based on a master-disciple relationship and certified by iktas (diploma) in the Ottoman culture could survive well into our day because of the fact that it could regenerate itself and that it has no aspect open to the western influence unlike some other arts.

BIBLIOGRAPHY
Hakibe Har ve Haratane, (Istanbul, 1915)(Hejire)
Meşhur M. Uşag, Mehmed Cemil, "Ser Hattatlar" (The Line Calligraphers), (Istanbul, 1993).
Mişravişin Bahrovudin Sabitân, "Tâbī'î Mecâdit" (Istanbul, 1928).
Sayyid İsmail Muhammed, "Dâvûd Uşag" (Istanbul, 1945).

THE ART OF ILLUMINATION IN THE OTTOMANS

Prof. Dr. Zerê Taniündi
Uludağ University, Faculty of Arts and Letters / Bursa - Turkey

ne could hold the view that the practice of illuminating, gilding, adorning and embellishing the margins of pages started with the Qur'an manuscripts copied in the 9th-10th centuries. It may be observed that during the Middle Ages and afterwards, sultans and their entourage and the wealthy citizens donated gilded copies of the Qur'an to holy places. As for the Anatolian bourgeoisie, they adorned large scale copies of Mevlana's the Mesnevi with embellishments illuminations, and donated them to the Tomb of Mevlana. Besides the Qur'an, usually literary and historical works have also been illuminated at the palace workshop or at the private workshops of artists in cities for book lover sultans and rich people. Great amounts of money have been paid for the pages of those works, for the gold and other paints, and to the artists who illuminated them, called illuminator or gilder (miżâh). The text of the manuscript is important for the design of the illumination. In Qur'an copies of the Ottoman period, namely from the 14th century up to the second half of the 16th century, the first pages were designed to be fully ornamented, which was called levha (plate) illumination (Bursa TIEM. 208; Istanbul TIEM. 446, 448, TSM. E. H. 58). In the pages where the beginnings of the Sections (surahs) of Fatiha and Bakara are laid down, illumination constitutes a frame surrounding all around the text. Sometimes, on both sides of the texts of these two surahs, a rectangular or square-shaped illumination is added, which is called kolculuk (TSM. H. S. 5 1b-2a). In some cases, the illuminator enlarges this framing illumination with fully ornamented borders and adding semi-circular or triangular juts (başjıve) towards the sides of the pages; and he also illuminates the empty spaces between the lines of the first surah (Section). The beginnings of the other surahs of the Qur'an are illuminated in the form of a horizontal rectangle, called başlık (title). The margins of the pages are illuminated with series of gül' (rose) figures having a special meaning in Islamic parlance (since it represents the Prophet). In special cases, the colophon (ketebê) page is also illuminated. In the 14th century, copies of the Qur'an, the surah of Maryem (the Virgin Mary) were adorned in the forms of levha or prepe (frame), too (Bursa TIEM. 208).

Among the prayer books, e. g. in the copies of Dala'il el-Hayrât, illu-
The page begins with illuminated Kufic script [explanation continues].

The text begins with illuminated Kufic script. The illumination is designed to highlight specific verses, often in blue, and sometimes with gold accents. The text is written in a calligraphic style that is typical of Ottoman manuscripts, with the script flowing gracefully across the page. The annotations are done in a smaller, more conservative script, providing context or commentary to the main text. The overall effect is one of elegance and sophistication, with the illumination adding a touch of grandeur to the page.

The page is divided into sections, with illuminated headers marking the beginning of new chapters or sections. These headers are often more elaborate, with intricate designs and colors that draw the reader's eye. The illumination is not limited to text alone; it also includes decorative elements such as borders, floral motifs, and geometric patterns that frame the text and add to the aesthetic appeal of the page.

The illumination is not confined to the text alone; it also includes decorative elements such as borders, floral motifs, and geometric patterns that frame the text and add to the aesthetic appeal of the page. The illumination is not limited to text alone; it also includes decorative elements such as borders, floral motifs, and geometric patterns that frame the text and add to the aesthetic appeal of the page. The illumination is not limited to text alone; it also includes decorative elements such as borders, floral motifs, and geometric patterns that frame the text and add to the aesthetic appeal of the page.
the music book, it can be said that these Qur'an illuminations also have an outstanding place among the early Ottoman illuminations (No. 207). Although the place of preparation is not indicated in any of these works, they are believed to have been made in Bursa, where an intense artistic activity was going on in the first half of the 15th century. As it can be understood from the illuminations of the Ahmed Efendi Divan, Ahmed, the son of Haci Mahmud el-Aksara, was a skillful scribe and illuminator of the first half of the 15th century (Istanbul, SK. Hamidiye milh. 1085). With the colors, flower and bouquet motifs he used in the geometrically designed levha illuminations and in the title illuminations of the divan, he pioneered a style to be widespread in the palace workshop in Istanbul in the second half of the 15th century. Intense use of multi-colors was first ushered to Turkish art of illumination with his works.

The illuminations by the palace workshop in the period of Sultan Mehmed the Conqueror, (1444-1456, 1451-1481) are found in scientific books. The first or the first two pages of these works are illuminated in plates. In the middle of this illumination, there is a gene in which the name of Mehmed II and the title of the book are written with gold gilding in sülüs style at the top, and spiral runic motifs take place at the bottom. The gene is surrounded by a thick border with runic. Outside the gene, at the corners and in the outer border, large runics, harajis, plane tree leaves are made in Bula Nakkâç style using mostly chestnut brown, pink, green, white, and blue colors (Istanbul NK. 3571, SK. Selymanîye 1025, TSM. A. 2177). The second widespread style of illumination observed between 1450 and 1480 is called the naïve style (TSM. E. H. 2878, Bursa K. Haraçlı 1324). It can be proposed that this style, which is designed in very light branches and small flowers usually in gold gilding and blue, has been brought by the artists from Shiraz of the period of the Timurlenne, the Lame, to Bursa, Edirne, and Istanbul, and it has also influenced wall paintings.

In the two copies of the Qur'an dating back to 1475-1480, one observes the first examples of geometrically designed, elegant, rich, and magnificent levha illumination (Istanbul TIEM 448, Lisbon. GF. M. 65). The illuminator introduced innovations by forming square shapes extending towards infinity around a multi-pointed star, whereas he kept maintaining the tradition in the flower designs between the lines of the first two suras. In the illumination designs of the title and colophon pages of the copy of the Qur'an prepared by Sheikh Hamdullah in his calligraphy in 1494, the previous tradition of Qur'an illumination is maintained (Istanbul TIEM. 402). According to the available information, it can be suggested that the illuminator, who has improved the above-mentioned designs, is Fazlıullah b. Arab (TSM. E. H. 320, 321). The illuminations of the Qur'an copies prepared in Sheikh Hamdullah's calligraphy (or attributed to him) at the end of the 15th and at the beginning of the 16th centuries are exceptionally skillful examples in Turkish art of illumination up to that time, considering the design of the pages, the elegance of ornamentation, and especially the harmony of colors. The illuminator of two of them is Hasan bin Abdullah (TSM. A. 3; Istanbul ÜK. 6662). Hasan, the illuminator, is rather skilled in designing levha illuminations with geometrical orders that are not visible at first sight, since they merge into rich ornamentations. He also continues the tradition in the designs of spruce, bayat, and gaf illuminations. In Hasan's illuminations, the most efficient element is color. Dark blue, pink, light blue, white, together with little amounts of red and gold, are combined in such a harmony that the page is metamorphosed into an awe-some display for eyes.

A MAGNIFICENT PERIOD: THE 16TH CENTURY

Bayram b. Dervish, known to have worked as an illuminator at the palace workshop between 1548 and 1554, has maintained the tradition of the illuminator Hasan bin Abdullah in the levha illumination. The illuminations of the Qur'an manuscripts prepared by the calligrapher Abdullah b. Ilyas in 1523-24 were made by Bayram b. Dervish (TSM. E. H. 58). Bayram the illuminator is as skilled as Hasan the illuminator in using fine motifs and in designing geometrical levha illuminations in which gold gilding is dominant. The special character of the illumination design of a small Qur'an copy prepared by the calligrapher, Mustafa Dede allows one to think that the illuminations were made by Bayram b. Dervish (Istanbul ÜK. A. 6566). The reflection of the style of these two masters can be observed in the illuminations of a small Qur'an copy prepared by the calligrapher Hasan Çelebi in 1570 (Dublin CB. A. 1527).

Mehmet Çelebi, called as Nakkâç Karamehmet, was an apprentice of Shah Kutlu, the painter, and he worked at the palace workshop between 1540 and 1566. One of the earlier works of Karamehmet is the work he produced in 1554 for the Qur'an copy prepared in the calligraphy of Abdullah Sâyînî in the 14th century (TSM. E. H. 49). In this work, Karamehmet has used the conventional elements in the designs and in the items of ornamentation whereas he has tried very new color compositions and ornamentation designs, as in the levha ornamented with dark blue scrolls and harajis on a light blue background (Ia. 3308). The artist finished this work in the same year as he completed the illumination of one of the Qur'an copies prepared for the Selymanîye Mosque, and in return for which he was paid 6000 silver coins, the highest fee among his contemporaries. Other illuminations carrying his signature ornament the Divan-i Muhibbi, dated 1566 (Istanbul ÜK. 5467).

In this work, Nakkâç has used naturalistic flowers for the first time. Because of this characteristic, it is deduced that the Selymanîye, the leading work of the epoch of Kauni Sultan Selyman, dated 1558 (TSM. H. 1517), a Qur'an copy prepared by Ahmed Kazmani the calligrapher (TSM. Y. Y. 999), and a muraqqa (Istanbul ÜK. F. 1426) were illuminated by Karamehmet. Due to his contributions, spring branches, roses, hâçinisits, carnations, tulips and dagger-like leaves were overwhelmingly used in all the items of the palace workshop. Nakkâç Karamehmet and other artists observing nature, must have been deeply influenced by the passionate, rich and colorful sight of the palace gardens in the 16th century. Except the reductive application by Karamehmet's contemporaries, Mehmed bin Ilyas (TSM. K. 23), the naturalistic flower style has not been widely used either by his contemporaries or by the late comers.
here, namely Ahmed Karahisari and Hasan Çelebi (TSM. HS. 5), and of the illustrated books prepared at the palace workshop. The above-mentioned copy of the Qur’an, which is the largest one in size among those prepared during the whole Ottoman period, has been completed during the years between 1584 and 1596, and totally 1257 gold and 45064 silver coins have been spent for it. Page designs of the work are different from the previous ones in that original designs have been made. Illuminated sections, called keltsuk, which is generally located at a place in the musulga pages, as a convention, are used in every page of the Qur’an; the total number of them is 2650; more than a hundred of which have different colors and motifs. It is revealed that the illuminations are the work of Nakkaş Hasan, Mustafa the illuminator, and the four illuminators of the palace, who were trained under their supervision. The illuminations of this work is a documentation of all the phases of Turkish art of illumination in the 16th century. Among the most prominent illuminations produced at the palace workshop, exist the illumination of the Hünername (TSM. H. 1523, 3b-6a), dated 1584, and the divan (TSM. 32107, 1a, 3b-2a), dated 1588.

THE CONTINUATION OF THE TRADITION IN THE ART OF ILLUMINATION: THE 17TH CENTURY

Throughout the 17th century, the outstanding examples of illuminations are encountered in the prayer books and in the copies of the Qur’an. As it can be observed in the Qur’an dated 1698, illuminated by Devriz Mehmed, who preserves his loyalty to the tradition in the design of the bagliq illumination, and in the choice of the ornamental elements (TSM. E. H. 140). The most important difference in illuminations from the previous period is observed in color. Especially the dark blue color loses its taste, and turns into a pale blue, and it is not used in large areas. A paler kind of gold gilding is applied to large surfaces. The ornamentation designed in the use of rosette flowers on thick spiral springs at the bottom part, and clouds at the top, has lost its elegance, the elements are less frequent so as to be distinguished separately.

IN THE AMIDS OF TRADITION AND NOVELTY: THE 18TH CENTURY

As it is the case of the illuminations of the Qur’an copy worked on it by the calligraphy of Ye- dikuleli Seyyid Abdullah in 1712 (Istanbul UK. 6543), the tradition is maintained in the page design while some original elements are added. Among them, there are naturalistic bouquets painted in shades and gained volume, similarly painted dagger-like leaves extended in size and curved at the end, and larger and shaded hayatsis on blue and yellow branches seen on yellow background (TSM. A. 3652, 3653). The saz style invented by Shah Kulu is revived in this period by the designs of Ali el-Üsküdarı, amalgamating the old with the new (TSM. V. Y. 856).

THE ENRICHMENT OF STYLES: THE 19TH CENTURY

As the illuminators introduced the European Baroque and Rococo curves starting from the 18th century, illumination was also enriched. The ornamental elements of illuminations have these curves, mainly flowers, bouquets, ribbons, curtains, slip-knots arranged in vases, baskets, and pots, all painted in shades to give volume (TSM. H. 128, E. H. 425). The illuminators paint the ornamentations in gold and silver gilding, red, blue, and yellow, in the page he fully coated with gold gilding. In the page design, the border arrangements surrounded by frames are generally abandoned, the ornamentations are freely dispersed around the text, extending towards the edges of the pages according to predetermined rules. We witness in that period the fact that the official title given to the illuminators preparing works for the palace was changed to ser-muellers. Ahmed Efendi, Ali Ragip, Rajid, and Ahmed Ayaullah are the talented artists in gilding and bookbinding (Istanbul TİEM. 477, 372, 408;