Nothing can express the emotions and ideals, i.e. the civilization of a nation, better than the art of that nation. The art of tizhip (gilding) in the Ottomans, when considered within this frame, has mirrored the above-mentioned aspects in its glitter for centuries.

The word 'tizhip', meaning 'goldening' in Arabic, is a luminous and attractive manuscript art, realized by using gold leaf, which has been prepared by crushing the leaf to a powder, enabling it to be applied with a brush; this can be done in a variety of colours. Tizhip was taken very seriously for use on manuscripts, particularly those that were prepared for the Palace libraries. Tizhip, which ornaments hats (calligraphy) and increases its value, had a particular importance among manuscript arts; different materials were used and different amounts of energy were expended, according to the status of the authority, or the financial power of the person who ordered the tizhip.

Tizhip found its most frequent application in compositions that were prepared with motifs taken from the plant (hatayı, penç, gosnagülü, yaprak...) and animal kingdoms. The stylized version of the vertical cross section of a flower is called hatayı, while the stylized version of its appearance from above is called penç. The drawings of the buds of all flowers constitute the gosnagül group and all the leaves form the yaprak (leaf) group. Other than these stylized motifs, there are also some semi-stylized motifs, which therefore have kept some of their natural characteristics; gül, lila, karanfil, bahar dallı: rose, tulip, carnation, spring bough are used.

On the other hand, one should keep in mind that the motifs, that are the same in all decorative (tizhip) arts and constitute the building stones of drawing, have been taken from nature in a realistic way and complemented the personal tastes and views of the artist. With the help of this stylization or 'bringing in of a style' (işlerioplastırma or işleriña çekme), neither is nature copied nor are completely artificial figures created. Therefore, one can see both nature and the artist's work in the motifs. Some of these motifs are apparent throughout the ages, while other ornamental elements blaze and
MAHMUT CELALEDDİN
WITH SIGNATURE

HİLYE-İ ŞERİF (PANEL THAT CONTAINS THE NAMES OF ALLAH AND MUHAMMED'S SPECIAL FEATURES) IS WRITTEN WITH SÜLÜS AND CELİ SÜLÜS CALLIGRAPHY AND ORNAMENTED WITH GOLDEN GILD AND FLOWERS

MUSTAFA ZİHNİ TEBERDAR
WITH SIGNATURE

HİLYE-İ ŞERİF ENGRAVED ON WOOD WITH SÜLÜS, NESİH AND MUHAKKAK CALLIGRAPHY. IT IS GILED WITH COLOURED INK AND GOLD
HAFIZ OSMAN
WITH SIGNATURE
HİLYE-İ SERİF IS WRITTEN WITH MUHAKKAK, SÜLÜS AND NESİH
CALLIGRAPHY, GILDED BY MUHŞİN DEMİRONAT

MEHMET HİLMİ
WITH SIGNATURE
HİLYE-İ SERİF WHICH BELONGS TO THE 19TH CENTURY IS
GILDED WITH GOLD AND INDIGO BLUE ON A
GREEN BACKGROUND
HİLYE-İ ŞERİF, WHICH IS WRITTEN WITH GÜBERİ CALLIGRAPHY, AND WHICH CONTAINS SURA OF FE'TH AND SURA OF YASİN, IS UNKNOWN SINCE THE SIGNATURE WAS SHED. IT IS GILDED BY HÜSEYİN ARİF

KAZASKER MUSTAFA İZZET
WITH SIGNATURE

THE CENTER AND THE SPACES AROUND THE QUATRAINS OF THE HİLYE-İ ŞERİF OF 1873, ARE GILDED WITH FLOWER MOTIFS ON THE GOLDEN BACKGROUND
then cease to exist in certain centuries. For instance, nusubai, the typical motif of the tehip of the Seljuk and Beykiler (Governors) periods, could not continue to hold this position in later centuries. On the other hand, hazi, penci, and rumi have maintained their positions as the main motifs throughout all the ages of tehip.

The brush, that is referred to as kitab (hair pen) in old references, is the only tool of this art. Brushes help to give definition to the lines, called tahrit, that are drawn along the exterior border of the motifs.

If the aim of the kitab (calligrapher) is to write the Holy Quran in his best hand writing, the aim of the tehip artist is to illuminate it to express what is in their hearts. Now, before passing to the position of the art of tehip throughout the centuries, let us introduce a section on decoration:

Zahriye: Meaning 'back', zahriye is a term used for the page behind, i.e., the page before the first page, where the original text begins, in manuscripts. This place may be left blank or the name of the author or owner of the work may be stated here. However, it is normal practice that a zahriye tehip is executed here, according to the wishes of the owner of the work.

Until the 16th century, a statement, known as temelli kitabesi (inscription of ownership) would be placed either on the interior, or sometimes the exterior of the decoration, in the shape of a medal or a shuttle. However, in zahriye, particularly for masabih (manuscripts of the Holy Quran), it sometimes can be seen that a complete plaster tehip has been made, instead of the above-mentioned drawn tehip, and sometimes one, or rarely two pair(s) of these may be made. Again in the zahriye tehips of the masabih, sometimes a sentence from the Holy Quran, stating the unique style and message of the Quran (The Holy Quran, 17/88) or that only the pure can touch it (56/79) may be inscribed. The zahriye tehip, which required great care and hard work, were not made after the beginning of the 17th century, and rare examples that were made later lacked the old eloquence.

Sereleba (Title Plate): The masabih tehips (tehip makers), it can be suggested, have exhibited their respect for the Holy Quran by exhibiting all their artistic skills in the zahriye and sereleba pages, and the sereleba (chapter title) tehips of the existing 114 chapters. The first two pages of the masabih include rich tehips, decorated on the borders of the first page, carrying the complete Fatiha (Opening) chapter and the second page that carries the first sentences of the Bakaara (Cow) chapter. These pages, which carry the most intensive decoration within the written area, are limited after the zahriye page; these are called sereleba or dilbace. The sereleba tehip should be a continuation of the zahriye tehip in colour, design and motifs, in order to unify the tehip of the completed work. The serelebas, including various forms such as ibili, kahbela (dwell) and mirehship (ink) can be seen on some manuscripts other than masabih, e.g., in the Divan of Muhicd, but rarely. The sereleba pages should be re-
ciprocally and in pairs. In the case where a tezhip is decorated on the top of the text on the first right-hand page, this page is called the invan [title] page. The serlevhas, the richest and most excellent examples of which were seen in the 16th century and which were generally rectangular, gradually lose their old magnificence in later centuries, due to the regression of tezhip.

The written area on the other pages of the manuscript are framed with cerels of different thicknesses and applied tahrir in different colours. The aim of doing this was to highlight the written area. In musavvif tezhip, the chapter intervals on these pages, that constitute the majority of the manuscript, are decorated with small, generally rounded ornamental figures, called derrek [stop]. The derrek, besides their main duty, to rest the eyes of the reader, also help the text by decorating it, stopping it from appearing dull. The derrek, which are the most repeating figures of the musavvif, have types, called the şehinə derrek [hexagonal stop], müvekver derrek [geometrically-fitted] [jewel stop], bobbin derrek [spiral stop] and poyunlar derrek [pentagonal stop]. Some tezhip masters were skilled enough not to repeat any derrek type throughout the complete musavvif, which includes more than six thousand derrek. Moreover, there are 14 secede gülü [the rose of prostration] that show the places of prostration, one ayer gülü [the rose of ten] after every ten sentences, one bunur gülü [the rose of five] after every five sentences, one çiis gülü [the rose of the part] after every twenty pages, one hizik gülü [the rose of the group] after every five sentences and one sakrakş tezhipi [the tezhip of the chapter title] which provided the masters with the possibility of exhibiting their skills. In cases where the decorative figures, called gül [rose], which are on the exterior of the frame, along the outer margins of the page, number more than one on the same page, then they are placed on a vertical axis. The aim of doing this is to avoid the gül appearing as mistakes and to fill the long rectangular areas on the page. The gül tefsir are placed in two locations and are two to three times longer than the gül. When the work of decoration is finished, the calligrapher writes the names of the chapters and the numbers and names of the ciis, hizik, secede, ayer and bunur in the required places with white lead ink. By the time the tezhip of the həttən [finishing] page has been finished, the decoration of the musavvif is completed.

The tezhip samples belonging to the first century of the Ottoman state have not reached our age. The earliest tezhip example is a book on musical theory prepared in the name Sultan Manşii II, dating from 841/1437. (The Topkapı Palace Library - Revan 1726) As is seen in this manuscript, though the effects of the Mameluk and Tatarliyan ages and the Heraclian and Shirvani schools were felt in the decorative motifs belonging to the first half of the century, an original tezhip style had gradually developed with the assimilation of these various effects. Though the colours used in the introduction of the book with double sahibiyə are the same, they are executed in different designs. These sahibiyə tezhipi include the essentials of the later Fatih [Sultan Mehmed The Conqueror] period, both as regards the design and motifs aspects. In the page, measuring 31 x 21.5 cm, there is a 22.5 x 14 cm size rectangular design, reflecting eloquent craftsmanship. In the first sahibiyə page, there are the rūmīs placed over the spirals, turning over the dark blue surface in the centre. It is observed that this rūmī decoration is also used in the birüşen [corners] of the same page. In the remaining part, the batayı group motif, gilded over a black surface, is coloured by being outlined in red ink. In the other sahibiyə page, there is a boyad pane or, including the golden dedication script over the green surface. The top part includes the serihsa tezhip with the batayı group and rūmī. The fine intervals are decorated with baran-vidi tezhip and şəhidən derrek are applied. The place of origin of this tezhip, which includes indigo blue, green, orange, white and black amongst its colours along with the gold, has not been determined.

The spiritual structure gained after the conquest of Istanbul can also be observed within the field of decoration. We know that Fatih Sultan Mehmed, who was fond of fine arts and gave importance to books, founded a nakhkâhane [House of decorators] in the Topkapı Palace and assigned Babā Nakhir [Father of the Decorators], of Uzbek origin, as the chief of the nakhkâhane.

The tradition of maintaining a nakhkâhane within the palace of the ruler had continued since the time of the Uyyçur Turks, Anatolian Seljuks and the palace of Tamberlane. The Ottoman sultans also continued the same style, making it much more widespread. On the other hand, we have discovered no evidence for the existence of a nakhkâhane in the Bursa or Edirne palaces. We know that the nakhkâhane worked on the second floor of an old Byzantine church, known as the Arslânhané, behind the Saint Sophia Mosque after the conquest of Istanbul. This nakhkâhane, where many artists worked collectively, was also a training school. The students, who were educated on a master-disciple basis, learned their art here, not only theoretically, but also in application as well. In these nakhkâhane, where various works were done under the supervision of the Serakhit [chief decorator], the decoration of manuscripts was completed in a short time. The other masters, sheer painters, design painters, those who prepared the ceres and ceres, the paint makers and gold crushers, ensured that these rare manuscripts were created without any delay.

The oldest book of the artists’ organization, the Ehl-i Hizir [The Society of Palace Artists], dates from 932/1526. The Nakhir, who constituted one of the most important parts of this organization, not only worked in the activities related to the art of book-making, but also prepared and applied the designs for the palace pavilions, the penwork of the buildings and the ceramic and metal work. These designs, belonging to the palace nakhkâhane, were transmitted to those who could use them within the periphery of the Ottoman states and they were applied there as well; in case no mas-
ter could be found to execute designs properly, the artist was sent along with the design. The unity and coherence of the style observed in Ottoman art, that continued for years, was thus maintained.

The members of the Ehl-i Hırf organization were paid their salaries every three months, calculated on a daily rate. The salaries and promotions given to the müezzîlar (bookbinders), müezzinsters and other employees were written down in the book of salaries. If no skilled person required for the work to be done during busy periods could be found among the Ehl-i Hırf members, the required number of masters was hired from among the shopkeepers in the bazaar, in order to work in the palace. The sultan used to award the masters who had prepared the gifts with banquetes and with rewards, such as kaşıkan or money. Such information, as to the name of the craftsman, the type of work he prepared, the amount of money he was paid for his work or the type of kaşıkan given to him, was recorded in the in'an defteri (the book of donations). The responsibility of rendering such services as the assignment, the payment of salaries, the promotion and dismissal of the craftsmen or artists and the assigning of jobs in the nakıhbanım to the artist who carried the skills required for the work, all belonged to the hizmetdarbaşı (chief treasurer). Every artist who began to work in the nakıhbanım of the Palace, whether or not a member of the Ehl-i Hırf organization, was obliged to work for the service of the Palace and in line with the instructions of the Palace administration. However, the Palace showed tolerance to acceptable innovations and left the artist free in such contexts.

After the use of marl and bright gold in teşhip, the most frequent colour used in the reign of Mehemmed II was the cobalt blue, that is generally seen as a surface colour. In later years, this colour gave up its place to balâşîj laxirvel (a type of dark blue). Brown, the surface colour of the Seljuk era was also seen in the period of Mehemmed II. Similarly, the teşhips dating from this period have the common characteristic, involving dark blue, black, brown and bright green as surface colours, accompanied by three white dots that ornament the surface.

As example of teşhip, Hırsizname (1584-Topkapı Palace Museum Library)

It is seen that red ink was also added in the same period to the shaded gold application technique that are called balkâşî, and that this semi-transparent ink was placed on the edges of the motifs, accompanying by strong golden dots. This pattern, which is known as the lozalı balkâşî gave a special beauty to the design, and would be applied in later periods as well.

When we examine the designs in teşhip dating from the period of Mehemmed II, we can see that hârâyı was commonly used within the motifs and that a three-dimensional feeling was created, with the petals curving inside and turning into themselves. Beside the many rich examples of these magnificent hârâyı, one can also see leaves with rounded edges that were drawn small and plain.

The essential principle seen in the Ottoman manuscripts teşhips, that continued from the very beginning without any interruption, is an understanding of composition that goes onto eternity, that is never limited, that is without constraints.

These kind of designs, ulama (addiction) demonstrate that the Ottoman artist aimed at eternity and his art had an unlimited nature, which echoed the Ottoman comprehension of state.

When we examine the works dating from the period of Mehemmed II, we realize that the shuttle pattern constitutes most of the zahreya pages. These shuttle zahreya pages, which are united with the surface, thanks to the rich tijâ (crochets), attract our attention with their abundance of types. In the teşhip of zahreya pages, the rümi motif, that take place within the dark blue surface and are generally white, had not fully matured until the above-mentioned period.

The era of Bayezid II (1481 - 1512) and the 16th century are the start of the best and most mature period of the Ottoman art of teşhip. The teşhips seen on the Holy Quran pages, executed by Sheikh Hamdullah, the famous Turkish calligrapher, and dating from the reign of Bayezid II, are the most beautiful examples of this. The musaf teşhip and page order that reached their final forms would remain unchanged in later years, too. The golden application in the teşhips, both marl and bright, would be applied on a wider range and create a perfect harmony with the balâşîj dark blue. Colours were used in a balanced manner and all these were complemented by perfect craftsmanship. It is seen that the designs have richer motifs and more variety, that new motifs are added to the design and that taste and artistic power have reached its summit. Both the zahreya page of the Sheik Hamdullah musaf, recorded in the Library of Istanbul University, no. A. 6662, which is a unique example of the ulama style, and its arbâsî and hârim (first and end) pages are decorated with the same excellent composition; this work is one of the best examples of this progress in the art of teşhip. The work carries the signature of Hasan bin Abdulrah, one of the most powerful müezzninsters of the age. This artist and Fazulullah Nakkaş, who was also known as "Hürûfî Arabî", carried out the function of nakkaş (chief decorator) in the decoration of numerous manuscripts.

Other teşhip masters of the age, some of whom are known to have come from Iran, are as follows: Hasan bin Mehemmed, Melek Ahmed Tebrizî, Hasan bin Abdulrah (Turkish), Hayreddin, Üveys bin Ahmed, Bayram bin Derviş, İlhami bin Ahmed and Mehemmed bin Bayram.

According to the knowledge we have today, it is understood that the Chinese cloud entered the Ottoman-Turkish decorative arts in the period of Bayezid II. The cloud motif, that can still be seen in the decoration of the musaf of Sheikh Hamdullah in the Turko-Islamic Works Museum in 899/1494, no. Y 402, which was achieved due to the interaction between the Turkmen and Tümenite arts, became one of the main motifs in later years and was used in many areas, including carpets, ceramics and garments.

Another important milestone in the development of the art of teşhip was the artists, some of whom were of Turkmen origin, brought from Tabriz, Herat and Shiraz after the Ghulam victory won
by Yavuz Sultan Selim (Selim II) in 1514. We know today that Bediruzzaman Mirza, the last Timurid prince, came to Istanbul with his artists and they established the Avcı Nakkaşları Bükü [Iranian Decorator Section] and served in the nakkaşhane of the Palace. The balkhārī, very common in the 16th century, was processed in a richer and more magnificent way, using a different colour of gold, and its shading was done with gold mixed with water or by scribing. Some examples of this are balkhārī with tahrīr over a light surface, colour hukmārī, also known as zarghāfī and balkhārī with die.

A work called zor-ejam (gold sprinkling) was done on manuscripts prepared in the nakkaşhane of the Palace, particularly in the naskhīṣhā and the interior pages of mubāra. A sheet of gold leaf was placed in a sieve, with various small and large holes and then stirred around with a dry brush. When this technique, called khalwāz (silver) zor-ejam was applied, the gold pieces that fell through, in various sizes, remained stuck to the wet surface (to which a wet gel had earlier been applied). It was important to ensure that the golden pieces are sprinkled everywhere on the surface in equal proportions.

The second golden age of classical tezhip is the second half of the 16th century, i.e. the age of Kanuni Sultan Süleyman (Süleyman the Magnificent). Şahkulu, who had been brought from Tabriz to Istanbul in the reign of Yavuz Sultan Selim, was the semnakş of Palace Nakkaşhane. The pictures, painted in black ink that Şahkulu created with the skillful use of his brush, gave birth to the new style. The essential principle of this style, sīvele, consisted of there being no repetition in the design. While drawing a composition that fills a wide field, the artist is completely free in the use of his supplies and powerful knowledge of design. The subject matters of the designs, drawn on uncoloured sheets, often include struggles among monsters and animals and the pictures of fairy creatures.

It is seen that pīstānmānī and pīstād (clinging) rūnī motifs, composed of three dots and two wavy lines, which is often seen in the tezhip dating from the Kanuni age, found a rich usage. Again in this age, we observe the emergence of a new style called qīf tahrīr (double writing) or harrāz (sprocket), composed of small batāy motifs on small spirals. This style, that was loved in the Ottoman Palace, survived for a long time.

Kasarmī, the famous naskhīṣ of the 16th century, who became the semnakş of the Palace after his master Şahkulu's death, brought a new style and understanding to Turkish decorative arts and became the pioneer of a new era by extending the classical rules. He was the first artist to insert and frequently use garden flowers (rose, tulip, carnation and spring bough) into the art of tezhip, after a slight stylization. By skillfully using these flower motifs once by one or in a cluster, Kasarmī decorated various manuscripts of the Muhībīl Dīvān, the divan written by Kanuni Sultan Süleyman with the nickname "Muhībīl", found in various libraries.

Some of the famous nakkashās who created works in the second half of the 16th century are as follows: Şahkulu, Kasarmī, ʿUṣūlī and ʿUṣūlī Şabban, Hüseyin, Sahlānī Abdullāh bin Mehmed, Mehmed bin Ilyas and Velican.

The 17th century was an age that had no innovations concerning the art of tezhip. We observe the powerful effects of the previous century and the continuation of the classical understanding in the works, dating from the first half of the century. There are some works decorated in the hands of nakkashās, educated in the nakkaşhane in line with the master—assistant tradition that were prepared with a powerful knowledge of design. The batāy group motifs and the rūnī motifs placed within the design, adhering to the related rules, can be seen in the examined works. The qīfār (the sultan's seal) signature was prepared by Nakkash Hasan Pasa (decorated, 1622). He was educated in the Buğday (The School of the Palace) in the early times of this century, between 1603 and 1617, and then served as the Jamiʿlār commander-in-chief, beylerbeyi (governor of a province) and vizier; he is a very good example for this mastery of design and motifs. This large qīfār, that is now kept in the Topkapı Palace Museum Library was processed over a garment surface. Another work worth mentioning among others prepared during this period in the nakkaşhane of the Palace is the Dīvān-ı Osman, the collection of the poems of Sultan Osman II (Topkapı Palace Museum Library R. 741).

The political and social decline observed in the Ottoman Empire during the second half of the 17th century was felt in all the works of art dating from this age. The craftsmanship lost its former eloquence and suppleness, while the colours could not keep their brightness and liveliness. The classical age's traditional motifs and understanding have been kept, but some western effects have crept into the works, dating from the last years of this century. The tezhip of the Hacı Turhan Valide Sultan Vukife, dating from February 1663 (Recep I 1703) is a good example of the decorative elements of the age. This tezhip [deed of trust of a pious foundation] (Süleymanие Library, Yeni Cami section 130) measuring 31 x 19 cm, includes 99 sheets. In the section often decorated, on the blank page where the text begins, we find the handwriting of Sultan Mehmed IV. The whole of the text part of the vukife is framed with rich gold and coloured cursive (rules). Similarly, all of the pages of this work are decorated with the balkhārī style. This manuscript has a millenium cover with mekhāb, and was decorated in the nakkaşhane of the Palace at the time of its writing.

Another favourite decorative motif of this age is the flower miniature. This style, that is composed of either certain single flowers or of a combination of these in various ways, is often seen on the first and last pages of the manuscripts, on the interior pages of the covers, filling all the page surface and in some works as murakkās. We can give an example of this from the collection in the Topkapı Palace Museum Library: the murakkā M.R. no. 1123. This work, dating from 1690 was prepared.
with various flower motifs, stylized by partially keeping the natural colours and shapes and with the use of a skilful brush and taste in colour. The framing type, the \textit{alb\üa hafสši} (chopping sheet), which was the favourite framing type used in the 

\textit{massâbik} of the era, is the inner framing found in these flower bouquets. Colour sheets that are stuck to each other, ensuring a careful colour harmony are cut on a slope, in order to prepare this kind of framing.

We know that Sürâhi Mustafa Efendi, a 

\textit{müşehhib} in the 17th century, decorated the writings of the calligrapher Derviş Ali and the famous 

\textit{müehhibs} of the age, including Baraçanîli Abdullah Efendi, Beyzâ Mustafa Efendi, Irâdiyeli İsmâ, his disciple Aynali Ali and Kaçhisı Hasan, a disciple of Hafiz Mehmed Celebi. When we examine the seventeen of the mubah prepared by Hafiz Osman, which is a work made by Kaçhisı Hasan Celebi, we see that the zan"

\textit{er-zer} style is applied. Though it dates from the later years of the century, this work, now kept in the Istanbul University Library, no. A. 6549, features the classical order.

We should mention the zan"

\textit{er-zer} style are often meet in the \textit{tanzhib} from the 17th century, although we do not know the exact date when it was first used. The phrase zan"

\textit{er-zer}, that means "gold over gold", implies the decorations had green gold applied over yellow gold or vice-versa. The design appears when the gold is polished and the tahrir is applied. The zan"

\textit{er-zer} style may be processed with gold in two different colours, or it may feature gold applied in matt and bright tones. The tahrir is generally applied without details. In the old zan"

\textit{er-zer} examples, a brownish tahrir is seen, this means that it had been processed with black indelible ink. In the zan"

\textit{er-zer} decorations, light zones of colours may be applied on the flowers, if desired, and the domination of gold is felt in the appearance of the general outlook.

Again in the works dating from this age, other than zan"

\textit{er-zer}, we also see that the gold surface is polished in the dot engraving style that is called \textit{g"iç persiha} (needle polish). The tool used during this application is a needle or a nail, the edges of which are rounded to avoid the making of holes in the paper. By using the tool, which is held at a right angle in relation to the paper, dots are left on the surface of the gold application in equal frequency and with the same force for every dot. This polishing type, which is often used in \textit{tanzhib} dating from the 17th century, keeps its attractiveness where it has been applied on small surfaces and without exaggeration.

In spite of the fact that new points of view and new tastes appeared, due to the influences of western baroque and rococo styles on the Ottoman art of \textit{tanzhib} in the 18th century, we see that the old Ottoman art of \textit{tanzhib} continued, keeping its features of colour, design and motif, though slightly degenerated. The Holy Qur'an \textit{tanzhib} of Yedikuleli Seyyid Abdullah, dating from 1124 / 1712, is one of the examples that continued in the classical form and are decorated without making any important changes in the tradition (Istanbul University Library, A. 6549).

This age, which is thought to have started in 1718 when Sultan Ahmed III came to Istanbul from Edirne and which is known as the 'Lale Devri' (The Age of Tulips), continued until 1730. Some palace nakkâs, who were probably brought to Istanbul by the sultan himself, were given the duty of decorating the manuscripts. We know that Sultan Ahmed III established a library building in the third court of the Topkapı Palace in 1718, including a vast collection of manuscripts. In this age, that is known for its enthusiasm and love of flowers, the decorative arts also showed the effects of such enthusiasm and love.

In the later years of the age, we observe more powerful influences from the West in the art of \textit{tanzhib}, and a great number of natural flower motifs within the frame are found among the examples of classical \textit{tanzhib}. A favourite style of this age was the flower bouquets, often applied on golden surfaces in a close form, in the middle of \textit{ozelmas} or between the marginal \textit{halvâris} (Topkapı Palace Museum, M. 418).

The artists in the \textit{naskhâh}me of the Palace created many new works with the style of Turkish rococo, which was composed of a combination of western influences and domestic taste and outlook. The western influences increased in the later years of the age and the influences of tradition began to gradually disappear. Flowers in a vase, curved long leaves in the \textit{saziyə} style and knitted bands and ribbons introduced an effect of depth, due to the application of light and shadow, which was an innovation of this age. These new influences observed in art would be echoed in the woven garments and upholstery, in pencil works, ceramic designs and in book decorations.

It is known that flower pictures with the characteristics of a miniature had a special place in this age. These flower pictures, which filled a whole page and were often processed singly, were available in picture albums. We can separate the artists of this age from those of other ages by their pictures, under which they would put their signatures, as well their being \textit{müehhibs}. The most famous of these was \textit{Üsküdârlı Râşîgani Ali Celebi}, the great artist whose works are essentially the signature for the whole age. The unique works created by this master of \textit{tanzhib} and lacquer, educated in Egypt, are still admired today. Beside making very good varnished leather (lacquered) book covers, underscripts and drawers, his supple brush, rich colours and stylized flower pictures, that resemble real ones, have a special place. We have added an article on this artist in our bibliogaphy.

One of the other artists of this age of flowers is Abdullah Buhârî. It is understood from signed and dated works that he produced his works between 1735 and 1749. Abdullah Buhârî worked on single flowers. He applied the same style to his miniatures, too, and created flowers that filled a whole page. In the album kept in the Topkapı Palace Museum Library, no. H. 2155, there are various decorations, examples of calligraphy and a miniature of an open rose, called \textit{güll-i suhret}, which carried the signature of the artist. The tulip pictures in watercolour included in the same album show that this artist was a careful and realistic student of nature.

We also know that the \textit{müehhibs} used to receive icât (bachelor degree) in a ceremony held in the arcular Tekkesi in Okmeydani and the miçelîbah (head of the bookbinders) provided permission for this ceremony, acting as their superior.

Among the other \textit{müehhibs} of the 18th century, we can mention Sultanemâli Mustafa Rıpêd, Dramali Stileyanî Celebi among the disciples of Kaçhisı Hasan, Abdullahreham, a \textit{müehhib} and calligrapher of Kastamonu and his disciple Haydar

pasha's Ibrahim Celebi and Beyzâ Mustafa Efendi's
son and disciple Baruhüseini Abdullah, müezzihbship and bookbinder mücettebiçap Kaza Mehmed, a disciple of Selâk Sîleyman, and Ali bin Muzaf, a painter of coins who was also a disciple of müezzihbship Mustafa Efendi.

In later years, ampir was also added to the style of 18th-century tezhip, which was a mixture of baroque and rococo styles, and as a result, it became impossible to decide which design and motif belonged to which style. The following are the artists of this age, whose names we know:

Hezarşahizade Seyyid Ahmed Atâullah: Depending on the signature and dates on the works of this artist, the date and place of birth of whom we do not know, it has been decided that he most likely lived in the first half of the 19th century. He tried to nationalize the rococo style as far as possible, mixing it with our national characteristics. He created a mastery of tezhip, known as Atâ yolu [the way of Atâ], which was a careful and patient way of working on shaded flower designs. This style, also called the pesend style, was carried out with careful and patient work. Because of this, not too many works were created in this style. We see the signature of Atâullah Efendi in the mushaf, dating from 1252/1836, registered in the Istanbul University Library, no. K.A. 57, inscribed as "Hezarşahizade Esseyid Ahmed Atâullah Ser-Mücettibi-i Hassa".

We have discovered that he was the chief bookbinder of the Palace at the above-mentioned date, which is three years after the death of Sultan Mahmut II. Another work of his, dating from the same period, is now in the Turko-Islamic Works Museum registered no. 477. This mushaf, dating from 1846 was gilded again by the Palace chief bookbinder, Ahmed Efendi. We should state that the name Laçgrad referred to in the note "Ahmed Efendi is from Lazağrad. He became the chief bookbinder bâbferman-i ali [by the supreme order of his Majesty]" in the Hat ve Hattatlan (Calligraphy and Calligraphers) p. 272. His name must have actually been written Razgrad, since the former name of the city of Hezarşah in Bulgaria was Razgrad.

Hüseyin Hüsnü Efendi: Hüseyin Hüsnü Efendi, who was a disciple of Atâullah Efendi, did not leave the rococo style when he adopted the Western tradition, but tried to apply it, using various national interpretations, though this did not prevent him from departing from the classical taste of tezhip. We have learned that he lived in the second half of the 19th century from the dates of his works, which date from 1258/1842 to 1287/1870. Our artist, who is known for his sensitive works, used to state his master's name in his signature carefully. He decorated the works of such important calligraphers as the era of Kadıosman Mustafa Izzet, Eyübîli Mehmed Raşid, Mehmed Şevki and Sâmi. The works of Hüseyin Hüsnü Efendi, who was both a master and a painter of flowers, reflect the effect of rococo style as in that of his master.

Müezzihbship Tefik Efendi: He is a disciple of Haci Hüseyin Hüsnü Efendi. He was sent to the Paris Exhibition upon the order of the Ottoman Government in 1867, where his works received appreciation and he was given the title of "pasha".

In addition, the müezzihbship and mücettibi Osman Nureddin Efendi, who was a disciple of Lâli-bi Şakir Efendi, is worth mentioning among the müezzihbships of the age.

Let us give a list of the characteristics of 19th-century tezhip along general lines: The golden application that was polished as matt after being crushed and then applied to the surface, would be stuck on and the design would be applied on this adhered gold in the 19th century. The Ottoman gold leaf production was carried out in the Varakçılar Hâns and Çarşos [The Hâns and Bazaar of Leaf Makers] in the Bayezid and Silüynânie districts of Istanbul until the end of the 19th century. Since the Ottoman gold leaf, which was of the highest quality, due to the pureness and carat of the gold, could not compete against the cheaper factory gold leaf being imported from Europe, this craft soon disappeared.

When the Ottoman gold of higher carats took up nearly the whole of the surface of the page, except for the written area, the tezhip was given an exaggerated and rough appearance that was far from nobleness. To use the expression of our masters; gold spread on like yoghurt completely demolished the eloquence of the decoration. In the motifs, the C and S curves that formed the Akan leaves conclude the main lines of the decoration. The rose, which was the main figure of the rococo style and pictured naturally, is an inevitable motif. In processed compositions, spirals with no beginning nor end and that echo each other with broken lines would take the place of the classical motifs. The asymmetrical vases, flower pots and baskets, added to the decoration, included flower bouquets that would be shaded, thus acquiring volume. With the help of various kinds of curtains and ribbons, an European air, that was far from our classical decoration was attained. We observe that the richness of motifs completely disappeared and the same pen or leaf was repeated throughout the whole design, even in designs that stuck to tradition.

In tezhips made until the end of the 19th century, the calligraphy would always be in the primary position and the decoration in the designs that were drawn in were of secondary importance. The objective in classical decoration was to add beauty to the writing. On the other hand, when we come to the 19th century, we observe that this understanding also disappeared, along with all the other characteristics of classical decoration. The tezhip attracted attention away from the rococo style of writing. The writing nearly disappeared because of the impact made by the decoration. Moreover, one cannot realize at first glance whether or not there is any writing in the decoration.

Unfortunately, the masterpieces of such valuable calligraphers as Şefik Bey (1820 - 1880), Hassân Riza Efendi (1849 - 1920), Karşıeğide Hafız Osman Efendi (? - 1894), Mehmed İhlîm Efendi (1839 - 1924), Yahya Hilmi Efendi (1833 - 1907), Çarşamba Haci Atif Bey (? - 1892), Çevirî Ali Efendi (? - 1902) and Slam Efendi (1838 - 1912) were all decorated with overblown tezhips without any artistic value. When the writing and tezhip are executed in accordance with the same principles, when they complement one another, the value of the work created will be greater. It is hard to say these works are of that quality. The artists of this age attempted to give volume to the motifs by using grey tones over white, along with such bright colours as pink, yellow, violet and purple. The golden coveils that surrounded the written area and separated it from the decoration in the margins was extended in the rococo style and its upper parts were ended beyond the column headers, making them resemble architectural elements. Often a weighty rococo header tezhip would sit on these columns. The tajis completely disappeared as small leaves, vases and buds took their place. The mütevver kuraks [jewel stops], which are the most beautiful decorative element of this age, would be applied in different colours, featuring rich types.

The müezzihbships who prepared works for the palace carried the legal title 'the Palace Bookbinder-in-chief'. On the kenhbe page (the page that included the name of the clerk who wrote the book) of the book of prayers, decorated in 1846 and now kept in the Istanbul University Library no. A. 5757, we see the name "Zehubahnu sermüctebi isseyid Mehmed". We know that the masâ'af was de-
orated in 1843 and is now kept in the Turko-Islamic Works Museum no. 7. 408, and was done by Râjud Efendi, who signed the work. The signatures of Râjud Efendi, who was the chief bookbinder in the palace in the era of Sultan Abdülaziz, and Mehmed Salih are also found on the same work.

The most frequently met manuscripts of this age, other than the Holy Qur'an, are books of prayer that are called Delâilül Hayât. Many of these include images of Mecca and Medina. Again in this period, we see the emergence of the flower albums called yâkınlâm. After Sultan Mahmud II gave the right to become a nakâş to non-Muslim citizens as well, in 1826, the decline of our art accelerated. This change, which came from the West in the style of Tanzimat, and had adverse effects on all of our arts, except calligraphy, was a great milestone for Turkish handicrafts and craftsmen. Sultan Mahmud II, who was a strong defender of westernization, and the Palace did not buy the works of Turkish artists and masters, which they had created with great difficulty and careful work. After 1826, the artists lost their sponsor and protector, which was the Palace itself. With an act like this, led by the Sultan himself, the artists confronted many difficulties and could not easily find others to buy their works.

Though we do not know the exact date when the nakkâşhane of the Palace was closed, we can make a guess from the fact that the Palace was interested in the western style of painting in the second half of the 19th century; this would have gradually driven tezhip off the stage. We know that the mîzâcîhâms and mîzâcîhîs worked in a row of wooden workshops in front of the Finance Ministry building, the building of the Istanbul University Pharmaceutical Faculty at the moment, in the Beyazid district. In addition to this, some others, for example, the mîrîkçîmış [ink makers] and ka-lemtîrâyîs [makers of pencil-sharpeners] worked in the Sahuna Hânsî, which is on the right side of the road going to Vezneciler from Beyazit, together with those others who prepared the papers with müprü and ahar, and the tezhip makers and bookbinders.

The golden age for these artists was the age of Sultan Abdülâmece, Sultan Abdülaziz and some of the reign of Sultan Abdülhamîd II. We know that famous calligraphers of that age gave their work to these workshops and that these were such places where artists would talk and discuss contemporary tastes and points of view on art with each other. One of the most famous of these workshops was that of Hüseyin Hüsnü Efendi. Moreover, Mîzâcîhâm Salih Efendi, Nevriedin Efendi and Sarhoş Ali Efendi were some others who maintained workshops in the same area. The last of these to be mentioned is Bahâaddîn Efendi.

As we come to the 20th century, we observe that the Medreseülhâmittâr [School of Calligraphers] was opened (1914) in the historical building of the Yusuf Agha Sahyan Mektebi [School of Insants] in Çâşâgöl, the building of the Directorate of State Books at the moment, on the order of Hayrî Efendi (1867 - 1922), the Minister of Foundations and the Sheikulislâm. This institution was founded in order to revive the traditional arts and educate students in these fields; here many paper and book decorative arts, such as calligraphy, tezhip, bookbinding, ebrû, miniature, and ahar were taught in a master-to-disciple system by the masters of the age. The tezhip course in the Medreseülhâmittâr, which was the first and only independent institution in Ottoman history to be founded to educate students in manuscript arts, was given by Yenikâyî Hüsnü Bey and Bahâaddîn Efendi (1865 - 1939). The exhibitions opened here every year in the month of Ramadan gave special pleas-

ure to the art lovers of İstanbul. This nest of knowledge, from which graduated many discipiles, would continue to be active under the name of Haçar Mektebi [School of Calligraphers] until the revolution of letters (1928), after the annulment of medrese in 1925. The school took the name of Şâh Teşrifâ Sanâtî Mektebi [The School of the Eastern Decorative Arts] after 1929 and was re-established in 1936 as the Türk Teşrifî Sanâtî Sûbesî [The Turkish Decorative Arts Branch] of the Istanbul Academy of Fine Arts.

The masters who gave their works and educated students in the first quarter of the 20th century are as follows:

Yenikâyî Hüsnü [Utunay] Efendi: He is the son of Hasan Serrî Efendi, the musician and şâhir [beh- rish performing the zîkî in a tekkî] of Yenikâyî. He grew up among well-respected figures by the side of his father, but his works do not have any signifi-

Başaddîn Tokatînlû: Mîhmed Başaddîn Efendi was born in 1836/1866 in İstanbul. He was educated in the workshop of his father the mûsâkhî ibn and mîzâcîhî Osman Nevriedin Efendi, who was a disciple of Lâleśli Şîkî Efendi, a master artist of the 19th century, and adopted the style belonging to the 19th century Ottoman art of tezhip, which helped him to produce works of a refined craftsmanship. He gave courses in the Medreseülhâmittâr, beginning in 1914. After this institution was integrated into the State Academy of Fine Arts in 1956, he worked there until his death in 1538/1939. In his artistic life, he made about twenty mûshâs and an equal number of Ekmân’îs Şîrîf [The decoration of the Ekmân chapter of the Holy Qur’an], applied hîyes and levhâs and prepared book covers in the classical style. He was also a master of the zer-endî style of writing decoration. He worked as a bo- okbinder in the Ekmân, Islâmîye [Islamic Foundations], which was the former name of the Turko-Islamic Works Museum, beginning in 1916 and then in the Topkapı Palace Museum. From his fol-

As one can see in this in which we have tried to discuss the art of tezhip in the Ottoman ages, concerned with its style and motif characteristics, as well as with its artists, the art of decoration existed among the Turks even before the Islamic ages. This rich understanding of art, which they inherited from their ancestors, made the Ottomans create glorious works, beginning from the early days of the establishment of the Empire, yet at the same time adapting and inventing new enthusiasm and methods in later years.

This richness and the progress of the art continued until the time that foreign influences came into the country, which at first were adapted to the national style and characteristics; however, when these influences were added to the art without any elimination or screening, the art of tezhip, too, began to be corrupted and became merely a bad copy of western art.

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The Ottoman miniature painting was a new development in Anatolia preceded both by the Uighur and Seljuk styles, and the Akkoysu and Karakoysu miniature style which is also called the Turkmen style.

A Turkish poetic manuscript completed in 1416 in the province of Amasya, which at that time was an important Anatolian civil centre ruled by Prince Sultan Mehmet, displays the high aesthetic value of the Ottoman miniature painting of the early fifteenth century. The manuscript, which is now found in the Paris Bibliothèque Nationale, was the work of Ahmed, calligrapher of Sivas, known as Hacı Baba. Three out of the twenty miniatures inscribed in it are original. The miniature representing the reception and conversation scenes with five figures on a red background, and displaying the high quality of the art of the miniature is a continuation of the Uighur-Seljuk style. The main figure with a gilded caftan, wearing a crown and sitting cross-legged, has the character of a portrait. Unfortunately, the artist who painted this miniature is unknown.

Another work of the same style, though of lesser quality, is a story book that was previously found at a Paris antiquities market, but is now lost. A single miniature of this manuscript dating from 1439 and issued to a vizier called Fahreddin Abdullah, was bought by the Berlin Museum of Islamic Works. The garments and facial expressions are completely Turkish, whereas the style is unlike the Iranian composition, and exhibits characteristic features followed by the Ottoman miniatures. It may be, perhaps, ascribed to an artistic centre in Anatolia.

In 1465, Şefikeddin known as Sahanoğlu, the head doctor of the Amasya hospital asylum, wrote a medical book on surgery, Cerrahisi-i İlimiyye and presented it to Sultan Mohammed II. Due to the informative content of the book, the quality of the miniatures drawn is neglected, and the subjects represented only by schematic figures. A simpler copy of this work consisting of 47 miniatures is located in the Ay Emir Library in Faras/Istanbul.

The period of Mohammed II experienced a significant development concerning portraiture. In 1465, Mustafa Pasha from Trabzon set out on his long journey upon the request of Mohammed II. But on his way to Istanbul, he was captured and imprisoned by Venetians in Cetere who were concerned about rivalry, and turned back to Trabzon in the following year. Between 1478-1481 Constanze di Ferrra came to Istanbul and worked for the sultan. On more than a hundred medallions prepared by these painters, the-