliefs were composed of calligraphy lines, figures, geometrical and vegetal embellishments.

Because stone was not easily found in Khorasan and Persia, mostly brick and adobe were used as the building materials. Very rich brick decors were created by composing the brick in many different ways. The monuments reflected the most beautiful examples of brick



*The Courtyard of
Diyarbakir Great (Ulu) Mosque*

ornamentation with various motifs such as zigzag, fish bone, various geometrical figures, star, hexagon or octagon, and dovetail. Later, the richness of patterns was further increased

with the addition of plaster ornaments. Various geometrical ornaments composed of intersecting octagons and hexagons with reciprocally intersecting rumis and palmettos appeared in the era of Karahans, Ghaznis and Great Seljuks, and they also continued to exist in Anatolia during the era of Seljuks and Karamanoğulları as well as in the early Ottoman architecture.

Motifs of the Seljuk Stone Ornamentation

The basic elements of decoration on the stone works of the Seljuks are vegetal motifs and geometrical motifs, inscriptions and a few decors with figures.

Vegetal Motifs: The main motif is the three sliced palmetto leaves. An entangled net of complete or semi palmettos form up arabesques. The tips of half and full palmettos are curved like a knot. The borders are created with leaf motifs. Apart from palmetto; lotus and acanthus leaves were also used. Very rarely, tree of life motif was also included. Tree of life is one of those motifs originated from Shamanism. The roots of the tree are under the ground, its trunk is on the ground and its



Sivas Gök Madrasah's front

branches rise towards the sky. So, it is used as a sacred icon that connects sky to the ground, and expresses the universe and world axis. The reliefs with the tree of life, the double headed eagle on its top representing the sky and the protector dragons below, are among the favorite stone ornamentation motifs.

Geometrical Motifs: They consist of the borders with chains and dovetails. Geometrical dovetail nets were composed of polygons and stars, with small



Sivas Gök Madrasah, crowndoor

and large rosettes placed inside. There are spherical convex rosettes on two sides above the portals. The source of the geometrical embellishment in Anatolia is certainly the Great Seljuk in Persia. The highly diversified geometrical figures such as stars, zigzag, round, knot and dovetail are repetitively regenerated on a complex system with symmetrical, balanced and very accurate calculations. None of these motifs was created randomly or incidentally. Each of them has symbolic meanings. The circle or the circle with a point in the middle symbolizes the sun; the two spheres on the sides of the ports symbolize the moon and the sun. The stars or the rotating figures which are named as the passionflower motif are related with the dervish lodges and sects. The expanding motifs such as dovetail or knot express the eternity or continuity as their beginnings and ends are not clear. The widely used geometrical patterns on the stone ornaments are related with the philosophy of Islam. The wrong belief, which is known as the “prohibition of imaging” has been influential in the Islamic arts. The symmetry of human body created the idea

of applying the geometrical compositions symmetrically in the ornaments. The artists, alienated from creating human and animal figures, were oriented towards expressing their entire creativities with geometrical designs, and narrated the rhythmic order of the life and universe symbolically through the shapes. Square and rectangle indicate the earth, while the semi-circles and triangle represent the universe, and the continuous repetition of the same motifs refers to the rhythm in the world and in the universe. The circles with shared centers create imaginary spaces one after the other. All of them are related with the glory and beauty theories of the philosophy of Islam. In the geometrical ornamentations, which were applied on almost any type of materials, the richness of lines ends into unmatchingly varied compositions from one region to another. Despite the entire complexity, the geometrical compositions are perceived as a whole at first sight. Polygons, dovetails, star or cross motifs are not noticed separately.

Calligraphy: In the Turkish and Islamic art, calligraphy was not used only for writing books; but it was also applied on stone in architectural ornamentation, as well as in other fine arts. The inscriptions and tablets were written with magnified scripts in order to be seen from a distance. The magnified calligraphy in architecture is named as “celi”. It should be considered as a style rather than being a type of calligraphy. Because, any types of calligraphies have a “celi”. “Sülüs celi” is the most commonly used one of them in architecture. It has been used so much that, the term “celi” became almost identical with “sülüs celi”. The “celi”s of “sülüs”, “nesih” and “talik” calligraphies are written. In the hands of the Ottoman calligraphers, celi went beyond being an element of calligraphy embellishment and became a unique branch of art on its own. The structures made of celi calligraphies reflect the creativity of the artist.

Celi calligraphy styles used in the Anatolian Seljuk architecture are “kufi”, “sülüs” and “maliki”. As the letters of maliki calligraphy are flat with corners, it is mostly used for embellishing bricks and mosaics. The maliki calligraphy on top of the pulpit door at Beyşehir Eşrefoğlu Mosque (1296) is one of the most elegant samples from the Seljukids’ era. Kufi was used widely as one of the earliest types of calligraphies, which appeared before the others. It was also applied as a monumental calligraphy in the Seljuk era. Bitlis Great Mosque (1110) manuscript, Konya Alaaddin Mosque’s mihrab border, dome frame of Karatay Madrasah (1251) have the examples of kufi scripts. The celi sülüs compositions applied in the Anatolian Seljuk era are highly diversified. Initially, the calligraphies were written on ornate backgrounds, for the first time outside of the decoration. Konya Sırçalı Madrasah’s (1242) main iwan (eyvan) belt, Ankara Aslanhane Mosque’s (1290) mihrab, and the calligraphies under main iwan belt of Karatay Madrasah were written with celi sülüs.

Decorations with Figures: It is widely assumed that Turkish art rejects figures at all. However, although they are used less compared to geometrical, vegetal motifs and calligraphy, it is not possible to say that there were not any figure at all. Animal and human figures were also included, though less in number. Nevertheless, they were also emphasizing the mortality and transience of all living things including the human in accordance with the philosophy of Islam, rather than showing the realistic nature with live creatures. The artists, who perceive the life in this manner, can not be expected to feature the figure in their works. Nevertheless, it is noted that the animal figures loaded with symbolic meanings and linked to the beliefs of Turks before Islam were also sustained in Anatolia especially during the Seljuk period. The figured compositions which were

applied on the stone ornaments related with the architecture began to decrease in the Beyliks Period, as they also did in handicraft, and they totally disappeared in the Ottoman art. These figures, the roots of which even go back to the totems of Central Asia, mostly consisted of wild animals and birds. Lion, tiger, panther, eagle and hawk were the mostly depicted subjects. Decorations with figures were mostly applied on crown gates, consoles, gargoyles and as single figures. The most prominent common point of them was the stylization of animal figures, with the reduction and simplification of the details of their bodies. In spite of that, the figure does not lose the general characteristics of the animal it depicts. Despite the mentioned stylization, whether the animal is a lion, deer or ram is easily understood. The animal figures are shown as single, opposed or in fight with each other.

The fantastic figures in the Seljuk stone ornaments are the legendary creatures that are known in the Eastern or Western mythologies, which are related with religious beliefs or which are used as royal crests. Among these fantastic figures; sphinx (body of a lion with the head of a human), siren (the top of the body above the waist is woman and the bottom is fish), double headed eagle, and dragon were most commonly used.

One head of the double headed eagle figure looks at right and the other head looks at left. Sharp ears, round eyes and sharp beaks on the two heads are connected on a body with a knot or a ring. And its tail is a flabellate which resembles to palmetto motif. The very common eagle and bird figures in the Seljuk art were also taken from the Eurasian animal styles that extended to the Islamic world and the Seljuks. They are related with the Shaman belief. Eagle was accepted as the protector by Turks. As it was the protector of the warriors, it was also depicted on arms. It is the symbol of strength and nobility. It

is the ruler of the skies, and the double headed eagle indicates the union of forces.

Lion figure is also one of those mostly used in Seljuk reliefs with figures. It is applied symmetrically as double or single. It is noted on the civil architecture such as caravanserais, palaces and castles. Many consoles and gargoyles (waterspouts) with lions were also constructed. The heads are connected to the structure from the neck. At the gargoyles, the big and open mouths act as the waterspouts. These figures were also used as high reliefs. On these reliefs, sometimes the tail ends in the shape of a dragon. On some others, there are wings on the sides. They are mostly processed as reciprocal couples. Apart from the architectural structures, the lion figure is also noted on the grave stones. Always, the lion represents the power and potent. Therefore, its use on the buildings is for the purpose of protecting the buildings from malignity and enemies. They were also designed as crests or totems. Besides, in Shamanism, one of the beliefs of Turks before Islam, lion meant brightness and kindness. It may also be considered as the valuation of the Shaman influences in the Islamic belief. Lion also has positive meanings for certain sects of Islam. For example, according to the Shiite sect, the Caliph Ali is known as “Haydar-ı Kerrar”, which means repetitively lion. The reason of noting many lion figures on the grave stones in the regions where Shiites are densely located is that the lion symbolizes Ali. The reliefs illustrating the fight of a lion and the bull symbolically mean that the sun will win against the moon, or the light will win against darkness, and the good against the bad. The lion symbolizes the sun and the bull symbolizes the moon.

Although dragon is a figure that entered in the Seljuk art from the Far East, it was also used very common. It is placed on the tails of lions and sphinxes or on the ends of the double

headed eagles' wings. It is also used in the animal calendar of Turks or as the symbol of planet. Their long bodies create knots ending with one head at each side. On some samples, they are illustrated as reciprocal couples. The dragons, with symbolic meanings, maintain the harmony of the blue vault. A couple of dragons adjust the annual cycle of the stars. This couple dragon figure, which is depicted as a female and a male, symbolizes the opposite poles and strength, universe, harmony and movement. Assumed as related to astronomy, the dragon figures are also the symbols of the solar and lunar eclipses. Besides, they are also used as the symbol of the planets.

The fantastic figures such as sphinxes and sirens were also designed as the protective creatures that bring luck to the buildings. Sphinx is not a commonly used figure in the Seljuks. Siren is used around rosettes as a symbol of planet.

Various animal figures such as fish, deer, and rabbit are rarely coincided with and they are mostly noted on the depictions of game. The deer and rabbit also symbolize the darkness similar to the bull. Also in the Turkish-Chinese animal calendar, each year is depicted with one animal. The animals of the calendar are rat, bull, lion, rabbit, dragon, snake, horse, sheep, monkey, rooster, dog, and boar.

There are hardly any human figures. The relief of two angels with wide wings as a portal decoration, which was brought from Konya Castle to Museum of İnce Minareli Madrasah (Madrasah with the thin minaret), is an interesting example. The angel on top of the three sliced stone has long braided hair and wears a kaftan. There are also two other angel reliefs at each side of the gate over the dragon reliefs at Burdur Susuz Han portal.

Masterpieces of the Anatolian Stone Ornamentation

Great Mosque (Ulu Cami), which was constructed in Divriği by Mengücekoğlu Ahmet Shah in 1228, is one of the most elegant examples of stone ornamentation art in Anatolia. The inscriptions of the entrance portal,



Divriği Great Mosque, west door

and the hospital adjacent on the south of the Mosque, which also mention Alaaddin Keykubad's name, were constructed by Melike Turan Melik, who was Behram Shah's daughter and Ahmed Shah's wife. The plastic ornaments of the stone vaults with big palmetto and geometrical figures brought an impressive and opulent expression to the place. Big plastic palmettos are sequenced on the mihrab (altar) side. These ornaments, creating a Baroque impression, are placed in a simple niche. Together with the north, east and west side and clinic (Darüşşifa) portals, the four gates of the building are considered as the masterpieces of stone ornamentation. The main gate on the northern side has Baroque and the western gate has textile motifs, at the back, the east gate which is opened to Hunkar mahfel is Seljuk style and the gate of the clinic is Gothic style. The doors exceed the height of the façade and they protrude for approximately one or two meters. The styles of these gates are not coherent with each other. They literally compete with each other in terms of the hand work. They are also excluded

from the integrity of the complex (Kulliye). On the north gate, the double leaved, palmetto, lotus motifs are in the shape of protuberances that create a big and strong plastic impression. The surface is filled with finely made small flowers, rumi and star motifs. On the West port, the stone ornamentation has a calm expression with rather smaller and delicately patterned decorations. Inner side of the deep niche with trefoil arch over the small ornament columns is filled with mukarnasses. On the side wall adjacent to the main wall, there is a double headed stylized eagle motif and in addition to that, there is a falcon motif with his head down. The double headed eagle is the crest of Alaaddin Keykubad, and hawk is the crest of Ahmet Shah. On the western side, the clinic gate is opened in gothic style with a wide sharp vault. The less frequent protuberating big plastic motifs remind the north door. The images of two human heads are placed at its each side. One of them symbolizes the moon with long, braided hair. There are two other human heads hidden on the left inner side of the gate in the middle of the moldings. It is thought that these heads symbolize Ahmed Shah and Turan Melik. With its clinic (darüşşifa) and tomb, the mosque is one of the oldest complexes with

astonishing and impressive innovations in terms of stone ornamentation.



Karatay Han, crowndoor

Constructed in Konya in 1251, Karatay Madrasah is one of the most splendid monuments of the Seljuk era. In addition to the tiling decoration that covers the dome and the walls, the portal on the façade represents a simple and elegant hand



Divriği Complex, hospital crowndoor

work with koshke decorations from the Zengids which were used on the façade of Alaaddin Mosque's courtyard for the first time, colored stone inlay dovetails, and geometrical panels and the mukarnas coverings in the niche of the door. On Konya İnce Minareli Madrasah (Madrasah with the thin minaret) portal dated 1260, there is an inscription in a wide border that integrates with big plastic artichoke leaves, and geometrical surface decors. The diversity of designs created with different geometrical motifs in each adjacent border is the indication of the artists' creativity.

Another building that draws the attention with the stone decors on the main portal is Sivas Gök Madrasah dated 1271. With the twin minarets risings on the two sides of the façade, the splendid marble portal and the fountain on the left, as well as the corner towers with the relief decors, it has the most pretentious façade decoration. On the two sides of the door belt, the two reliefs that show the 12 types of animal heads continues the memory of the older Turks' animal calendar. On the two sides of the portal, there are big plastic star reliefs and wide palmettos below them, and a single-headed eagle figure in the middle, as well as other bird figures at both sides in the middle of vegetal motifs.



Erzurum Çifte Minareli Madrasah, crowndoor, life tree

Çifte Minareli Madrasah (Twin Minaret Madrasah) in Erzurum resembles to Sivas Gök Madrasah with its fountain on the left side of its façade. The stalks of the big veined palm trees that were constructed as reliefs end in dragon head shapes and the double

headed eagle crest is placed on top of them. This building, the biggest madrasah of Anatolia creates a harmonious integrity with its architecture and decors. Very rich samples of stone embellishments are seen in the thirteenth century. The monuments in the first half of the century are mostly covered with thin and superficial handwork which represents rather textile characters. In that period, geometric networks, cornered designs and kufi calligraphy create the main decors on the portals. There are wide borders placed from outside towards inside. These borders are curved inside at the corners of the door's niche. The inner side of the door's niche is filled with big stalactites, and badges are placed on the corners. Konya Sırçalı Madrasah (1241), Aksaray Alay Han (1210), Antalya Evdir Han (1215) can be shown as examples to such decors. In the second half of the thirteenth century, the patterns are rather in the shape of high reliefs with more succulent baroque characteristics. Together with the geometrical adornments, vegetal motifs have also been used more. On the borders, full and half palmettos, lotuses, nesih and kufi calligraphies and arabesques are the dominant motifs. In addition to the examples explained above, Amasya Bimarhane (Asylum) (1312), Konya Sahip Ata Madrasah (1258), and Sivas Buruciye Madrasah (1271) are some of the structures that draw the attention with stone decors.

In the fourteenth century, as the sizes of the buildings were reduced in the Anatolian Beyliks period; the façade decors of the buildings also began to decrease. The massive decorative stone handwork of the Seljuks is not found in the Ottoman period beginning from the fifteenth century. It is no more possible to see the façades where the stone is literally embroidered like a lacework. In the Ottoman era, the stone ornaments were replaced with a simpler stone work made of marble materials.

CHAPTER II

ART OF TILING

In the Turkish art, one of the most important elements of interior and exterior architectural ornamentation is glazed tiling decoration. The concepts of tile and ceramic are not different in terms of their clays and method of forming. Tile is the term generally used for the wall decors in the architectural decoration, while ceramic is the term mostly used for the decoration of tools. In the earlier periods, the term “Kaşı” was used for tile and “Evani” for ceramic. The principle material of tile is a clean and good type of clay. The clay is purified from foreign impurities and turned into a mud in the pools, then they are transferred to a second pool and after being kept there for a few days, they are strained and taken into a third pool. The thickened, honey-like clay is shaped and dried in molds. The burrs are cleaned with sandpaper and then they are baked in the kiln. The hardened tile or ceramic is taken from the slowly cooled oven and they are taken to the painting section if a design is to be drawn on them and glazed after being painted; or otherwise, without being painted, they are glazed with a colorless glaze. The glaze becomes transparent when baked. The transparent glaze is obtained from the grinding of red lead, quartz and glass pieces with the addition of some wheat flour and water. After glazing; tile or ceramic is baked again.

Tiling Techniques

Glazed Brick

In the earlier times, mosques, masjids, madrasas, tombs and minarets were previously decorated with more durable glazed bricks with few tiles placed in the middle of them. Compositions

in very different geometrical shapes were created with single color glazed blue, turquoise or purple colors and reddish non-glazed bricks which are sequenced as vertically, horizontally, zigzag or diagonally. Sometimes, small pieces are cut from glazed brick and tiles and more interlaced decors are created. Glazed brick is obtained by coating with turquoise, purple or dark blue glaze and then baking. Generally, the narrow and long side of the brick is glazed. So, these bricks can be cut in the desired shape when necessary.

Flat Tiles

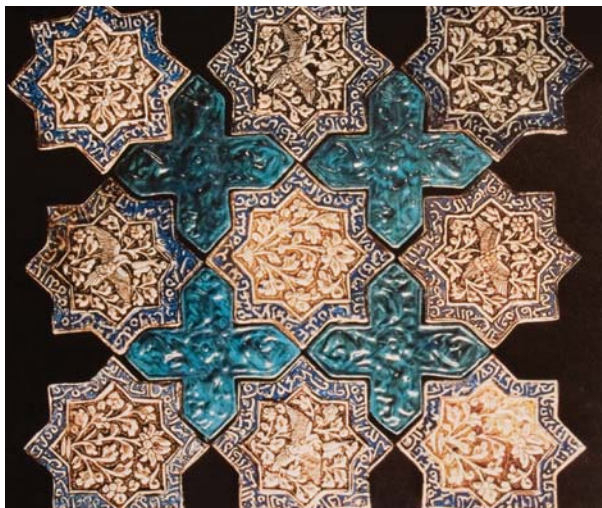
The interior walls of the building are covered with turquoise, purple, cobalt blue colored flat tile plaques. These tiles are at a higher quality made of thicker tile clay. Priming is not applied under the glaze. They are prepared in square, rectangle, hexagonal or triangular form and applied as the combination of different pieces sometimes all of which have the same color and sometimes with different colors. They are applied generally at the bottom sections of walls and on gravestones.

Embossed Tiles

For this type of tiles, which is mostly applied on gravestones, manuscripts and calligraphies, the patterns are created by pressing with molds in order to create an emboss when the tile clay is still soft. After the tile is baked, it is glazed with a single color of glaze and then baked. Generally dark blue, purple, turquoise, green and cream colors are preferred. As a more common practice, they are made with embossed calligraphy on a dark blue background. First white priming is coated on the tile, and then the embossed calligraphies are written with a transparent glaze and the indents are glazed in dark blue and then baked.

Tile Mosaic

This technique, applied on different architectural organs such as inside of the dome, passage to the dome, mihrab, main portal,



XIV. century tile

wall coatings, belt and niche, gave its most beautiful samples in the era of Anatolian Seljuks in Persia during the Ilkhans. The tile plaques, which are prepared in single color such as dark blue, turquoise, cobalt blue and purple, are cut in various shapes according to the design to be applied and they are re-grouped in order to form a decorative composition. As the tile pieces are baked separately in varying degrees as per colors, the motifs create a more vibrant and bright impression. The pieces are fixed and glued on the wall with the mortar put on them. Sometimes, small pieces may be cut and sequenced separately. With tile mosaic technique, very difficult and complex designs can be engraved easily. In addition to geometrical and vegetal designs, kufi and nesih calligraphies are also applied easily in the niches and on the stalactite dome of the portals.

Colored Glazing Technique

Designs are painted with different colors on the baked matt white glazed plaques and in order to prevent the diffusion of colored glazes on each other, they are limited with black or red contours around them. Sometimes they are drawn and painted with a fiber or sugar containing material. When it is baked, the sugar or fiber burns out and prevents the mixing of the glazes. In colored glaze technique, an opaque glaze with zinc is used.

Luster Technique

This is an over-the-glaze technique. The design is drawn on the baked matt white glazed tile plaque with a silver or copper oxide-containing mixture named luster or “perdah” (polish), and it is baked in low temperature. The mixture of materials on the oxides covers the surface of the tile plaque as a thin layer. It is generally applied as a single color tiles with turquoise, dark blue, cobalt blue and green glazed tiles.

Sırahlı (Under the Glaze) Technique

After figure is painted on the tile primed ceramic plaque with turquoise, purple, dark blue and black colors, it is soaked into a transparent colorless glaze, then dried and baked. The transparent glaze contains lead.



*Istanbul Rüstem Paşa Mosque,
under the glaze technique, İznik tile*

Minai Technique

This is the most difficult technique among the tile and

ceramic techniques. It is applied together with sıratlı (under the glaze) and sırüstü (over the glaze) techniques. Seven colors are used in minai technique. As the clay of the tile is thick, in grey-yellow color with fine grains, it does not require priming. Dark colors such as purple, blue, turquoise and black are used under the glaze. After the plaque is painted in those colors and dried, it is glazed with a transparent glaze and baked in the kiln at a high temperature. Then, as the second stage, the sections that should be painted with lighter colors such as brick red, white, yellow, golden gilt are painted and put into the kiln again, and this time they are baked at a lower temperature.

Roots of the Art of Turkish Tiles

The roots of Turkish tiling art date back to the Uyghurs. At Karahoça ruins, plaques adorned with blue-grey glazed bricks, which have rosettes in the middle and quarter rosette motifs at the corners were found. Single color glazed square plaques were used as the ground tiling. In the history of tiling, non-glazed simple pots, household and consumer appliances were found in 4000 BC, which were used by the first Turkish tribes in the part of Central Asia where the Turks used to live. This method was also known by the Egyptians. Persians also used glazed bricks. In Persia, the walls of the Dara Palace are covered with glazed tiles. The production of glazed pots also dates back to very old times in China. Famous Arab geographer Yakut Hamavi (the 13th century) says the most beautiful tiles were made in Kashan city of Central Asia. In the beginning, it was possible to see the art of tiling in every region where the Turks had expanded. They immortalized Turks' yearning for green in their homeland in the middle of Central Asia's steppes with the turquoise green of tiles. With their expansion from the Central Asia towards the West, a new era began for the Islamic art. The use of glazed tilings in the Islamic architecture began

in the 9th Century and developed with varying characteristics of design, color and technique in different countries. Samarra excavations indicate the samples of the innovations added by the Turkish art to the Islamic art. The excavations in Samarra city, which was founded by Caliph Mutasım in the north of Baghdad on the banks of Tigris for the Turkish soldiers in the Abbasid army, revealed tilings with luster technique, which was a brand new technique that had never been constructed at anywhere else before. Those tiles belong to the caliph's palace which was named as Cevsak-ul Hakani (836-839).

The 10th century can be considered as a dark period for the 9th century art of tile after the time of Abbasids. It is also learned from the calligraphies of the travelers and geographers that there were very few samples of tile work in the 11th century. The Karahanid State, the first Turkish state that ruled in the Turkistan region in the 11th century, used tiles in their works although not abundantly. Near to Jambul (Taraz) city, Ayşe Bibi Tomb as well as Celaledin Hüseyin Tomb dated 1152 in Usgend and the turquoise colored tiles on the portal of Mugak-i Atari Mosque in Bukhara from the 12th century can be shown among the samples of that period.

Tiles were found in the 12th century in Afghanistan and Iran Regions, during the excavations at the Ghazni Palace which was owned by the Ghaznavid State. The palace was constructed (1099-1115) by Mesut III, the ruler of the Ghaznavid State, which was of Turkish origin. Its tiles are made of plaques glazed in single color such as yellow, brown, blue and green; in the shape of a square, hexagon or a star. Some of them have slightly-embossed figures of peacock, goat, lion and dogs, as well as rumis and calligraphies. Besides, hunting scenes and symbolic motifs were also made. Similar examples from the 11th century were found in Iraq, Iran and Samarqand.

The Great Seljuks, who replaced the Ghaznavids in Iran, gained strength in Isfahan in 1051 and in Baghdad in 1055; then, they expanded their territories during the reign of Sultan Melikşah (1072-1092) and became a great empire that encompassed Iran, Mesopotamia and Syria. In the era of the Great Seljuks, the religious buildings were especially decorated with turquoise-colored glazed tiles. On the minaret of Damgan Masjid-i Cuma (1050), the blue glazed calligraphy with Kufi letters is one of the first examples of its kind. The stucco-wide inscription arch of Kazvin Masjid-i Cuma (1115) is decorated with a fine-tiled border in the middle of the bricks. At Masjid-i Haydariye, the two-colored fragmented tiles on the stucco with braided kufi border are buried under the plaster. Near to Isfahan, the turquoise inscriptions and embellishments on the minarets of Sin Ziar, Sareban and Ali masjids indicate that tile decors were very limited in the 12th century. In 1221, the houses in Rey city were made of bricks and adorned with blue glazed tiles and golden gilts. In the era of the Great Seljuks, glazed brick, plaster reliefs and molded presses in mortar were used more common than tiles. At vaults (kumbets) of the Seljuks of Iran, at Kumbet-i Surh in Maraga (1147), one of the first examples of tiled mosaics was used. On the frontal of the portal, the knitted embellishment shape was later developed in the Anatolian Seljuk period, and represented the most beautiful practices of mosaic embellishment decors in Anatolia. Nakhchivan Mumine Hatun Kumbet (1186), Maraga Kumbet-i Kabud are among the examples of late period in this era with their geometrically patterned, turquoise glazed brick mosaic embellishments.

Turquoise and dark blue glazed bricks and tiles were also made on the artworks of Harzemshahs, who were located on the east of the Caspian Sea in the early 13th century. At Urgench,

Sultan Tekesh and Fahraddin Razi tombs and Zevzen mosque are among the buildings that were adorned with such tiled decors. In Persia, Rey and Kashan cities draw the attention as the major tile production centers of the period. The first examples of glossy tiling plaques, tiles produced with menai technique, and the mihrabs with tiles were produced in this city. In 1220, after the destruction of the major cities in Iran such as Tus, Nishapur, Rey, and Merv as a result of the Mogul assaults, a recession period began for tile decorated architectural works; while a big leap was observed in Anatolian art of tiling in the same period. Many artisans of tiling, who escaped from the Mogul invasion, passed to Anatolia in that period and they also brought their tradition of art and maintained the development of the work of tiling by also adding new influences. The styles from Turkistan and Iran, which had certain discrepancies, although they were based on the same roots, were blended in the Anatolian Seljuk style, thus leading into the birth of a rich style. Later, Anatolian art of tiling became a source of inspiration for the art of tiling in the period of the Ilkhans in Persia.

Art of Tiling in the Anatolian Seljuk Period

The art of tiling had a bright period in Anatolia in the 13th century. The tiled decors that are used at indoors and outdoors of the architectural works appeared with a much higher quality and technical maturity as well as a very rich diversity of motifs compared to Iran even on the initial works. Very rapidly new designs, colors and techniques developed. So, tiled plaques and mosaics were integrated into the principal elements of the Seljuk architecture.

Anatolian art of tiling was used widely especially in the 13th century, in the period when the Seljuk architecture reached the

summit, at mosques, maşjids, madrasahs, tombs and palaces; on various pieces of the structures such as walls, domes, doors and minarets. They are noted on the monuments in major cities of the Seljuk such as; mainly the capital city Konya, and then Akşehir, Beyşehir, Sivas, Amasya, Tokat, Malatya, Kayseri, Afyon, Antalya, Alanya, Ankara, Harput, and Kırşehir. In general, integrity of style is observed on the tile works, and it is known that the integrity was maintained with the existence of travelling artisans. Glazed brick was very commonly used at the architectural embellishments of the Anatolian Seljuks. As it is more durable, it was applied on the exteriors of the buildings. It is noted that many minarets were decorated with glazed bricks in that period. The most frequently used color is turquoise, while purple, black and cobalt blue are also included in the later works. The entire bodies of the minarets are decorated with diamond-shaped glazed bricks and tiling materials or with different geometrical shapes such as linear and vertical criss-crosses, kufi calligraphies, and mukarnas fillings under the balcony of the minaret. Siirt Great Mosque (1260), Sivas Great Mosque (1213), Kayseri Great Mosque (1205) Akşehir Great Mosque (1213), Sivas I. İzzettin Keykavus Tomb (1219), Bayburt Great Mosque (first half of the 13th century) Konya Hatuniye Madrasah (1250), Sivas Gök Madrasah (1271-1272), Konya Sahipata Mosque (1258), Sivas Çifte Minareli Madrasah (1272), Afyon Great Mosque (1272), Ankara Aslanhane Mosque (1289), Erzurum Yakutiye Madrasah (1310), Amasya Gök Madrasah Mosque (1266) and many other monuments employed glazed brick decoration extensively.

The interior walls of the works in the Seljuk period were coated with flat tiling plates in the shape of square, rectangle, hexagon or stars. While these plaques are generally single

colored on the surface as turquoise, purple, cream and cobalt blue; decors with two or three colored plaques were also created on some of them. Another field of use for the flat tiles, which were generally applied on the bottom sections of the walls was gravestones. The clay of the flat tiling plaques is yellowish and thick. The most elegant example of such monuments is the tiles on the courtyard of Tokat Gök Madrasah. Although a major part of it has been torn down now, it is one of the high quality works of that period. The walls of Konya Karatay Madrasah (1251), and the gravestones of the tomb at Amasya Burmalı Minare (1237), Konya Sahipata Mosque (1280), and Amasya Gök Madrasah Mosque (1266) also have tile plaque coatings.

The embossed tiles, rarely noted on the embellishments of the Seljuks, were mostly used for the calligraphies of manuscripts. The examples that managed to survive so far are turquoise, green glazed and embossed tiles on the gravestones. The decors on the gravestones of the tomb of Kılıç Arslan II adjacent to Konya Alaaddin Mosque (end of the 12th century), Konya Sahipata Tomb, and Konya Mevlana Tomb were made as embossed tiles.

The most commonly applied mosaic in the Seljuks is the glazed tiles. This technique, after being developed by the Seljuks, was later used as a favorite decoration in Persia by the Ilkhans. Similar to other tiles, the most frequently used color for mosaic tiles is also turquoise. Purple, black, cobalt blue were also used as the auxiliary colors. This technique was mostly used at the mihrabs inside the buildings. Geometrical or vegetal compositions, kufi and nesih calligraphy borders were used easily with this technique. Besides, the calligraphy with the appearance of two layers, and the rumi or geometrical figures of calligraphy is also engraved. On the first examples, rather

simple geometrical figures were made, while together with geometrical figures, semi and full palmetto motifs, arabesques and spiral ivies enriched the designs in the second half of the 13th century. In addition to the mihrabs, they are also used at the interior coatings of the dome, rather on the hub of the dome, on the supports of the dome, on the transition elements, iwan, belt and niches. The most important monuments embellished with mosaic tile are; the mihrabs of Konya Alaaddin Mosque (1220), Sadreddin Konevi Masjid (1274), Sahipata Mosque (1258), Sırçalı Masjid (the late 13th century), Taş Madrasah (1278), Harput Alaca Masjid (1279), Sivas Gök Madrasah Masjid (1271), and Ankara Arslanhane Mosque (the 13th century), and the domes of Konya Alaaddin Mosque (1220), Malatya Great Mosque (1247), Akşehir Taş Madrasah and its tomb (1250), Konya Karatay Madrasah (1251), Harput Alaca Masjid (1279), Konya Beyhekim Masjid (the 13th century).

On the religious structures of the Seljuk period, a more sacred style is dominant with the geometrical vegetal and calligraphic patterns created with mosaic tile technique; while the tile decorations at the Seljuk palaces are more joyful and earthly in terms of their colors, techniques and subjects. In Konya, the tiles left from the Kılıçarslan II Kiosk (1150-1192) were made with minai technique. The tiles on the corner filling of the kiosk's door belt create octagons that merge with four armed stars. The plaque that makes up this panel is made of tiles. Figures are made in the octagons in the middle of the square panels. On one of them, there is a falconer who holds a hunting bird in his hand, and there is another figure on the other one. On another star-shaped panel, there is a standing figure who wears a caftan and boots. These tiles, adorned with miniature style of figures, create the only monument in minai technique which continues the Persian Seljuk tradition. Minai technique

was never used again after the period of Kılıç Arslan II. Here, the prominent people of the palace are shown individually or as groups, standing or sitting cross legged. Riders, musicians who play instruments and animal figures such as birds, and gryphon are found.

The samples of tiles from the Seljuk kiosks, which were found during the excavations in Konya, are preserved at Konya Karatay Museum, as well as Berlin and Paris museums. They are the pieces of plaques in the shapes of cross, star or diamond, panels containing figures made with minai technique and vegetal motifs surrounding those panels with figures. Tiles with black decors under golden glittered and turquoise glaze were also found.

During the excavations at the Kubadabad Palace, the actual palace of the Seljuk Sultan Alaaddin Keykubad I in 1236, pieces which were made with the polished and sıratlı (under the glaze) technique were found. On the star-shaped plaques, these tiles were shaped with human and animal figures and they were connected to each other with cross-shaped tiles and turned into big panels. On the star-shaped tiles, there is turquoise, purple, and blue colored sitting or standing human figures, and symbolic figures such as peacock, fish, tiger, sphinx, eagle, donkey, goat, dog, gryphon, and birds located symmetrically on the two sides of a tree which are under the glaze. These figured tiles narrate the hunting entertainments and the beliefs with spells and talismans. The important people of the palace and the sultan are shown with richly-adorned, brindled or striped purple, dark blue or turquoise caftans. The servants are shown while carrying drinks, fruits or game animals. They have long hairs, various types of helmets, and they are round faced types with big black eyes and fat cheeks. There are branches of pomegranate or hashish figures. These

are the motifs that symbolize the eternal life and heaven. The animal figures such as lions, eagles, gryphons and peacocks also have symbolic meanings based on Shamanism. These motifs were used frequently as the symbols of protector, power, heaven and eternal life. All those tiles were made with under the glaze (sıratlı) and luster techniques at the tile kilns in the close vicinity. After four or five rows of under the glaze (sıratlı)tiles, two tiles of luster and then again, under the glaze (sıratlı) tiles are placed in harmony.

The tiles of Keykubadiye Palace, which was constructed by Alaaddin Keykubad in 1224 before Kubadabad, do not have any figures at all. These tiles are square places with black curved branches under the glaze. They are in the shape of geometrically interlaced nets, braids and stars.

In Antalya, a section of the Roman theater in Aspendos was turned into palace and adorned with tiles in the era of the Seljuks. The tiles here are similar to the tiles of Kubadabad. These stars and cross shaped tiles with figures are believed to be made during the period of Alaaddin Keykubad I. Under the glaze (sıratlı) technique is applied on the star shaped tiles, while blue, purple, dark blue, black and turquoise are applied on a white background. They are designed with the figures of men, double-headed eagles, sirens, sphinxes, birds, fish and various game animals.

Tiles in the shape of stars and crosses were found at Alanya İçkale (İnner Castle), at the kiosk on the high hill near Alara Han on Alanya road, and at Akşehir Palace, Akşehir Gdk Minare Masjid and Seyit Mahmut Hayrani Tomb. It is thought that, these are the palace tiles, which were placed during the repairs.A similar situation is observed at Kayseri Huand Hatun Klliye's (Complex) bath. The tiles at the tepidarium of the



Beyşehir Kubadabad Palace, under the glaze technique

ladies section of the bath are similar to the figured tiles of Kubadabad. Also made with under the glaze (Sıratlı) technique with figures and star form, it is thought that these are the remaining tiles among those produced for Kubadabad because this bath was constructed in 1238, one year after Alaadin Keykubad's death, by his wife Mahperi Hatun.

Art of Tiling in the Ottoman Period

After the Seljuks, with the shrinking of the sizes of buildings in Anatolia during the Beyliks period in the 14th century and with the inclusion of fewer adornments, the tile embellishments were also lessened. In the beginning, geometrically decorated mosaic tiles that continue the tradition of the Seljuks were included at some buildings such as Beyşehir Eşrefoğlu Mosque (1297), Birgi Great Mosque's mihrab (1312), and Ankara Hacı İvaz Mosque (the 15th century), while they were gradually replaced with simple marble works.

The Ottoman Beylik, which was ruling in İznik (Nicaea), gained strength towards the end of the 14th century and began to collect various beyliks in Anatolia under its own rule, and strengthen its dominance in Anatolia as the Ottoman State in the 15th century. In the sixteenth century, the borders of the Ottoman State expanded from the Balkans to the Near East, in Iran and Africa, and turned it into a strong empire. Tiles were used commonly at the religious structures such as mosques, madrasas, masjids and imarets as well as the civil architectural monuments such as palaces, kiosks, houses, libraries, baths and fountains which were constructed in the period from the 15th century to the end of the 17th century. They are applied in the buildings, on the walls, belts, pediments of windows, altars, gravestones and the exteriors of the buildings, at the narthexes of mosques, and fountains. In the Ottoman period, the application of tiles in the dome was not practiced at all. In addition to the traditional motifs such as geometrical decoration, rumis and palmettos; thin curved branches, ivy motifs, garden flowers such as roses, tulips, cloves, hyacinths, sprigs, vegetal motifs such as cypress trees, manuscripts with sülüs calligraphy, verses of the Quran, chintamani motif, the geometrical décor from the Seljuk art, traditional motifs such as rumi and palmetto, and leopard dots were used. The tile decoration, which is especially seen at the mosques and mausolae, creates a splendid impact. The Ottoman monuments with tiles were concentrated in the cities such as İznik, Bursa, Edirne and Istanbul, which were the capital cities of the Ottomans. Especially İznik, tried to meet the tile requirements of the empire as the actual tile and ceramic production center between the 15-17th centuries. Kütahya was the second most important production center that supports İznik. The fame of the tiles of İznik became worldly famous, while Kütahya followed İznik. In the 18th century, the recession period of the Ottoman Empire, in parallel to the degradation of the economic conditions, the production of tiles also began to regress and

the kilns in İznik were gradually shut down. Kütahya has maintained its tile and ceramic production so far, although with not a very high quality, and the production in this city is still continuing.

The first examples of the Ottoman tile art are seen at İznik Yeşil Cami (Green Mosque of İznik) (1378). The tiles, which were glazed in turquoise, blue, green, light yellow



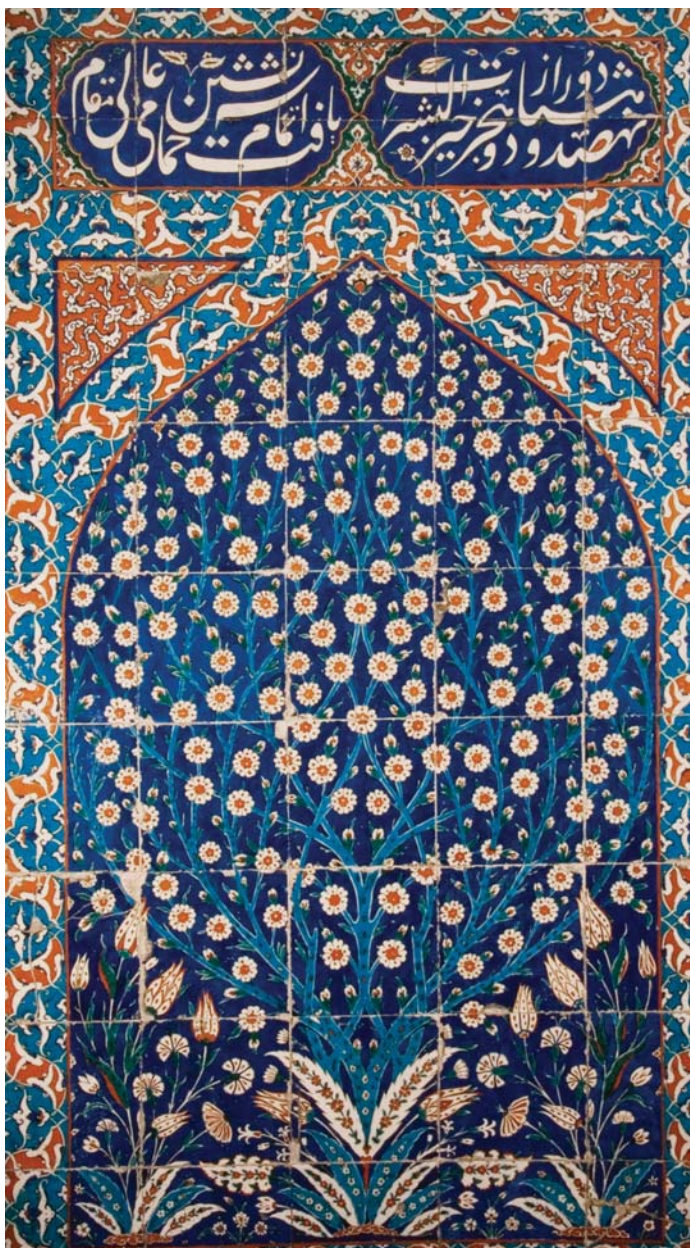
Bursa Green (Yeşil) Mosque, on the glaze technique

and white colors as the continuity of the Seljuk tradition, were applied on its minaret. Another beautiful application of mosaic tile technique is noted in Istanbul, at Fatih Sultan Mehmed's Çinili Köşk (Tiled Pavillion) (1452). The tiles on top of the entrance iwan are connected to the Seljuk tradition with their technical and general properties, while they are also adorned with naturalist flowers, broken branches and rumis.

Bursa Green Mosque and Green Tomb (1421) have mosaic tiles made of colored glaze technique peculiar to the Ottomans. The tiles on the mihrab, the royal lodge (hünkar mahfili), inside of the window niches, door belts and walls are among the highest quality in terms of the technique. The turquoise, purple and blue colors of the Seljuks were enriched with the addition of yellow, green and white. Besides, golden glitter was also used. Rumi, hatayi motifs created the compositions with a highly refined hand work. Here, in addition to the black contours, the red contours that separate multi colored glazes from each other are also noted as an innovation. The flowers running over the vase on the mihrab of Green Tomb can be evaluated as the herald of the naturalist style.

In Istanbul, the tiles with colored glaze technique are seen at Yavuz Sultan Selim Mosque and Tomb (1522) and at 1548 dated tomb of Şehzade Mehmet. These tiles, which are of very high quality in terms of technique, color and design, cover the interior walls of the tomb thoroughly and create an amazing atmosphere.

Another innovation that was noted on the initial Ottoman tiles is the blue-white tiles with under the glaze (sıratlı) technique. These are named as Kütahyalı İbrahim tiles in the older publications. A transparent and colorless glaze is used for this type of tiles, which are designed with tones of blues on white background with under the glaze (sıratlı) technique. On the square or hexagon plaques which are prepared with white thick and hard touch clay, the motifs such as lotus, peony, Chinese cloud, and dragon; as well as full and half palmettos and rumis are applied as the designs. Very high quality blue white tiles are noted at the two of Bursa Muradiye Tomb as borders, and at the altar or side walls of the mihrab at Edirne Muradiye Mosque (1435-1436), and at the Circumcision Room of Topkapı Palace. On the side walls of Edirne Muradiye Mosque, hexagon tile plaques with 37 different types of blue over white, white over blue, thin curved branch and flower patterns, create the most beautiful examples of this technique. In the 16th century, under the glaze (sıratlı) technique was the most commonly applied technique. On both sides of the mihrab of Süleymaniye Mosque (1557) in Istanbul, at Hürrem Sultan Tomb, Rüstem Paşa Mosque (1561), Sokullu Mehmet Paşa Mosque (1566), Edirne Selimiye Mosque (1575) and at many other monuments, this style was used until the mid-17th century. With the seven colors used in under the glaze (sıratlı) technique; with a more realistic flower style, the interiors of the buildings are adorned with cloves, roses, tulips, hyacinth,



Istanbul Topkapı Palace, harem, under the glaze technique, İznik tiled panel

garnet, sprigs, apple and cedar trees, cypresses, bunch of grapes, curved branches, bunches of flowers, vases, lamps, and big sülüs calligraphies, with the appearances that remind of the garden of Eden. With the slightly embossed coral red, blue, dark blue, green, black, white and purple colors which were used in that period, high quality tiles with a special place in the Ottomans' tile embellishments were produced. With the sprigs on the panels at two sides of the entrance gate of the tomb of Hürrem Sultan, as well as the 41 types of tulip motifs on the columns, walls and window pediments of Rüstem Paşa Mosque, very rich tiles, each of which are unique, occupied the entire interiors. In addition to the designs where coral red is abundantly used at Topkapı Palace, the compositions were also enriched with the harmony of the color and composition on the big tile panels on the walls at both sides of the mihrab of Edirne Selimiye Mosque, the rich decors with a very fine handwork at the Royal Lodge (hünkâr mahfili) and bloomed branches. One of the latest and the most beautiful examples of under the glaze (sıratlı) technique are the tiles at Sultan Ahmed Mosque (Blue Mosque) (1609). That monument was decorated with 20143 pieces of tiles with 70 different designs. While it is noted that the red began to lose its luster and brightness, it indicates with very rich compositions that the creativity of the artists had not ended. The fact that blue was used as the dominant color is the reason while the mosque is known as the Blue Mosque.

A gradual decline and degradation began from that time onwards. The walls of the circumcision room constructed by Sultan İbrahim at Topkapı Palace were coated with stocked tiles from various periods. In them, a panel with a deer figure at the sizes of 126x48 cm, as well as the panels with big vases of dark and light blue colors on white background was used.

The tile works at Istanbul New Mosque (Yeni Cami) and tomb dated 1699 indicate the serious regression and degradation of the tiling art with the low quality, poor hand work and pale colors.

CHAPTER III

ART OF CERAMICS



Blue-white tiles

Similar to the art of tiling, the roots of the art of ceramics can also be traced back to the regions in Central Asia where Turks lived in the prehistoric period, according to the findings of excavations. Beginning from the 11th century, the time of Karahans, ceramics were

produced in Samarkand with colored glaze technique. The Great Seljuks developed another technique in addition to the colored glaze technique and produced ceramics with polishing (perdah) technique in Persia; and they also invented the minai technique at major centers such as Rey and Keshan. On some works, minai technique was used together with the polishing (perdah) technique. On the compositions with many figures, the war scenes, Seljuk types and clothes were engraved. Those engravings also resemble to the miniature compositions of the period. After Iran, similar works were also produced in Iraq, Syria and Egypt. After the Seljuks passed to Anatolia, ceramic art also began to be produced together with tiles in Anatolia.

Art of Ceramics in the Anatolian Seljuk Period

Although the examples of the tile art in the Seljuks period were found abundantly during the excavations, unfortunately there are not many works of ceramic. The ceramics found during the excavations of Kubadabad near Beyşehir, Kalehisar near Alacahöyük, Eskikahta in Malatya, Samosata in Adıyaman and Korucutepe in Elazığ, İçme Höyük and Artuk Palace in Diyarbakır provide information about the ceramic art of the period. Daily utensils such as vases, carafes, bowls, plates and earthenware jars were made of red, soft clay without glazing. Human figures, rosettes and arabesques are noted on the pots, which were decorated with pressing, scraping and barbotine (pasting technique as a relief on the soft shaped clay) technique. The pots which were glazed with single color are also among the ceramics of this period. Also, mainly turquoise and green, and then yellow and brown are the most commonly used colors for glazing. The most commonly used technique in the Seljuk period is Sgraffito. The clay is shaped, primed and then dried. The pattern is drawn by scraping the prime with a sharp instrument, and then it is baked. Sometimes it can also be baked without priming the pattern. It is baked after being glazed with single color; cream, brown or green transparent glaze. Abstract and geometrical figures are the most commonly used patterns. Figures of birds and people can also be found. The sgraffito ceramics of that period are currently displayed at Konya Karatay Museum. The samples of ceramic with black décor under turquoise transparent glaze were found during the excavations of Diyarbakır Artuk Palace. Slip technique, which was used commonly beginning from the 9th century, was hardly noted on the ceramics of Anatolia. Pieces of ceramics with slip technique were found during the excavations of Kubadabad Palace, Kalehisar, and Korucutepe. Slip is the name of the white material used for priming. After the colored or white slip paint dries, it is covered with a piece colored or transpired

glaze and then baked. As the slip is applied as a thick layer, the design gives the impression as if it was a slight emboss. Although polished (perdahlı) tiles were found very common during the excavations of palaces, there were not any polished (perdahlı) ceramics. The few pieces found are believed to be imported from the East.

Art of Ceramics in the Ottoman Period

The first Ottoman ceramics, which were produced in İznik in the mid-14th century, were made with the slip technique applied on the Anatolian Seljuk ceramics. In the slip technique with red clay, the decorated pieces were baked after being glazed with colored glaze. The pieces found during the excavations in İznik represented single-color glazed, non-figured, curved branches and rumis, as well as stylized flower designs.

In the 15th century in İznik also red-clayed ceramics, which are called “Milet Style”, were produced. After the patterns with cobalt blue, turquoise, purple and green colors are painted on the white priming; they are coated with transparent lead glaze and then baked. In addition to them, ceramics with black decors under turquoise glaze – which were commonly produced in the Seljuks period-, are also observed. These first Ottoman ceramics with vegetal decors consisting of simplified, naturalist motifs, wildflowers, leaves, rosettes, clove branches and bunches represent a highly advanced style. Apart from those naturalist flower motifs, thick lines or leaves as well as thick strips are the geometrical patterns that were created on a radial order. Two separate big motifs are placed as two interlaced and alternately repeated wide belts after the designs are painted; they are surrounded with thick contours or shaped without contours with unrestricted brushstrokes without a contour. Hundreds of pieces with highly various colors and patterns have been found during the excavations in İznik.

Those ceramics are the examples that show the progress of Ottoman ceramics, and they were exported to many places. In the 15th century, a very bright ceramic production period began in İznik. Towards the middle of the century, the ceramics with rough red clay were replaced with white thick clayed, porcelain-like “Blue-White” ceramics. On one group of blue-white ceramics, which was named as “Haliç Style” (Golden Horn Style), the décors are made in white on blue background or blue on white background with thin curled branches and tiny flowers of a very delicate design. These ceramics with the delicate branch and flower design that creates spirals like ivy, were named as the “Golden Horn Style” because previously they were thought as being produced in the Golden Horn, but the high number of works found during the excavations in İznik has shown that such pottery was also produced in İznik. The white background is very clean and thick. The colorless transpired glaze is very thin and very bright. Such blue white ceramics were also produced with rumi, hatayi and Chinese cloud motifs. Figures of rabbits, fish, birds or fighting animals were also noted on some of the pieces found in İznik. The lamps of mosques, produced in this way, contain a wide belt for calligraphy, and kufi or nesih calligraphies are written as blue on white background or vice versa. On some potteries, inside of the pot is decorated with spiral thin branches, and the outside with rumi and hatayis.

Towards the mid-16th century, turquoise, olive green and lilac colors were also added to the blue and green, and they were enriched with various flower motifs such as tulip, hyacinth, chrysanthemum, clove, lotus, and peony. Such ceramics were named as “Damascus Style”. As similar tiles were also seen on many works in Damascus in the second half of the 16th century, these ceramics began to be known with that name. However, they are also İznik-made potteries. Such tiles, which were used during the repair of Kubbet-ul Sahra in Jerusalem

were made by the artisans who went from İznik, and produced these tiles in Damascus. Therefore, this type of İznik tiles was named as “Damascus Style”. Apart from flower motifs; fish scales, Chinese clouds, vases and metal ewers, and open rose motifs were also used on this type of ceramics. Greenish black colors appeared on the contours. The brightness of the colors disappeared, and they gained a dewy, matte look.

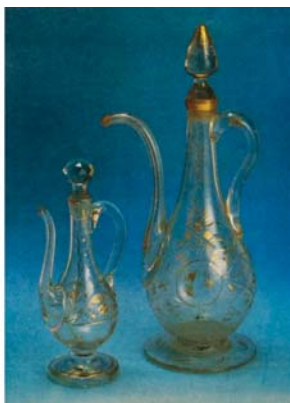
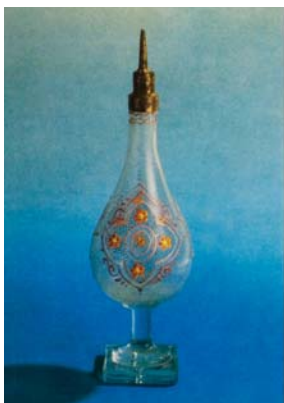
In the second half of the 16th century, the production of tiles and ceramics increased rapidly at the workshops of İznik and Kütahya. Again, vivid and bright colors began to be dominant on the ceramics, which are known as “Rhodes Style”. Bright coral red gained importance on these works, which were produced with under the glaze (sıratlı) technique. The highest quality works produced in İznik are in this group. On these ceramics, included in the most precious collections of all world museums; the gliding of the designs painted in cobalt blue, delicate green, turquoise, embossed coral red, pink, brown, and grey was prevented with black contours around them. Very different and rich décors were applied such as cloves, roses, tulips, daisies, hyacinths, plum flowers, vine maples and leaves, cypresses, curved leaves, and rock or wave motifs on the borders, chintamani, three dots, fish scale, flowered medallions, sailors, fish, and birds were used. Long-necked thin carafes, cups, lamps, plates and pots, carafes with handle and wide mouths, flasks are the works from the brightest era of Turkish ceramic art.

Kütahya, being the second most important center of tile and ceramic production after İznik, continued the tradition of tiling after the collapse of tiling in İznik due to economic reasons in the late 17th century, and it began to play a more important role. The works in that city could not attain the quality of the works produced in İznik during the 16th and 17th centuries. The medallions with flowers in side, and sequential cypresses are

engraved with rather less vibrant, pale colors. The clay of the tile is rougher, and the quality of the glaze is lower. The figures are sometimes mixed with each other. In addition to these lower quality works, interesting Kütahya tiles and ceramics with the depictions of Kaaba, Mecca, and Medina were also produced in Kütahya in the 17th and 18th centuries. Kütahya also lost its importance after the 17th century. In the 19th century, Çanakkale (Dardanelles) began to gain importance as the new production center. Very interesting utensils were produced in Çanakkale, which maintained its importance until the beginning of the 20th century.

CHAPTER IV

ART OF GLASS



Glass kettle

Glass began to be used in the prehistoric periods in Egypt and Mesopotamia and then spread all around the world as an art to produce various objects from the daily utilities to illumination, jewellery and various industrial materials, and it has always had an important place in the human life throughout the history. Together with the history of humanity, the art of glass has also evolved, drawing the attention with its quality, additives, diversity of products and embellishments, and they have been used as the most favorite products. The root of glassmaking is the Middle East. The first glassmaking in Anatolia dates back to the 16th century BC. Tablets giving information about glassmaking were found in Boğazköy (Hattusa), the capital city of the Hittite Empire. The glassware found during the archeological excavations at Alişar; Toprak Kale from Urartus; Gordion from Phrygians, and Xanthos as the center of Lycia region; Cilicia region, Anamur and Antakya in the Roman period; Aphrosisius, Demre, İznik, and Istanbul

in the Byzantine period, show the samples of this art in Anatolia throughout its historical evolution. Glasswares were produced in the 7th and 8th centuries at all settlement centers of the Near East, North Africa and the other regions where the Arabs settled. The glasswares in the early Islamic period carry the influence of the Sassanids. Islamic glass works gradually began to reflect a more authentic form and ornamentation. Memluk sultans produced enameled glassware in Aleppo, Damascus and Rakka in the 13th and 14th centuries. Islamic glassware were taken to the West by the Crusaders, and created a great admiration in Europe in the Medieval Period. Following the invasion of Timur in the 13th century, glassmaking in Islam began to regress, while the art of glass began to develop rapidly in Venice with the influence of the oriental masters and Venice became the center of glass industry. Until the 17th century, it expanded from Venice to the entire Europe and new production centers were created. United Kingdom and Czechoslovakia became the most prominent countries in the art of glass.

Art of glass is an important branch of art in the traditional Turkish arts. However, as the glass is very fragile and non-durable, and as it is re-melted and reproduced when necessary; we are unable to see unbroken samples of glassware. Nevertheless, the works from the eras of Artuks, Seljuks and Ottomans are found at museums and private collections.

The basic raw materials of glass are silica, potash, soda and lime. The glass is made by melting those materials at a high temperature. Silica is found as mixed in sand. Quarts are pure silica. As the melting point of silica is very high, sodium and potassium compounds with lower melting points are added to the blend of glass. These are the elements that facilitate the melting degree of silica. Meanwhile, lime provides the durability of glass. Glass is formed when these materials are

melted at 1500 °C. Some manganese oxide or nickel oxide is used in order to whiten the color of the glass. Various colors and opacity are obtained through the addition of various materials such as cobalt, gold and copper. Tin, zing, phosphor and fluorine compounds are used in order to obtain opacity only.

Techniques of Glassmaking

Core-formed Technique: It is one of the oldest glassmaking techniques. As the molding material is sand, this is also called “sand-mold” technique. As it was not possible to reach very high melting points during glass making in very old times, the thickness of the glass was tried to be adjusted by covering the trailing threads of glass on the core-mold. The mold is rolled on a flat plaque and its surface is smoothened. Then, this process is repeated several times in order to obtain the desired level. This technique is used for making thin and long containers as well as ornaments.

Mosaic Glass Technique: Mosaic glass making, also called millefiori, is one of the oldest techniques, too. It is made by bundling together of single colored pieces of rods so as to create varying motifs. Later, the use of multi-colored pieces started. These rods are extended by pulling and then sliced into small pieces. The small pieces are placed on a mold, and a second mold is place on the pieces in order to prevent them from slipping and then they are baked. In order to refine its mouth section, a spiral rod is placed and it is shined. Polishing is made by keeping it on the fire, with a disc or with both of them.

Casting and Molding: Molding technique is mostly used for making decorative accessories. The glass is tempered and

polished after it is taken from the mold. This technique is also used for glass container production; the containers taken out of the mold are sanded in order to remove their burrs. Some of them are cased in massif blocks. In the antiquity, as it was very difficult to pour liquid glass into molds, it is thought that detailed models were made with the lost-candle technique. In that technique, the molds, which were ribbed with wax inside, are used. When the two-pieced mold is heated, the wax inside melts and the ribs are emptied. The pieces of glass poured into the mold melt at high temperatures and take the form of the mold. More difficult forms are attained through applying pressure in mold technique. While one person pours the soft glass to the mold, the other person presses with a piston and enables the glass to penetrate into even the smallest grooves of the mold. Another technique is “drooping”. A circle glass plate is obtained at the size of the desired container, and it is drooped on or inside a shaping mold.

Blowing Technique: The glass, which is taken on the tip of a metal pipe, is both rotated and inflated. It has various methods such as tube blowing, free blowing and mold blowing. In tube blowing technique, a glass tube is used instead of the pipe. One end of the tube is blocked tightly and the tube is inflated by blowing from the other end. The remaining part of the tube is later broken with hands. Free blowing is the production without using a mold. The end of the pipe is heated until it turns into red, after being cooled slightly in water, the glass is taken on its end and it can be shaped by continuously rolling or rotating on the bench. Later, it is blown. The noble with a piece of melted glass is glued to the end of the pot and it is separated from the pipe. The hole that occurs is processed and turned into a mouth. In the mold blowing method, the molds are made of baked earth, stone or wood. Wooden molds are soaked in order to prevent burning from the heat of the glass. During blowing,

the glass on the end of the pipe is reduced to the mold and it is inflated so as to cover the entire mold.

Art of Glass in the Anatolian Seljuk Period

It is very difficult to monitor the development of the art of glass in the Anatolian Seljuk Era, which was highly developed in the art of early Islamic period. The information on the art of glass could be obtained from few pieces that managed to survive as unbroken or as pieces, from the old documents and miniatures. The oldest known examples of Turkish glasses are from the 12th and 13th centuries. The most generally used glassmaking technique in the eras of Seljuks, Artuks and Ottomans is the blowing technique. With the cold works such as enameling and gilding, motifs were made on various containers such as plates, bottles and cups. The most commonly used motifs are calligraphy, human and animal figures, vegetal motifs and medallions

During the excavations of Kubadabad Palace, which was constructed by the Seljuk Sultan Alaaddin Keykubad (1226-1236), many broken pieces of glasses were found. These are the pieces of blue, green, purple, yellow and brown glasses. The pieces with a cavity like that of the eye in the middle; and thick sides are thought to be window glasses buried in plaster, and they are cobalt blue, yellow and green colored. Similar pieces were also found at Konya Alaaddin Palace. The tradition of decorating places with glasses in this way dates back to the period of Abbasids in the 9th century. Enameled glass plates were also found during these excavations. Another piece that was found during Kubadabad excavations is an enameled and gilded wide plate, which has a praising sülüs manuscript indicating that it was made for Gıyaseddin Keyhusrev II. It is golden gilded on white background, and

in the middle, there is a rosette filled with arabesques of half palmettos on the yellowish background. On the mouth parts of the glassware found in Harran and Samsat, there are belts in kufi or nesih calligraphies as the border, with praises and wishes of prosperity for the person who would use them. Rumis, knotted stars, fish, bosses, human and animal figures were also used.



Glass vase

The types of glasses, which were used at mosques and madrasas during the era of Anatolian Seljuks and Artuks, and which were named as “Şemsiye” (Sun shade) are also among the noteworthy works of art.

On the top part of a bottle from the Seljuk period, which is included in the collection of the British Museum in London, there are motifs of a belly dancer, a bird, pomegranate and tree, and a manuscript with nesih calligraphy, while there is the figure of an eagle underneath. From its manuscript, it is

understood that the bottle was made for İmameddin Zengid (1127-1146). Another glass work at the same museum, which is understood to be Southeast Anatolia origin, the figure of a hunter with golden gild on blue background is placed. During the excavations of a palace which was owned by Artuk Amir Malik Nasreddin Mahmud (1200-1222) in Diyarbakir during the Artuks period, stone and glass jars, golden gilded, silver and painted mosaic technique accessories were found on the ground of a pool in the middle of a hall with iwan. Stylized snake or dragon motifs are noted.

Glasses of the Anatolian Seljuks and Artuks are very similar to those of Syrian glass production centers in terms of style. Besides, there are also similarities with the Fustat glasses in Egypt.

Art of Glass in the Ottoman Period

Similar to other handicrafts, the art of glassmaking was also brought to a very advanced level during the time of the Ottoman Empire. Calligraphies, archive documents, price lists and the memories of travelers provide very important information in this regard. During the Rhodes siege in the period of Kanuni Sultan Süleyman (the Magnificent), the cannonballs made of glass, which are called “humbara”, were used by the Ottoman army. The pieces of these glass-made humbaras were found during the excavations in Rhodes. In the handwritten book with miniatures written in the period of Murad III (1578- 1595) and which is named as “Sürname”, the miniatures made by Nakkaş (Miniaturist) Osman show the parade of glassmakers and the mobile glass kiln on a rolling platform, providing information about glass production and glassware in that period. It is noted that the mobile glass kiln is not quite different than the current kilns. It is understood that

in general, long necked bottles, handled and closed mouthed ewers were made. On the glasswares that were produced in the 16th century, mostly mold blowing technique was applied. It is thought that the yellow rings on the mouth sections of the bottles in the miniatures of *Sürname* are gilds. Besides, scatters and gilded dots were also included. Information could also be obtained about the glassware from a price list of the year 1640. Carafes, syrup pots, cups, ewers, demijohns, vases, lamps, lanterns, mirrors and flat glassware were produced. On Evliya Çelebi's *Seyahatname* (Travel Book), it is stated that there were more than 350 glass shops and workshops in Istanbul in the 17th century. Another favorite glass-made accessory in that period was laledan (tulip vase). This is a long and elegant vase for one tulip only. Laledans were noted for the first time on an engraving from the year 1787. In the 17th century, lamps and glass spheres at some mosques, good looking crystal balls and lamps with many arms were used.

In Istanbul, glassmaking was supported by the palace until the 17th century. Glass production and commerce were carried out according to certain rules. Limits were brought to glass prices, and the social rights of glassmakers were secured. For example, the supply of woods for their kilns was facilitated.



Coloured glass kettle and vase

In the book of artisans (ehli hiref); camgerans (glassmakers) were also included among the 45 artisan categories and the responsible person for them on top was named as sercamger (head glassmaker). The duty of the glassmakers association was to prepare and install the glass works of the buildings that were constructed as attached to the palace. The established artisan and tradesmen guilds worked actively until the early 18th century. In the 18th century, they left their places to new guilds of tradesmen. In addition to the palace, Tekfur Palace, Eyüp, Edirnekapı and Baruthane-i Amire (Central Gunpowder Factory) in Bakırköy as well as Mercan Bazaar served as the major centers of glassmaking. At Mercan, imitation jewelry was made of glass.

With the Westernization movement in the period of Selim III, a new style began to arise together with the crystal chandeliers imported from Europe. In that period, the neo-classical styles of French opalines and Bohemian glasses influenced Turkish



Cup

glassmaking and glass chalices with reliefs of sultan and viziers were produced in various countries of Europe.

Mevlevi dervish Mehmet Dede, who had learned the technique of making opal glass in Venice, opened a glass workshop in Beykoz in Selim III's period (1789-1807). Then, glass factories were also founded in Paşabahçe and Çubuklu districts of Istanbul in the 19th century. The artisans from Europe were employed at these factories. In the 19th

century, glasses with filigrees and gilding or enameling were commonly used in Beykoz glasses. In gilded frames, friezes of enameled flowers, gilded medallions and hearts, enameled beaded medallions with the moon and star motifs, geometrical or vegetal motifs were applied as the patterns. In that period, cut-made glassware was also produced. On some of them, colored glasses and gilding were used together. As the gilding motifs, diamond shape, medallions, curves and curved branches are the most commonly used patterns. Beykoz glasses can be grouped as colorless, colored, opal and çeşmibülbül (filigreed). The colorless glasses are known as “maydanozlu” (parsley) because they were made through cutting with gilded parsley motifs. Colored glasses are made as transparent with cobalt blue, violet, dark blue colors and as gilded and enameled. Opal glasses create an important segment of Beykoz works. They were used commonly in the European countries from the 16th century onwards. Çeşmibülbüls are the mixtures of colorless, colored and opal glasses. They are produced by burying colored and white opal rods into transparent glass (filigreed glass). When the hot glass on the end of the blowing pipe is dipped into the pot where the colored and opal rods are sequenced, those rods stick to the glass, and the product, after being coated with the transparent glass, is turned and blown, and as a result, çeşmibülbüls are produced. The meaning of Çeşmibülbül is the eye of nightingale.



Glass “Çeşmi bülbül”

In the Ottoman period, the latest development in the glass industry is the factory founded by a Jewish person, Saul Modiano, in 1899 in Paşabahçe. 500 workers were employed at this factory in the beginning of the 20th century. However, it could not resist much against import glasses. In that latest period, while people went abroad to learn glassmaking, there were also European artisans who went and worked in Istanbul. Therefore, it is not possible to accurately identify the artists of the glassware in the late Ottoman period.

In addition to the mentioned glassware, the glasses on the windows were also styled differently as dışlık (for exteriors) and içlik (for interiors). Dışlıks are mostly made of filgözü (elephant eye) glasses placed in the nets in round or polygon forms, while multi-colored, vegetal patterned, more elegant but girift motifs were used for içliks.

At present, there are very beautiful works at Topkapı Palace Museum, which especially represent the late Ottoman period glass works and various çeşmibübüls, consisting of 56 pieces.

CHAPTER V

ART OF CARPET WEAVING

The downy and knotted fabrics according to the three-thread system, which have been used by Turks for centuries in order to lay on the ground, cover the walls or to use as a curtain at the places they live, and which is an indispensable piece of the daily life, is called “halı” (carpet). Being one of the oldest traditional arts peculiar to Turks, the Turkish term for carpets in Central Asian Turkish was “kalı- kilem”(halı-kilim) . This word was transformed from the word “kalın” (dowry) into “kalı” and then “halı” in the course of time. The fundamentals of Turkish steppe life were based on stockbreeding. Horse and sheep have very important places in the history of Turkish culture. The raw material of carpet is also the sheep wool in general. The first migrant Turkish communities on the steppes benefitted from the wools of their own stocks and prepared the carpets, rugs and fabrics which were essential for their daily lives.

Four types of knots are used in carpet making. Turkish knot, Persian knot, Hekim knot and Knot on single warp. Turkish knot (Ghiordes knot); is a type of knot peculiar to Turkish carpets. After Ghiordes carpets, which were produced with this type of knot in the 17th century, became world famous, this style of knot was also called Ghiordes knot. It is also known as double-knot in the public. As it is knotted on double warps, it is mostly suitable for weaving geometrical patterns. Therefore, Turkish carpets mostly have geometrical patterns. They are stronger and more durable as they are knotted on double warps.

Persian knot; is also known as Sine knot because it is mostly woven in Sine town. It is easier to weave because it is knotted on single warp. It is named as single-knot by the people in Anatolia. As the knots are made on single warp, these carpets are weaker and less durable. As they are mostly suitable for weaving vegetal patterns, the Persian carpets mostly have vegetal motifs, figures or sceneries.

Hekim knot is also knotted on single warp similar to single knot method. Similar to Persian carpets, this is also suitable for weaving curved shapes. As its knot structure is simple, it is produced very easily. It is currently used in Isparta carpets. Therefore, it is also known as Isparta knot.

Knot on single warp was used on the European wall carpets and on Spanish Carpets. It is made by looping the ropes of the design around the warp. During weaving, every next warp is skipped. They are made as one looping and one skipping. This is an uncommon technique.

The quality of a carpet is measured with the number of knots at its 10x10 cm area. With this unit, the quantity of knots per 1 m² is calculated. The more the number of knots on the unit area, the higher the quality of the carpet is. The type of the thread used for carpets, whether it is thick or thin, whether the down is high or not, and the type of the dye are the other characteristics that determine the quality. Woolen threads are more valuable compared to cotton threads.

As the number of knots to be tied on the wrap would reduce when thick weft and wrap are used, the quality would also decrease automatically. The dyes obtained from natural materials and plants are preferred more as they do not easily fade away.

Carpet is woven on a loom. Three types of threads are used. The threads, which are tied as vertical to the loom are named as warp (çözgü or arış) while those looped as horizontal are named as weft (atki or argaç). The vertical threads make up the framework of the carpet on the loom. The wrap threads must be double twisted. Because, it will prevent breaking off during weaving, due to shaking (silkme), flapping (çırpma) and hammering with a mallet for cleaning. Wrap thread was dyed in the Seljuk and Ottoman periods, while the thread has been left with its natural color on the carpets of the late Ottoman era and the current period. On the carpet, two weft threads are laid after every knot. Weft thread is softer as it is used to better tighten the knot threads on them. Therefore, weft threads are single twisted. For dying, the plants for dye are collected in their season and then dried. Every region has its own specific plants suitable for obtaining dye. These plants are used. The most well known plants for dying are madder, Persian berry (cehri), onionskin, green walnut shell, walnut leaf, pomegranate leaf, pine tree shell, daisy, vine leaf, acorn cup, and the fruit of plane tree which is known as gombak. Red is obtained from the fruits of the mixture of terebinth berry, alum and sour dough; yellow from Persian berry, straw, wild plum, vine leaf, almond, brown onionskin and walnut leaf; green from green walnut shell, ketren thorn; and black is obtained from acorn when they are boiled with the rope.

Carpet Motifs

The smallest of the elements that create the composition on a carpet begin with a dot and they vary up to a most perfect shape such as medallion. The variety of carpet motifs is very rich. Their designs reflect traditional cult customs and historical effects. All motifs on the carpets were stylized. Turkish carpets generally consist of mixed patterns such as single

colored flowers, arabesques and bird; or single geometrical or medallion shapes. The motifs on the Turkish carpets can be grouped under five categories: Animal motifs, vegetal motifs, geometrical motifs, symbolic motifs and mixed motifs.

Among the animal motifs; birds, dragons and insects are most commonly used. Among them, birds are used as the most frequent motif. The birds are depicted as stylized. This arises from the belief that the depiction of live creatures is a sin according to Islamic religion. They are used with various names such as Kuşlu (birded), horozlu (roostered), ördek ayağı (duck leg), etc.

Dragon motifs are also noted on old Turkish carpets. The motif from the 14th century, which depicts the fight of a dragon and phoenix, is the most famous one. This motif is sometimes used around a medallion as a single motif of embellishment, and sometimes it is used as stylized, repetitive motifs. The motif of insect is used very rarely. There are also carpets which were woven in the shape of animal furs.

Vegetal motifs are the group of motifs with the highest number of varieties on Turkish carpets. The branches with sprigs were mostly used on prayer rugs, while they were not very common on carpets. Various tree motifs such as betel nut, cypress, palm tree and bunch of grapes were used. The motif of cypress symbolizes correctness, integrity and beauty; while drooping willow is depicted as stylized, and its downward leaves is considered as the symbol of death in the East. It was rarely used on Turkish carpets. Branch with leaves, grape with leaves, and pomegranate only as a branch were applied. Leaf is used very frequently as one of the most important decoration elements on the carpets. They are mostly knitted with another color than green. Round leaves are small, like ivy leaves with

either flat edges or with little indents. Long leaves also have flat or indented edges. There are 3 to 10 pieced varieties. Those which resemble to claw are named as “claw leaves”. Sometimes flowers or other motifs are also placed inside the leaves. Flower motifs are the most suitable motifs for carpets due to their colors and beauties. In the 15th century, flower motifs were widely used. The most common flowers on Turkish carpets are tulip, clove, garnets, liliun, lotus and peach flower. Tulip is the most commonly used motif in the 17th century. It is applied in three different shapes as two, three and four sliced. Clove motifs are also sometimes placed as a branch around a stalk. There are also natural and stylized figures of hyacinth which was used less than tulips and cloves. It is considered as a very suitable motif especially for borders. The most difficult flower to weave on the carpet is rose. Single floor of roses was preferred. Rhodes liliun is a small flower with three triangular petals on a stalk. With regard to its appearance, it looks like a leaf. As it is found very commonly on Konya or Ladik prayer rugs, it is also named as Konya flower.

The most frequently used fruit motifs on Turkish carpets are pomegranate, apple and grape. Apple is used on the borders of the prayer rugs woven in Ghiordes. It is applied as two small stylized round shapes attached to a small stalk. Grape is applied in the middle of the prayer rugs as a tree or on the borders widely.

Geometrical motifs make up the most characteristic properties of Turkish carpets. They are preferred because they are easy to work with. Besides, many motifs were stylized and turned into geometrical shapes. Triangles, rectangles, diamonds, figures with 6 or 8 edges are among the most important ones. Triangles are generally made on the corners; they are filled in with rosettes or other motifs. Their exteriors are decorated

with hook motifs. Diamond shape is mostly used on rugs. Rectangles were used more than squares. They are mostly applied on the borders. Rarely, they were also used in order to separate sections on the background. Big rectangular motifs are the typical characteristics of Bergama and Konya prayer rugs.

Symbolic motifs are the signs that express the emotional situations such as bravery, happiness, joy, anxiety and sorrow, as well as the natural events such as thunders and storms. Eagle, expressing the victory and power; dove or pigeon symbolizing love; peacock indicating beauty, and goose expressing foolishness are among such motifs. Besides, the tree of life, demon, hand, swastika, comb, ewer and lamp are also among the symbolic motifs. For example, the tree of life represents the universe and prosperity, while the imaginary animals or demons on both sides of this tree are considered as the protectors against evil. The hand motif both symbolizes the strength, and it is also a motif against evil eye in the shape of a talisman, or as a symbolical motif consisting of five strips, which is named as Fatima's hand. The lamp is the symbol of daylight and the ewer is the sign of ablution.

Mixed shapes; It is very difficult to gather these types of shapes altogether. The most important ones are medallion, arabesque, rosette, hook, column, calligraphy, letters, clouts, chintemani and vase. Medallion is a big motif in the middle of the carpet. Inner and outer parts of it are filled with figures suitable with its shape. Medallions are created as single in the middle, or as two or three pieces. Their leaves are in the shape of sliced, oval and round medallions. Arabesque consists of multi-curved fully stylized helical figures. It is known that the branches of flowers were a source of inspiration for this motif. On Turkish carpets, small rosette motifs are noted especially

on the borders. These are starlike, square, oval, round or sliced shapes. The hook motif has curves with one or two corners. They are applied to inside and outside of medallions and triangles. Cloud motif is used commonly on the background of carpets and at the borders of prayer rugs. They are the shapes that resemble to ribbon. The basis of the motif consists of one big curve in the middle and two small curves on the sides. Chintemani motif consists of three circles. This name is also used for the line with two waves (flash shape) and the three circles (Timur emblem). The shapes of S, Z and T letters are also noted frequently on the borders of prayer rugs.

As it is understood, many various motifs that represent almost all living and nonliving creatures were used on Turkish carpets.

First Turkish Carpets

When the sources of carpet weaving are searched for, the first samples are found in the 3rd- 2nd centuries BC, in Central Asia, on the skirts of Altay Mountain, the region where the Turks of Asia Huns lived. The carpet at the 5th Pazırık kurgan (Pazırık castle), which is known as Pazırık carpet, is the oldest Turkish knotted carpet ever known. Pazırık carpet, which was found by Russian archeologist C. I. Rudenko during the excavations in this region between 1947 and 1949, is currently displayed at St. Petersburg Hermitage Museum. The carpet at the size of 1.89x2 m managed to survive without being damaged as the castle was covered with the glaciers. There are reindeer, gryphon, rider and palmetto motifs on the borders of the carpet. In addition to that carpet, various mats, fabrics and appliqués were also found. These are the indications of how important such weaving activities were in the lives of the migrant Turkish tribes in the Central Asia. As the carpet production began in the

east and expanded towards the west, it has also extended from China to Persia and India. The animal furs were imitated on these first samples. East Turkistan, an old weaving center for carpeting, draws the attention with rich samples of weaving. As a result of Sir Aurel Stein's archeological excavations in this region in 1906-1908, the first knotted carpet pieces from the 3rd and 4th centuries A.D. were found at Lou-Lan graves and at the Buddhist temple in Lop Nor. During the excavations made by Von Le Coq in 1913 in Turfan, at a temple in Kizil, the pieces of carpets from the 4th and 5th centuries A.D. were found. Similar samples were produced in Fustat in the 9th century during the Abbasids period. It is known that the Turkish knot on the carpets woven in Samarra -the city founded by the Abbasids for the Turkish security forces- was brought from the Central Asia. It was first used in the regions where Turks lived; then in the Islamic countries, thus gradually expanding to the entire world. There is not any piece of carpets that managed to survive from the era of Seljuks of Persia. After a big interval, the most important findings with regard to the art of carpet weaving were found in Anatolia in the 13th century Seljuk period.

Carpets of the Anatolian Seljuk Period

The 13th century is accepted as the beginning of Turkish carpet weaving art in Anatolia. The Seljuk carpets were both highly successful in terms of color, design and composition, and they also showed a stable development trend. There are 23 known pieces of carpets that managed to survive from that era. 8 of them were found at Konya Alaaddin Mosque, 3 at Beyşehir Eşrefoğlu Mosque, 7 at Fustat (former Cairo) excavations. In recent years, five more carpets, which are named as Tibet group, were also found. They resemble to the animal figured carpets of the Beyliks period. These carpets



XIII. century Seljuk carpet

indicate that the Seljuk period carpets have certain common properties. Generally, Turkish knot is used on the Seljuk carpets. There are 8400 knots per square meter in general at the carpets of Konya Alaaddin Mosque. Warps and wefts are respectively made of red and white thick woolen threads. These are big ground carpets of approximately 15 m². Light and dark red, brown, dark blue, yellow and cream colors made of madder were used. The background is mostly red or blue. On these carpets, where harmonious colors are used, wide borders with kufi calligraphy are included. On the central section, there are repeated geometrical vegetal motifs or stars, polygons or rosette shaped stylized motifs. The background appears as if extending into infinity.

The backgrounds of three Seljuk carpets which were found and introduced by the art historian R. M.Riefstal at Beyşehir Eşrefoğlu Mosque; the background is filled with geometric vegetal motifs, surrounded by a border line of geometrical braids that resemble to kufi calligraphy. Again, blue and red are preferred as the color. On the three carpets here, star motifs in a geometric diagram adorned with hooks that make up diamond shapes are applied.

Approximately 100 pieces of carpets were found during Fustat excavations. Seven of them have the characteristics of the Seljuk carpets. It is believed that these carpets with smaller sizes were exported from Anatolia in that period. With their hooked, diamond, star geometrical shapes and kufi calligraphy borders, red and blue colors, they closely resemble to the samples in Konya and Beyşehir.

We learn the oldest information regarding the Anatolian Turkish art of carpet from the books written by travelers. The famous geographer Ibn Sa'id (d. 1247) says in his book that the Turkmens in Anatolia weaved and sold their carpets to other countries, and woolen carpets were weaved in Aksaray in the 13th century. Ibn Batuta also mentions about carpet production in Aksaray, and writes that they are exported to Syria, Egypt, India and even to China.

Turkish Carpets with Animal Figures

In the beginning of the 14th century, after the carpets of Seljuks, the vegetal and geometric patterns of Anatolian carpets were replaced with animal figures. Those animal figures indicate the beginning of a new era for the Turkish carpet art. The stylized animal figures were placed as fillings into geometric sections. Such carpets were first seen on the carpet depictions in the paintings of the European artists. They were reflected on the paintings from the beginning of the 14th century to the end of the 15th century. The compositions of birds symmetrically placed on both sides of a tree are the most favorite compositions. The samples were diversified with the backgrounds filled with animal figures in groups, fighting against each other or as sequentially stylized animal figures. The background is divided into big and small squares, and octagons are placed in them, while their centers are filled

with animal figures. On symmetrical compositions, the animal figures are placed as face to face or back to back. On the single-figured compositions or on the samples with sequential animal figures on shifted axes, the animals such as single or double headed eagle, birds, roosters, four legged other animals or marine animals such as crabs are placed. The compositions that depict the fight of dragon and phoenix were also made in the 15th century.

The woolen material and dyes obtained from natural plants were used on these carpets with animal figures in the Anatolian Beyliks period. They have small sizes in general. They can be categorized under four groups. In the first group, the animal figures are placed in the squares, the borders of which are not identified with exact lines. As the background is divided into squares, it gives the impression that one figure is placed in each square. In the second group, the background of the carpet is also divided into small squares and single figures are placed in each of them. These figures are either face to face or back to back. On the samples that should be in the third group; the background of the carpet is divided into two big squares; octagons are placed in them, and stylized figures such as the tree of life in the center and dragons, birds, peacocks on both sides are applied. The most beautiful example of them is the carpet known as Marby carpet, which was found at the church of Sweden's Marby village in 1925. On another example, which is known as Ming carpet, there is a dragon and a phoenix fighting in two overlapping squares. This carpet, with dominant yellow color, was named as Ming carpet, because yellow is the holy color of the Ming dynasty in China. The backgrounds of the fourth group of carpets were impaired, the squares were lost and they were turned into small medallions. The figures of animals were scattered on the space. Among the beyliks in Anatolia, which appeared after the collapse

of Anatolian Seljuk State, Aydınoğulları, Karamanoğulları, Dulkadiroğulları, Akkoyunlu Turkmens and Osmanoğulları are the beyliks that attached importance to carpet weaving in the Western and Central Anatolia. Among them, Osmanoğulları continued and developed the art of Seljuk carpet making from the 15th century onwards.

Carpets of the Early Ottoman Period

On the first period carpets which were woven in the 15th and 16th centuries during the time of the Ottomans, there was another group of carpets in addition to those with animal figures. These carpets are also known from the paintings of the European artists. These carpets, which were exported to Europe in that periods were liked so much that, they are also depicted in the paintings. Especially some painters used them so much that the carpets began to be recognized with their names. The carpets on Hans Holbein's paintings are known as "Holbein Carpets", and those on Lorenzo Lotto's paintings as "Lotto Carpets". The Early Ottoman Period carpets are compiled under four groups. The first group of carpets is divided into small squares, octagons are placed in those squares and rhombuses on shifted axes are applied between them. The octagon motifs create knots at the corners and in the middle of the arms. Kufi calligraphy and flower motifs are included in the borders. Red, blue, brown and yellow are the most frequently used colors.

The second group is named as Loto carpets. They resemble to the first group. The background of the carpet is divided into squares and octagon motifs in each square, as well as rhombuses in the gaps between them are applied. Their inner sides are filled with stylized vegetal motifs. They are surrounded with braided kufi and flower patterned borders.

On the third group of carpets, the background is divided into 2, 3 or 4 equal squares, and octagons are filled in them. Their inner sides are filled with eight-cornered stars and vegetal patterns. They are surrounded with braided kufi borders.

The fourth group of carpets resembles to the third group in terms of technique and design. There are one or two squares on the background, and small squares between, under and over them. Braided kufi calligraphy covers the borders.

On the examples of the first two groups, it is noted that the geometric and vegetal patterns continue in the principle of infinity as if they would never end.

Another carpet group of the 15th century early Ottoman period is the geometrically patterned carpets or Hooked carpets. Most of them are seen on the paintings of Flemish painters. Jan Van Eyck and his student Petrus Christus as well as Hans Memling depicted this type of geometrically patterned carpets on the ground, as a table cloth or as curtains. They have patterns of eight-cornered stars, the arms of which are extended as thin strips to create rhombuses, and the centers of which are filled with eight-cornered stars.

Carpets of the Ottoman Classical Period

The Anatolian Turkish carpets of the Ottoman era gave their best examples in the 16th century, experiencing their brightest period. The economic richness of the Empire during its golden age was also reflected on the art of carpet weaving similar to all other types of art. Two important groups of carpets appeared in that period: Uşak carpets and palace carpets.

Uşak Carpets: Named as Uşak Carpets because of being weaved in and around Uşak province in the 16th and 17th centuries, these carpets were woven on received orders. The patterns of the carpets were probably drawn at the design workshop (nakkaşhane) of the palace and sent to the workshops at Uşak, and the carpets were woven there on behalf of the palace. So, Uşak and its surrounding towns and villages became an important center of carpet making. On the carpets woven with silk threads and Turkish knot, red, blue and brown are the most commonly used colors. They are divided into two groups as Uşak carpets with medallions and Uşak carpets with stars.

Uşak Carpets with Medallions: They are also called carpets with hubs. Medallion motif, which was used frequently on the Persian and Memluk carpets in those years, also turned into a tradition of the carpets of Anatolian Turks after a while. There is a big medallion on the centre of the carpet. Quarter medallions are placed on top and bottom of the big medallion, and at the corners. Inside of the medallion is filled with thin vegetal patterns. Curved branches and spring flowers are entangled. They are embellished with tulip, clove, rumi hatayi, claw (penç), rosebud, cloud motifs. The sections outside of the medallion are filled with vegetal motifs without leaving any empty spaces. On the side border of the carpet, similar flowers as well as braided kufi calligraphies, cloud motifs, curved branches with double rumis are placed. The background is generally blue, while there are also some examples with red backgrounds. These carpets, which appeared in the early 16th century, completed their developments in the middle of the century. As they were woven for the palace, the weaving of such carpets ended when the palace cut the orders.

Uşak Carpets with Stars: Weaving of these carpets began in the mid-16th century. Uşak carpets with stars succeed the carpets with medallions. The production of these carpets

continued until the 18th century. These carpets are decorated with an eight-armed star shaped small hub, and rhombuses that resemble to stars on shifted axes. The middle gaps are filled with vegetal motifs. Inner sides of the stars are filled with the patterns similar to those of the carpets with medallions. The flowers and braided kufi calligraphy strip are included on their borders. The most commonly used colors are red, blue, brown and yellow. The background is generally red, while the motifs are red, brown, yellow and blue. In the 17th century, the stars of the carpets with stars began to be impaired, they turned into diamond shapes, while the colors remained unchanged; braids, which sometimes resembled to the compositions of illumination (tezhip) were included. Instead of red, yellow and brown began to be used more. In that period, the medallions on Usak carpets also shrank and their number reduced. On the corners of the carpet, half medallions symmetrical to the medallion in the center are engraved. Inside of the medallion is filled with branches and flowers while the outside is left as unembellished. A new group of carpets with the name of carpets with dragons also appears. The background of the carpet is divided into squares or diamonds and cloud motifs are placed in them. Their edges are embellished with Chinese cloud motif. On another group of carpets woven in Uşak in the 17th century, the white color is dominant. These are named as Uşak carpets with white backgrounds or fur backgrounds. On them, the background is filled with three dots, three slices or chintemani type of motifs with a darker color than that of the background. In the public, these motifs are named as cat footprint or dog footprint. The carpets with wavy lip shaped motifs, which are frequently used on fabric patterns, are named as the carpets with tiger fur patterns. It symbolizes the power of sultan. The group of carpets with fur motifs, the carpet resembles to a real fur of an animal. There is also a shape similar to animal fur on the background. Although those carpets appeared before the 16th century, they continued to develop in the 16th and 17th centuries, too.

Palace Carpets: The warp and weft threads of these carpets, which were woven at the workshops of the palace, included silk, wool and cotton, while their threads of knots were made of wool and cotton. Unlike the Anatolian carpets, they were woven in the Persian knot, which was called Sine knot (single knot); therefore, it was possible to apply more curved branch and flower motifs, as a result, the patterns mostly consisted of flowers and curved branches. Due to the quality and tightness of the threads of knots, it leaves a more elegant, thinner and velvet-like impression. They resemble to the current-time's Hereke carpets. The most commonly used colors are red, yellow, dark blue and tones of green. Spring flowers, big curved leaves, curved branches, garden plants such as rumi, rose, tulip, clove, hatayi, rose, and hyacinth, and adorned small medallions are the most commonly noted patterns. The background of the carpet reminds a flower garden. On the borders, the motifs similar to those of the background and cloud motifs are used. Palace carpets were woven in various shapes. Among them, there are square, rectangle, circle and table cloth shaped carpets. The existence of such different carpet models hints that some of those carpets were sent as gifts to European palaces. The patterns applied on the carpets are also similar to those applied in the traditional arts such as tiling, ceramic and textile. It is seen that those designs were also created at the palace's design workshops (nakkaşhane) and then distributed in order to be used at various branches of art. So, a common style of the period is observed on all handcrafts. In parallel to the rise of the empire, the departure from a rather modest lifestyle to a more flamboyant lifestyle eventually led to creating a number of workshops to meet the decoration of the palace. These workshops, which produce for the palace, are located at the quarters between Topkapı Palace and Ayasofya (Hagia Sophia), at the spots where the present Archeology Museum's additional building and the mints are located. The annexation of Tabriz and Cairo to the empire also

contributed to the beginning of weaving palace carpets, which were different than the Anatolian carpets in terms of technique and patterns. The palace carpets were woven at the workshops of the palace by looking at the samples brought from Persia, and even some of them were produced by the artisans who came from Persia.

Carpets of the Late Ottoman Period

Bergama (Pergamon) Carpets: A group of carpets, which were woven as prayer rugs between the 17th and 19th centuries were named as Bergama Carpets. These carpets, first woven at Kozak, Yunddağ and Madra region, exceeded the borders of Uşak and began to be woven on a very wide geography reaching Çanakkale (Dardanelles). Many carpets were woven at various regions of the Ottoman Empire in the 17th century. The carpets with borders, the backgrounds of which are divided into squares, have been produced so far.

Gördes (Ghiordes) Carpets: In the 17th century, when the importance of Uşak carpets began to decline, other centers such as Gördes, Kula, Milas, and Bergama in the Western Anatolia; Ladik and Kırşehir in Central Anatolia became prominent in carpet weaving. Especially Gördes carpets have an important place as they gave their name to the Turkish knot and they have patterns similar to the palace carpets. The reason for the inclusion of the patterns similar to palace carpets may be its proximity to Manisa, the city of shahzades (crown princess). On these carpets, which were mostly produced as prayer rugs, the colors such as red, brown, and white were dominant; while the tulips and cloves that represent the characteristics of the term's style were placed on the borders. The motifs which are named as apple and comb are noted. On the background of the carpet, the altar form in the middle gradually narrows and rises like a staircase and ends with "eli belinde" motif. Flower motifs are included along the column at both sides of

the mihrab towards the bottom. A lamp, resembling to a bunch of flowers, is pendant downwards from the center of the top of the mihrab. Double mihrabs are located on the types that are called Kız Gördes (Girl Ghiordes). On Ghiordes carpets, colors and patterns began to be impaired in the 19th century. A red, similar to brick red, is used. On the samples with hubs, the shape of the hub differentiates, and the small columns turn into an architectural form. New types of carpets such as Ghiordes with a garden and Ghiordes with cleats began to be applied.

Carpet production around Uşak and Gördes was expanded to various regions of Anatolia in time, and created new important carpet making centers such as Manisa, İzmir, Kütahya, Kayseri, Sivas, Niğde, Nevşehir, Kırşehir, Konya, and Isparta. The culture and art relations with the West in the 18th century show that the embellishments peculiar to baroque and rococo style also entered the art of carpet making. Oyster forms, “C” and “S” curves, scenery and architectural depictions constitute the important patterns of that period. The carpets, which are called “Ghiordes with scenery” and were woven in Gördes in the 18th and 19th centuries, have the depictions of the roofed houses in a garden with trees. The carpets, which were woven in Kırşehir region and named as “Kırşehir with Flies”, also have similar patterns. In the 19th century, on the carpets in the period of Sultan Abdulmecid which were named as “Mecidi Ghiordes”, there are calligraphies over the peak of mihrab. The patterns, the shapes of which are not fully understood, are also noted on some samples, and they are called “Baroque Ghiordes”.

Kula Carpets: In the late period, another carpet center as important as Gördes is Kula. Most of Kula carpets, which resemble to Gördes carpets with their basic characteristics, are also prayer’s rug type. Apart from the red named as Kula red, orange, blue, dark blue, green and white colors and little amount of black were also used. On the background, there is a single-direction mihrab. The mihrab hill ends with a

triangle shaped frontal mihrab. A tree of life motif is placed downwards from the mihrab. Sometimes it is replaced with scenery. Sceneries are placed symmetrically. The borders are filled with the motifs of cloves, tulips and plane trees. Those with the backgrounds adorned with flowers is named as Kula Carpet with Garden (Bahçeli Kula) and those filled with flies is named as Kula Carpet with Flies (Sinekli Kula). Verses of the Quran are written in squares above and below the mihrab. In the 19th century, the tulip and clove motifs which are placed as one upside and the other downside appeared. The use of blue, dark blue and black increases; while a small hub is placed on the background and it is filled with vegetal motifs, and the tulip and clove motifs as well as another motif named as snake are woven on both sides of the hub. Various types such as Kula with Flowers (Çiçekli Kula), Kula with Vases (Vazolu Kula), Kula with Dragons (Ejderli Kula), Kömürcü Kula, and Ladik Kula were applied.

Hereke Carpets: In 1843, the first fabric factory was opened in Hereke, a small town 60 km away from Istanbul. Hereke Factory was meeting the requirements of the palace and selling out the surplus. During the rule of Sultan Abdulaziz, master artisans were brought from Sivas and Manisa to be employed at Hereke factory. At those economically hard times, that factory provided employment for many people and contributed to the economy of the empire. The woolen and silk carpets



Hereke puree silk prayer rug

that were woven at this factory gained fame in the course of time. On Hereke carpets, the flower motifs have created the most fundamental characteristic. The harmonies created with different flowers turn the surface of the carpet into a flower garden. Branches of plum trees, cloves, tulips and roses are the most frequently used motifs. On the prayer rugs, the basic pattern is the niche of mihrab. On some of them, there are also stylized birds in the middle of flowers and leaves. On Hereke carpets, 100 knots are made at each 1 cm², and on some exceptional examples, the number reaches 196. Hereke carpets, among the best silk prayer rugs of the world, reflect the happiness and sorrow of the weaver.

Yörük Carpets: The carpets woven by the migrant Turkmens in Anatolia represent many different characteristics in terms of style, while it is not possible to exactly identify where they were woven. They are known as Yörük carpets or Anatolian carpets.

At present, the art of carpet making continues at the regions known as industrial centers. Primarily Hereke, Isparta, Sivas and Kayseri are the most important carpet weaving centers. At those provinces, the production continues according to the tradition of Ottoman Palace carpets and the carpets are exported to various countries in the world as the most ordered types. The regions such as Yağcıbedir, Kağızman, Terekeme, Yunddağ, Dazgırı, Ayvacık, Yaylalı and Döşemealtı are second quality production centers. They maintain the tradition of Anatolian carpet making. Meanwhile, the carpets named as Yörük carpets are being produced freely as faithful to its original tradition of weaving.

CHAPTER VI

ART OF RUG WEAVING

The ground cloths made as flat weaving with out knots and warp, with two or more threads in Anatolian Turkish weaving art are named as rugs.



XIX. century Hakkari-Haşuran kilim

They have different names such as kilim (rug), cicim (light rug), zili (sileh rug) and sumak (soumac rug) according to the technique of weaving. These flat woven cloths vary according to the technique, embellishment and intended use. Rug is a folk art, woven and commonly used by peasants and tribes. Representing the richest and most colorful examples of Turkish folk art, they are named according to the names of the tribes which weave them or the motifs used on the rugs. In addition to the general names as Türkmen and Yörük, Anatolian rugs are also named according to the tribes as: Malatya-Dirjan, Kayseri-Avşar, Çemişgezek-Şavak, Silifke-Kayabaşı, Konya-Karaman, Manisa-Eşme, Eskişehir-Sivrihisar, Van-Berivan, Antep-Kirkitli, Kayseri-Pınarbaşı, and Bünyan. The names of some Turkish rugs according to the motifs used and the variety of colors are: Yedidağ Çiçeği (Seven Mountains Flower) of Malatya; Beserek, Çingil and Mutaflı of İçel, Sandıklı and Toplu of Kayseri. It is noted that the geometrical patterns best suitable for rug weaving technique cover an important part on Anatolian rugs. Some vegetal motifs, even human and animal figures are simplified with a strong stylization and turned into geometrical figures. Motifs and colors narrate the private lives of their weavers with symbols, like a story. None of the motifs

and colors on the rugs was placed randomly. Each of them includes meanings such as lucky- unlucky, happy-unhappy, prosperous, strong-weak, longing, yearning, love, tear etc. The richness of elegance, composition and motif of the texture of Anatolian rugs as well as the durability of the dyes to daylight turn it into one of the most favorite traditional arts. Because rug is woven with a very simple operation as passing a weft through a warp, it may be assumed that rug weaving dates older than carpet weaving. The front and backside of the rug are the same. It is woven according to two threads system. It is used on the ground, on the wall, as a window curtain, as storage net or as a pillow. Originating from the word “gelim”, the word kilim (rug) is of Turkish origin. Being woven in almost every region of Anatolia, rug has different names in different regions. Rug is not only used as a cover cloth, but also for transportation. At the time of migrant tribes and during the life on the tablelands, the people transported their goods on the animals, by wrapping into rugs. Rug is woven with holes (ilikli) or without holes (iliksiz) technique. When a gap is not left in the passage from a pattern to another, it is called “without holes”. If it is jumped for one row, then it is called “with holes”. The rugs with holes are looser; therefore, those without holes are more valuable. The horizontal threads passed one from the front and one from the back of the vertically stretched threads on the loom are tightened by being combed as loose or tight. As the thread of the pattern is used seamlessly from one end of the fabric to the other, no discontinuity occurs on the surface. These rugs with very simple weaving techniques are also known as çul and palaz.

Cicim is another type of carpet where, various long and narrow pieces of rugs are woven on a fabric called Beyayağı with different colors of threads, or woven with different techniques,

and then cut and merged. They are used as ground covers, table cloths or curtains. Cicim, known by Turks from very old times, is currently woven at all centers of carpet and rug weaving. Cicim is woven by two people. One person weaves it towards the front and the other to the back. Face of the fabric is on the opposite side according to the person sitting.

Another flat weaving is Zili, made with tree or more threads. It is also pronounced as Sili in Anatolia. Zili, woven in the regions of Tokat, Yozgat, Amasya and Sivas, resembles to cicim. The technique is different. Apart from the weft passed through the warps, other colored threads to make up the pattern are also jumped over. The colored threads are moved horizontally between the warps. It has various kinds such as flat zili, crosswise zili, loosely woven zili, checkered zili, contoured zili.

Sumak is a type of cloth with colored pattern threads sequenced on the weft threads in different ways. The patterns look like they were embroidered as multi layered because the threads are wrapped and rounded with a second colored thread on the same pattern. It has various types such as flat sumak, reverse sumak, herringbone sumak.

The oldest pieces of rugs made by Turks were found during the Noin Ula excavations in North Mongolia. The figures of men and animals are placed on them. These samples indicate that rugs also have their origins in Central Asia, similar to carpet. It is known that Turks brought this art to the west during their migration. In Anatolia, the oldest rug before Turks is a cloth known as the Queen's Cloth which dates back to 2300 BC. This piece, the current place of which is unknown, was found during the Trojan excavations in Çanakkale (Dardanelles). The samples from the 7th century BC were also

found during Yassihöyük excavations in Eskişehir. Wool is made of goat hair and linen. When Turks went to Anatolia, they also brought along their weaving art. Various travel books indicate that rugs were woven in Konya, Kayseri and Sivas in the Seljuk period. The best examples of weaving in Anatolia were seen in the 13th century. The Seljuk art always carried on the taste of Turks despite the influence of various Islamic arts such as Persian and Syrian arts. İzmir, Kula, Uşak, Bergama and Gördes became major centers of weaving.



XIX. century, kilim from Konya

Flat fabrics during the Ottoman period maintained the tradition of Seljuk and Beyliks periods in terms of technique and motif, while various ethnic groups

in the Ottoman lands also had their own peculiar motifs. Most of them look like each other. In the 15th and 16th centuries, rug weaving was very common in Anatolia. The animal figured compositions of the same period were also applied on the fabrics of 14th and 15th centuries. Face to face or back to back animal figures were also included on a more unrestricted order. In parallel to the art of carpeting, the geometrically patterned rugs that consist of octagon and diamond pieces were woven in the 15th and 16th centuries. The examples where geometrical figures are filled with vegetal motifs, which are currently continuing on the rugs known as bindalli rug, were woven in Afyon and Uşak regions. In the 16th century, the geometrically patterned rugs were also exported. The rugs woven in Anatolia in the 15th and 16th centuries are also currently considered as the most valuable works of art in terms of technique and

pattern. It is possible to learn from the archive documents that carpets and rugs were woven beginning from the date when the Ottoman palace organization was established. Among the communities of artisans, the community that weaves rugs and carpets was “Cemaat-ı Kaliçebafan-ı Hassa” according to the documents. The records also indicate that the organization consisting of these artisans migrated from Bursa Palace to Edirne Palace, and then to Istanbul palace. In the early 15th century, the activities of art in Edirne palace reached the climax in the period of Sultan Murad II. In addition to the Ottoman palace organization, many private textile workshops and domestic looms were used for weaving carpets, rugs and haircloths in Istanbul in the 16th century. While geometrical shapes, which were the most suitable patterns for rug weaving in Anatolia, maintained their importance; another group of rugs also appeared with the influence of the palace’s art on rug patterns. These rugs, on which the patterns of Ottoman tiles, gilding (tezhip) and textile patterns as well as the patterns of the palace carpets were applied, are known as palace rugs.

Ottoman Palace Rugs

Rugs embellished with flower patterns, which were applied on



XVII. century Ottoman court kilim

a small group of rugs with slight changes, and motifs of cloves, tulips, roses and hyacinths are called palace rugs. The flower patterns of these rugs are also seen on Anatolian rugs. Clove patterns were used on the rugs of Konya, Gaziantep and Adana region, as well as Van and Kars regions in repetitive sequences, while they are also noted on the Ottoman tent rugs.



XVII. century Ottoman court kilim

Palace rugs are thought to be used between the 16th and 18th centuries since their evident similarities with the Ottoman palace style are apparently noted.

Today, at Istanbul Vakıflar Carpet and Rug Museum, there are 10 rugs included in the group of palace rugs. The number of these rugs in the entire world, which are believed to have been woven for the campaign tents of the Ottoman Empire, is not more than a dozen. The first example of the palace rugs was founded at Eşrefoğlu Mosque in Beyşehir and it was brought to Konya Mevlana Museum. R.M. Reifstahl is the first person to mention about this rug in his article. In 1961, Prof. Dr. Şerare Yetkin found out highly valuable pieces of palace rugs during her examinations in Divriği and Kütahya. The pieces found at Great Mosque of Divriği and Kütahya Hisar Bey Mosque are currently preserved at Istanbul Vakıflar Carpet and Rug Museum. Apart from them, there is an example resembling to this group at Ingolstadt Museum in Munich. Another example at Washington Textile Museum seems closer to Persian palace rugs. Other examples with later dates are also found at Kestner Museum. Some of the compositions include a dark blue background with light blue, pink and cream tulips,

rosettes, asters and big hatayis; tree equal size medallions on the ground; symmetrical dark green background order filled with yellow and light green tulips and rough curved leaves; on a dark blue background on a shifted axes, light blue and red stylized cloves; and light green sharp diamond shapes on dark green grounds.

These rugs, which were applied with the naturalist flower patterns in accordance with the rough technique, also completed their periods owing to the political developments in the Ottoman Empire, similar to all other arts of the Ottoman Palace.

CHAPTER VII

ART OF EMBROIDERY

The embroideries on fabric, leather and haircloth developed in parallel to the other traditional handicrafts of the Turkish art. Information on this subject can be obtained from the patterns of the costumes on the figures included in the tiles from the Great Seljuk period. The oldest known sample is a silk cloth from the 11th century. Bird and lion with wings and tail of a dragon at both sides of a life tree on a big medallion, and eagle and gryphon figures on the surrounding border were embroidered. After Persia, the fabrics with figured patterns were also produced in Anatolia. On silk brocade, the lion figures in a circle, which are placed back to back with arabesque type of tails, were made in the Seljuk era. On them, influences of patterned fabrics similar to those of Sassanid and Byzantium are noted. The figures embroidered with gold on red silk cloth, double headed eagles, dragons, drop like dots, and big flower compositions in medallions on arabesque ground are among the cloths embroidered in and around Konya in the 13th century.

The development of Turkish fabric embroidery began in the 15th century and paved the way for the Ottoman fabrics of the 16th century. The techniques, motifs and styles of embroidery showed discrepancies in changing periods without losing the traditional principle. Silk fabrics woven with gilded embroidery in Antakya, which are called "Mosul embroidery", and "Çatma" – a type of velvet fabric woven in Bursa, Bilecik and Üsküdar, "diba" as the gilded silk fabrics are the most famous types of fabrics. Even China, famous for its textile, bought fabrics from Bursa. The fabrics were also exported to Hungary, Poland, Italy and Balkan countries. Especially in the 16th century, the fabrics woven in Bursa draw the attention with the richness

of their kinds and the beauty of their patterns. In addition to silk and gilded fabric; the woven woolen fabrics, velvets, dibas (richly embroidered silks), canfes (taffeta) were also produced. Especially Canfes (taffeta) was used on the kaftans of sultans and shahzadah. A very rich collection consisting of reserved sultan kaftans is currently being preserved at Topkapı Palace Museum. By looking at these kaftans, the evolution of fabric embroidery in terms of material, color and pattern can be seen. In that period, there were many fabric workshops in Bursa. Textile masters were organized as a guild. They have to abide by certain rules. The woven fabrics are passed through a serious examination before being sold and each fabric is sealed. Those who weave impure fabrics would be punished. The fabrics that do not meet the required standards were confiscated by the state. Not everyone was allowed to open a textile workshop. Those who were willing to open were required to take a test. The guild was managed by a chairman titled “esnaf şeyhi” (the sheikh of merchants) and a chief person titled “yığit başı” (head man) assisting to the sheik. Each workshop would expertise on a certain type of fabric in the course of time. The names of the fabrics varied according to their intended uses. Diba (embroidered silk), which is woven with velvet, çatma (chair cloth), kemha (a type of silk), gold, silver and silk; seraser (lamé fabric), kefiye (silk scarf), canfes(taffeta), were used as the silk-cotton mixed fabrics for various clothes such as lingerie, kaftans, handkerchief, kavuk (turban) cover, waistband, kasbandi (forehead band), and on certain household goods such as bedspreads, packs, Quran bags (cüz kesesi), and napkins (peşkir). Sometimes, natural painted silk threads, metal threads and highly precious gems such as emerald, diamond and pearls on metal plaques were used on thin leather. The needles named “pesent” were used and various embroideries such as sarma (embossed embroidery), akma (streamline stitch), counted

thread (cross stitch), Slav stitch, cord embroidery, appliqué, and beadwork were made.

On these embroiders, the best examples of which were made in the 16th century, the applied shapes were embroidered as extremely stylized and immaterialized; and the artisans added their own interpretations to each pattern. They put out a style that we can consider as surrealist, and the abstract and symbolic motifs they created hardly look like the real objects. Mostly the geometrical shapes with squares, triangles and rectangles were used.

Vegetal motifs such as garnet, tulip, clove, lily, hyacinth, artichoke, brier and plane leaf; figures of rumis, birds, lambs, dragons, and geometrical motifs such as star, hexagon, rosette, chintemani, interlaced net, as well as kuli and nesih calligraphies were used together in harmony as the most commonly used motifs. In the middle of curved branches, Chinese cloud motifs, branchless and leafless flowers or flowers around rigid curved branches were applied.

In the 17th century, a major change occurred on embroideries. The geometrical and abstract patterns were replaced with the compositions organized with a more symmetrical approach, where more moving compositions were created with the values such as proportion, symmetry and color. Flowers and leaves were gathered around “C” curved branches. Sprigs, fuchsia, passion flower, cypress and date palm were among the most favorite motifs in that period. Besides, new motifs such as vase, ewer and sandal started being embroidered. In the beginning of the 17th century, red and indigo blue were used as the most favorite colors, while rather pastel tones of beige, brown, yellow, green pink and silver began to be used in the second half of the century. In accordance with naturalism, the

colors were graded and different tones of the same color were applied, while brown branches were matched to the reality with green earth. In that period, the variety in needle work catches the eye, such as: Crete needle, cord matching, Romanian and Bokhara knots, dival işi (a wrap stitch), pesent and superficial pesent, Slav stitch, sand stitch, mesh stitch, wrap, herringbone, kesme ajur, appliqué, and civankaşı.

The most important innovation in the 18th century is the appearance of cotton fabrics and opalescent fabrics that are called “gezi”. Very rich embroiders were applied on the kaftans and dresses of children, mahramas, scarves, tomb covers, and the fabrics covered like a screen around the encampment during the campaign. New motifs such as trumpet flower, apple and pear were applied, more place was allocated for calligraphy and symbolic meanings were loaded. Verses, poems, prayers, verses from Quran began to be applied on the fabric. On the examples where the white colors gained weight, the colors such as purple, turquoise and lilac were also used.

In the 19th century, in accordance with the new life style adopted by the society, richer and more different clothes and embroideries were produced in order to meet the changes both in dressing and in household items. Many different embroiders on women’s clothes such as bindallıs, vests, short coats (cepken), undergarments, shalwars (baggy trousers), bridal veils, belts, bags, slippers tops and belts of bathroom clogs have managed to survive until present. Embroiders also maintained its importance on men’s clothes and soldiers’ uniforms, as well as on children’s clothes. Wedding gowns and engagement gowns were prepared with special embroiders beforehand. The influence of the Western lifestyle was also noted on home accessories, with the table and console clothes, embroidered armchair upholsteries and curtains. Silk, linen and

atlas fabrics, taffetta, humayun (imperial), mermerşahi (a type of muslin), organza, broadcloth and velvet were among the most frequently used fabrics. New types of embroidery such as festoon, spangle work, interlaced embroidery, astrakhan needle, seed work, goblin and canvas had also appeared in the needleworks in addition to the traditional works. As designs, in addition to the vegetal motifs, real and imaginary animal figures such as sailboats, ship, kiosk and cupola (kümbet) pictures, men, birds, horses, fish, roosters, camels and shahmeran (human head with snake body); emblems and crests were also embroidered. The effects of the Western art were reflected on the embroideries. Instead of certain colors, almost all colors of embroidery threads were used. Brands and monograms in Latin letters were also added in the early 20th century to the embroideries that continued to be prepared in the same manner. The most important change took place when the number of textile machinery increased and hand work was replaced with machinery.

CHAPTER VIII

ART OF WOODWORKING

One of the least known branches of Turkish art is woodworking. The most beautiful examples of this art, which developed in correlation with architecture, are found on the door and window shutters, mihrabs (altars), minbars, pulpits, lecterns (rahle), and Quran covers of mosques, masjids, and madrasahs, on the tombs at the mausolae, on the ceilings, on drawers and on sultanate boats (barges). Generally the decoration motifs created by the geometrical motifs are used. Although centuries have passed; these master pieces have not bended, cracked or crooked, and they are made of the plaques of walnut, apple, pear, rose and ebony. Turkish art of decoration, which was directed towards the abstract since the beginning, represents the efforts to create an organic integrity. None of the lines or motifs is used randomly and each of them is the symbols of the order of universe. Four characteristics are observed on the authentic Turkish decorations: 1. Abstractness of the elements; 2. Multitude of lines; 3. Fusion of organs; 4. Inexistence of the points of beginning and end. So, instead of dull and lifeless bulks, dynamic and live authentic decors that push someone to think were created. Each created work is designed as a geometrical integrity. It also accounts for architecture and other appliances of daily use.

The data from the excavations indicate the highly advanced level of the art of embellishment on portable items among the works that have managed to survive since the Turks of Central Asia to the present. Especially, the tables and harnesses discovered during Pazırık and Noin Ula excavations are among the examples of wood carving on such items. The Chinese learned table from the Turks.

Wood engraving further progressed at Turkish palaces. Byzantine envoy Priskos, who visited Atilla in 448, provided extensive information about it. He writes that all rooms and tools were made of wood, every piece of the palace was furnished and decorated with engravings and that the palace had columns made of wood. The passion of the humankind to embellish the tools of daily use, the desire and effort for searching the beauty in changing time, has caused them to adorn every surface with engraved and inlaid patterns, from the covers of cupboards to ceilings, column heads to doors and windows.

Woodwork in the Early Islamic Period

It is noted that Islamic ornaments in Arabistan, the cradle of Islam, gathered the heritages of the oldest local culture beginning from the mid-7th century, internalized them and reached a new synthesis. The recent excavations have especially brought newer dimensions to the root and development of especially the Arabesque and the Islamic embellishment. Embellishment is the spirit of Islamic art. It is the principle of conceiving the works of art. Each era of the Islamic art has its peculiar style of embellishment. A different style of artistic trend becomes superior with the transformation and stylization of old motifs and the creation of new motifs continuously with a different style.

A group of wood engravings pertaining to the early Islam's tree decoration was found in Tikrit along the Tigris River on the north of Baghdad, and they are currently displayed at the Metropolitan Museum. The wood work on those pieces provides information about the wood decoration between the 7th and 9th centuries. On these pieces, vignettes, bunches of grapes, palmettos, pine cones, clovers and curved branches

were used as motifs. Curved branches and four-leaved rosettes are also included on the borders decorated as low relief.

Bunch of grape is a very favorite motif in the art of early Christianity and Hellenistic period. It continued to be liked also in the Islamic world. However, it gradually went through a stylistic change and the vignettes turned into an abstract embellishment. Also the clover leaf, palmetto in the shape of a wide heart, half palmetto and palmettos, the tips of which are slightly curved to the front in the middle of the vine leaves, that were frequently applied in Tikrit, Meshatta and other works of early Islamic period are originated from the Sassanid, and they play an important role on shaping the early Islamic art.

The extraordinary hand work and the diversity of the geometrical motifs; the shapes of clovers developed with stars, crosses and swastikas; the leaves and brunches, and half palmettos on the wooden minbar of Kayrevan Seydi Ukba Mosque, which was prepared in Baghdad in 867 as an important example of the Abbasid art, is one of the richest examples of wood work in the 9th century. The motif of palmetto tree with bent trunk, surrounded by pine cones is an Umayyad motif. The same motif is also placed on the bronze covered thresholds of Masjid-al-Aqsa in Jerusalem. Acanthus leaves in the eastern Christian art are also included in the art of the 9th century Abbasids. Among the motifs, pine cone plays the most important role on Kayrevan Seydi Ukba Mosque's minbar and in Tikrit. They were placed between the leaves in various groups. They also took the pine cone motif of Abbasids period from the Umayyad embellishments. It is also possible to find the same motif at Masjid-al-Aksa, Meshatta and Kasr-el Tuba. The area of use of this motif cannot be restricted. It was also used on the wood engravings in Egypt. The motifs on the Umayyad and Abbasid works are also very similar to Samarra group "C" embellishments.

The wood work in the Fatimi period was influenced from the stone reliefs of Egypt and Syria in the 10th and 12th centuries. The door from the 11th century at Al Azhar Mosque's Museum and the wood works of Hakim Mosque can be shown as examples to the works of that period. There is a trend towards the animal style in the late period Fatimi works. The doors at New York Metropolitan Museum and Cairo Museum are examples to that. There are hunting sceneries, symmetrical single bird and animal groups. This style also influenced the Mamluk art later. There, a rich layer that covers the entire surface was created. Sceneries from the daily life, hunting and palace entertainments are seen. There are also few samples that remained with some manuscripts of Kufi calligraphy around Tashkent, Samarkand and Bokhara prior to the conquest of the Seljuks. Some of the doors with Kufi manuscripts are very similar to stone decoration of the period. The rich curved branches and rumi patterns on a letter at Metropolitan Museum from this period, and on two of the doors of Hoca Ahmet Yesevi Mosque resemble to each other. Besides, the doors of Timur mausoleum at Hermitage Museum, and the door of Shah-ı Zinda Mosque in Samarkand, are among the samples remaining from the wood works of Timur's period.

Earliest examples of wooden mosque tradition in the Turkish art are seen in the ruins of Ghaznavid and Karakhanid States in the Central Asia. In Ghazni, the roof of Arus-ul Felek Mosque constructed by Sultan Mahmoud is known as a monument supported by wooden poles and very rich interior embellishments. Such mosques with flat roofs and wooden supports are also noted at Oburdan and Kurut on the east of Samarkand, and at Hive on the west of Bokhara.

Techniques in Wood Engraving

The Turks have constructed various religious and civil architectural monuments in Anatolia since the 12th century. On the door and window shutters, minbars (pulpits), lecterns, mihrab (altar), capitals, beams and consoles of these buildings, the wood was engraved and used with various techniques, thus a warmer atmosphere was obtained at the architectural buildings. The most commonly used materials for such works were walnut, apple, pear, plane tree, linden and ebony trees. On the monuments, in addition to the techniques such as kundekari, engraving, assembling techniques; the materials such as nacre, tortoise shell, and ivory were used and glamorously rich masterpieces were created.

Kündekari Technique

This technique, mostly used on gate wings and on the side transoms of minbars, is the most authentic and the most difficult handwork requiring technique. Its first examples in the Islamic art were found in Egypt, Halab and Anatolia in the 12th century, and it developed in these three centers synchronously. Kündekari technique is a very difficult technique that requires master skills. It consists of combining various geometrical shapes such as octagon, diamond and star with each other through assembling technique. These wooden pieces and grooved beams are attached to each other as interlaced. Nails or glues are not used to attach them. As the pieces are interlaced, a wooden framework is placed under the superficies in order to prevent them from the disengagement of the pieces due to shrinking when the wood dries out. These pieces, which are generally made of geometrical shapes, are embellished with arabesques, rumi, curved branches and flowers as engraved or embossed.

False Kündekari

This technique is applied on the side transoms of minbar, on door and window shutters. It is divided into sub-categories as assembled and pounded, or assembled and glued. This technique is applied by bringing separate wooden blocks together. These wooden blocks also consist of various geometrical shapes such as octagon, hexagon, star or diamond. Insides of these figures are patterned with tiny vegetal motifs in the shape of reliefs. The sticks between the wooden blocks that make up the geometrical figures are nailed to each other. In this technique, which is rougher and requires less handwork, certain crevices occur when the wooden blocks dry up. In the pounded and relieved kündekari technique, the beams that create the geometrical progression are pounded between the out dented surfaces. In pounded and glued kündekari, octagon, star or diamond shapes are made on wooden blocks and wooden beams that create the geometrical framework are pounded.

Flat Background Deep Carving Technique

The works with this technique constitute a flat background with the same level of wooden face. The motifs are identified with deep carving on the wooden surface. Outer gate of the tomb of Hacı Bayram Veli in Ankara (end of 15th century), Osmancık Koyun Baba Tomb's gate (end of the 15th century), Merzifon Sultan Murat Mosque's gate (1426) are among the examples with this technique.

Round Background Deep Carving Technique

In this technique, which is most commonly used and wide spread, the reliefs are engraved on a round, rough background. Highly different examples of this technique are provided on

manuscripts, calligraphies and arabesques. The examples of this technique can be found on the gates of Bursa Green Mosque and Tomb (1424), Amasya Bayezid Pasha Mosque (1419), Edirne Beylerbeyi Mosque (1429), and Tire Yeşil İmaret Mosque (1440).

Double Layered Relief Technique

This technique employs both the flat background deep carving technique and round background deep carving technique together. It is mostly applied on manuscripts and calligraphies. The calligraphies are engraved with round background deep carving, while the arabesque flowers and curved branches behind are created with flat background deep carving technique.

Curved Cut Technique

This technique is not very common in the Anatolian woodwork. It was initially used by the Central Asian Scythians in wood and metal works. Later, it entered the Islamic art in the 9th century after being used broadly in Abbasids' plaster and wood works. In this technique, the relieved surfaces descend with curved surfaces that intersect with each other towards the inside. This technique was applied on Ankara Ahi Elvan Mosque's window shutters (1413).

Cage Technique

It was generally applied on the parapets of minbars, on the cap stone sections. It is obtained by the nailing of the wooden beams together in a way to create geometrical shapes. On some monuments, polygons and stars filled with arabesques are placed between wood beams and thus, richer looking cages

are obtained. Among the early Ottoman monuments of the 15th century, the minbar parapet of Bursa Great Mosque (1400), the inner gate of Bursa Green Mosque (1413), the minbar parapet and pulpit of Edirne Muradiye Mosque (1436), and the minbar parapet of Manisa Hatuniye Mosque (1490) are among the monuments where this technique was applied.

Openwork Technique

Openwork technique, made by carving the wooden surfaces with grooves like laceworks, was applied on the minbar parapet of Ayaş Great Mosque and minbar parapets of Manisa İvaz Paşa Mosque (1484).

Painting on Wood Technique

It can be seen on the capitals, consoles, ceilings, eaves, mahfels and beams of wooden mosques and masjids. These painted embellishments, most of which have worn out, were generally made with ruddle paint. With red, dark brown, yellow, white and gilt colors, they are engraved in a symmetrical organization, as hand drawn lotuses, palmettos, rumis, meanders, rosettes, garnets and leaves. In the 15th century, especially the interiors of the masjids in Ankara, such as Hoca Hundi Masjid, Geneği Masjid, Poyracı Masjid, Hacı İvaz Masjid and Hacı Bayram Veli Mosque have very beautiful examples of this technique.

Nacre and Ivory Inlay

Nacre is the shell of oyster. These shells are first cut, grinded and polished. In addition to nacre, ivory, bone, tortoise shell, balsam, boxwood, mahogany, gold, silver, ruby and other previous gems are also used.

The first examples of inlay technique, which was not used commonly in the Seljuks period, are seen in the 14th century. On the interior gate of Hacı Bayram Veli Tomb, which was constructed in the early 15th century, wooden and bone inlays on wood were applied between the fillings of the geometrical divisions. In bigger fillings, various star and diamond motifs made of bones and jadestones were placed. Another example of that period is the window shutters of Amasya II. Bayezid Mosque (1486). Vegetal motifs are inlaid in the geometrical sections made of kundekari technique, with deep carving technique and nacre inlays were placed between them. Inlaid rosettes that began in the 15th centuries as scattered in the spaces in star shape were used further in the 16th century Ottoman classical period works due to the influence of the Arabic art, and rich-looking works with molded inlaid technique were produced.

Typological Development

Composition

The figures and compositions that create the embellishments on woodwork are gathered around three main themes: geometrical embellishments, vegetal embellishments and calligraphy. In general, figure is not used frequently on the wood works in Anatolia. Three types of compositions were applied: Composition with sticks-bars, geometrical compositions, and compositions with medallions.

1-Compositions with Sticks-Bars

This composition is mostly applied on door and window shutters. The inner sides of the areas created with horizontally interlaced thin strips were left as flat and unembellished. On

certain monuments, these sticks were applied on horizontally and vertically shifted axes, and an illusive composition was created with bars. Window shutters of Bursa Green Mosque and Green Tomb (1413), window shutters of Edirne Muradiye Mosque (1450), İnegöl İshak Pasha Mosque and Madrasah gates (1484) can be given as the examples of this type of composition.

2-Geometrical Compositions

The essence of people's inclination towards geometrical compositions lies in their desire to imitate the nature. The mankind has seen this harmony in the nature since the beginning, and tried to apply it on the works created. Geometrical compositions were also applied frequently on woodworks as they were very suitable for the materials and techniques employed in this branch of art. Door and window shutters are generally divided into three sections and manuscripts are placed in the middle of top panels. On some works, the periphery of the top panel is surrounded by a bow shaped arc. The inner sides of the middle and bottom panels are filled with various geometrical shapes varying according to the properties of their forms with infinite-character borders or various geometrical figures around a central motif. On them, the compositions with a central character are actually closed forms that are restricted after being taken from an infinite composition actually. Just in the middle of the composition, there is a main element and auxiliary elements around it.

The stripes that create the geometrical compositions intersect as vertical and crosswise lines, or they are connected to each other with a right angle. With the intersection of crosswise zigzags, star or cross shapes appear; and the intersection of broken lines creates stars with six or seven corners, or hexagons and octagons. The intersection of three broken lines with

highly different properties from each other creates very rich and varying compositions. Two of those broken lines develop along the vertical axis, while one develops along the lateral axis; the vertical lines create tree-cornered protrusions to the right and left, while they intersect with other broken lines with symmetry and create shapes that end in the shapes of butterflies, pentagons, Y or V, or figures ending with arrowheads on both ends.

With the continuity of broken lines on a limited surface without reversing and intersection on an infinite character, interlaces made of geometrical and closed shapes such as squares, triangles, polygons and stars are created. There are borders around these compositions. Some of the borders are infinite-character compositions. Some others are shaped with the compositions that develop and progress longitudinally on both sides. Geometrical compositions can be grouped as closed interlacing figures developing from lines and the compositions that develop, multiplied and expand from a central shape.

3. Compositions with Medallions

On this order of composition, there is a big medallion in the middle. Two smaller medallions are added to its lower and upper sections. It is surrounded by a border. This composition was applied on the woodworks that were created on single piece wood with flat background deep carving technique. Insides, outer corner gaps and borders of the medallions were filled with vegetal motifs. Inner sides of the medallions were engraved as deeper compared to corner gaps and borders. The gate of Merzifon Sultan Murat Mosque (1426), the gate of Osmancık Koyun Baba Tomb and the outer gate of Ankara Ahi Elvan Tomb (1429) are among the monuments where compositions with medallions were applied.

Woodworks of the Seljuk Period

The Anatolian Seljuks woodwork gained the characteristics of becoming an evident style in the 13th century. Saltuks, Artuks and Mengücek Beyliks in the 12th century can be considered as a period which prepared this style. In the art of the Seljuks period, especially woodwork has an important place. It is noted that geometrical and vegetal elements are more prominent on the embellishments that are prepared generally for religious structures. Embellishment is made as a relief over the background. The waters consisting of rumis complete the principal composition. They put out an interlaced girift design. Rarely, human and animal figures are placed between these girift patterns. The figures created by flat, broken or round lined strips that turn to various sides, express infinity, while the characteristic of ability to multiply in numerous figures adds further compositional enrichment. Perceiving and construing these compositions at first site is not quite easy. Among these different compositions on wood, figures were noted only on very few examples. The symmetrical lion figures carved on the gate of Ankara Hacı Hasan Mosque, which is displayed in Ethnography Museum of Ankara, as well as the double headed eagle and dragon heads on the window shutters of Akşehir Masjid are two exceptional examples. The works of the Seljuks era were not only seen on the ceiling beams, capitals, door and window shutters in parallel to the architecture; but they were also applied on accessories and appliances. However, the permanence of portable small appliances is lower than the others. The richest and most diversified examples of woodwork are found in this period. Seljuqid artisans both used any types of trees and very different techniques. They also knew very well which technique should be applied on which tree. The most commonly used materials are walnut, apple, pear, rose, ebony and cedar trees.

On the woodworks that remained from the Seljuks to the present, vegetal motifs, calligraphies and some figures were also used in addition to geometrical patterns. The curved branches that consist of dynamic lines on vegetal motifs create the core of the embellishment. A new style consisting of rumi motifs, takes its roots from a decorative system that goes back into Turkistan. Embellishments with rumis are also noted on rock, mine and gilding works. In the Anatolian Seljuks, embellishments with rumis reached the summit. In a system shaped with geometric divisions such as stars, octagons, hexagons, rectangles and circles; the rumis gain a dynamic appearance with the surfaces filled with full and half palmettos.

Another frequently used motif in woodwork is quadruple braid. The wooden minbar of Harput Great Mosque from the Artuks in the 12th century is one of the most beautiful examples where this motif is used. It was used on the parapets of the mihrab of Ayaş Great Mosque, and on the upper side of Sivrihisar Great Mosque which were constructed by the Seljuks in the 13th century. These works are the masterpieces of the woodwork that managed to survive from the 13th century.

One of the first most important woodworks of the Seljuks period is the minbar of Alaattin Mosque in Ankara (1178). Except for the cone and plinth sections, all pieces of this work, which was made of walnut tree, are original. It was constructed with False Kündekari technique. On the side transoms and door wings, assembled and pounding kündekari technique was applied; they were shaped through bringing octagon and star motifs side by side and filling their inner sides with arabesque motifs. Double-layered relief technique is observed on the calligraphy of the minbar. The décor that consists of arabesques and spirals on the bottom section is flat backgrounded; while

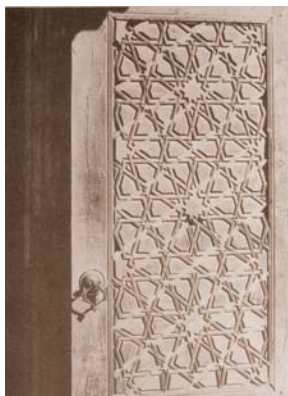
the calligraphy décor on the top was engraved as a round background deep carving. The parapet section is a perfect example of cage handwork. It is one of the elegant examples where many techniques were used together.

The earliest minbars from the 13th century were shaped by filling various pieces of wood on a hardwood, and the grooves, matching each other, were merged and the surface was embellished with geometrical forms and star shapes. Later, the technique was developed and small pieces of mosaics were placed on thick wooden blocks. The surfaces of the actual areas were embellished with geometrical and vegetal motifs and calligraphies. Such embellishments were used in stars and polygons. The calligraphies on the Seljuks minbars were written with kufi with flowers and Seljuks sülüs. Although the actual date is uncertain, Aksaray Great Mosque can be counted among the oldest examples. Real künde-kari technique was applied on the side transoms of this minbar, and curved cut technique was applied on the minbar shoe rack. The cage on the side transoms of the minbar of Ermenek Sare Hatun Mosque has embellishments made with curved cut technique. Siirt Great Mosque's minbar was constructed with real künde-kari technique, and round background deep carving technique was used on the calligraphy section. Real künde-kari technique was applied on the minbar of Birgi Great Mosque. In Ürgüp Damse Village, Taşkın Paşa Mosque's mihrab and minbar represent beautiful examples of the 13th century woodwork. The mihrab, made of walnut tree, is surrounded with two lines of nesih calligraphy. The transom section consists of geometrical embellishments that increase with 12 armed stars. The niche of the mihrab has five faces and it is limited with a sharp arc. The inner side of the niche is also filled with rumis. The rosettes on the corners are among the oldest examples of inlay technique. They are filled with bone inlays.

In the 13th century, the Seljuk woodwork developed in terms of quality and quantity, and reached to a rich understanding of composition which was also seen on the rock embellishment of the century, even a unity of style was maintained. The authentic wooden ruins of Divriği Great Mosque and the twelve armed stars, five armed stars, rectangular and hexagonal divisions, three lined braid motifs with lateral broken lines on its minbar; as well as the geometrical patterns such as ten-armed stars on the wings of the wooden door at Ethnography Museum of Ankara, which are believed to be made for Bey Hekim Mosque, were filled with vegetal motifs as their intermediary fillings. Another method of embellishment at the wooden constructed mosques is painting. In the paint on wood technique, which is mostly applied for capitals, consoles and beams; mostly red, dark blue, yellow and gilt colors were used. Afyonkarahisar Great Mosque, Beyşehir Eşrefoğlu Mosque, Ankara Arslanhane Mosque, Kastamonu Kasaba Village's Mahmut Bey Mosque can be shown among the examples of this technique. The masjids built in Ankara in the 14th and 15th centuries are among the richest examples of this technique.

The understanding of geometrical composition continues from the 13th century to the end of 14th century. Inner sides of those geometrical divisions were filled with rumis and palmettos, while sometimes the calligraphy of a manuscript was also added to the composition. The 14th century Seljukid art paves the way for the transformation to the Otoman art style, which was to begin in the Western Anatolia and influence the entire Anatolia. Smaller and well organized works were produced with little means in the Beyliks period, and any kind of techniques were used. The woodworks of the 14th century are the last examples of wood art style of the Seljuks and the preparer and determinant of the Ottoman art style. In the

15th century, the political structure in Anatolia changed; the Ottomans attained the political integrity, developed its borders from the Mediterranean to the Black Sea and to be banks of the Danube River. The political integrity also identified and glorified the economic and cultural existence of the Ottoman society.

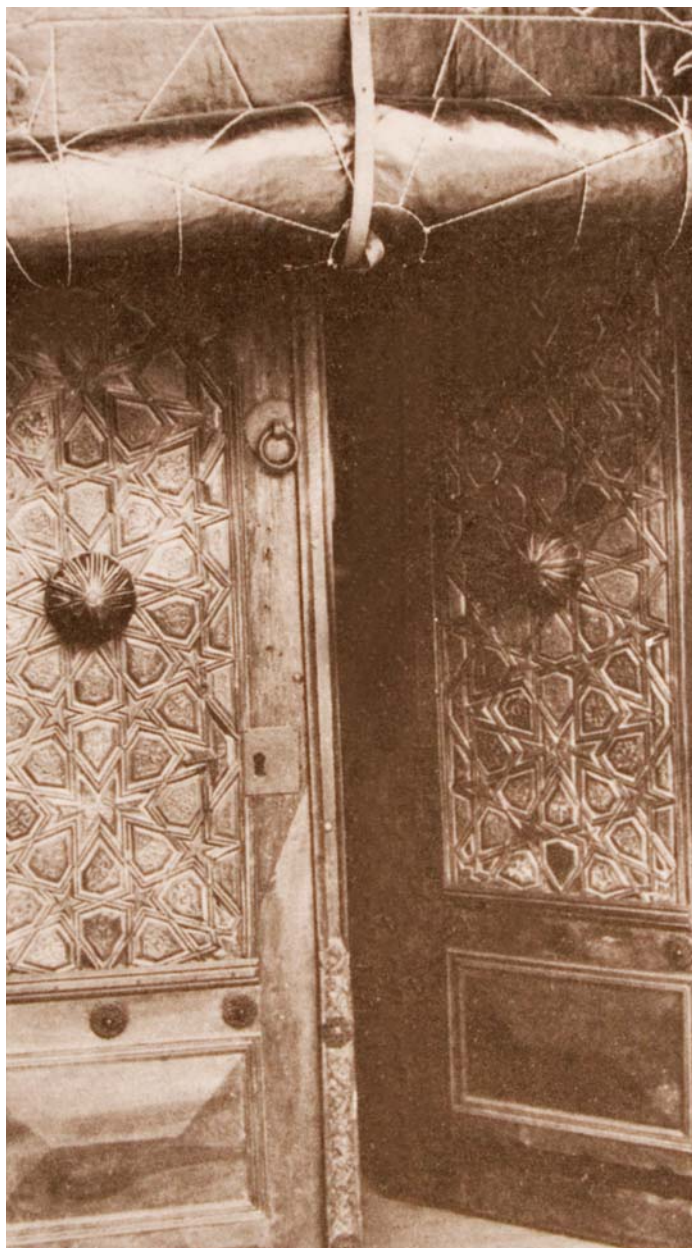


Edirne Üç Şerefeli Mosque, door of the exterior courtyard

Woodworks of the Ottoman Period

Although the techniques of the Ottoman era were not very different than those of the Seljuks era, a rather different style was developed and works with different characters were produced. Naturalist flower motifs began to be used on the Ottoman era

woodworks. Instead of the compositions with medallions, rather the geometrical compositions such as triangles, stars, zigzags, diamonds or polygons were used. A different style was created using auxiliary materials such as nacre, tortoise shell, gold and silver. In the 16th century, flower embellishments covered all woodworks, and they gained a more complex appearance with rumis. In the 16th and 17th centuries, the simplicity in woodwork was abandoned and dynamic motifs, which are mostly noted in tile embellishment, and chintamani were used. The materials such as nacre, tortoise shall and ivory were used at a higher proportion on woodworks, and they provided a rich appearance to the monuments. The materials for Quran covers, containers of the verses of Quran and lecterns in this period, were selected very carefully and



Amasya II. Bayezid Mosque, door

they were covered with inlaid or glued nacre, tortoise shells or similar materials. In the 18th century, similar to every branch of the Turkish art, the influence of Westernization also caused the woodworks to lose their attributes and remain under the influence of Westernization. This influence also continued in the 19th century and the impacts of European baroque, rococo and eclectic styles became denser. In that period, the use of nacre on woodwork was abandoned.

In the 15th century early Ottoman period, the Seljuk tradition was maintained with small changes without the introduction of significant innovations in the technical area. Beginning from the 16th century, the classical Ottoman wood carving developed and in addition to the previously known techniques; inlays with nacre, tortoise shell and ivory as well as mosaic techniques were developed and glamorous works of art were created. Metal bosses were also used to add more on the beauty of the wooden art. With various techniques of woodwork on wooden minbars, shutters of doors and windows, lecterns, capitals, beams and consoles, the architectural structures were provided with a warmer atmosphere. In that period; walnut, apple, plane tree, linden, ebony and oak were the most commonly used materials. Kündekari technique, which connects various geometrical shapes such as octagons, diamonds, stars, etc. to each other with çatma (assembling) technique; was widely used on the shutters of doors and windows as well as the transoms of minbars. Inner parts of these geometrical shapes were decorated with arabesques, rumis, curved branches and flowers as carved or embossed. In addition to Kündekari technique, inlay (kakma) technique was also used commonly on the Ottoman woodworks. This technique, which is divided into groups as wooden, nacre and ivory inlays; the patterns are drawn with a pencil on the polished wooden surfaces, later the cavities

were opened according to the design and the opened cavities were filled with the inlays very carefully. Inlays were generally different than the background in terms of type and color, and so, contrasting decorative shapes were obtained. Nacre, ivory, bone, tortoise shell, balsam, boxwood, mahogany, gold, silver, ruby and other precious gems were used. The first examples of inlay technique, which was uncommon on the woodworks of the Seljuks era, appeared in the early 15th century.

This technique was used at a wider scale on the Ottoman works of the 16th century. The nacre used for inlay technique is obtained from oyster's shell. The worthy pieces of the shell are taken; they are cut, filed, polished and the motifs are prepared as desired. The prepared pieces are glued on the surfaces of the wooden material. There are two types of nacres; plain white and wavy. Although nacre inlay was mostly used to embellish the architectural works, it is possible to see it on any kind of items whether religious or non religious. The nacre is placed on the wooden material in various shapes. In the method named as "mosaic", the prepared naced motifs are previously glued on the place they are to be inlaid; then, a paste is made by boiling balsam powder with glue. This glue is overlaid on the glued pieces and then left for cooling, and finally it is polished. Nacre mosaic is generally used for the construction of small wooden tools, drawers, and Quran covers. The method of opening small grooves on the wooden material and inlaying nacre in them is named as "inlaid" (gömme). Sometimes, these nacres are surrounded by a metal wire frame. When the nacres are very small, first a soft material such as a paste is overlaid on the surface, and then the pieces of nacre are placed on the slots opened in the paste. If the motifs are very small, then the paste made with nacre powder is applied. This technique is named as "imprinting" (kondurma). Coating of the entire

surface with nacre or the mixture of nacre, tortoise shell and ivory is named “sticking” (yapıştırma). On this type of work, the background is generally made of tortoise shell. On top of it, the nacre filled with “filoto” (mineral, walnut, ivory) is placed on the spaces. If the surface of the material is rough or if the nacres are very small, then they are fixed tightly with a small nail in the middle of them. Initially, the Ottomans applied the engraving works of the Seljuks in the same way, and then they developed their own authentic techniques in the course of time. Although nacred tools bearing date is very few, they can still be found from the 16th century. Archive documents and handwritten books as the most reliable sources in this regard show the architectural works in the second half of the 15th century as the first examples of nacre inlay. The sources also mention that there was a workshop for the nacre artisans at the palace in the 16th century.

Woodwork was not used only on certain architectural elements such as doors, windows, minbars, and mihrab (niche of mosque); but it also found a place also in the art of wooden building construction. The first examples of wooden mosques appeared in the second half of the 13th century. At these mosques, the top of poles and arcs are embellished with wood engravings. It is believed that the continuous and conscious use of wooden engraved poles in the Turkish architecture is related with the tent life that Turks maintained for a long time. It is known that poles with engravings on the head side were used at Turkmen tents. Similar to the different techniques used on various household goods beginning from the 15th century; the examples of woodwork are also found on old Turkish houses. Especially the rooms, ceilings, the niches with shelves on the walls and the doors of cupboards are the places where woodwork was applied.

Wooden ceilings are gathered under four groups according to the way of construction. Those made of small timbers as interlaced, those with lathes in between, those with embroidered, those made of plain timbers and those divided with lathes as embroidered or plain ceilings, those with carvings and star motifs on the wood, ceilings with cloth laid on wood, which have motifs or which are plain embroidered.

The art of woodwork is noticed on sultanate boats, too. The origin of Turkish boats is the sailboats in the Black Sea. Sultanate boats are genuine works of art. They are decorated with a fantastic woodwork and white gilded embosses. Sultanate boats are rowed by 24 or 40 oarsmen. The small boats are intrinsically elegant. Almost all of them are quite long. There is a section named “Kiosk” at the back, which is constructed for the sultan to sit. This section is made of a red velvet canopy fastened on four columns and silk curtains around; with a throne inside. Kiosks are divided into two as open and covered. The covered curtains have windows. The kiosks are pieces of art in its own right. Boats without kiosks are preferred in summer months.

The boats sultans used during the naval campaigns in the 15th century are named as “Bastarda”. These galleys were constructed at the shipyard next to Sultan Bayezid Kiosk. The boats, the sultans had constructed for themselves until 1685 at these shipyards were named as “Green Boats”. The galley from Fatih Sultan Mehmet’s period is a very big galley with great historical significance. It is a unique work of art. It has a kiosk section entirely covered with nacre, ivory, ebony and copper inlays. The boat known as the “Green Angle” in the history of maritime belongs to Kanuni Sultan Süleyman (the Magnificent). It was made of pine, hornbeam and fig trees.

CHAPTER IX

ART OF MINIATURE

In manuscripts, the book pictures prepared in order to decorate and visually support the subject of the book and the text are called “Miniature”. This word was adopted into Turkish from Western languages. It stems from the Latin word “miniare”, which defines the embellishments on the beginnings of chapters of the handwritten books in the medieval period in Europe. It is used as “miniatura” in Italian and “miniature” in French.

Miniature is drawn as a sketch on glossy (ahar) paper with a very thin brush, brick-colored paint or sepia ink; first the gold is overlaid and then it is painted with other colors. Glossing (aharlama) is made with a thick mixture of egg white with some alum or sugar-free starch. It is brushed on the paper, and then left to dry. Later, it is polished with a stone. The paints used for miniature drawing are earth paints. They are also mixed with glue dissolved in water, and in order to be able to use the paints again after they dry out; a few drops of grape juice or molasses are added. The dried out paint becomes reusable when it is soaked with some water.

Historical Development of Turkish Miniature Art

The beginning of the arts of painting and decoration in the Turkish history goes back to the first Turks in the Central Asia. One of the most natural passions of the humankind is adorning oneself and its environment. The passion of adorning one self, the habitat and the appliances in a good looking manner also gradually added certain qualities to people’s perception of art. Turks are among the earliest nations who have provided

the most beautiful and elegant examples of the decorative arts. Turks have maintained their national art culture, which encompasses Central Asia and Near East, for many centuries.

The archeological and art history studies in the Central Asia beginning from the 19th century and continuing so far have ascertained that the roots of Turkish painting and decorative arts is Central Asia. Eastern painting and decorating arts reflect their wit, similar to all other arts of decoration such as miniatures and tezhips (illumination) on the handwritten books' pages, on the covers of books, on writings, mosaics, tiles, carpets, murals and glassware. The examinations of Von le Coq in Eastern Turkistan's Tian Shan, Karakorum, Pamir mountains and Turfan regions in 1907 have revealed many handwritten documents, and temples with some precious murals on the walls.

Uyghurs, who lived in the Central Asia from the 1st century BC to the 8th century AD, have a very significant place in the cultural history as the first important practitioners of painting and decorative arts. Some handwritten books and the mural of a temple that belongs to Mani religion, which were found out during the excavations of Van le Coq in Turfan, do not only give information about the pictures of the period, but also verify without suspect that the Eastern art of painting and decoration were originated from Turks.

The artistic activities of Turks should be evaluated under three different religions: Manichaeism, Buddhism and Islam. The Uyghurs, between the 7th and the 9th centuries AD, first adopted Manichaeism and then Buddhism, and decorated the walls of their temples with some sort of paintings. The book of Mani' was embellished with chomirabaq paintings. Manichaeist Uyghurs, who lived in East Turkistan in the 8th century, were

highly advanced in the art of book decorating and they used the figures and motifs of the walls on these paintings, which are made at a smaller size compared to murals.

In the periods when Buddhism was dominant, they decorated the walls of the temples with the pictures on religious matters that were extracted from the life of Buddha. In that period, sculpture and painting gained an entirely religious quality at the temples and represented a highly advanced level. The oldest examples of Turkish painting and embellishments art are the Manichaeist murals on the walls and the ceiling, which were found at Kucha ruins. On those paintings, the composition is symmetrically placed and created in a sequence. They show Uyghur priests, Uyghur princes, various male and female figures and musicians. Manichaeist and Buddhist Uyghur artists played a great role in spreading the painting and decorative arts to the Islamic world. Uyghurs, who left Central Asia from the 8th century onwards and moved to Asia Minor, and to the south later; also brought their own styles of art and enabled its expansion in the Islamic world.

In the period of Moguls, many Uyghur artists went to the Islamic world and had an influence on refreshing the art of painting. Its influences on the School of Baghdad are verified with the results of the researches made in Uyghur-Turk cities of Central Asia. French researcher Clément Huart says that the Turkish, Persian and Arabian miniature art was created after the former Turkish art of painting in Central Asia passed to the Persians. Uyghurian artists, who worked at the Ilkhanid palaces in Persia during the 13th century, brought great changes to the arts of Asia Minor in accordance with their own national styles. The Turkish art spread its influence over Transoxiana and the entire Persia. During the era of Moguls, who invaded Persia in the 14th century, and during the period

of Timur, Uyghurs worked under their service, which led to the appearance of Uyghur-Turkish art influences on the Islamic art of embellishment. Uyghurian artists, who went to Baghdad, Meraga and Tabriz in the 9th century, were protected by Turkish sovereigns and provided with the opportunities to work, which increased their influence further. It should also be mentioned that; as the Uyghurian artists undersigned their works in the Islamic countries with Arabic pseudonyms, most of those artists were thought to be Persian or Arabian. Learning their biographies also became very difficult. Only some ruins have remained from the pompous palaces, which were decorated by Eastern artists, in Persia.

Khavernak Palace of Bahram in Shiraz, which was partially damaged by Greeks and partial by Persians, and Hamedan Pavillion near Akabat, are among the works the artists have worked on for a long time.

In the beginning of the medieval period, Persia was an advanced country in terms of art among its neighboring Eastern countries. The influences of the Turks from Central Asia, the Chinese and Christians from Byzantium are seen on the art of Persia. There is no any information that indicates the books and pictures of depiction in the first and second centuries of Hegira. The art of painting and miniature restarted in the period of Abbasids, and improved and advanced further in the period of Safavids. There are not many works other than some handwritten books in Arabic and the pictures on drawers. The wrong and conservatist attitude against making the pictures of living things, which began in the 9th century, caused the geometrical embellishment and flower motifs to gain importance in the linear approach of Arabian painting and decorative arts. However, there were paintings and murals made by Muslims in Mecca in the era of the Prophet Muhammad. Adorned Arabian

palaces are also the monuments from that period. There were painted pictures of people even those of naked women on the ruins of the small kiosk with a bath named Kuseyr Amra (715-725), which was constructed by Umayyad caliph Valid I, on the desert 100 km away from the Dead Sea. It is also thought that those pictures might be made with the influence of Byzantium, or may be, by Byzantine artists. Samarra Palace 60 km away from Baghdad, was constructed by the Abbasids, and its walls were decorated with murals. The walls of the palace constructed by Mahmud of Ghazni are also covered by highly rich epic murals. They narrate the wars of Mahmud. The naked women pictures in some rooms were covered with lime in the period of Mahmud's son Maksut.

From the 11th century until the Mogul invasion, the Seljuk Empire ruled in Persia. Later, they were managed by small atabeyliks under the ruling of Seljuk Turks. The first Islamic miniature school was opened by the Seljuk Turks in Baghdad. Most of the artists who worked at those schools were Uyghur Turks. Therefore, there are not many discrepancies of style between the Central Asian and Seljuk arts of painting and decoration because both represent the sensitivity and the taste of color and line of the same race. Although the influences of Chinese art on the painting art in Central Asia are mentioned, that influence was not at such extend to influence the authenticity of Turkish art. Nevertheless, the commercial and political relations between China and Iran, the wars and campaigns also suggest the inevitability of such an influence. Nevertheless, both the Chinese art and the Persian art continued their evolutions with the influences of Central Asian Turks. The arts of painting and decoration, which began to develop in the era of Great Seljuks, also continued during the era of Anatolian Seljuks; however, there are not any works today

that remained unbroken from that period. “Varka ile Gülşah” miniatures that remained from the 13th century to present are currently held at the library of Topkapı Palace as the oldest and single example.

The oldest information about Persian miniatures is from the 13th century. The Chinese influence on the Persian art of painting is apparently noted in the period when Persia was invaded by the Moguls in 1258. The cloud motifs and dragons on landscape paintings are the proofs in this regard. The Chinese works were copied in the first years of the Mogul hegemony. In addition to the Chinese clerks and artists who went to Persia during the Mogul invasion, Genghis also took Persian artists to China. These reciprocal relations were obviously influential on the Persian art. They were influenced by the Chinese and Moguls, who had a more advanced level of art.

Iranian art of painting had a bright period during the time of the Timurids. Timur destroyed everything that managed to survive from the Mogul invasion in 1396. Despite the mentioned destruction and devastation, he also patronized the artists. He was interested in painting as much as poem and literature; and he even had his family members painted. He had the Iranian and Chinese artists the poems of Nizami the poems of Nizami. Similar to Timur, his sons were also greatly interested in art, and they patronized artists. In the period of Timur, Samarkand, Bokhara and Herat were turned into important centers of art. On the paintings from that period, the Eastern type of human figures with wide round faces, slant eyes, eastern cloths and landscapes can be evaluated as the Chinese and Mogul influences.

Herat School provided noteworthy works of art not only with miniatures but also with the decorations. The brightest

period of the art of decoration was in Western Persia during the rulings of Turkmen beyliks and in Mesopotamia, a big portion of which entered in the Timur Empire in 1453 except for Khorasan and during the period of Huseyin Baykara in Herat. A perfect balance between miniature, calligraphy and decoration was achieved on the handwritten books of this period, the classical period for Persian book arts. Bihzat, the famous artist of that time, overshadowed the fame of all other contemporary artists. The classical style gained shape in Tabriz during the time of Celayir, and after living a short and bright period in Shiraz, the style reached maturity in Herat.

In the second half of the 15th century, Turkmen clans the Karakoyuns and the Akkoyuns shared the same cultural life. They copied some old artists of Celayir Period in Baghdad and Tabriz, and the decorations on some books produced at Shahruh's Herat school. This school of the northwest had a special importance for the future. Because the Safavids ruled the region from Erdebil to Tabriz in Persia and then to Azerbaijan during the 16th and 17th centuries and they paid a great attention to the Akkoyuns. In consequence, Shah Ismail occupied the lands of Akkoyuns when he established his throne in Tabriz, and took the artists who worked with them to his own palace. So, the Young Safavid School began with a rich and bright style and continued with the addition of Shah Tahmasp's (1524-1576) splendid school of painting. The most beautiful examples of miniature were created during the Safavid era in the 16th century. Again, the famous artist of this period is Bihzat. The pictures that depict Shah Ismail's hunting scenes, and the miniatures of Layla and Majnun are among his works. The names of Bihzat's contemporaries and students who worked in that period, such as Muzaffer Ali, Ustat Kasım, Aliş, Sultan Mehmet, Cihangir, Buhari, and Aga Mirek should also

be mentioned. Shah Ismail's successor and son Shah Tahmasp was a student of Sultan Mehmed. He also painted. Due to the increasing political and economic problems, Shah Tahmasp could neither make paintings nor protect the artists, which ended in the gradual regression of art. Beginning from the 17th century, the art of painting in Persia began to lose its authentic character while trying to imitate the Western painting.

With the expansion of Seljuk Turks in the 11th and 12th centuries from Persia to Asia Minor, Mesopotamia, Syria and Anatolia; the influence of Turks on Islamic miniatures also began to increase. Among the oldest handwritten books with miniatures, which reached from that period to the present, are Kitab el Hasha'ish, Arabic translation of Dioscorides' book "Materia Medica" on healing plants, and Kitab el Tiryak, Arabic translation of Pseudo Gallenos' book on poisons. The miniatures in these books, which were copied and written from antique books, have the illustrations of the plants with the influences from the Greek painting art. In Kitab el Tiryak, the composition sequence of Uyghur murals is applied in accordance with the Uyghur painting tradition.

The peculiar painting style of Central Asia is also noted on the miniatures of an Arabic handwritten book from the 9th century, which is based on the astronomy book of Ptolome titled Almagest. On the handwritten books of the 12th and 13th century on medicine, astronomy and other subjects of science, the influences of late Antiquity and Byzantium are found. More mature examples are seen in the literary works of the period. Beydeba's Kalila and Dimna, and Hariri's Makamat are among the examples of the mentioned progress. These works have the documentary illustrations of the social events and people of the period.

Miniatures of the Anatolian Seljuk Period

The art of painting and decoration in the time of Anatolian Seljuks, which is the continuity of Persian Seljuks, and the Beyliks period in the 14th century can be considered as the preparation period for the classical Ottoman painting and decorative arts. Although there are not many works left from the period prior to the conquest of Istanbul, it is possible to say that the art in this period was a continuity of the art in Baghdad, Tabriz and Herat. It is known that Miniaturist Ali, whose name is mentioned on the manuscript of Green Mosque constructed in Bursa in 1411, was taken to Samarkand by Timur when he was a young boy, and after learning the art of painting there, he returned to his homeland and continued to work as a miniaturist.

There are not many examples left from the book paintings and decorations of Anatolian Seljuk and Beyliks period. The close relations between the Persians and the Seljuk Empire caused to the exchange of artists between the two countries and as a result, the art technique and traditions of the two countries fused into each other. The Seljuk artists imitated the great masters in Persia and Turkistan. Most of the Seljuk sultans were also closely interested in painting. Besides, Konya Mevlevi also created a very high culture of art and literature in the early 13th century. Most of these Mevlevi were talented artists. Bedreddin Tabrizi, the architect of the tomb of Mevlana Celaled-din-i Rumi (Mawlana Jalal-ad-Din Rumi) in Konya, was also a painter. Meanwhile, Bedreddin-i Yavaş was a master artist on murals. Arthuk Emirs also supported the art of painting from the first half of the 12th century to the first quarter of the 13th century, especially book writing activities gained pace in Diyarbakır.

Miniatures of the 12th and 13th centuries were prepared at various centers in Anatolia. *Materia Medica*, Dioscorides' book on botany given to Artukid Emir Nejmettin Alpi in Silvan, was translated into Arabic as the oldest book enriched with miniatures. In Diyarbakır, the handwritten book titled *Kitab fi Ma'rifet el Hıyal el Hendsiya*, which was written and illustrated by Ebüliz Ebubekir İsmail bin er Razzaz el Ceziri, deals with the mechanical discoveries of Archimedes and other Greek philosophers, and contains the illustrations of clepsydras, locks with combinations, pumps, musical instruments etc. The animal and man shaped instrument illustrations on this book are very interesting. The types of the figures resemble to those of Uyghurs.

A copy of Hariri's work *Makamat* was also prepared for Artuk Palace. Another work is a copy of Sufi's book *Suvar el Kavakıb es- Sabita* on astral science and horoscopes, which was prepared in Mardin in 1135. The miniatures of the book were drawn with black ink and they were not painted.

One of the most important works of the Anatolian Seljuk work of art is the work titled "Varka İle Gülşah", which was miniaturized by the miniaturist Hoylu Abdülmümin bin Muhammad in Konya in the 13th century. This work, a love story with the style of *mesnevi* (poemad story), was written by Ayyuki for Mahmud of Ghazni in Persian. The pictures were placed in the text as horizontal friezes, and all details of the story were tried to be given.

Another example from that period is Nasreddin Sivasi's book "Tezkere". The work consists of three sections; the first section is related with astrology and magic. The second section is titled as *Daka'ik ü'l Haka'ik*, and it was written in Aksaray in 1271. The third section was written in Kayseri in 1272, and

it was dedicated to Seljuk Sultan Giyaseddin Keyhüsrev. The third section was named as Mu'nis ül Havaid.

Miniatures of the Early Ottoman Period

The first examples of the Ottoman art of miniature are seen on the handwritten books, which were written in Edirne and Amasya in the 15th century. Shah Ahmedi's "İskendername", written in 1416 in Amasya, is the oldest example of handwritten books with miniatures. Ahmedi was an Anatolian poet, although he also stayed at Edirne palace before Amasya. He was the teacher of Murad II, when he was shahzadah. His work titled İskendername contains the stories of Alexander of Macedonia, and the history of Islam. It was prepared for Murad II. Three of the miniatures on this book are authentic; the others were taken and pasted into this book from different works with Seljuk and Ilkhanid characteristics.

Ahmedi's same work has two other copies prepared between 1460 and 1480. One of them is at Marciana Library in Venice and the other one is at Institute of Oriental Studies, Russian Academy of Sciences in St Petersburg. It is stated that those two copies were prepared by four different miniaturists at Edirne miniature shop (Nakkaşhane). The reason for preparing so many copies of İskendername in the same period is that Turkish was a very common language in Anatolia in the 15th century, and Fatih Sultan Mehmed (the Conqueror) had identified himself with Alexander the Great. This book is important since it was the first history book with illustrations in the Ottomans. It was also a reference for the other history books in the later periods. In addition to these books that narrate the historical period and sultans from Ertuğrul Gazi to Süleyman Çelebi, there are also other small-sized literary books which were prepared in Edirne. These are the works that

transferred the Timurid and Turkmen painting tradition to the Ottoman art.

Another example of the early Ottoman miniature art is the work titled “Dilsüzname”, which was written by Bedi’eddin Minuçihr el Taciri el Tabrizi and prepared in Edirne. It contains five miniatures. These are the miniatures with simple compositions and low quality, reflecting the influences of Timurid miniatures. The strong lines used for drawing human figures and on certain plant motifs can be considered as the characteristics of Ottoman miniatures. “Külliyat-i Katibi”, small book with miniatures, is believed to be made by the same miniaturist who prepared Dilsüzname. It contains the eulogies of Şemseddin Muhammed bin Abdullah Nişapuri, who uses the pseudonym Katibi. Different stylistic characteristic that are seen on the miniatures indicate that these miniatures were drawn by two different miniaturists.

The book titled “Cerrahiye-i İlhaniye” is an early Ottoman period work prepared for Fatih Sultan Mehmet (the Conqueror) in Amasya as a medical book written by a physician named Şerafettin Sabuncuoğlu. Sabuncuoğlu worked at Amasya Darüşşifa (Hospital). The book has illustrations of various tools and instruments used for the treatment of various diseases and medical operations. It has two copies prepared in 1465 and 1466. It has a documentary feature with the illustrations of women who work as midwives and birth scenes in the 15th century. This medical book, written in Turkish with 140 miniatures, draws the attention as the first example of the Ottoman miniature with its realistic style that does not have the effects of the Persian miniature.

Miniatures of Fatih Sultan Mehmed (the Conqueror)'s Period



*XV. century, Nakkaş Sinan Bey,
Fatih Sultan Mehmed's portrait*

Due to the interest of Fatih Sultan Mehmet for the art and especially painting, intensive painting activities began at nakkaşhane (design shop) of the palace. Sultan Mehmed founded a miniature shop at Topkapı Palace, which is known as the new palace, and appointed Uzbek origin Baba Nakkaş (Father Miniaturist) as the head of the shop.

Many books were written, illuminated and embellished with miniatures in the time of Baba Nakkaş, talented as much as Bihzad and Mani as we learn from the travel book of Evliya Çelebi, at the miniature shop of the palace. They were presented to the Sultan in astounding elegant covers. Sultan Mehmed's invitation of Western artists to the palace added new dimensions to the development of Ottoman miniature art. Mehmed, initially wanted to have his own portrait painted like Western kings, and thus, the portraiting of sultans began. In 1461, he invited the Venetian medallion master Matteo de Pasti to the palace. Matteo de Pasti could not come to Istanbul as he, suspected of being a spy, was arrested by the Venetian authorities. In 1460, Costanzo da Ferrara came to Istanbul and painted the portrait of Fatih from the side view on one face of the medallion; and pictured Fatih on a horse on the other face of the medallion. A copy of this work suitable for the miniature tradition is attributed to Miniaturist Sinan Bey. In addition to the political and commercial relations with the Venetians, also within the

context of attempts to develop cultural relations, Miniaturist Sinan Bey was sent as an ambassador to Venice in Sultan Mehmed's period. In some sources, it is stated that Sinan Bey was a student of Venetian artist Mastori Pavli. Sinan Bey's student Şiblizade Ahmed of Bursa is also known as a master in portrait drawing.

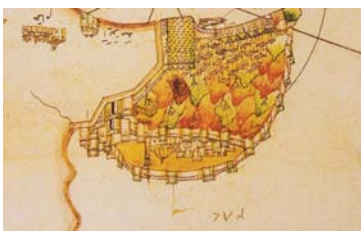


XV. century, Nakkaş Sinan Bey, Fatih Sultan Mehmed's portrait

After the peace treaty was signed with the Venetians in 1479, Sultan Mehmet asked for a bronze caster and sculptor from Venice; in 1480, the Venetian painter Gentile Bellini arrived in Istanbul together with a sculptor. Gentile Bellini stayed in Istanbul until 1481 when Sultan Mehmed died, and he made many paintings, mainly the portrait of Sultan Mehmed. Local artists were highly impressed by this oil painted portrait. Sultan Mehmed's famous "Mehmet II Smelling a Rose" portrait was made by Sinan Bey or Bursalı Şiblizade Ahmet as a beautiful example of the mentioned influence. In the miniature tradition, Sultan Mehmed is sitting cross-legged and smelling a rose with a perspective of three fourths on the side. Sultan Mehmed's posture and placement on the page is associated to the Timurid tradition; meanwhile, the Bellini influence is apparently noted on Fatih's face.

After Akkoyunlu Uzun Hasan's son refuged to the Ottomans and married to Fatih's daughter, some artists from Isfahan, Shiraz and Tabriz also came to Istanbul and created miniatures. With their contribution, the miniature style of the

early Ottoman period was created. The same influences also continued during the period of Bayezid II (1481-1512). In that period, the illustrated copies of the literary works such as Kalila and Dimna, Şeyhi's Hüsrev ü Şirin, Hatifi's Yusuf ü Züleyh were prepared at the miniature shop of the palace. On these works, the influences of the Western artists who came to the palace in Sultan Ahmed II's period and the influences of Eastern miniatures such as Shiraz and Tabriz were tried to be merged. The light-shadow influence of the painting technique, the depth with perspective, although slightly, on the landscape and interiors reflect the Western influences, while the figure typecasting and nature scenes reflect the Eastern influences. Besides, the clothes were also illustrated according to the fashion of the day. In the period of Bayezid II, Ehli Hiref Organization was founded at the palace and the works at the nakkaşhane (design shop) were accelerated. In addition to those books with miniatures, manuscripts of the Holy Quran were also decorated by famous calligraphers with rich illuminations. Bayezid II was highly influential in this regard because he also created illuminations as a good illuminator.



Piri Reis, Kitab-ı Bahriye, Alanya

Another work from this period is "Süleymanname", a book with illustrations of Uzun Firdevsi, a poet from Bursa city. In this book,

the life and miracles of the Prophet Solomon are narrated. In the book, calligraphies of which were written by Meliki Ümmi and miniatures of which were made by Dervish Muhammed bin Abdullah Nakkaş, the historical events of Bayezid II

period (1484 -1485) are narrated. Being the first example of “Şehname” type of works, this book is considered as the first example of Ottoman historiography, which developed during the rise of the Ottomans.

Miniatures during the Rise of the Ottomans

The influences of different styles presented by the artists Yavuz Sultan Selim brought to Istanbul from his campaigns of Tabriz and Egypt continued at the miniature shop until the mid-16th century. With the influences of Shiraz, Mamluk and Safavid-Tabriz style, which was created by Herat Akkoyunlu Turkmens, an embellishment-oriented style began to be formed. One of the two different works in this period is the single copy of Ali Şir Nevai’s Hamse in the Ottomans, the illustrations of which were drawn by Pir Ahmed bin İskender; and the other one is Selimname, written in mesnevi style in Turkish by Şükri. It contains 24 miniatures that narrate the conquests of Yavuz Sultan Selim.

The most authentic artist of the period of Yavuz Sultan Selim and Kanuni Sultan Süleyman was Nasuh el Silahi al Şehir bi Matraki (Nasuh the Joker). He pictured



XVI. century, Matrakçı Nasuh, Istanbul

the sceneries of city, castle and ports without figures very realistically with the aesthetics of miniature in the books on history. In the book titled “Beyan-ı Menazil-i Seferi Irakeyn”, he miniaturized the stopping places during the campaigns of Süleyman to Iraq and Iran between 1534-1535, on the route to

Tabriz and return from Iraq with 128 miniatures. He skillfully illustrated the silhouettes of big cities such as Istanbul, Tabriz, Halab, Baghdad and Diyarbakır as bird view, and the buildings and details in the cities from various front or side perspectives. The squares of cities, historical monuments, water ducts and ruins of the cities were shown schematically with an objective approach. The schematical illustration of the views of cities, their city walls, castles and core characteristics by the Joker (Matrakçı), who can be considered as a romantic landscape artist of the 16th century, also greatly impressed the modern Western artists of the 20th century. With a great love for the nature, he also miniaturized mountains, trees, rabbits, deers, ducks and roebucks and created a joyful atmosphere on his compositions.

His other two works are “Tarih-i Sultan Bayezid” and “Süleymanname”. These are semi-map miniatures, and they emphasize the major details. Tarihi Sultan Bayezid is a book that illustrates the wars between Sultan Bayezid II and Shahzade Cem Sultan between 1540 and 1545 with 82 miniatures, and the castles and ports of Gülek, İnebahtı and Modon with 10 miniatures.

In Süleymanname, Hungary campaign of Süleyman the Magnificent in 1543, and Mediterranean campaign of Barbarossa Hayreddin Pasha are narrated. In addition to the stopping places between Istanbul and Budapest during the Hungary campaign; the ports of Nice, Toulon, Marseille, Reggio, and Geneva were illustrated without the figures of the Ottoman navy. It consists of 32 miniatures and 4 maps colored with mainly blue and green, as well as yellow, orange and red and partially gild.

In the period of Süleyman, the works with historical subjects in shahname type were given importance. Fettullah Arif Çelebi's book titled "Şehmane-i Al-i Osman", which he wrote in verses with the pseudonym Arifi, consists of five volumes. The first volume is "Enbiyaname" narrating the history of prophets from Adam to Noah. The place of the second and



*XVI. century Nakkaş Nigari,
Ahmed III and his son*

third volumes of the book is unknown, while the fourth volume "Osmanname" narrates the major events during the reign of the Ottoman sultans from Osman Gazi to Yıldırım Bayezid. The fifth volume titled "Süleymanname" includes the events during the reign of Kanuni Sultan Süleyman between 1520 and 1558. This work was calligraphed by Ali bin Emir Beyk from Shirwan in mesnevi style. It is preserved as one of the most precious books at Topkapı Palace. The 69 miniatures in the book were drawn by five different miniaturists. Süleyman's accession to throne, his council meetings, ambassador receptions, wars, circumcision ceremonies of his sons, hunting parties, and "devshirme" (collecting) of Christian children were illustrated. This book enabled the development of Ottoman miniature art and brought major innovations. It was prepared with a realistic style enriched with various influences from the east and west. It has bright and creative compositions, bright colors, vivid, dynamic and exciting atmosphere. Another work of Arifi, "Fütuhat-ı Cemile", narrates Süleyman's conquests of Temeshwar, Pec, Lipova and Egir castles.

In that period, painting the portraits of sultans also maintained its importance and Haydar Reis, who was drawing miniatures with the pseudonym Nigari, became an important portrait artist



*XVI. century Nakkaş Nigari,
Kanuni Sultan Süleyman and two
stableman*

in the 16th century. Haydar Reis, who was born in Istanbul and died in 1572 when he was eighty years old, was actually a sailor. At 35x45 cm dimensions, with full profile and three-fourth templates, he drew the portraits of the Magnificent, Selim II and Barbaros Hayraddin Pasha in miniature tradition, and the portraits of François I, the king of France, and the Holy Roman Emperor V. Charles.

The strong expressions on the head and face on these portraits clearly indicate the resemblance of the portrait to the actual object, while the lines of the body, hands and feet were not paid much attention. On the miniature of the Magnificent, the Sultan is illustrated as wandering in the garden as an old man with his two guards behind. Nigari also drew the portrait of the famous sailor Kapudan-ı Derya (chief commander of navy) Hayreddin Pasha, with his white beards, holding the wand given as a present by the sultan, and smelling a clove in his other hand, with an energetic expression. Sultan Selim II is illustrated while shooting an arrow, with his guides behind and the falconer in front, who is holding the target. Although that painting is richer and flamboyant, the expression on this work is weaker. Nigari's style is different than the other miniatures in the same period. He was an artist who created a peculiar style.

The Classical Ottoman Miniature Style

In the second half of the 16th century, the Ottoman miniature created its classical style during the reigns of Selim II (1566-1574) and especially Murad III (1574-1595). The interest of Murad III in art, and his poems and calligraphies with the pseudonym Muradi, brought about the acceleration of works at the miniature shop of the palace during his reign, and these works were supported by the sultan. The history books and shahnames were written in Persian and Turkish, and they were decorated with the miniatures shaped in a simple and realistic depiction distant from embellishment, exceeding the margins of certain forms. The artist who created the classical style of this period was Nakkaş (Miniaturist) Osman. The miniatures of the book “Nüzhet ü'l –ahbar der sefer i Sigetvar”, which narrates the Magnificent’s Szigetvar campaign (1566), his death during the campaign, and enthronement of Selim II, were his first works. The book titled “Tarih-i Sultan Süleyman” or “Zafername”, which was written by Seyyid Lokman on the events of the Magnificent’s period between 1558 and 1566, was also illustrated

by Nakkaş Osman. This book continues to narrate the events beginning from the time where Arifi’s book



XVI. century, Nakkaş Osman

“Süleymanname” ends. “Şehname-i Selim Han” is a book written in verses in Persian by Seyyid Lokman, and illustrated by Nakkaş Osman and his assistants. He narrates the life and death of Selim II with 43 miniatures.

“III. Murad Surnamesi” (1582), “Hünername I” (1584), “Hünername II” (1587), “Şehinşehname” (1592) contain 700 miniatures drawn by Nakkaş Osman and the other artists who worked under his direction. These are known as the most beautiful examples of the classical miniature style created by Osman. On the single-paged miniatures, the Sultan is generally shown on a throne on the upper left corner of the page. In accordance with the subject, the other figures are placed in arranged groups and with smaller sizes. Simple hand and arm movements are noted on the figures. There are not many expressions on the faces, and the figures are generally shaped as round faced, slanted eyed Central Asian Turks with beards. On the background, architectural forms or spring flowers are placed and the sky is never seen. Short and sharp, vertical lines are dominant. Each page is painted with the harmony of a different color. There are 45 miniatures in the first volume of “Hünername”, which depict the lives and wars of Ottoman sultans from Osman Gazi to the demise of Yavuz Sultan Selim. The second volume covers the life of the Magnificent with 95 miniatures. “Sürname” has 437 miniatures illustrating the circumcision ceremony of Murad III’s son. A good example of the books with miniatures on the ceremonies and festivals; “Sürname” has the illustrations of all details from the ceremony and celebration of Mehmed III’s circumcision in 1582 which lasted for fifty two days and nights. In the book, the parades of artisan lodges in front of the sultan are shown with two-page wide illustrations. Together with foreign guests and leading statesmen, Murad III and his son watched the ceremonies, which were organized at the Hippodrome (At Meydanı), from İbrahim Pasha Palace, on a three-storey watching place specifically constructed for the ceremonies. All artisan guilds of Istanbul held a parade, showing how they work on rolling workshops; fireworks were shown at nights, bride trees (nahils) were taken to the square as the symbols



XVI. century, Nakkaş Hasan, Eđri Fetihnamesi

of prosperity. The riders, wrestlers, sports and war games, köçeks, musicians, muppet masters and jugglers performed. The place on these miniatures is always the same. The serpent column and Obelisk of Theodosius were used as the elements that identify the reality of the place on each picture.

In “Şehname”, which describes the reign of Murad III, has 137 miniatures. In the period of Murad III, the books that show the Ottoman Sultans in rank were also prepared. In the work titled “Şemailname”, which was prepared by Şehnameci (Chronicle Writer) Seyyid Lokman and Nakkaş (Miniaturist) Osman, the physical properties of the twelve sultans who ruled by that time and their clothes are described and their portraits are included. Nakkaş Osman sketched these portraits on full pages. They were shown as sitting cross-legged, or twisting one knee or kneeling. The place where sultans live, was emphasized with a Bursa arch, and this niche with an arch symbolizes the sultanate throne. They are shown with one hand on the knee, holding a handkerchief. Çelebi Mehmet and the Conqueror are illustrated as smelling roses.

“Nusret-name”, which was written in 1584, narrates the Georgia and Azerbaijan campaigns of Lala Mustafa Pasha, the conqueror of Cyprus, with 41 miniatures. “Asafi Paşa Şücaatnamesi”, written in 1586, has 77 miniatures illustrating Özdemiroğlu Osman Pasha’s campaign to Iran and Turk-Russian war. Its miniatures were made by different artists in various styles.

Miniatures of the 17th Century

In the last ten years of the 16th century, Nakkaş Hasan’s style became dominant on the Ottoman miniature art. Hasan Surname-i Hümayun, who was raised at Nakkaş Osman’s workshop, also worked with the chronicle writer Talikizade Suphi Çelebi and illustrated 20 books on history and literature. On these works, Nakkaş Hasan shows his compositions with small number of figures in vivid and highly colorful images of the nature. Nakkaş Hasan’s another work with a simpler language of narration is “Siyer-i Nebi”. This work, completed in the period of Mehmed III, narrates the period when Islam was first accepted and the life of the Prophet Muhammad. It was



XVI. century, Nakkaş Hasan, Eğri Fetihnamesi



XVIII. century, Levni, Dader Banu portrait



XVIII. century, Levni, woman

written by Darir of Erzurum in Turkish. In this book, the Prophet Muhammad was illustrated with a flame over his head and as his face is covered with a scarf. Nakkaş Hasan and five or six other artists also worked with Nakkaş Osman for the illustrations of this book. The miniatures of the books “Şehname-i Sultan Mehmed III” and “Eğri Fetihnamesi” were also drawn by Nakkaş Hasan. The book written in mesnevi (verse style) was prepared by Şehnameci (chronology writer) Talikizade Suphi Çelebi. In addition to these history books, he also illustrated the literary books such as the “Divan of Fuzuli” and “Divan of Baki”. Nakkaş Hasan’s style was also continued in the translation of Kazvini’s book “Aca’ibü’l Mahlukat ve Gara’ibü’l Mevcudat” and in Mehmet Fenari’s book “Ferasetname”.

Another important work in the reign of Osman II in the 17th century (1618-1622) is the book that narrates the lives of famous Turks, sheiks and scientists and their relations with the Ottoman sultans, the illustrations of which were prepared by Ahmet Mustafa, with the pseudonym Nakşi. Decorated with 49 imaginary miniatures, this work is the translation of Taşköprülü-zade’s “Şakayık-ı Numaniye”. The delicately drawn deformed figures draw the attention with their simple compositions, various colors and images of architecture with a perspective. In this book, the portraits of Ottoman sultans from Orhan Gazi to Kanuni Sultan Süleyman, as well as the people mentioned in the texts were included. The miniatures of

“Şehname-i Nadiri” written by Şehnameci Nadiri and narrating Khotyn campaign of Osman II, and “Şehname-i Türki”, the Turkish translation of Firdevsi’s Şehname (chronicle in verses) were also illustrated by Nakşi. The compositions diverged from the traditional forms and a more dynamic characteristic of depiction was obtained through deforming the figures.

The work, which best reflects Nakşi’s personal style is included in Nadiri’s Divan. The portraits of Ottoman sultans Murad III, Mehmed III and Ahmet I, as well as Osman II and the victories of Ottomans were illustrated. Apart from Nakkaşhane of the Palace, there were three different groups of miniaturists that were active in the 17th century in Istanbul. According to the travelbook of Evliya Çelebi, these three groups of miniaturists also created an important environment of art outside the palace. It is known that these groups prepared costume albums for foreigners and works with single-figured drawings. The artists drawing such works were known as market artists. The pictures on these costume albums illustrate the costumes of men and women from different groups of occupation, ethnicity and religion; from the sultans to the peddlers on the street, holding a documentary importance for today.

Western Influences on the Ottoman Miniatures

The 18th and 19th centuries were the periods when the Ottoman Empire lost its political and military power, and accepted the political, military and technical superiority of the West. The Westernization movement gained pace during the reign of Ahmed III (1718-1730), which is known as the “Tulip Era”. In this period when close relations were established with the West, for the first time, Yirmisekiz Mehmet Çelebi was delegated as an ambassador to the West with a crowded committee. The long report submitted by Mehmet Çelebi to the sultan on his return, and his book Sefaretname, influenced

the Ottoman palace and the admiration for the French palace circles began. Besides, the foundation of the first printing press of Ottomans by İbrahim Müteferrika in 1727 and printing of Turkish books are also among the major events that affected the artist societies. The works made by the European artists, who came to Istanbul on duty with foreign ambassadors, also influenced the Turkish artists. Painter Van Mour, who came to Istanbul with French ambassador M.de Feriol and worked at Pera, drawing documentary type of paintings illustrating the daily life in Istanbul, the palace and the palace ceremonies of Ahmed III impressed Levni, the head miniaturist (Nakkaşbaşı) of that time and other artists at the miniature shop of the palace. The technical features of the Western painting style slightly began to be noted in those years. While the classical Ottoman miniatures did not lose their traditional identities totally, certain innovations began to be applied. Edirneli Abdülcelil Çelebi, with the pseudonym Levni, pioneered for the influences of Western art in miniature. One of his early works, the book titled “Kebir Musavver Silsilename”, includes the portraits of sultans in a sequence from Osman Gazi to Ahmet III. The pictures painted with a new approach diverging from the traditional forms are seen in this book. This is the first trial of adding depth to the picture with light and shadow effects. Levni’s works illustrated on single pages and compiled in the albums named “murakka”, include the illustrations of 48 men and women from the period between 1710 and 1720. In this costume album, which also depicts people from Europe and different ethnical groups, the faces resemble to each other, meanwhile, the figures that play instruments, sing, drink, smell flowers, comb hair, carry jugs on their backs are illustrated with their casual or domestic clothes. Soft and joyful images were given with rather more relaxed postures. 137 miniatures in the work named “Sürname-i Vehbi”, which

narrates the circumcision ceremony of the sons of Ahmed III, were drawn by Levni. On these miniatures, for the first time the sky, clouds and birds are seen on the backgrounds of the compositions; the hills, trees and architectural forms are placed as shrinking towards the back side. It is also noted that the tradition of showing important people and objects as bigger than the others was abandoned and placing the figures and objects according to the principles of perspective began. Also in the painting technique, the flat painting lacking of light and shadow was replaced with toning through adding colors on top of each; and the light-dark elements began to be taken into consideration. In other words, the techniques of Western painting were added to miniature by Levni. Notably, Nevizade Atai also applied perspective on the miniatures illustrating the kiosks and gardens of the Bosphorus, Anatolian and Rumeli fortresses in his work titled "Hamse" in 1721, and in two other copies in 1728 and 1738. Besides, the daily life, Sadabad entertainments, relations of men and women and love stories were also illustrated with a sarcastic manner, diverging from the traditional miniature techniques. Gild was no more used on miniatures and less vivid, frozen figure groups were replaced with highly vivid, active and dynamic compositions with the dominance of curved lines.

Abdullah Buhari is the latest artist who presented the last examples of the Ottoman miniature art in the second half of the 18th century. The artist worked in the period of Mahmud I (1730 -1754), and compiled the illustrations of single women and men in the albums prepared for the palace society. In these miniatures, the domestic clothes of women are shown as a documentary. The figures have more personal characteristics, unlike those of Levni, indicating that the figures were drawn by looking at a model. They can be considered as influenced

from the portraits and single figure works of the West. The two-dimensional superficial depiction began to leave its place to three-dimensional volumetric narration on Buhari's works. On compositional layouts, a diagonal setting, which is more suitable for creating a volumetric effect, is dominant. Besides, although he left the polished paper with its natural color without adding any colors to the background, this style managed to create the depth effect with diagonal figures and objects. The innovation initiated by Levni concerning the subjects of miniatures, was moved to a further step by Buhari. As a subject, which we never saw until that day in the history of the Ottoman miniature art, figures of naked women were included and the pictures of naked women bathing or being dried were painted. He did not only try to give the color of skin on these figures of women, but also created a volumetric effect with the shadows he applied on certain parts of the body. He also has erotic pictures which show the relationship of men and women. In addition to the works with single figure, he also produced pictures of flowers. He decorated a poetry notebook with volumetric flowers. Two landscapes painted by Abdullah Buhari in 1728-1729, are also known as the first landscapes painted with the Western painting style.

The illustrations of Mecca and Medina in the middle of the small prayer books from the second half of the 18th century are also among the landscapes with first perspective experiments. The Western tradition of art was also tried to be applied amateurish on the pictures of landscapes in the "sefaretnames" (embassy books) of this period. On the copies of Fazıl Enderuni's books, Hubanname describing beautiful men and Zenanname describing beautiful women, various types of figures were depicted in local clothes in watercolor. The landscapes behind these figures also clearly indicate the change in the art of miniature.

In this period, Armenian and Greek artists also worked at the palace together with Turkish artists. One of them, Refail, drew paintings under the service of the palace during the reign of Mahmut I (1730-1754), Mustafa III (1757-1774) and Abdulhamid I (1774-1789). He painted the pictures of single figures on paper with tempera and oil paint techniques as well as big-sized oil paint portraits of sultans. The costume album he created with the figures of young men and women on single page are among the latest examples of Ottoman miniatures. These works represent the transformation from the illustrations of books to the canvas. Another famous painter of the time is Konstantin of Kapıdağ. He applied gouache technique on his costume albums with single figures dated in the 18th century. In addition to the pictures of figures, he also painted the portraits of sultans, murals, religious paintings and landscapes. The oil paint portrait of Selim III is his most famous work. After Selim III liked this portrait very much, he asked Konstantin to draw the portraits of Ottoman sultans. Undersigning his paintings, the artist brought innovation to the portraits of sultans. He realistically drew the physical characteristics and costume tops of sultans realistically, benefitting from Levni's works in this regard.

The works of Refail and Konstantin indicate a total alienation from the Ottoman miniature technique and that the Western painting tradition changed the traditional features of the Ottoman book illustrations. On the other hand, the production of faster and higher number of books in printing press caused to the gradual loss of importance of the handwritten books. As a result, the book arts completed their lifetimes. The Ottoman miniature left its place to murals and then to canvas paints in the second half of the 19th century.

CHAPTER X

ART OF ILLUMINATION

Book ornamentation has a very important place among the Turkish ornamentation arts. The importance attached to this branch of art is due to the importance attached to the book itself. Many artists work separately on the preparation of a book. It passes through various stages, from the preparation of the paper to calligraphy, ornamentation to binding with the works of various artists. It indicates how difficult, painful and costly the work is. With the importance attached to the religion, almost all manuscripts of Quran and religious books were illuminated in the most beautiful manner and surrounded by frames in a suitable manner with their beauties.

Turks brought the art of illumination from the Central Asia, and this art began to develop after they converted into Islam. the Caliph Ali is the first person who had the Holy Quran ornamented. His successors accepted and maintained it as a religious duty. The pure and innocent emotions aroused by the art of illumination on the soul of human kind were disseminated to a wide geography by the Turkish artists. The Turkish taste created the highest quality works of the world. As the artists who created these masterpieces as the products of collaboration did not have the habit of undersigning them, many Western scientists were misled, attributing the works to Arabs if they were written in Arabic and to Persians if they were written in Persian.

The art of illumination developed on three branches; the Eastern, Western and Seljuks. In the East, masterpieces were created beginning from the Western Turkistan, in the 15th century under the name of "Herat School". Created mostly by

Turkish artists with the patronage and protégé of Uluğ Bey, one of Timur's grandsons, Hüseyin Baykara and the wise vizier Ali Shir Nevai, "Herat School" was assumed as a Persian art and attributed to Persia by the Western art historians. The second branch, the Memluk book art developed in the West, in Egypt, while the third branch is composed of the works of Turks in Anatolia. Meantime, the book art during the time of Artuks is also a synthesis of the Memluk and Seljuk arts.

At present, there are 400,000 highly precious works of handwritten books, booklets (risale) and magazines (cönks) at the libraries in Turkey. The types of calligraphies in the text sections of these books as well as their miniatures, illuminations and binds make up engrossing and rich examples. On some of these books, the illuminations are limited; meanwhile, some others have illuminations on almost every page. The illuminations of these books can be divided into three groups as average, fine, exquisite. Those with exquisite illuminations were prepared with an elegant work at the palace's nakkāshane for private libraries; for the sultan and prominent figures of the palace to read. In addition to handwritten books; firmans, tughras, albums and murakkas (single page miniatures) were also prepared. Arts of miniature and binding have similarities with illumination in terms of technique. An artist, who does not know how to make a book illumination, cannot make miniature or bind decoration either. The most important and richest illumination is included in the "zahriye" part of the books. Here, the title of the book and "temelluk kitabesi", the record which indicates for whom the book is written, are included. Besides, the headings of chapters, sections and suras; the margins of pages and the last page of the book are also illuminated. The illumination on the last page is named as "Hatime" or "Ketebe" (signature) illumination. In its historical

development line, different illumination schools appeared according to certain techniques and regions such as Baghdad, Mosul, Herat, Tabriz, Konya, Amasya, Harput, Sivas, Bursa, Edirne and Istanbul.

The paper used for illumination is obtained through certain special processes. In the earlier handwritings, vellum was used instead of paper, but paper was preferred later. The paper, on which illumination is to be made, should be glossy and not absorbing. Therefore “Aher”, a mixture of egg with alum, or other substances such as water with starch are brushed on the paper; the paper is dried and polished with a stone. On the paper with “aher”, the patterns can be drawn more properly, and the improper parts of the calligraphy or design can be erased and corrected easily. It makes working easier for the artist. Therefore, using this paper for official communications was forbidden. The paper can be used both with its natural colors and coloured with water paint. In earlier times, the coloured paints obtained from roots and soil was turned into powder, then they were used after being mashed with acacia senegal. At present, various billboard paints, watercolors and gouache paint are used.

As one sheet is thin for the plaques hang on walls, after the calligrapher and illuminator (muzehhip) work on single sheet, it is glued on a few layers of sheets and on top, a frame with the same color of the calligraphed paper is glued. This is named as “Murakka”.

The oldest religious handwritten books that we know are Quran manuscripts from the first three centuries of Islam. On them, the actual ornamentation consists of simple geometrical patterns. They indicate the ends of “suras” (sections of the Quran). From the 3rd century onwards, the illuminated lines

on top and bottom of the page began to cover wider spaces on the page with thinner ornamentations, and they were arranged horizontally. This section, developed as a title, maintained its existence until the late periods. On these works, the patterns generally from ancient Egypt, Hellenistic and Byzantine arts were used. In the 13th century, the entire page was filled with geometrical ornamentations and the horizontal arrangement was replaced with a vertical shape. During that time, also the double-paged composition appeared. After the 13th century, first heptagrams (Seal of Solomon) took its place as a popular motif; then, the compositions with round centers began to play an important role in illumination. In the 15th century, the artists tended towards naturalist-sourced flower motifs in addition to the geometrical ornamentation and they have also diversified the colors. The decoration of margins also began in the same period. These samples of ornamentation with elegant and thin lines were also used on the engraving, wood, metal, carpet and textile arts of the period. These types of ornamentations, which are seen on religious books, were also supplemented with a naturalist style consisting of animal and bird motifs.

On the samples of ornamentations from the 16th century, various motifs of flowers and plants were embroidered with a realistic style and meticulous hand work leading to the creation of the classical Turkish illumination art. After the French art Rococo was reflected on the art



XVI. century, Ottoman classical period illumination

of illumination due to the effects of Westernization in the 18th century, a new composition quite different than the classical illumination was practiced, with perspective attributes, including single big flowers, bouquets of flowers tied with ribbon, rose, clove, peony, tulip and leaves in a vase, pot or basket. With the introduction of printing press by İbrahim Müteferrika in the first quarter of the 18th century, the creation of handwritten books gradually declined and other than certain exceptional works, the colors and motifs were continuously deteriorated in the 19th century. The art of illumination totally lost its originality in the early 20th century, but efforts have been started in order to reactive it. Based on the previous classical style, it was combined with the view and taste of the age, and it continued in a way that we can define as the new classical style. These works, imitating the original samples, are now in the limits of an amateurish enthusiasm.

The art of illumination developed in parallel to writing, and Quran ornamentations gave the most beautiful examples of this art. On the religious book ornamentations that symbolize the search for eternity and perfection; certain general symbols were used despite superficial differences. In the art of illumination, the frequently used squares and rectangles represent the earth while the half circles and triangles represent the sky. The repetition of the same motifs symbolizes rhythm of the world and the universe. The illumination on single page symbolizes the micro cosmos; the illumination on double pages represents the harmony of the universe and the participation of the micro cosmos in that harmony. Although the ornamentation on single page is not developed from a single central point; due to the macrocosmic meaning of the double page, the multitude of micro cosmoses here is represented with the ornamentation units each of which have their self-centers. The circles with

the centers on the middle of the page one after the other create an imaginary space. All of them are closely related with the glory and beauty doctrines of Islam. Glory indicates a full reflection, and beauty indicates continuity through eternal projections in the shapes of various branches from a center. These two concepts are not irrelevant and they are inseparable. The perfection is tried to be maintained with the harmony and balance of the geometrical elements, and the effect of eternity is given with the surrounding polygonal forms. Gold symbolizes the sun as the main element; meanwhile yellow, the color of light, is actually used as the symbol of wisdom. Quran also suggests the light repeatedly. The “Shemse” motif originates from the Arabic word for sun. Blue, the most commonly used color after gold, symbolizes eternity as the color of the sky. In East, the gold and blue are used in the same degree; however, the priority shifts towards gold and blue remains as secondary of gold towards the west. Only one conclusion can be inferred: The motifs and colors of the illuminations were not selected randomly, and each has symbolical meanings, and each was selected and used in full cognition.

What is Illumination?

Being one of the traditional book arts, illumination has a long and deep-rooted history. The word “tezhip” (illumination) derives from the Arabic word “zehep” (gold). It means gilding. It is the name given to the art of ornamenting handwritten books, the calligraphy plates and albums named as “murakka” and the seals of sultans with gilt and paint. The works ornamented with illumination are named as “müzehhep” (illuminated) and the artists who make the illuminations with gold powdered and watered gouache paint are named as “Müzehhip” (illuminator). The illumination works only with gold are named as “halkari”. They are divided into two as “tahrirli” (with borders) and

“tahrirsiz” (without borders). Those with a surrounding border around the figures of flowers on handwritten books are named as “tahrirli halkar”. Another type, “boyalı halkar”, consists of yellow and green gold as well as light colors. Most of the precious books, handwritings, corpuses, and divans which were presented to sultans and prominent statesmen as well as other famous people and which were prepared for libraries have illuminations.

The illuminations of Quran manuscripts are very rich. “Serlevha” (heading plate), “başlık” (title) and “mihrabiye” (head section) on top of the place where the text begins, the heads of suras (sections of the Quran) and parts, as well as the headings of Fatiha and Bakara suras are illuminated. Also the works with exquisite illuminations from the beginning to the end are also provided between the lines, on the borders of the page, on the corners and between the verses. Most top sections of pages of handwritten books are illuminated in the shape of a dome-crest and their top parts have sharp ends named as “tığ” (needle). The shapes with small illuminations, which are made in order to separate the verses of Quran and sentences from each other are named as “nokta” (Point). These are either in the shape of small stars or flowers and their names vary according to their shapes. Those with regular geometrical shapes are named as “mücevher nokta” (jewel point), those with six corners “şeşhane nokta” (hexagon point), those with five leaves are named as “pençberk nokta” (five sliced points), those with three leaves are named as “seberk nokta” (three sliced points). The round ornaments, the inner sides of which are empty, and which are placed on the side of the page in order to indicate what the writing on the page belongs to are named as “Gül” (Rose). These rose motifs are also placed on the same line of the verses where to stop and prostrate. The

places they are located are named as “vakfe gülü” (pause rose), “sure gülü” (sura rose), secde gülü (prostration rose), hizip gülü (chapter rose), and “cüz gülü” (part rose). “Secde gülü” is put on the same level with the verses of Quran when to prostrate; “hizip gülü” on every fifth page; “cüz gülü” on every twentieth page and “sure gülü” on the beginning of every sura. The bigger and more ornamented types of these rose motifs are named as “Şemse” (Sun). This is a type of ornamentation generally placed in the middle of the bind covers.

The pages of handwritten books are taken into frames that consist of one thick and two thinner lines. These drawn golden lines are named as “cedvel”(rule). Sometimes, various colored lines named as tahrir (margin) are placed on the sides of cedvels. They are placed in order to show the integrity of the illumination in a better way. Cedvels could either be drawn by the illuminators or other artists who were only in charge of drawing them. These artists are named as “cedvelkeş” (rule drawer). In addition to rules, there are also lines of ornamentations consisting of flowers and other patterns around the pages. They are also named according to their shapes. The wider ones are named as “zencerek”. Interlaced rings similar to a chain are named as “ulama” (coupled); the borders, the inner sides or which are decorated with flowers and leaves are named as “kivrık dallı” (curved branched). Certain ornaments with illumination are also made for words and letters on calligraphy plates, and they are named as “hurda tezyinat”.

Making Illumination

Preparation of the Material

The technique of making illumination is different than that of miniature and painting. The preparation of the gilt is a long,

difficult and tiring process. It is better to see how the gold foil is made, which is one of the most important elements of illumination technique, before seeing how the illumination is made.

The gold, which is turned into a leaf thinner than cigarette paper through hammering is named as “altın varak” (gold foil). In order to prepare it; first the ingot of gold is rolled, and turned into a strip thinner than one millimeter, and it is divided into pieces of three or four centimeters long. Then, thin chamois pieces of ten centimeter long are prepared. These chamoises are placed between each piece of golden foils cut; and then filtered thin lime dust is scattered on the chamois. After 50 or 60 layers are made, they are wrapped into a bigger piece of skin and placed on a marble block named as “dip taşı”; they are hammed for a few days with a special hammer and finally the gold foil with the desired properties is obtained. Pounding for at least then thousand times is required in order to obtain a very thin gold foil. These gold foils are bundled as ten pieces between the thin papers named as bunch paper. Some illuminators make their gold foils themselves, while they can also buy these gold foils from the artisans who only deal with this work and who are named as “varakçı”.

The acacia senegal, which is used to crush gold, is first washed and pounded; then it is put in a bottle and filled with water. It is kept under the sun or anywhere and stirred from time to time for two or three days, and then poured in muslin and strained, and then poured into another bottle. For gilding, the gilt is taken on the tip of finger, and put in a flame-resistant concave plate, which is named “mertebani”. One drop of the fluid, prepared with acacia senegal and run honey is taken into a plate and it is stirred with finger. A sufficient amount of gilt is taken into the plate in this way, and then the crashing begins.

The color of this mixture, which is initially in the color of a frozen mud, is lightened and turned into the color of gold. Later, clean water is poured into the plate and the fingers with gold are washed and mixed with this water and the water is kept for a few hours. The gilt, which is separated during the waiting period, dissolved in the water and the dusts of gold reside in the bottom of the plate. The water in the plate is slowly poured and the dust of gold is obtained. The illuminators mix it with gelatinous water, dip in the brush and use on the required parts of the work. The gilts that remain in the strained water are used for making “zerefşan” paper.

The brush with single hair, called “pen brush” by the illustrators is one of their most important tools. They draw the thinnest lines with this brush. Also the tool, named “zermühre” with a round and polished agate tip is rubbed on the gold to make it shine. Such works with shining gilts are named “pesend”. The paints used in illumination are made of colored soil, mineral oxide and the powders of certain colored stones, when they are mixed with glue with water. In our era, water color is used instead because the method of preparing such paints has been forgotten.

Drawing Illumination

The design to be illuminated is first drawn on a thin paper with a thin brush. There are certain issues that should be considered drawing the design. 1- The area, where the design is to be drawn, should be divided into scales and harmonious pieces; the corners should be kept outside of the mentioned separation and it should be symmetrical when folded in the middle. 2- The design to be drawn can be imagined as symmetrical or free. In both cases, first the helical lines that identify the main route should be drawn on that area systematically. 3-

In order to cover the points where the helical lines intersect, a “penç”, “hatayi” or “yaprak” should be brought on these points. Otherwise, the intersections will create a disturbing look. 4- Attention should be made in order to prevent any of the motif groups on Art- Nouveau (multi-lined design) from being placed on the circulating branches. That means, a rumi or a cloud may not appear or may not be added into a spiral or flower that covers the flower group. In that area, the groups of rumis or flowers are filled on the spiral drawn just for them. 5- During the drawing of any area, the motifs should be placed as scaled and symmetrical. During the drawing of the design, one side should not be embellished more than the other side. That is, big motifs should not be grouped on one side and small motifs on the other. The motifs should be distributed as balanced on the surface. 6- Attention should be paid to match the colors on the sections and flowers with the traditional color approach. The dominant color in illumination is generally dark blue, and then turquoise, gold, brown and black. These colors are preferred as background colors. Pastel colors, such as ping, light blue, yellow and lilac are used mostly for flower motifs. 7- Attention should be paid to the distribution of colors on the sections and flowers. Same colors should not be cumulated on certain points.

After the design is drawn by paying attention to the above-mentioned issues; the paper with the design is placed on boxwood, and holes are punched on the drawn design with needle. When soft wood is used, the needle also sticks on the wood, a membrane will be created on the sides of the holes and the holes on the paper will be clogged. After the punching process is completed, the paper is placed on the actual paper to be illuminated, and it is dusted with thin coal dust or pencil dust. In this process, first one fourth of the paper is dusted.

The reason is to prevent the deterioration of dusting with hand. After a piece of the motifs are drawn with a brush, dusting continues with the other sections similarly. After dusting is completed and before gilding and coloring, the pieces which are desired to be shown as embossed are brushed with white paint mixed with egg yolk; they are dried and then the gilt or paint is applied.

Types of Illuminations

Halkari: These are simple, beautiful and natural embroideries of the arts of ornamentation. The definition in the dictionary is “gilded work”. It has different types as “tahrirli halkar”, “boyalı halkar” and “berki halkari”. “Tahrirli halkar” is made of golden flowers and shapes with a dark colored thin surrounding line. Slightly colored halkar is defined as “Şikaf” or “Boyalı halkar”. There is another type, “berki halkari”, which is named according to types of berk (leaf) motifs used. Halkar ornamentation, whether colored, colorless gilded or not gilded, has been used by Turks in various ways. On the older ceiling embroideries as well as on the surroundings of plates, on the borders of scripts, in and out of pictures or plaques, between various calligraphies, mainly in “talik”, and even on tiled pots, scripts, boxes and graves with various colors.

Zerenderzen: After the template of illumination is prepared and dusted on the actual background to be illuminated; first the contours are drawn, and painted with gold and ocher. The gilded sections are polished through grinding with muhre. After the designs are bordered with gold, the spaces are filled with appropriate colors. This process is called background filling. On some illuminations, both the background and the motifs over the background are gilded. The ornamentation with gold over gilded background is named as “zerenderzen”.



XVI. century, Quran

Zerefşan: After the gold folio is turned into dust, it is mixed with gelatinous water and scattered on the paper with a brush. It is polished with “zermühre”. The calligraphies and decorations of the paper remain over the background and a different type of ornamentation is created.

Tığ (Needle): Another major type of illuminated ornamentation is “tığ” (needle). These are the sections with thin and sharp ends that begin from the end of the illumination work and extend outwards. It is thought that the name might be derived from the word sword in Persian. The duty of tığs is to create a proportion and balance between the illuminated sections and the sections to be left blank, and they soften the transition from the illuminated section of the blank section.

Early Period Illuminations

The oldest examples of book ornamentation in Persia are those of the books which were written after Persia was occupied by the Arabs in the 7th century. These ornaments were initially representing a general imperial style, but different characteristics as per regions are seen in the later periods. In the best examples, the ornament consists of simple strips that show the end of a sura and the beginning of another. These strips generally consist of small squares as latticed or webbed and sometimes geometrically patterned. In addition to the patterns of ornamentation from architecture, the designs similar to those of mosaic and textile were also used on the ornaments of this period. The motifs similar to those of Ancient Egypt fabrics were seen on Quran illuminations from the 8th and 9th centuries. Some motifs were copied from the Egyptian patterns, but of course, there were also authentic motifs created by the Arabs. The patterns similar to the tree pattern that consists of the palmettos formed by leaves on Vienna Dioscurides are noted as the common ornaments in the period. Also, the octagram motif is a type of pattern which was frequently used both on the Islamic embellishments and Egyptian designs.

On the illuminations of the early period, the existence of the embellishment through the lateral width of the book as a script, the necessity of embellishing the border on rectangular shaped embellishments, and the use of more complex figures that consists of illuminated strips, polygons, scroll shaped decors and braid motifs can be defined as the most typical characteristics of this period. In the earlier times, the embellishments were only on the top and bottom sides of the page as thin lines, but they began to expand towards the sides and cover the remaining sides of the page in the course of time. On these pages, kufi calligraphy is used with very big letters

and they are in the shapes of simple page frames or medallions made of gold only. On the later examples, the embellishment is repeated on both sides of the page, and a section is added to the top piece. The section added to the top piece does not have the characteristics of a title or “serlevha” (headline).

The heads of sections are generally surrounded by a border on both sides. These borders are not very wide on the oldest Quran manuscripts and they only surround two or three letters. After the headlines arose, the embellishment of the strip on this section with flower patterns began. At the first eastern civilizations, tree, palmetto and various leaf motifs were used frequently. Double-winged palmetto is of Sassanid origin and it is among the most common motifs. This eclectic characteristic of the embellishments in the early period is clearly noted on the forms and shapes of the flower patterns on the borders. In the 8th century, they were written as embellished and the backgrounds were patterned with leaves. The borders are wider. A circular shape is added in the middle and they are raised to a more important level. This is probably the only embellishment on the headlines of suras. Later, similar signs began to be noted on the fifth and tenth rows. The development of the palmettos that are used as motifs is an important aspect of the art of book ornamentation. The transformation of palmettos also formed the basis for letter ornamentations. Two different ornamentation schemes appeared in this period. One of them follows the Ancient Egypt scheme with yellow, dark green and fez colored embellishments; the other one is the embellishments on which golden and blue are used together and some red, dark blue, green and brown are added. Their patterns are mostly drawn with pale brown.

Illuminations of the Seljuk Period

The illuminations on the handwritten books of the Seljuk period and those on the architectural monuments of the same period are in complete similarity and proximity. This fact is verified by the shapes and motifs obtained as a result of the excavations at the Seljuk Palace on Konya Alaaddin hill and at the ruins of Kubadabad Palace on the southwest bank of Beyşehir Gölü (Lake Beyşehir). If it weren't for the vases and plates found during these excavations, we could not have any opinions on the Seljuk art of painting. The embellishments on these vases and plates are similar to those on the vases and plates of Iranian Seljuks in every aspect. The tiles on the architectural works during the eras of the Anatolian Seljuks and Beyliks, and the embellishments on the carpets and books appear as the products of the same delicate taste. These works were considered in the Arab or Persian art because the texts of some handwritten books in this period were in Arabic or Persian. However, most of these works exhibit the authentic properties of Anatolian art and its refined color approach.

One of the main sources from the Seljuk period is Quran manuscripts. Nakşi calligraphy was used on Quran manuscripts of the Seljuks. Kufi calligraphy was only used in the headlines. One of their most beautiful examples is at Ethnography Museum Ankara. There are also other examples preserved at Turkish and Islamic Arts Museum in Istanbul, Topkapı Palace, Amasya Museum and Manisa Museum. In addition to Quran manuscripts, there are also scientific works written on almost every subject. The wealthy senior officials of the state had ordered for the writing and illumination of those books. The papers for the books were brought by caravans from the Central Asia; therefore, the price of papers was very high. This increased the costs of handwritten books. The most

precious handwritten books were those with cedvels (rules) on the bottom of each page. While the cedvel (rules) on Quran manuscripts were made of gold naturally, those on the science books were made on the bottom of every page upon order. The page borders of the average-priced handwritten books were ruled with double red lines. On some of them, short remarks, annotations and additions were made on the side of the pages in many various shapes such as flowers, leaves, cypress, gulebdan (vinegar bottle), ewer, various flower pots, vases, mosques, minarets and many other shapes. This practice was also carried on by the Ottomans in the later period. The texts do not have paragraph indentations. The next subject begins just on the point where the earlier subject ends. Full stop was used between texts. Various types of these full stops were used among the verses of Quran. On “Zahriye pages”, for whom the books are written, who kept the books, their signatures or seals are included. These “zahriyes” are literally the biographies of the book and the people for whom the books are written. The richest examples of illumination are generally found on these first pages.

The illuminations were made in certain compositional orders. The former linear embellishment scheme was replaced with a vertical one in the Seljuk period. On certain books, a rectangular scheme that covers the entire of one or two pages is applied; whereas, a big medallion is placed in the middle of the page on some others. This medallion might either be in the shape of a circle, oval, pear shaped or şemse (sun) shaped. The medallions can also be made as sliced. Sometimes, a second figure with octagon or hexagon slices is placed in the round medallion. On the “zahriye” sections with many different styles, another compositional pattern is the shape obtained after the rectangles with rounded edges are placed on the top

and bottom sections of the big medallion in the middle. There are also other examples where the top section of the page is arranged as rectangle and the bottom section as a medallion. High amount of gold is used on “Zahriye” embellishments because the first page is desired to be more striking. Scripts with “sülüs” calligraphy are written on certain “zahriyes”, and borders with black or colored ink similar to those of passages are drawn around the embellishments of the script. If the book is written for a rich person or for the personal library of a scientist, then the names and titles of the people are stated in the middle of the page in various orders and writings and the text is completed with the wishes of best and prosperity.

There are very rich and different types of embellishments on the illuminations of the Seljuk period. The gold folio was used as crushed with gelatinous water and brushing like a paint, and also as a sheer cut and paste folio in “zahriye” sections of the books. The most frequently used color in addition to gold is dark blue. Soil color, brick red, brown and green were also used in the embellishments as the original colors of the illumination in this period.

The main motif of Seljuk illuminations is rumi. Any types of rumis created the basis of almost every illumination. In addition to that, another motif commonly noted on Seljuk embellishments is the curves, which are defined as “Selçuklu münhanileri” (Seljuk curves). The curved branches, various small flowers and hatayis were also among the motifs of the decoration.

The headline section, decorated as gilded or not gilded is placed on the top part of the first page where the text section begins. The headline expands towards both sides and covers the entire area. Besides, illuminating the beginnings of suras

also gained significance in this period. The periphery of the title page of the book is surrounded with a golden rule. Even if the other pages are not ruled, this page is absolutely ruled. In general, the embellishment of the title section consists of two parts. In the middle of the rectangle-shaped bottom part, a short prayer or wishes for the best and prosperity are written between the embellishments with kufi, sülüs or sometimes reyhani calligraphies. The title pages are highly elaborated and green is used most. The top part of the title is arranged as a sliced, round, zigzag triangle as a crest.

The most beautiful examples of Seljuk illuminations are noted with small medallions on the edges of the page such as “hizip”, “aşir”, “secde” and “hamse” which indicate the places. These are named as “Gül” (rose). The rose has a symbolic meaning. As the Prophet Muhammad liked rose and its smell very much, there is also a common belief among Muslims that his sweat smells like rose, and the pieces of his turban turned into rose. Although these rose motifs are used very much on Quran illuminations; they are not used on science books. In the books titled “Hamse”, which include five books altogether such as the great works “Hamse-i Nizami” (Nizami’s Five Books) or “Hamse-i İbni Sina” (Avicenna’s Five Books), the title pages of the books are created as beautiful, ornamented and stating the name of the subject. Although the shapes of some Hizip roses are similar to each other, the variety of these small embellishments is very high. Another invention is the points. Especially at the parts where the color is denser, three points are used in order to lighten the color. This is also noted on the Western manuscripts.

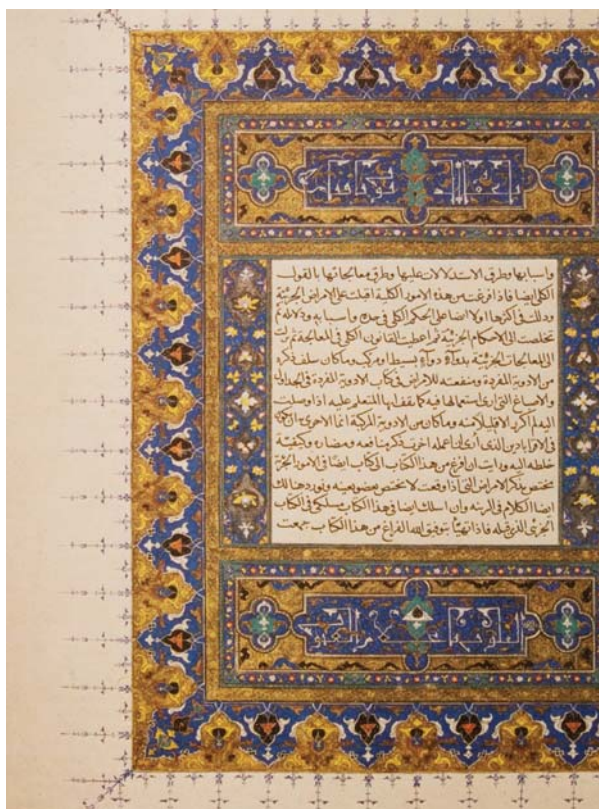
The Seljuks, who brought illumination to Anatolia, developed the rumi style, which is embellished with the stylized animal motifs. The Seljuk illumination consists of interlaced

geometrical shapes. Inner parts of these figures are filled with curved branch, rumi and leaf motifs and they are surrounded by highly complex geometrically interlacing motified borders. On these illuminations, the designs are generally made on golden background with dark blue, red, green, blue and brown colors. The Seljuk illuminations were produced at the workshops in Harput, Mosul, and Konya- Karaman as well as the mansions of the sultans and emirs who valued books. The artists were never satisfied with the created work and they continuously brought innovations by improving their creativity in line with their skills and tastes. In the 12th century, Quran embellishments both looked like stucco patterns and they also resembled to the Byzantine and Egyptian binds. The braid motif and arabesques were also used on ceramics and metal works. The handwriting books with illuminations of this period are currently preserved at the Library of Topkapı Palace and Süleymaniye Library in Istanbul.

Illuminations of the Early Ottoman Period

There has been a nakkāshane (handworks studio) at the palace of each sultan since the era of Seljuk Empire. This tradition was also maintained at the Ottoman Empire. The nakkāshane in Bursa, one of the first capital cities of the Empire, was later moved to Edirne, and then to the new palace in Istanbul after Mehmet II's conquest in 1453. Numerous gorgeous works were produced between 1451 and 1461, during the reign of Mehmet II. He paid a great attention to the library at his palace and as he could speak Arabic and Persian, he ordered the most distinguished calligraphers to reproduce almost all classical works in these languages; and had these books illuminated very exquisitely at the nakkāshane of the palace. They were binded with leather covers, which were embroidered with rumi and flower patterns, and prepared for his private library.

At these nakkashanes, not only the reproduction, illumination and binding of the books were made, but also all other ornaments such as tiles, carpets and guns were prepared. It can be understood by looking at the ornaments of various fields in this period that all ornamentations were carried out according to a fundamental principle. One example is the resemblance between the motifs and colors of the books and the tile decorations of Çinili Köşk (Tiled Kiosk). The only difference is that the motifs on the tiles were applied bigger, as it was required by the background of the work. The only difference is that the motifs on the tiles were applied bigger, as it was required by the background of the work. The artists who dealt with all types of decorative arts were managed centrally



XVI. century, Ottoman classical period

as subordinates of the same nakkaşhane. Nakkaşhane was also a type of school where the artists of Enderun School were trained. In regular collaboration from the simplest works to the most complex ones, everybody worked according to his own skills and qualifications in full harmony.

Mehmet II, who became the sultan at the age of fourteen when his father Sultan Murad II abdicated on his own will, was a strong and farsighted sultan. He convinced his father to return to throne after the political conflicts that happened during his first reign, and he succeeded as the governor of Manisa. During the second time that he was a shahzadah (prince), he was completely focused on science, he was lectured by the most exquisite lecturers, and achieved a wide knowledge on exact sciences after which, his world view had also changed. During the time Mehmet II was Manisa Governor, his affection to books increased gradually and his passion lasted through his entire lifetime. He built his own library in Manisa, and he enriched his library with his father's books and the books he reproduced at the palace's nakkaşhane after he became sultan. Those books are both great sources of information in terms of their contents, and they are unique and very precious works of art which represent the delicate taste of the period.

During Mehmet II's reign, who liked, protected and helped to the development of all types of fine arts, the development of the art of illumination was also inevitable, similar to all other branches of science and art. A new page was opened in the art of illumination with very thin and delicate lines, which were inspired from the Seljuk illuminations and developed further in accordance with the Turkish taste.

It is not easy to identify the latest examples of illuminations from the Ottoman era. A music book registered with no. Revan

1726 at Topkapı Palace's Library is known as the oldest Ottoman work. This book, dated 1431- 438, is from the time of Sultan Murad II, and it was dedicated to him. It is a book that draws the attention with interesting page formats and affluent illuminations. This work, which we can consider as a preparation to Mehmet II's time, pioneered to the period of Mehmet II in terms of its colors and motifs. The illuminations of Mehmet II's period appear as the products of a school with entirely different and authentic characteristics in Turkish book making history. Most of them are small-sized books. Their illuminations are scattered in and around "zahriye" (acknowledgement), "temellük kitabe" (script for acquirer), "serlevha" (title), "hatime" (epilog) and text sections of the book.

Zahriyes are mostly two-paged illuminations covering the entire area. According to the sizes of the books; rectangular, beyzi (oval) and round compositions were practiced. With highly varied examples, these compositions can be classified under many groups such as oval with needle ends, round medallions, sliced suns, pear shaped compositions, medallion drawn in a circle, and star shaped compositions.

The zahriyes contain the name of the sultan on the first page, and the name of the book and author on the second page. Similar to highly diversified and affluently embellished zahriyes, temellük kitabes are also highly diversified. On the books from the private library of Mehmet II, these scripts contain prayers for sultan to become a caliph.

The headlines on the book are in page-wide rectangular shapes. Although the headline with crest is also seen very rarely, the general scheme is a rectangle. On these rectangles, basmala is written on the dark blue background with white

curved branches and rumis. Needle is not used very much on the headlines.

The most commonly used motifs on the illuminations of this period are rumis and curved branches, which were also very common during the Seljuk period. In addition to these, münhanis, also as a continuity of the Seljuk tradition, were used. The interest of Turks to vegetal motifs began to increase in this period and very small, stylized figure motifs started being used. Seberk (three leaved), pençberk (five leaved), asma yaprakları (vine leaves), yıldız çiçekleri (asters), nilüferler (lotuses), hatayiler (roselike flowers) were created with opulent colors and a fine and delicate hand work. The most commonly used embellishment on the borders is “zencerek” borders with golden background. In addition to that, sometimes five or six borders were used side by side with various colors and motifs, ending in very different patterns. Meander motified border, a pattern which can hardly be found in other periods, is also considered as an original motif in this period. There are also some examples with gilded calligraphy on the backgrounds squared with slightly pale colors.

The colors are mainly golden, and the most beautiful and brightest tones of blue from pale to dark; brick red, pink, light and dark green, white, brown and black. Green is mostly used on the borders and on some rumi motifs. Kufi scripts were written with white on dark blue background, while white was also used on thin borders and sometimes on the limits around the motifs. The backgrounds are mostly dark blue. The patterns are placed after very small red and white dots are made on this background. Little amount of color is also found on the interior fillings of motifs on certain limit lines and on the backgrounds of the borders. The flower motifs were diversified with red, pink, blue and brown flowers with an enthusias to reflect the

nature. On the embellishments of this period, golden designs on dark blue and dark blue designs on gold were applied, and zerenderzen (embellishment through gilding over a gilt background) embellishment was also applied, although relatively less.

The margins of pages were ruled with gold, and pale cream or bright white manila papers were used. The calligraphy was integrated and balanced with these exquisite and fine illuminations, which were made without overshooting. On the needles extending towards the gaps of the page, blue and dark blue are dominant. On some works, gold, red and green are also added to these main colors. The motifs used on the needles are very simple and elegant figures. The tips of the thin lines are ended with squares or triangles. The flower motifs that consist of very tiny triangles in the middle of two small curves expanding from the same point; two horizontal lines, which are parallel to each other; thickened points; and small triangles with filled inner sides create skillfully made needle types.

Illuminations of the Ottoman Classical Period

The early period Ottoman illuminations, mainly those created at Mehmet II's palace nakkashane under the management of Baba Nakkaş, were temperate, delicate and elegant works with limited lines, bright light colors, a balanced order with the calligraphy, and the motifs of rumis, geometrical interlaces and small flowers.

The second important stage of the classical illumination art is the period of Kanuni Sultan Süleyman. Sultan Bayezid II (1481-1512), who succeeded to the throne after Mehmet II, was a sultan who pushed to develop the activities at the palace's nakkashane as faithful to the traditional arts. In that period, the

artists loyal to the Islamic tradition were brought to the palace. The examples of the illuminations in Bayezid II's period look like the repetitions of those in Mehmet II's period.

Like miniature, the 16th century is also considered as the rising period of the art of illumination. In that period, the artist named Mehmet Karamemi was the head of the palace's nakkashane. The number of artists working at the nakkashane also increased in parallel to the development of the empire, and even during the reign of Yavuz Sultan Selim (1512-1520), many artists from Tabriz and Egypt were brought as a result of the campaigns to the East, and the work environment was prepared for them. Similarly, during the long reign of Kanuni Sultan Süleyman (1520-1566), more artists were brought from Tabriz and Heart to the palace as a result of the campaigns to the East. The addition of foreign artists to local artists inevitably influenced the art of Ottoman palace. These influences are noted on many details beginning from the order of composition. However, it should also be emphasized that a classical Turkish style occurred despite all these effects. The exchange of culture among the elite layer of the palace people caused to all developments in this period, but the exchange did not cause to an increase in the use of foreign figures.

In the second half of the 16th century, almost the entire page was illuminated, and very opulent examples were created with much gold use in addition to the designs and handwork. On the flower motifs of this period, the first signs of naturalist approach were seen, and they were led by the palace's Nakkaşbaşı (head of artists) Karamemi. It is possible to find rich examples of halkari technique, which was also previously practiced. The sections of the page out of cedvel (rules), were embellished with free brush strokes, on unpainted background, only with gold and vegetal motifs such as big flowers, leaves,

and hatayis. The motifs here were interpreted with a realist style very similar to their actual shapes in the nature.

On the classical period's embellishments, a rectangular composition scheme which generally covers the entire page was applied on zahriyes. The calligraphies are located just in the middle of the page, as surrounded with a rectangular or square border. The mid-spaces of calligraphies are gilded and gilt dots are also used at the pause points. Four sides of this section in the middle are also divided into rectangles that are separated from each other with borders. Basmala or short prayers were written in the middle of the wide rectangles on top and bottom, in the sections, which are sometimes flat and sometimes sliced. Thin and long rectangles on the sides of the page may actually be considered as wide borders. All these sections are surrounded around the three free sides of the face with a wide band as flat or sliced, and symmetrically arranged big motifs are aligned on them. A wide golden rule is drawn to inner side of the page. If there is still a gap after this wide band, then the needles that consist of parallel lines will also be placed in this section. So, the entire page is embellished with the illumination.

On some examples, triangle shaped projections were made on the three sides of the page reciprocal to the middle section, with smaller shapes on the top and bottom parts, and bigger on the side. On zahriye pages, illuminations are also found in hexagons or octagons placed in the middle of the pages in general. On the sharp edges of the hexagon or octagon, thin long needles expand towards the eternity from a single center just like the light beams.

Serlevha section consists of a page-wide horizontal rectangle and a sliced crest part over. The crest is in the shape of an equal triangle or it is made as sliced. Its tips end with upward

needles. On some works, only the section illuminated in the shape of a rectangle is used.

Gold, the basic material of ornamentation in the illuminations of the classical period, is used abundantly here. In addition to that, almost all colors such as white, orange, pink, yellow, claret red, red and blue were used on flower motifs. Orange is used frequently on the limit lines, and the mid-threads are drawn in green, claret red, dark pink and yellow. Although not used abundantly, black and brown were also included from time to time. As the background, dark blue is also used significantly in addition to gold. Golden curved leaves on dark blue background and colorful flowers are included in almost all illuminations; meanwhile, the illuminations with gilts over gilded backgrounds, which are called *zerenderzen*, were also liked and used frequently in this period.

With regard to the motifs in classical illumination; the types of *rumi* and curved branches from the earlier period, were also added with other vegetal motifs widely. The flower motifs,



XVII. century illumination

which were very small and tiny in the first period, began to gain more clarity. The leaves of three or five leaved flowers could be counted easily, and in addition to them, roses, astrals, girift spirals, palmettos, stylized tulips, flowers, clouds, wings, lotuses, were frequently used and the background was turned into a garden of flowers. The lines became thinner, and color nuances began to gain diversity. These illuminations with rich compositions, which were made with a perfect technique and care, a full harmony between gold and colors was obtained. The needles on the sides of the page found their most beautiful and mature shapes in accordance with the general characteristics of the period. It is noted that the parallel needles on the sides of the page were diversified. Filling motifs were added between them. Even, towards the end of the century, some motifs and hatayis were replaced with needles. In addition to them, needles with rumis and şenses were made. A different look was obtained with the arranging of şenses on the needles as one small and one big. Blue is the dominant color for needles, meanwhile, dark blue, green, red and even gold was used for needles in some works.

In the 17th century, the works similar to those of Kanuni's period but with lower characters were produced. The social and political regression in the Ottoman Empire was also reflected in the art of illumination, similar to all other branches of art. No major innovation happened in the 17th century in the art of illumination. The deterioration in the quality of work was also reflected on the motifs, colors and compositions. Naturalist flower motifs were produced as bigger and clearer. Roses, tulips, lotuses and cloves were painted in orange, blue, white, claret red and petrol green. Claret red and green began to be used more on the borders. "Şikaf halkarı" embellishments are noted more on the sides of the pages. Needles with claret

red, dark blue and green flowers were used. In addition to the realist flower motifs, the shapes similar to animal figures and zerefşan (scattered gold) and needle-polished embellishments on the background were also applied.

Illuminations of the Late Ottoman Period (Rococo Style)

After the stagnation in artistic works during the 17th century following the classical period, when the most beautiful examples of the Turkish illustration art were produced; the Ottoman art entered into a new period in the 18th century which widely affected the architecture mainly and other branches of art, small handicrafts, clothing and even home decoration. Although political and commercial relations were established with West, the cultural relations had not developed very much until the tulip period. In 1720, during the reign of Ahmet III, Yirmisekiz Mehmet Çelebi was sent to Paris as an ambassador with a crowded committee. On his return, he presented what



XVIII. century, Halkari illumination

he saw to the sultan with a comprehensive report. Following that, the social, political and cultural relations with the West developed rapidly. The influences of the Western art began to be noticed on every branch of Turkish arts. The travelbook of Yirmisekiz Çelebi Mehmet Efendi, and the presents he brought, caused the French Rococo art to influence the Ottoman arts more than the other European countries.

Being used to the works of the Ottoman art in the classical period, the society could not easily adopt the new art under the influence of the West, and considered it as the imitation of Europe. One of the reasons for gradual adoption after the initial natural reactions is the modification of the style and the introduction of Turkish characteristics.

The oldest example of this new style is a tughra (seal of sultan) registered with inventory number 2234 at the Turkish and Islamic Arts Museum. Being the firman tughra (ordinance seal) of Sultan Mahmud I (1730-1754), this work was ornamented with a bouquet of fresh lilies and peonies tied with a ribbon. The light and shadow contrasts, which had never been seen in the Ottoman illumination so far, the light and dark toned use of colors and the addition of perspective effect, appeared for the first time in this work.

Illumination ornaments in the 18th century developed in two directions. The first one is the rough ornaments with big flowers, large and mixed motifs which can be considered as the regression period of the classical Ottoman illumination. These are included in classical compositions. Wide golden zentered borders, brimmed, flat backgrounds without patterns and headplate sections with natural flower motifs; needles with red, dark blue hatayis, cloves or bunch of blowers. The black color was also applied as the background in this



XVIII. century illumination

period. Big, deteriorated rumis, roses, cloves, tulips, hashish flowers, trileaved, five leaved and rosette flowers were made as rough and mixed. On some examples, the zahriye section was separated with gold squares, rectangles, sliced diamond or triangles and calligraphies were included between them.

The second group reflected strong Western impacts. In addition to free hand drawn halkari embellishments, Baroque motifs are also noted on these works. Leaves and flowers in a vase, pot or basket; garlands made of flowers, acanthus leaves, single flowers, bouquets, bunches of flowers tied with ribbon are the shapes of independent flower compositions more than being the elements of illumination. In that period, hizip (part) and sura roses were not in the shape of medallion anymore; they were included on the sides of the page as naturalist bunches of flowers. In the late period ornamentation, all flowers seen in the nature are used as motifs such as layered roses, hyacinths,

tulips, cloves, peonies, astrals, lotuses and various leaves with “C” and “S” curves.

On the ornaments, which are known as “Edirnekari”, the handwork is rougher; the flowers are highly stylized but without losing their identities yet and the types of the flowers are identifiable. The works of Ali Üsküdari and Abdullah Buhari are known as the best examples to this type of works. The most opulent examples of Baroque rococo style illuminations and flowered book embellishments are seen in the late 18th and 19th centuries. The illuminations of this period have a peculiar aesthetic with emboss effect and projecting joyful images.

The pictures which depict Mecca city and Kaaba, Medina city and the Prophet Muhammad’s grave were also drawn on various prayer books, Delail and similar religious handwritings in the 19th century. In addition to these pictures in an oval frame, the sceneries which show Rumeli and Anatolian fortresses are also noticed. In addition to religious books, various rose motifs are also included in the history and medicine books and brochures.

CHAPTER XI

ART OF PAPER MARBLING

Art of paper marbling (ebru) is one of the traditional book arts and it existed as an auxiliary element of the art of calligraphy and book binding for many centuries. They were used in order to embellish inner sides of book covers, their leaves or sides of



Marbled paper

calligraphy plates as borders. Sometimes panels consisting of matching paper marbles were created. Having lost its function for a very long time, the art of paper marbles has now appeared and is drawing interest with a new way of use. Exhibitions of marbled papers, which are placed on mats and framed similar to pictures, have been opened in recent years, similar to those of abstract painting.

The word “ebru” originally derives from Persian. The word “ebr”, which means cloud or cloudlike, changed in time and

first became “ebri”, and then “ebru”. Şemseddin Sami, in his grand Turkish dictionary titled “Kamus-u Türki”, says that “ebru” was originated from the word “ebre” (yoke face, fur cover in Chagatai language. It is defined as wavy vascular cloth with moirés and colored paper for covering booklets and notebooks.

Albut Haemmerle indicates in his book “Buntpapier” that paper marbling (ebru) was a very beautiful Turkish art and it was called marbled paper because the paper was given the appearance of marble. He also states that this art was not known in the West. The Arabs defined paper marbling as “varaku’l mücezza” (vascular paper). According to another definition, the word “ebru” derives from “abru” which means the face of water and not the water of face according to the rule of “izafet terkibi” in Persian language and ebru is defined as an art on the water.

Paper marbling has a distinguished place among our paper decoration arts. The first appearance of paper marbling is not known accurately. According to Şemseddin Sami’s “Kamus-u Türki”, the origin of paper marbling is the 15th century Turkistan Chagatai period.

The oldest piece known is dated to 962H/1554M on the ebru paper in the collection of M. Uğur Derman. This is the Arabic date on Ta’lik Kıt’a written by Malik-i Deylemi in Georgia.

Some researches indicated that very beautiful marbled papers were created in Topkapı Palace in the 15th century, and they were exported to Germany in 1562. However, no enlightening document in this regard has been revealed yet.

One of our paper marbling artists, Şeyh Sadık Efendi, learned paper marbling in Bokhara, and according to the information

provided by Şemseddin Sami Bey; it is also said that paper marbling stemmed from Turkistan. Paper marbling did not develop much in Iran and passed to Anatolia via Silk Road, and gave its best examples there as a Turkish art. It found a wide area of use on the borders of verses, plaques and miniatures and on the inner sides of front and back covers of books.

Making Marbled Paper

There are special materials used by the paper marbling artists. Also today, similar to the old times, the artist has to prepare the materials other than the paper and colors by him or herself. Before everything else, a 6 cm deep 68x100 cm , 34x50 cm or 17x25 cm sized copper, aluminum, zinc or wooden tray is required. The marbling paper is generally white. One face of this paper is required to be glossy and the other face rough. The application of paper marbling on the paper named “sulphite” yields more successful results. The marbling tray is filled with gum tragacanth (kitre), which is turned into a thick liquid. Gum tragacanth is a type of glue with very little sticking property, which bleeds from the trunks of various gum tragacanth plants in Anatolia. This liquid becomes thickened after contact with air. It is used in pharmaceuticals and textile industry. Those in the shapes of plaques are preferred for paper marbling. 1 scale of gum tragacanth should be added into 100 scales of water. The gum tragacanth, put in clean and pure water should be mixed from time to time and let resting for 24 hours, then it is poured through a bag named “patiska” with small pressures from the top until it becomes thickened. The thickened gum tragacanth is poured into the tray and a clean paper is covered on it. This paper prevents it from stains and the formation of a layer. There are also other substances which function as gum tragacanth and add thickness to the water. Linseeds, quince seeds, carrageen moss, and caraway are among them.

The brushes used for paper marbling are 25-30 cm long and they are made by the artist from hair of horsetail because the ready made oil paint or water color brushes are not flexible, they do not yield good results. Since the old times, soil dyes, colored dyes in the nature and mineral dyes obtained from the soil have been used in the art of marbling. Arsenic, indigo, soot, Lahore indigo, dark red (gülbahar) and ceruse are among them. The dyes are pounded on a piece of marble with water until they entirely turn into cream, then they are put in jars and the covers are fitted tightly. The dyes used for paper marbling must be oil-free and they should be pounded very properly.

Another important material for paper marbling is calf gall. This substance helps the dyes on the surface of the water with gum tragacanth to float without residing. After the calf or lamb gall is boiled slightly, it is kept at a cold place in a glass container and tightly fitted cover, which prevent it from going sour. The artist adds either little or high amount of gall to the work according to its characteristics, and adjusts the density of the soil dyes as required in order to enable further fading and expanding of the dyes. Another duty of the gall is to maintain the preservation of colors without mixing with each other. The dyes, prepared in separate small containers, are scattered on the water on the marbling tray by holding special brushes in right hand and slightly hitting it to the index finger of left hand. Various sizes and colors of dye rings are created on the gum tragacanth. The colors may be left like this, or they can also be changed with the intervention of the artist according to the type of paper marbling. If the dyes are not desired to be scattered and expanded on the surface of the water very much, then a little amount of calf gall, which is added with a dropper, would be added into the dye. This expansion of the dye is defined as explosion in paper marbling. After the tray is colored this way,

the matte and rough marbling paper is slowly placed on the water from left to right. If air is trapped between the paper and the surface of the tray, then the paper may not absorb the dye on these points; therefore, the bubble of air is eliminated with a thin needle. The paints diffuse on the water from the water with gum tragacanth in maximum 10 to 15 seconds; therefore, the paper is slowly lifted from one corner to the opposite corner and left to drying, without waiting much. The drying should be made on long lathes and under the shadow. After the paper is taken, any other ordinary paper is left on the water in order to clean the liquid to make it ready for a new work, and then the process is repeated by scattering dye. The same marbling cannot be obtained twice even if the same dyes are thrown in the same manner. The effect of the paper marbler on the figure is limited to a certain extent. He/she has to abide by the created figure in the end.

Types of Paper Marbling

The oldest paper marbling is the type created by the natural



Marbled with flower





Marbled with heart form

figures of the dyes scattered on the water with gum tragacanth. It is called “Tarz-ı Kadim” or “Battal ebru”.

After the dye is scattered on the water with gum tragacanth, if the dyes in the tray are combed up and down or right and left with a wire, needle or hair of the horsetail; then it is called “gel-git ebru”. Different shapes are created according to the movements on the surface and the types of marblings arise with the names suitable for such shapes, such as: “Şal örneği ebru” created by free, irregular circles; “bülbul yuvası ebru” with helical movements around a center, and “taraklı ebru” with comb-like needles on the dye. The type made on the water with gum tragacanth in light colors is known as “hafif ebru”. It is generally for the purpose of writing over. The water with gum tragacanth gets dirty as more papers are marbled and the dyes in the tray begin to take a sandy appearance. This type of paper marbling is called “kumlu ebru”. Making kumlu ebru consciously is very difficult. After the points of the dye that make up the sandy appearance become larger and resemble to the letter “V”, then it is called “kılçıklı ebru”. Kumlu and kılçıklı ebrus were mostly used for borders. Calligraphy is written on the paper to be marbled with acacia senegal, it is dried and then left to floating on the water. As the part with the glue does not absorb the dye, this section of the paper remains white, and it is named as “akkaseli ebru”.

Certain types of paper marbling are also defined according to the name of the artist who made them first. The type, which is known as “hatip ebrusu” (Imam marbled paper), was made by Ayasofya (Hagia Sophia)’s Imam Mehmet Efendi; therefore it was named accordingly. In paper marbling, first the light color is thrown for the background and the dark colors are put on it regularly with close intervals; and it is left to the surface of the water with the help of a thick needle or very thin glass dripper.

Other colors are also dropped in to these colors which spread in circles, and they are turned into the shape of a passionflower, heart, star, clove, combed heart and mütenevvia (varied) with the help of a hair brush. In mutenevvia style of hatip ebrusu, the principle is to make available all motifs on the paper. Their intervals can also be decorated with various motifs and flowers. On such marbled papers, the motifs are created randomly and irregularly on the paper. The most interesting motif among those created by Hatip Mehmet Efendi is the star motif. As this style takes much time, it was preferred less than other shapes.

Necmeddin Okyay developed the previous hatip ebru and created marbled papers with flowers. Various garden flowers such as tulip, clove, violet, poppy, hyacinth and rose were introduced to paper marbling with their most natural appearances. Such marbled papers with flowers are named as “Necmeddin ebrusu”. The daisy motif has also been added by Mustafa Düzgünman, who is Necmeddin Okyay’s student, into these flowers. Mustafa Düzgünman, who applied “papatyalı ebru” (marbled paper with daisy), is among the latest marbled paper artists. In the type of marbled papers with flowers, where the edges are surrounded with gold, are named as “Tahrirli ebru”, and the type obtained by scattering gilt on marbled paper are named as “zereşanlı ebru”. Another type is “neftli ebru” which seems like a lacework. One or two colors are put as the background, the third color is mixed with naphtha and then added into the tray. The naphtha creates holes on the background, which are sometimes faint and sometimes apparently distinct, and take the shape of a lacework.

Short History of Paper Marbling

Neither the beginning of marbled paper art, nor the first artists devoted in this art and their works are known. In the

work written by Mustafa Ali of Gelibolu in 995 H/ 1586 AD titled Menakıb-ı Hünerveran, many other types of artists are mentioned but the book does not give any names of marbled paper artists. Information about the oldest paper marbling artist



Marbled with violet

is given in the book “Tertib-i Risale-i Ebri” written in 1608. In this book, a paper marbling artist, who is mentioned with the prayer “Rahimettullah”, is mentioned with the pseudonym “Baboon”. Mehmet bin Ahmet İstanbuli, who is known as the creator of “hatip” marbled art in “Tuhfetül hattatin” is the Imam of the Ayasofya Mosque. It is said that he died in 1765 while trying to save his works from a fire that broke out in Hocapaşa district. Sheikh Sadık Üsküdari, who died in 1846, learned paper marbling in Bukhara and thought it to his sons Hezarfen İbrahim Ethem (1829-1904) and Nazif Efendi. Many paper marblers were trained at Sultantepesi Özbekler Dergahı (dervish lodge), the sheikh of which was Sheikh Sadık Üsküdari. Hezarfen İbrahim Ethem Efendi, Nazif Efendi and Mehmet Aziz Rifai (1817-1934) are among those artists.

In the 20th century, the art of paper marbling has been continued by Sami Okyay, Necmettin Okyay (1883-1976) and

his younger generation of students at the Fine Arts Academy such as Sacid Okyay, Mustafa Düzgünman and Taşkın Savaş. The young generation of paper marblers is both trying to keep paper marbling alive, and they are also performing their arts with an approach nearer to the abstract painting of our era.

CHAPTER XII

ART OF CALLIGRAPHY

The word “hat” means writing or line. Writing is expressing ideas and words on the materials such as paper, leather and stone with certain shapes, that is letters.

When Turks met with Islam after they emigrated from the Central Asia to the West, they began to adopt this religion and culture in the 10th century, and Islam was accepted as the official religion of the state in the Karahanid State. Turks also adopted Arabic alphabet and used Arabic letters in their writings in the same period, abandoning Uyghur alphabet. The fact that the Holy Quran was in Arabic had a very important role in this regard. Turks used Arabic alphabet for approximately one thousand years until the foundation of the Republic of Turkey and the adoption of Latin alphabet in 1928. Creativity led them to modify this type of writing in various ways and turn it into a fine art. The Ottoman Turks produced many varieties of Arabic writing and developed it. Istanbul, the center of the Ottoman Empire, is the place where the most mature and most beautiful samples of the art of calligraphy were produced.

Beginning from the dates when Islam was introduced, the Arabic letter was initially adopted for religious purposes by almost all tribes that converted into Islam, and it became the common property of the entire Islamic world in a few centuries after the Prophet Muhammad’s migration from Mecca to Medina. Although the number of people who could write in Arabic was very small at the beginning, the number increased rapidly in the course of time in a manner to enable flawless writing of the Holy Quran. Initially, the types of Arabic letter styles were named according to the regions where they were

used; and their shapes varied depending on the material on which they were written. The shapes of letters on stone inscriptions are sharp and cornered, while those on vellum are softer and curved. The soft and curved type of writing was used in daily communications because it could be written very fast. Among them, the names “Hicazi” and “Maliki” were given to the rigid and cornered letters; “Sami” and “Nebati” to the softer type. The first rigid shaped writing was commonly used in and expanded from Kufah city, therefore it is known as “Kufi”. The soft and curved writing was diversified further in the course of time as it was more suitable for art. This writing, which began to develop in Damascus during the Umayyad dynasty, led into the development of various calligraphy types depending on the different sizes of nibs of the pen. The types of calligraphy which are known with the names such as sülüs, celi, tomar, verraki, muhakkak, and iraki appeared. Leading calligraphers such as İbn Mukle (d.940), İbn Bevvab (d.1022), Yakut Musta’simi (d.1298) in the Abbasid period gave the final shapes to the letters such as sülüs, nesih, rıka, reyhani, and muhakkak tevki; and the Ottoman calligraphers added new types such as Ta’lik, divani, siyakat, and rik’a.

Types of Calligraphy

Ma’kili: This type of calligraphy has rigid and sharp look with flat, cornered, geometrical and dull letters. The upper parts of the letters with holes such as mim, vav, fe, kaf, and he are in flat square shapes. This type of calligraphy is also called “hatt-ı satrancılı”. The punctuations such as full stop or hareke (vowel mark) are not used. This calligraphy, which has been used on architectural structures so far, is made through drawing with construction tools.

Kufi: The oldest type of Arabic writing, kufi calligraphy was used on many parts of the Arabian Peninsula in the first years of Islam. The first manuscripts of Quran were written with kufi. Kufi calligraphy consists of flat lines and corners, triangles are used for the letters with holes and caps. It has two different shapes as written (yazılı) and constructed (yapma) kufis. Written kufi is written with hand and pencil and there are not any decorative element between the letters. Constructed kufi is constructed not with a pen but with the help of tools. This type of kufi letters, mostly used in architecture, includes decorative elements between the letters. Interlaces, knots, spirals and geometrical motifs or small flowers are created on the extensions of the vertical letters. Depending on the density of these motifs included, the name varies as “çiçekli kufi” (Kufi with flowers), “örgülü kufi” (kufi with braids), and “yapraklı kufi” (kufi with leaves). This type of writing, not a favorite one among Ottoman calligraphers, was used as decorative friezes on the tiles of the Seljuk period.

Tevki: In this type of writing, half of the letters are flat like and the other half are round like, and the thickness of the pen is near to that of sülüs. The letters are merged with the following letters and the row continues. It was used for the charters of sultan, official letters, appointment letters (menshur) and ordinances (firmans)



Pear-shaped Sülüs



Head gear form, Hacı Beyzade Ahmet Muhtar

as well as trusts (vakfiye). Its use by the Ottomans declined after the development of Divani calligraphy.

Sülüs: It appeared in the 4th year of Hegira. The flat and cornered shapes in Kufi calligraphy were replaced with round and curved lines here.

It is known that some other types of calligraphies in the later period were derived from sülüs calligraphy. It is written with pens, which have nib thicknesses of 3-4 mm. It is considered as the most suitable type of calligraphy in creating round and oval compositions in an aligned order. It was preferred more for both writing big books and for architectural works compared to other types of calligraphies. The compilations with two sections (musenna istif), tughras, and arc calligraphies were always written with sülüs and its “celi” with bigger sizes.

Celi Sülüs: This is the name given to sülüs calligraphy when it is written with a pen of one cm or wider nib. Big plaques, the inscriptions on architectural works, gravestones are the places where this type of calligraphy is used most.

Nesih: It is one third of the size of sülüs. It was created with certain modifications on sülüs and by decreasing and slenderizing the size of letters. As it is written with a small and thin pen called “cava” pen, it is more suitable for book writing. It is a calligraphy written with 1 mm thick pen and the letter

form of which is in accordance with that of sülüs. In Nesih calligraphy, the letters follow each other in the same direction and with the same height. It is commonly used for writing Quran, Delail, En'am, hadith books, translations of Quran and divans. It is not used on architectural structures.

Ta'lik: This is a type of writing with round letters. The thickness of the pen is as much as that of sülüs pen. The letters partially become thinner and thicker, and they are bent towards right. This is a simple script free from any types of vowel marks and punctuations. Because the spaces between the letters are not filled with punctuations or vowel marks unlike sülüs, this is considered as a bare script. Therefore, even the slightest mistake in the writing is noticed. This calligraphy is required to be written as perfect and beautiful; therefore, it was not a favorite choice for the calligraphers. Ottomans used Ta'lik during the reign of Mehmed II for the first time. It was first used for fatwas, kadi (judge) registries, and literary works and after the 16th century, it was used on madrasahs, tombs, gravestones, and fountains.

Celi Ta'lik: This is the writing of Ta'lik with 1cm or wider nib. It is found on the architectural works and on inscriptions. Turkish calligraphers performed great skills with Ta'lik calligraphy. The calligraphy of "Elkasib Habibullah" script written by the calligrapher Sami Efendi (1837-1912) on one of the Beyazid-side exits of Kapalı Çarşı (Covered Bazaar) in Istanbul with Celi ta'lik is an exquisite example.

Divani: This is a dynamic and flamboyant variety of Ta'lik calligraphy and it was mostly used as the official writing method of the Ottoman state on the ordinances of sultan, official letters and certificates. "Divani" means "reserved for the council". In this script, the letters which do not normally merge are merged

with the following letters and bent to left. The ends of rows also rise slightly upwards. This writing, began to be used in the time of Yavuz Sultan Selim, was initially fainter but gradually it turned into an involute and regular shape. It was given an involute character in order to prevent easy imitation as it is the official type of writing. Divani is generally written on large sized opaque paper and it reached maturity in the 19th century.

Celi Divani: This script was invented during the period of the Ottoman Turks. This is a more involute, flamboyant and decorative type of divani. It is a very difficult calligraphy to write and it was used for certain important documents of the sultan and palace.

Rik'a: This calligraphy was an invention of the Ottoman calligraphers. It is achieved after some of the vertical letters in divani were shrunked, curved and the inclinations were reduced. Vowel marks were not applied and the punctuations of letters were applied in the shape of lines. The first examples are found in the 18th century, and this letter was generally used on daily communications and drafts of Divan-ı Hümayun (royal council) as a type of writing which can be written fast and easily.

Siyakat: This type of script was used on deed registry, for bookkeeping of land and real estate logs and financial records. This method of writing was invented by Turks and it was invented mostly in order to keep the deed records confidential. Those other than the specialized people cannot read and understand this writing. It represents the characteristics of kufi and nesih lines. The punctuations are sometimes pendant at the end of the letters like signs. In general, the vertical letters are written as short and the curved ones as flat.

Muhakkak: The sizes of this writing, which means “regular” and “rigid”, are bigger than those of sülüs. The vertical letters such as elif, lam, thı, kef and the leftward-extending pieces of bowled letters such as sin, fe, kaf and nun are longer and flatter. The turns are sharp and cornered. They are not suitable for alignment.

Reyhani: It resembles to the characteristics of muhakkak script, but its size is equal to only one third of muhakkak. The use of this writing, which was preferred on the works such as Quran, el’am, delail and duaname until the 16th century, began to decline after nesih became prevalent.

İcaze: It is only used for writing icazetname (diploma) and for the ketebe (signature) section of big writings. This is a variation of sülüs as a relatively thinner writing.

Gubari: It is a very small type of writing which took its name from the word gubar (powder). Sanjak, with very small dimensions, was also used on Sanjak Qurans, for some compositions in the writing. It was used until the first half of the 20th century. A calligrapher, Nuri Efendi of Sivas, created fascinating compositions by using this type of calligraphy with various colors.

History of the Art of Calligraphy

The art of calligraphy has a distinguished and important place in Turkish arts. In addition to being intelligible, the writing should also look beautiful according to Turks. Kufi, the most commonly used type of calligraphy in the Seljuk period, was not liked by the Ottoman calligraphers very much and it was abandoned. İbni Mukle (d. 910), who had worked as the vizier of Abbasid caliphs, invented sülüs and nesih writings from

kufi, and began to be famous in the century after the Hegira. After his death, Ali Bin Hilal, who was also known as İbni Bevvab, further beautified İbni Mukle's scripts and put them into a better shape. He invented reyhani and muhakkak types of calligraphies. The actual developer of calligraphy was Yakut Mustasami (d. 1280), who was a slave of El Müsta'sam, the last Abbasid caliph in Baghdad. Yakut, a Turk from Amasya, collected all rules of six types of calligraphy and successfully applied them. He is the first calligrapher who cut the nib of pen as curved, which was previously used as flat. The most beautiful type of calligraphy Yakut wrote was muhakkak. He trained many students. Among his students, Abdullah Sayrefi trained Ali Sofi, who was one of the famous calligraphs in Mehmed II's era. The celi sülüs type "gilded calligraphy" over Bab-ı Humayun (Imperial Gate) on the Ayasofya side of Topkapı Palace is a work of Ali Sofi as one of the most beautiful calligraphies of the period. Sülüs, nesih, muhakkak, reyhani, tevki and rik'a calligraphies written by Yakut, was also used during the time of Ottomans in the 15th century after the period of Anatolian Seljuks and Beyliks; but although some of them were liked very much, some others did not fit in the taste of Ottomans and they were used very little by the Ottoman calligraphers. The capital city of the Ottoman Empire is the center of the art of calligraphy, similar to all other fine arts. In the 15th century, Sheikh Hamdullah (1436-1520) examined Yakut's and his students' calligraphies under the patronage of Sultan Bayezid II and then brought a new style and character to sülüs nesih and muhakkak calligraphies, and he had also been influential and exemplary for the other calligraphers who succeeded him. This great master of writing, who was honored as "Kıble-i Küttab" (Kıblah of Clerks) by Turkish calligraphers and who founded his own school, was born in Amasya. He was appointed as writing master by Sultan Bayezid II at the

palace. Sultan gave his collection of writings and Yakut calligraphies he owned to Sheikh Hamdullah; asked him to examine them and create a style of writing peculiar to the Ottomans. After Sheikh Hamdullah examined those six types of writings, he managed to design a new style and character. His calligraphy practice



Kettle form calligraphy

book that indicates six types of writings and two marvelous manuscripts of Quran, which were written elaborately, are currently kept at Topkapı Palace Museum. Sheikh Hamdullah enabled nesih calligraphy to gain a perfect form. The inscriptions and the manuscript plates at Bayezid Mosque are also among his works. Sheikh Hamdullah, who created the most beautiful examples of nesih and sülüs calligraphies, was also an example to his successors. Almost all manuscripts of Quran produced by Ottoman calligraphers were written by nesih script. In this type of writing, the figures are nearly round and the proportions are highly developed. The headlines are generally made of sülüs calligraphy.

Ahmet Karahisari (1468-1556), one of the most prominent calligraphers of Kanuni's period, broke another ground in parallel to Sheikh Hamdullah. Karahisari, who was Esadullah Kirmani's student and influenced by Yahya Sofi, adopted



Oil-lamp shaped "Maşallah"

Yakut's calligraphy style and became very successful. His son Hasan Çelebi, who followed the same path, was a famous calligrapher, too. The scripts at Süleymaniye Mosque in Istanbul and Selimiye Mosque in Edirne, which were constructed during the brightest period of the Ottoman Empire, belong to this master.

However, after Karahisari died, Turkish calligraphers preferred the path of Sheikh Hamdullah. The calligraphies of Demirci Kulu Yusuf at Tophane Kılıç Ali Paşa Mosque were the last examples of Karahisari's influences. Nevertheless, great and very famous calligraphers rose among those who followed Hamdullah. Among the calligraphers who followed Sheikh Hamdullah's school; his son Mustafa Dede, his son in law Şükrullah Halife, his grandson Derviş Mehmet Said, his other grand son Mehmed Dede, Abdullah Kirmani, Hasan Üsküdarı, Halid Erzurumi, Mehmed Belgradi, Derviş Ali, İsmail Zühdi, Hüsyin Habi, Mustafa Kütahi are among the famous calligraphers.

In the 17th century, Hafız Osman (1642-1698) extensively developed the calligraphy of Quran as a calligrapher of Sheikh Hamdullah's school. The manuscripts of Quran he wrote in the 19th century were reproduced through printing and spread to all Islamic world. He created a system for writing Quran.

The page order of the present printed Quran is based on his calligraphies. Hafiz Osman, who gave the most beautiful shape to nesih calligraphy was titled as “Şeyhi Sani”, which means the second sheikh. He has a crucial place in the art of calligraphy.

Great masters of calligraphy, who gained reputation and fame for sülüs, celi sülüs, nesih and ta’lik calligraphies, had lived in the 19th century. Although the 19th century is known as the decline period of the Ottomans, the same is not true for the art of calligraphy. Hattat Mustafa Rakım (1757 -1826) improved celi sülüs calligraphy as an esteemed and highly influential artist in Turkish calligraphy art. He was born in Ünye. He came to Istanbul with his calligrapher brother İsmail Zühtü when he was a child, and took calligraphy lessons from Ahmet Hıfz Efendi of Fethiye. He gave calligraphy lessons to Mahmud II and he was appreciated by the sultan. He used a soft and agile style in his peculiar style of celi sülüs calligraphy. The arch of calligraphy at Istanbul Tophane Nüşetiye Mosque, the tomb and fountain of Mahmud II’s Mother Nakşidi Sultan in Fatih are his works. With the tughra of Mahmud II that he wrote, he gave the final shape to sultans’ signatures. That tughra was also adopted by the following sultans and it was written in the same form and only the names of the sultans were changed. Ta’lik calligraphy was also used on certain inscriptions of fountains and gravestones.

Sami Efendi (1838 -1912), Kazasker Mustafa İzzet Efendi (1801-1876), Mehmed Esad Yesari (d.1798) followed Mustafa Rakım, and developed and maintained celi sülüs calligraphy further. Yesari preferred ta’lik calligraphy, which is a Persian calligraphy style. This calligrapher was semi-paralyzed on the left side, and he also raised many students as an artist who

raised ta'lik calligraphy to the peak level. His son Yesarizade Mustafa İzzet Efendi is also a master calligrapher of ta'lik. Both the father and son have inscriptions on stones over the entrance gates of many mosques, tombs, madrasahs, pilgrim lodges, and fountains. The most important calligraphers in recent years are Laim Özyazıcı (1898 -1964) and Necmeddin Okyay (1883-1976).

Note on Usage

Modern Turkish uses the Latin alphabet, modified to ensure that there is a separate letter for each main sound. The spelling thus aims at phonetic consistency. For Turkish artists, place names, publications and special terms this book employs modern Turkish spelling. Proper names have been kept in modern Turkish with one exception – İstanbul has been rendered with normal English spelling using I rather than İ unless it is part of a title. Consonants have more or less the same sound as in English, except that:

c like *j* in English

ç like *ch* in English

ğ the “soft *g*”. Depending on the adjoining letters, this is dropped, pronounced like *y* in English, or treated as lengthening the preceding vowel.

ı is a back, close, unrounded vowel which does not exist in English, the nearest equivalent being the phantom vowel in the second syllable of *rhythm*.

ö like *ö* in German or *eu* in French *peur*

ş like *sh* in English

ü like *ü* in German or *u* in French

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