

THE MINIATURE ART IN THE MANUSCRIPTS OF THE OTTOMAN PERIOD (XVth - XIXth CENTURIES)

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Abstract

Miniature paintings are generally described as small, detailed and colorful pictures, which are made with paint and gilding for the purpose of animating the texts in the manuscript works. The miniature painting has had peculiar characteristics to the society it belongs in every period and thus, occurrence of different schools according to the techniques, interpretative and imaginative power of the artists become inevitable. The miniature painting, which began to develop especially in the XVth century in the Ottoman manuscripts, have both scientific and also cultural value since it illustrates the theme of the text artistically. The miniature paintings animating important events in the history have attracted the attention of the researchers for years due to their characteristics, and made the manuscripts they ornament even more reliable and important. In this study, the developments of miniature art in the Ottoman manuscripts between the XVth and XIXth centuries, famous works of the period, the artist who ornamented those works and the schools affecting the artists and the schools which the artists pioneered are studied.

Keywords: miniature, Ottoman manuscripts, Ottoman miniature artists, book ornamentation

Introduction

The term miniature comes from the Latin word “*miniare*” and Italian word “*miniature*”. This term, which was firstly used for ornamenting the first letter in the text of the manuscript with red lead called “*minium*” and gilding, means painting with red color. Miniature, expressing the colorful pictures made for animating and illustrating the themes in the text of the manuscripts, has been generally used for the small pictures drawn as showing the minute details in time. Consequently, this term was based on the word “*minus*” which is etymologically not correct it is used for small portraits, sceneries and figures especially in the XVI - XIXth centuries. So, miniature is both used for ornamenting a book and also for ornamenting a medallion or a small object (Tanyeli, 1996:163; Mahir, 2005:15).

The oldest known miniatures are the miniatures which were made on papyrus in the IInd century B.C. in Egypt. But there are not many examples of them since good pictures cannot be made on papyrus and it cannot be preserved in good conditions. Manuscript paintings, the origin of which dates back to the Ancient Age in the west and pre-Islamic period in the east, became a widespread field of art during the Middle Ages. A style peculiar to the characteristics of a nation and different schools appeared in each period. Miniature was spread in Middle Asia by *Mani* who was a good artist and by the people who are the members of Manichaeism religion in the IInd century A.D. The examples, assumed to be belonging to the period when Turks lived in their old homeland Middle Asia, Turkistan, have still been preserved in the archives of Topkapı Palace (Güney, 2001:110,115).

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This art is transferred to the Persian from the Chinese and Turks and from them to Europe. Turks and Persians named this painting style as “*nakiş*” (embroidery), “*tasvir*” (picture) meaning colorful picture and named the person who makes them as “*nakkaş*” (designer painter) And “*musavvir*”. However, since every kind of embroidery made with colorful threads is also called *nakiş*, The term miniature is used in order to distinguish these terms. The duty of a designer painter to illustrate what is told either literary, scientific or historical in all details being faithful to the text. On the other hand, miniaturists of Islam have to obey some rules the abstract world view of Islam doctrine provides in all fields. Miniature is a form of expression with figures. However, when illustrating the events in the text contrary to West painting tradition which is based on light-shadow, perspective and color values, designer painter can abstract the living things and objects and he can transform them into a very different decorative element. Buildings and trees can be seen leaning to one side, it can be possible to paint the horses blue, mounts lilac, sky gilding; the human figure, which transformed into a two dimensional form as in shadow play, may not be proportional to the objects around it. Consequently, the miniature masters, who painted elements from nature as if they are abstract embroidery elements, searched for a reality which is independent from the nature and pictured whatever thought and felt. They contrary to Western masters who are in the effort of picturing the real nature at their best for hundreds of years (Renda, 1997:1262).

The themes of miniatures are generally historical events such as ascending the throne, ceremonies, hunting and war. Furthermore, the miniatures ornamenting the religious books and scientific books such as medicine, zoology, botany, astrology and etc. may also be frequently found. There was a trend on making a general scheme in understanding of miniature painting. Although the faces of particular people (like sultans) were depicted, facial expressions were not given. A beautiful woman is generally painted with thin eyebrows, a little mouth, eyes like almond and long hairs. The necessity of drawing the figures smaller if they are in the background is not emphasized and attracting attention to on important figure is provided by drawing it bigger. Generally various parts of the same miniature can be drawn from different point of views. The important thing is to give each element in a composition carefully. In contrast to all of these linear characteristics which give a superficial appearance to miniature, the colors are always bright and lively. In miniature, scenes, people and other details are treated in the smallest details. The artist thinks of addressing to the thoughts more than the eyes by painting colors, shapes and designs of the dresses and garments as appropriate to the original. The things which are thought and imagined are drawn more than the things which are seen. Sultan and the statesmen are dependent on a hierarchy in picture. Since there is no depth in miniature, neither objects nor persons are shown in the background. When there is a necessity for showing the ones in background and foreground, the ones in foreground are placed in lower part and the ones in backgrounds are placed in upper part of the picture.

In miniature painting, the colors were applied as one on the top of the other and earth paints, which had been thinned by water, were used in order to prevent the risk of mixing. In the XIVth and XVIIth centuries, fresh egg yolk was added to these paints in order to make them stable. The paints prepared with this method were not used second time and a new paint was prepared for each usage. For this reason, glue melted in water was added instead of egg yolk and a drop of molasses or two drops of grape juice were added to this glue in time. Therefore, the paints could be stirred in any time even if they get dry. The brushes and quill pen in various thinness which are suitable for miniature painting were made from pigeon wings, and the feather tips of them are made from the feather on the napes of the three-month old cats, so thin shapes and lines could be drawn. After white lead mixed with Arabian glue was spread on the paper on which miniature painting would be made, pictures would be

made with quill pen and the paper would be filled with colors. A thin golden layer was sometimes spread on white lead in order to give transparency to the colors. Tulle painting in miniature necessitates a special technique. After the main design was painted, it was grinded finely with *mühre*. Then white paint diluted much with water was dropped on the top, and it was spread at once by drawing down with brush. After drying, hatching was made with paint and it was given a shape. The theme, which would be treated in the miniature, was drawn on the paper with tile red paint and sepia ink by means of very thin brushes. In painting process, first gold was spread and then other colors were spread (Tahirzade, 1974:199; Mahir, 2005:15-16).

In the works made by Turks in Islamic period, although Islam forbids the picture, historical and scientific books were ornamented with miniatures thanks to tolerance shown to the pictures which have not religious characteristics. At the end of the XIIIth and at the beginning of the XIVth century, Uighur artists opened an era in miniature art in the domination of Ilkhans. They created masterpieces in miniature in centers such as Meraga and Tabriz.

Early Period (XVth Century)

Although the early examples of Ottoman miniature art originated from Seljuk painting style, it was affected by Timurid and Turkmen miniature styles (Mahir, 2005:39). The earliest Ottoman manuscripts with miniatures are an illustrated copy of “*İskendername*” by the poet Ahmedi, which was copied in Amasya in 1416. *İskendername* completed, by Ahmedi in 1390, is an important work in which stories about İskender of Macedonia (Alexander) are told. This work also includes the Islamic and Ottoman histories and the parts of *Mevlit* (poem by Süleyman Çelebi celebrating the birth of the Prophet Muhammad) (Bağcı, 1994:112). Ahmedi’s “*İskendername*” was written in the XVth century have importance as being the first illustrated history of the Ottomans. Moreover, the painstaking miniatures of the Venice copy including the histories of the sultans reigned from Ertuğrul Ghazi to Süleyman Çelebi have become examples for muralists illustrating the historical manuscripts in later periods (Çağman, 1982:932).

As a result of researches and evaluations of styles, it is understood that the early period Ottoman miniature was shaped within small literary manuscripts prepared in Edirne between 1455-1480; and there are contribution of the artists of Shiraz who transferred Timurid and Turkmen painting tradition to the Ottoman culture. Another work representing the early period of the Ottoman miniature art is the manuscript called “*Dilsuzname*” of Bedi’eddin Minuçihr el-Taciri el Tebrizi, prepared in Edirne between 1455-1456. Five miniatures in this small work are productions of *Edirne Sarayı Nakkaşhanesi (Imperial Studio of Edirne Palace)* which lost its importance after the conquest of İstanbul. While these pictures attracting attention with their simple compositions and weak techniques reflecting the effects of Shiraz of Timurid miniature style, the characteristics peculiar to Ottoman are seen in the hard lines which shapes the figures, huge plan motifs drawn in human dimension and woman captions peculiar to Turks. From this point of view, the miniatures of *Dilsuzname* are important since they are one of the first examples of the early period and reflect particular characteristics of Ottoman book painting (Mahir, 2005:43-44; Çağman, 1946:335-336). Another illustrated manuscript, which dates back to the years between 1460-1480, is “*Külliyat-ı Katibi*” including Şemseddin Muhammed bin Abdullah Nişaburi, whose pen name was Katibi. The miniatures of this work prepared in small dimension as in the previous work were made by two different designer painters and one of them resembles the miniatures of *Dilsuzname* which was written in Edirne. It is necessary to state that treat of natural



Figure-1 Eyüp and Salman come before the Sultan
Külliyat-ı Katibi - 1460

Library of Topkapı Palace Museum
(Call no. R. 989 pp. 229b-230a)

ornamenting with embroidery, they avoided drawing human faces; therefore the artists gathered in Bursa made mostly architectural ornamentations (Güney, 2001:112). In the Ottoman style by using quite plain and two-dimension expression without having light-shadow effects and perspective, documentary qualities became the most important aspect. Therefore, its documentary quality gives miniature a characteristic of being a historical source.

The development of painting and miniature in the Ottoman began after the Conquest of İstanbul. Many miniature works, belonging between the period of Fatih Sultan Mehmed (the Conqueror) and the XIXth century, reached today. Many works with miniature made in the period of Fatih shows the effects of Turkmen miniatures. These works reflect some characteristics of the period such as dressing, musical instruments and entertainment life.

Medical book *Cerrahiye-i Hakaniye*, prepared in Amasya in 1465, presents province style. The general aspects of these miniatures are that they are expressing various operations in a clear and plain way with a linear style. There are two copies of this work, which were copied in 1465-1466, and prepared by a doctor named Şerafeddin Sabuncuoğlu (Güreşsever, 1979:772-775).

As the Ottoman Empire was getting stronger as well, the interest and support of the palace administration to art and artists got stronger, and as in the other branches of the art, the duty of protection of book art and artists was undertaken by sultans, grand viziers, princes, viziers, sultanas and higher level statesmen such as governors of provinces and heads of financial departments (Tanındı, 1993:409).

It is known that Fatih gave importance to Italian artists and had them brought to the palace. In this frame, Turkish artists were educated and some of them were sent to Italy for education. The most famous one is the student of Pavli Sinan Bey who is known for the miniature portrait of Fatih. Fatih Sultan Mehmed was pictured sitting cross-legged in an informal way. In this portrait, reflecting the sensitive personality of Fatih successfully, the sultan was pictured as looking thoughtful while smelling the rose in his hand. Both light shading in his face and also the treat of his caftan's collar show that how the styles of West and East reached a new synthesis in the hands of Turkish artists. This portrait, in which

elements, especially cypresses and huge flower bouquets lined up on the horizon, would become the definite characteristics of later Ottoman miniature art (Çağman, 1946:346).

According to Aşıkpaşazade, the historian of the period of Mehmed I; Vizier Hacı İvaz Pasha give importance and support the artists and invited the artists of other countries to Bursa. Since the Ottomans were more conservative than Seljuks, they give more importance to illumination, calligraphy and

Timurid miniatures and the realist style of Italian painting art were tried to be united, has importance as an original work starting the tradition of portraying sultans in the Ottoman miniature art (Raby, 200:82; Atıl, 1973:103-120).

Development Period and the Birth of the Classical Style (XVIth and XVIIth Centuries)

In the period of Bayezid II (1481-1512), the son of Fatih Sultan Mehmed, the Ottoman miniature painting showed development suiting the characteristic occurred under the protection of contemporary Islam rulers. In this period, the illustrated copies of literary manuscripts such as “*Kelile ve Dimne*” (Hüseyin Çelebi), “*Hüsrev-ü Şirin*” (Şeyhi) and “*Yusuf-u Züleyha*” were prepared in Nakkaşhane of İstanbul (Mahir, 2005:47-48). The eight miniatures added to “*Hamse-i Hüsrev Dehlevi*” copy, which was prepared in Herat in 1498 but brought to the Ottoman palace without being completed; belong to this period (Tanındı, 1977:14). In these miniatures, a three-dimensional appearance was tried to be given with architectural drawings, volume was given with shady painting in natural elements, and eyes of the spectators were drawn into the depths with details of scenery and interior details. All these trials present the effect of the European artists in the Ottoman Imperial Studio. Moreover, the effects of XVth century Shiraz style are traced in some figures and natural elements. Consequently, it can be said that the miniature art in the period of Bayezid II was shaped with the common work of West and East originated artists (Atasoy ve Çağman, 1947:19-20). Another illustrated manuscript in the period of Bayezid II is Uzun Firdevsi of Bursa’s “*Süleymanname*” which deals with the miraculous life of Süleyman, the ruler and wise prophet. One of the miniatures, placed on the opposite pages of the book including encyclopedic information, depicts the Prophet Süleyman sitting in a house covered by a dome and the other one depicts Belkıs sitting in a similar house (Mahir, 2005: 48-49). In both of them, the people at their sides and cosmographic descriptions were shown in horizontal lines arranged one under the other. Some researchers relate this unique design, to the tradition of fresco (Atasay ve Çağman, 1974:20). “*Şehname-i Melik-i Ümmi*”, written by Melik-i Ümmi and copied and illustrated by Muhammed bin Abdullah Nakkaş later, is a historical book written in verse and it deals with the events day covering the years 1484-1485 of Bayezid II reign (Tanındı, 1991:143). It is possible to consider this work as the first step for institutionalization of Şeyhname which would gain a formal characteristic in the period of Kanuni Sultan Süleyman. This institution would have been the main source of illustrated Ottoman history writing until the beginning of the XVIIth century.

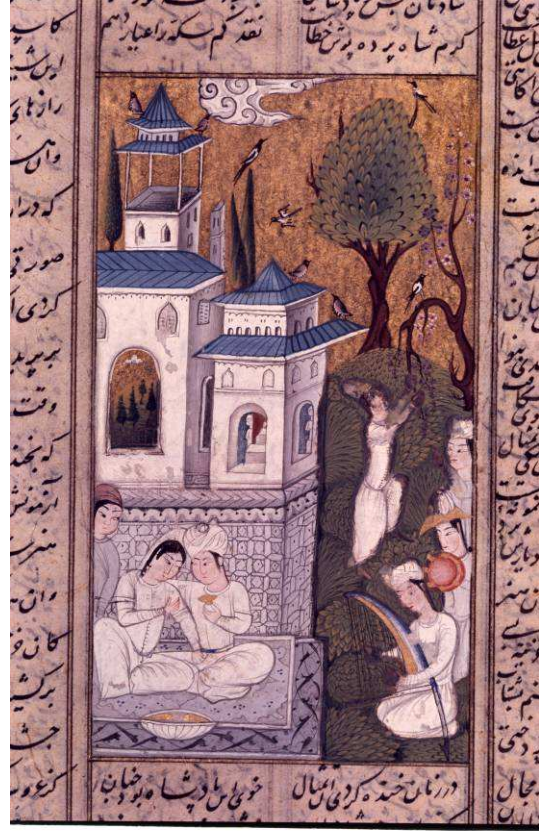


Figure -2 Behramgür in White Kiosk
Hamse-i Hüsrev Dehlevi-1498
 Library of Topkapı Palace Museum
 (Call no. H. 799 p.196a)



Figure-3 Hz. Süleyman
Mantık'ut-Tayr 1515
Library of Topkapı Palace Museum
(Call no. EH1512 p.1b)

Selim I invited a group of artists from Tabriz and Horasan to İstanbul from Nakkaşhane of Tabriz, a place that gained superiority over Islamic World after Iran Wars. When the western artists representing different traditions started to produce works together, a decorative style, which would have gone on until the middle of the XVIth century, occurred. Therefore, the effects of Mamluk and Safevid Tabriz style, beside Shiraz style, reflected on the details and composition arrangements of miniatures. It is supposed that a part of book treasury, especially the miniature albums in the library of Topkapı Palace was brought in this way. It is known that Feridüddin Attar's work called "*Mantık'ut-Tayr*", dated 1515, was illustrated in the Imperial Studio of the Palace (Güney, 2001:112). Weak figures with huge turban cloth flower heaps, green leaves and trees with curling tops are the most prominent characteristics of this new style (Mahir, 2005:50).

In the end of the brilliant development started in the first years of Kanuni Sultan Süleyman, the Ottoman miniature experienced its brightest era and many works were produced. The first of them is "*Selimname*" which was prepared by Şükrî. It is a Turkish manuscript in *Mesnevî* style with 24 miniatures portraying the conquests of Yavuz Sultan Selim.

The most famous miniaturist of Kanuni period was Matrakçı Nasuh. The first work, which portrays the events of Bayezid II, of Matrakçı Nasuh, who was at the same time a historian, mathematician, matrak player, musketeer and calligrapher, is “*Tarih-i Sultan Bayezid*”. The artist describes the military expeditions, castles and cities of the period of Bayezid II such as Kili, Akkerman, Avarana, İnebahtı, Modon and Gülek. The ships of the Ottoman fleet with the language form of European sea maps called “*portolan*”. In the second illustrated work of Nasuh, the events from Selim I’s accession the throne are also described to his death are told. The most famous works of Matrakçı Nasuh are the miniatures of “*Beyan-ı Menazil-i Sefer-i İrakeyn*” and “*Süleymanname*”.

Arifi’s *Süleymanname* illustrates, with 32 miniatures the cities, castles and ports in Kanuni Sultan Süleyman’s military expedition to Hungary in 1543 and Mediterranean campaign of Barbarossa, which took place in the same year. In the works called *Süleymanname* and *Zafername*, the important events in the last years of Kanuni Sultan Süleyman, Zigetvar military expedition and the death of Sultan were told. The view of Zigetvar Castle from the air was presented with a successful “map picture”, therefore the idea about the war field was given. Kanuni died during the siege before the castle was captured. The scene showing the funeral was presented with a plain but effective expression. The completion of *Süleymaniye Mosque*, which is considered to be one of the important events of the period as a historical document is also presented in this work (Mahir, 2005:50-51; Resim ve Minyatür..., 1981:753-756).

Matrakçı Nasuh is regarded as the creator of a new description style named “*Topographic Painting*” in the Ottoman miniature. Nasuh made schematic scenes without figures by gathering the images from different point of views side by side in this new description style (Atasoy ve Çağman, 1974:20).

The period of Kanuni Sultan Süleyman is the period when many innovations were tried in the Ottoman miniature art. One of these innovations, is that *Şehnamecilik* become a formally accepted profession. Therefore, the historical events were illustrated as they were recorded. Beside the important events such as the western and eastern wars, conquests and military expeditions and festival celebrations, sometimes only one single military expedition of Sultan could be dealt with. In the later periods, the understanding of determining the historical events with a realist manner would be a tradition as an unchangeable characteristic of Turkish miniature art.

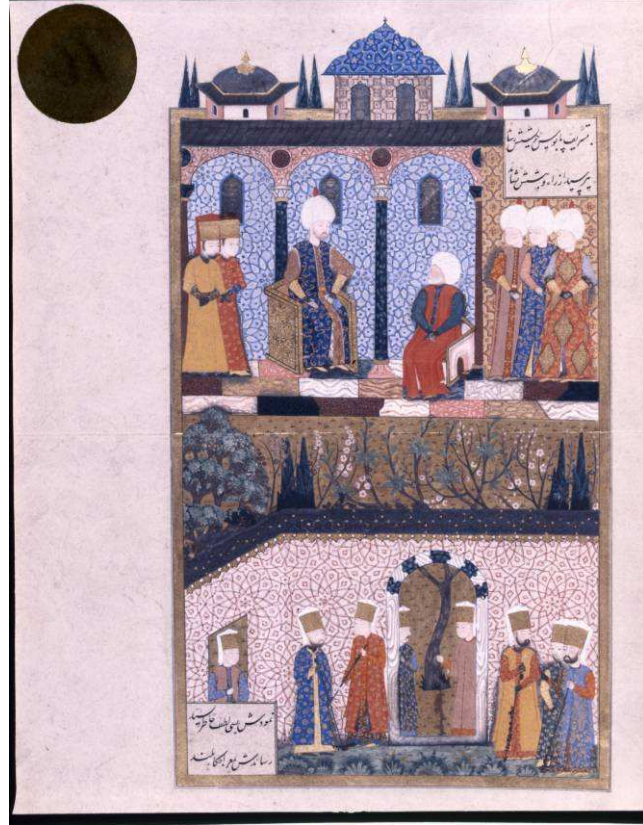


Figure-4 Kanuni Sultan Süleyman and Barbaros
Hayreddin Paşa Süleymanname
Library of Topkapı Palace Museum
(Call no. H1517 p.360a)

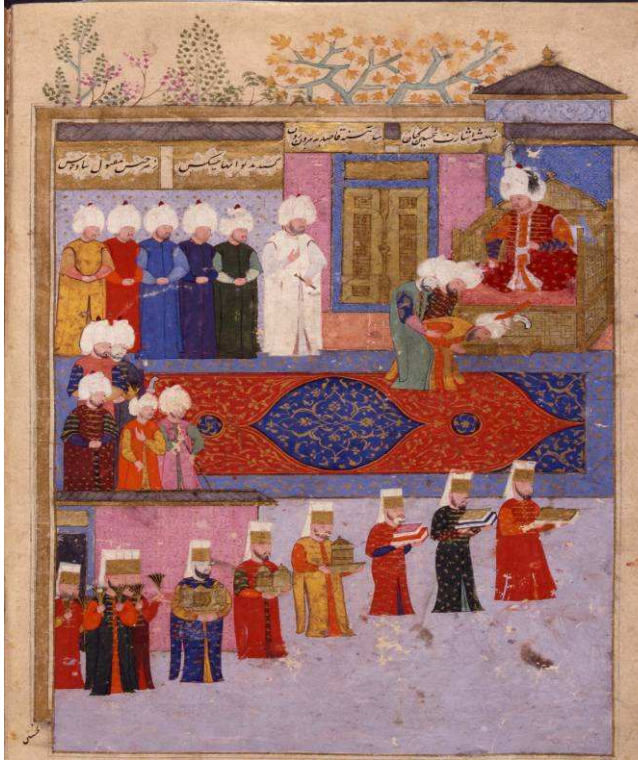


Figure-5 Miniature of acceptance of Safavid ambassador
Şehname-i Selim Han-1597
 Library of Topkapı Palace Museum
 (Call no. A3595 p.53b)

The Ottoman miniature, which reached its most fruitful period in the periods of Selim II (1566-1574) and Murad III (1574-1595), also reached its Classical Style in this period. Murad III, who is a calligrapher and who wrote religious and sophistic poems with a pen name Muradi, was interested in the artists preparing illustrated works and did not avoid any expenditure for production of works that represents the palace. In this period, when the institution of *şehnamecilik* got stronger, all events told in the works of the historians beside the works in the type of *şehname*, which were written by Seyyid Lokman and illustrated by Nakkaş Osman and his team, were documented (Mahir, 2005:56). In this period, the Ottoman miniature left the tradition of molder and ornamenting of the other Islam miniatures and reached a plain language of expression. The artist who was effective in the creation of this style was Nakkaş Osman. The first work, in which the classical Ottoman miniature Nakkaş Osman created can be seen, is

“*Nüzhetü'l-ahbar der-sefer-i Sigetvar*” written by Ahmed Feridun Pasha. The whole page miniatures of the work written in 1569, in which the Zigetvar military expedition (1566) of Kanuni Sultan Süleyman, his death during the military expedition, and Selim II’s accession the throne are told, have importance since they were the first examples of realist style occurred in the second half of the XVIth century (Çığ, 1950:370-371). Sokullu Mehmed Pasha gave the duty of illustrating “*Şehname-i Selim Han*”, written by Şehnameci Seyyid Lokman in *şehname* style, to Nakkaş Osman (Çağman, 1973:413).

Another important work of Nakkaş Osman and his team is “*Şehinşahnâme*”. The manuscript, first volume of which dated 1581 is in the Library of İstanbul University and second volume is in the Museum of Topkapı Palace today, portrays the period of Murad III. In the first volume, the miniature placed on opposite pages is attractive in the sense that it reflects the tradition of exchanging Bairam greetings. In the same volume, there is also a miniature picturing the summer house which Murad III had it built in harem part. This summer house is supposed to be one of the magnificent buildings of Topkapı Palace. In another miniature in the first volume, observatory built in Galatasaray in that period and scientific studies carried on during that period are pictured. In the second volume, military expedition of the Ottoman Army is described splendidly. The mass effect is achieved successfully by arranging the soldiers in lines. The miniatures showing Topkapı Palace are in the valuable documents reflecting the situation of palace in that period. Many events were described. In the miniatures showing scenes from palaces in a schematic way. Clerks, the other workers and viziers having meeting were painted. Under the arcade of the room in Topkapı Palace where the grand vizier meet with the Council of State (Kubbealtı), golden and silver coins, which would be given as salaries, were being weighed and put in purses and sealed with beeswax melted in brazier at the corner. The buildings were shown as open cross-sections for the viewers to understand the events. The ceremony of sultan’s accession the throne in the second courtyard of Topkapı Palace is an example of simple arrangement scheme in this composition. The ones which would present their loyalty to the new sultans, were drawn as half-moons. All details of the events were taken up and so the work gained an illustrated documentary characteristic. In “*Surnâme*” dated 1582, illustrated by Nakkaş Osman and his team, the events were divided into scenes sequentially. Details were flaunted as a film strip by repeating the square and palace as a frame. In this respect, the mentioned work in which there are 427 paintings of Nakkaş Osman is a very important documentary source for Turkish artistic and cultural history.



Figure-6 A ceremony of wearing robe of honor for Vizier Özdemiroğlu Osman Paşa Şehinşahnâme Vol. 2-1581 Library of Topkapı Palace Museum (Call no. B200 p.117b)

Kanuni Sultan Süleyman and his grand viziers institutionalized the imperial studios of palace in a systematic way and this has a great role in the taking classical miniature to its peak together with all fine arts in the XVIth century. In the period of Kanuni, Kınacı Mahmut, İbrahim Çelebi, Hasan Mısri, Şair Haydar with Nigari pen name, Musavvir Osman and his students were famous painters. Of these artists, Nigari (Haydar Reis) effects us with his power of expression in drawing heads and faces in his original portrait miniatures. His

portrait showing Barbaros Hayreddin smelling a rose is the evidence of his power in portrait. In another portrait of Nigari, whose only a few works could reach today, Sultan Selim II is shown as shooting arrows to the target. The one, which shows Süleyman the Magnificent as an old man, is the most typical one. Ahmet Nakşi painted the portraits of Kanuni, Barborassa and Selim II. Musavvir Osman has over 600 works belonging to the Ottoman palace. Musavvir Osman also illustrated “*Hünername*” of Seyyid Lokman. In the first volume completed in 1584, the accession of the Ottoman sultans the throne and the events during their sultanates were described and illustrated in a chronological order. In the second volume completed four years later, only the period of Kanuni Sultan Süleyman is studied. In this volume, beside the private life of Sultan, historical events and military successes of the period are described. The miniature, which deals with the Mohacs War is a good example for these successes. The miniatures of these works, which show the smallest details of life and



Figure -7 Hz. Muhammed on the Hira Mountain together with Angel Gabriel (Cebrail) and other angels
Siyer-i Nebi Vol.2– 1595
 Library of Topkapı Palace Museum
 (Call no. H. 1222 p.383a)

garments of that period, have importance both for art and history (Atasoy, 1997:14; Güney, 2001:112).

After 1590, the style of Nakkaş Osman dominated the Ottoman miniature art. Şehnameci Talikizade Suphi Çelebi, who created his first work in “*Surname*” in the team of Nakkaş Osman, illustrated twenty historical and literary works (Akalay, 1979:613). In these works, Nakkaş Hasan avoided crowded compositions and he described the events with colorful landscape pictures and less figures. His style is differentiated with his choice of orange, red, yellow, turquoise, green and red brown, use of a plain language and figures with chubby cheeks, black thick eyebrows, beards and short necks. One of the important works in which the style of Nakkaş Hasan is recognized, is “*Siyer-i Nebi*” which was started to be prepared at the end of the sultanate of Murad III and completed in the period of Mehmed III. In “*Siyer-i Nebi*”, which was prepared in the period when the Ottoman book art activities accelerated, the life of the Prophet Mohammad are described with his personality as a statesman and soldier. The wars, army marching and meeting scenes of Prophet Mohammad, who is described with halo around his head and veil on his face, reminds historical

manuscripts. Because of some miniatures in the work, it is supposed that Nakkaş Osman also worked in illustrating this work (Mahir, 2005:64; Tanındı, 1984:41-43). Another work

Nakkaş Hasan illustrated before 1603 was also written in the form of Şehname. The text of the work describing the period covering the Ottoman history until Murad III called “Şehname or Şehname-i Al-i Osman”, was written in Turkish in prose and verse, by Talikizade Suphi Çelebi. Although this work reminds the first volume of Hünername for its subject and fiction, the miniatures of the work reflect the style of Nakkaş Hasan (Çağman and Tanındı, 1986:165).

Another important manuscript with miniatures of the first half of the XVIIth century is “Paşaname” in British Museum in London. The work includes the poems of Tuluî İbrahim Efendi of Kalkandelen and many other miniatures. The miniature illustrating the galleons of Kenan Pasha and his war against the pirates was drawn in a painstaking and detailed way, and it is a valuable document which give an idea of the maritime of that period.

In the XVIIth century, while on the one hand the miniature art was continuing to use its classical style, on the other hand album picture suddenly gained great importance. This includes single miniatures depending on no text or dealing with daily life. People in various types were treated in a detailed way to depict their dressing styles. In this period, the Ottoman miniature art has a variety of theme illustrating the fortune and story books translated from Persian and Arabic into Turkish. It is seen that the Ottoman miniature deserted the classical style with Ahmed Nakşi, who produced works in the sultanate years of Osman II (1618-1622). Although Ahmed Nakşi, who worked in illustrating “Şehname-i Türki”, which is Turkish translations of Firdevsi’s “Şahname”, used classical forms in composition arrangement, and added dynamism and humour to the scenes by deforming the figures (Bağcı, 2000:166; Mahir, 2005:71). However, his original style showed itself in “Tercüme-i Şakai’k-i Numaniye”, the Turkish translation of Taşköprizade Ebu’l-hayr İsamuddin Ahmed Efendi’s biographical work describing the life stories of scholars, poets and sheikhs who lived in the Ottoman Empire. In the work, there are the portraits of the Ottoman sultans reigned from Orhan Ghazi to Kanuni Sultan Süleyman and the portraits of other

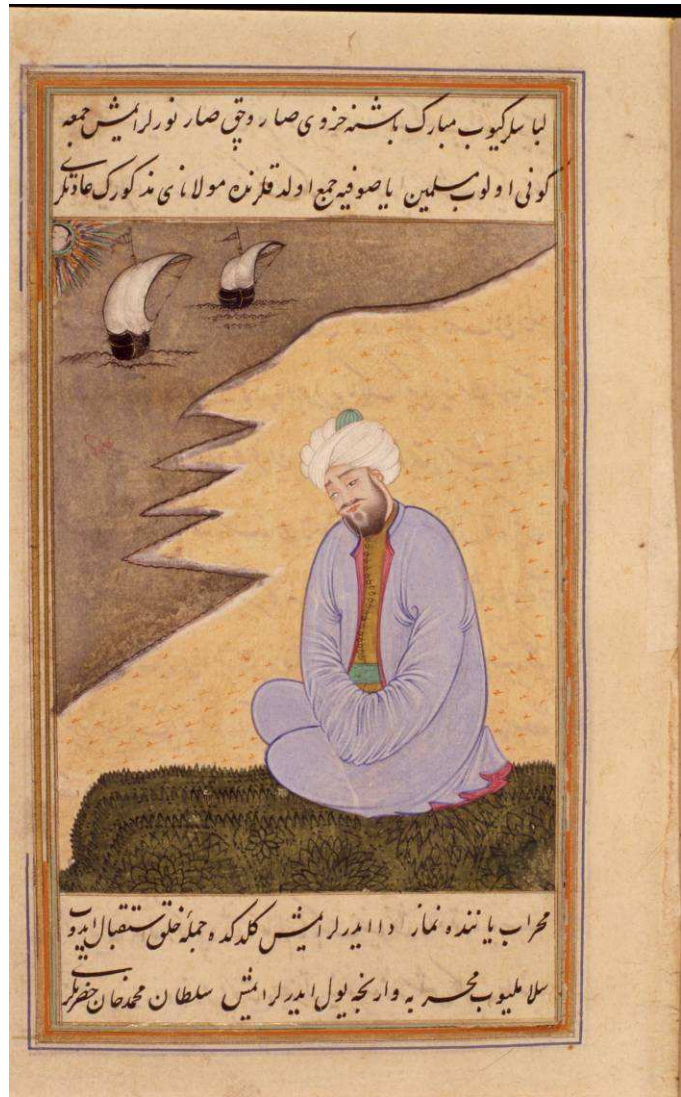


Figure-8 Portrait of Molla Hüseyin
Tercüme-i Şakai’k-i Numaniyye - End of XVIth
Century
Library of Topkapı Palace Museum
(Call no. H. 1263 p.82a)

people narrated in the text. The heads and turbans of the figures were shown proportionally bigger than their bodies and the bodies of the ones who are described behind their backs were paralyzed. These deformed figures added humor to these work. The descriptions of door, window, arch gaps are generally drawn according to perspective rules; three dimensional residences, fortress and city are the prominent characteristics of the artist's personal style. In

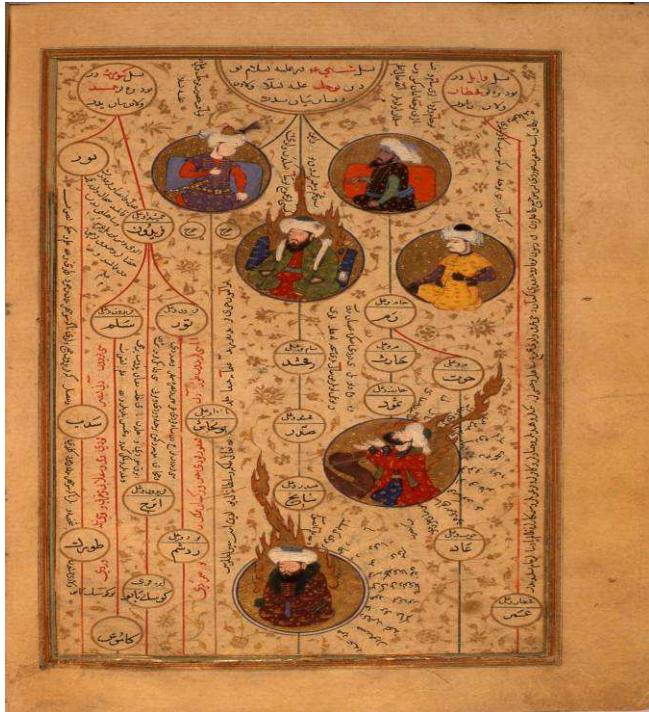


Figure-9 portraits of the prophets starting from Adam and including the important sultans of Islam including the final sultan Mehmed IV
Silsilename
 Library of Topkapı Palace Museum
 (Call no. H. 1324 p.21b)

including the final sultan Mehmed IV, he collected these portraits in a book called “*Silsilename*”.

the end of the text, Nakşi described Osman II sitting with the second vizier Mehmed Pasha and himself standing in front of the door (Ünver, 1946:23; Mahir, 2005:72). Figures with crowded compositions and perfect descriptions of Ahmed Nakşi are pictured in “*Divan-ı Nadiri*”, which also includes the poems of Nadiri. These miniatures on Murad III, Mehmed III, Ahmed I and some other outstanding people were made between the years 1618-1622.

There are also portraits of Murad III, Mehmed II and Osman II reflecting the personal style of Nakşi in some albums. The other descriptions of the XVIIth century were made by the designer painters living in İstanbul for the foreigners as single-figured paintings, and they took place in the dressing albums (Mahir, 2005:72). At the end of the XVIIth century, Hüseyin Musavvir painted the portraits of the prophets starting from Adam and including the important sultans of Islam

The Westernization Period (XVIIIth and XIXth Centuries)

The Ottoman miniature, which did not show any considerable change in the XVIIth century, lived its brightest period during the ‘*Tulip Period*’ at the beginning of the XVIIIth century. The XVIIIth and XIXth centuries became the period when the Ottoman Empire lost its old importance and accepted the superiority of the West in political, military and technical fields. Some political events in the XVIIth and XVIIIth centuries necessitate the Ottoman Empire to sign the trade treaties with the Europeans and these treaties made the Ottoman Empire dependent on European policies. The activities of westernization accelerated especially in the years of Ahmed III, known as ‘*Tulip Period*’ (1703-1730)”. It can be said that a new concept of art was adopted by the Ottoman description art not yet leaving its classical identity in those years. Abdülcelil Çelebi with ‘Levni’ pen name has important contributions to this. “*Kebir Musavver Silsilename*”, which is considered as one of the first works of Levni, includes the portraits of the Ottoman sultan starting from Osman Ghazi to Ahmed III. It is clear that Levni interpreted the traditional forms with a new approach in these miniatures, which would be inspiration for the later portrait painters. His works were

progressed trials of providing perspective which was started by his predecessors who tried to give light-shadow effects (Mahir, 2005:78).

The works of Levni, the palace chief designer painter of Ahmed III, are quite attractive. The colors of Levni's works are pastel and harmonious. Wonderful figures and magnificence of lines attract attention. Comparison of Levni's works, shows that Levni is a special artist who has peculiar school in Turkish miniature. The masterpiece of Levni is his pictures in "Surname" of Vehbi, describing the circumcision feast of the princes of Ahmed III (Güney, 201:113). The circumcision feast was celebrated in Horse Square (Sultanahmet Square), and the sultans and princes watched the shows in Şahnişin in the İbrahim Pasha Palace's front viewing the square. A tribune was made next to İbrahim Pasha Palace for the foreign guests and ambassadors. Beside the acrobats, illusionists, all trade guilds of İstanbul attended the feast and showed their skills. The 137 miniatures in the above mentioned work belong to Levni. The artist tried to make intonation in these descriptions by using the paint one on the other, not side by side. Moreover, there is a dressing album including 48 women and men descriptions which Levni painted for palace between 1710-1720. Among these figures, there are women and men from different nations, such as Europe and Persia, drinking alcohol, smelling flower, making their hair dress were painted with their home and street dresses (Mahir, 2005:78).



*Figure-10 Presentation of Süleymaniye Mosque maquette
Surname-i Hümayun
Library of Topkapı Palace Museum
(Call no. H. 1344 pp.190b-191a)*

It is seen that the painters after the period of Ahmed III made more innovative progress in the Ottoman description art. The most famous one among the last description artists in the transition to the western painting period is Abdullah Buhari. It is understood from the works with signatures and dates that he produced his works between 1735-1745. His works as an album and as single works are preserved in the Museum of Topkapı Palace reflect the dresses of women and men period. His painting called "The woman looking through of the window" is an interesting example of this developing style. It is seen that these effects are developed in "Zenannâme" which concerns the lives of women, and the scenes reminding landscape painting of the west. A scene of birth in the same work is an interesting example for newly

treated themes. The artist, who developed further that Levni the transition from two-dimensional superficial expression to three-dimensional expression, painted flower pictures such as rose and tulip. It is seen that he tried to give dimension to the faces of the figures with Western influence (Adım Adım Osmanlı Tarihi...,c3., 2003:95). Two landscapes, which Abdullah Buhari painted on a bookbinding dated 1728-1729 with lacquered technique, are regarded as the first landscape compositions made with western style in Turkish painting. Some descriptions belonging to the XVIIIth century comes till today. These descriptions brought innovations to the Ottoman miniature art with three-dimensional place trials and shady painting thanks to the copy of “*Hamse-i Atai*” 1691 (Renda, 1980:43,176,177).

The work called “*Tercüme-i İkdü'l-Cümân fî tarih ehl-ez-Zaman*” having figure descriptions symbolizing signs of the zodiac, which was prepared between 1727-1747, is a Turkish translation of an Arabic copy dated 1692-93. There are three-dimensional animal, bird and human descriptions representing stable stars and signs of the zodiac in this work. The women pictures among them can be interpreted as the changing world view and good taste. The light-shadow applications, giving volume and the correctness in proportions presented in the body contours in this work show how the classical miniature style was started to be deserted and the western painting tradition was adopted. It is supposed that these paintings, whose preliminary examples do not exist, were painted by looking to the scientific books brought from Europe (Renda and Erol, 1980:42). A new period began with sultans’ having their big size oil paint portraits painted in the second half of the XVIIIth century. The sultan portraits which Refail and Konstantin of Kapıdağ painted on canvases are the first examples of the change. However, this change did not happen suddenly, both of the artists painted pictures on paper with different materials similar to miniature tradition. The single-figured pictures of Refail, who produced works in the periods of Mahmud I (1730-1754), Mustafa III (1757-1774), Abdülhamid I (1174-1789), are painted on paper using tempera and oil paint techniques and are regarded as the last examples of the Ottoman miniature tradition (Mahir, 2005:82).

It is observed that some albums, including pictures showing official dresses of the Ottoman palace people, painted in tempera technique, were prepared towards the end of the XVIIIth century and at the beginning of the XIXth century (Renda, 1981:52-56).

In ‘Tulip Period’ the opening to the West felt intensively, developments were seen in the miniature art in the Western painting style. Towards the end of this century, as the glued earth paint was changed to gouache and tempera, some manuscript works were illustrated in techniques, which terminated the classical miniature art. After this period, the Ottoman miniature art lost its popularity and effectiveness, and left its place to the oil paint pictures painted with the western painting technique.

Conclusion

The Ottoman miniatures have a privileged place in the art of book ornamentation and have documental value because the examples in historical manuscripts are so close to reality. Beside their unique scientific value, miniatures, produced in the rising period of the Ottoman Empire, made many scientific and literary works more meaningful and important in terms of artistic perspective. The above mentioned examples of miniature and important designer painters show that the statesmen of the Ottoman Empire love books and support the artists ornamenting the books. The subjects and events can easily be animated and the magnificence, traditions, social and administrative life of the Ottoman Empire can easily be understood without any interpretation thanks to this art. The Ottoman miniature art, which continued its existence starting from the XVth century to the XIXth century, provided many

important manuscripts to be illustrated and became the source of inspiration the painting art of the Republic Period.

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